

The piano accompaniment for the first system consists of five staves. The top staff is the right hand, and the bottom staff is the left hand. The music features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics markings include *f* (forte) and *p* (piano).

Vocal staves for the first system, including lyrics and performance instructions. The lyrics are: "Christe eleison. Kyrie, Kyrie eleison. Christe audinos, eleison. Kyrie, Kyrie eleison. Christe, Christe, Christe, Christe." Performance instructions include **TUTTI** and **SOLO**. Dynamics markings include *f* and *p*. The bottom staff contains figured bass notation: $\frac{4}{2}$, 6, 6 6 7, 7 7, *p*, 6.

The piano accompaniment for the second system consists of five staves. The music continues with complex textures, including sixteenth-note patterns and arpeggiated figures. Dynamics markings include *f* (forte).

Vocal staves for the second system, including lyrics and performance instructions. The lyrics are: "Christe exaudinos, exaudinos. Pater de coelis Deus, de coelis Deus, Christe exaudinos. Pater de coelis Deus, de coelis Deus, Christe exaudinos. Pater de coelis Deus, de coelis Deus." Performance instructions include **TUTTI**. Dynamics markings include *f*. The bottom staff contains figured bass notation: 6 \sharp , 6 \flat , 6 \natural , $\frac{7}{4}$ 3 \sharp 3 \sharp , 6 5 3 \sharp , 5 3 3 3 \sharp , 5 3 3 3 \sharp , 6 3 3 3 \sharp .

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. Fi - li - re -

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. Fi - li - re -

mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis. Fi - li - re -

mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis. Fi - li - re -

tasto solo SOLO TUTTI

6 7 6 4 6 7 4 6 6 6 5 6 5 4 3

demptor, re - dem - ptor mundi De - us, mi - se - re - re - no - bis. Spi - ri - tus san - cte - De - us, san - cte -

demptor, re - dem - ptor mundi De - us, mi - se - re - re - no - bis. Spi - ri - tus san - cte - De - us, san - cte -

tasto solo

6 4 6 5 5 3 3 3 3

De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. Sancta

De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. Sancta

De - us, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis. Sancta

De - us, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis. Sancta

tasto solo

6 3 3 3 3 6 7 6 6 6 6 7 4 6 6 6 4 6

5 4 4 2

tri - ni - tas u - nus De - us, mi - se - re - re no - bis, mi - se - re - re,

tri - ni - tas u - nus De - us, mi - se - re - re, mi - se - re - re,

tri - ni - tas u - nus De - us, mi - se - re - re, mi - se - re - re,

SOLO

SOLO

SOLO

SOLO

p SOLO

4 2 6 6 6 7 7 4 2 4

Musical score for the first system, including piano accompaniment and vocal lines. The piano part features a complex texture with multiple voices and dynamic markings such as *f* and *p*. The vocal lines are in a lower register and include the lyrics:

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

Performance markings include *f*, *p*, *TUTTI*, and *SOLO*. Fingerings are indicated by numbers 1-5. A "tasto solo" instruction is present at the end of the system.

Musical score for the second system, continuing the piano accompaniment and vocal lines. The piano part continues with intricate textures and dynamic markings. The vocal lines conclude with the lyrics:

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

Performance markings include *f*, *TUTTI*, and *SOLO*. Fingerings are indicated by numbers 1-5.

5 - 6 - 4
3 - 5 -

7 6 - 7 - 7 7

p
p
p
p

SOLO

Pa -

nis vi - vus, qui de coe - lo de - scen - di - sti, mi - se - re - re, mi -

4 6 6
2 5 5

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

- se - re - re no - bis. De - us ab - seon - di - tus et sal -

8 - 7 6 8 7 6 5
6 - 5 4 6 5 4 3

6 5 5# 6 5 5# 6 5 6 5 6
5b 3 5b 3 5b 3 3

6 5 5# 6 5 5# 6 5 6 5 6
5b 3 5b 3 5b 3 3

p *f* *p* *f* *p* *f*

va - tor, fru - mentum e - le - ctorum, mi - se - re - re no - bis, mi - se - re - re

tasto solo

9 8 6 7
4 3

no - bis. Vi - num ger - minans vir - gines.

tasto solo

4 6 6 6 3 4
2 5 4

mi - se - re - re no - bis. Pa - nis pinguis et de - li - ci - ae regum,

tasto solo

3 6 6 6 3 6 6
2 5 4

mi - se - re

p

4 6 6 4 6 6 6 3 4 6 4 6 6

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

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

7 6 6 - 6 - 5 - 6 5 - 4 - 3 -

no - bis.

