

Messe

in Dmoll

für
Soli, Chor, Orchester und Orgel

componirt
von

F. KLOSE.

OPUS 6.

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Dem Andenken
des großen Meisters

FRANZ LISZT

gewidmet.



Messe

in D moll von
F. Klose.

Nº1. Introitus und Kyrie.

Larghetto pomposo.

F. Klose, Op. 6.

Piano.

Orgel.
sempre ffe legato

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and various melodic lines with slurs and ties.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, featuring a prominent melodic line in the treble clef with a long slur and a triplet in the bass clef.

Fourth system of musical notation, marked with a forte (*fff*) dynamic and the instruction *legato*. It includes a *trillo* marking and a *va* section. The system concludes with a *trillo* marking.

Fifth system of musical notation, featuring a *trillo* marking and the instruction *un poco decresc.* (un poco decrescendo). The system concludes with a *trillo* marking.

ritard.

Moderato.

comp. 1889.

Sopran. *mf*
 Alt.
 Chor. Ky - ri - e e -
 Tenor.
 Bass I u. II. *mf*

ritard.

Moderato.

Orch. *ff*
 Str. *mf*
 Org.

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

Trp.

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

Trp. *f* *ff* *mf*

e - - le - - i -

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

ff *ff*

ff *mf* *ff* Volles Orch. u. Org.

son, e - le - - i - son.

son, e - le - - i - son.

son, e - le - - i - son.

son, e - le - - i - son.

son, e - le - - i - son.

son, e - le - - i - son.

A

Org. *p*

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

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

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

p

Str. *p*

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

mf p

Vel. Hrn. Clar. 1

Chri - ste, Chri - ste e -

p

B
Hob. Clar.

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

mf

Viol.

Holzbl. Hrn.

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

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

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

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line consists of two staves. The piano accompaniment is shown in grand staff notation (treble and bass clefs). Dynamics include a forte (*f*) marking.

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

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

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

pp

pp

Clar. Fag.

The second system continues the vocal and piano parts. It includes dynamic markings of *pp* (pianissimo) and a section for Clarinet and Bassoon (Clar. Fag.).

pp

e - le - i - son.

pp

ritard.

ritard.

C

Org.
Str.

The third system concludes the page with a vocal line and piano accompaniment. It includes dynamic markings of *pp* and *ritard.* (ritardando). A section for Organ and Strings (Org. Str.) is also indicated. A section marker 'C' is present.

Tenor Solo.
pa tempo

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

son.

mf a tempo

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

D

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

ff e - - le - - i - -
 e - - le - - i - -
 e - - le - - i - -
 e - - le - - i - -

ff Ky - ri e
mf Volles Orch. Org.

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

più mosso.
ff Viol.
ff Trp.

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

ff

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

e - e - le - -

fff

i - son.

ff ff ff ff

Nº 2. Gloria.

Andante con moto. *ff*

Chor. Glo - - ri - a,

Andante con moto. *fff* Str. Hörner. Trp. *ff*

Harfo

Glo - - ri - a.

Glo - - ri -

The musical score is arranged in three systems. Each system consists of a vocal line for the Chorus and a piano accompaniment. The piano part includes staves for strings (Str.), horns (Hörner), trumpets (Trp.), and harp (Harfo). The tempo is 'Andante con moto' and the dynamics are 'ff' and 'fff'. The lyrics are 'Gloria, Gloria, Gloria'.

First system of musical notation. It consists of two vocal staves (soprano and bass) and a piano accompaniment. The vocal lines are mostly sustained notes with long horizontal lines underneath. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more regular bass line in the left hand.

Second system of musical notation, primarily piano accompaniment. The right hand has a dense, arpeggiated texture with many sixteenth notes. The left hand has a steady, rhythmic accompaniment.

Third system of musical notation. It includes two vocal staves and piano accompaniment. The vocal lines are sustained notes with the lyrics "Glo - ri - a." written below. The piano accompaniment continues with its characteristic rhythmic patterns.

Fourth system of musical notation, primarily piano accompaniment. The right hand continues with its dense, arpeggiated texture, while the left hand maintains its rhythmic accompaniment.

Fifth system of musical notation. It includes two vocal staves and piano accompaniment. The vocal lines are sustained notes with the lyrics "Soli. Glo - ri - a in ex - cel - sis De -". The piano accompaniment continues with its characteristic rhythmic patterns.

Sixth system of musical notation, primarily piano accompaniment. The right hand features a melodic line with the instruction "Trp." above it. The left hand continues with its rhythmic accompaniment. The tempo or style is indicated as "Die Viertel wie vorhin." (The quarters as before).

Agitato.

Soli.

Chor. *f* Glo - - - ri - - a in ex-cel - sis

f A Agitato.

De - - - o, Glo - - - ri - -

a in ex-cel - - sis

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

The first system shows the vocal entry. The vocal line starts with a half note 'De' followed by a dotted half note 'o'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *ff* is placed above the piano part.

Orch. ohne Trp.u. Pos. *ff*

The second system is for the piano accompaniment. It features a complex texture with many sixteenth notes in both hands. A dynamic marking of *ff* is present. The text 'Orch. ohne Trp.u. Pos.' is written above the piano part.

cel - - - sis De - - - o,

The third system continues the vocal line. The vocal line has a half note 'cel' followed by a dotted half note 'sis', then a half note 'De' followed by a dotted half note 'o'. The piano accompaniment provides harmonic support with sustained chords.

The fourth system is for the piano accompaniment, continuing the complex sixteenth-note texture. It includes a triplet of eighth notes in the right hand towards the end of the system.

Glo - - ri - a.

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

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

The fifth system shows the vocal line with a dynamic marking of *ff*. The vocal line has a half note 'Glo' followed by a dotted half note 'ri', then a half note 'a' followed by a dotted half note 'in', then a half note 'ex' followed by a dotted half note 'cel', then a half note 'sis' followed by a dotted half note 'De'. The piano accompaniment consists of sustained chords.

B *ff* Volles Orch. Org.

The sixth system is for the piano accompaniment, marked with a large **B** and a dynamic marking of *ff*. The text 'Volles Orch.' and 'Org.' is written above the piano part. The piano part features a complex texture with many sixteenth notes and chords.

AT

o.

o.

This system shows the beginning of the piece. It features a vocal line in the upper staff with a melodic line and a piano accompaniment in the lower staves. The piano part consists of a complex, rhythmic pattern of chords and arpeggios.

Soli.

Dolce, più lento.

p Et in ter-ra pax ho-

This system marks the beginning of the vocal solo section. The tempo and mood are indicated as 'Dolce, più lento'. The vocal line begins with the lyrics 'Et in ter-ra pax ho-'.

