

Robert Schumann's Werke.

Berausgegeben von Clara Schumann.

Serie IX.

Grössere Gesangwerke mit Orchester oder mit mehreren Instrumenten. PARTITUR.

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16. Messe für vierstimmigen Chor mit Begleitung des Orchesters. Op. 147.	(94)
17. Requiem für Chor und Orchester. Op. 148.	(95)
SIEBENTER BAND.	
18. Scenen aus Goethe's Faust für Solostimmen, Chor und Orchester	(96)

Die Ziffern in () bezeichnen die fortlaufenden Nummern der Gesamtausgabe.

SECHSTER BAND.

Verlag von Breitkopf & Härtel in Leipzig.

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Serie IX.

Grössere Gesangwerke
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PARTITUR.

Nº 94.

M E S S E

für vierstimmigen Chor und Orchester.

Op.147.

Serien-Ausgabe.

Pr.M.8.40 n.

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MESSE

für vierstimmigen Chor
mit Begleitung des Orchesters

Schumann's Werke.

Serie 9. No 16.

von
ROBERT SCHUMANN.

Op. 147.

(No 10 der nachgelassenen Werke.)

Kyrie.

Componirt 1852.

Ziemlich langsam.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

2 Hörner in C.

2 Trompeten in C.

Pauken in C. G.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

PP Ohne Pedal.
Ziemlich langsam.

The musical score is arranged in systems. The first system consists of ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano accompaniment staves. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The second system continues the vocal and piano parts with the lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The third system features a vocal line with lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The fourth system includes a vocal line with lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The fifth system shows the vocal line with lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The sixth system includes a vocal line with lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The seventh system features a vocal line with lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The eighth system includes a vocal line with lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The ninth system shows the vocal line with lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

The tenth system includes a vocal line with lyrics: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

A

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: Kyrie eleison, Kyrie eleison, Christe eleison, Christe eleison. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sp* (sforzando). The piece concludes with a double bar line and a fermata.

The image shows a page of musical notation for a choral piece. It features a vocal line and piano accompaniment. The vocal line includes the following lyrics:

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

The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *sp* (sforzando). The score is arranged in a system with multiple staves, including vocal staves and piano accompaniment staves.

B

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

B

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *p* and *sf*.

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

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

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

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

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *p* and *sf*.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *p* and *sf*.

The musical score consists of multiple staves. The upper staves are for vocal parts, and the lower staves are for piano accompaniment. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano). The lyrics are: Ky - ri - e e - lei - son, Ky - rie e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son!

Gloria.

Lebhaft, nicht zu schnell.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Hörner in C.

Trompeten in C.

Alt. Tenor.
Posaunen.
Bass.

Pauken in C. G.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

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

Prd. Lebhaft, nicht zu schnell. H. S. 94.

The musical score is arranged in a system of 15 staves. The top five staves are for instruments: Flute (1), Flute (2), Oboe, Bassoon, and Clarinet. The next five staves are for strings: Violin I, Violin II, Viola, Cello, and Double Bass. The bottom five staves are for voices: Soprano, Alto, Tenor, Bass, and a fifth voice part. The lyrics are written below the vocal staves.

Lyrics:

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

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

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A section marked 'A' begins at the start of the fourth measure.

The second system of the score includes vocal parts and piano accompaniment. It consists of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The bottom six staves are piano accompaniment. The lyrics are: "De - o, glo - ri - a in ex - cel - sis De - o!" and "Glo - ri - a in ex - cel - sis De - o!". The piano accompaniment continues with complex textures, including a prominent sixteenth-note pattern in the right hand.

o, glo - ria in excel - sis De - o, glo - ria in ex -
 glo - ria in excel - sis, in excel - sis, glo - ria in excel - sis, ex -
 - ria in excel - sis De - o, in excel - sis, glo - ri - a, glo -
 a, glori - a, glori - a, glo - ria in excel - sis De - o, glo - ri.

The musical score consists of two systems. The first system includes a piano introduction with a key signature of one sharp (F#) and a common time signature. It features a complex piano accompaniment with multiple staves, including a prominent left-hand bass line with a wavy tremolo effect. The second system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "cel - sis De - o, glo - ri - a in excel - sis De - o, glo - ri - a in excel - sis De - o, glo - ri - a in excel - sis De - o, glo - ri - a". The piano accompaniment continues with a steady accompaniment pattern.

B *Ped.*

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

The musical score consists of several systems. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features a prominent bass line with a 'bun' (bunnet) marking and a treble part with chords and melodic lines. The vocal lines are arranged in four parts, with lyrics written below the bottom two parts. The lyrics are: 'a in ex-cel-sis De-o, in ex-cel-sis De-o, a in ex-cel-sis, glo-ria in ex-cel-sis De-o; in ex-cel-sis De-o, a in ex-cel-sis, glo-ri-a, glo-ria in ex-cel-sis, ex-cel-sis De-o, a in ex-cel-sis, glo-ria in ex-cel-sis, in, in ex-cel-sis De-o,'.

The musical score is arranged in a system of staves. At the top left, a common time signature 'C' is present. The score includes several vocal staves with lyrics in Latin. The lyrics are:

glo-ria! et in ter- - ra

glo-ria! et in ter- - ra pax homi-ni-bus, in ter- - ra

glo-ria! et in ter- - ra pax homi-ni-bus bo - - nae vo-lun-tatis, et in ter- ra pax, et in

glo-ria!

The instrumental parts include:

Violonc. Solo

Violonc. II mit Contrabass

The score uses various musical notations including notes, rests, and dynamic markings such as 'ten.' and 'p'. The bottom of the page features a common time signature 'C'.

Musical score for page 18, featuring vocal lines and piano accompaniment. The score includes lyrics:

pax homi-ni-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-ter-ra pax, et in ter-ra pax homi-ni-bus bo-

The score consists of multiple staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

The musical score on page 19 consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent triplet figure in the right hand, which becomes more complex and rhythmic as the piece progresses. Dynamic markings such as *mf*, *cresc.*, and *f* are used throughout to indicate changes in volume and intensity. The vocal lines are written in a clear, legible font, with lyrics placed below the notes. The lyrics include: "tis, vo-lun-ta-tis, et in-ter-ra pax homi-ni-bus! Glo-ria". The score concludes with a final cadence in the piano part.

Etwas bewegter.

The first system of the musical score consists of seven staves. The top staff is a piano part with chords and some melodic lines. The second staff is a bass line. The third and fourth staves contain piano accompaniment with chords and some melodic fragments. The fifth and sixth staves are mostly rests, indicating that the vocalists are silent during this section. The seventh staff is a bass line. The tempo marking 'Etwas bewegter.' is placed above the first staff.

