



Missa solennis

von

L. van Beethoven

im Klavierauszuge mit Text

von

Julius Stern.

8393

LEIPZIG
C. F. PETERS.

f Baumgarter del

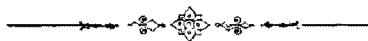
Lit. A s v. u. Rojer Leipzig

MISSA SOLEMNIS

von

L. van BEETHOVEN.

Opus 123.



KYRIE.

Pag. 4. Kyrie eleison, Christe eleison.

Herr, erbarme dich unser, Christus, erbarme dich unser.

GLORIA.

Pag. 16. Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter gloriam tuam, domine Deus, Rex coelestis, pater omnipotens, Domine fili unigenite, Jesu Christe, domine Deus, agnus Dei, filius patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria Dei patris, amen.

Ehre Gott in der Hohe, und auf Erden Friede den Menschen, welche guten Willens sind, wir loben dich, wir preisen dich, wir beten dich an, wir verherrlichen dich. Dank sagen wir dir wegen deiner grossen Herrlichkeit, Herr unser Gott, himmlischer König, allmächtiger Vater, Herr des Vaters eingeborner Sohn, Jesus Christus, Herr unser Gott, Lamm Gottes, Sohn des Vaters, der du hinwegnimmst die Sünde der Welt, erbarme dich unser, nimm auf unser Flehn, der du sitzt zur Rechten des Vaters. Denn du allein bist heilig, du allein bist der Herr, du allein bist der Höchste, Jesus Christus, mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters. Amen.

CREDO.

Pag. 50. Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Credo in unum dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia sae-

Ich glaube an einen Gott, den allmächtigen Vater. Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren. Ich glaube an einen Herrn, Jesum Christum, den eingebornen Sohn Gottes, und vom Vater abstammend vor al-

cula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantiali patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cuius regni non erit finis. Credo in spiritum sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Credo in unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum Baptisma, in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi, amen.

len Zeiten, Gott vom Gott, Licht vom Lichte, wahrer Gott vom wahren Gotte, gezeugt, nicht erschaffen, gleichen Wesens mit dem Vater, durch den alles erschaffen worden ist, der wegen uns Menschen und unseres Heils herniederstieg vom Himmel. Und empfangen wurde vom heiligen Geiste, geboren von Maria der Jungfrau, und Mensch ward. Und gekreuzigt wurde für uns unter Pontius Pilatus, litt und begraben ward. Und wieder auferstand am dritten Tage nach der Schrift. Und aufstieg in den Himmel, sitzt zur Rechten des Vaters, und wieder kommen wird in Herrlichkeit, zu richten die Lebendigen und die Todten, dessen Reich ohn' Ende sein wird. Ich glaube an den heiligen Geist, der Herr ist und Leben giebt, der aus dem Vater und Sohne hervorgeht, der mit dem Vater und Sohne zugleich angebetet und verherrlicht wird, der geredet hat durch die Propheten. Ich glaube an eine heilige katholische und apostolische Kirche. Ich bekenne eine Taufe zur Vergebung der Sünden, und erwarte die Auferstehung der Todten und ein ewiges Leben, amen.

SANCTUS.

Pag. 85. Sanctus dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua, osanna in excelsis. Benedictus qui venit in nomine Domini, osanna in excelsis.

Heilig ist der Herrgott Sabaoth. Voll sind Himmel und Erde von deinem Ruhme. osanna in der Höhe. Hochgelobt sei der da kommt im Namen des Herrn, osanna in der Höhe.

AGNUS DEI.

Pag. 101. Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

Lamm Gottes, das du hinwegnimmst die Sünden der Welt, erbarme dich unser, gieb uns Frieden.



Missa solemnis.

Kyrie.

Beethoven.

Assai sostenuto. *Mit Andacht.*

Piano.

Volles Orch.,
ohne Pos. *f*

Str.-Orch. *p*

Clar. *p dolce*

Ob.

Red.

Fl.

cresc.

f

p

SOLO.

Soprano.

Alto.

Tenore.

Basso.

Ky - - - ri - e.

CORO.

Soprano.

Alto.

Tenore.

Basso.

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

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

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

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

p

f

p Holzbl.

ff Tutti.

Red.

Kyrie eleison

p Holzbl. *ff* Tutti *p* Holzbl.

Red. * *Red.* *

The image displays a musical score for the 'Kyrie eleison' section of Franz Schubert's Mass in E major, D. 137. The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is E major (two sharps) and the time signature is common time (C). The score is divided into two systems, each marked with a large 'A' at the beginning.

First System:

- Vocal Parts:** The vocal parts enter with the text 'son.' (son). The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic, dotted pattern. The lyrics 'e - lei - son, Ky - ri - e, Ky - ri - e' are written below the vocal staves.
- Piano Accompaniment:** The piano part begins with a series of chords and a melodic line. It includes dynamic markings such as *cresc.* (crescendo) and *f* (forte).

Second System:

- Vocal Parts:** The vocal parts continue the 'Kyrie eleison' text. The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic, dotted pattern. The lyrics 'e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son' are written below the vocal staves.
- Piano Accompaniment:** The piano part continues with a series of chords and a melodic line. It includes dynamic markings such as *cresc.* (crescendo) and *f* (forte). The section is marked with a large 'A' at the beginning.

The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is E major (two sharps) and the time signature is common time (C). The score is divided into two systems, each marked with a large 'A' at the beginning.

CORO.

p **B** *sf* *p* *p*

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

son, e - - lei - - son, e - - le - i - - son,

son, e - - lei - - son, e - - le - i - - son,

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

p *sf* *sf* *p* *p*

This musical score is for the 'Kyrie eleison' from Schubert's 'Missa in G major, D. 137'. It is arranged for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The vocal parts enter with the text 'Ky-ri-e' and 'e-lei-son, e-lei-son, Ky-ri-e, Ky-ri-e'. The piano accompaniment features a prominent bass line and chords, with a *cresc.* marking and a *forgel.* (forcello) marking in the final section.

[illegible]

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

f *p cresc.* *f* *p cresc.* *f* *p cresc.* *f*
f *Org.* *ohne Org.* *Clar.* *cresc.* *f* *Holzbl.* *Fag.*

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

p *pp* *pp* *pp* *pp* *pp* *pp* *pp*
p *pp* *pp* *pp* *pp* *pp* *pp* *pp*

D *D* *Fag.* *Fl.* *Clar.* *Fag.*

e - lei - son.
 e - lei - son.
 e - lei - son.
 e - lei - son.

pp *pp* *pp* *pp* *cresc.* *Viol.*

Andante assai ben marcato.

SOLO.

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

Chri-ste, Chri-ste

... e-lei - son,

Andante assai ben marcato.

D²

Chri-ste, Chri-ste,

Clar.

cresc.

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

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

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

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

ob.

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

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

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

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

cresc.

SOLO.

E

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

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

son, Chri - ste, Chri - ste,

son, Chri - ste, Chri - ste,

cresc.

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

cresc.

Chri - ste, Chri - ste, Chri - ste e-leison, Chri - ste e - lei -

cresc.

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

cresc.

e - lei - son, Chri - ste,

E

p

cresc.

f *piu f*

f

Tromp.

Chri - ste, Christe

Chri - ste, Christe

e - lei -

Chri - ste, Chri - ste

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

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

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

Chri - ste e - lei -

sf *p*

sf *sf* *p*

e - lei -
 e - lei -
 son, e - lei - son, Chri-ste, Chri-ste e - lei -
 e - lei - son, Chri-ste, Chri-ste, Chri-ste, Chri-ste e -
 - son,
 lei - son,
 lei - son,
 - son,
 (Clar.
 cresc.
 decresc.

F
 son, e - lei - son.
 son, e - lei - son.
 son, e - lei - son, e - lei - son.
 lei - son, e - lei - son, Chri-ste e - lei - son.
 Chri-ste, Chri-ste, Chri-ste e - lei -
 Chri-ste, Chri-ste, Chri-ste e - lei -
 Chri-ste, Chri-ste, Chri-ste e - lei -
 Chri-ste, Chri-ste, Chri-ste e - lei -
 F
 cresc.
 p
 pp
 ppp

Tempo I.

Tempo I.

Tempo I.

