

**Johann Gottlieb  
Naumann**

**Missa  
e  
Offertorio**

**Soli SATB / Coro SATB**

**2 Flauti, 2 Oboi, 2 Fagotti  
2 Corni**

**2 Trombe, Timpani**

**2 Violini, Viole**

**Violoncello, Violone**

**Organo**

**herausgegeben von**

**Werner Jaksch**

## Vorwort

Durch die Beschäftigung mit Veröffentlichungen aus der Sächsischen Landes- und Universitätsbibliothek<sup>1</sup> bin ich auf Werke des seit 1720 verstärkt mit geistlicher Musik betrauten Komponisten **Johann David Heinichen** gestoßen, die mich aus dem Umfeld und der Entwicklung der katholischen Kirchenmusik im frühen 18.Jahrhundert besonders interessierten<sup>2</sup>. Die Veröffentlichungen von zwei geistlichen Werken von **Johann David Heinichen**<sup>3</sup> führen nun zu dieser weiteren Edition mit einem Werk von **Johann Gottlieb Naumann**.

Die vorliegende Edition basiert auf einer Handschrift aus der SLUB<sup>4</sup>. Die prächtig disponierte *Missa e Offertorio* von **Johann Gottlieb Naumann (1741-1801)**<sup>5</sup> ist im Jahr 1778 komponiert worden, und zwar zum Geburtstag des Kurfürsten **Friedrich August III.**<sup>6</sup> am 23. Dezember<sup>7</sup>. Sie gehört zu den herausragenden Werken des inzwischen wiederentdeckten Dresdener Umkreises mit Komponisten wie **Johann David Heinichen, Jan Dismas Zelenka** und **Johann Adolf Hasse**<sup>8</sup>.

Schriesheim, August 2012

Dr. Werner Jaksch

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1 Einzusehen in [www.imslp.org](http://www.imslp.org). Nähere Informationen zu den Quellen der SLUB und dem sog. *Schranck No.II*, die eine Art Repertoirebibliothek J.G. Pisendels umfassen, vgl. Kai Köpp, *J.G. Pisendel (1687-1755) und die Anfänge der neuzeitlichen Orchesterleitung*, Tutzing 2005, S. 389 f..

2 Meine bisherigen Publikationen galten insbesondere dem Komponisten H.I.F. Biber. Vgl. H.I.F. Biber, *Missa Alleluia*, hg. v. W. Jaksch, Stuttgart 1995 ( Carus Verlag 40.679 ); auch W. Jaksch, *H.I.F. Biber, Requiem à 15. Untersuchungen zur höfischen, liturgischen und musikalischen Topik einer barocken Totenmesse*, München-Salzburg 1977 (mit Partitur) und bei IMSLP.

3 Im Juli und August 2012 wurden *Missa* und *Requiem* von Johann David Heinichen bei IMSLP ediert.

4 Sächsischen Landes- und Universitätsbibliothek Dresden, veröffentlicht bei IMSLP.

5 Biographische Details siehe Wikipedia. Insbesondere Katrin Bemann, *Die katholische Kirchenmusik Naumanns (1741-1801)*, Hamburg 2008. Dort wird diese Messe jedoch nicht unter die kompletten Mess-Zyklen eingeordnet und mit einer eigenen Nummer versehen. Vielmehr werden die Einzelsätze mit allen Abschriften und Standorten beschrieben (ab S. 248 ff ). Der Grund liegt in den vielen, später anders kombinierten Zusammenstellungen der Einzelsätze. Vgl. Katrin Bemann, a.a.O. S.117. Andere Beiträge stammen v. a. von Ortun Landmann (alle aufgelistet bei K. Bemann, a.a.O. S. 499), die auch einen informativen CD-Text zu Johann Gottlieb Naumanns 2004 erschienenen Kantate *Zeit und Ewigkeit* verfasste und damit auch Kompositionen Naumanns für die evangelische Kirche würdigte.

6 1750-1827 Kurfürst von Sachsen. 1806 von Napoleon zum König von Sachsen erhoben. Sie ist eine von insgesamt fünf Widmungsmessen zum Geburtstag des Kurfürsten.

7 Die Titelblattbeschreibung siehe im Kritischen Bericht Anm. 8.

8 Bemerkenswerterweise hatte bereits in den 1920er Jahren Romain Rolland auf die Bedeutung dieses Umkreises hingewiesen. Vgl. Romain Rolland, *Musikalische Reise ins Land der Vergangenheit*, Frankfurt am Main 1923, S. 199 ff.

## Kritischer Bericht

### I. Die Quelle

Die Partitur der *Missa e Offertorio*<sup>9</sup> wird in der SLUB unter der Signatur *Mus. 3480-D-26*<sup>10</sup> aufbewahrt. Stimmen existieren nicht. Die Partitur umfasst 147 Seiten<sup>11</sup> im Querformat und besteht aus den Teilen *Kyrie, Gloria, Credo, Offertorium, Sanctus, Benedictus* und *Agnus Dei*<sup>12</sup>. Die sorgfältig angefertigte Partitur ist nahezu fehlerlos. Sie stammt von dem Kopisten Christian Friedrich Funke<sup>13</sup>.

### II. Zur Edition

Die Anordnung der Vokal- und Instrumentalstimmen wurden in der Partitur entsprechend der heutigen Praxis angeordnet<sup>14</sup>. Die originale Schlüsselung ist, wenn von dieser in der Edition abgewichen wird, folgendermaßen dokumentiert: Soprano = Sopranschlüssel, Alto = Altschlüssel, Tenore = Tenorschlüssel; im Basso continuo kommen alle Schlüssel vor. Eine separate Violoncello/Violonestimme wurde den Streicherstimmen unterlegt<sup>15</sup>.

Ergänzt wurden Taktzahlen; die Doppelstriche innerhalb der Sätze sind original. Die Schreibweise des Textes ist ohne Nachweis dem heutigen Wortlaut des *Graduale Romanum* angeglichen worden. Bindebögen wurden konsequent der Quelle folgend übernommen, gegebenenfalls bei Diskrepanzen zwischen den Stimmen nachgetragen<sup>16</sup>. Gleichfalls ergänzt bzw. angeglichen wurden dynamische Angaben. Alle weiteren Ergänzungen des Herausgebers wurden in den Noten diakritisch gekennzeichnet.