Str.

Dolce, più lento.

pp *pp legato*

This system shows the piano accompaniment for the solo section. The tempo and mood are 'Dolce, più lento'. The piano part is marked *pp* and *pp legato*, indicating a very soft and connected texture.

p Et in ter-ra pax ho - mi - ni-bus, ho - mi - ni-bus, ho -

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

This system continues the vocal line with the lyrics 'Et in ter-ra pax ho - mi - ni-bus, ho - mi - ni-bus, ho - mi - - - ni - bus, et in ter - - - ra'.

This system shows the piano accompaniment for the final part of the solo section. It features a complex, rhythmic pattern of chords and arpeggios, similar to the introduction.

mi - nibus ho - - næ vo - lun - ta - tis, et in ter - - - ra

pax, et pax ho - mi - ni - bus bo - - næ volun - ta -

p Et in ter - ra pax ho -

(Orgel mit den Singstimmen ad lib.)

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

tis, pax ho - mi - - - ni - bus, ho -

mf Et in ter - ra pax ho - mi - ni - bus, ho - mi - ni - bus, ho -

mi - ni - bus, ho - mi - ni - bus, ho - mi - - - ni - bus bo - -

mi - ni - bus bo - - - næ vo - lun - ta - - tis, *p*

mi - ni - bus bo - - - næ vo - lun - ta - - tis, bo - - næ vo - lun -

mi - ni - bus bo - - - næ vo - lun - ta - - tis, *p*

ta - - - tis.

p Holzbl.

Lau - - - da - mus te,
p

Lau - da - - - mus te,
p

p Harfe. Str.
Viol. Solo.

Be - - ne - - di - cimus te,
p

Be - ne - di - - ci - mus te,
p

Clar.
p Str. Harfe.

Ad - - - o - ra - mus te, glo - - - ri - fi -

mf

Ad - - - o - ra - mus te, glo - - - ri - fi -

mf

Ad - - - o - ra - mus te, glo - - - ri - fi -

mf

Ad - - - o - ra - mus te, glo - - - ri - fi -

mf

Ad - - - o - ra - mus te, glo - - - ri - fi -

mf

D Viol. u. Fl.

mf

f

ca - mus te, *ff*

ca - mus te, gra - - - ti - as a - gimus ti - bi *fff* prop - ter

ff

fff

ca - mus te, gra - - - ti - as a - gimus ti - bi prop - ter

ff

fff

f

ff

fff

Trp.

Pos.

Org.

Tub.

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

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

ritard. tu - - - am.

a tempo

ritard. tu - - - am.

a tempo

ritard.

mf a tempo

E Holzbl. Str.
Harfe. Pos.
Tub.

Bass Solo. *mf*

Do - - mi-ne De - - - us,

Viol.

Br. Vc. *mp*

Tenor Solo. *mf*

Alt Solo. *f*

Rex - - coe - les - - tis, De-us Pa - - ter

Sopran Solo. *f*

om - ni-potens, Do - mine Fi - - li u - - ni - ge - ni - te

Chor. *p.* Je - - - su, Je - - - su Chri - ste,

ff Harfe. *r. H.*

p

Soli. Do - - - - - mi - ne De - us.

p

Clar.

This system contains the first two systems of music. The top system has a vocal line for 'Soli' with lyrics 'Do - - - - - mi - ne De - us.' and a piano accompaniment. The bottom system has a clarinet part labeled 'Clar.' and a piano accompaniment. Dynamics include *p* and *pp*. There are triplets in the vocal line.

ff

Chor. A - - - - - gnus, a - - - gnus De - i,

ff

F

This system contains the third and fourth systems of music. The top system has a vocal line for 'Chor.' with lyrics 'A - - - - - gnus, a - - - gnus De - i,' and a piano accompaniment. The bottom system has a piano accompaniment. Dynamics include *ff* and *F*.

p

Soli. Fi - - - - - li - us Pa - tris,

p

Hob.

This system contains the fifth and sixth systems of music. The top system has a vocal line for 'Soli.' with lyrics 'Fi - - - - - li - us Pa - tris,' and a piano accompaniment. The bottom system has a horn part labeled 'Hob.' and a piano accompaniment. Dynamics include *p*.

Adagio.

Fi - - li - us Patris, qui tol - lis pec -

p

Adagio.

Clar. Fg. Hörner.

Cb. Tub. Pk.

ca - - ta mun - - di,

Chor. mi - se -

p

Br. G Hörner.

Vel. u. Fag. Cb. Fg.

p

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

mf

Hr.

Musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The vocal line starts with a forte (*f*) dynamic and transitions to piano (*p*). The piano accompaniment also starts with *f* and transitions to *p*.

Lyrics: sus - ci - pe de - pre - ca - ti - o - - - nem no - stram,

Instrumentation: Clar. (Clarinet)

Musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The key signature is one flat. The vocal line starts with mezzo-forte (*mf*) and transitions to piano (*p*). The piano accompaniment also starts with *mf* and transitions to *p*.

Lyrics: qui se - des ad dex - teram Pa - tris,

Lyrics: mi - - se - re - re no - -

Instrumentation: Hrn. (Horn)

Andante.

mf quo - ni-am tu so - lus sanc - tus, tu so - lus

bis,

Andante.

Hob.
Hr. & Vc.
mf

f.
Do - mi-nus, quo - ni - am tu so - lus sanc - tus,

f.
quo - - ni - am tu so - lus sanc - tus,

f.
Trp.

tu — so - lus Do - mi - nus, tu so - lus al - tis - si -

ff

tu — so - lus Do - mi - nus, tu so - lus al - tis - si -

ff

ff Volles Orch.

ritard. Moderato.

mus, Je - su Chri - - ste.

ritard.

mus, Je - su Chri - - ste.

f Cum sanc - to spi - ri - tu, — cum sancto

ritard. **H** Moderato.

f *Vel.*

Cb.

Cum sanc - to spi - ri - tu, cum sancto spi - ri - tu in
 spi - ri - tu in glo - - - ri - a De - - - i Pa - -

f Cum
mf spi - ri - tu in glo - - - ri - a De - - - i Pa - -

f Br. Fg.
mf

Clar. Viol.
f
mf

sanc - to spi - ri - tu, cum sanc - to spi - - - ri - tu, cum
 glo - - ri - a De - - - i Pa - - - tris cum
 tris. Cum sanc - to spi - ri - tu, cum sanc - to spi - ri - tu, *p* cum

p Str.