G

G

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

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

Ob., Fag. Clar., Fag. Ob.
p *ff* *Tutti.* *p* *ff* *Red.*

H. e - lei - - - son.
 e e - lei - - - son.
 son.
 son.

p cresc. *f* *dim.* *p* *f*
 e - lei - - son, Ky - ri - e e - lei - - son, Ky -

p cresc. *f* *dim.* *p* *f*
 e - lei - - son, Ky - ri - e e - lei - - son, Ky -

p cresc. *f* *dim.* *p* *f*
 e - lei - - son, Ky - ri - e e - lei - - son, Ky -

p cresc. *f* *dim.* *p* *f*
 H e - lei - - son, Ky - ri - e e - lei - - son, Ky -

p cresc. *f* *Tutti.* *decrease.* *p* *f*

CORO.

p ri - e e - lei - son, Ky-ri-e *I p.*

p ri - e e - lei - son,

p ri - e e - lei - son,

p ri - e e - lei - son, *Fl., Clar.* *Ob., Horn*

f *dolce* *I sempre p*

p Ky-ri-e *cresc.* e - lei - son, Ky -

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

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

Ob., Vcllo *cresc.* *cresc.*

f **K** e - lei - son, Ky - ri - e e - lei -

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

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

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

f **K** *f*

[illegible][illegible]

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

[illegible][illegible]

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

Ob.
 pp cresc. f Tutti. dim. p pp

Gloria.

Allegro vivace.

Soprano.

Alto.

Tenore.

Basso.

CORO.

Piano.

Allegro vivace.

ff Volles Orch., ohne Pos.

Glo - ri-a in excel - sis De - - - o,

Glo - ri-a in excel - sis De - - - o, *f* Glo - ri-a

Glo - ri-a in excel - sis De - - - o, Glori-a, Glori-a

Glo - ri-a, Glo - - - ri-a, Glori-a

Glo - ri-a, Glo - - - ri-a, Glori-a

in excel - sis De - - - o, Glo - ri-a, Glori-a, Glori-a

0

in ex-cel-sis, Glori-a, Glori-a, Glo

in ex-cel-sis, Glori-a, Glori-a, Glo

in ex-cel-sis, Glori-a, Glori-a, Glo

in ex-cel-sis, Glori-a, Glori-a, Glo

0

ri-a, Glo-ri-a in excel-sis De-o,

ri-a, Glori-a, Glo-ri-a in excel-sis

ri-a, Glori-a, Glori-a, Glo-ri-a in excel-sis

ri-a, Glori-a, Glori-a in excel-sis, Glo-ri-a,

De-o, in ex-cel-sis De-o,

De-o, in ex-cel-sis De-o,

De-o, in ex-cel-sis De-o,

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

13

P

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

P Str.-Orch., Hörn.

mi - ni - bus bo - - næ vo - lun - ta - - tis, et in ter - ra pax
 mi - ni - bus bonæ, bo - næ vo - lun - ta - - tis, et in ter - ra pax, pax ho -
 mi - ni - bus bonæ, bo - næ vo - lun - ta - - tis, pax ho -
 mi - ni - bus bonæ, bo - næ vo - lun - ta - - tis, pax ho -

Hörn. III. IV.

ho - mi - ni - bus bo - - næ vo - lun - ta - - tis;
 mi - ni - bus, ho - mi - ni - bus bonæ, bo - næ vo - lun - ta - - tis;
 mi - ni - bus, ho - mi - ni - bus bo - - næ vo - lun - ta - - tis;
 mi - ni - bus, ho - mi - ni - bus bo - - næ vo - lun - ta - - tis;

p cresc.

Q *sf* lau - da - mus te, lau - da - mus te, lau - da - mus te, lau - da - mus te, be - ne -

f *Tutti.* *sf* *Holzbl.* *sf* *Tutti.*

be - ne - di - ci - mus te, lau - da - - - mus te, be - ne -
 da - - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te, be - ne -
 di - ci - mus te, lau - da - - mus te, be - ne -
 di - ci - mus te, lau - da - - mus te, be - ne - di - ci - mus te, be - ne -

pp *R*
 di - ci - mus te, a - - do - ra - mus te,
 di - ci - mus te, a - do - ra - mus te,
 di - ci - mus te, a - do - ra - mus te, glo -
 di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - - -

Str.-Orch *R* *Hörn.* *sf* *Pag.*

glo - ri - fi - ca - mus te, glo - ri - fi -

sf

Clar.

f Fl., Ob.

mus te, lau - da - mus te, be - ne - di - ci - mus te, be - ne -

ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, be - ne -

mus te, lau - da - mus te, be - ne -

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca -

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca -

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca -

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca -

Str.-Orch.

Clar., Horn.

pp

ff

f

[illegible][illegible]

- ri - fi - ca - mus te.
 - ri - fi - ca - mus te.
 - ri - fi - ca - mus te.
 - ri - fi - ca - mus te.

Meno Allegro.

cantabile

S²
Clar., Fag. *p*

S³
SOLO.

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

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

S³

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

ti - bi propter mag - nam glo - ri-am tu-am, grati - as a - - - gi-mus

tu-am, grati - as a - - - gi-mus ti - bi

Fl.
Hörn *p*

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

T

tu-am.

SOLO.

ti - bi.

ti - bi prop - ter mag - nam glo - ri-am tu-am.

CORO.

p Gra - ti - as a - - - gi-mus *cresc.* ti - bi prop - ter mag - nam glo - - -

p Gra - ti - as a - - - gi-mus *cresc.* ti - bi prop - ter mag - nam glo - - -

p Gra - ti - as a - - - gi-mus *cresc.* ti - bi

p Gra - ti - as a - - - gi-mus *cresc.* ti - bi

T

p *cresc.*

1 2 1
3 4

CORO.

Tempo I.

- ri - am tu - am,

- ri - am tu - am, *f.* do - mine

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

prop - ter mag - nam glo - ri-am tu - am, *f.* do - mine

Tempo I.

f.

do - mine De - us, Rex cœ - les - tis,
 De - us, Rex cœ - les - tis,
 do - mine De - us, Rex cœ - les - tis,
 De - us, Rex cœ - les - tis,

De - us, pa - ter om -
 De - us, pa - ter om -
 De - us, pa - ter om -
 De - us, pa - ter om -

ni - po - tens.
 ni - po - tens.
 ni - po - tens.
 ni - po - tens.

Volles Orch. *fff*
 mit Pos.
 Fl., Ob.
 Clar.
 Fag.
 dimin.

SOLO.

Do - - - mi - ne fi - li

Do - mi - ne fi - li u - ni - ge - ni - te, do - mi - ne fi - li

Do - mi - ne fi - li u - ni - ge - ni - te, do - mi - ne fi - li

p Clar., Fag.

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

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

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

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

V C O R O.

p cresc.

Je - su Chri - ste, do - mine De - us,

Je - su Chri - ste, do - mine

Je - su Chri - ste, do - mine De - us,

Je - su Chri - ste, do - mine

cresc. *ff* *Fl.*

sf.
a - gnus De - i, fi - li - us pa -
De - us, fi - li - us pa -
a - gnus De - i, fi - li - us pa -
De - us, fi - li - us pa -
sf.

dimin. p tris.
dimin. p tris.
dimin. p tris.
dimin. p tris.
sf. Holzbl. Red.
p

Larghetto. V2

SOLO.

Larghetto. V2

cresc. p p dolce cresc. ob. sf p

Clar., Fag., Horn.

SOLO.

Qui tollis, mi-se-re-re

Qui tollis, qui tollis pec-ca - ta, pec-ca - ta mundi,

Qui tollis, qui tollis, qui tol - lis pec-ca - ta mundi,

Qui tollis, qui tol-lis pec-ca - ta, pecca - ta mundi,

pp *cresc.* *Fag.* *Clar.* *p*

pp *cresc.* *Fag.* *Clar.* *p*

W

SOLO.

no-bis, qui

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

mi - se-re-re no - bis,

CO RO.

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

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

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

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

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

W *Clar.* *Holzbl.* *Clar.*

cresc. *p*

S O L O.

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

cresc. sf p cresc. p cresc.

Ob. II.
 Hörn.