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9 Das Manuskript trägt den Titel (untereinander): *MISSA e Offertorio/ dedicata al Gloriosissimo Giorno Natalizio/ di SUA ALTEZZA SERENISSIMA FEDERICO AUGUSTO/ Elettore di Sassonia etc:etc:/ Composta ed umiliata di Giovanni Amadeo Naumann/ li 23. Dec: 1778.*

10 Eine autographe Partitur trägt die Signatur *3480- D-26a*. Dieses Exemplar enthält jedoch ein anderes Gloria. Vgl. Katrin Bemann, a.a.O.S.117.

11 Einige Seiten sind nur rastriert.

12 Bei K. Bemann als **K 9, G 12, C 9, S 14, A 10** bezeichnet. Vgl. Katrin Bemann, a.a.O.S.248 ff.

13 Vgl. RISM. Nach K. Bemann handelt es sich bei dem Widmungswerk um einen kalligraphischen Prachtband ( mit Lederdeckel) des Hofnotisten **Carl Gottlob Uhle**. Vgl. Katrin Bemann, a.a.O. S.80.

14 Im Original sind die Streicherstimmen an oberster Stelle notiert.

15 Im *Gloria* befindet sich eine separate Stimme mit der Angabe *Bassi* unterhalb der Organostimme.

16 Eine Ausnahme bilden die Instrumentalstimmen, bei denen gelegentlich (von anderer Hand) nachgetragene Bindungen nicht immer berücksichtigt wurden. Hier wurden größtmögliche Angleichungen vorgenommen.

### III. Einzelanmerkungen

Abkürzungen:

A = Alto, B = Basso, Bez = Bezifferung, Org = Organo, S= Soprano

T = Tenore, Va = Viola, Vi = Violino

Zitiert wird in der Reihenfolge:

Teil – Takt – Stimme – Zeichen im Takt (Note oder Pause) – Lesart der Quelle

#### Kyrie 1

22	A			Sopranschlüssel
26	Org	6	ff	Bindung
27	Org / Vc	5		e

#### Kyrie 2

48	Va	1		f
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#### Gloria

37	Org	3	ff	ohne Bindung
94	S	1		cis "
133	B	5		fis
135	A	5		fis
137	Vi 2	1		fis

#### Credo

131	A	1		fis
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#### Osanna

14	B	1		Halbenote
34	Vi 2	1		g '
57	Vi 2	1		Viertelnote

# Missa

## Kyrie *Adagio*

Johann Gottlieb Naumann

Flauto 1

Flauto 2

Oboe 1

Oboe 2

Fagotto 1

Fagotto 2

Corno 1

Corno 2

Tromba 1

Tromba 2

Timpani

Violino 1

Violino 2

Viola

Violoncello

Soprano

Alto

Tenore

Basso

Organo

5

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

6 6 5 6 #

10

Musical score for orchestra and voices, page 3, rehearsal mark 10. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1 and 2, Trumpet 1 and 2, Trombone, Violin 1 and 2, Viola, Violoncello, Soprano, Alto, Tenor, Bass, and Organ. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The organ part includes figured bass notation: 6 5 / 5, 6 5 / 4 #, 5, 3 #.

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

6 3 6 5  
4 4 #

6 #4  
3

# 7

Ky - ri - e, Ky - ri - e

Ky - ri - e, Ky - ri - e

Ky - ri - e, Ky - ri - e

Ky - ri - e, Ky - ri - e

Ky - ri - e, Ky - ri - e



20

Fl 1  
 Fl 2  
 Ob 1  
 Ob 2  
 Fg 1  
 Fg 2  
 Co 1  
 Co 2  
 Tr 1  
 Tr 2  
 Ti  
 Vi 1  
 Vi 2  
 Va  
 Vc  
 S  
 A  
 T  
 B  
 Org

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

6 7 6 5 6

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Ky - ri - e

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

Ky - ri - e

Ky - ri - e

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

8 Ky - ri - e Ky - ri - e e - le - i -

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

6  $\text{b}^{\flat}3$  6 5 6



Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

**Solo**

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

le - - i - son, **Solo**

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

le - - i - son, **Solo**

le - - i - son,

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

**Tutti**

S

**Tutti**

A

**Tutti**

T

**Tutti**

B

Org

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

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

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

*f*

6 6 5 5 5 # 6 3 6 5

5 4 # 5 # 4 #

48

Musical score for page 48, featuring various instruments and vocal parts. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments and parts are:

- Fl 1 (Flute 1): Rest
- Fl 2 (Flute 2): Rest
- Ob 1 (Oboe 1): Active melodic line
- Ob 2 (Oboe 2): Active melodic line
- Fg 1 (Fagotto 1): Rest
- Fg 2 (Fagotto 2): Rest
- Co 1 (Corni 1): Rest
- Co 2 (Corni 2): Rest
- Tr 1 (Trombe 1): Rest
- Tr 2 (Trombe 2): Rest
- Ti (Timpone): Rest
- Vi 1 (Violini 1): Active melodic line
- Vi 2 (Violini 2): Active melodic line
- Va (Viola): Active melodic line
- Vc (Violoncello): Active melodic line
- S (Soprano): son. (sonorous)
- A (Alto): son. (sonorous)
- T (Tenore): son. (sonorous)
- B (Basso): son. (sonorous)
- Org (Organo): Active melodic line

The score consists of 4 measures. The vocal parts (S, A, T, B) are marked "son." (sonorous) and have a rest in the first measure. The instrumental parts (Ob, Vi, Va, Vc, Org) are active throughout the measures.

12 **Christe**

*Andantino*

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Fg 1  
Fg 2  
Vi 1  
Vi 2  
Va  
Vc  
S  
A  
T  
B  
Org

*p*  
*p*  
*p*  
*p*

Detailed description: This is a page of a musical score for the piece 'Christe'. The score is in 2/4 time and B-flat major. It features a woodwind section with two flutes (Fl 1 and Fl 2), two oboes (Ob 1 and Ob 2), and two bassoons (Fg 1 and Fg 2). The strings consist of two violins (Vi 1 and Vi 2), a viola (Va), and a cello (Vc). There are four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). An organ (Org) part is also present. The tempo is marked 'Andantino'. The key signature has one flat (B-flat). The score is divided into five measures. The woodwinds and strings play melodic lines, while the vocalists and organ provide harmonic support. Dynamics include piano (*p*) for the strings and organ.



6

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Fg 1  
Fg 2  
Vi 1  
Vi 2  
Va  
Vc  
S  
A  
T  
B  
Org

Detailed description: This is a page of a musical score, page 13, starting with a rehearsal mark '6'. The score is arranged in a standard orchestral format. The woodwind section includes two Flutes (Fl 1 and Fl 2), two Oboes (Ob 1 and Ob 2), two Bassoons (Fg 1 and Fg 2), and a Clarinet in B-flat (Cl Bb). The string section consists of two Violins (Vi 1 and Vi 2), a Viola (Va), a Violoncello (Vc), and a Double Bass (B). There are also staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, and an Organ (Org). The music is in a key with one flat (B-flat) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations, while the organ provides harmonic support. The vocal parts are currently silent.

