

1095

M. Guyrau

12

MESSE

Solennelle

EXÉCUTÉE

à Paris, pour la 1^{re} fois à l'Eglise de S.^t Eustache, le Jour de la S.^{te} Cécile

par l'Association



DES Artistes-Musiciens

Composée par

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Membre de l'Institut.

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MESSE SOLENNELLE

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MESSE SOLENNELLE

par

AMBROISE THOMAS.



N^o 1.

Kyrie

And.^{no} maestoso. (60 = ♩)

1^{re} SOPRANO.

2^{de} SOPRANO.

TÉNORS.

BASSES.

CHŒUR.

PIANO.

And.^{no} maestoso. (60 = ♩)

mf

p

1^{re} Soprano.

Ky - ri - e - le - i - son

dim.

Ténors.

Ky - ri - e - le - i - son

Basses.

Ky - ri - e -

1^{re} Soprano.

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

2^e Soprano.

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

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

- le - i - son

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

dim. *ff*
le i son Ky ri -
dim. *ff*
le i son Ky ri -
dim. *ff*
le i son Ky ri -
dim. *ff*
le i son Ky ri -
dim. *mf marcato.* *ff*
le i son Ky ri -

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

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

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

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

son e - le i - son Ky - ri -

le i - son Ky - ri - e e -

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

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

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

ff *p* *ff* *p*

1^{re} Soprano.

p
_le _ i _ son Chri _ _ ste e _ _
2^e Soprano.
p
_le _ i _ son Chri _ _ ste e _ _ le _ _
dim.

_le _ _ i _ son Chri _ _ ste e _ le _ i _
_ _ _ i _ son Chri _ _ ste e _ le _ i _
dim.

dim.
_ son e _ _ le _ _ i _ son
_ son e _ _ le _ _ i _ son
Ténors.
p
Chri _ ste e _ le _ _ i _
dim. *pp*



Ténors.

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

Basses.
p Chri - ste e - le - i - son Chri - ste e - le - i -

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

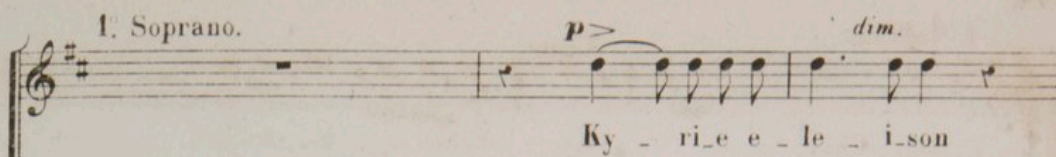
- son e - le - i - son e -

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

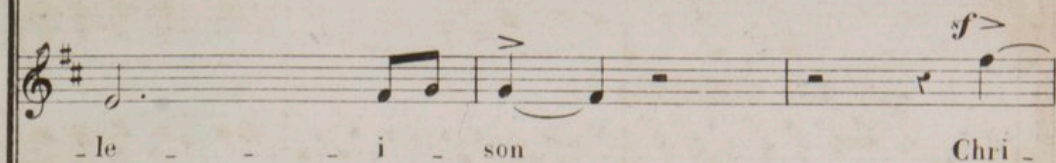
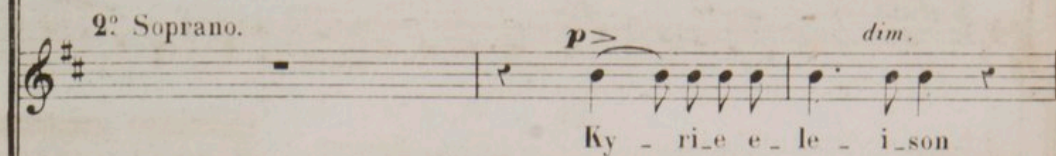
- le - i - son Chri - ste e - le - i - son Chri - ste

dim.

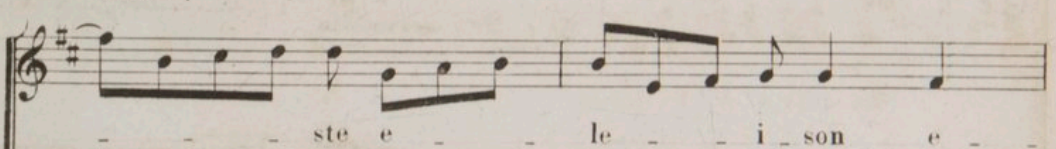
1. Soprano.



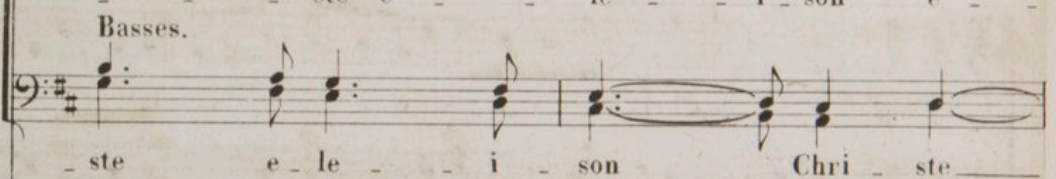
2. Soprano.



Ténors.



Basses.



1^{re} Soprano. *sf* Ky - ri - e e - le - i - son

2^o Soprano. *sf* Ky - ri - e e - le - i - son

dim. le - i - son *p* Ky - ri - e e -

dim. e - le - i - son *p* Ky - ri - e e -

dim. *sf* *p*

p *dim.* *ff* Ky - ri - e e - le - i - son Chri - ste

p *dim.* *ff* Ky - ri - e e - le - i - son Ky - ri -

ff le - i - son Ky - ri -

ff *ff* *ff* le - i - son Ky - ri - e e -



Chri - - - ste

- e e - le - i - son

- e e - le - i - son

- le - - - a - son

ff >

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, with lyrics 'Chri - - - ste' and '- e e - le - i - son'. The fifth staff is the piano accompaniment, featuring a dense, rapid sixteenth-note arpeggiated pattern in the right hand and a simpler bass line in the left hand, marked with a forte (*ff*) dynamic and an accent (>).

Ki - - - ri - e e - -

Ki - - - ri - e e - -

ff > *ff* >

The second system continues the musical score with five staves. The vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics 'Ki - - - ri - e e - -'. The piano accompaniment continues with the same arpeggiated pattern, marked with a forte (*ff*) dynamic and an accent (>).

le - i - son

le - i - son

le - i - son

le - i - son

ff

Ki - ri -

Ki - ri -

Ki - ri -

Ki - ri -

Ki - ri - e

ff

First system of music. It consists of three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal parts are in a key with two sharps (F# and C#) and have lyrics: "e - le - i -". The piano accompaniment features a dense, rhythmic pattern in the right hand and a more melodic line in the left hand.

Second system of music. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: "son Ki - ri - e e - le - i - son Ki - ri - e e -". The piano accompaniment includes dynamic markings such as *dim.* (diminuendo), *p* (piano), and *f* (forte). The system concludes with a final chord in the piano part.