Cum sanc - to spi - ri - tu
 sanc - to spi - ri - tu in glo - - ri - a
 sanc - to spi - ri - tu in glo - - ri - a
 sanc - - - to, cum sanc - - - to spi - - - ri -

f Cum sanc - to spi - ri - tu
mf sanc - to spi - ri - tu in glo - - ri - a
f sanc - to spi - ri - tu in glo - - ri - a

I Viol. Fl. Hob.
f
mf

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

De - - i Pa - - tris.

De - i Pa - - tris.

tu in glo-ri-a De - i Pa - - tris.

Hob.

p *f*

Vcl. V Fig. Ch. V

p Lau - - da - mus, lau - - da - mus,

Lau - - da - mus, be - ne -

(Bass I tacet.) (Tenor) Lau - - da - mus,

(Bass II) Lau - - da - mus,

Clar. K

di - cimus, glo-ri-fi - ca - - mus te.

Quo - - niam tu so - lus

ff Bass I.

p *ff* Hr. Fg.

sanc - - tus, tu so - - - - lus Do - - mi-nus,

(Ten.)

Viol. Br. Clar.
Hr. Pos. Fg.
f
Tub.

tu so - - - - lus, tu so - -
tu so - - lus, tu
tu so - - - - lus, tu
tu so - - - - lus al - -

L
Trp.
f

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

p *p*
F5. Vcl.
ff

tis - - si-mus, al - - - tis - si - mus, al - tis - simus, al -

al - tis - - - si - mus,

f *ff* *f* *ff*

Hörner.

Soli.

rall. *a tempo*

p Cum sanc - - - to Cum

tis - - - - - si - mus.

rall. *a tempo*

Trp.

rall. *a tempo*

ff *M* *a tempo* *p*

Harfe.

Str.

Cum sanc - to spi - ri - tu,

spi - ri - tu, cum sanc - to spi - ri - tu, cum sanc - to spi - ri - tu, cum sanc - to spi - ri - tu,

p *p* *p* *p*

Cum sanc - to

p

cum sanc - to - spi - - ri - tu in glo - - ri - a

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

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

spi - ri - tu in glo - - ri - a De - i

De - i Pa - - tris.

tris.

De - i Pa - - tris.

Pa - - tris.

Chor. *mf* Cum sanc - - - to spi - ri - tu, cum sanc - to

mf Cum sanc - to spi - ri - tu, cum sanc - to

Viol.

Vel. *mf*

cum sanc - to, cum sanc - to spi - ri - tu in glo - - ri - a

spi - - ri - tu in glo - - ri - a De - i

sanc - - to spi - ri - tu in glo - ri - a

f Cum sanc - to spi - ri - tu in glo - ri - a

N *p*

ff *V.F.*

De i Pa - tris.

Pa - i - Pa - tris. tris.
De - i - Pa - tris.

Trp.
ff

Pos.

ff Cum sanc - - to spi - ri - -

ff Volles Orch. Org.

tu in glo - - ri - a
tu in glo - - ri - a De - - i
glo - - ri - a

Pa - - - tris. A - - -
 (Alt II.)
 (Ten. I. II.)

St. Viol.
 Pk.

p

pp

men A - - - men,
 (Alt I. II.)

Hr. Pos. Trp.

mf

p

A - - - men, A - - -
 (Sopr. II.)
 (Bass I.) (Bass I. II.)

mf

f

Cum sanc - -to spi - ri - tu

p

Soli.

p Cum

Chor. men.

ff

P

ff

p Harfe

Hr.

Vell.

sanc - to spi - ri - tu sanc - -to

Cum

p

A - -men, A - -men,

p

ff

spi - ri - tu
p Cum sanc - to spi - ri - tu —
p A - - - men, A - - - - men,
 A - - - men, A - - - - men,
mf
f A - - - men, *fff rit.* A - - - men.
f A - - - - men, *fff* A - - - - men.
f *fff* *fff rit.*
 Trp. *f* *fff* *fff rit.*

Musical score for a vocal and piano piece. The score is in G minor (one flat) and 4/4 time. It consists of four systems of music. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line with the piano accompaniment. The third system features a piano solo with a tritone (Cb) and a tritone (Cb) marking. The fourth system includes a trumpet (Trp.) part and continues the vocal and piano lines. Dynamics range from piano (*p*) to fortissimo (*fff*), with a ritardando (*rit.*) marking.

Nº 3. Ave Maria. *)

Andante.

Sopran Solo. *p*

Fl.

Hrn. Clar. Fag. *pp*

Br. Clar. *sempre legato*

Hob.

Fl.

f

Do - mi - nus te - cum, Do - mi - nus

ve Ma - ri - a, gra - ti - a ple - na,

*) Als Opus 11 einzeln erschienen.

te - cum, *p* be - ne - dic - ta

A Hrn.

f *pp* Str.

tu in mu - li - e - ri - bus, *cre - scen - do* be - ne - dic - ta

Clar.

cre -

tu in mu - li - e - ri - bus, *scen - do* be - ne - dic - tus,

accel. Clar.

- scen - do

sempre più forte be - ne - dic - tus, be - ne - dic - tus

sempre più forte

fruc - - - - - tus ven - - - - tris

ritard. *p* Più mosso.

tu - - i.

B

Viol. Viol. Solo.

Fl. Harfe.

Br. Fag.

8

ppp

8

Viol. *pp*

mf

Moderato.

pp

Sanc - - - - - ta Ma - -

C

Fl. *pp*

Viol.

ri - - - - - a,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. It contains a single note, 'ri', followed by a long dash indicating a sustained note, and then another single note, 'a,'. The middle and bottom staves are piano accompaniment. The middle staff features a series of chords, each with a slur over it, moving from left to right. The bottom staff features a continuous eighth-note accompaniment pattern, also with slurs over groups of notes.

Ma - - - - - ter

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. It contains a single note, 'Ma', followed by a long dash indicating a sustained note, and then another single note, 'ter'. The middle and bottom staves are piano accompaniment. The middle staff features a series of chords, each with a slur over it, moving from left to right. The bottom staff features a continuous eighth-note accompaniment pattern, also with slurs over groups of notes.

De - - - - - i,

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. It contains a single note, 'De', followed by a long dash indicating a sustained note, and then another single note, 'i,'. The middle and bottom staves are piano accompaniment. The middle staff features a series of chords, each with a slur over it, moving from left to right. The bottom staff features a continuous eighth-note accompaniment pattern, also with slurs over groups of notes.

o - - - - - ra pro

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. It contains a single note, 'o', followed by a long dash indicating a sustained note, and then another single note, 'ra pro'. The middle and bottom staves are piano accompaniment. The middle staff features a series of chords, each with a slur over it, moving from left to right. The bottom staff features a continuous eighth-note accompaniment pattern, also with slurs over groups of notes.

no - - - bis pec - - ca - -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "no - - - bis pec - - ca - -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

to - - - ri - bus.

un poco ritard. *a tempo*

p ere - -

Str.