11

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*p*

*f*

*f*

6 6 5  
4 3

16

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*[Solo]*

*[Solo]*

*p*

*p*

*p*

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

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

9 8  
4 3

21

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*p*

*[Solo]*

Chri - ste,

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

Chri - ste,

Chri - ste,

Chri - ste,

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

Chri - ste,

*p*

6 5 6 6 6 5

4 3 4 3

26

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Chri- ste,

Chri - ste,

Chri- ste,

Chri-ste

Chri- ste

Chri- ste

Chri-ste



36

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

*f*

6 5  
4 4

41

Musical score for page 20, measures 41-45. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Fagots 1 and 2, Violins 1 and 2, Viola, Cello, Soprano, Alto, Tenor, Bass, and Organ. Measures 41-45 show activity primarily in the woodwinds and strings, with the vocalists and organ remaining silent.

**Flutes:** Fl 1 and Fl 2 are silent throughout the measures.

**Oboes:** Ob 1 and Ob 2 play a melodic line with eighth-note patterns and slurs. Ob 1 has a flat (b) in the third measure.

**Fagots:** Fg 1 and Fg 2 play a rhythmic accompaniment with eighth notes and rests.

**Violins:** Vi 1 and Vi 2 are silent throughout the measures.

**Viola:** Va is silent throughout the measures.

**Cello:** Vc is silent throughout the measures.

**Vocalists:** S, A, T, and B are silent throughout the measures.

**Organ:** Org is silent throughout the measures.



46

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*p*

*p*

*p*

*p*

*p*

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

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

Chri - ste,

Chri - ste,

*p*

51

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Chri - ste, Chri - ste,

Chri - ste, Chri - ste,

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

Chri-ste le - - i - son,

6 5  
4 3

56

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Chri-ste, Chri- ste, Chri-ste e - le - i -

Chri-ste, Chri- ste, Chri-ste e - le - i -

Chri-ste e - le - i -

Chri-ste e - le - i -

Chri-ste e - le - i -

6 6 5  
4 3

61

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

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

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

son,

Chri-ste e - le - i-son,

son,

Chri-ste e - le - i-son,

son,

Chri-ste Chri - ste

son,

Chri-ste Chri - ste

*f* *p*<sub>4</sub> *f* *p*<sub>4</sub>

2

2

66

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*f*

*p*

*f*

*p*

*f*

*f*

*p*

*f*

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

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

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

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

6 5  
4 3 *p* *f* 5 6

71

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Vi 1

Vi 2

Va

Vc

S  
le - i - son,

A  
le - i - son,

T  
8 le - i - son,

B  
le - i - son,

Org  
6 5  
4 3

# Kyrie

*Moderato*

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

*[Tutti]*

S

A

T

B

Org

E - - le - -

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

4

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

*con Bassi*

S

A

T

B

Org

8

*tr*

*tr*

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

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

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

6

Ä

6

4

6 b3



8

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

le - i - son,

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

- i - son, e - le -

Ä 6 7 # 6 b3 6

12

Ob 1

Ob 2 *tr*

Vi 1 *tr*

Vi 2

Va

Vc

S *tr*

A

T

B

Org

6  
5

3 b2

#

b

- i - son, e - le -

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

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

- - i - son, Ky - ri - e Ky - ri - e e -

16

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

i - son,

i - son,

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

le - - - i - son,



24

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
son, e - - le - - - - - i -

A  
Ky - ri - e Ky - ri - e e - - le - i -

T  
Ky - ri - e Ky - ri - e e - le - i -

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

Org

6 4 2 b6 4 2 6 6 7



32

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

*con Bassi*

S

A

T

B

Org

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

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

Ky - ri e, Ky - ri e,

# 7 b 7 b7

36

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

son,

Ky-ri-e,

A

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

T

8 son, Ky-ri-e,

Ky-ri-e,

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

B

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

Org

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



40

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

- le - i - son, Ky - ri -

6  
b3

5

6  
5

b #

6 6 #

5 7

44

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
e e - le - i - son, e - le - i - son.

A  
e e - le - i - son, e - le - i - son.

T  
8 le - i - son, e - le - i - son, e - le - i - son.

B  
e e - le - i - son, e - le - i - son.

Org

7  
#

7  
#

6  
4

5  
#

#7  
6  
4

#

5  
#

6  
4

# Gloria

*Allegro con spirito*

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Co 1  
in D  
Co 2  
Tr 1  
in D  
Tr 2  
Ti  
d - A  
Vi 1  
Vi 2  
Va  
Vc  
Bassi  
S  
A  
T  
B  
Org  
Org

The musical score is for the Gloria, page 39, in the key of D major and 3/4 time. The tempo is marked 'Allegro con spirito'. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Cor Anglais 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Timpani, Violins 1 and 2, Viola, Violoncello, Basses, and Organ. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a fermata. The woodwinds and strings play rhythmic patterns, with the violins and violas playing a prominent melodic line. The organ provides a steady accompaniment in the lower register.

7

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Co 1  
Co 2  
Tr 1  
Tr 2  
Ti  
Vi 1  
Vi 2  
Va  
Vc  
S  
A  
T  
B  
Org  
Org

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



18

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

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

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

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

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

24

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

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

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

29

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

8

cel - sis De - o.

cel - sis De - o.

cel - sis De - o.

cel - sis De - o.

tr

5 6 7 6 5 6 5 6 5

3 4 5 4 3 4 3 4 3



34

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

Et in ter - - ra pax, pax in ter - - ra

Et in ter - - ra pax, pax in ter - - ra

*tr*

40

Fl 1 *f*

Fl 2 *f*

Ob 1 *f*

Ob 2 *f*

Co 1 *f*

Co 2 *f*

Tr 1 *f*

Tr 2 *f*

Ti *f*

Vi 1 *f*

Vi 2 *f*

Va *f*

Vc *f*

S

A

T

B

Org

Org

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

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

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

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

44

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Co 1  
Co 2  
Tr 1  
Tr 2  
Ti  
Vi 1  
Vi 2  
Va  
Vc  
S  
A  
T  
B  
Org  
Org

ta - tis, pax, pax, in ter - ra pax.  
ta - tis, pax, pax, in ter - ra pax.  
8 ta - tis, pax.  
ta - tis, pax, pax, in ter - ra pax.