Etwas bewegter.

The second system continues the instrumental accompaniment with seven staves. The piano part (top staff) features more complex chordal textures and some melodic lines. The bass line (second staff) provides a steady accompaniment. The piano accompaniment (third and fourth staves) includes chords and some melodic fragments. The fifth and sixth staves are mostly rests. The seventh staff is a bass line. The tempo marking 'Etwas bewegter.' is placed above the first staff.

The third system is a vocal score with four vocal parts: Soprano, Alto, Tenor, and Bass. Each part has its own staff with lyrics underneath. The lyrics are: 'Glo-ri-a in excelsis De-o! Laudamus te, bene-dicimus te, a-do-ra-mus te, glo-ri-fi-'. The vocal parts are written in a style that allows for some flexibility in phrasing, with some notes connected by slurs. The piano accompaniment continues in the bottom two staves of the system. The tempo marking 'Etwas bewegter.' is placed above the first staff.

Etwas bewegter.

D

Musical score for piano and organ accompaniment. The piano part features a melodic line with slurs and accents, while the organ part provides harmonic support with chords and arpeggiated figures. The score is in D major and 4/4 time.

ca - mus te, glo-ri-fi-ca-mus te, a - do-ra-mus! Gra - tias, gra - tias

ca - mus te, glo-ri-fi-ca-mus te, a - do-ra-mus!

ca - mus te, glo-ri-fi-ca-mus te, a - do-ra-mus!

ca - mus te, glo-ri-fi-ca-mus te, a - do-ra-mus!

Solo

Continuation of the musical score, showing the piano and organ parts. The piano part continues with a melodic line, and the organ part provides accompaniment. The score concludes with a final chord in D major.

D

Solo
p

sp

sp

sp

Chor
p

a - gi - mus ti - bi pro - pter magnam glo - riam tu - am, gra - ti - as, gra - ti - as a - gi - mus ti - bi
Gra - ti - as, gra - ti - as a - gi - mus ti - bi,
Gra - ti - as, gra - ti - as a - gi - mus ti - bi,
Gra - ti - as, gra - ti - as a - gi - mus ti - bi,

pizz.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves. The woodwind section (flutes, oboes, and bassoons) has a melodic line starting with a *p* dynamic. The string section (violins and violas) has a rhythmic accompaniment starting with a *sp* dynamic. The bassoon part has a melodic line starting with a *p* dynamic.

Solo *sp* Chor *p* Solo

pro-pter magnam glo-riam tu-am, gra-ti-as, gra-ti-as a-gimus ti-bi, gra-tias, gra-tias

gra-ti-as, gra-ti-as a-gimus ti-bi.

gra-ti-as, gra-ti-as a-gimus ti-bi.

gra-ti-as, gra-ti-as a-gimus ti-bi.

gra-ti-as, gra-ti-as a-gimus ti-bi.

Musical score for strings and woodwinds. The string section (violins and violas) has a melodic line starting with a *sp* dynamic. The woodwind section (flutes, oboes, and bassoons) has a melodic line starting with a *p* dynamic. The bassoon part has a melodic line starting with a *p* dynamic. The word "arco" is written above the string staff.

Langsamer.

pp

pp

pp

pp

in F.

in F.

Langsamer.

f

f

f

a. - gi - mus ti - bi, gra - ti - as, gra - ti - as.

Chor

Domine De - us, rex coe - le -

Chor

Domine De - us, rex coe - le -

markirt

cresc. f

markirt

cresc. f

Ohne Ped. Langsamer.

The first section of the score consists of approximately 12 staves. The top three staves are vocal parts in treble clef. The next three staves are piano accompaniment in bass clef. The bottom three staves are further piano accompaniment, including a grand staff (treble and bass clef) and a single bass clef staff. The music is written in a key with one sharp (F#) and a common time signature (C).

Chor
 Domine De - us, rex coe - le - stis, pater omni-po -

Chor
 Domine De - us, rex coe - le - stis, pater omni-po -

- stis, pa - ter omni-po - tens!

- stis, pa - ter omni-po - tens!

This section contains the vocal and piano accompaniment for the Latin text. It features two vocal staves with the lyrics and two piano accompaniment staves. The lyrics are: "Chor Domine De - us, rex coe - le - stis, pater omni-po - stis, pa - ter omni-po - tens!".

The second section of the score continues the piano accompaniment from the first section. It consists of approximately 10 staves, including a grand staff and a single bass clef staff. The music continues in the same key and time signature.

E

tens! _____

Domine, fi - li u - ni - ge - nite, Je - su

tens! _____

Domine, fi - li u - ni - ge - nite, Je - su

Domi - ne, fi - li u - ni - ge - nite, Je - su Chri - ste!

Domi - ne, fi - li u - ni - ge - nite, Je - su Chri - ste!

E

Musical score for a piece featuring a vocal solo and a choir. The score includes piano accompaniment for the vocal line and a full piano accompaniment for the choir. The lyrics are in Latin: "Christe Agnus Dei, filius patris, qui tollis peccata mundi, miserere." The score is written in G major and 3/4 time. Dynamics include *mf*, *p*, and *ppp*. Performance instructions include "Ped." and "Ohne Ped."

The musical score consists of multiple staves. The top section features a piano introduction with a treble clef and a key signature of one flat. The main section includes a vocal line with lyrics in Latin and a piano accompaniment. The lyrics are:
 - re no - bis, sus - ci - pe, sus - ci - pe depre - ca - ti - o - nem no - stram,
 - re no - bis, sus - ci - pe, sus - ci - pe depre - ca - ti - o - nem no - stram,
 - se - re - re no - bis, sus - ci - pe, sus - ci - pe depre - ca - ti - o - nem no - stram,
 - re no - bis, sus - ci - pe, sus - ci - pe depre - ca - ti - o - nem no - stram, qui sedes ad dexteram pa -

The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *sfz* (sforzando). The piano part features complex textures with triplets and arpeggiated figures.

qui se-des ad dex-teram pa-tris, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis!

qui se-des ad dex-teram pa-tris, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis!

qui se-des ad dex-teram pa-tris, mi-se-re-re no-bis, mi-se-re-re no-bis!

-tris, ad dex-teram pa-tris, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis!

Schneller.

stringendo

in C.

stringendo arco Schneller.

Quo.niam tu so . lus san . etus, tu so . lus san . etus, so . lus Do . minus, — tu solus

Quo.niam tu so . lus san . etus, tu so . lus san . etus, so . lus Do . minus, — tu solus

Quo.niam tu so . lus san . etus, tu so . lus san . etus, so . lus Do . minus, — tu solus

Quo.niam tu so . lus san . etus, tu so . lus san . etus, so . lus Do . minus, — tu solus

arco

arco

stringendo Mit Ped. Schneller.

Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings. A large 'G' is written above the top staff in the second system.

Do.minus, tu solus Do.minus, tu so . lus al . tis . si . mus, tu so . lus Do . . mi . nus,
 Do.minus, tu solus Do.minus, tu so . lus al . tis . si . mus, tu so . lus Do . . mi . nus,
 Do.minus, tu solus Do.minus, tu so . lus al . tis . si . mus, tu so . lus Do . . mi . nus,
 Do.minus, tu solus Do.minus, tu so . lus al . tis . si . mus, tu so . lus Do . . mi . nus,

Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings. A large 'G' is written below the bottom staff in the second system.

The musical score consists of several systems. The upper systems are for piano accompaniment, featuring complex textures with multiple voices and intricate rhythmic patterns. The lower systems are for voice, with lyrics in Latin. The lyrics are: "Je - su Christe! A - men, Je - su Christe! A - men, Je - su Christe! Cum san - cto spi - ritu in glo - ri - a De - i pa - tris! A - men, Je - su Christe! A - men,". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. There are also some performance instructions like *dim* and *trun*.

A - men! A - men, A - men, A - men,

A - men! Cum san - cto spi - ri - tu — in glo - ri - a De - i pa - tris! A - men,

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

A - men! A - men,

Ped.

Musical score for page 34, featuring multiple staves with vocal and instrumental parts. The score includes lyrics such as "A - men! Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris!" and "in glo - ri - a pa - tris, in glo - ri - a pa - tris, De - i pa - tris!". The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The middle four staves are instrumental parts, likely for strings or woodwinds. The bottom four staves are piano accompaniment. The music is in a common time signature and features a variety of note values, rests, and dynamic markings such as *f* and *mf*.

men, — A - men, A - men! in glori.a pa - tris, in glori.a pa - tris, — De.i pa - .tris!

men, — A - men, A - men! in glori.a De - i pa - .tris!

men, — A - men, A - men! in glori.a pa - tris, in glori.a De - i pa - .tris!

men, — A - men, A - men! Cum san - .cto spi - ri - tu — in glo - ri.a De - i pa - .tris!

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are printed below the vocal staves. The piano accompaniment includes dynamic markings like *f* and *mf*.

The third system of the musical score consists of four staves, primarily piano accompaniment. It features various musical notations including notes, rests, and dynamic markings.

The first system of the musical score consists of ten staves. The top staff is the treble clef, followed by a bass clef, then a treble clef with a key signature change to one sharp (F#), and a bass clef. The remaining staves are for the piano accompaniment, featuring various rhythmic patterns and chordal textures. A dynamic marking of *ff* is present at the beginning of the system.

The second system of the musical score includes vocal parts and piano accompaniment. It consists of ten staves. The top staff is the treble clef, followed by a bass clef, then a treble clef, and a bass clef. The vocal parts are written in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "A - men, A - men! cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, cum san - cto spi - ri - tu". A dynamic marking of *ff* is present at the beginning of the system. A *Ped.* marking is located at the bottom left of the system.

This section of the score contains instrumental parts for various instruments. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Tuba). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also some performance instructions like *tr* (trill) and *trm* (trill mark).

This section of the score is a vocal setting for a choir, with lyrics in Latin. The lyrics are: *san-cto spi-ri-tu in glo-ri-a De-i pa-tris! Glo-ri-a in ex-cel-sis De-o! Quo-niam*. The score includes parts for Soprano, Alto, Tenor, and Bass. The vocal lines are accompanied by a piano accompaniment. The lyrics are repeated across the vocal parts, with some parts having a longer melisma on the word "Glo-ri-a".

The image shows a musical score for organ and voices. The organ part is divided into three staves: Right Hand (RH), Left Hand (LH), and Pedal. The vocal part consists of four staves with the following lyrics: "tu solus Do.minus, tu solus Do.minus, tu so.lus al.tis.si.mus, tu so.lus al." The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *ppp*. The organ part features complex textures with triplets and sixteenth-note patterns. The vocal part is set in a homophonic style with a clear melodic line and accompaniment.

tis - si - mus, tu so - lus al - tis - si - mus! Glo - ri - a in ex - cel - sis De -
 tis - si - mus, tu so - lus al - tis - si - mus! Glo - ri - a, glo - ri - a in ex - cel - sis De -
 tis - si - mus, tu so - lus al - tis - si - mus! Glo - ri - a, glo - ri - a in ex - cel - sis De -
 tis - si - mus, tu so - lus al - tis - si - mus! Glo - ri - a, glo - ri - a in ex - cel - sis De -

Ped. **K**

The first system of the score consists of ten staves of piano accompaniment. The top staff is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *pp*, *ppp*, and *ppp*. The accompaniment is dense and intricate, with many beamed notes and complex chordal structures.

The second system of the score includes vocal parts and piano accompaniment. It consists of ten staves. The top four staves are vocal parts with lyrics, and the bottom six staves are piano accompaniment. The lyrics are:

o, De - - - o, De - - o! Cum san - cto spi - ritu in

o, De - - - o, De - - o! Cum san - cto spi - ri - tu, san - - cto in glo - ri - a

o, De - - - o! Cum san - cto spi - ri - tu, cum san - cto, san - - cto in glo - ri - a

o, De - - - o, De - - o! Cum san - cto spi - ri - tu, san - - cto in glo - ri - a
 The piano accompaniment continues with complex textures, including chords and melodic lines.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with complex melodic lines and slurs. The middle staves include piano accompaniment with triplets and various rhythmic patterns. The bottom two staves show a bass line with a steady pulse and some melodic movement.

glo - ria pa - tris, De - i pa - - - tris, pa - - - tris!

pa - - - tris, De - i pa - - - tris, pa - - tris, cum san - - - cto spi - ri - tu!

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

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

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes a prominent bass line with a steady pulse and some melodic movement.

The third system of the musical score consists of four staves. The top two staves are piano accompaniment with complex notation including slurs and various rhythmic values. The bottom two staves show a bass line with a steady pulse and some melodic movement.

The first system of the score consists of ten staves of piano accompaniment. The music is written in a complex, multi-measure rhythmic pattern, likely 6/8 or 9/8 time. It features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp*, *ppp*, *f*, and *sf* are used throughout. The texture is dense, with many notes beamed together in groups.

getheilt

Gloria in ex.cel.sis De - o! De - o! De - o!

Gloria in ex.cel.sis De - o! De - o! De - o!

Gloria in ex.cel.sis De - o! De - o! De - o!

Gloria in ex.cel.sis De - o! De - o! De - o!