The second system continues the vocal and piano parts. The vocal line has the lyrics "to - - - ri - bus." and ends with a fermata. Above the vocal line, the tempo markings "*un poco ritard.*" and "*a tempo*" are indicated. The piano accompaniment includes a dynamic marking "*p*" and a section marked "Str." (strings) with a treble clef. There are also markings for triplets and a "D" (D major) chord.

scen - do

Harfe

Fl. Clar.

The third system features a Harfe (harp) part in the upper staff and a Fl. Clar. (flute/clarinet) part in the lower staff. The harp part has a sixteenth-note accompaniment with a "6" marking. The flute/clarinet part has the lyrics "scen - do" and a "do" note. The piano accompaniment continues in the grand staff.

mf Sanc - - - ta Ma - ri - -

The fourth system begins with a mezzo-forte (*mf*) dynamic marking. The vocal line has the lyrics "Sanc - - - ta Ma - ri - -". The piano accompaniment continues with the harp and flute/clarinet parts, maintaining the sixteenth-note accompaniment.

a, o - - - - ra pro

p

de - - - - cre -
no - - bis pec-ca - to - - - - ri -

- - - - scen - - - - do
bus nunc et in ho - ra

p

ritard.
mor - - - - tis, — Sanc-ta Ma - ri - a, o - ra pro

Andante.

no - - bis.

E

pp Str.

Pk.

p

A - - - ve Ma - ri - -

a, — A - - - ve Ma - ri - a, —

o - ra pro no - bis, Sanc-ta Ma - ri - a,

F

f *pp* Hrn. Holzbl.

p Ma-ter Je - su, o - ra pro no - bis, Ma-ter *cre -*

scen - do Je - su, o - ra pro no - bis, Ma-ter De - i, *sempre più forte*

accel.

scen - do *sempre più forte*

Ma - ter De - i, o-ra pro no - bis. *f.*

p A - men! A - men.

p Hru. *pp* Viol. *pp*

pp Pk.

Nº4. Credo.

Andante.

Chor. *ff*

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

Hr. Pos. Trp. *ff*

Str. Fag. Org. Ped.

De - um, Pa - trem, om - ni - po

ten - tem fac - to - rem coe - li et ter - rae,

vi - si - bi - li - um om - ni - um et in -

- vi - si - bi - li - um;

ritard.

f *ritard.*

Un poco meno mosso.

mf *mf* *p*

Et in u - - num Do - mi - num Je - sum Christum, Fi - - li - um

Et in u - - num

Un poco meno mosso.

mf

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

De - - i u - ni - ge - - ni - tum et ex

p

mf

Et in u - - num

u - - ni - ge - ni - tum et ex Pa - - -

Pa - - - tre na - - - tum an - te om - ni - a sae - - cu - -

Et in u - - - num Do - mi - num Je - sum

mf

f

Do - mi - num, Je - - sum Chri - stum, Fi - - li - um u - ni - ge - ni -

Do - mi - num, Je - - sum Chri - stum, Fi - - li - um u - ni - ge - ni -

mf

- - - tre na - - tum an - - - te om - ni - a sae - -

la, an - - - te om - ni - a sae - - - cu - -

Chri - - stum, Fi - - - li - um De - i u - - - ni - -

tum et ex Pa - - - tre na - - tum an - te om - ni - a sae - cu - -

p

B

p

- cu - la, an - - - - -
 la, an - te om - ni - a
 ge - ni - tum et ex Pa - tre na - - - - -
 - tum an - te
 la, an - te om - - ni - a

om - - ni - a sae - - cu - la.
 sae - - cu - la.
 om - - ni - a sae - - cu - la.
 sae - - cu - la.

C Hob. Str.
 p L.H. pp

lu - men de lu - mine,
 De - um de De - o,

Soli. Hob. L.H.

ge - ni - tum non fac - tum,

De - um ve - rum de De - - o ve - ro,

p

RH. *p* *Vcl.*

con-sub-stan-ti - a - - - - - lem

con-substanti - a - - - - - lem

p *Vcl.*

mf per quem om - ni - a

Pa - - tri, per quem om - ni - a fac - ta

mf *DS*

f

sunt, qui prop - ter nos ho - mines et propter nostram sa -

8

Hr.

This system contains the first two systems of music. The top system features vocal staves with lyrics and a piano accompaniment. The piano part includes a horn (Hr.) section. The second system continues the piano accompaniment with a measure rest in the vocal line.

de - scen - dit de

mf

lu - - - tem de - scen - dit de coe - lis, de

mf

Clar.

Str.

This system contains the third and fourth systems of music. The vocal lines continue with lyrics. The piano accompaniment includes parts for Clarinet (Clar.) and Strings (Str.).

coe - lis.

p

p

Pos.

This system contains the fifth and sixth systems of music. The vocal line concludes with the lyrics 'coe - lis.'. The piano accompaniment includes a Position (Pos.) part. The system ends with a double bar line.

50 Più mosso.

pp
Et in - car - na - tus est

pp
E Holzbl. Viol. Fl. Hr. Hr.

de spi - ri - tu sanc - to ex Ma -

molto rall.

ppp

ri - - a vir - gi - ne, et ho - mo fac - tus est.

ff

et ho - mo fac - tus est.

ff

molto ritard.
Volles Orch.

Largo.

Chor. *mf* Cru - - - ci - fi - - xus e - *f* Cru - - - ci - - ti - am pro

Largo.

mf Str. Holzbl., Hrn.

ff Cru - - - ci - fi - xus e - *f* fi - - xus e - - ti - am pro
 no - - bis pro no - bis sub Pon - - - ti -
f Cru - - - ci - *ff* fi - - xus *f* e - - - ti - am pro

Hob. Clar. Viol. *ff*

mf ti - am pro no - - - bis, *p*
 no - - bis sub Pon - ti - o Pi - la - - to,
 o Pi - la - - to,
mf no - - bis sub Pon - ti - o Pi - la - - to, *p*

mf *p*

pas - sus et se - pul - tus est,

pp

Hrn. Str. *pp* Pk. *ppp*

G

Più mosso. *mf*

et re - sur - re - xit ter - ti - a di - e

Più mosso. *p* Str. Trp. Clar. Hrn. Fag.

Allegretto. *mf* et as - cen - dit in *ff*

se - cun - dum scrip - tu - ras in

Allegretto. *pp* Str. Pk. *mf* Clar. Hrn. Fag. *f* *ff*

fff

coe - - - lum, se - det ad dex - te - ram

fff

H
Volles Orch., Orgel.
Becken.

fff

Pa - tris et i - te - rum ven - tu - - -

fff

Becken.

p

Str.