Detailed description: This page of a musical score, numbered 47, contains measures 44 through 47. The score is for a full orchestra and a vocal ensemble. The orchestral parts include Flutes 1 and 2, Oboes 1 and 2, Cor Anglais 1 and 2, Trumpets 1 and 2, Trombones, Violins 1 and 2, Viola, and Violoncello. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ has two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts sing the Latin text: 'ta - tis, pax, pax, in ter - ra pax.' The instrumental parts provide harmonic support, with the strings playing a rhythmic pattern of eighth notes and the woodwinds playing sustained notes.

49

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

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

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

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

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

7 #

55

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Co 1  
Co 2  
Tr 1  
Tr 2  
Ti  
Vi 1  
Vi 2  
Va  
Vc  
S  
A  
T  
B  
Org  
Org

te, ad-o - ra-mus, ad-o-ra - mus te,  
te, ad-o - ra-mus, ad-o-ra - mus te,  
te, ad-o - ra-mus, ad-o-ra - mus te,  
te, ad-o - ra-mus, ad-o-ra - mus te,

7 7

61

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

7 7 6 8 7 6 8 7 6

66

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

# 6 4 # 6 4 #

ti - bi pro - pter ma - - gnam glo - ri - am tu - am.

ti - bi pro - pter ma - gnam glo - ri - am tu - am.

ti - bi pro - pter ma - gnam glo - ri - am tu - am.

ti - bi pro - pter ma - gnam glo - ri - am tu - am.

71

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

*p*

*p*

Do - - mi-ne De - us,

Do - - mi-ne De - us,

*tr*

*tr*



77

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

De - us Pa - ter

De - us Pa - ter

Rex - -coe - le - stis De - us Pa - ter

Rex - -coe - le - stis De - us Pa - ter

4  
2

6

82

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

o - mni-pot - ens.

o - mni-pot - ens.

o - mni-pot - ens.

o - mni-pot - ens.

Do - - mi-ne Fi - li,

Do - - mi-ne Fi - li,

6 6 5

4



94

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

Je - -su Chri - ste. Do - - mi-ne De - us,

Je - -su Chri - ste. Do - - mi-ne De - us,

Je - -su Chri - ste.

Je - -su Chri - ste.

*p*

*p*

*tr*

100

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

*f*

*tr*

A - - gnus De - i, Fi - li - us

A - - gnus De - i, Fi - li - us

Fi - li - us

Fi - li - us

Fi - li - us

Ä  
2

6

105

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

Pa - tris.

Pa - tris.

Pa - tris. Qui tol - lis pec - ca - ta mun - di,

Pa - tris. Qui tol - lis pec - ca - ta mun - di,

6  
5







125

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

mi - se - re - -

mi - se - re - -

se - des, se - des ad de-xte-ram Pa - - tris,

se - des ad de - xte-ram Pa - - - tris,



138

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

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

mi - se - mi - se - re -

re - re, mi - se - re -

re - re, mi - se - re -

♭3 6/5 ♭3 6 6/♯5 ♭3 ♯6/4

145

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

6 4 5 4 6 4 5 # 6 4 5 4 #

*p*

*p*

*p*

*p*

re no bis.

re no bis.

re no bis.

re no bis.



156

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

tu so - lus Do-mi-nus, tu so - lus Al -

tu so - lus Do-mi-nus, tu so - lus Al -

tu so - lus Do-mi-nus, tu so - lus Al -

tu so - lus Do-mi-nus, tu so - lus Al -

161

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

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

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

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

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

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

166

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

Je - su Chri-ste.

Je - su Chri-ste.

Je - su Chri-ste.

Je - su Chri-ste.

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



171

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

Cum San-cto Spi-ri-tu, in glo-ri-a De-i

Cum San-cto Spi-ri-tu, in glo-ri-a De-i

*p*

*p*

*tr*

177

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

*f*

*f*

A - - - - -

Pa - tris. A - - - - -

Pa - tris. A - - - - -

A - - - - -

181

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Co 1  
Co 2  
Tr 1  
Tr 2  
Ti  
Vi 1  
Vi 2  
Va  
Vc  
S  
A  
T  
B  
Org  
Org

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



191

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

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

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

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

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

3 6 6 6 5  
4 3

197

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

men, a - - -

men, a - - -

a - - men,

a - - men,



207

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Org

men, a men.

men, a men.

a - - men, a men.

men, a- men, a - men.

5

3



## Credo

*Allegro*

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

6	6 5
4	4 3

5

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

5 6 5

Cre-do in u-num

Cre-do in u-num

Cre-do in u-num

Cre-do in u-num

Detailed description: This is a page of a musical score for page 78. It features a full orchestral and vocal arrangement. The woodwinds (Ob 1, Ob 2) and strings (Vi 1, Vi 2, Va, Vc) are active throughout. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the fourth measure with the lyrics 'Cre-do in u-num'. The organ part is in the bass clef, with fingerings 5, 6, and 5 indicated below the first three measures. A rehearsal mark '5' is placed at the beginning of the first measure.

9

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

De-um, Pa - trem om-ni - po - ten-tem, fa - cto - rem

De-um, Pa - trem om-ni - po - ten-tem, fa - cto - rem

De-um, Pa - trem om-ni - po - ten-tem, fa -

De-um, Pa - trem om-ni - po - ten-tem, fa -

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



17

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
o-mni-um et in-vi- si- bi- li-um.

A  
o-mni-um et in - vi- si- bi- li-um.

T  
8 bi - li-um o-mni-um et in - vi - si - bi- li-um.

B  
bi - li-um o-mni-um et in - vi - si - bi- li-um.