X

S O L O.

sus - - ci -

C O R O.

qui tol-lis, qui tol-lis pec - ca - ta, pec-ca - - ta mun-di,
cresc. qui tol-lis, qui tol-lis pec-ca - - ta mun-di,
cresc. f qui tol-lis pecca - ta, pec - ca - - ta mun-di,
cresc. f qui tol-lis, qui tol-lis pecca - ta, pec - ca - - ta mun-di,

X

f fff Tutti. p

Clar.

sus - ci - pe de - preca - ti - o - nem nostram,

pe de - pre - ca - ti - o - nem nostram,

sus - ci - pe de - preca - ti - o - nem no - stram,

sus - ci - pe de - preca - ti - o - nem

sus - ci - pe de - preca - ti - o - nem.

sus - ci - pe de - preca - ti - o - nem

sus - ci - pe de - preca - ti - o - nem

Op. F1. cresc. pp. pag.

sus - ci - pe de - pre - cati - onem nostram, sus - ci - pe de - pre -

sus - ci - pe,

sus - ci - pe, sus - ci - pe de - preca -

sus - ci - pe de - pre - ca -

nostram,

nostram,

nostram,

nostram,

Clar. Ob. F1. cresc.

Y

ca - ti-o-nem no - stram,
cresc.
 depre-ca - ti-o-nem no - stram,
 - ti-o - - nem no - stram,
 - - - ti-onem no - stram,

qui sedes ad dex-te - ram pa - tris,
 qui sedes ad dex-te - ram pa - tris,
 qui sedes ad dex-te - ram pa - tris,
 qui sedes ad dex-te - ram pa - tris,

Tromp. *f* *f* *Tutti.*

mi-se-re - - -

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

Str. Orch. *f* *dimin. pp* *ob.*

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

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

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

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

qui se-des ad dex - - - teram patris, mi-se-

qui

-teram patris,

-teram patris,

qui se-des ad dex-teram pa - tris,

ob.

Hörn.

Tromp.

Fl.

cresc.

A

no - - bis,

-re no - bis,

no - - bis,

no - - bis,

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

se - des ad dex - - teram patris, mi-se-re-re no - bis, mi-se-re -

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

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

A

Tromp.

Pos.

ff

Allegro maestoso.

pp Pauken. *ff* Volles Orch.

C

CORO.

Quo-niam tu so-lus sanctus,

Quo-niam tu so-lus do--minus,

D

quo-niam tu so-lus al-

Quo-niam tu, tu so-lus, so-lus al-

quo-niam tu so-lus, so-lus, so-lus al-

Quo-niam tu so-lus, tu so-lus, so-lus al-

D

tis - - - - - simus, Je - - - su Christe,

tis - - - - - simus, Je - - - su Christe,

tis - - - - - simus, Je - - - su Christe,

tis - - - - - simus, Je - - - su Christe,

E

cum san - cto spi - ritu in glo - ri - a De - i pa - tris, a - - -

cum san - cto spi - ritu in glo - ri - a De - i pa - tris, a - - -

cum san - cto spi - ritu in glo - ri - a De - i pa - tris, a - - -

cum san - cto spi - ritu in glo - ri - a De - i pa - tris, a - - -

E

ff mit. Pos. *sf* *sf* *sf* *sf* *sf* *ff*

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

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

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

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

p *ff*

Hörn., Fag.

Allegro ma non troppo e ben marcato.

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

Allegro ma non troppo e ben marcato.

ff Volles Orch.
mit Pos.

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

F
in glo -
glo - ri - a De - i pa - tris, a - - men, a -
- men, a - - men, a - - men, a - - men, a - - men,
- men, a - - men, a -
F
Fl. Ob.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is G major (one sharp). The lyrics are: -ri-a De-i pa-tris, a-men, a-men, a-men, a-men, a-men, in glo-.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: -men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, in glo-.

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: a-men, a-men, a-men, a-men, in -ri-a De-i pa-tris, a-men, a-men, a-men, a-men.

[illegible]

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The vocal parts are arranged in four staves, with the Soprano at the top and Bass at the bottom. The piano accompaniment is shown in the bottom two staves. The lyrics are in Latin, and the music features a mix of vocal lines and piano accompaniment, with some parts marked 'p' (piano) and 'f' (forte). The lyrics include: 'a - men, a - men, a - men, a - men, in glo - ri - a De - i in glo - ri - a'.

[illegible]

[illegible]

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. It is arranged for voice and piano. The score is written in D major (two sharps) and 4/4 time. The vocal part consists of four staves, likely representing four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown in the bottom two staves. The lyrics are in Latin: 'Gloria in excelsis Deo'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'f' (forte). There are also performance instructions like 'Moderato' and 'Gloria in excelsis Deo'. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The overall structure is a single system of music.

The image shows a musical score for a piece titled 'K'. It consists of two systems of staves. The first system has four staves: three for voices (Soprano, Alto, Tenor/Bass) and one for piano. The second system has two staves for piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are 'a - men, a - men, in - ri - a De - i pa - tris, a - men, a - men, a - men, glo - ri - a De - i pa - tris, a - men, a - men, in glo -'. The piano part features arpeggiated chords and flowing sixteenth-note passages.

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

SOLO. Tenore.

CORO.

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

Fag

L

SOLO. Soprano.

Alto.

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

CORO. Basso.

Cum san - - - - - eto spi - ri - - tu

L Clar

Ob.

SOLO.

- men, a - men, a -

- men, a - men, a -

- men, a - men, a -

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

CORO.

Tenore. *p*

Cum san - - - cto spi - ri -

Str.-Orch. Fl. Holzbl.

M

- men,

- men,

- men,

- men,

- men,

in glo -

in glo -

tu in glo -

in glo -

ri - a, in

M

f Pauken.

f Vcello.

(Fl.) Viola.

(Ob.) Viol. II.

(Fl.) Viol. I.

CORO.

ri - a, in **N**

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

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

glo - ri - a De - i pa - tris, cum san - - cto

(Ob.)

Pos.

Volles Orch.

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

pa - tris, a - - men, a - men, a - - men, a -

ri - a, in glo -

spi - ri - tu in glo - ri - a De - i pa - tris, a -

men, a - - men, a -

ri - a De - i pa - tris, a -

Poco più Allegro.

0

SOLO

a - - - men,

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

a - - men, a - - men,

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

men.

men.

men.

men.

p Quo - - niam tu, tu so - lus,

Poco più Allegro.

0

ff *p* *Far.* *staccato* Horn., Tromp.

in 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,

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

Quo - - niam tu, tu

tu so - - lus san - - - ctus,

staccato *staccato*

[illegible]

tris, a - - men, a - - men, a - - men,
 in gloria De-i pa - - - tris, a - - men,
 pa - - - tris, a-men, a-men, a - - men, a - - men, a - - men,
 tris, a - men, a - - men, a - - men,
 tis - - si-mus, Je - - su Chri - ste, cum sancto spi - ri-tu in glo-ri-a De-i patris, *pp cresc.*
 tis - - si-mus, Je - - su Chri - ste, cum sancto spi - ri-tu in glo-ri-a De-i patris, *pp cresc.*
 tis - - si-mus, Je - - su Chri - ste, cum sancto spi - ri-tu in glo-ri-a De-i patris, *pp cresc.*
 tis - - si-mus, Je - - su Chri - ste, cum sancto spi - ri-tu in glo-ri-a De-i patris, *pp cresc.*

Q *sf* *sf*

CORO

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

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

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

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

Volles Orch.

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

De - i pa - tris, a - - - men, a - - - men, a -

De - i pa - tris, a - - - men, a - - - men, a -

De - i pa - tris, a - - - men, a - - - men,

R

- - men, a - - - - men,

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

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

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

R

[illegible]

This musical score is for the 'Amen' section of Giuseppe Verdi's opera 'La Traviata'. It is a full orchestral score with vocal parts. The score is written in G major (one sharp) and 2/4 time. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with a simple melody, and the piano accompaniment provides a harmonic foundation. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation like accents. The lyrics 'a - - - men,' are written below the vocal staves. The piano part includes the instruction 'sempre più' (always more), indicating a crescendo in the accompaniment. The score is presented in a clear, professional layout with a large, legible font for the lyrics and a well-organized musical notation.