The second system of the score contains vocal parts and piano accompaniment. It begins with the word "getheilt" written above the first vocal staff. Below it are four vocal staves, each with the lyrics "Gloria in ex.cel.sis De - o! De - o! De - o!". The piano accompaniment continues with the same rhythmic patterns as the first system, providing a harmonic and rhythmic foundation for the vocalists.

Ped. *f*

The third system of the score continues the piano accompaniment. It features a prominent pedal point marked "Ped. *f*". The music maintains the complex rhythmic structure established in the previous systems, with intricate fingerings and dynamic control indicated by the notation.

Credo.

Mässig bewegt.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Hörner in Es.

Trompeten in Es.

Alt. Tenor.

Posaunen.

Bass.

Pauken in Es. B.

Mässig bewegt.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

Mässig bewegt.

patrem omni-po-ten - tem, pa - trem omni-po-ten - tem, cre - do, cre - do, cre-do in u - num
 patrem omni-po-ten - tem, pa - trem omni-po-ten - tem, cre - do, cre - do, cre-do in u - num
 patrem omni-po-ten - tem, pa - trem omnipoten - tem, cre - do, cre - do in u-num, in u - num De -
 patrem omni-po-ten - tem, pa - trem omni-po-ten - tem, cre-do, cre-do, cre - do in u - num, u - num

Ped. *P.d.*

De-um, patrem omnipotentem, pa - - - trem, patrem omnipotentem, pa - - - trem, cre - do, cre - do in

De-um, pa - - - trem, cre - do, cre - do in

um, pa - - - trem, patrem omnipotentem, pa - - - trem, patrem omnipotentem, cre - do, cre - do in

De-um, pa - - - trem, cre - do, cre - do in

A

u - num De - um, factorem coeli et ter - rae, fa - cto - rem
 u - num De - um, facto - rem coeli et ter - rae, et ter - rae, fa - cto - rem coeli, fa - cto - rem coe -
 u - num De - um, fa - cto - rem coe - li et
 u - num De - um, facto - rem coeli et ter - rae, coe - li et - ter - rae, fa - cto - rem coe - li, fa - cto - rem

B

The musical score consists of multiple staves. The vocal line includes the following lyrics:

coe-li et ter-rae, vi-si-bi-li-um om-nium et in-vi-si-bi-li-um. Cre-do, cre-do in
 - li et ter-rae, vi-si-bi-li-um om-nium et in-vi-si-bi-li-um. Cre-do, cre-do in
 terrae, et ter-rae, vi-si-bi-li-um om-nium et in-vi-si-bi-li-um. Cre-do, cre-do in
 coe-li et ter-rae, vi-si-bi-li-um om-nium et in-vi-si-bi-li-um. Cre-do, cre-do in

The score includes various dynamic markings such as *dim.*, *f*, *p*, and *cresc.* across the different parts.

B

u - num De - um, cre - do, cre - do, cre - do in u - num De - - - um.
 u - num, cre - do, cre - do, cre - do, cre - do in u - num De - - - um.
 u - num De - um, cre - do, cre - do, cre - do in u - num De - - - um, et in u - num Domi -
 u - num, cre - do, cre - do in u - num De - - - um, in u - num De - - - um, et in u - num Domi -

et in u - num Domi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - nitum,

et in u - num Domi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - nitum,

num Je - sum Chri - stum, et in u - num Domi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - nitum,

num Je - sum Chri - stum, et in Chri - stum, u - ni - ge - nitum,

pp Solo *pp* *cresc.* *f*

pizz. *p* *cresc.* *f* *arco*

D

et ex pa - tre na - tum ante o - mnia — sae - cu - la. Deum de De - o, lumen de

et ex pa - tre natum, ex - pa - tre ante o - mnia — sae - cu - la. Deum de De - o, lumen de

et ex pa - tre na - tum, ex pa - tre ante o - mnia — sae - cu - la. Deum de De - o, lumen de

et ex pa - tre natum, ex pa - tre natum, ex - pa - tre ante o - mnia — sae - cu - la. De - um de De - o,

D

lumine, De - um verum de De - o ve - ro ge - ni - tum - non fa - ctum,

lumine, De - um verum de De - o ve - ro ge - ni - tum - non fa - ctum. ge - ni - tum non fa - ctum,

lumine, De - um verum de De - o ve - ro ge - ni - tum non fa - ctum, non fa - ctum,

lumen de lu - mine, De - um verum de De - o ve - ro ge - ni - tum - non factum, non fa - ctum,

Nach und nach etwas bewegter.

E DO F

I. *p cresc.*
 II. *p cresc.* *cresc.*
cresc.

Nach und nach etwas bewegter.

cresc.

cresc.
 consubstantialem pa - tri, per quem o - mnia fa - cta sunt, o - mnia fa - cta sunt, o - mnia, o - mnia...
cresc.
 consubstantialem pa - tri, per quem o - mnia fa - cta sunt, o - mnia fa - cta sunt, o - mnia, o - mnia...
cresc.
 consubstantialem pa - tri, per quem o - mnia fa - cta sunt, o - mnia fa - cta sunt, o - mnia, o - mnia...
cresc.
 consubstantialem pa - tri, per quem o - mnia fa - cta sunt, o - mnia fa - cta sunt, o - mnia, o - mnia, o - mnia...

cresc.

p cresc.

Nach und nach etwas bewegter.

E Ped.

Musical score for a choral and piano piece, page 53. The score features multiple staves for voices and piano accompaniment. The lyrics are:

— Qui propter nos homi-nes et propter no-stram sa-lu-tem, propter nos homi-nes et propter nostram sa-lu-tem des.

— Qui propter nos homi-nes et propter no-stram sa-lu-tem, propter nos homi-nes et propter nostram sa-lu-tem des.

— Qui propter nos homi-nes et propter no-stram sa-lu-tem, propter nos homi-nes et propter nostram sa-lu-tem des.

F

in C. *pp*

in C. *pp*

in C u. G. *pp*

sp *sp* *dim.* *p* *p*

cen - dit de coe - lis, et incar - na - tus est de spi - ritu san - cto ex Ma - ri - a vir - gine,

cen - dit de coe - lis, et incar - na - tus est de spi - ritu san - cto ex Ma - ri - a vir - gine,

cen - dit de coe - lis, et incar - na - tus est de spi - ritu san - cto ex Ma - ri - a vir - gine,

cen - dit de coe - lis, et incar - na - tus est de spi - ritu san - cto ex Ma - ri - a vir - gine,

sp *sp* *dim.* *p* *p*

sp *sp* *dim.* *p* *p*

F

et ho - mo fa - ctus est, cru - ci - fi - xus e - ti - am pro nobis sub Pon - ti - o Pi - la - to,

et ho - mo fa - ctus est, cru - ci - fi - xus e - ti - am pro nobis sub Pon - ti - o Pi - la - to,

et ho - mo fa - ctus est, cru - ci - fi - xus e - ti - am pro nobis sub Pon - ti - o Pi - la - to,

et ho - mo fa - ctus est, cru - ci - fi - xus e - ti - am pro nobis sub Pon - ti - o Pi - la - to,

G

The musical score is arranged in two systems. The first system contains 12 staves, including vocal staves and piano accompaniment. The second system contains 10 staves, primarily for the vocal parts. The lyrics are: pas - sus et se - pul - tus est. Et resur.