Org

5 5 6 7 6 5  
4 5 4 3

21

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Et in u-num Do - mi-num Je - sum Chri - stum, Fi - li-um De - i

Et in u-num Do - mi-num Je - sum Chri - stum, Fi - li-um De - i

Et in u-num Do - mi-num Je - sum Chri - stum, Fi - li-um De - i

Et in u-num Do - mi-num Je - sum Chri - stum, Fi - li-um De - i

Ä 6 6 5 # #

27

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

u - ni - ge-ni-tum. Et ex Pa-tre na-tum an- te o-mni-a sae-cu -

u - ni - ge-ni-tum. Et ex Pa-tre na-tum an- te o-mni-a sae - cu -

u - ni - ge-ni-tum. Et ex Pa-tre na-tum an- te o-mni-a sae - cu -

u - ni - ge-ni-tum. Et ex Pa-tre na-tum an- te o-mni-a sae - cu -

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

32

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
la. De - um de De - o, lu - men de lu-mi-ne,

A  
la. De - um de De - o, lu - men de lu-mi-ne,

T  
8 la. De - um de De - o, lu - men de lu-mi-ne,

B  
la. De - um de De - o, lu - men de lu-mi-ne,

Org  
6 4 6 4 6 6 6 4 6 4 6 6



37

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
De-um ve - rum de De-o ve - ro. Ge - ni-tum, non fa-ctum, con-sub stan - ti-a-lem

A  
De-um ve - rum de De-o ve - ro. Ge - ni-tum, non fa-ctum, con-sub stan - ti-a-lem

T  
8 De-um ve - rum de De-o ve - ro. Ge - ni-tum, non fa-ctum, con-sub stan - ti-a-lem

B  
De-um ve - rum de De-o ve - ro. Ge - ni-tum, non fa-ctum, con-sub stan - ti-a-lem

Org

#

6  
5

42

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Pa-tri: per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et

Pa-tri: per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et

Pa-tri: per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et

Pa-tri: per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et

3 5 # 6/5 #

47

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

pro-pter no-stram sa-lu - tem de - scen-dit de coe-lis, de - scen -

pro-pter no-stram sa-lu - tem de - scen-dit de coe-lis, de - scen -

pro-pter no-stram sa-lu - tem de - scen-dit de coe-lis, de - scen -

pro-pter no-stram sa-lu - tem de - scen-dit de coe-lis, de - scen -

5 9 3

52

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
- dit de coe - - lis.

A  
- dit de coe - lis.

T  
8 - - dit de coe - lis.

B  
- - dit de coe - lis.

Org  
9 3 9 5 6 6 6 5  
3 5 4 #

57 *poco Adagio*

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Detailed description: This page of a musical score covers measures 57 to 61. The tempo is marked 'poco Adagio'. The score is for a full orchestra and organ. The woodwinds (Ob 1 and Ob 2) play a simple rhythmic pattern of quarter notes. The strings (Vi 1, Vi 2, Va, Vc) play a more complex melodic line with eighth and sixteenth notes. The organ (Org) provides a harmonic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are silent throughout this section. The key signature has one sharp (F#) and the time signature is 3/4.

62

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*p*

*p*

*p*

*[Solo]*

Et in-car - na - tus est de Spi-ri-tu San-cto ex Ma-ri - a, Ma-ri - a

*p* 3 7 5 6 7 6 5 3 5 6 8 6 5 3 5 #

71

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

8 Vir-gi-ne: Et ho-mo fa - ctus est, ho-mo fa - - - ctus est.

6 6 3 3 7 5 6 4 5 3

79

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

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

8 Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to pas - sus et se -

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

$\text{A } \begin{smallmatrix} \flat & 3 \end{smallmatrix}$   $\text{p } 6$   $\text{A } \begin{smallmatrix} \flat & 3 \end{smallmatrix}$   $\text{p } 6$  5 6 7 #5 6 7 5  $\flat 6$  7 5 6



87

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

7 #5 6 *f* *p* 6 5 # *p*

Ä 5 4 #

pul - tus est, pas-sus et se - pul - tus est.

Detailed description: This is a page of a musical score, page 87. It features a full orchestral and vocal ensemble. The woodwinds (Ob 1 and Ob 2) are silent. The strings (Vi 1, Vi 2, Va, Vc) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and moving to piano (*p*). The voice part (Soprano, Alto, Tenor, Bass) has lyrics: "pul - tus est, pas-sus et se - pul - tus est." The organ part is in the bass clef, playing a sequence of chords: 7 #5 6, Ä, 5, 4 #, and p. The score is in G major (one sharp) and 4/4 time.

95 *come prima*

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*f*

*f*

*f*

*f*

Et re - sur - re - xit

Et re - sur - re - xit

Et re - sur - re - xit

Et re - sur - re - xit

*f* 6/4 6/A 6 6 6/4 6/A

99

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
ter - ti - a di - e se - cun - dum Scri - ptu - ras.

A  
ter - ti - a di - e se - cun - dum Scri - ptu - ras.

T  
8 ter - ti - a di - e se - cun - dum Scri - ptu - ras.

B  
ter - ti - a di - e se - cun - dum Scri - ptu - ras.

Org  
6 6 5 6 7  
4

103

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Et a - scen-dit, a - scen - dit in coe-lum:

Et a - scen-dit, a - scen - dit in coe-lum:

Et a - scen-dit, a - scen - dit in coe-lum:

Et a - scen-dit, a - scen - dit in coe-lum:

Et a - scen-dit, a - scen - dit in coe-lum:

6 6 6 6 6 4

107

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

se - det ad dex - te - ram Pa - tris. Et

se - det ad dex - te - ram Pa - tris. Et

se - det ad dex - te - ram Pa - tris. Et

se - det ad dex - te - ram Pa - tris. Et

6 7 7

111

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

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

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

T  
8 i - te-rum ven - tu - rus est cum glo - ri-a,

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

Org

7

115

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

ju-di-ca-re vi-vos et mor-tu-os: cu-jus re-gni non

ju-di-ca-re vi-vos et mor-tu-os: cu-jus re-gni non

ju-di-ca-re vi-vos et mor-tu-os: cu-jus re-gni non

ju-di-ca-re vi-vos et mor-tu-os: cu-jus re-gni non

6  
5

#

*f* 6  
4

5  
#

120

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

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

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



125

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Et in Spi - ri - tum San - ctum Do - mi - num,

Et in Spi - ri - tum San - ctum Do - mi - num, et

Et in Spi - ri - tum San - ctum Do - mi - num,

Et in Spi - ri - tum San - ctum Do - mi - num,

6 6 5 4 4 3

129

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

et vi - vi - fi - can - tem:

vi - vi - fi - can - - tem: qui ex

et vi - vi - fi - can - - tem:

et vi - vi - fi - can - - tem:

5 6 5 5 6 5 4 3

133

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

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

5 6 5 5 6

137

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
Qui cum Pa - tre et Fi - li-o si - mul ad - o - ra - tur, et

A  
Qui cum Pa - tre et Fi - li-o si - mul ad - o - ra - tur, et

T  
8  
Qui cum Pa - tre et Fi - li-o si - mul ad - o - ra - tur, et

B  
Qui cum Pa - tre et Fi - li-o si - mul ad - o - ra - tur, et

Org  
6 3 6 3

141

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
con - glo-ri - fi - ca - tur: qui lo - cu - tus est

A  
con - glo-ri - fi - ca - tur: qui lo - cu - tus est

T  
8 con - glo-ri - fi - ca - tur: qui lo - cu - tus est

B  
con - glo-ri - fi - ca - tur: qui lo - cu - tus est

Org  
6 3 8 7 # 6  
6 5

145

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

per Pro - phe-tas.

per Pro - phe-tas.

per Pro - phe-tas.

per Pro - phe-tas.