le i son Ki ri e e le i son Ki ri

le i son Ki ri e e le i son Ki ri

le i son e le i son

Ki ri e e le i son

e e le i son e le i son

Ki ri e e le i son

pp

Chri-ste e-le - i-son Ki-ri-e e-le -

pp

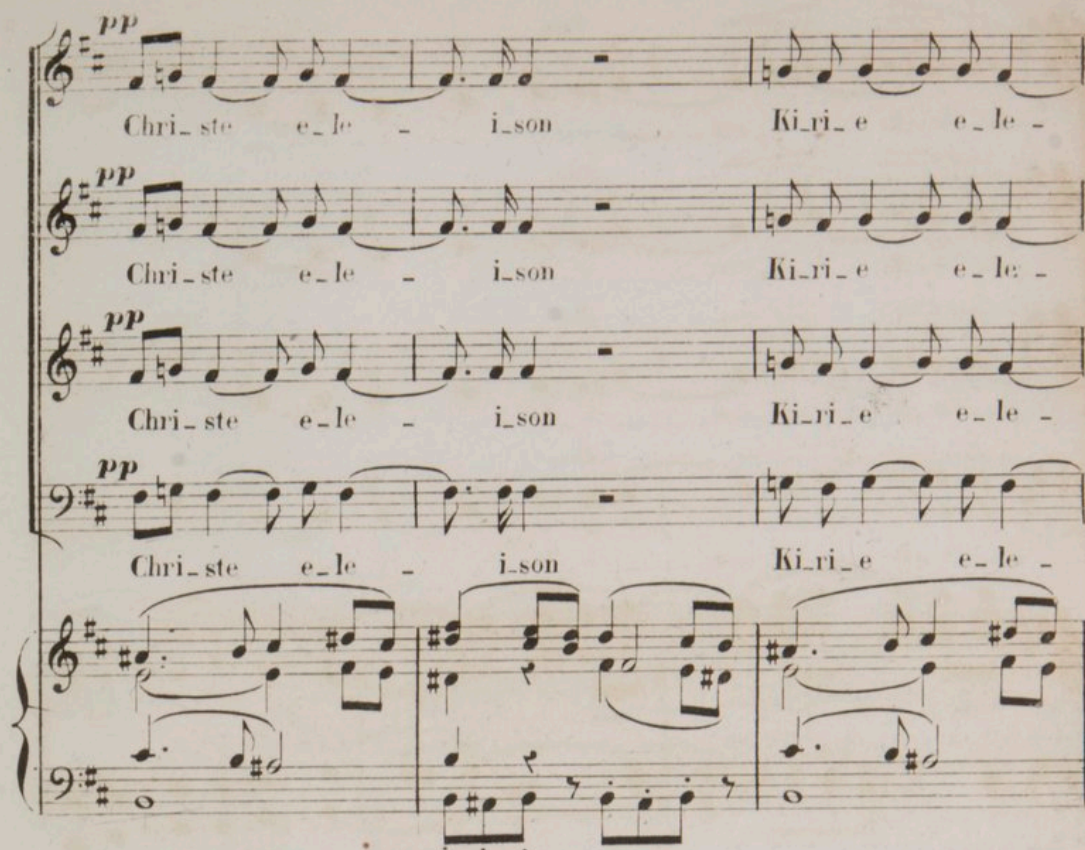
Chri-ste e-le - i-son Ki-ri-e e-le -

pp

Chri-ste e-le - i-son Ki-ri-e e-le -

pp

Chri-ste e-le - i-son Ki-ri-e e-le -

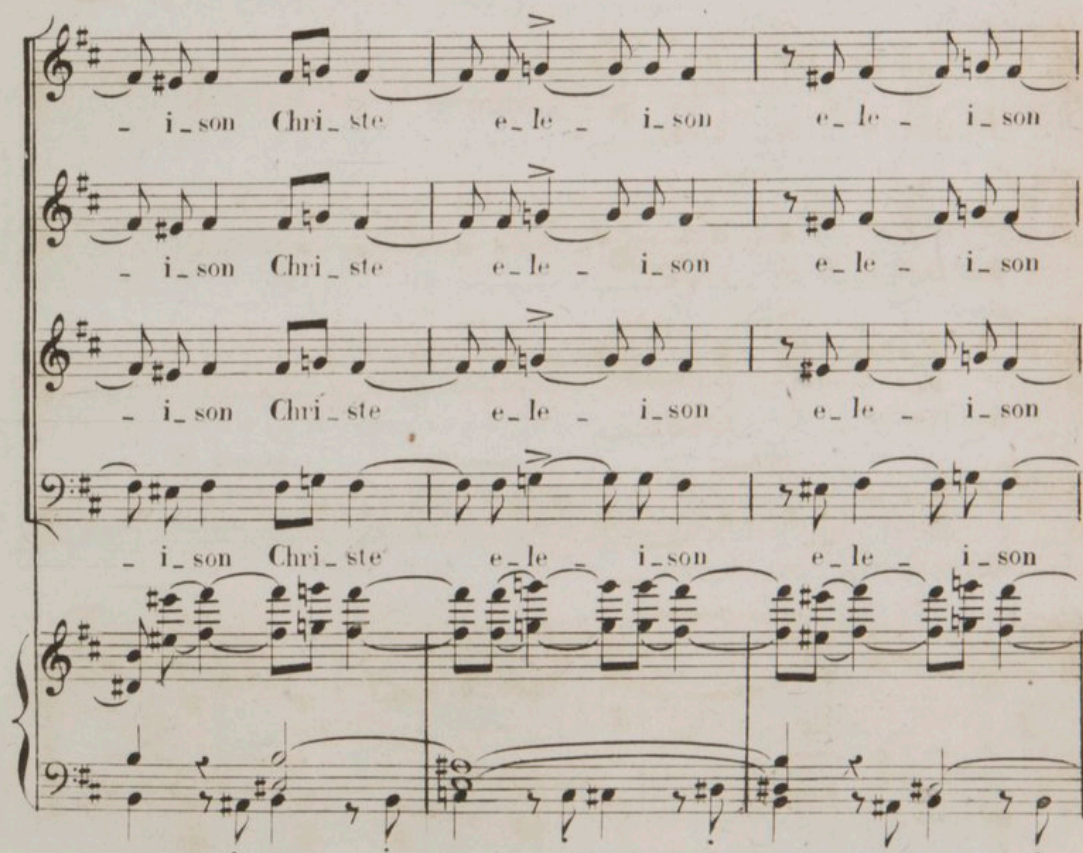


- i-son Chri-ste e-le - i-son e-le - i-son

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

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

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



First system of a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#). The lyrics are "e - le - i - son e - le - i - son". Each voice part has a *dim.* (diminuendo) marking above the final measure. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

Second system of the musical score. The lyrics are "Ki - rie e - le - i - son". The four voice parts (Soprano, Alto, Tenor, Bass) each have a *f* (forte) marking at the beginning and a *p* (piano) marking at the end of the phrase. The piano accompaniment includes dynamic markings: *f* (forte) in the first measure, *dim.* (diminuendo) in the second, *p* (piano) in the third, and *pp* (pianissimo) in the fourth.

N^o 2. Gloria.

Mod^{to} sostenuto. (116 = ♩)

1^{re} SOPRANO.

2^{de} SOPRANO.

TENORS.

BASSES.

CHOEUR.

PIANO.

f

ff pompeux.

glo - ri - a in ex - cel - cis De - o glo - ri - a in ex -

glo - ri - a in ex - cel - cis De - o glo - ri - a in ex -

glo - ri - a in ex - cel - cis De - o glo - ri - a in ex -

glo - ri - a in ex - cel - cis De - o glo - ri - a in ex -

ff pompeux.

- cel - cis De - o glo - ri - a in ex - cel - cis

- cel - cis De - o glo - ri - a in ex - cel - cis

- cel - cis De - o glo - ri - a in ex - cel - cis

- cel - cis De - o glo - ri - a in ex - cel - cis

De - o glo - ri - a in ex - cel - cis De - o

De - o glo - ri - a in ex - cel - cis De - o

De - o glo - ri - a in ex - cel - cis De - o

De - o glo - ri - a in ex - cel - cis De - o

The piano accompaniment consists of a treble and bass staff. The treble staff features chords and melodic lines, while the bass staff has a more active, rhythmic accompaniment with triplets and sixteenth notes.

et in ter - ra pax ho -

et in ter - ra pax ho -

et in ter - ra pax ho -

et in ter - ra pax ho -

The piano accompaniment continues with a treble and bass staff. The treble staff has chords and melodic lines, while the bass staff features a prominent triplet pattern in the left hand.

mi - nibus bo - nae vo - lun -

mi - nibus bo - nae vo - lun -

mi - nibus bo - nae vo - lun -

mi - nibus bo - nae vo - lun -

ta - tis

ta - tis

ta - tis

ta - tis

This musical score is for a piece titled "Gloria in excelsis" and "Deo gloria in excelsis". It is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the "Gloria in excelsis" section, and the second system contains the "Deo gloria in excelsis" section. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with accents and slurs. The vocal parts are written in a simple, homophonic style, with lyrics printed below the notes.

Glo - ri_a in ex - cel - cis

Glo - ri_a in ex - cel - cis

Glo - ri_a in ex - cel - cis

Glo - ri_a in ex - cel - cis

De - o glo - ri_a in ex -

De - o glo - ri_a in ex -

De - o glo - ri_a in ex -

De - o glo - ri_a in ex -

- cel - - - cis De - o

- cel - - - cis De - o

- cel - - - cis De - o

- cel - - - cis De - o

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

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

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

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

bo - nae vo - lun - ta - - -

bo - nae vo - lun - ta - - -

bo - nae vo - lun - ta - - -

bo - nae vo - lun - ta - - -

The piano accompaniment features a complex texture with triplets and sixteenth notes in both hands, and a key signature change to one sharp (F#) in the final measure.

- tis

- tis

- tis

- tis

The piano accompaniment continues with a similar complex texture, featuring triplets and sixteenth notes, and includes a key signature change to one sharp (F#) in the final measure.

Glo - ri - a in ex - cel - cis De - - -

Glo - ri - a in ex - cel - cis De - - -

Glo - ri - a in ex - cel - cis De - - -

Glo - ri - a in ex - cel - cis De - - -

The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with triplet eighth notes.

- o glo - ri - a in ex - cel - - cis

- o glo - ri - a in ex - cel - - cis

- o glo - ri - a in ex - cel - - cis

- o glo - ri - a in ex - cel - - cis

The piano accompaniment continues with similar chordal and triplet patterns.

De - o

De - o

De - o

De - o et in ter ra

dim.

6 6

dim. *mf* *dim.* *p*

mf et in ter - ra pax pax

mf et in ter - ra pax pax

mf et in ter - ra pax pax

mf pax pax ho - mi - ni - bus

mf *f*

dim.
_ ho - mi - ni - bus

dim.
_ ho - mi - ni - bus

ho - mi - ni - bus

p
bo - nae vo - lun - ta - tis Lau -

f> *p*

p
et in - ter - ra

p
et in - ter - ra

p
et in - ter - ra

- da - mus te

pax pax ho -

pax pax ho -

pax pax ho -

Be - ne - di - ci - mus te

mi - ni - bus

mi - ni - bus

mi - ni - bus

A - do - ra - mus

bo - nae vo - lun - ta - tis.

bo - nae vo - lun - ta - tis.

bo - nae vo - lun - ta - tis.

te Glo - ri - fi -

Lau - da - mus

Lau - da - mus te

Lau - da - mus

ca - mus te. Lau - da - mus te

cresc.

f

tr

3 3 3

te. Be - nedi - cimus te. A - dora - mus

te. Be - nedi - cimus te. A - dora - mus

te. Be - nedi - cimus te. A - dora - mus

Be - nedi - cimus te. A - dora - mus

The piano accompaniment consists of two staves. The right hand features a melodic line with a trill and a triplet. The left hand features a triplet and a trill.

A - dora - mus te A - do - ra - - mus

te A - do - ra - - mus

A - dora - mus te A - do - ra - - mus

te A - do - ra - - mus

The piano accompaniment consists of two staves. The right hand features a melodic line with a trill and a triplet. The left hand features a triplet and a trill.

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

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

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

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

ff

te. Gra - ti - as a - gi - mus

te. Gra - ti - as a - gi - mus

te. Gra - ti - as a - gi - mus

te. Gra - ti - as a - gi - mus

ti - bi — prop - ter magnam glo - ri - am tu - am. —

ti - bi — prop - ter magnam glo - ri - am tu - am. —

ti - bi — prop - ter magnam glo - ri - am tu - am. —

ti - bi — prop - ter magnam glo - ri - am tu - am. —

pp

p

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major (one sharp) and sing the lyrics 'ti - bi — prop - ter magnam glo - ri - am tu - am. —'. The piano part consists of a single staff with a treble and bass clef, showing a few notes in the final measure marked with a piano (*p*) dynamic.

Gra - ti - as a - gi - mus ti - bi — prop -

Gra - ti - as a - gi - mus ti - bi — prop -

Gra - ti - as a - gi - mus ti - bi — prop -

Gra - ti - as a - gi - mus ti - bi — prop -

pp

pp

pp

pp

Detailed description: This block contains the second system of the musical score. It continues with the four vocal staves and piano accompaniment. The vocal parts sing 'Gra - ti - as a - gi - mus ti - bi — prop -'. The piano part features a more active melody in the first measure, followed by rests. Dynamics include *pp* (pianissimo) and *p* (piano).