Key features of the score include:

- Tempo/Character:** The score is marked with a 'G' (Grave) at the top and bottom.
- Dynamic Markings:** The piano part begins with a piano (*p*) dynamic. Multiple instances of *cresc.* (crescendo) are used throughout the score to indicate increasing volume.
- Instrumentation:** The score includes vocal staves (soprano, alto, tenor, and bass) and piano accompaniment for the right and left hands.
- Lyrics:** The lyrics are written below the vocal staves, with syllables aligned with the notes: pas - sus et se - pul - tus est. Et resur.
- Staffing:** The first system uses a variety of staves, including grand staves (treble and bass clefs) and individual staves for different voices and piano parts.

G

Die Viertel wie vorher die Halben.

The first system of the musical score consists of seven staves. The top three staves are treble clefs, and the bottom four are bass clefs. The notation includes various rhythmic values, including quarter notes, eighth notes, and rests. There are several measures with long horizontal lines, indicating rests for the lower instruments.

Die Viertel wie vorher die Halben.

The second system of the musical score consists of three staves. The top two are treble clefs and the bottom is a bass clef. This system is primarily chordal accompaniment, with notes grouped in chords and some melodic lines in the upper staves.

re_xit, resur_re_xit ter_tia di_e secun_dum scrip_tu_ras, et resur_re_xit, re_sur_re_xit, et as_

re_xit, resur_re_xit ter_tia di_e secun_dum scrip_tu_ras, et resur_re_xit, re_sur_re_xit, et as_

et resur_re_xit, resur_re_xit, re_sur_re_xit, re_sur_re_xit, et resur_re_xit, resur_re_xit, et as_

re_xit, resur_re_xit ter_tia di_e secun_dum scrip_tu_ras, et resur_re_xit, re_sur_re_xit, et as_

The vocal line is written on a single treble clef staff. The lyrics are Latin text describing the resurrection. The notes are placed above the lyrics, with some slurs and accents. The lyrics are: "re_xit, resur_re_xit ter_tia di_e secun_dum scrip_tu_ras, et resur_re_xit, re_sur_re_xit, et as_". The text is repeated across four lines of the system.

The third system of the musical score consists of four staves. The top two are treble clefs and the bottom two are bass clefs. It includes piano accompaniment and a vocal line. The piano part features complex rhythmic patterns and chords. The vocal line continues the Latin text from the previous system.

Die Viertel wie vorher die Halben.

cendit in coelum, as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris, et i - terum ven - tu - rus est cum
 cendit in coe - lum, as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris, et i - terum ven - tu - rus est cum
 cendit in coe - lum, as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris, et i - terum ven - tu - rus est cum
 cendit in coe - lum, as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris, et i - terum ven - tu - rus est cum

Erstes Tempo.

Erstes Tempo.

glo-ria ju-di-ca-re vi-vos et mor-tuos, cu-jus re-gni non e-rit fi-nis. Cre-do,

glo-ria ju-di-ca-re vi-vos et mor-tuos, cu-jus re-gni non e-rit fi-nis. Cre-do, cre-do, cre-

glo-ria ju-di-ca-re vi-vos et mor-tuos, cu-jus re-gni non e-rit fi-nis.

glo-ria ju-di-ca-re vi-vos et mor-tuos, cu-jus re-gni non e-rit fi-nis.

Erstes Tempo.

cre-do, cre - do, cre-do, cre-do et in spi-ritum san - etum, Do - minum et vi-vi-fi - can-tem, qui ex
 - do, cre - do, cre-do, cre - do, cre-do et in spi-ritum san - etum, Do - minum et vi-vi-fi - can-tem, qui ex
 Cre-do, cre-do, cre-do, cre-do et in spi-ritum san - etum, Do - minum et vi-vi-fi - can-tem, qui ex
 Cre-do, cre-do, cre - do et in spi-ritum san - etum, Do - minum et vi-vi-fi - can-tem, qui ex

pa-tre fi-li-o-que pro-ce-dit, qui cum pa-tre et fi-li-o si-mul a-do-ra-tur, qui lo-
 pa-tre fi-li-o-que pro-ce-dit, qui cum fi-li-o si-mul a-do-ra-tur, qui lo-
 pa-tre fi-li-o-que pro-ce-dit, pro-ce-dit, qui cum pa-tre et fi-li-o a-do-ra-tur, qui lo-
 patre fi-li-o-que pro-ce-dit, qui lo-cu-tus est, lo-

I

cutus est per pro-phetas. Cre-do et in u-nam san-ctam ca-tho-li-cam et a-posto-li-cam ec-cle-si-am, con-fi-te.

cutus est per pro-phetas. Cre-do et in u-nam san-ctam ca-tho-li-cam et a-posto-li-cam ec-cle-si-am, con-fi-te.

cutus est per pro-phetas. Cre-do et in u-nam san-ctam ca-tho-li-cam et a-posto-li-cam ec-cle-si-am, con-fi-te.

cutus est per pro-phetas. Cre-do et in u-nam san-ctam ca-tho-li-cam et a-posto-li-cam ec-cle-si-am, con-fi-te.

I

The musical score consists of several systems. The top system includes a vocal line with a key signature change to E-flat major (indicated by 'in Es.') and piano accompaniment. The middle system contains the vocal line with the lyrics: *sae_culi, cre - do, cre - do, cre - do,* followed by *et vi - tam ven - tu - ri sae_culi, cre - do, cre - do,* and *cre - do, cre - do et vi - tam ven - tu - ri sae_culi,*. The bottom system continues the piano accompaniment. A large 'R' is placed at the end of the score.

cre.do, cre - do, cre - do et vi - tam ven.tu - - ri sae.culi, cre - do, cre - do, cre.do, cre.do, cre - do, cre - do, cre - do, cre - do, et vi - tam ven - tu -

et vi - tam ven.tu - - ri sae.culi, cre - do, cre - do, cre - do, cre.do, cre.do, cre.do, cre - do,

do, cre do, cre do, cre do, cre do, et vi tam ven tu ri ri sae.culi, ere do, et vi tam ven tu ri sae.cu.li, ere do, ere do

L

et vi - tam ven - tu - ri sae - culi, cre - do, cre - do, cre -
 sae.culi, cre - do, cre - do et vi - tam ven - tu - ri sae - cu - li, cre - do, cre -
 cre - do, cre - do, cre - do, cre - do et vi - tam ven - tu - ri sae - cu - li, cre -
 - do, cre - do, cre - do et vi - tam ven - tu - ri sae - cu - li, cre - do, cre - do, cre -

ff

Ped.