# 6 # 5 6 3 4

150

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

Et u - nam San - ctam, San - ctam Ca - tho-li-cam et

Et u - nam San - ctam, San - ctam Ca - tho-li-cam

Et u - nam San - ctam Ca - tho-li-cam

Et u - nam San - ctam Ca - tho-li-cam

6 5 / 4 3    5    6 / 5    5    3    6 7 / 4 5    9 8 / 4 3

155

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

A  
et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

T  
8 et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

B  
et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

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



160

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

7 7 7 7 7

165

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
to-rum. Et ex - spe-cto re - sur - re - cti - o - nem

A  
to-rum. Et ex - spe-cto re - sur - re - cti - o - nem

T  
to-rum. Et ex - spe-cto re - sur - re - cti - o - nem

B  
to-rum. Et ex - spe-cto re - sur - re - cti - o - nem

Org

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

170

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S  
mor - tu - o - rum. Et vi - tam ven - tu - ri sae - - - cu - li.

A  
mor - tu - o - rum. Et vi - tam ven - tu - ri sae - - - cu - li.

T  
mor - tu - o - rum. Et vi - tam ven - tu - ri sae - - - cu - li.

B  
mor - tu - o - rum. Et vi - tam ven - tu - ri sae - - - cu - li.

Org  
3 7 9 3 9 3 9 3

175

Ob 1

Ob 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

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

6 5    6 4    5 3

# Offertorium

*Andante*

Ob 1

Ob 2

Co 1  
in G

Co 2

Vi 1

Vi 2

Va

Vc  
Bassi

S

A

T

B

Org

*Soli*

*tr*

*tr*

*tr*

Musical score for page 114, featuring woodwinds, strings, and voice parts. The score is in G major (one sharp) and 4/4 time. The woodwind section includes two Oboes (Ob 1 and Ob 2), two Cor Anglais (Co 1 and Co 2), and two Clarinets (Cl 1 and Cl 2). The string section includes Violins 1 and 2 (Vi 1 and Vi 2), Viola (Va), and Violoncello (Vc). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The Organ (Org) part is also present. The score begins with a rehearsal mark 7. The woodwinds play a melodic line with various ornaments and dynamics. The strings play a rhythmic accompaniment. The vocal parts are silent throughout the page.

7

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*f*

*f*

*tr*

*tr*



16

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

3

3

3



19

Ob 1 *f* *dolce* *f*

Ob 2 *f* *dolce* *f*

Co 1

Co 2

Vi 1 *f* *dolce* *f*

Vi 2 *f* *dolce* *f*

Va *p* *f*

Vc *p* *f*

S

A

T

B

Org *p* *f*

7 6 5 4 3

Detailed description: This page of a musical score covers measures 19 through 22. The score is for a symphony orchestra and organ. The woodwind section includes two oboes (Ob 1 and Ob 2), two cor Anglais (Co 1 and Co 2), two violins (Vi 1 and Vi 2), a viola (Va), and a cello (Vc). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B), all of whom are silent in these measures. The organ part is in the bass clef. The key signature has one sharp (F#). The score features dynamic markings of *f* (forte) and *p* (piano), and articulation markings of *dolce* (softly) and accents. The organ part includes a figured bass line with the numbers 7, 6, 5, 4, and 3. The first measure (19) is marked with a box containing the number 19.

23

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*Soli*

*tr*

*tr*

Da pa - - - cem Do-mi-ne, da pa - - - cem,  
Da pa - - - cem Do-mi-ne,

8

30

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

da pa - cem, da pa - cem Do - mi-ne in di - e-bus no-stris.

da pa - cem, da pa - cem Do - mi-ne in di - e-bus no-stris.

**Tutti**

Qui-a

**Tutti**

Qui-a

36

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

**Tutti**

S

**Tutti** Qui - a non est a - li-us, qui pu - gnet pro

A

Qui - a non est a - li-us, qui pu - gnet pro

T

8 non est a - li-us, qui pu - gnet pro

B

non est a - li-us, qui pu - gnet pro

Org

*f*

39

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

no - bis ni-si tu, De-us no - ster, De-us no - ster o-mni-po -

no - bis ni-si tu, De-us no - ster, De-us no - ster o-mni-po -

no - bis ni-si tu, De-us no - ster, De-us no - ster o-mni-po -

no - bis ni-si tu, De-us no - ster, De-us no - ster o-mni-po -

7

43

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

Soli

S  
tens. Da pa - cem, da pa- cem Do-mi-ne, da pa - cem

A  
tens. Da pa - cem, da pa- cem Do-mi-ne, da pa - cem

T  
8  
tens.

B  
tens.

Org

50

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

**Tutti**

S  
Do-mi-ne. **Tutti** non est a - li-us qui pu - gnet pro

A  
Do-mi-ne. Qui-a non est **Tutti** a - li-us qui pu - gnet pro

T  
non est **Tutti** a - li-us qui pu - gnet pro

B  
non est **Tutti** a - li-us qui pu - gnet pro

Org

54

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

no-bis ni-si tu, De-us no-ster o-mni-pot-ens.

no-bis ni-si tu, De-us no-ster o-mni-pot-ens.

no-bis ni-si tu, De-us no-ster o-mni-pot-ens.

no-bis ni-si tu, De-us no-ster o-mni-pot-ens.

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



61

Ob 1 *dolce* *f* *p*

Ob 2 *dolce* *f* *p*

Co 1 *p* *f* *p*

Co 2 *p* *f* *p*

Vi 1 *p* *f* *p*

Vi 2 *p* *f* *p*

Va *f* *p*

Vc *f* *p*

S *Soli* *Tutti*  
Da pa-cem, da pa-cem Do-mi-ne, Do-mi-ne, da pa-cem pa-cem Do-mi-ne,

A *Soli* *Tutti*  
Da pa-cem, da pa-cem Do-mi-ne, Do-mi-ne, da pa-cem pa-cem Do-mi-ne,

T *Tutti*  
Do-mi-ne, da pa-cem pa-cem Do-mi-ne,

B *Tutti*  
Do-mi-ne, da pa-cem pa-cem Do-mi-ne,

Org *f* *p* 6 5 #

69

Ob 1 *Soli*

Ob 2 *tr*

Co 1 *Soli*

Co 2

Vi 1

Vi 2

Va

Vc

S *Soli*

A *Soli*

T

B

Org

da pa - cem Do-mi-ne, da pa - cem

da pa - cem Do-mi-ne,

75

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

da pa - cem, da pa - cem Do - mi-ne in di - e-bus no-stris.

da pa - cem, da pa - cem Do - mi-ne in di - e-bus no-stris.