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

6 5 6 5 6 5 6 5 7 6 7

4 3 5 5b 3 5 7 6 3b

Ju - ge, ju - ge sa - cri - fi - ci - um,

7 7 6 6 \sharp 6 5 5 \sharp 6 5 5 \sharp 6 5 6 5 6

5 \flat 3 5 \flat 3 \flat 5 \flat 3 - 3 -

o - bla - ti - o munda, mi - se - re - re no - bis. A - gnus abs - que ma - cu - la, mi - se - re - re

4 6 4 6 6 \flat - 5 - 7 - 6 \flat 7 8 7 6 5 8 - 7 \flat - 7 - 6 5 8 7 6 5

2 5 2 5 3 \flat 4 5 \flat 6 5 4 5 \flat 4 3 6 5 4 3

no - bis, mi - se - re - re no - bis. Men - sa pu -

7 \flat - 6 - 9 8 - 7 - 6 - 7 7 \flat - 6 - 5 \flat - 3 -

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand and a bass line with fingerings 6, 6, 6, 6, 6, 6, 3, 3, 3, 5, 7. Dynamics include *p* and *pp*.

Second system of the musical score. The vocal line continues with lyrics: "re, mi - se - re - re, mi - se - re - re - no - bis, mi - se -". The piano accompaniment features dynamic markings *f*, *p*, and *fp*. Fingerings 7, 6, 5, 4, 3, 6 are indicated.

Third system of the musical score. The vocal line continues with lyrics: "re - no - bis.". The piano accompaniment features dynamic markings *p cresc.*, *f*, and *fp*. Fingerings 6, 5, 3, 6, 5, 6, 5, 6 are indicated.

5 - 6 - 4
3 - 5 -

7 6 - 7 - 7 7

Verbum caro factum.

Largo.

Oboi. *f*

Corni in Es. *f*

Violino I. *f* *tr*

Violino II. *f* *tr*

Viola. *f*

Soprano. **TUTTI** *p*
Ver - bum ca - ro fa - etum ha - bitans in no_bis, mi_se_re_re.

Alto. **TUTTI** *p*
Trombone Alto coll'Alto.
Ver - bum ca - ro fa - etum ha - bitans in no_bis, mi_se_re_re.

Tenore. **TUTTI** *p*
Trombone Tenore col Tenore.
Ver - bum ca - ro fa - etum ha - bitans in no_bis, mi_se_re_re.

Basso. **TUTTI** *p*
Trombone Basso col Basso.

Basso ed Organo. **TUTTI** *f*

6 6 # 6 6 5 6 7 6 5 5 6
3 5 3 5 3 4 3 4 3 3 3

The first system of the score features a piano introduction with a complex, rhythmic accompaniment. The right hand plays a series of sixteenth-note patterns, while the left hand provides a steady bass line. Trills (tr.) are used in the upper register. The music is in a minor key, indicated by the key signature.

The second system contains the vocal melody and piano accompaniment for the first system of lyrics. The vocal line is written in a soprano or alto clef. The piano accompaniment continues with the same rhythmic patterns as the introduction. Dynamics include *f*, *p*, *fp*, and *sfz*. The lyrics are: "Ver - bum ca - ro fa - etum ha - bitans in no_bis, mi_se_re_re, mi - se -".

The third system shows the piano accompaniment for the second system of lyrics. It features a dense texture of sixteenth-note figures. Dynamics include *f*, *p*, and *decrease.* The lyrics are: "Ver - bum ca - ro fa - etum ha - bitans in no_bis, mi_se_re_re, mi - se -".

The fourth system contains the vocal melody and piano accompaniment for the second system of lyrics. The vocal line is written in a soprano or alto clef. The piano accompaniment continues with the same rhythmic patterns as the introduction. Dynamics include *f*, *fp*, *p*, and *decrease.* The lyrics are: "re - re, mi_se_re_re no_bis, mi - se_re_re no - bis, re - re, mi_se_re_re no_bis, mi - se_re_re no - bis, re - re, mi_se_re_re, mi_se_re_re no - bis, re - re, mi_se_re_re no - bis. *tasto solo decrease.*"

Hostia sancta.