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "ter magnam glo - ri - am tu - am. —". The piano part features a melody in the right hand and a bass line in the left hand, with a *p* (piano) dynamic marking.

Four vocal staves and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "Do - mi - ne De - - us rex coe -", "Do - mi - ne rex coe -", "Do - mi - ne De - - us De - - us rex coe -", and "rex coe -". The piano part features a melody in the right hand and a bass line in the left hand, with a *cresc.* (crescendo) marking. The word *dolce.* is written above the vocal staves.

- le - - stis De - - us Pa - ter om - ni - potens. Do - mi -
 - le - - stis De - - us Pa - ter om - ni - potens. Do - mi -
 - le - - stis De - - us Pa - ter om - ni - potens. Do - mi -
 - le - - stis De - - us Pa - ter om - ni - potens. Do - mi -

- ne, Fi - li u - ni - ge - ni - te
 - ne, Fi - li u - ni - ge - ni - te
 - ne, Fi - li u - ni - ge - ni - te
 - ne, Fi - li u - ni - ge - ni - te

ff Je - - - - - su Chri - - - -

ff Je - - - - - su Chri - - - -

ff Je - - - - - su Chri - - - -

ff Je - - - - - su Chri - - - -

ff ste. Do - mi - ne De - - - -

ste. Do - mi - ne De - - - -

ste. Do - mi - ne De - - - -

ste. Do - mi - ne De - - - -

ff *ff*

us A - - -

us A - - -

us A - - -

us A - - -

ff

- gnus De - - - i

- gnus De - - - i

- gnus De - - - i

- gnus De - - - i

fi - li - us pa - tris

fi - li - us pa - tris

fi - li - us pa - tris

fi - li - us pa - tris

ff

ff

p *ff* *p* *p*

dim.

$\frac{9}{4}$

$\frac{9}{4}$

QUI TOLLIS.

Soprano SOLO.

Qui tol - lis pec - ca - ta

Andante (72 = )

pp



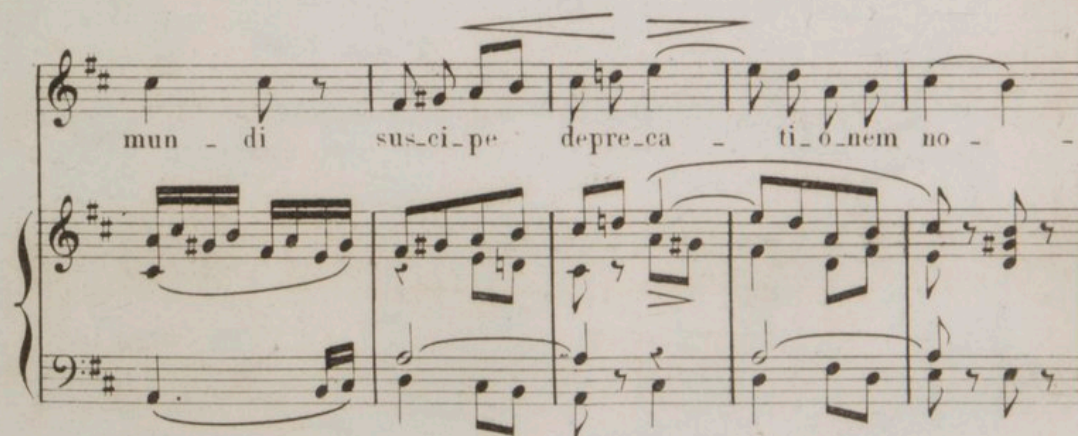
mun - di mi - se - re - re mi se - re - re



no - bis qui tol - lis pec - ca - ta



mun - di sus - ci - pe de pre - ca - ti - o - nem no -



- stram qui se - des ad

dex - te - ram pa - tris mi - se -

f *con anima.*
- re - re no - bis mi - se - re - re

cres.

cres. *f riten.* *dim.*
no - bis mi - se - re re mi - se - re - re no -

suivrez. *pp*

p *his* *qui se-des ad dexte-ram*

CHOEUR. *p* *qui se-des ad dexte-ram*

p *qui se-des ad dexte-ram*

p *qui se-des ad dexte-ram*

pp *pa-tris mi-se-re-re no-bis*

pp *pa-tris mi-se-re-re no-bis*

pp *pa-tris mi-se-re-re no-bis*

pp *pa-tris mi-se-re-re no-bis*

cres. *dim.*

p *cres.* *dim.*

The musical score is written for a choir and piano. The top section features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in French, with the first line being "his qui se-des ad dexte-ram". The second line is marked "CHOEUR." and repeats the same lyrics. The dynamics are marked *p* (piano). The piano accompaniment consists of chords and arpeggiated figures. The bottom section features four vocal staves and a piano accompaniment. The lyrics are "pa-tris mi-se-re-re no-bis". The dynamics are marked *pp* (pianissimo). The piano accompaniment consists of chords and arpeggiated figures. The bottom section features a piano accompaniment with dynamics marked *cres.* (crescendo) and *dim.* (diminuendo).

CHOEUR.

1^{re} Soprano.

mi - se - re - re no - bis

2^e Soprano.

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

Tempo 1^{er}

mi - se - re - re no - bis

no - bis

Ténors.

mi - se

Basses.

mi - se

mi - se

cres.

mf

f

Ténors. cres.

- re - re no - bis

Basses. cres.

- re - re no - bis

- re - re no - bis

ff

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

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

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

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

f
ff *pompeux.*

Detailed description: This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) in G major, marked *ff* (fortissimo). The fourth staff is the bass line, also marked *ff*. The piano accompaniment begins on the fifth staff with a forte (*f*) dynamic, featuring triplet patterns in both hands. The system concludes with a *ff* *pompeux.* (pompous) marking on the piano part.

- o glo - ri - a in ex - cel - cis de - o

- o glo - ri - a in ex - cel - cis de - o

- o glo - ri - a in ex - cel - cis de - o

- o glo - ri - a in ex - cel - cis de - o

Detailed description: This system contains the next four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) in G major, continuing the melody. The fourth staff is the bass line. The piano accompaniment continues on the fifth staff, featuring triplet patterns and a final flourish in the right hand.

quoniam tu solus solus sanctus quoniam tu
quoniam tu solus solus sanctus quoniam tu
quoniam tu solus solus sanctus quoniam tu
quoniam tu solus solus sanctus quoniam tu

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the phrase "quoniam tu solus solus sanctus quoniam tu" in a homophonic setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The key signature is one sharp (F#), and the time signature is 4/4.

solus sanctus tu solus dominus
solus sanctus tu solus dominus
solus sanctus tu solus dominus
solus sanctus tu solus dominus

The second system of the musical score continues the vocal and piano parts. The vocal parts sing "solus sanctus tu solus dominus". The piano accompaniment continues with a similar rhythmic pattern, featuring some triplets in the bass line. The key signature remains one sharp (F#), and the time signature is 4/4.

san - tus al - ti - si - mus Je - su Je - su

san - tus al - ti - si - mus Je - su chri -

san - tus al - ti - si - mus Je - su Je - su

san - tus al - ti - si - mus Je - su Je - su

The piano accompaniment consists of a treble and bass staff. The treble staff features chords and moving lines, while the bass staff has a more active, rhythmic accompaniment with many triplets.

chri - ste

ste - cum sanc - to spi - ri - tu in

chri - ste

chri - ste

The piano accompaniment continues with a treble and bass staff. The treble staff has chords and melodic fragments, while the bass staff features a complex, rhythmic accompaniment with many triplets and sixteenth notes.

1^o Sop:

f > >

cum sanc - to spi - ri

2^o Sop:

glo - ri - a de - i pa - tris cum sancto

tu in glo - ri - a de - i pa - tris

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

in glo - ri - a in glo - ri -

pa - tris tu so - lus sanc tus

Tenors.

cum sanc

- a - - - de - i pa - - -

tu so - lus do - mi - nus tu so - lus tu

- - to spi - ri - tu in glo - ri -

The first system of the musical score consists of four staves. The top three staves are vocal parts in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "- a - - - de - i pa - - -", "tu so - lus do - mi - nus tu so - lus tu", and "- - to spi - ri - tu in glo - ri -".

- - tris tu so - lus sanc - -

so lus sanc tus

- a de - i pa - tris tu so - lus sanc - tus

cum sanc - - to spi - ri -

The second system of the musical score consists of five staves. The top four staves are vocal parts in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "- - tris tu so - lus sanc - -", "so lus sanc tus", "- a de - i pa - tris tu so - lus sanc - tus", and "cum sanc - - to spi - ri -". A forte (*f*) dynamic marking is present above the piano accompaniment staff.

- - - tus tu so - lus do -
 tu so_lus
 tu so - lus do - mi - nus
 tu in glo - ri - a de - i pa - tris

- - - mi - nus tu so - lus al - tis - si -
 sanc tus tu so lus sanc tus tu
 Je su Chri ste
 tu so lus sanc tus tu so lus do - mi -

mus Je - su Je - su chris -

so - lus do - mi - nus tu so -

- nus tu so lus sanc tus Je - su

The first system of the musical score consists of six staves. The first three staves are vocal parts: a soprano line, an alto line, and a bass line. The last three staves are piano accompaniment, with a grand staff (treble and bass clef). The key signature is one sharp (F#). The lyrics are: "mus Je - su Je - su chris -", "so - lus do - mi - nus tu so -", and "- nus tu so lus sanc tus Je - su".