Hrn.

- - rus est cum glo - ri - a

mf Holzbl. Hrn.

f

fff
Trp.

fff

ju - di -

fff

fff Hörner

Pos. Tub.

I

Becken schweb.

Fg.

ca - re, ju - di - ca - re vi -

vos et mor - tu - os;

Soli. cu - jus

p

K

fff Tamt.

gr. Trom. Bck. Org. Ped.

p Pk. allein

p cu - jus re - gni

Soli.
re - gni

p cu - jus non e - rit

re - gni non

fi -

e -

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

nis non

e - rit rit

fi - - - - nis.

p

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

Viol.

p Vcll.

Hr.

Hob.

Hrn.

Viol.

Hrn.

Clar.

Fg. Cb.

Pk.

Pk.

Chor. Et in spi - - - ri - tum

ff

L Trp.

Hr. v

ff Orgel.

sanc - - - tum, Do - - - mi - num et vi - vi - fi - can - - -

fff

Pos. Hr.

fff Hr.

ff *rall. poco*

tem.

ff *rall. poco*

M Trp. *f* *p* Hob.

meno mosso.
Bass Solo.

Qui ex Pa - - - tre Fi - li - o - - - que pro -

pp Holzbl. Str.

ce - dit, qui ex Pa - - - tre Fi - li -

Trp. *pp*

o - - que pro - ce - dit, qui - - - cum

Hob.

Pa - - - tre et Fi - - li - o si - mul a - do -

ra - tur et con - glo - - - ri - fi - ca - tempo - tur,

ritard. *f* Trp.

Bass Solo.

qui lo - cu - - tus est

Chor. qui lo - cu - - tus est

Hob. Viol. Hr. Br. Vel.

per pro - phe - - tas;

per pro - phe - - tas;

Trp. Hob.

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

Fl. Clar. Str. pizz. Orgel. Hrn. Hob. Clar.

li - cam et a - po - sto - li - cam ec - cle - si - am.

et a - po - sto - li - cam ec - cle - si - am.

cam et a - po - sto - li - cam ec - cle - si - am.

li - cam et a - po - sto - li - cam ec - cle - si - am.

con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

Str. Hob.

p *mf* *f*

nem pec - ca - to - rum

nem pec - ca - to - rum

nem pec - ca - to - rum

p *rum*

Off *Trp.*

ff

et ex - -specto re - -sur - recti - o-nem mortu - o - -

ff

Hrn. Pos. Tb.

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

p dolce

rum et vi - -tam ven -

p dolce

rum et vi - -tam ven -

P tranquillo *dolce*

rum et vi - -tam ven -

Str. Hrn. Harfe. Hob. Pk.

pp

A -

pp

sae - cu - - li.

pp

tu - - ri sae - - cu - li. A - men, A - -

pp

Fl. Clar.

pp Horn.

pp

men.

men.

Harfe

ppp Str.

ppp

ppp

Fig.

Nº 5. O salutaris hostia.*)

Larghetto.

Sopran Solo.

Tenor Solo.

Larghetto.

Vclle. *pp*

Cb.

p

O, sa - lu - ta - - -

p

O, sa-lu - ta - ris, sa - - lu -

Br. Viol. Fl. Clar.

pp *legato*

- ris ho - sti - a, quae pandis coe - li o - sti - um,

ta - - -ris ho-sti-a, quae pandis coeli o - sti - um,

pp Hörner. *pp* Str.

Vel. *Fag.*

A

*) Als Opus 12 einzeln erschienen.

p

o, sa-lu-ta - - - ris ho - sti-a, — quae pandis

p

o, sa-lu-ta - ris, sa - lu-ta - - ris ho - sti-a, — quae

Clar. Hob. Br. Fl. Hob. Clar. *pp* Fag.

mf

coe - li o - sti - um, o, salu-ta - ris ho - sti-a,

mf

pandis coeli o - sti - um, o, sa - lu-ta-ris ho - sti-a,

Trp. Str.

mf

o, sa-lu-ta - ris ho - sti-a, o, sa-lu-ta-ris ho - sti-a,

mf

o, sa - lu-ta-ris ho - sti-a, o, sa - lu-ta-ris ho - sti-a —

Trp. *mf* *f* *p* Holzbl.

p ho - sti-a, — *p* o sa-lu-ta-ris ho - sti-

o, sa-lu-ta - ris ho - - - sti-

B

p Str.

Hob. Clar. Fag.

mf accel. - - - *cresc.* - - -

a, — o, sa-lu - ta - - - ris, o, sa-lu -

mf

a, — o, sa - lu - ta - ris, o, sa - lu -

mf *accel.* - - - *cresc.* - - -

mf Vcl. Clar. Fag.

f accel. - - - *rall. mf*

ta - ris, o, sa - - - lu-ta-ris ho - sti-a, —

f *mf*

ta - ris, o, sa - lu - ta - ris ho - sti-a, —

mf *accel.* - - - *rall.*

Holzbl.

f Hrn.

f *ritard.*
 o, sa-lu-ta-ris ho - sti -
 o, sa-lu-ta-ris ho - - - sti -

Clar.Hob.

p *f* *ritard.*

Adagio. *Moderato.*
 a, — quae
 a, — quae coe - li

Adagio. *Feierlich.* *Moderato.*
mf *fp* *Vel.*

Hrn. Fag. Br.

coe - - - li pan-dis o - - - sti -
 pan - dis o - - - sti-um, quae coe - li pan-dis o - - - sti -

Hob. Clar.

p

Adagio.

um, —

um, —

D Adagio.

mf Trp.
Hrn. Fag. Bf.

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest followed by the syllable 'um'. The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands.

Moderato.

quae coe - - - - - li

p quae coe - li pan - - - - - dis o - - - - - sti -

Moderato.

fp Viol. Fl. Hob.
Clar.

Vel.

This system continues the vocal lines and piano accompaniment. The vocal lines are set in a moderate tempo. The piano accompaniment includes parts for Violins, Flutes, Horns, and Clarinets, with a forte piano (*fp*) dynamic marking.

accel.

pan - - - - - dis o - - - - - sti - um;

um, — coe - li o - - - - - sti - um;

E accel.

Vel. Fag.
Cb.

This system concludes the vocal lines and piano accompaniment. The tempo is marked as accelerating (*accel.*). The piano accompaniment includes parts for Bassoon and Cello/Double Bass.

Più mosso.

bel -

Più mosso.
Horn. Holzbl.