Allegro comodo.

Oboi. *p*

Corni in C.

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano. **SOLO**
Ho - sti - a san - cta, my - ste - ri - um fi - de - i, mi - se - re - re nobis. **TUTTI** *f*
Præcelsum,

Alto. **SOLO**
Trombone Alto coll'Alto. Ca - lix be - ne - di - cti - o - nis, my - ste - ri - um fi - de - i, mi - se - re - re nobis. **TUTTI** *f*
Præcelsum,

Tenore. **TUTTI** *f*
Trombone Tenore col Tenore. Præcelsum,

Basso. **TUTTI** *f*
Trombone Basso col Basso. Præcelsum,

Basso ed Organo. **SOLO**
tasto solo *p* **TUTTI** *f*

præcelsum, præcelsum et ve - ne - ra - bi - le sa - cra - men - tum sa - cri - fi - ci - um o - mni - um san - ctis - simum,

præcelsum, præcelsum et ve - ne - ra - bi - le sa - cra - men - tum sa - cri - fi - ci - um o - mni - um san - ctis - simum,

3> 2 6 4 6 # 6 5 # - # - 6 - 6 5

p

tr

tr

p

SOLO

Ve - re pro - pi - tia - to - ri - um pro vi - vis et de - fun - ctis, coe - le - ste an - ti - do - tum quo a - pec -

SOLO

Coe - le - ste an - ti - do - tum quo a pec - ca - tis

tasto solo

p

f

f

f

f

TUTTI

ca - tis prae - ser - va - mur, stu - pendum, stu - pendum, stu - pendum su - pra o - mni - a mi - ra - cu - la,

TUTTI

prae - ser - va - mur, stu - pendum, stu - pendum, stu - pendum su - pra o - mni - a mi - ra - cu - la,

TUTTI

5 7 6 6 4 6 6 7 6

2# 4 4 4 4 4 4 4

First system of musical notation, including piano accompaniment with multiple staves and dynamic markings like 'p'.

bis. **SOLO**
Sa - era - tis - si - ma do - mi - ni - cae passi -
bis.
SOLO
tasto solo
p

SOLO
Do - num trans - scen - dens om - nem ple - ni - tu - di - nem, me - mo - ri - a - le prae - ci - pu - um di -
SOLO
o - nis commemo - ra - ti - o, **SOLO** me - mo - ri - a - le prae - ci - pu - um di -
SOLO
Do - num trans - scen - dens om - nem ple - ni - tu - di - nem, me - mo - ri - a - le prae - ci - pu - um
SOLO
Me - mo - ri - a - le prae - ci - pu - um

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f' and 'p'.

vi - ni a - mo - ris, mi - se -
 vi - ni a - mo - ris, di - vi - nae af - flu - en - ti - a lar - gi - ta - tis, mi - se -
 di - vi - ni a - mo - ris,

Piano accompaniment for the second system, including a large fermata over a chord in the upper staves.

re - re, mi - se - re - re no - bis. Sa - cro - san - ctum et au - gu - stis - si - mum my -
 TUTTI
 Sa - cro - san - ctum et au - gu - stis - si - mum my -
 TUTTI
 TUTTI

Tremendum.

Adagio.

Obci.

Fagotti.

Corni in F.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Tre - - men - dum,

Tre - - men - dum,

SOLO

TUTTI

6 5 6 5b 6 - b - 6b 5 3 5b 6 5b 6 b 8 8 8 8 8 8 8

The musical score consists of several staves. At the top, there are two staves for the organ: a treble clef staff and a bass clef staff. The organ part features a complex texture with multiple voices, including a prominent sixteenth-note pattern in the right hand. The lyrics are written on two vocal staves, with the Latin text: "tremen - dum, tremen - dum ac vi - vi - ficum sa - cra - men - - - tum,". The score includes dynamic markings such as *f* (forte) and *a 2.* (second ending). At the bottom of the page, there are two rows of numbers: the first row contains 'b', '6', '6', '7' and the second row contains '5b', '5b', '5b', '5b', likely representing fingering or pedal points.