**Tutti**

Qui-a

**Tutti**

Qui-a

81

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

**Tutti**

S

**Tutti** Qui - a non est a - li-us, qui pu - gnet pro

A

Qui - a non est a - li-us, qui pu - gnet pro

T

8 non est a - li-us, qui pu - gnet pro

B

non est a - li-us, qui pu - gnet pro

Org

*f*

84

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

no - bis ni - si tu, De - us no - ster, De - us no - ster o - mni - po -

no - bis ni - si tu, De - us no - ster, De - us no - ster o - mni - po -

no - bis ni - si tu, De - us no - ster, De - us no - ster o - mni - po -

no - bis ni - si tu, De - us no - ster, De - us no - ster o - mni - po -

6 7

88

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

Soli

S  
tens. Da pa - cem, da pa- cem Do-mi-ne, da pa - cem

A  
tens. Da pa - cem, da pa- cem Do-mi-ne, da pa - cem

T  
8  
tens.

B  
tens.

Org

95

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*f*

*f*

*f*

**Tutti**

Do-mi-ne.

Do-mi-ne.

Qui-a non est

non est

non est

a - li - us

a - li - us

a - li - us

qui pu - gnet pro

qui pu - gnet pro

qui pu - gnet pro

qui pu - gnet pro

qui pu - gnet pro

99

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

no-bis ni-si tu, De-us no-ster o-mni-pot-ens. A-

no-bis ni-si tu, De-us no-ster o-mni-pot-ens. A-

no-bis ni-si tu, De-us no-ster o-mni-pot-ens. A-

no-bis ni-si tu, De-us no-ster o-mni-pot-ens. A-

6 45 6 6 6 5 7

4 4 3



105

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

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

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

T  
8 men, a - - - men, a - - -

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

Org  
7 7 3 7 3 7

111

Ob 1

Ob 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

men, a - - men.

men, a - - men.

men, a - - men.

men, a - - men.

5 6 6 5  
4 3

# Sanctus

*Adagio*

Fl 1  
*f* *p* *f* *p* *f* *p* *f*

Fl 2  
*f* *p* *f* *p* *f* *p* *f*

Ob 1  
*f* *p* *f* *p* *f* *p* *f*

Ob 2  
*f* *p* *f* *p* *f* *p* *f*

Co 1  
in D  
*f* *p* *f* *p* *f* *p* *f*

Co 2  
*f* *p* *f* *p* *f* *p* *f*

Tr 1  
in D

Tr 2

Ti  
in D

Vi 1  
*f*

Vi 2  
*f* *p* *f* *p* *f* *p*

Va  
*f* *p* *f* *p* *f* *p*

Vc

S  
San - ctus, San- ctus, San- ctus, San-ctus, San-ctus Do-mi-nus De-us

A  
San- ctus, San - ctus, San- ctus, San-ctus, San-ctus Do-mi-nus De-us

T  
8  
San- ctus, San- ctus, San - ctus, San-ctus, San-ctus Do-mi-nus De-us

B  
San - ctus, San - ctus, San - ctus, San-ctus, San-ctus Do-mi-nus De-us

Org

6 3 6 6 3 6



8

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*f*

Deus, De - - us Sa - - ba - oth.

De- us Sa- - - - - ba oth.

Deus, De - us, Sa - - ba - oth.

Deus, De - us Sa - - - - - ba - oth.

*f* 6 6 3 6 5 6 3 7 5 6 6 5 4 3



16

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

8 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, ple -

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

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

Fl 1  
 Fl 2  
 Ob 1  
 Ob 2  
 Co 1  
 Co 2  
 Tr 1  
 Tr 2  
 Ti  
 Vi 1  
 Vi 2  
 Va  
 Vc  
 S  
 A  
 T  
 B  
 Org

ni sunt coe - li et ter - ra  
 ni sunt coe - li et ter - ra  
 ni sunt coe - li et ter - ra  
 ni sunt coe - li et ter - ra  
 glo - -  
 glo - -  
 glo - -

7 2 6



24

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

glo - ri - a tu - a. sunt

- ri - a tu - a. Ple - ni sunt

- ri - a tu - a. Ple - ni sunt

- ri - a tu - a. Ple - ni

6 5 # 6 5 # 4 4 #

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

coe - li glo - -

coe - li et ter - ra glo - -

coe - li et ter - ra glo - -

et ter - ra glo - -

Ä 2 6 6 5

32

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Co 1  
Co 2  
Tr 1  
Tr 2  
Ti  
Vi 1  
Vi 2  
Va  
Vc  
S  
A  
T  
B  
Org

- ri - a tu - a.  
- ri - a tu - a.  
- ri - a tu - a.  
- ri - a tu - a.

Detailed description: This page of a musical score, numbered 143, begins at measure 32. It features a full orchestral ensemble and a vocal quartet. The instruments are arranged in the following order from top to bottom: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Trumpet 1 and 2, Trombone, Violin 1 and 2, Viola, and Violoncello. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The Organ (Org) is positioned at the bottom. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three measures. In the first measure, the woodwinds and strings play sustained notes, while the violins and violas play a rhythmic eighth-note pattern. The vocalists enter with the lyrics '- ri - a tu -'. In the second measure, the woodwinds and strings continue their accompaniment, and the vocalists sing 'a.'. In the third measure, the woodwinds and strings play sustained notes, and the vocalists are silent.

## Osanna

Fl 1  
 Fl 2  
 Ob 1  
 Ob 2  
 Co 1  
 Co 2  
 Tr 1  
 Tr 2  
 Ti  
 Vi 1  
 Vi 2  
 Va  
 Vc  
 S  
 A  
 T  
 B  
 Org

*Soli*  
*p*  
*f*  
*tr.*

O - san - na in ex -  
 O - san - na in ex -

6

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

**Soli**

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

cel-sis.

cel-sis.

O - san - na in ex -

O - san - na in ex -

8 3

6 5 6 7

4 3 4 4

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

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

8  
3

15

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

san - na, in ex - cel - sis.

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

2

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

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

O - san - na, o - san - na,

4  
2

6



23

Fl 1

Fl 2

Ob 1

Ob 2

Co 1

Co 2

Tr 1

Tr 2

Ti

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

cel - sis, in ex - cel - sis.

cel - sis, in ex - cel - sis.

cel - sis, in ex - cel - sis.

in ex - cel - sis.