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-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, a -
 ff Volles Orch. sf sf sf sf sf
 a - - - men. sf
 a - - - men. sf
 a - - - men. sf
 a - - - men. sf
 a - - - men. sf
 - men, a - - - men, a -
 - men, a - - - men, a -
 - men, a - - - men, a -
 - men, a - - - men, a -
 Pos. non legato

Presto.

T

CORO.

men.

Glo - - ri - a

men.

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

men.

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

men.

Presto.

Fl., Ob.

Hörn.

Tromp

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

De - - - - - o, in ex-cel-sis,

glo-ri-a, glo-ri-a in ex-cel-sis De - - o,

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

cel - - - - - sis De - o,

in ex - - cel - - - - - sis De - o,

in ex-cel-sis, in ex - - cel - - - - - sis De - o,

cel - - - - - sis De - o,

U

U

V *ff*

glori-a, glori-a in excel-sis De-o, glo - - - -

glori-a, glori-a in excel-sis De-o, glo - - - -

glori-a, glori-a in excel-sis De-o, glo - - - -

glori-a, glori-a in excel-sis De-o, glo - - - -

sf *ff*

W

- ri-a, glo - - - - - ri-a, glori-a,

- ri-a, glo - - - - - ri-a, glori-a,

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

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

sf *ff* **W**

glori-a in ex-cel-sis De - - - - - o,

glori-a in ex-cel-sis De - - - - - o,

glori-a in ex-cel-sis De - - - - - o,

glori-a in ex-cel-sis De - - - - - o,

glo - - - ri-a, glori-a, glo - - ri-a.

glo - - - ri-a, glori-a, glo - - ri-a.

glo - - - ri-a, glori-a, glo - - ri-a.

glo - - - ri-a, glori-a, glo - - ri-a.

Credo.

Allegro ma non troppo.

Soprano. CORO.

Alto.

Tenore.

Basso.

Allegro ma non troppo.

Piano. Volles Orch.

Cre - - do,

Cre - do, ere - - do in u-num,

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

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

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

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

[illegible]

ter-ræ, vi-si-bi-li-um om-ni-um et, et in-vi-si-bi-li-um.

ter-ræ, vi-si-bi-li-um om-ni-um et, et in-vi-si-bi-li-um.

ter-ræ, vi-si-bi-li-um om-ni-um et, et in-vi-si-bi-li-um.

ter-ræ, vi-si-bi-li-um om-ni-um et, et in-vi-si-bi-li-um.

Cre-do, cre-do in u-num do-mi-num,

Cre-do, cre-do in u-num do-mi-num,

Cre-do, cre-do in u-num do-mi-num,

Cre-do, cre-do in u-num do-mi-num,

Cre-do, cre-do in u-num do-minum, in u-num,

Cre-do in u-num do-minum, in u-num,

in u-num, cre-do in u-num do-minum, in u-num,

in u-num do-minum, u-num do-minum, in u-num,

s
u - num do - - - - minum Je - sum Chri - stum, fi - li - um De - i,
s
u - num do - - - - minum Je - sum Chri - stum, fi - li - um De - i,
s
u - num do - - - - minum Je - sum Chri - stum, fi - li - um
u - num do - - - - minum Je - sum Chri - stum, fi - li - um, fi - li - um De - i,

ff

D

The image displays a musical score for the 'Agnus Dei' from Franz Schubert's 'Mass in E-flat major, D. 167'. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is E-flat major (three flats) and the time signature is 3/4. The lyrics are in Latin: 'De-i, u-ni-ge-ni-tum et, et ex pa-tre na-'.

The vocal parts are arranged in four staves. The Soprano part begins with a *sf* (sforzando) dynamic. The Alto, Tenor, and Bass parts also begin with a *sf* dynamic. The piano accompaniment is written for the right and left hands on a grand staff. The right hand features a melodic line with many beamed sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *sf* and *ff* (fortissimo).

The lyrics are: De-i, u-ni-ge-ni-tum et, et ex pa-tre na-

The image displays a page from a musical score for 'The Lord's Prayer' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin: '- - tum, an-te om-ni-a, om-ni-a sæ - - - cu-la, - - tum, an-te om-ni-a sæ - cu-la, - - tum, an - te, an-te om-ni-a sæ - - - - - cu-la, - - tum, an - te, an-te om-ni-a sæ - - - - - cu-la,'. The piano part includes a Flute (Fag.) and a String Orchestra (Str.-Orch.). The score features various musical notations, including dynamics (pp, cresc.), articulation (accents), and phrasing slurs. The vocal parts are written on staves with clefs (Soprano: C1, Alto: C2, Tenor: C3, Bass: C4). The piano part is written on staves with clefs (Right Hand: C4, Left Hand: C3). The score is divided into measures by bar lines. The lyrics are written below the vocal staves. The piano part includes a Flute (Fag.) and a String Orchestra (Str.-Orch.). The score features various musical notations, including dynamics (pp, cresc.), articulation (accents), and phrasing slurs. The vocal parts are written on staves with clefs (Soprano: C1, Alto: C2, Tenor: C3, Bass: C4). The piano part is written on staves with clefs (Right Hand: C4, Left Hand: C3). The score is divided into measures by bar lines. The lyrics are written below the vocal staves. The piano part includes a Flute (Fag.) and a String Orchestra (Str.-Orch.).

[illegible]

sf
a - - - - - lem pa - tri, per quem om - ni - a fa - cta sunt, per quem,
sunt, per quem, - - - - - per quem om - - - - - ni - a fa - - - - - cta
ff
con - sub - stan - ti - - a - lem, consubstanti -

G ff
con - sub - stan - ti - - a - - - - - lem pa - tri, per quem om - ni - a fa - cta
per quem om - - - - - ni - a fa - - - - - cta, om - ni - a fa - cta
sunt, con - sub - stan - ti - - a - - - - - lem pa - tri, per quem
a - - - - - lem pa - - tri, per quem om - ni - a fa - cta, fa - - - - - cta, om -

G: ff Volles Orch.

sf
sunt, om - - - - - ni - a fa - cta sunt, om - - - - - ni - a fa - cta sunt.
sunt, om - ni - a, om - ni - a fa - cta sunt, om - ni - a, om - ni - a fa - cta sunt.
om - ni - a fa - cta sunt, om - - - - - ni - a fa - cta, om - ni - a fa - cta sunt.
- - - - - ni - a fa - cta sunt, om - - - - - ni - a fa - cta sunt, fa - - cta sunt.

sf *sf* *diminuendo*
Fag., Bassi.

Qui prop-ter nos ho-mines

Clar. Fl. Fag.

et propter no-stram sa-lu-tem

cresc. p f

de-scen-dit de coe-lis, qui prop-ter nos ho-mines

f sf p

Hörn., Tromp.

cresc.
 prop - ter nos ho - mi - nes *cresc.* et prop - ter no - - stram,
 et propter no - - *cresc.* - stram, no - - stram sa - lu - - tem, sa -
 et propter no - - *cresc.* - stram, no - - stram sa - lu - - tem, sa -
 et propter no - - - - stram, no - - stram sa - lu - - tem, sa -

cresc.

ff
 no - stram sa - lu - - - - tem de - - - - - scen - - dit,
 lu - - - - tem de - - - - - scen - - dit,
 lu - - - - tem *cresc.* de - - - - - scen - - dit,
 lu - - - - tem de - - - - - scen - - dit,

ff

sf *sf* *sf* *sf* *ff*
 de - - - - - scen - dit, de - - - - - scen - dit de coe - - - - - lis.
 de - - - - - scen - dit, de - - - - - scen - dit de coe - - - - - lis.
 de - - - - - scen - dit, de - - - - - scen - dit de coe - - - - - lis.
 de - - - - - scen - dit, de - - - - - scen - dit de coe - - - - - lis.

ff

Et incarnatus.

Adagio.