- ste cum sanc - to spi - ri - tu

- lus sanc - tus tu so - lus al - tis - si - mus Je - su chri - ste -

cum sanc - to spi - ri - tu in

- chri - ste cum sanc - to spi - ri -

The second system of the musical score continues the vocal and piano parts. It also consists of six staves (three vocal, three piano). The lyrics are: "- ste cum sanc - to spi - ri - tu", "- lus sanc - tus tu so - lus al - tis - si - mus Je - su chri - ste -", "cum sanc - to spi - ri - tu in", and "- chri - ste cum sanc - to spi - ri -".

cres.
in glo-ri-

cres.
cum sanc-to spi-ri-tu in

cres.
glo-ri-a de-i pa-tris in

cres.
-tu cum sanc-to spi-ri-tu in

tr
-a de-i pa-tris

cres.
glo-ri-a de-i pa-tris

cres.
glo-ri-a de-i pa-tris

cres.
glo-ri-a de-i pa-tris

ff

f glo - ri - a glo - ri - a

f glo - ri - a glo - ri - a

f glo - ri - a glo - ri - a

f glo - ri - a glo - ri - a

ff cum sanc —

ff cum sanc —

ff cum sanc —

ff cum sanc —

cres. *ff* *ff*

Detailed description: The page contains two systems of musical notation. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with a forte (*f*) dynamic, singing 'glo - ri - a'. The piano accompaniment features triplet patterns in the bass line. The second system continues the vocal parts, now singing 'cum sanc' with a fortissimo (*ff*) dynamic. The piano accompaniment includes a 'cres.' (crescendo) marking and continues with complex rhythmic patterns, including triplets and sixteenth notes, ending with a fortissimo (*ff*) dynamic.

to spi - ri - tu in glo - ri

to spi - ri - tu in glo - ri

to spi - ri - tu in glo - ri

to spi - ri - tu in glo - ri

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "to spi - ri - tu in glo - ri". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand.

- a de - i pa - tris tu so - lus

- a de - i pa - tris tu so - lus

- a de - i pa - tris tu so - lus

- a de - i pa - tris tu so - lus

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The vocal parts sing the lyrics: "- a de - i pa - tris tu so - lus". The piano accompaniment maintains its rhythmic pattern, providing a harmonic foundation for the vocal lines.

This musical score is for a choral and piano setting. It consists of two systems of staves. The first system is for the 'Sanctus' section, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'san - tus tu so - lus san - tus'. The second system is for the 'Agnus Dei' section, also with four vocal staves and piano accompaniment. The lyrics are 'Je - su chri - ste cum sanc -'. The piano part includes arpeggiated chords and melodic lines in both hands. The score is written in G major (one sharp) and 4/4 time.

san - tus tu so - lus san - tus

san - tus tu so - lus san - tus

san - tus tu so - lus san - tus

san - tus tu so - lus san - tus

Je - su chri - ste cum sanc -

Je - su chri - ste cum sanc -

Je - su chri - ste cum sanc -

Je - su chri - ste cum sanc -

to spi - ri - tu in glo - ri -

to spi - ri - tu in glo - ri -

to spi - ri - tu in glo - ri -

to spi - ri - tu in glo - ri -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a similar melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand.

a de - i pa - tris tu so - lus

a de - i pa - tris tu so - lus

a de - i pa - tris tu so - lus

a de - i pa - tris tu so - lus

The second system continues the musical setting with four vocal staves and a piano accompaniment. The vocal parts maintain the same homophonic texture, with each voice part having a similar melodic line. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics "sanc - tus tu - so - lus sanc -" written below each staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, arpeggiated pattern in the left hand. The key signature is one sharp (F#).

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have the lyrics "tus dim tu so - lus" and "tus tu so - lus". The piano accompaniment continues with similar patterns. Dynamic markings include *ff* (fortissimo) and *dim* (diminuendo). The key signature remains one sharp.

Third system of the musical score. The vocal parts continue with the lyrics "tus" and "tu so - lus". The piano accompaniment features a more active, arpeggiated pattern. A dynamic marking of *p* (piano) is present. The key signature remains one sharp.

tu so - lus sanc - tus tu so

tu so - lus sanc - tus tu so

p Tu so lus sanc

p Tu so lus tu

cres.

- lus do - mi - nus tu

- lus do - mi - nus tu so - lus

- tus sanc - tus tu so - lus do - mi -

so - lus do - mi - nus tu so - lus

tr *tr* *tr* *tr*

sempre cres.

sempre cres.

so - lus al - tis - si - mu je - su chri -

sempre cres.

so - lus al - tis - si - mu je - su chri -

sempre cres.

- nus je - su je - su chri -

sempre cres.

do - mi - nus je - su je - su chri -

f

- ste cum sanc - to spi - ri - tu in

f

- ste cum sanc - to spi - ri - tu in

f

- ste cum sanc - to spi - ri - tu in

f

- ste cum sanc - to spi - ri - tu in

ff glo - ri - a de - i pa -

ff glo - ri - a de - i pa -

ff glo - ri - a de - i pa -

ff glo - ri - a de - i pa -

ff - tris

ff - tris

ff - tris

ff - tris

ff - tris

First system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are "a - men a - - men a -". The piano part features a series of chords in the right hand and a moving bass line in the left hand.

a - men a - - men a -

a - men a - - men a -

a - men a - - men a -

a - men a - - men a -

Second system of musical notation. It continues the four vocal staves and piano accompaniment from the first system. The lyrics are "- men a - - men a - men a -". The piano part continues with similar harmonic and melodic patterns.

- men a - - men a - men a -

- men a - - men a - men a -

- men a - - men a - men a -

- men a - - men a - men a -

men a - men a -

men a - men a -

men a - men a -

men a - men a -

8.

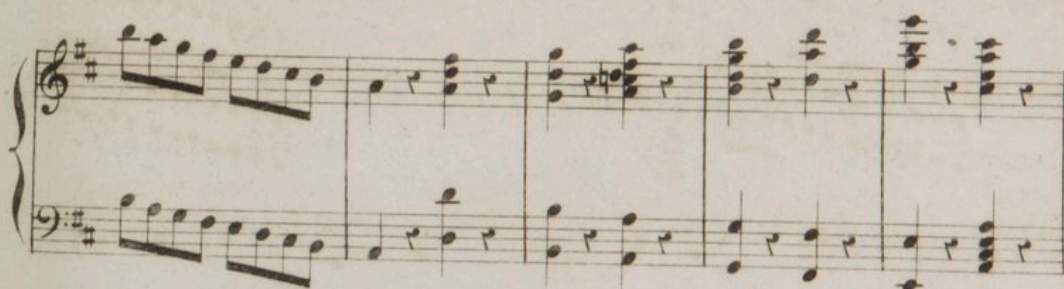
men a - men

men a - men

men a - men

men a - men

8.



N^o 3. Credo.

Maestoso. (60 = ♩)

1^{re} SOPRANO.

2^{de} SOPRANO.

CHŒUR.
TENORS.

BASSES.

PIANO.

ff *dim. p*

Cre-do cre-do in unum

Cre-do cre-do in unum

Tenors.

Basses.

De - um cre - do credo in unum De - um

De - - um cre - do credo in unum De - um

très largement.

Pa - trem om - - ni - po - ten - - tem Pa - - trem

très largement.

Pa - trem om - - ni - po - ten - - tem Pa - - trem

suivez.

in 8^e ad lib.

om - ni - po - ten - - tem

om - ni - po - ten - - tem fac - to - rem coe - li et ter -

The first system consists of two vocal staves and a piano accompaniment. The vocal parts enter with the word 'omni-potentem'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

fac - to - rem coe - li et ter - - rae vi - si - bi - li -

- rae vi - si - bi - li -

The second system continues the vocal lines with 'factorem coeli et terrae visibili-'. The piano accompaniment includes trills and dynamic markings such as 'dim.' and 'f>'. The system concludes with a 'dim.' marking.

- um om - - ni - um om - - ni - um et in

- um om - - ni - um om - - ni - um et in

The third system continues the vocal lines with '-um omni-um omni-um et in'. The piano accompaniment features a steady eighth-note pattern and dynamic markings including 'p', 'f', and 'mf'. The system ends with a 'mf' marking.

dim. *p*
vi - si - bi - li - um.
dim. *p*
vi - si - bi - li - um.
pp

1. Soprano. *p*
Et
2. Soprano. *p*
Et

in u - num Do - minum Je - sum
in u - num Do - minum Je - sum

Chri - stum Fi - - li - um De - - i

Chri - stum Fi - - li - um De - - i

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The lyrics are 'Chri - stum Fi - - li - um De - - i'. The piano accompaniment features a flowing eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

u - - ni - ge - - nitum et ex

u - - ni - ge - - nitum et ex

The second system of the musical score continues the vocal and piano parts. The lyrics are 'u - - ni - ge - - nitum et ex'. The piano accompaniment continues with the same flowing eighth-note melody in the right hand and harmonic accompaniment in the left hand.

Pa - - tre na - tum an - te om - nia

Pa - - tre na - tum an - te om - nia

The third system of the musical score concludes the page. The lyrics are 'Pa - - tre na - tum an - te om - nia'. The piano accompaniment continues with the same flowing eighth-note melody in the right hand and harmonic accompaniment in the left hand.

se - cula

se - cula

Tenors.

Basses.

De - um de

De - um de

cres.

f

dimin.

De - o lu - men de lu - mi - ne

De - o lu - men de lu - mi - ne

f

dim.