L

The musical score consists of 14 systems of staves. The first system includes a grand staff (treble and bass clefs) and a piano part. The second system through the eighth system are vocal parts for four voices (Soprano, Alto, Tenor, Bass), each with lyrics: "do, A - men, A - men, A - - men, A - - men, A - men, A - men!". The piano accompaniment features complex rhythmic patterns and dynamic markings such as *p*, *cresc.*, *f*, and *pp*. The score concludes with a final system of piano accompaniment.

Offertorium.

Violine I. *Mit Dämpfer*

Violine II. *Mit Dämpfer*

Bratsche.

Violoncell.

Sopran Solo.

Violoncell Solo.

Orgel.

To.ta pulchra es, Ma - ri - a, et ma.cu.la non est in te, tu

glo-ri-a Je - ru.salem, tu lae - ti - ti.a Is - ra - el, tu ho.no-ri-fi-ca-tia

po-pu-li no.stri, tu ad-vo-ca-ta pec.ca-to - rum! O Ma - ri - a, vir - go pruden - tis - si - ma, ma -

^{*)} Das Saitenquartett wird nur in Ermangelung der Orgel und des obligaten Violoncells gespielt.

Sanctus.

Langsam.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Hörner in Es.

Trompeten in Es.

Alt. Tenor.

Posaunen.

Bass.

Pauken in Es. B.

Langsam.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

Langsam.

The musical score consists of several systems of staves. The top system includes five staves of instrumental music (likely strings and woodwinds) with dynamics markings such as *pp* and *ppp*. The middle system contains three vocal staves (Soprano, Alto, and Tenor) with lyrics: *sanctus, sanctus, sanctus De - us Sa - ba - oth, sanctus*. Below the vocal staves are two more staves of instrumental music. The bottom system includes two staves of instrumental music. The score is written in a key signature of two flats and a common time signature.

Lebhaft.

The first system of the musical score consists of seven staves. The top two staves are for the piano, and the bottom three are for the organ. The music is in a key with two flats and a common time signature. Dynamics include *pp* (pianissimo) and *f* (forte). There are various articulations such as slurs and accents throughout the piece.

Lebhaft.

The second system continues the musical score with the same instrumentation. It features more complex piano textures and organ accompaniment. Dynamics like *pp* and *f* are used to indicate volume changes. The tempo remains 'Lebhaft'.

De - us Sa - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra

De - us Sa - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra

De - us Sa - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra

De - us Sa - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra

The third system contains the vocal entries for four voices. Each voice part has its own staff with lyrics underneath. The lyrics are: "De - us Sa - ba - oth! Ple - ni sunt coe - li et ter - ra glo - ria tua, ple - ni sunt coeli et ter - ra". The organ accompaniment continues in the bottom two staves.

The third system includes the vocal parts and organ accompaniment. The organ part continues with the same texture as the previous systems. Dynamics like *pp* and *f* are present. The tempo is 'Lebhaft'.

Ped. Lebhaft.

The musical score is arranged in 18 staves. The top 10 staves represent the instrumental and vocal parts of a choir. The bottom 8 staves contain the vocal parts with Latin lyrics. The lyrics are:

glo.ria tua, ple - ni sunt coeli, coe - li et terra glo.ria, glo.ria tu - a, ple - ni sunt
 glo.ria tua, ple - ni sunt coeli, coe - li et terra glo.ria, glo.ria tu - a, ple - ni sunt
 glo.ria tua, ple - ni sunt coeli, coe - li et terra glo.ria, glo.ria tu - a, ple - ni sunt
 glo.ria tua, ple - ni sunt coeli, coe - li et terra glo.ria, glo.ria tu - a, ple - ni sunt

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and triplets. A section marker 'B' is visible at the top right of the system.

coe - li et ter - ra glo-ria, glo - - ria tu - a, ple - ni sunt coe - li et terra glo-ria, glo-ria tu -

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

coe - li et ter - ra glo-ria, glo-ria, glo-ria, glo-ria tu - a, ple - ni sunt coe - li et terra glo-ria, glo-ria, glo-ria,

coe - li et ter - ra glo-ria, glo-ria, glo-ria, glo-ria tu - a, ple - ni sunt coe - li et terra glo-ria, glo-ria, glo-ria,

Musical score for the second system, continuing the vocal and instrumental parts. A section marker 'B' is visible at the bottom right of the system.

This section of the score contains instrumental parts for various instruments. It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the upper staves. The music is written in a key with two flats and a 3/4 time signature. Dynamics such as *p* (piano) are indicated throughout.

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

The vocal parts consist of four staves (Soprano, Alto, Tenor, Bass) with Latin lyrics. The lyrics are: "a, gloria, pleni sunt coeli et terra gloria tua, pleni sunt gloria tua, gloria, pleni sunt coeli et terra gloria tua, pleni sunt gloria tua, gloria, pleni sunt". The music is in the same key and time signature as the instrumental section.

This section continues the instrumental accompaniment, featuring similar rhythmic motifs and melodic lines as the upper section. It includes parts for strings and woodwinds, maintaining the overall texture of the piece.

ni, ple - ni sunt coe.li glori.a, glo - ri.a, glo.ri.a tu.a, glo.ri.a, glo - ri - a, glo - ri - a!

coe.li, ple - ni sunt coe.li glori.a, glo - ri.a, glo.ri.a tu.a, glo.ri.a, glo - ri - a, glo - ri - a!

coe.li, ple - ni sunt coe.li glori.a, glo - ri.a, glo.ri.a tu.a, glo.ri.a, glo - ri - a, glo - ri - a! Ho..

ni, ple - ni sunt coe.li glori.a, glo - ri.a, glo.ri.a tu.a, glo.ri.a, glo - ri - a, glo - ri - a!

The first system of the musical score consists of ten staves. The top five staves are arranged in two systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. A large, bold 'D' is positioned at the end of the system, indicating a specific time signature or measure.