Hrn. Br. Viol. L.H.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest, followed by the syllable 'bel -' on a note. The piano accompaniment features a complex texture with triplets and sixteenth-note patterns. Instrument labels include Horn, Br., Holzbl., Hr., Viol., and L.H. The tempo marking 'Più mosso.' is placed above the piano part.

bel - la pre - - - munt ho - sti - - li -

- la pre - - - munt ho - sti - - li -

Trp. Viol. Hr.

ff

Vel. Br. Cb. Fag.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'bel - la pre - - - munt ho - sti - - li -' and '- la pre - - - munt ho - sti - - li -'. The piano accompaniment includes parts for Trp., Viol., Hr., Vel. Br., and Cb. Fag. The dynamic marking 'ff' is present. The tempo 'Più mosso.' is implied from the previous system.

a,

a,

Trp. L.H. Hr.

ff

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line starts with 'a,' on a note. The piano accompaniment features Trp., L.H., and Hr. parts. The dynamic marking 'ff' is present. The tempo 'Più mosso.' is implied from the previous systems.

ff
 bel - la pre - - - munt,
ff
 bel - la pre - - - munt,

Trp.
 L.H.

ff
 bel - la pre - - -
ff
 bel - la pre - - -

Trp. Hrn.
 Pos.
 Ped.

fff sempre più mosso
 - - munt, bel - la pre - munt ho -
fff
 - - munt, bel - la pre - munt ho -

Holzbl.
 Hrn.
 Ped.

fff sempre più mosso

sti - - - - - li - a, da

sti - - - - - li - a, da

Pos.

Holzbl.

G \flat

3

3

3

3

3

3

3

3

ritard. **Moderato.** *cre - - -*

ro - bur, fer au - xi - li - um,

ro - bur, fer au - xi - li - um, da ro - bur,

ritard. **Moderato.** *Fl. cre - - -*

Str. Hr. p *Trp.*

p - *scen - - - - - do*

da ro - bur, da ro - bur, fer au -

da robur, fer au - xi - li -

- *scen - Hr. - - - - - do* *Hob. Trp.*

Fag. 3 *mf* *3* *3* *3* *3*

de - - p - cre - - -

xi - li - um, - - - da ro - bur, da

um, - - - fer au - xi - li - um, fer au -

Viol.Hob. Fl. Clar. *mf* *p* nur Str. *3*

scen - - - do **Tempo I.**

ro - bur, fer au - xi - li - um. - - -

xi - li - um, fer au - xi - li - um. - - -

scen - - - do **H Tempo I.**

pp Velle. *3* Ch.

p
O, sa - lu - ta - - -

p
O, sa - lu - ta - - ris, sa - - lu -

Br. Viol. Fl. Clar.

pp *legato*

- - ris ho - sti - a, — quae pandis coe - li o sti - um,

ta - - - ris ho - sti - a, — quae pandis coeli o - sti - um,

I

Vel. Fr. *pp* Hrn. *pp* Str.

p
o, sa - lu - ta - - - ris ho - sti - a, — quae pandis

p
o sa - lu - ta - ris, sa - lu - ta - - ris ho - sti - a, — quae

Clar. Br. Fl. Hob. Clar. *pp* Fag.

coe - li o - sti - um, o, sa-lu-ta - ris ho - sti-a,

pandis coe-li o - sti - um, o, sa - lu-ta-ris ho - sti-a,

Trp.

Str.

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,—

Trp.

Holzbl.

ho - sti-a,— o, su-lu-ta-ris ho - sti-

o, su-lu-ta - ris, ho - - - sti -

K

Hob. Clar. Fag.

Str.

mf accel. - - - - *cresc.* - - - -

a, o, sa-lu-ta-ris, o, sa-lu-

mf

a, o, sa-lu-ta-ris, o, sa-lu-

mf Vel. Clar. Fag. *accel.* - - - - *cresc.* - - - -

- - - *f accel.* - - - - *rall.*

ta-ris, o, sa-lu-ta-ris ho-sti-a,

ta-ris, o, sa-lu-ta-ris ho-sti-a,

f *mf*

mf *accel.* - - - - *rall.*

Holzbl. *f* *mf*

Hrn. *f* *mf*

f *ritard.*

o sa-lu-ta-ris ho-sti-

o sa-lu-ta-ris ho-sti-

p *f* *ritard.*

Clar. Hob. *f* *ritard.*

Coda.
Adagio.

Musical staff with vocal line: *a,*

Musical staff with vocal line: *a,*

L Coda.
Adagio.

Trp.
Hrn.
Fag.
mf
Str. *cre - scen - do*

Musical staff with vocal line: *fer au - -*

f
fer au - - xi - - li - um,

Holzbl.
f

xi - - - li - um,

fer au - xi - li -

Hob.
Clar.
p
pp

p um, da ro - burfer au - xi - - - - li - um.

p um, da ro - burfer au - xi - - - - li - um.

pp Viol. Holzbl. Hrp.

The first system of the score features two vocal staves at the top, both marked with a piano (*p*) dynamic. The lyrics are "um, da ro - burfer au - xi - - - - li - um." The piano accompaniment consists of two staves. The right hand plays a complex texture of chords and triplets, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *pp* is present, along with instrument abbreviations for Violin, Woodwinds, and Harp.

Trp.

The second system continues the piano accompaniment. The right hand features a dense texture of chords and triplets. The left hand has a melodic line with triplets. A Trumpet (Trp.) part is indicated with a dynamic marking of *pp*. The system concludes with two asterisks and the word "Red." at the end of the line.

mf Trp. *f*

The third system shows the piano accompaniment with a dynamic shift from *mf* to *f*. The right hand continues with chords and triplets. The left hand has a melodic line with triplets. A Trumpet (Trp.) part is indicated with a dynamic marking of *f*. The system concludes with two asterisks and the word "Red." at the end of the line.

ff

The fourth system features a fortissimo (*ff*) dynamic. The piano accompaniment is highly textured with chords and triplets in both hands. The right hand has a dense chordal texture, while the left hand has a more melodic line with triplets.

p *pp*

The fifth system shows a dynamic shift to piano (*p*) and then pianissimo (*pp*). The piano accompaniment is less dense, with chords and triplets in both hands. The right hand has a more melodic line, while the left hand has a more rhythmic accompaniment.

Nº 6. Sanctus.

Maestoso.

Chor.

Sanctus,

Sanctus,

Maestoso.

ff

Orch. ohne Pbs.

Harfe

tus,

sanctus

Do-mi-nus,

De-us Sa-ba-

Bass Solo.

pp

Ple - - ni sunt

fff

oth.

fff

fff

Volles Orch.

pp

Hr. Str.

Hob.