De - um ve - rum de De - o

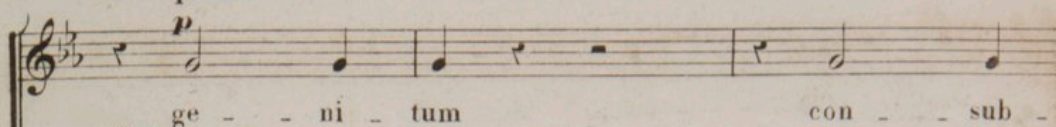
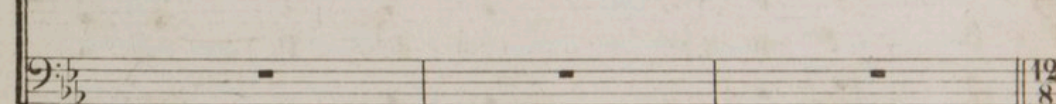
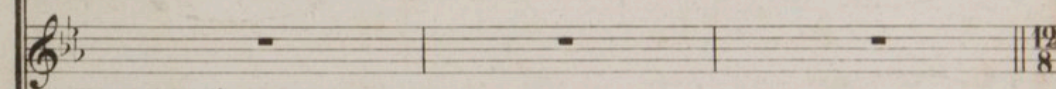
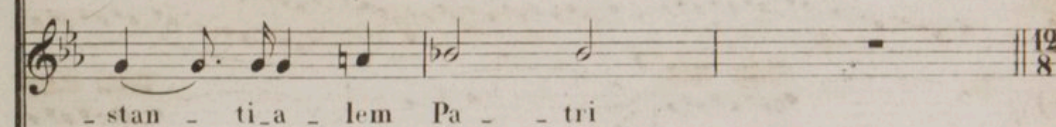
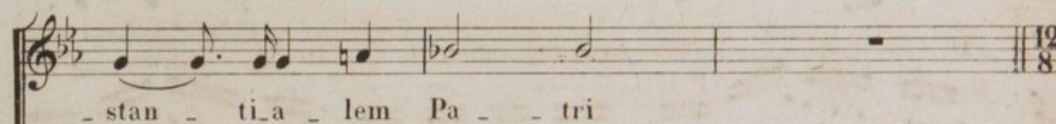
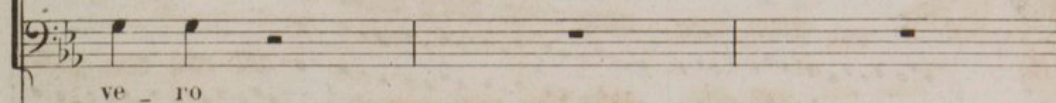
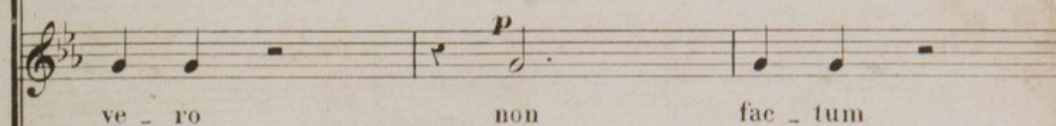
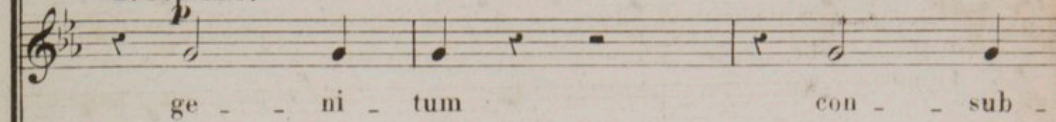
dim.

De - um ve - rum de De - o

f

dim.

8

1.^o Soprano.2.^o Soprano.

cre - do cre - do in u - num

cre - do cre - do in u - num

cre - do cre - do in u - num

cre - do cre - do in u - num

f

De - um cre - do cre - do

De - um cre - do cre - do

De - um cre - do cre - do

De - um cre - do cre - do

ff

in u - num de - um per quem

in u - num de - um per quem

in u - num de - um per quem

in u - num de - um per quem

The piano accompaniment consists of a treble and bass staff. The treble staff features a dense, rapid sixteenth-note pattern. The bass staff has a more melodic line with some trills and grace notes.

om - ni - a fac - ta sunt cre - do

om - ni - a fac - ta sunt cre - do

om - ni - a fac - ta sunt cre - do

om - ni - a fac - ta sunt cre - do

The piano accompaniment continues with a treble and bass staff. The treble staff maintains the rapid sixteenth-note texture. The bass staff includes trills and grace notes, adding to the rhythmic complexity.

cre - do in u - num de - um

cre - do in u - num de - um

cre - do in u - num de - um

cre - do in u - num de - um

per - quem om - ni - a fac - ta

per - quem om - ni - a fac - ta

per - quem om - ni - a fac - ta

per - quem om - ni - a fac - ta

sunt ere - do ere - do in u - num do - mi -

sunt ere - do ere - do in u - num do - mi -

sunt ere - do ere - do in u - num do - mi -

sunt ere - do ere - do in u - num do - mi -

- num Je - sum Chri - stum Je - - sum Chri -

- num Je - sum Chri - stum Je - - sum Chri -

- num Je - sum Chri - stum Je - - sum Chri -

- num Je - sum Chri - stum Je - - sum Chri -

- stum

- stum

- stum

- stum

1st SOP: *p*

2nd SOP: *p* Qui prop - ter nos

Qui prop - ter nos

pp

ho - ni - nes et prop - ter no - stra mis - sa - lu - tem

ho - ni - nes et prop - ter no - stra mis - sa - lu - tem

de - scen - dit de - scen - dit de

de - scen - dit de - scen - dit de

coe - lis

coe - lis

dim.

Et in - car - na - tusest

TENOR, Solo.

Et in - car - na - tusest

Andante, (60 = ♩)

pp

et in - car - na - tusest de spi - ritu sanc - to ex

ma - ri - a vir - gi - ne et in - car - na - tusest

et in - car - na - tusest de spi - ri - tu sanc - to

ex ma - ri - a vir - gi - ne

et ho - mo fac - tus est *cres.*

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line has a melodic line with a crescendo marking. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

et ho - mo fac - tus est *riten.*

The second system features a vocal line in treble clef. The key signature remains three sharps. The vocal line has a melodic line with a ritardando marking.

CHOEUR.
Cru - ci - fi - xus
Cru - ci - fi - xus
Cru - ci - fi - xus
Cru - ci - fi - xus

The third system features a choir section with four staves (treble and bass clefs). The key signature remains three sharps. The choir part is marked with a forte dynamic. The piano accompaniment is also present, with a forte dynamic marking.

pp *p* *f* 5

The fourth system features a piano accompaniment in grand staff. The key signature remains three sharps. The piano part includes a piano (pp) section, a mezzo-forte (p) section, and a forte (f) section, ending with a fermata and a final chord marked with a '5'.

dim.
e_tiam pro no bis eru - ci -

dim.
e_tiam pro no bis eru - ci -

dim.
e_tiam pro no bis eru - ci -

dim.
e_tiam pro no bis eru - ci -

f
- fi - xus e_tiam pro no - bis

p
- fi - xus e_tiam pro no - bis

p
- fi - xus e_tiam pro no - bis

p
- fi - xus e_tiam pro no - bis

p
- fi - xus e_tiam pro no - bis

p
- fi - xus e_tiam pro no - bis

2^o Soprano. *p*

Ténors. *p* sub Pon - ti - o Pi - la -

Basses. *p* sub Pon - ti - o Pi - la -

sub Pon - ti - o Pi - la -

pp

- to pas - - sus et se - pul - tus

- to pas - - sus et se - pul - tus

- to pas - - sus et se - pul - tus

est pas - sus et se - pul - tus *dim.*

est pas - sus et se - pul - tus *dim.*

est pas - sus et se - pul - tus *dim.*

cres. *dim.*

The musical score is written for a choir and piano. The vocal parts are arranged in three staves: 2^o Soprano, Ténors, and Basses. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are in French and are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), and *cres.* (crescendo). The key signature is one sharp (F#) and the time signature is 4/4.

pp
est
pp
est
pp
est

pp

All.^{to} moderato. (63 = ♩ .)

p

cres.

dim. *pp* *riten.*

Detailed description: This page of a musical score, numbered 74, features a voice part and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The voice part consists of three staves, each with a vocal line and the word 'est' written below it. The piano part is divided into two systems. The first system includes a grand staff with a treble and bass clef, featuring a series of sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand. The second system continues the piano accompaniment with various dynamics and articulations. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *riten.* (ritardando). A tempo marking 'All.^{to} moderato. (63 = ♩ .)' is present, indicating a tempo of 63 beats per minute. The page concludes with a double bar line and a final key signature change to one sharp (F#).

Allegro. (88 = ♩)

The first system of the musical score for 'The Swan Song' is shown. It features a treble and bass staff. The treble staff begins with a whole rest, followed by a series of eighth notes. The bass staff contains a continuous pattern of eighth notes. The dynamic marking *pp* is present in both staves.

1.^o Soprano.

p 

Et resurrexit

2.^o Soprano.

2. Soprano.

Et resurrexit

Ténors.

Et re-sur-re _ xit

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The upper staff uses a treble clef and a key signature of one sharp (F#), with a common time signature 'C'. The melody is written in eighth and sixteenth notes, with some beamed sixteenth notes. The lower staff uses a bass clef and the same key signature and time signature. It features a bass line with eighth notes and chords, including some triplets indicated by a '3' over a group of notes. The music is written in ink on aged, slightly yellowed paper.

1.^o Soprano.

2. Soprano:

et resurre_xit

2.^o Soprano.

et resurre_xit

A handwritten musical score for a piece titled "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The time signature is 2/4. The melody is written in the treble staff, starting with a whole note rest, followed by a half note G4, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes. The piece concludes with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

Ténors.

et resurre_xit

The Tenor part consists of a single line with a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in both hands, including a key signature change to B-flat major in the final measure.

1^o Soprano.

ter_tia di - e

The 1st Soprano part has a whole rest followed by a half note G4, a quarter note A4, and a half note B4.

2^o Soprano.

ter_tia di - e

The 2nd Soprano part has a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with intricate sixteenth and thirty-second note patterns.

et resurre_xit resurre_xit

The Tenor part has a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a key signature change to B-flat major and continues with complex rhythmic patterns.

et resurre_xit resurre_xit

The Tenor part has a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with complex rhythmic patterns.

Ténors.

ter_tia di - e et resur_re_xit resur_xit

The Tenor part has a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with complex rhythmic patterns.

Basses.

et resur_re_xit resur_xit

The Basses part has a whole rest followed by a half note G3, a quarter note A3, and a half note B3. The piano accompaniment continues with complex rhythmic patterns.

The piano accompaniment concludes with a key signature change to B-flat major and a final cadence marked with a forte (f) dynamic.

ter - ti_â di - e se - cundùm Scri_ptu_ras

ter - ti_â di - e se - cundùm Scri_ptu_ras

_re_xit ter - ti_â di - e se - cundùm Scri -

_re_xit ter - ti_â di - e se - cundùm Scri -

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic foundation with chords and moving lines. Dynamics include *sf* (sforzando) markings.

cres. resurre_xit resurre_xit ter - - - ti - â

cres. resurre_xit resurre_xit ter - - - ti - â

cres. ptu_ras re_sur_re_xit resur_re_xit ter - - - ti - â

cres. ptu_ras re_sur_re_xit resur_re_xit ter - - - ti - â

The piano accompaniment continues with a similar texture, featuring a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic foundation with chords and moving lines. Dynamics include *cres.* (crescendo) and *sf* (sforzando) markings.

di - e se - - cun - - dùm Seri -

di - e se - - cun - - dùm Seri -

di - e se - - cun - - dùm Seri -

di - e se - - cun - - dùm Seri -

sempre crescendo.

f

Largement.