K²

SOLO.

p dimin. mezza voce

Et, et in - car - na - tus est de spi - ri - tu

Adagio. K²

Fl. *p. dimin.*

pp Viola. *p.*

mezza voce

Et in - car -

san - cto ex Ma - ri - a vir - gi - ne,

Clar., Fag. *pp* einige Violinen.

mezza voce

Et in - - car - - - na - - - tus est

na - - - tus est de spi - - ri - tu

mezza voce

Et in - - car - -

Fl. *p.*

pp * *pp*

zwei Violoncelle.

de spi - - ri - tu san - - - - - cto

san - - - - - cto ex Ma - ri - - - a

mezzo voce

et in - - - car - - - na - - - - tus est

na - - - - - tus est de spi - - ri - tu

sempre pp

ex Ma - ri - - - a, ex Ma - ri - - - a, Ma -

vir - - - gi - - - ne, ex Ma - ri - - - a, Ma -

de spi - - - ri - tu san - - - - - cto

san - - - - - cto ex Ma - - ri - - a, ex Ma -

Fl.

Red. *

ri - - - a vir - - - gi - - - ne, vir - - -

ri - - - a vir - - - gi - - - ne, vir - - -

ex Ma - ri - - - a, Ma - - ri - a vir - - -

ri - - - a vir - - - gi - - - ne, vir - - -

Fl.

fa - ctus est, ho - mo fa - ctus

ho - mo, ho - mo fa - ctus est.

ho - mo, ho - mo fa - ctus est.

ho - mo, ho - mo fa - ctus est.

ho - mo, ho - mo fa - ctus est.

cresc.

M² Adagio espressivo.

SOLOS

Cru-ci - fi - xus, cruci - fi -

est. Cruci - fi - - xus e - ti - am pro no - bis, pro

Cru-ci -

M² Adagio espressivo.

Holzbl.

Str.-Orch. *f f f sfp f p sfp f*

sfp

SOLO.

Cruci - fixus, cruci - fi - xus e - tiam pro no - bis, pro
 - xus e - tiam pro nobis, cruci - fixus e - tiam pro no - bis, pro
 nobis, e - tiam pro nobis, cruci - fixus e - tiam pro no - bis, pro
 fixus e - tiam pro nobis, cruci - fi - xus e - tiam pro no - bis, pro

CORO.

pro nobis,
 pro nobis,
 pro nobis,

p *cresc.* *dimin.*

pp *sf* *p* *cresc.* *dimin.*

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

pp *f* *p* *cresc.*

sub Pon - ti-o Pi - la - to pas - sus,
 pro nobis, sub Ponti-o Pi - la - to pas - sus,
 pro nobis, sub Ponti-o Pi - la - to pas - sus,
 pro nobis, sub Ponti-o Pi - la - to pas - sus,

pp *f* *p* *cresc.* *Fag.*

[illegible]

P

pas - - - sus...

pas - - - sus...

Sub Pon-ti - o Pi -

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

dimin. *pp* Fl. Fag. *poco cresc.*

pas - - - sus...

la - to pas - sus...

p et sepul - tus *dimin.* *pp* est.

dimin. *pp* et se - pul - tus est.

dimin. *pp* et se - pul - tus est.

p et sepul - tus *dimin.* *pp* est.

Ob. Str.-Orch. *p* *dimin.* *pp* *pp* *pp*

se - det ad dex - te - ram, dex - te - ram
 se - det ad dex - te - ram pa - tris, ad dex - te - ram
 dex - te - ram pa - tris, ad dex - te - ram
 se - det ad dex - te - ram pa - tris, ad dex - te - ram

pa - tris,
 pa - tris, et
 pa - tris, et, et i - terum
 pa - tris,

et i - terum ven - tu - rus est cum glo - ri - a, cum
 i - terum ven - tu - rus, ven - tu - rus est cum glo - ri - a, cum glo - ri - a,
 et i - terum ven - tu - rus est cum glo - ri - a, cum glo - ri - a,
 et i - te - rum ven - tu - rus est cum glo - ri - a, cum glo - ri - a,

67

U *sf*

glo - ri - a, ju - di - ca - re,

sf ju - di - ca - re,

sf ju - di - ca - re,

sf ju - di - ca - re,

Pos. *U sf*

The image displays a page from a musical score for 'Gloria' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics 'ju - di - ca - re' are written below the vocal staves. The piano accompaniment is written in the bottom staff, featuring a grand staff with a treble and bass clef. The tempo and mood are indicated as 'Allegro' and 'Moderato' respectively. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piano part begins with a 'Volles Orch.' (Full Orchestra) marking, suggesting a grand orchestral setting.

[illegible]

V

f cu - - - - - jus, cu - jus

f cu - jus re - gui

Str.-Orch. **V**

f re - gni,

f cu - jus re - gni non e - - rit

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

f cu - jus

f fi - nis, cu - jus re - gni non e - - rit **W.** *f* fi - nis,

f cu - jus re - gni non

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

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

W

f **Volles Orch.**

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

Allegro ma non troppo.
e - - rit fi - nis, non, non, non.
e - - rit fi - nis, non, non, non.
e - - rit fi - nis, non, non, non.
e - - rit fi - nis, non, non, non.

Allegro ma non troppo.
ff Tutti.

X
Do - - minum et vi - vi - fi - cantem,
Credo, cre - do in spi - - ritum sanctum, *sf* qui ex patre fi - li -
Cre - - - do, cre - do,
Cre - - - do, cre - do,

X
Pag.
Pos.

qui cum pa-tre et fi-li-o simula-dora-tur et conglorifi-ca-tur, qui lo-

oque proce - - dit, qui lo - cu - tus est, lo - cutus est per Pro -

credo, cre - - do, cre - do, cre - - do, cre - do,

cre - - do, cre - do, cre - do, cre - - do, cre - do,

cutus est per Pro - phetas, cre - - do, cre - do,

phe - tas, per Pro - phetas, cre - - do,

cre - - do, cre - do, cre - do, credo in u - nam sanctam catholicam et

cre - do, cre - do, cre - do,

cre - - do, cre - - do, cre - - do, cre - do, cre - do

cre - do, cre - - do, cre - do, cre - - do, cre - do

a - posto-licam Ec - cle-si-am, con-fi-te-or u-num Ba-ptis - ma in remis-si - onem pec -

con - fi-te-or u-num Ba-ptis - ma in remis-si - onem pec -

[illegible][illegible]

The image shows a page from a musical score for 'Agnus Dei' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal parts are in German, with the lyrics: 'o-rum et, et vi-tam ven-tu - ri, ven - tu - ri sæ - culi, a -'. The piano accompaniment is in the lower register, featuring chords and arpeggiated figures. The score is marked with 'A' and 'sf' (sforzando) dynamics. The tempo is marked 'Andante'.

ff - men,
ff - men,
ff - men,
ff - men,
ff

Allegretto ma non troppo. **B** *p*

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

Allegretto ma non troppo.

Holzbl., Hörn. **B** Fl., Clar. (ohne Viol.)
p *cresc.* *p* *p* *Fag.*

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

p Horn.

C *cresc.*

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

men, a - men, a -

tu - ri sæ - cu-li. a - men, a - men, a -

men, et vi - tam ven - tu - ri sæ - cu-li,

C *2* *cresc.*

Hörn.

D *f*

- men, a - men, *cresc. sforzando* et vi - tam ven - tu - ri sæ -

- men, et vi - tam ven - tu - ri sæ - cu-li,

men, a - men, a -

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

Ob. *D* *Fl.* *f* *Tromp. P.*

cresc.

p

- cu-li, a - men, a - men, a -

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

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

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

Fl. Horn

3 *5*

[illegible]

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

[illegible]

G

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

G

H

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

H

vi - tam ven - tu - ri sæ - - - culi, a - - - men,
 a - - men, et vi - tam ven - tu - ri sæ - culi, amen, a - - - men,
 - - - cu - li, a - - - men, a - - - men,
 tu - ri sæ - - - cu - li, a - - - men, a - - - men,

Allegro con moto.

Viol. I.

Ob.

pp

Viol. II.

Fag.

Bässe.

Soprano.

Tenore.

Clar.

cresc.

Fag.

Fl., Ob., Viol. *non legato*

Soprano.

Alto.

Tenore.

Basso.

Fl., Ob., Tromp.