Ple - - ni sunt coe - - li
 ple - - ni sunt et

coe - - li et ter - - ra glo - - -

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

glo - - ri - a tu - - a, ple - - ni sunt coe - - li,
 tu - - a, ple - - ni sunt coe - - li,
 tu - - a, ple - - ni sunt coe - - li,

Viol.
 Pos. pp

Clar.
 Hob.
 Trp.
 Hr.
 Fl.

p
mf
pp
p
pp

ple - - ni sunt coe - li et ter -

ple - - ni sunt coe - - - li, coe - li et et

ple - - ni sunt coe - - - li et

- - - ra *ritard.*

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

ter - - - ra *ritard.*

a tempo

ple - - ni sunt coe - - li et ter - - - -

pp *p*

ple - - - ni sunt

a tempo
Fl. Viol.

pp Harfe *pp* Trp.

ra , coe - li et ter - ra et

coe - li et ter - ra et

ple - ni sunt coe - li et

ple - ni sunt coe - li et

Detailed description: This system contains the first two measures of the vocal piece. The vocal line starts with a treble clef and a common time signature. The lyrics 'ra , coe - li et' are written below the notes. The piano accompaniment is in bass clef. The second measure begins with a dynamic marking of *p* (piano) and continues with 'ter - ra et'. The third measure has a dynamic marking of *mf* (mezzo-forte) and contains the lyrics 'ple - ni sunt'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ter - ra glo - ri - ra

coe - li ra et glo - ri - ra

ter - ra glo - ri

ter - ra glo - ri

Detailed description: This system contains the next two measures. The vocal line continues with 'ter - ra glo - ri - ra' in the first measure and 'coe - li ra et glo - ri - ra' in the second. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* is present. The piano part includes a section for 'Str. Holzbl.' (string and woodwind instruments) in the second measure.

a , glo - ri a

glo - ri a

glo - ri a

tu -

Detailed description: This system contains the final two measures. The vocal line has 'a , glo - ri a' in the first measure and 'glo - ri a' in the second. The piano accompaniment continues with the rhythmic pattern. The lyrics 'tu -' are written below the notes in the second measure. The piano part includes a section for 'Str. Holzbl.' in the second measure.

tu - - - a, *p*
tu - - - a, glo - - - ri
a, *p*
p
Ple - - - ni sunt
p
C
p Pos. Trp.
3

a, glo - - - ri
coe - - - li et *p*
p
Hörner
3

First system of musical notation. It consists of two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The vocal lines have lyrics: "a. glo" on the first line and "ter - - - ra glo" on the second line. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

Second system of musical notation. It consists of two vocal staves and two piano staves. The vocal lines have lyrics: "ri - - a tu - - - a." on the first line and "ri - - a tu - - - a." on the second line. The piano accompaniment continues with complex patterns, including a triplet in the right hand and a triplet in the left hand. A dynamic marking *f* is present. The system concludes with a double bar line and a *Pk.* marking.

Hosanna.

Chor.

fff

Ho-san - na,

D

fff Volles Orch. u. Org.

Viol.

ho-san - na,

ho-san - na,

fff

ho

fff

ho - sanna in ex - cel -

Trp.

san - - - - - na. *na.*

- - - - - sis. *sis.*

Bläser ausgehalten

Harfe

Fl. *p* Hrf. *pp* Hr. *ppp*

Nº 7. Interludium.

Andante.

Fl. *pp*

p Viol.

p

p

p Viol.

A

p Br.

Vcl.

Hob.

p Viol.

p

ced.

Detailed description: The score is for a piece in 4/4 time, marked 'Andante'. It features four staves. The first staff is for Flute (Fl.), starting with a piano-piano (*pp*) dynamic. The second staff is for Violin (Viol.), starting with a piano (*p*) dynamic. The third staff includes Horn (Br.) and Violoncello (Vcl.), both starting with a piano (*p*) dynamic. The fourth staff is for Horn (Hob.) and Violoncello (Viol.), both starting with a piano (*p*) dynamic. The music includes various articulations such as accents, slurs, and triplets. A section marked 'A' begins in the third system. The piece concludes with a fermata over the final notes.

Fl. Clar. Viol. Viol. Hrn.

3 8 3

#C 20.

This system contains the first two staves of music. The upper staff is for Flute and Clarinet, and the lower staff is for Violin and Horn. It features a key signature of one flat and a 3/4 time signature. The music includes a triplet of eighth notes and an eighth-note triplet. A dynamic marking of *mf* is present. A rehearsal mark *#C 20.* is located below the first measure.

Fl. Hob. Clar. Fag. Viol. Hrn.

mf

This system contains the next two staves of music. The upper staff is for Flute and Horn, and the lower staff is for Bassoon and Horn. It continues the musical material from the previous system, featuring a triplet of eighth notes. A dynamic marking of *mf* is present.

Br. Vel. Hrn. Fag.

p

B

This system contains the third and fourth staves of music. The upper staff is for Trumpet and the lower staff is for Horn and Bassoon. It includes a dynamic marking of *p* and a rehearsal mark *B* above the final measure.

molto ritard.

This system contains the fifth and sixth staves of music. It features a *molto ritard.* (very ritardando) instruction above the staff.

a tempo Fl. Hob. Cl. Fg. Hrn. L.H. Str.

pp

C

This system contains the seventh and eighth staves of music. The upper staff is for Flute and Horn, and the lower staff is for Clarinet/Bassoon and Horn/Strings. It includes a dynamic marking of *pp* and a rehearsal mark *C* above the final measure. The tempo marking *a tempo* is present.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of a piano score. The right hand continues the melodic development with some triplet markings. The left hand maintains the accompaniment.

Third system of a piano score. This system includes parts for Clarinet (Clar.), Violin (Viol.), and Flute (Fl.). The piano part is marked *p*. There are dynamic markings *mf* and *f* in the woodwind parts. The system ends with a double bar line and a repeat sign.

Fourth system of a piano score. This system includes parts for Violin (Viol.), Horn (Hrn.), and Woodwind (Wozzi.). The piano part continues. A key signature change to D major is indicated by a 'D' above the staff. The system ends with a double bar line and a repeat sign.

Fifth system of a piano score. This system includes parts for Brass (Br.) and Woodwind (Wozzi.). The piano part continues. The system ends with a double bar line and a repeat sign.

un poco rit. **Tempo I.**

Piano introduction. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* is present.

Flute (Fl.) and Violin (Viol.) entries. The Flute part begins with a *pp* dynamic, and the Violin part begins with a *p* dynamic. Both instruments play melodic lines with slurs and grace notes.

Piano accompaniment for the second system, continuing the harmonic and melodic development from the introduction.

Woodwinds and Horns entries. The Flute (Fl.) and Horns (Hrn.) parts are marked *F*. The Violin (Viol.) and Horn (Hob.) parts are also present. Dynamics include *pp* and *p*.