- ptu - - ras et as - -

- ptu - - ras et as - -

- ptu - - - - ras

- ptu - - - - ras

cres assai.

ff Largement.

- cen - dit in coe - lum

- cen - dit in coe - lum

largement.

et as - cen - dit in

et as - cen - dit in

et as - cen - dit in

et as - cen - dit in

coe - lum in

coe - lum in

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key (two flats) and 4/4 time. The lyrics are: "cœ - - lum se - - det ad dex - -". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A fortissimo (*ff*) dynamic marking is present at the beginning of the second measure of each staff.

Second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "- te - ram Pa - - tris. _____". The vocal parts have long notes with ties, indicating a slow tempo. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. A fortissimo (*ff*) dynamic marking is present at the beginning of the second measure of each staff.

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a soprano and an alto line. The piano accompaniment is written for the right and left hands. The lyrics 'se - det ad dex - te - ram pa -' are written below each vocal staff. The music is in a key with two flats and a common time signature.

- tris

- tris

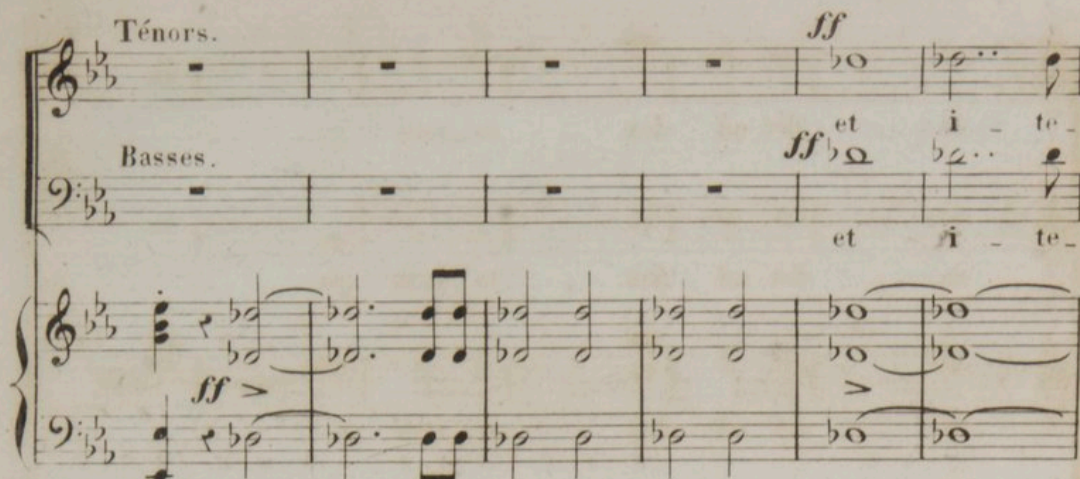
- tris

- tris

The second system of the musical score continues the vocal and piano parts. The vocal staves now have the lyrics '- tris' written below them. The piano accompaniment continues with a similar melodic and harmonic structure. The system concludes with a double bar line.

Ténors. *ff*

Basses. *ff* et i - te -
et i - te -



- rum ven - tu - rus est

- rum ven - tu - rus est



Sop: 1^{re} *p* et

Sop: 2^o *p* et



dim. *p*



1^o Soprano.
i-te-rum ven-turus est et i-terum ven-

2^o Soprano.
i-te-rum ven-turus est et i-terum ven-

- tu-rus est

- tu-rus est

ff cum glo-ri-a ju-di-ca-

ff cum glo-ri-a ju-di-ca-

ff

Ténors.
- re

Basses.
- re

dim.

1^{re} Soprano. *p*
cum glo-ri-a judi-ca-re cum

2^{re} Soprano. *p*
cum glo-ri-a judi-ca-re cum

p

glo-ri-a judi-ca-re

glo-ri-a judi-ca-re

ff ju-di-ca-re vi-vo et
ff ju-di-ca-re vi-vo et

ff >

Ténors.
mor-tu-os

Basses.
mor-tu-os

ff >

1^o Soprano. *p* judi - ca - re judi -

2^o Soprano. *p* judi - ca - re judi -

dim. *p*

- ca - re vi - - vos et mor-tuos

- ca - re vi - - vos et mor-tuos

Basses. *p* cu - - jus

Ténors. *p* cu - - jus re - gni non

Basses. re - gni non e - rit fi - nis

p
cu - - jus re - gni

p
cu - - jus re - gni

e - rit fi - nis cu - - jus

cu - - jus

pp
non e - rit fi - - nis

pp
non e - rit fi - - nis

pp
re - gni non e - rit fi - - nis

pp
re - gni non e - rit fi - - nis

dim.

The image displays a page from a musical score for the song "Et in spiritu" by Franz Schubert. The score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics "et in spi - ritum" are written below the vocal staves. The piano part features a prominent triplet of eighth notes in the right hand, marked with a forte (*ff*) dynamic. The vocal parts enter with a half note followed by a quarter rest, then sing the lyrics. The piano accompaniment begins with a half note, followed by a quarter rest, then a half note, and finally the triplet of eighth notes.

The image displays a page from a musical score for the 'Sanctus' movement of Franz Schubert's Mass in E-flat major, D. 137. The score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is E-flat major (three flats) and the time signature is common time (C). The lyrics 'san - tum do - minum et' are visible under the vocal staves. The piano part features a prominent triplet figure in the right hand, marked with a forte (ff) dynamic and an accent (>). The page is numbered 10 in the bottom right corner.

vi - vi - fi - can - tem

vi - vi - fi - can - tem

vi - vi - fi - can - tem

vi - vi - fi - can - tem

f

qui ex pa - tre fi - li - o - que pro - ce -

qui ex pa - tre fi - li - o - que pro - ce -

qui ex pa - tre fi - li - o - que pro - ce -

qui ex pa - tre fi - li - o - que pro - ce -

- dit qui cum pa - tre et fi - li_o

- dit qui cum pa - tre et fi - li_o

- dit qui cum pa - tre et fi - li_o

- dit qui cum pa - tre et fi - li_o

ff

simul a_do ra - - tur

simul a_do ra - - tur

simul a_do ra - - tur

simul a do_ra - - tur

ff

et con - glo - ri - fi - ca -

et con - glo - ri - fi - ca -

et con - glo - ri - fi ca -

et con - glo - ri - fi - ca -

- tur qui lo - cu - tus

- tur qui lo - cu - tus

- tur qui lo - cu - tus

- tur qui lo - cu - tus

ff

et per pro - phe - - - tas

et per pro - phe - - - tas

et per pro - phe - - - tas

et per pro - phe - - - tas

ff

mf et u - nam sanc - tam ca - tho - licam

mf et u - nam sanc - tam ca - tho - licam

mf et u - nam

mf et u - nam

mf

f

et a - po - sto - li - cam ec -

et a - po - sto - li - cam ec -

sanc - tam ca - tho - licam

sanc - tam ca - tho - licam

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of triplet eighth notes, while the bass staff provides a steady accompaniment of quarter notes. A forte (*f*) dynamic marking is present in the bass staff.

- cle - siam et u - nam

- cle - siam et u - nam

et a - po - sto - li - cam ec - cle - siam

et a - po - sto - li - cam ec - cle - siam

The piano accompaniment continues with triplet eighth notes in the treble and quarter notes in the bass. A forte (*f*) dynamic marking is present in the bass staff.

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats). The vocal parts sing the lyrics "sanc - tam ca - - tho - licam". The piano accompaniment features triplet figures in the right hand and single notes in the left hand.

sanc - tam ca - - tho - licam

sanc - tam ca - - tho - licam

et u - nam sanc - tam ca - -

et u - nam sanc - tam ca - -

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts sing the lyrics "et a - po - sto - licam ec - -". The piano accompaniment continues with triplet figures in the right hand and single notes in the left hand. Crescendos are marked above the vocal staves and below the piano staves.

cres. et a - po - sto - licam ec - -

cres. et a - po - sto - licam ec - -

cres. - tho - licam et a - po - sto - licam ec -

cres. - tho - licam et a - po - sto - licam ec -

cres.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are in a homophonic setting, with lyrics: "cle - si - am". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets in the right hand.

cle - si - am

cle - si - am

cle - si - am

cle - si - am

Four vocal staves and a piano accompaniment. The key signature is B-flat major. The vocal parts are in a homophonic setting, with lyrics: "Con - fi - te - or u - nam bap - ti - sma in re -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets in the right hand. The section is marked "Solo." and "un peu retenu.".

Solo. un peu retenu.

Con - fi - te - or u - nam bap - ti - sma in re -

Solo. un peu retenu.

Con - fi - te - or u - nam bap - ti - sma in re -

Solo. un peu retenu.

Con - fi - te - or u - nam bap - ti - sma in re -

Solo. un peu retenu.

Con - fi - te - or u - nam bap - ti - sma in re -

TUTTI.
p

_mis-si_o_nem pec-ca-to_rum Con-fi-te-or

TUTTI.
p

_mis-si_o_nem pec-ca-to_rum Con-fi-te-or

TUTTI.
p

_mis-si_o_nem pec-ca-to_rum Con-fi-te-or

TUTTI.
p

_mis-si_o_nem pec-ca-to_rum Con-fi-te-or

u-nam bap-ti-sma in re-mis-si-o-

u-nam bap-ti-sma in re-mis-si-o-

u-nam bap-ti-sma in re-mis-si-o-

u-nam bap-ti-sma in re-mis-si-o-

- nem pec - ca - to - rum et
 - nem pec - ca - to - rum et
 - nem pec - ca - to - rum et
 - nem pec - ca - to - rum et

tempo 1°
 ff
 ff
 ff
 ff
 poco rit.
 tempo 1°
 ff

ex - pec - to re - sur - re - ti - o - nem re -

ex - pec - to re - sur - re - ti - o - nem re -

ex - pec - to

ex pec - to re - sur - re - ti - o - nem re -

8

3 3 3 3 3 3 3 3 3 3 3 3

- sur - rec - ti - o - - - - nem mor - - tu - o -
 - sur - rec - ti - o - - - - nem mor - - tu - o -
 resurrec - ti - o - - - - nem mor - - tu - o -
 - sur - rec - ti - o - - - - nem mor - - tu - o -

The piano accompaniment consists of two staves. The right hand features a series of triplet eighth notes in the first two measures, followed by chords. The left hand plays a steady eighth-note accompaniment.