K

K

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

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

L tu - ri sæ - - cu - li, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a -

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

Volles Orch.
Pos.

vi - tam, et vi - tam ven - tu - ri, ven - tu - ri, ven -
vi-tam ven-tu-ri sæ -

M
tu - ri sæ - - eu - li, a - men, a -
eu - li, a - men, a -
eu - li, a - men, a -
ven-tu-ri sæ - - eu - li, a - men, a -

M
ben marcato

N

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

N

ven-tu-ri sæ - culi, amen, et vi - tam ven - tu - ri, ven - tu - ri, ven -
 vi - tam ven - tu - ri sæ - culi, amen, et vi - tam ven - tu - ri, ven - tu - ri, ven -
 - men, et vi - tam, et vi - tam ven - tu - ri, ven - tu - ri, ven -
 et vi - tam ven - tu - ri, ven - tu - ri, ven -

O

tu - ri sæ - - - eu - li, a - men, a - - -
 tu - ri sæ - - - eu - li, a - men, a - - -
 tu - ri sæ - - - eu - li, a - men, a - - -
 tu - ri sæ - - - eu - li, a - men, a - - -

non legato

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

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

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

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

P

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

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

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

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

P

Grave.

vi - tam ven - tu - ri, venturi sæ - cu - li, a - - - - men,

vi - tam ven - tu - ri, venturi sæ - cu - li, a - - - - men,

vi - tam ven - tu - ri, venturi sæ - cu - li, a - - - - men,

vi - tam ven - tu - ri, venturi sæ - cu - li, a - - - - men,

Grave.

ben marcato

Hörn.

[illegible]

a - - - - - men, a - -
 a - - - - - men, a - - - - - men.
 - - men, a - men, a - men, a - men, a - men,
 a - - - - - men, a - - - - - men,
 sæ - cu-li, a - men, a - men, a - men,
 sæ - cu-li, a - men, a - men, a - men,
 sæ - cu-li, a - men, a - men, a - men,
 sæ - cu-li, a - men, a - men, a - men,
 Fag.
 Bässe.

[illegible]

Musical score for the piece "Amen". The score is written for vocal soloists and orchestra. The vocal parts (Soprano, Alto, Tenor, and Bass) are shown in the upper staves, and the orchestral parts (Flute, Clarinet, and Bassoon) are shown in the lower staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Allegro". The score includes the lyrics "a - men, a - men," for the vocal soloists. The orchestral parts include a Flute (Fl.) and a Clarinet (Clar.) section. The score is marked with "ff" (fortissimo) for the vocal soloists and "ff Tutti" for the orchestra. The piece concludes with a final chord.

First system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The piano part features a Flute (Fl.) and Oboe (Ob.) with a *cresc.* marking, and a Violoncello (Viol.) and Bass (Basse.) with a *pp* marking. The string orchestra (Str.-Orch.) also has a *pp* marking. The vocal parts have lyrics: "a - - - - -".

Second system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The piano part features a Flute (Fl.) and Oboe (Ob.) with a *pp* marking, and a Violoncello (Viol.) and Bass (Basse.) with a *pp* marking. The string orchestra (Str.-Orch.) also has a *pp* marking. The vocal parts have lyrics: "men.", "men.", "a - - - - -", "a - - - - -", "a - - - - -", "a - - - - -", "a - - - - -", "a - - - - -".

Sanctus.

85

Adagio. *Mit Andacht.*

p Bässe, Fag. *Vello.* Clar. II, Viola. Clar. I, Horn II. Hörn. III, IV.

Pos. Tromp., *p*

SOLO.

S³ Soprano. *p* *cresc.* San - ctus Do - mi - nus, Do-mi-nus De-us

Alto. *p* *cresc.* San - ctus, San - ctus Do - mi - nus, Do-mi-nus De-us

Tenore. *p* *cresc.* San - ctus, San - ctus Do - mi - nus, Do-mi-nus De-us

Basso. *p* *cresc.* San - ctus, San - ctus Do - mi - nus, Do-mi-nus De-us

S³ Clar., Horn. *cresc.* San - ctus Do - mi - nus, Do-mi-nus De-us

S⁴ *p* *cresc.* Sa - ba - oth, San - ctus Do - mi - nus. Do-mi-nus De-us

p *cresc.* Sa - ba - oth, San - ctus Do - mi - nus. Do-mi-nus De-us

p *cresc.* Sa - ba - oth, San - ctus Do - mi - nus. Do-mi-nus De-us

p *cresc.* Sa - ba - oth, San - ctus Do - mi - nus. Do-mi-nus De-us

p *cresc.* Sa - ba - oth, San - ctus Do - mi - nus. Do-mi-nus De-us

S⁴ Clar., Horn. *Pos.* *sforzato*

S⁵ mezza voce

Sa - ba - oth, Sa - ba - oth, Sanctus, Sanctus

Sa - ba - oth, Sa - ba - oth, Sanctus, Sanctus

Sa - ba - oth, Sa - ba - oth, Sanctus, Sanctus

Sa - ba - oth, Sa - ba - oth, Sanctus, Sanctus

S⁵ **tenuto**

Pos., Tromp., P. *sempre più piano*

Viola, Vcelle.

3 Dominus De - us, Deus Sa - ba - oth. *pp*

3 Dominus De - us, Deus Sa - ba - oth. *pp*

3 Dominus De - us, Deus Sa - ba - oth. *pp*

3 Dominus De - us, Deus Sa - ba - oth. *pp*

piu dimin. *pp*

Pauken.

S⁶ Allegro pesante.

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, o - san - - -

Ple - ni sunt coe - li et

S⁶ Allegro pesante.

Viol. I.

Volles Orch., ohne Pos.

f

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

Ple - ni sunt cœ - li et ter - ra glo - ri-a

ter-ra glo - ri-a tu-a, o - san - na, o - san-na in ex -

cel-sis, o - san-na in ex - cel - sis, ple - ni sunt cœ - li et

tu-a, o - san - na, o - san-na in ex - cel-sis, ple ni sunt cœ - li et

cel-sis, ple ni sunt cœ - li et ter - ra glo - ri-a tu-a, glo - ri-a

Ple - ni sunt cœ - li et ter - ra glo - ri-a tu-a, glo - ri-a

ter - ra glo - ri-a tu-a, ple - ni sunt cœ - li et

ter-ra glo - ri-a tu-a, o - san -

tu-a, glo - ri-a tu-a, ple - ni, ple - ni sunt cœ - li et

tu-a, glo - ri-a tu-a, o - san -

in — ex — cel — sis, o — san — na, o — san — na.

— sis, o — san — na, o — san — na. o — san — na in — ex — cel — sis, o —

o — san — na, o — san — na in ex — cel — sis, o — san — na, o —

o — san — na, o —

Vcllo., Fag.

Tromp., P.

Häse.

S⁹

o — san — na, o — san — na, o —

san — na, o — san — na, o — san — na, o — san — na, o — sanna in ex —

san — na, o — san — na in — ex — cel — sis, o — san — na, o — san — na, o —

san — na in ex — cel — sis, o — san — na in ex — cel — sis, o — san —

S⁹

Volles Orch.

san — na in ex — cel — sis, in ex — cel — sis.

cel — sis, in ex — cel — sis.

san — na, o — san — na in ex — cel — sis, in ex — cel — sis.

na, o — san — na in ex — cel — sis.

molto ten.

S¹⁰ Preludium.

Sostenuto ma non troppo.

Fl. Viola (ohne Viol.)

Vcello. I. II. *p*

Bässe, Fag. *p*

Clar. *S¹¹*

sf

Viol. Solo, Fl. I II. *p*

Benedictus.

cresc.

p Hörn.

T CORO. Basso. *p*

Be - ne - di - ctus qui ve - nit in no - mi - ne Domini.

Clar. *cresc.*

Clar., Fag.

dolce cantabile

Hörn., Tromp., Pauk., Pos

Viol. Solo.

Clar.

Fag.

T²

espressivo

Red.

cresc.

Red. * Red. * Red. * Red. *

p Red. * Red. *

SOLO.

Alto.

Basso.

T³

Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne

Hörn., Tromp., Pauk., Pos.

cresc.

Clar., Fag.

pp

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

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

Clar.

cresc.

pcantabile

SOLO.

T4

Soprano. Be-ne - di - ctus qui ve - nit, qui ve - nit in no - mi-ne

Alto. qui ve - nit in

Tenore. Be-ne - di - ctus qui ve - nit, qui

Basso.

Viol. Solo.