Brass and Piano accompaniment. The Trumpet (Br.) part is marked *p*. The Piano accompaniment continues with a *pp* dynamic.

Nº 8. Benedictus.

Adagio.

Alt Solo.

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

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

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

Do - mi - ni, be - ne -

p *p* Str. *pp* *mf* *f* *mf* *mf* *mf* *mf* *mf*

Clar. Hr. Hob.

A

die - tus, be - - ne - die - tus, be - - ne -

Clar. Hob. Clar.

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

Hr.

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

B

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

C Holzbl.

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

Do - mi - ni, be - ne - dic - tus, qui ve - nit, qui

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

p ^{Hob.}

ritard.

ppp *R.H.* *molto cresc.*

Hosanna.
Maestoso.

Vocal staff with lyrics "Ho-san - na,". Dynamics: *fff*. The staff shows a vocal line with notes and rests, and a piano accompaniment below.

Piano accompaniment for the first system. Dynamics: *fff*. Labels: "Volles Orch. u. Org." and "Viol.". The piano part features a rhythmic accompaniment with chords and moving lines.

Vocal staff with lyrics "ho-san - na,". Dynamics: *fff*. The staff shows a vocal line with notes and rests, and a piano accompaniment below.

Piano accompaniment for the second system. Dynamics: *fff*. The piano part continues with rhythmic accompaniment and chords.

Vocal staff with lyrics "ho - sanna in ex - cel -". Dynamics: *fff*. The staff shows a vocal line with notes and rests, and a piano accompaniment below.

Piano accompaniment for the third system. Dynamics: *fff*. The piano part continues with rhythmic accompaniment and chords.

Piano accompaniment for the fourth system. Dynamics: *fff*. Labels: "Trp.". The piano part includes a trumpet line and continues with rhythmic accompaniment and chords.

san - na.

cis.

Bläser ausgehalten.

Harfe

Fl.

pp

ppp

Hr.

Detailed description: This is a page of a musical score, page 92. It features a vocal line at the top with lyrics 'san - na.' and 'cis.'. Below the vocal line are two systems of piano accompaniment. The first system includes a grand staff with a piano (p) dynamic and a section labeled 'Bläser ausgehalten.' (Wind instruments held). The second system features a harp (Harfe) part with a piano (p) dynamic. The third system includes a flute (Fl.) part with a piano (pp) dynamic and a horn (Hr.) part with a pianissimo (ppp) dynamic. The score is written in a key signature of one flat and a common time signature.

Nº 9. Agnus Dei.

Moderato.

Bass Solo.

First system of the musical score. It features a Bass Solo line in the upper staff, which is mostly silent. Below it is a grand staff (treble and bass clefs) for piano accompaniment. The piano part includes markings for *ff* (fortissimo), Clarinet (Clar.), Flute (Fg.), Violoncello (Vel.), Contrabass (Cb.), Percussion (Pk.), and Trombone (Tb.). The key signature has two flats and the time signature is 4/4.

Second system of the musical score, continuing the piano accompaniment. It includes markings for Flute (Fg.), Percussion (Pk.), and Contrabass (Cb.).

Third system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has the lyrics "A - gnus De - i, A - gnus De - i,". The piano part includes markings for *p* (piano), Horn (Hob.), Flute (Fg.), and *ff* (fortissimo).

Fourth system of the musical score, featuring the vocal line and piano accompaniment. The vocal line has the lyrics "A - gnus De - i, qui tol - Jis pecca - ta mun - di,". The piano part includes markings for Clarinet (Clar.), Violin (Viol.), Horn (Hr.), and *Vel.* (velocity).

mf *rit.* *a tempo*

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

mf *rit.* *a tempo*
Viol. Clar.

f *Vcl.*

p

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

p

A Hob. Clar. Clar.

p *f.* *f.*

Cb. Vel. Fg.

mf *f*

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

mf *f*

Hob. Clar. Clar.

mf *f* Str.

B

Do - na no - bis pa - cem,

p

re - re no - - - bis, do - na

p

Holzbl.
Hrn.
p Str.

B

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with lyrics 'Do - na no - bis pa - cem,' and a piano accompaniment. The second system continues the vocal line with 're - re no - - - bis, do - na' and includes piano accompaniment. The piano part features woodwinds (labeled Holzbl. and Hrn.) and strings (labeled Str.), with a dynamic marking of *p*. A section marker 'B' is placed above the piano part in the second system.

do - na no - bis pa - cem,

p

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

p

Trp.

Detailed description: This system contains the third and fourth systems of music. The third system shows a vocal line with lyrics 'do - na no - bis pa - cem,' and a piano accompaniment. The fourth system continues the vocal line with 'no - bis pa - cem, do - na no - bis pa - cem,' and includes piano accompaniment. The piano part features a trumpet (labeled Trp.) and strings, with a dynamic marking of *p*. A triplet of eighth notes is marked with a '3' in the trumpet part.

p do - na *poco* no - bis *a* pa - cem, *poco* cre -

p do - - na *p*

poco *a* *p poco* cre -

Viol.
Fl.
Hob.
Hrf.

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

scen - do

ritard. *Più mosso.* *accel.*

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

ritard. *Più mosso. accel.*

Orgel
Holzbl.

poco

Str.

Blechbl.

Detailed description: This system shows the beginning of a musical piece. The piano part is in the upper register, starting with a treble clef and a key signature of one flat. The strings enter in the lower register with a bass clef. The tempo is marked 'poco' and 'rit. poco'. The score includes various musical notations such as notes, rests, and dynamic markings.

Allegretto.

ff

A - - - - - men,

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics 'A - - - - - men,'. The piano accompaniment is in the lower register with a bass clef. The tempo is marked 'Allegretto' and the dynamics are 'ff'.

Allegretto.

ff

Viol.

Hrn.

Detailed description: This system features a violin and horn part. The violin part is in the upper register with a treble clef, and the horn part is in the lower register with a bass clef. Both parts are marked with 'ff' dynamics. The tempo is 'Allegretto'.

A - - - - - men,

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with the lyrics 'A - - - - - men,'. The piano accompaniment is in a bass clef. The tempo is 'Allegretto'.

Detailed description: This system shows the piano accompaniment for the fifth system, continuing the melodic and harmonic development from the previous systems.

A - - - - - men,

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with the lyrics 'A - - - - - men,'. The piano accompaniment is in a bass clef. The tempo is 'Allegretto'.

Detailed description: This system shows the piano accompaniment for the seventh system, concluding the piece with a final cadence.

ff

A - - - - -

ff

A - - - - -

D

fff
men.

fff
men.

fff

fff

Adagio.

Pos.