Ho - sanna in ex - celsis, Ho - san - - na, Ho - sanna in ex - cel - sis, Ho - san - na, Ho - san -
 sanna in ex - cel - sis, Ho - sanna in ex - celsis, Ho - san - - na, Ho - sanna, Ho - san - na, Ho - san - - na, Ho - san -
 Ho - san - na, Ho - sanna in ex - celsis, Ho - san - - na, Ho - san - na, Ho - sanna in ex - celsis, Ho - san -
 Ho - san - - na, Ho - sanna, Ho - san - na, Ho - sanna in ex - celsis, Ho - san -

The second system of the musical score continues the instrumental accompaniment. It features similar notation to the first system, with multiple staves and complex rhythmic patterns. A large, bold 'D' is positioned at the end of the system.

The first system of the musical score consists of ten staves. The top five staves are for vocal parts, and the bottom five are for piano accompaniment. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. There are several measures with long notes or rests, particularly in the vocal parts.

The second system of the musical score includes vocal lyrics and piano accompaniment. The lyrics are:

na, Ho - sanna in ex - celsis, Ho - sanna in ex - celsis, Ho - san - - - na, Ho - sanna in ex - cel - sis

na, Ho - sanna in ex - celsis, Ho - sanna in ex - celsis, Ho - sanna in ex - celsis, Ho - sanna in ex - cel - sis

na, Ho - sanna in ex - celsis, Ho - san - na in ex - celsis, Ho - sanna, Ho - sanna in ex - celsis, Ho - sanna, Ho -

na, Ho - sanna in ex - celsis, Ho - san - - na, Ho - san - - na, Ho - san - - na, Ho - sanna in ex - cel - sis

The piano accompaniment continues with similar notation to the first system, including chords and melodic lines. A *Ped.* marking is present at the end of the system.

E

Musical score for the first system, featuring multiple staves with complex chordal and melodic lines. A large 'E' is written above the first staff.

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

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

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

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

E

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. A large 'E' is written below the system.

The first system of the musical score consists of ten staves. The top four staves (treble and bass clefs) contain complex instrumental parts with various rhythmic patterns and melodic lines. The bottom six staves (treble and bass clefs) contain vocal parts, with lyrics written below the notes. The music is in a key with two flats and a 3/4 time signature.

The second system of the musical score consists of ten staves. The top four staves (treble and bass clefs) contain complex instrumental parts. The bottom six staves (treble and bass clefs) contain vocal parts with lyrics written below the notes. The lyrics are: "Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - celsis, Ho - sanna in ex - cel - sis sanna, Ho - san - na in ex - cel - sis, in ex - cel - sis, ex - cel - sis, in ex - celsis, Ho - san - na in - ex - celsis, Ho - san - na in ex - cel - sis De - - - o, in ex - cel - sis, in ex - celsis, Ho - san - na, Ho - in - ex - cel - sis, in ex - cel - sis De - - - o, in ex - cel - sis, in ex - celsis, Ho - san - na in - ex -".

Feierlich.

The first system of the musical score consists of ten staves. The top five staves are for the piano, and the bottom five are for the organ. The tempo is marked 'Feierlich.' (solemnly). The music features complex textures with many chords and melodic lines. A 'Solo' marking is present in the piano part. The organ part has a prominent, sustained chord in the right hand.

Feierlich.

The second system contains vocal parts and piano accompaniment. The tempo remains 'Feierlich.' The lyrics are:

De - o, Ho - san - na De - o! Ho - sanna in ex - celsis De - o!

cel - sis, Ho - san - na De - o! Ho - sanna in excelsis De - o!

sanna in ex - cel - sis De - o, Ho - san - na! Ho - sanna in ex - celsis De - o!

cel - sis, Ho - sanna, Ho - san - na De - o! Ho - sanna in excelsis De - o!
 The piano accompaniment continues with chords and some melodic movement.

Feierlich.

Flöten
Hoboen
Clar.
Fagotten
Hörner

in C.

Solo

Solo

Bene-dictus, qui ve-nit in no-mine Do-mi-ni,

pizz. Solo arco

pizz. Violonc. II col Basso

dim.

*) Die kleinen Noten werden nur in Ermangelung der Orgel mitgespielt.

The musical score is arranged in a system of staves. At the top, there are several staves for the orchestra, including strings and woodwinds. The woodwind section includes a Clarinet (Clar.)*, a Bassoon (Fag.)*, and Horns in C (Hör. in C.)*. The vocal parts include a Soprano line, a Tenor line, and a Bass line. The lyrics are written below the vocal staves. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo), and performance instructions like *Tutti* and *Solo*. A large **F** (Fortissimo) marking is present at the top right and bottom right of the page. The key signature has one flat (B-flat), and the time signature is 4/4.

in Es. *p*

Clar.*

Fag.*

Hör. in C.*

p

p

p

Tutti

Solo

Chor *p*

Chor *p*

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

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

be - ne - di - ctus, qui ve - nit in no - mine Do - mi - ni!

T.s.

F

The musical score consists of several systems of staves. The top system includes a grand staff with treble and bass clefs, and a separate staff with a soprano clef. The second system features a vocal line with lyrics: "no_mine Do_mi_ni! Bene-di-ctus, bene-di-ctus, be-ne-". The third system continues the vocal line with lyrics: "no_mine Do_mi_ni! Bene-di-ctus, bene-di-ctus, be-ne-". The fourth system includes a vocal line with lyrics: "Bene-di-ctus, qui ve-nit in nomine Do_mi-ni! Be-ne-". The fifth system features a vocal line with lyrics: "Be-ne-". The sixth system includes a vocal line with lyrics: "Be-ne-". The seventh system features a vocal line with lyrics: "Be-ne-". The eighth system features a vocal line with lyrics: "Be-ne-". The ninth system features a vocal line with lyrics: "Be-ne-". The tenth system features a vocal line with lyrics: "Be-ne-".

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "di-ctus, qui ve-nit in nomine Do-mi-ni!". The piano accompaniment includes a harpsichord part with a trill and a basso continuo part. Dynamics include *dim.*, *pp*, and *p*. A section marked "Solo" begins with the lyrics "O salu-ta-ris hostia, — quae coe-li pan-dis o-stium, be-la-pre-". A section marked "Tutti" follows. The score is divided into two systems by a double bar line with a Roman numeral "II" above it.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the first staff containing a melodic line and the second staff providing a harmonic accompaniment. The next two staves are piano accompaniment, with the third staff featuring a prominent melodic line marked *sp* (sforzando) and the fourth staff providing a bass line. The bottom four staves are additional piano accompaniment parts, including a double bass line. The system concludes with a *p* (piano) dynamic marking.

Chor

The choir section begins with the word "Chor" and features four vocal staves and two piano accompaniment staves. The lyrics are: "O sa-lu-ta-ris ho-sti-a, o sa-lu-ta-ris ho-sti-a, O sa-lu-ta-ris ho-sti-a, o sa-lu-ta-ris ho-sti-a, munt ho-sti-lla, — da robur fer au-xi-li-um. O sa-lu-ta-ris ho-sti-a, o sa-lu-ta-ris ho-sti-a,". The vocal parts are marked with *p* (piano) and *sp* (sforzando) dynamics. The piano accompaniment includes a double bass line and a lower piano part, both marked with *sp* and *p*.