T4

cresc. *pp*

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

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

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

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

cresc. *mf* *Red.* *

T5

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

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

qui ve - nit, qui ve - nit, qui ve - nit in

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

T5

mf *p cresc.*

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

ve - nit in no - mi - ne

no - mi - ne, no - mi - ne

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

U

S O L O

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

C O R O

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

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

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

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

U

f

f

f

f

f

f

f

f

f

f

f

C O R O.

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

sf 45

V

qui ve - nit, Be-ne - di - ctus qui ve - nit, qui

p

V

ve - nit, in no-mi-ne Do - - - mi-ni, Be-ne - di - ctus,

p

ve - nit in no-mi-ne Do - - - mi-ni, Be-ne - di - ctus,

p Tromp., Pos.

W

Be-ne-di - ctus, Be-ne-di - ctus qui, qui, qui ve - nit in

Be-ne-di - ctus, Be-ne-di - ctus qui, qui, qui ve - nit in

Be-ne-di - ctus, Be-ne-di - ctus qui, qui, qui ve - nit in

Be-ne-di - ctus, Be-ne-di - ctus qui, qui, qui ve - nit in

W

Clar. 4 Viol.

SOLO. Tenore.

Be-ne-

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

W²

S O L O.

Be ne - di - ctus qui ve - nit, qui

di - ctus. Be-ne-di - ctus, Be-ne-di - ctus qui ve - nit, qui ve - nit,

qui, qui ve - nit, qui ve - nit, Be-ne-

W²

Be - ne - di - ctus qui ve - nit in no - mi - ne
 ve - nit in no - mi - ne Do - mi - ni, in
 qui, qui ve - nit in no - mi - ne Do - mi - ni,
 di - ctus, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

cresc. *f* *colla voce*

a tempo *W3*
 Do - mi - ni, qui ve - nit,
 no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne,
 qui ve - nit, qui ve - nit in

W3 a tempo
f a tempo colla voce *p*

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

f *p* *mf* *cresc.*

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

X

S O L O

ni,
 ni,
 ni,
 ni,

C O R O

in nomine Do-mi-ni, in nomine Do - - - mi-ni,
 in nomine Do-mi-ni, in nomine Do - - - mi-ni,
 in nomine Do-mi-ni, in nomine Do - - - mi-ni,
 in nomine Do-mi-ni, in nomine Do - mi-ni,

X

ff sf

SOLO.

X²

qui ve - nit, qui ve - nit, Be - ne - di -

qui ve - nit, qui ve - nit, Be - ne - di -

qui ve -

X²

in no -

- ctus, Be - ne - di - ctus qui ve - nit in no -

- ctus, qui ve - nit, qui ve - nit in no -

- nit, qui ve - nit, qui ve - nit in no -

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

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

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

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

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

cresc. *Viol. Solo.*

cresc. *Clar.*

Fag.

SOLO.

Y

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

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

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

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

CORO.

o - san - - na, o -

o - - san - - na, o - san-na in ex-cel - -

Y

cresc.

f

sf Pos. *ben marcato*

o - san - - na, o - san-na in ex-cel - -

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

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

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

CORO.

Ob. II. *sf*

Ob. I. *sf*

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

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

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

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

Solo.

Z

Be-ne-di - ctus qui ve - nit in

Be-ne-di - ctus qui ve - nit in

Be-ne-di - ctus qui ve - nit in

Z

dimin.

no - mi - ne Do - mi - ni, o - san - na, o - san - na in ex-cel - sis, o - san - na, o -

dimin.

no - mi - ne Do - mi - ni, o - san - na, o -

dimin.

no - mi - ne Do - mi - ni, o - san - na, o -

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

cresc. o - san - na, o - san - na in ex - cel - sis.

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

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

f. *f.* *pp*

Adagio.

Agnus Dei.

Basso Solo.

Piano.

Fag. A -

Str.-Orch. *Hörn.* *cresc.* *p*

Ad. *

- viol - gnus, a - gnus De - i qui tol - lis pec - ca - ta, pec -

Fag. *p*

ca - ta, pec - ca - ta mun - di, mi - se -

Tenore. *p* ...pec - ca - ta mun - di,

Basso. *p* ...pec - ca - ta mun - di,

A

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

Tenore I. *p*

Tenore II. *p* mi-se - re - re, mi-se - re - re,

Basso I. *p* mi-se - re - re, mi-se - re - re,

Basso II. *p* mi-se - re - re, mi-se - re - re,

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

- - bis.

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

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

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

mi-se-re-re no-bis.

Fag. *cresc.* Clar. *p*

ced. *

SOLO. *A²*

Alto. A - - - - gnus, a - - gnus De-i qui

Tenore. *A²* A - - - - gnus

p

SOLO

B

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

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

COLO.

Soprano

Alto.

Tenore.

Basso.

Clar.

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

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

pec - ca - ta mun - di, *p* mi - se - re - re, mi - se - re - re,

ca - ta mun - - - di, *p* mi - se - re - re, mi - se - re - re,

ca - ta mun - - - di, *p* mi - se - re - re, mi - se - re - re,

SOLO. Alto.

re - re, mi - se - re -

cresc.

no - bis.

Fl., Ob., Clar., Hörn.

Sopr. B²

Alto. A - gnus, a - gnus De - i qui tol - lis pec -

Tenore. A - gnus De - i qui

Basso. A - gnus De - i qui tol -

B²

Ob. Clar.

p *cresc.*

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

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

- gnus De - i qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, pec -

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

Ob. Fag. Fl.

cresc. *f*

SOLO.

ca - ta mun - di, mi-se re - -

ca - ta mun - di, mi-se - re-re, mi-se - re - re,

ca - ta mun - di, mi-se - re-re, mi-se - re - re,

ca - ta, pec - ca - ta mundi, mi-se - re-re, mi-se - re - re, *cresc.*

COLO.

A - gnus De - i, mi-se - re - re no - bis, *pp* mi-se - *cresc.*

A - gnus De - i, mi-se - re - re no - bis, *pp* mi-se - *cresc.*

A - gnus De - i, mi-se - re - re no - bis, *pp* mi-se - *cresc.*

A - gnus De - i, mi-se - re - re no - bis, *pp* mi-se - *cresc.*

A - gnus De - i, mi-se - re - re no - bis, *pp* mi-se - *cresc.*

C *sf* *pp* *cresc.*

Viol. *Ob.*

D

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

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

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

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

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

D

p

[illegible]

re no - bis, mi - se - re

re no - bis, mi - se - re

re no - bis, mi - se - re

Basso I. II. re no - bis, mi - se - re

mi - se - re

Ob. Clar. Fl. Ob.

p cresc.

dimin. re no - bis. A-gnus De-i! Do -

dimin. re - re no - bis. A-gnus De-i!

dimin. re no - bis. A-gnus De-i!

dimin. re no - bis. A-gnus De-i!

5 3 1# 3 3 Veello. pp pp

3 E 3 ob.

Edition Defens 8202

DONA. Bitte um innern und aussern Frieden.
Allegretto vivace.

The musical score is written for a vocal soloist and a choir. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto vivace'.

Vocal Soloist: The soloist's part begins with a melodic line in the first system, followed by a more rhythmic passage in the second system. The lyrics 'Do - na no - bis pa - cem,' are sung across the systems.

Chorus (C O R O.): The chorus enters in the third system with a similar melodic line. The lyrics 'pa - cem, pa - cem,' are sung. The chorus part is marked with a forte 'F' dynamic.

Instrumental: The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The violin II part (Viol II) is marked with a piano (pp) dynamic. The viola part (Viola) is marked with a forte (f) dynamic.

Lyrics: The lyrics are in German: 'Dona. Bitte um innern und aussern Frieden.' The vocal parts sing 'Do - na no - bis pa - cem, pa - cem,'.

G *cresc.*

pa - - - - - cem,

pa - - - - -

pa - - - - -

G *Ob.* 3 54 3

Vcello

cresc.

pa - - - - - cem,

pa - - - - -

cem, pa - - - - -

cem, pa - - - - -

cresc.

Fl.

Viol. I

f

H *p*

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

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

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

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

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

H *p*

f

I

do - - na

na

na pa - - - - - cem,

- na pa - - - - - cem,

I Fl.

pp sempre sfacc.