mi-se-re-re no-bis. Pa-nis, pa-nis om-ni-po-ten-ti-a ver-bi ca-ro

mi-se-re-re no-bis. Pa-nis, pa-nis om-ni-po-ten-ti-a ver-bi ca-ro

♯ — 7^b — 6^b — 5 — 3^b 6 6 # 3^b 6 ♯ 4 6 7 6' 5' 3^b 4 3^b
 3^b 4 3[#] 5 3^b 3

The musical score consists of ten staves. The top two staves are for vocal parts, with lyrics written below them. The remaining staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. Dynamic markings 'f' (forte) and 'p' (piano) are used throughout. The lyrics are: 'fa - - etus, tremen - - dum sa - - era - men - tum, mi - se - re - re'. The score includes various musical notations such as notes, rests, and slurs.

no - bis. In - eru - en - tum sa - eri - fi - ci - um, mi - se - re - re

no - bis. In - eru - en - tum sa - eri - fi - ci - um, mi - se - re - re

6^b 4 - 7^b - 3^b 5^b 6 5₃ | b 6 6 3^b b 6 7 6 5^b | 3^b 4^b 3^b | 6^b

no - bis. Tremen - dum sa - era - men - tum,

no - bis. Tremen - dum sa - era - men - tum,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The score is divided into three measures. The first measure is marked *p* (piano), and the second and third measures are marked *f* (forte). The lyrics are: "mi - se - re - re no - bis. Ci - bus et con - vi - va,". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and chords. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

mi - se - re - re no - - bis, mi - - se - re - - re. Tre - - men - dum,
 mi - se - re - re no - - bis, mi - - se - re - - re. Tre - - men - dum,

6 6b 6 3b 6b 5 7b 6 6 8 8 8 8 8 8

4 4 3 3b 4b 3b

tremen - - dum, tremen - - dum ac vi - vi - fi - cum, ac vi -
tremen - - dum, tremen - - dum ac vi - vi - fi - cum, ac vi -

vi - fi - cum sa - era - men - tum, mi - se - re - re, mi - se - re - re no - bis.

vi - fi - cum sa - era - men - tum, mi - se - re - re, mi - se - re - re no - bis.

7 5 3 6b 4 5 3 6b 4 5 3 3b 4 6 6 3 5b 3b 3b 5 3

Dulcissimum convivium.

Andantino.

Flauti. *p* *a 2. f* *p* *f* *p*

Fagotti. *p* *f* *p* *f* *p*

Corni in F. *p* *f* *p* *f* *p*

Violino I. *con sord.* *p* *f* *p* *f* *p*

Violino II. *con sord.* *p* *f* *p* *f* *p*

Viola. *p* *f* *p* *f* *p*

Soprano.

Basso ed Organo. *SOLO* *p* *f* *p* *f* *p*

6 4 6 6 6 7 5 5# 6 5 6 5 6 8 7 6 6 5 4 3

SOLO
 Dul - cis - simum con - vi - vi - um, cui - as - si - stunt an - ge - li mi - ni - stran -

6 4 6 6 6 7 6 5 4 6
 2 4 3 4 2

tes, sa - cra - men - tum pi - e - ta - tis, vin - culum ca - ri - ta - tis, mi - se - re - re

6 7 6 6 6 3 3 3 6 7

no - bis, mi - se - re - re

6 5 6 6 5 7 6 7 34
 4 3 4

re, mi-se-re-re no-bis. Of-ferens et ob-

6 6 - 7 -
4 - 3 4 -

la-ti-o, mi-se-re-re, mi-se-re-re no-bis, mi-se-

7 -
6 -
5b -

6 - 7 -
4 - 4 -

re-re. Spi-ri-tu-a-lis dul-ce-do in pro-pri-o fon-te, pro-pri-o fon-te

6 4 6 6 6 7 6 5 4 6
4 3 4 2

de_gu - sta - ta, re - fe - cti - o a - ni - ma - rum, a - ni - ma - rum san -

6 6 7
4 3

tasto solo

eta - rum, mi - se - re - re no - bis, mi - se - re -

4 6 6
2 5

6 4 6 4 6 4 6 5
3 2 3 3 5

re, mi - se -

6 6

re_re no - bis, mi - se_re_re no - bis, mi - se -

5 6 6-7 4-3 - 8 7 6 3 3 3 7 -

re - re, mi - se - re - re no - bis, mi - se - re_re, mi -

6 5 6 4 7 3 6 3 6 6

se - re_re no - bis.