The first section of the score consists of approximately 12 staves. The top two staves are vocal parts with lyrics. The middle section contains several staves of piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The notation is dense, with many notes, rests, and dynamic markings such as 'p' (piano) and 'p^v' (piano fortissimo).

Chor

ta-ris ho-sti-a, sa-lu-ta-ris hostia.
 sa-lu-ta-ris hostia.
 sa-lu-ta-ris hostia.
 sa-lu-ta-ris hostia.

The choral section features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "ta-ris ho-sti-a, sa-lu-ta-ris hostia. sa-lu-ta-ris hostia. sa-lu-ta-ris hostia. sa-lu-ta-ris hostia." The piano accompaniment is in the bass clef.

The final section of the score includes piano accompaniment and a final vocal staff. The piano part continues with complex notation and dynamic markings. The vocal staff at the bottom has lyrics that are partially obscured but appear to be "sa-lu-ta-ris hostia."

The musical score is arranged in a system of staves. The top section consists of several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features complex textures with chords, arpeggios, and trills, marked with *pp* (pianissimo). The vocal section includes four parts: Soprano, Alto, Tenor, and Bass. Each vocal line is accompanied by a piano accompaniment. The lyrics are: "Do - mi - nus, san - ctus, san - ctus, san - ctus De - us Sa - ba -". The score concludes with a final piano accompaniment section.

Lebhaft.

The musical score consists of 18 staves. The top 10 staves are for the orchestra, including strings, woodwinds, and brass. The bottom 8 staves are for voices, with lyrics written below the notes. The score is marked with dynamics such as *pp* (pianissimo) and *cresc.* (crescendo). The tempo is indicated as **Lebhaft.** (Allegretto). The lyrics are: "oth, san - ctus De - us Sa - ba - oth! San - ctus!".

M

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below. The remaining eight staves are for piano accompaniment, including treble and bass clefs. The music is in a minor key and features complex rhythmic patterns and melodic lines.

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 - men,

M

The musical score consists of 18 staves. The top 12 staves are instrumental accompaniment for various instruments, including strings and woodwinds. The bottom 6 staves are vocal parts for four voices (Soprano, Alto, Tenor, and Bass). The lyrics are 'men, A - - men, A - men, A - men, A - - - - - men, A - men, A - men, A - men!' repeated across the vocal staves. The score includes dynamic markings such as *ff* and *f*, and various musical notations like slurs, ties, and ornaments.

Agnus Dei.

Ziemlich langsam.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Hörner in C.

Trompeten in C.

Ziemlich langsam.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

Ziemlich langsam.

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

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

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

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

A

The first system of the musical score consists of eight staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff containing a more rhythmic line. The bottom six staves are for piano accompaniment, featuring a complex texture with many sixteenth notes and chords. The key signature has two flats, and the time signature is 4/4. The system concludes with a fermata over the final measure.

tol - lis pec - ca - ta mun - di, mise - re - re, mise - re - re, mise - re - re no -

tol - lis pec - ca - ta mun - di, mise - re - re, mise - re - re, mise - re - re no -

tol - lis pec - ca - ta mun - di, mise - re - re, mise - re - re, mise - re - re no -

tol - lis pec - ca - ta mun - di, mise - re - re, mise - re - re, mise - re - re no -

The second system contains four vocal staves, each with the same lyrics. The lyrics are: "tol - lis pec - ca - ta mun - di, mise - re - re, mise - re - re, mise - re - re no -". Each staff has a dynamic marking of *p* (piano) and a fermata over the final measure. The piano accompaniment continues from the first system.

The piano accompaniment for the second system continues from the first system. It features a steady rhythmic pattern with many sixteenth notes and chords, providing a harmonic and rhythmic foundation for the vocal lines.

The piano accompaniment for the third system continues from the second system. It maintains the same complex texture of sixteenth notes and chords, leading to a final measure with a fermata.

A

B

bis, a - gnus De - - i, De - - i, qui tol - lis pec - ca - - ta mun - di, qui
 bis, a - gnus De - - i, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui
 bis, a - gnus De - - i, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui tol - lis pec.
 bis, mi - se - re - re no - bis, a - gnus De - - i, qui tol - lis pec - ca - - ta mun - di, qui tol - lis pec.

B

Schneller.

Musical score for the first system, featuring piano accompaniment. The score includes treble and bass staves with various dynamics and articulations. The tempo is marked "Schneller."

Schneller.

Musical score for the second system, featuring piano accompaniment. The score includes treble and bass staves with various dynamics and articulations. The tempo is marked "Schneller."

Vocal score for the third system with Latin lyrics. The lyrics are:

tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, do - na nobis pa - cem,
 tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, do - na nobis pa - cem,
 ca - ta mun - di, mi - se - re - re no - bis, do - na nobis pa - cem,
 ca - ta mun - di, mi - se - re - re no - bis, do - na

Musical score for the fourth system, featuring piano accompaniment. The score includes treble and bass staves.

Schneller.

p dolce
p dolce

C

do - na nobis pacem, pa - - cem, pa - - - cem, pa - cem, pacem, pa - cem, pacem, do -

pa - cem, - dona pacem, pa - - cem, pa - cem, pacem, pa - cem, pacem, pa - cem, pacem, do -

pa - cem, - dona pacem, pa - - cem, pa - cem, pacem, pa - cem, pacem, pa - cem, pacem, do -

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

C

D **E**

na nobis pa-cem, pa-cem, dona no-bis pacem, pa-cem, pacem, a-gnus
na nobis pa-cem, nobis pa-cem, dona no-bis pacem, pa-cem, pacem, a-gnus
na nobis pa-cem, do-na nobis pa-cem, dona no-bis pacem, pa-cem, pacem, a-gnus
no-bis, do-na nobis pa-cem, dona no-bis pacem, pa-cem, pacem, a-gnus

D **E**

cem, do - - na nobis pa - cem, pacem, do - - na pa - - cem, dona no - bis pacem, nobis pa - cem, pacem, -
 cem, do - - na nobis pa - cem, pa - cem, do - - na pa - - cem, pa - cem, pa - - cem, pacem,
 cem, do - - na nobis pa - cem, pacem, do - - na pa - - cem, pa - cem, pa - cem,
 cem, pa - cem, pa - cem, pa - cem, do - - na pa - - cem, dona pacem, pa - cem,

F

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

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

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

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

F