- rum et ex pec - to re - sur - rec - ti - o - nem re -
 - rum et ex pec - to re - sur - rec - ti - o - nem re -
 - rum et ex - - pec - - to
 - rum et ex pec - to re - sur - rec - ti - o - nem re -

The piano accompaniment continues with similar patterns of triplets and chords in the right hand, and eighth-note accompaniment in the left hand.



First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: *sur - rec - ti - o - nem mor -*. The piano part features triplet patterns in both hands.

sur - rec - ti - o - nem mor -

sur - rec - ti - o - nem mor -

re-surrec - ti - o - nem mor -

sur - rec - ti - o - nem mor -

Second system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: *tu - o - rum et*. The piano part features triplet patterns in both hands. The system concludes with a *ff* (fortissimo) dynamic marking.

tu - o - rum et

tu - o - rum et

tu - o - rum et

tu - o - rum et

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

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

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

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

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat). The lyrics are 'vi - tam ven - tu - ri sæ - cu - li et'. The piano part features a series of triplet eighth notes in the right hand and a more complex rhythmic pattern in the left hand.

vi - tam ven - tu - ri sæ - cu - li

vi - tam ven - tu - ri sæ - cu - li

vi - tam ven - tu - ri sæ - cu - li

vi - tam ven - tu - ri sæ - cu - li

The second system of the musical score continues the piece. It also consists of four staves (three vocal and one piano). The lyrics are 'vi - tam ven - tu - ri sæ - cu - li'. The piano part continues with triplet eighth notes and other rhythmic figures. The notation includes various musical symbols such as notes, rests, and accidentals.

f *p* *dim.* *p* *cres.*
a - - - men a - -
f *dim.* *p* *cres.*
a - - - men a - -
f *dim.* *p* *cres.*
a - - - men a - -
f *dim.* *p* *cres.*
a - - - men a - -

f *ff.*
- men amen amen amen
f *ff.*
- men amen amen amen
f *ff.*
- men amen amen amen
f *ff.*
- men amen amen amen

First system of musical notation on page 101. It consists of five staves. The top four staves are vocal parts, each with the word "amen" written below the first measure. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The first measure of the vocal parts contains a half note G4 and a half note A4. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

Second system of musical notation on page 101. It consists of five staves. The top four staves are vocal parts, each with the word "men" written below the first measure. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The first measure of the vocal parts contains a half note G4 and a half note A4. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The system concludes with a double bar line.

N^o 4.

Sanctus.

And^{te} non troppo. (56 = ♩.)

And. non troppo (56 = ♩)

1^o SOPRANO.

2^o SOPRANO.

TÉNORS.

BASSES.

CHŒUR.

PIANO.

mf

cres.

f

Basse SOLO.

f *p*

Sanc - tus sanc - tus sanc -

dim.

Ténors TUTTI.

pp *pp*

CHŒUR. B^{es} TUTTI.

sanc - tus sanc - tus sanc -

- tus sanc - tus sanc - tus sanc -

p *pp*

Ped

f

SOLO.

- tus

- tus Sanc - tus Do - minus De - us

Ped

Ténors. TUTTI.

CHOEUR. TUTTI.

pp Sa - ba - oth *pp* Sanc - tus sanc - tus *pp* sanc - tus *pp*

Ped

- tus

SOLO.

f ple - ni sunt coe - li et

ter - ra glo - ri - a

tu - a ple - ni sunt coe - li

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

cres. - ra glo - ri - a tu - - a

CHŒUR. **sf** **TENORS TUTTI.**
ple - ni sunt coe - li et ter - - -

BASSES TUTTI.
ple - ni sunt coe - li et ter - - -

sf

Ped ⊕ Ped Ped ⊕

ff Sop: 1°
sanc - tus do-mi-nus De-us sa - ba-oth

ff Sop: 2°
sanc - tus do-mi-nus De-us sa - ba-oth

- ra glo - ri-a

- ra glo - ri-a

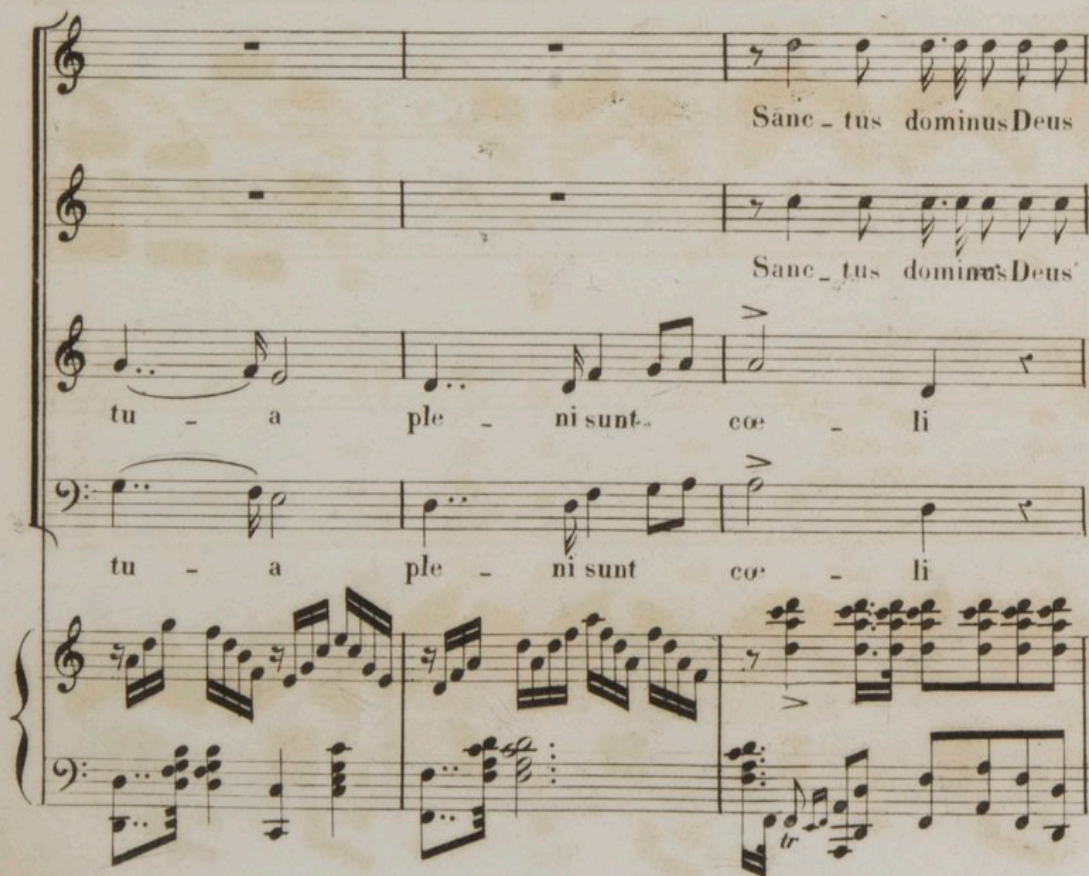


Sanc - tus dominus Deus

Sanc - tus dominus Deus

tu - a ple - ni sunt cœ - li

tu - a ple - ni sunt cœ - li



sa_baoth ple - ni - sunt cœli et ter - ra

sa_baoth ple - ni - sunt cœli et ter - ra

ple - ni sunt cœ - li cœ - li et ter - -

ple - ni sunt cœ - li cœ - li et ter - -

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with the lyrics "sa_baoth ple - ni - sunt cœli et ter - ra". The third and fourth staves are piano accompaniment. The vocal parts begin with a rest followed by a series of eighth notes. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

glo - ri - a tu - -

glo - ri - a tu - -

- ra glo - ri - a tu - -

- ra glo - ri - a tu - -

The second system of the musical score consists of four staves. The top two staves are vocal parts, both with the lyrics "glo - ri - a tu - -". The third and fourth staves are piano accompaniment. The vocal parts continue with a series of eighth notes. The piano accompaniment continues with a complex rhythmic pattern, featuring many beamed sixteenth and thirty-second notes.

ff >

- a hosan - - na in ex - cel - sis

ff >

- a hosan - - na in ex - cel - sis

- a hosan - na in ex -

- a hosan - na in ex -

ff

ho_san - na in ex - cel - sis

ho_san - na in ex - cel - sis

- cel - sis ho_san - na in ex_cel -

- cel - sis ho_san - na in excel -

hosan - na ho-san - na hosan - na in excel - ten

hosan - na ho-san - na hosan - na in excel - ten

- sis ho - san - - - na in excel - ten

- sis ho - san - - - na in excel - ten

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

- sis ho - san - - - na in excel - ten

- sis ho - san - - - na in excel - ten

- sis hosan - na hosan - na hosan - na in excel - ten

- sis hosan - na hosan - na hosan - na in excel - ten

The piano accompaniment continues with similar harmonic structures.

mf >

- sis be - - ne - die - - tus qui

1^o SOLO. *mf* >

- sis be - - ne - die - - tus qui

- sis

- sis

p

ve - ni

ve - ni

1^o SOLO. *mf* >

be - - ne - die - - tus qui

1^o SOLO. *mf* >

be - - ne - die - - tus qui

be - - ne - dic - tus

be - - ne - dic - tus

ve - nit be - ne -

ve - nit be - ne

The first system of the musical score, measures 1-4. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'be - - ne - dic - tus' for the first two staves and 've - nit be - ne -' for the last two. The piano part consists of a treble and bass staff with arpeggiated chords.

qui - - - - - ve - nit

qui - - - - - ve - nit

- dic - tus qui - - - - -

- dic - tus qui - - - - -

The second system of the musical score, measures 5-8. It continues the four vocal staves and piano accompaniment. The lyrics are 'qui - - - - - ve - nit' for the first two staves and '- dic - tus qui - - - - -' for the last two. The piano part continues with arpeggiated chords.

in no - mi-ne in

in no - mi-ne in

ve - nit in no - mi-ne in

ve - nit in no - mi-ne in

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: in no - mi-ne in, in no - mi-ne in, ve - nit in no - mi-ne in, ve - nit in no - mi-ne in.

no - mi-ne do - mi

no - mi-ne do - mi

no - mi-ne do - mi

no - mi-ne do - mi

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: no - mi-ne do - mi, no - mi-ne do - mi, no - mi-ne do - mi, no - mi-ne do - mi. The word "cres." is written above the vocal staves.