6 5 5 3 4 4 3

5 6 5 3 4 4 3

Musical score for orchestra and voices, measures 27-30. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Cor Anglais 1 and 2, Trumpet 1 and 2, Trombone, Violin 1 and 2, Viola, Violoncello, Soprano, Alto, Tenor, Bass, and Organ. The key signature is one sharp (F#) and the time signature is common time (C). The dynamic marking *f* (forte) is present throughout. The organ part includes fingerings: 5 3, 6 4, 7, 5.

# Benedictus

*Andante*

Fl 1  
Fl 2  
Vi 1  
Vi 2  
Va  
Vc  
S  
A

*p*

Violoncelli senza Bassi

senza Organo

Detailed description: This is the first system of a musical score for 'Benedictus'. It features six staves for woodwinds and strings, and two for voices. The woodwinds (Flutes 1 and 2) play a melodic line with grace notes and slurs. The violins (Vi 1 and Vi 2) play a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic. The viola (Va), violoncello (Vc), soprano (S), and alto (A) parts are currently silent, indicated by rests. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The text 'Violoncelli senza Bassi' and 'senza Organo' is present.

Fl 1  
Fl 2  
Vi 1  
Vi 2  
Va  
Vc  
S  
A

7

*tr*

Detailed description: This is the second system of the musical score. It continues the woodwind and violin parts from the first system. The flute parts (Fl 1 and Fl 2) include trills (*tr*) and grace notes. The violin parts (Vi 1 and Vi 2) continue their rhythmic accompaniment. The viola (Va), violoncello (Vc), soprano (S), and alto (A) parts remain silent. A box containing the number '7' is placed above the first measure of the Fl 1 staff. The key signature and time signature remain the same as in the first system.

12

Fl 1  
Fl 2  
Vi 1  
Vi 2  
Va  
Vc  
S  
A

Detailed description: This system of musical notation covers measures 12 through 15. It features a woodwind section with two flutes (Fl 1 and Fl 2), a string section with two violins (Vi 1 and Vi 2), a viola (Va), a cello (Vc), and vocal parts for Soprano (S) and Alto (A). The key signature is one sharp (F#). In measure 12, Fl 1 has a melodic line starting with a quarter note, followed by eighth notes, and then sixteenth notes. Fl 2 is silent in measure 12 but enters in measure 13 with a half note. The violins play a steady eighth-note accompaniment. The vocal parts are silent throughout this system.

16

Fl 1  
Fl 2  
Vi 1  
Vi 2  
Va  
Vc  
S  
A

Detailed description: This system of musical notation covers measures 16 through 20. The instrumentation remains the same as in the previous system. In measure 16, both flutes have melodic lines with trills (tr) and grace notes. The violins continue with their eighth-note accompaniment, also featuring trills in measure 16. The viola and cello parts are silent. The vocal parts remain silent throughout this system.

22

Fl 1 *p*

Fl 2 *p*

Vi 1 *p*

Vi 2 *p*

Va *p*

Vc *p*

S *[Solo]*

A *[Solo]*

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

Be - - - ne - di - ctus qui

27

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

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

ve - nit in - - mi - ne Do-mi-ni. Be - ne -

32

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

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

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

37

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

- mi - ne Do - - mi - ni.

- mi - ne Do - - mi - ni.

42

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

Be - - ne - di - ctus qui ve - - -

Be - - - ne -

47

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

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

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

51

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus

55

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

di - ctus qui ve - nit in no - di - ctus qui ve - nit in no - di - ctus qui ve - nit in no - di - ctus



59

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

- mi-ne Do - mi - ni. Be - ne -

- mi-ne Do - mi - ni. Be - ne -

63

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

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

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

67

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

Do - mi - ni.

Do - mi - ni.

72

Fl 1

Fl 2

Vi 1

Vi 2

Va

Vc

S

A

Osanna ut supra

# Agnus Dei

*Andante*

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1  
in G

Co 2

Vi 1

Vi 2  
*con sordini*

Va

Vc

S

A

T

B

Org  
*t.s.*  
*p*





19

Fl 1

Fl 2 *Soli*

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2 *Soli*

Vi 1 *p*

Vi 2 *p*

Va

Vc

S

A

T

B

Org

*Soli* A - -gnus

A - gnus

*t.s.*

*p*



31

Fl 1 *p* *f* *p*

Fl 2 *f*

Ob 1 *f*

Ob 2 *f*

Fg 1 *f*

Fg 2 *f*

Co 1 *f*

Co 2 *f*

Vi 1 *p* *f* *p*

Vi 2 *p* *f* *p*

Va *p* *f* *p*

Vc *p* *f* *p*

S

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

T  
8 mi-se-re- - - - re no-bis, mi-se-re-re, mi-se-

B

Org *p* *f* *p* 6 5 6 6 6 6 / 4 3 4 Å



37

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

re - - re no - - bis.

re - - re no - - bis.

6 5 6 6 5

4 #

43

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*Soli*

A - gnus De - qui tol - lis pec - ca -

*Soli*

A - -gnus De - i qui tol - lis pec - ca -

*t.s.*

*p*



54

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

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

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

t.s.

7 7 5 6 7 7 5 6 #



66

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Fg 1  
Fg 2  
Co 1  
Co 2  
Vi 1  
Vi 2  
Va  
Vc  
S  
A  
T  
B  
Org

tol - - lis pec - ca - - - ta mun-di:  
tol - - lis pec - ca - - - ta mun-di: do-na no- bis  
tol - - lis pec - ca - - - ta mun-di: do-na no- bis  
tol - lis pec - ca - - - - mun-di:

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



78

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*p*

*p*

*p*

*p*

*Soli*

*Soli*

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

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

cem, do-na, pa-cem,

cem, do-na, pa-cem,



84

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*f*

**Tutti**

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

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

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

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

*f* 4 6 3 / 2, 6 6 7 5 / 4 5 3

89

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*Soli*

bis pa - - cem, pa - - em, do - - na,

bis pa - - cem, pa - - em, do - - na, do - - na, pa - -

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

pa - - cem,

*p*

*p*

*Soli*

*Soli*

*Soli*

94

Fl 1

Fl 2

Ob 1

Ob 2

Fg 1

Fg 2

Co 1

Co 2

Vi 1

Vi 2

Va

Vc

S

A

T

B

Org

*p*

**Tutti piano**

do - na no - bis pa - cem.

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

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

do - na no - bis pa - cem.

*p*   ♭7   6   ♭7   6   ♭7   6   5

4   4   4   4   3