Clar.

pp

Viol I

K

- - - - - cem,

- - - - - cem,

do - - na, do - - na,

do - - na, do - - na, do - - na,

K

ff sf sf

SOLO. Soprano.

Do - - - - - na pa - - - - -

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

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

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

Viol.

p

tr

scen

do

S O L O.

cem,
pa -
pa -
pa -

C O R O.

cem,
cem,
cem,
cem,

pa - cem,
pa - cem,
pa - cem,
pa - cem,

Clar.
p
f
f *pos.*

pa - - cem,
pa - - cem,
pa - - cem,
pa - - cem,
pa - - cem,
pa - - cem,

pa - - cem,
pa - - cem,
pa - - cem,
pa - - cem,
pa - - cem,
pa - - cem,

Clar.
p
f
f *pos.*

Viol.
f *sf*

[illegible]

The image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. It features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major and 4/4 time. The lyrics are 'pa - - - cem, pa - - - cem.' The score includes dynamic markings such as 'f', 'p', and 'cresc.'.

M

f

p più dimin.

Holzbl.

Pauke.

pp

Allegro assai.

pp

5 1 Viola.

5 2

5 1

5 2

5 2

Musical score for Trompe and Pauke (Drum) in 3/4 time, marked 'M²' and 'p1'. The Trompe part is in the upper staff, and the Pauke part is in the lower staff. The key signature is one flat (B-flat).

SOLO. Alto.

Recit. (*timidamente*
ängstlich)

A - - - gnus De-i qui

Str-Orch.

Recit. *pp colla voce*M³ *a tempo*

tol-lis pecca-ta mundi,

SOLO. Tenore.

Recit.

a tempo

A - - - gnus De-i, mise-re-re, mise-

M³*a tempo*

Recit.

a tempo

Fl.

*cresc.**colla voce**più cresc.*

Fag.

SOLO. Soprano. N

ff Recit.

SOLO. Tenore.

A - - - gnus De-i, do -

re-re, mise-re - - - re nobis.

misere-re nobis.

misere-re nobis.

misere-re nobis.

misere-re nobis.

N

Tromp.

Recit.

ff

ff Pauke.

Str-Orch. *colla voce*

S O L O.

na, do - - - na,

do - - - na,

do - - - na,

Tempo I.

p Str.-Orch., Holzbl.

N²

do - - - na no - bis

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

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

do - -

Fl. N²

Fag.

Red. *

pa - - - cem,

pa - - -

do - - - na, do - - - na,

na, do - - - na,

(Fl., Ob., Clar.)

Viol.

Viola.

pp Fag.

sempre pp

Red. *

N³

pa - - - cem, pa - - -

cem, pa - - -

do - - - na, do - - - na,

do - - - na, do - - - na,

N³

Viol.

Viol.

cresc.

cresc.

cem,

cresc.

cresc. do - - - na, do - - - na, do - - - na, do - - - na,

do - - - na, do - - - na, do - - - na, do - - - na,

Viol.

Viol.

cresc.

dim.

O CORO.

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

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

p do - - - na no - - - bis pa - - - cem, *ff*

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

p cresc.

ff Pos.

P. ff

do - - -

ff

do - - - na - - - no - - - bis pa - - -

pa - - - cem, do - - -

Clar.

P

Fl., Ob

ff

sf

3

na - - - no - - - bis pa - - -

do - - - na - - - no - - - bis

cem,

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

Viol

ff

Pos.

Hörn

sf

sf

sf

sf

sf

Q

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

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

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

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

Ob

Immer Pos.

2

sf

sf

sf

sf

sf

The musical score is for the song "The Rose Tree" from the opera "The Mikado". It features vocal soloists and an orchestra. The score is written in G major (one sharp) and 2/4 time. The vocal parts are for a Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin (Viol.), and Viola (Vla.). The score is divided into two systems. The first system shows the vocal soloists entering with the melody, followed by the instrumental ensemble. The second system shows the vocal soloists continuing their melody, with the instrumental ensemble providing accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *p*).

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

S
S
Vcello

[illegible][illegible]

First system of the musical score. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics "pa - cem,". The piano part features a dense texture with many sixteenth notes. Dynamics include *p* (piano) and *f* (forte).

Second system of the musical score. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics "pa - cem,". The piano part continues with a dense texture. Dynamics include *f* (forte) and *Presto.* (Presto).

Third system of the musical score. It includes piano accompaniment and strings (Viol. II, Viol. I, Basse, Contrafag). The piano part has a dense texture. Dynamics include *ff* (fortissimo) and *tr* (trill). The tempo is marked *Presto.*

Fourth system of the musical score. It includes piano accompaniment and strings (Viola, Viol. II, Basse, Fag., Fl.). The piano part has a dense texture. Dynamics include *ff* (fortissimo) and *tr* (trill). The tempo is marked *Presto.*

T2

119

Ob. *tr.* u. Clar. *f*

Fag.

Viol. I. *tr.* *ff* *f*

Fl. *tr.* Ob. Holzbl., Hörn. *f*

Fag.

T3 *tr.* *ff* Str.-Orch., Fag. *f*

Ob. *tr.* Clar. *ff*

T4 *f* Str.-Orch. Holzbl. *f*

f *f*

C O R O.

U *ff* A - - - - - gnus, A - - - -

ff A - - - - - gnus, A - - - -

ff A - - - - - gnus, A - - - -

ff A - - - - - gnus, A - - - -

Tutti *f* **Volles Orch** *ff* **Pos** *f* *ff*

Tromp., Pauken

f gnus De - - i!

f gnus De - - i!

f gnus De - - i!

f gnus De - - i!

f **Tromp., Pauk., Pos**

f **Tromp., Pauk., Pos**

V SOLO. Soprano.

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

C O R O.

Do - - na pa - cem, pa - cem,

Do - - na pa - cem, pa - cem,

Do - - na pa - cem, pa - cem,

Do - - na pa - cem, pa - cem,

V u Holzbl

f

ff

3 1 3

1 2 1 2

V² Tempo I.

S O L O.

na,

do - - -

do - - - na,

V² Tempo I.

p

do - - - na,

na,

do - - -

do - - - na,

do - - - na,

do -

Holzbl

The image shows a page from a musical score for 'Gloria' by Giuseppe Verdi. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'cem, na no-bis pa'. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as *p* (piano), *f* (forte), and *f* *Tutti*. The lyrics are 'cem, na no-bis pa'.

C O R O.

sf cem, do - na, do - na, do -

S O L O.

espressivo pa - - - cem, pa - - - cem,

espressivo pa - - -

espressivo pa - - - cem, pa - - -

espressivo pa - - - cem, pa - - -

C O R O.

p cem,

p cem,

f do - - na pa - - - cem,

p na pa - - - cem,

p Hörn.

C O R O.

cem, pa - - cem, pa - - - - cem,
cem, pa - - cem, pa - - - - cem,
cem, pa - - cem, pa - - - - cem,
cem, pa - - cem, pa - - - - cem,

pa - - cem, pa - cem, pa - cem,
pa - - cem, pa - cem, pa - cem,
pa - - cem, pa - cem, pa - cem,
pa - - cem, pa - cem, pa - cem,

sf *Holabi* *dimin.*

Z

pp
do - -

Fl, Ob.

Horner

p

Z

do - na

do - na

do - na

do - na

Holzbl., Hörn

cresc.

p

cresc.

p

no - bis pa - cem,

no - bis pa - cem,

no - bis pa - cem,

no - bis pa - cem,

p

Pauke. *pp*

sempre più piano

Viol. 3

Aa

pa - cem, pa - cem,

pa - cem, pa - cem,

pa - cem, pa - cem,

pa - cem, pa - cem,

p

p

p

p

Str-Orch **Aa**

Hörn.

Pauke.

pp

Viol. 3

ppp

pp

Bb

pp
pa - cem, pa - cem,
pa - cem, pa - cem,
pa - cem, pa - cem,
pa - cem, pa - cem,

Bb

Horn.

Fl.

Ob.

p

pp Str.-Orch.

pp

Cc

f.

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

Cc

Holzbl., Horn.

Ob.

cresc.
f ben marcato
p

cresc.
ff Tutti.
sf
sf
sf
sf
Fine.