6 6 7 6 4 6 (6 6 6) 5 5

Viaticum.

Andante.

Oboi.

Fagotti.

Corni in F.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I. *pizz.*

Violino II. *pizz.*

Viola. *con sordino*

Soprano. *SOLO*
Tasto solo
pizz.

Basso ed Organo. *Pedale*

a 2.

TUTTI

f Vi - a -

fp

fp

- ti - cum, vi - a - ti -

The first system of the musical score consists of seven staves. The top staff is a vocal line in a soprano clef, with lyrics underneath. The second staff is the bass line for the vocal part. The third and fourth staves are the grand staff for the piano, with the right hand on the upper staff and the left hand on the lower staff. The fifth and sixth staves are the grand staff for the organ, with the right hand on the upper staff and the left hand on the lower staff. The seventh staff is the bass line for the organ. The lyrics for this system are: "eum in do - mi - no mo -".

The second system of the musical score consists of seven staves, continuing from the first system. The vocal line continues with the lyrics: "ri - en - ti - um, mi - se - re - re - no -". The piano and organ accompaniment continues with various musical notations, including dynamics like *sp* and *sf*.

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

Pignus.

Oboi.

Corni in Es.

Violino I. *arco* *p* *arco*

Violino II. *arco* *p*

Viola. *senza sordino* *f* *p*

Soprano. TUTTI *p* *f*
Mi - se - re - re no - bis, mi - se - re - re

Alto. *Trombone Alto col' Alto.* TUTTI *p*
Mi - se - re - re no - bis,

Tenore. *Trombone Tenore col Tenore.* TUTTI *f* *p*
Mi - se - re - re no - bis.

Basso. *Trombone Basso col Basso.* TUTTI *f* *p*
Pi - gnus, pignus futu - rae, futu - rae gloriae, mi - se - re - re no - bis, mi - se - re - re no -

Basso ed Organo. TUTTI *f* *arco* *p* *f*

6 4 6 6 4 6 6 6 6 6
5 2 5 2

bis. Pi - gnus, pignus futu - rae, futurae gloriae, mi - se - re - re no -
 bis, misere - re no - bis, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -
 bis, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no -
 bis, mi - se - re - re no -

5 6 7 5 6 7 6 5 4 6 6 5 4 6

bis, misere - re no - bis, mi - se - re - re nobis, mi - se - re - re no - bis, mi - se - re - re, mi - se - re -
 bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -
 bis, mi - se - re - re
 bis. Pi - gnus, pignus futu - rae, futurae gloriae, mi - se -

5 6 5 6 5 6 6 6 6 4

a 2.
p
p
f
p
f
 mi - se - re - re no - bis.
 ri - ae, mi - se - re - re, mi - se - re - re no - bis.
 Pi - gnus, pignus fu - tu - rae, futurae gloriae, mi - se - re - re no - bis, misere - re no -
 mi - se - re - re no - bis, mi - se - re - re

5 3 7 3
 4 3 5 3
 7 6 7 6
 3 4 3 4

f
f
f
f
 Pi - gnus fu - tu - rae glo - ri - ae, mi - se - re - re,
 Pi - gnus, pignus fu - tu - rae, futurae gloriae,
 bis, mise - re - re nobis,
 no - bis, mi - se -

6 6 6 5 6 6 5 6 6 6 5 6
 3 2 3 2 3 2 3 2 3 2 3

mi-se-re - - re no - bis, mi-se-re-re, mi-se-re-re, miserere no-bis, misere-re no-bis, mi-se-re -
 mi-se-re-re no - bis, miserere no - bis, mise-re - - re no-bis, misere-re no-bis, mi-se-
 mi-se-re-re no - bis. Pi - gnus, pignus fu-tu - rae, futurae glori-ae, mi-se-
 re - - re no - - bis. Pi -

4 6 6 6 5 4 6 6 5 6 6 6 6 6 7 4# 6 7 4# 6 6 - 6 7
 2 4 3 2 6 5 6 5 6 6 6 6 7 3 3 3 3 3

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re. Pi - gnus, mi-se-re-re, mi - - se-re - - re, mi-se-re-re nobis, mi - - se-
 re-re, mi - - se-re - - re, pi - - gnus, mi-se-re-re, mi-se - - re no-bis,
 re-re, mi-se-re-re, pi - - gnus, mi-se-re-re no-bis.
 gnus, mi-se-re-re, mi-se-re-re, mi-se-re-re. Pi - gnus,

6 - 4# 6 4# - 6 3b 6 4# - 6 6 5 6
 5 - 2 2 - 5 2 - 5 3 4

67

re - re no - bis, mi - se - re - re nobis, mi - se - re - re no - bis, mi - se - re - re nobis, mi - se - re - re

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

Pi - gnus, pi - gnus,

futuræ gloriæ, pi - gnus futuræ glo - riæ, pi - gnus fu - tu - rae,

nobis, mi - se - re - re nobis. Pi - gnus fu - tu - rae glo - riæ,

nobis, mi - se - re - re nobis.

pi - gnus fu - tu - rae glo - ri - æ,

futuræ glo - ri - æ, pi - gnus, pi - gnus fu - tu - rae,

83

6 6 6 5 5 5# 7 6 7 8 4# 6 4 6 7 6 8 4 6 7 6 8 4 6

88

6 6# 7 6 6 4 6 6 6# 5 5# 2 5 6 5 6 4# 5 4 3# 2 4 3# 2

Pi - gnus, pignus fu - tu - rae, fu - tu - rae glo - ri - ae,
 Pi - - gnus, pignus fu - tu - rae, fu - tu - rae glo - ri - ae, mi - se - re - re.
 fu - tu - rae glo - ri - ae, mi - se - re - re, mi - se - re - re no - bis. Pi -
 re - re no - bis, mi - se - re - re no - bis, mi - se - re - re. Pi - gnus fu -

6 7 6 7 6 5 4
4 3 3 3 5 3 2

105

pi - - gnus fu - tu - rae glo - ri - ae, pignus, pi -
 Pi - - gnus futurae glo - ri - ae, pi -
 - gnus futu - rae glo - ri - ae, pi - gnus futurae
 tu - rae glo - ri - ae, pi - gnus, pignus futu - rae,

5 6 5 6 5 6 5 6
2 3 3 4 3 5 3 4 6 5 6

110

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

Org.

4 6 6 4 3 6 7 6 6 4 3 6 4 6 6 6 4 3
 2 5b 3 5 5b 2 5

28

Agnus Dei.

Andantino.

Flauto solo.

Oboe solo.

Corni in Es.

Violino I.

Violino II.

Viola.

Soprano.

Violoncello solo.

Basso ed Organo.

SOLO

6 6 6 6 5 4 6 6 6 6 7
 4 5 4 3 2 4 5 4 3
 3 5 3 2 3 5 4 3

ce, par - - ce no - bis

tasto solo

6 6 6 7 6 6 7 3 5

a 2.

Do - mi - ne, par - - ce no - bis, no - - bis Do - mine..

A - gnus De - i, qui tollis pecca - ta, qui tol - lis pec - ca - ta mun - di, ex-

6 6 6 6 5 4 6 6 6 6 7
 4 5 6 4 3 2 4 5 6 4 3
 3b

au-di, exau-di, ex-au-di, ex-au-di nos Do-mine, ex-au

6 6 6 6 5 6 6 6 5 6 6 6
 5b 5 5 5 4 3 4 5 6 6 6

The first system of the musical score consists of eight staves. The top four staves are for the vocal parts, and the bottom four are for the piano accompaniment. The piano part includes a prominent left-hand bass line with sixteenth-note patterns. Dynamics include *fp* (fortissimo piano) and *f* (forte). The lyrics "di, ex - au - di, ex - au - di nos" are written under the vocal lines. The system concludes with the instruction "tasto solo" in the bottom right corner.

The second system continues the musical score with eight staves. It features alternating dynamics of *f* (forte) and *p* (piano) across the vocal and piano parts. The piano accompaniment maintains its rhythmic intensity. The lyrics "Do - mi - ne, ex - au - di, ex - au - di nos" are written under the vocal lines. The system concludes with a trill (*tr.*) in the vocal line.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *f*, *fp*, *p*, and *cresc.*. The lyrics are: tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun -

Musical score for the second system, continuing the vocal and piano parts. The score includes dynamic markings such as *f*, *p*, *fp*, and *f*. The lyrics are: di.

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

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

9 8 7 5 6 7 7b 6 7
7 6 5 3 5 5 7b 4 3

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

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

6 9 8 7 7 5 6
5b 7 6 5 3 5 5