First system of the musical score. It includes vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: - ni be - ne - dic - tus. The music features a *mf* (mezzo-forte) dynamic with an accent (>) on the first measure. The piano part includes a trill (tr) on the first measure. The system concludes with a *dim* (diminuendo) marking.

- ni be - ne - dic - tus

Second system of the musical score. The lyrics continue: qui ve - nit qui ve - nit. The vocal parts have a *dim.* (diminuendo) marking. The piano part includes a trill (tr) on the first measure. The system concludes with a *dim.* marking.

qui ve - nit qui ve - nit

cres.
in - - - no - - - mi
cres.
in - - - no - - - mi
cres.
in - - - no - - - mi
cres.
in - - - no - - - mi

f > *ff* >
- ne do - - mi - ni hosan - na in excel -
f > *ff* >
- ne do - - mi - ni hosan - na in excel -
f > *ff* >
- ne do - - mi - ni hosan - na in excel -
f > *ff* >
- ne do - - mi - ni hosan - na in excel -

- sis hosana in excelsis hosana -

- sis hosana in excelsis hosana -

- sis hosana in excelsis hosana -

- sis hosana in excelsis hosana -

- na hosana in excelsis

- na hosana in excelsis

- na hosana in excelsis

- na hosana in excelsis

- na hosana in excelsis

N^o 5. o Salutaris,

And.^{te} sostenuto. (104 = )

TÉNOR SOLO.

BASSE SOLO.

PIANO.



dolce.

O Sa - lu - ta - ris . o sa - lu - ta - ris

sa - lu - ta - ris hos - ti - a quæ cœ - li

pan - dis os - ti - um cœ - li pandis cœ - li

dolce.

bel - la pre - munt

pandis os - ti - um

hos - ti - li - a da - ro - bur fer au -

The first system of the musical score. The vocal line (treble clef) contains the lyrics "hos - ti - li - a da - ro - bur fer au -". The piano accompaniment (grand staff) features a right hand with eighth and sixteenth notes and a left hand with a simple bass line.

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

The second system of the musical score. The vocal line continues with the lyrics "- xi - li - um da - ro - bur fer au -". The piano accompaniment continues with similar rhythmic patterns.

- xi - li - um

be - ne - dic - tus

The third system of the musical score. The vocal line concludes with the lyrics "- xi - li - um". The piano accompaniment concludes with a final chord. The lyrics "be - ne - dic - tus" are written below the piano part.

cres.

be - ne - dic - tus *cres.* qui

qui ve - nit in - no - mine

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

do - mi - ni qui ve - nit in - no - mi -

dim. *p* ne do - mi - ni do - mi - ni

dim. *dolce.* ne do - mi - ni o sa - lu -

dolce.

sa - lu - ta - ris hos - ti -
- ta - ris hos - ti - a

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "sa - lu - ta - ris hos - ti -". The middle staff is a vocal line in bass clef with the same key signature, containing the lyrics "- ta - ris hos - ti - a". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

- a quæ coe - li pan - dis os - ti -
quæ coe - li pan - dis os - ti -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "- a quæ coe - li pan - dis os - ti -". The middle staff is a vocal line in bass clef with the same key signature, containing the lyrics "quæ coe - li pan - dis os - ti -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

- um bel - la pre - munt hos - ti - li - um da - ro - bur
- um bel - la pre - munt hos - ti - li - um da - ro - bur

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "- um bel - la pre - munt hos - ti - li - um da - ro - bur". The middle staff is a vocal line in bass clef with the same key signature, containing the lyrics "- um bel - la pre - munt hos - ti - li - um da - ro - bur". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

dim. *p*

da - ro - bur fer au - xi - li - um o sa - lu -

dim.

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

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics 'da - ro - bur fer au - xi - li - um o sa - lu -'. It begins with a *dim.* marking and ends with a *p* marking. The middle staff is a vocal line in bass clef with lyrics 'da - ro - bur fer au - xi - li - um'. It also begins with a *dim.* marking. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth notes in the right hand and a more active bass line in the left hand.

- ta - - - ris

p

o sa - lu - ta -

pp

The second system continues the musical piece. The top staff has the lyrics '- ta - - - ris'. The middle staff has the lyrics 'o sa - lu - ta -' and begins with a *p* marking. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth notes in the right hand and a more active bass line in the left hand, ending with a *pp* marking.

o sa - lu - ta - - - ris

- ris o sa - lu -

The third system continues the musical piece. The top staff has the lyrics 'o sa - lu - ta - - - ris'. The middle staff has the lyrics '- ris o sa - lu -' and begins with a *pp* marking. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth notes in the right hand and a more active bass line in the left hand.

First system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The vocal staves have lyrics underneath. The piano accompaniment features a series of sixteenth-note chords in the right hand and a single note in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

sa - lu - ta - ris hos - ti -
- ta - - - ris sa - lu - ta - ris hos - ti -

Second system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The vocal staves have lyrics underneath. The piano accompaniment features a series of sixteenth-note chords in the right hand and a single note in the left hand. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

- a sa - lu - ta - ris hos - ti - a
- a sa - lu - ta - ris hos - ti - a

Third system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The vocal staves have lyrics underneath. The piano accompaniment features a series of sixteenth-note chords in the right hand and a single note in the left hand. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

hos - ti - a
hos - ti - a

N° 6. Agnus Dei.

Andantino. (58 = ♩)

SOPRANO SOLO

1^{re} DESSUS.2^d DESSUS.

TÉNORS.

BASSES.

CHŒUR.

PIANO.

Andantino. (58 = ♩) *p*Sop: SOLO. *p*

Agnus De - - - i agnus

De - i Qui tol - lis pec - ca - ta

mun - di A - gnus

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

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

pp

poco cres. *dim.* *dim.* *cres.* *dim.*

di

1^{re} Sop: *sf* *dim.* *p* *sf* *dim.*

2^d Sop: *sf* *dim.* *p* *sf* *dim.*

1^{re} Ténor: *sf* *dim.* *p* *sf* *dim.*

2^d Ténor: *pp*

Basses: *pp*

Mi - se - re - re no - bis do - na no - bis

Mi - se - re - re no - bis

p *cres.*

Mi - se - re - re mi - se - re - re mi - se -

pacem

pacem

pacem dona nobis pacem

dona nobis pacem

dona nobis pacem

p *cres.*

dim. *cres.*

- re - re no - bis Agnus De - i qui

dim. *cres.*

dim. *riten.* *dim.*

tol - lis peccata mun - di do - na do - na nobis

p *dim.*

Tempo. *pp*

pa - cem Agnus De - i qui tol - lis pec - ca - ta

pp *pp*

cres. *dim.*

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

poco cres. *dim.* *pp*

di do - na

1^{re} Sop: *f* *dim.* *p* *f* *dim.*

Mi - se - re - re no - bis do - na no - bis

2^{de} Sop: *f* *dim.* *f* *dim.*

Mi - se - re - re no - bis do - na no - bis

1^{er} Ténor: *f* *dim.* *pp* *f* *dim.*

Mi - se - re - re no - bis do - na no - bis

2^{de} Ténor: *pp*

Basse: *pp*

Mi - se - re - re no - bis

Mi - se - re - re no - bis

no - bis do - na no - bis pa -

p *cres.*

pa - cem

pa - cem

pa - cem *pp* *pp* *pp*

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

do - na no - bis pa - cem

do - na no - bis pa - cem

do - na no - bis pa - cem

pp

mf *dim.*

- cem mi-se-re - re mi-se-re - re mi-se-re - re no -

poco cres. *dim.* *p*

mf *dim.*

- bis mi-se-re - re mi-se-re - re no - bis Agnus

1^o Sop:

p

A_gnus de -

2^o Sop:

p

A_gnus de -

1^{rs} et 2^{ds} Tenors.

p

A_gnus de -

Basses.

p

A_gnus de -

cres. *dim.* *p*

cres. *f*

De - i qui tol - lis pec - ca -

cres.

- i Qui tol - lis pec - ca - ta mun -

cres.

- i Qui tol - lis pec - ca - ta mun -

cres.

- i Qui tol - lis pec - ca - ta mun -

cres.

- i Qui tol - lis pec - ca - ta mun -

dim. *p* *tr* *p*

- ta mun - di do - na

dim. *p* *pp*

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

dim. *p* *pp*

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

dim. *p* *pp*

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

dim. *p* *pp*

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

dim. *p*

no - bis pa - cem

pa - cem

pa - cem

pa - cem do - na no - bis

pa - cem do - na no - bis

dim.

pp

ppp

a piacere.

do - na do - na

dim. ⁴

ppp

nobis pa - cem

pp

N^o 7.
Laudate.

Andante con moto. (69 = ♩)

1^{re} SOPRANO.

2^d SOPRANO.

CHOEUR.

TÉNORS.

BASSES.

PIANO.

Andante con moto (69 = ♩)

ff

The piano accompaniment consists of two systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a rhythmic foundation with eighth notes. The second system continues the piece with more complex textures, including sixteenth-note passages in the bass and sustained chords in the treble.

lau - da - te Dominum om - nes gen - tes

lau - da - te Dominum om - nes gen - tes

lau - da - te Dominum om - nes gen - tes

lau - da - te Dominum om - nes gen - tes

lau - date e - um om - nes po - pu - li

lau - date e - um om - nes po - pu - li

lau - date e - um om - nes po - pu - li

lau - date e - um om - nes po - pu - li

The first system of the piece, consisting of two staves (treble and bass clef). The key signature is one sharp (F#). The music features a complex, rhythmic piano introduction with many sixteenth and thirty-second notes, creating a dense texture. The melody in the treble clef is highly active, while the bass clef provides a harmonic foundation with chords and moving lines.

The second system of the piece, featuring vocal entries for two sopranos. The first staff is labeled "1.º Soprano." and the second staff is labeled "2.º Soprano." Both sopranos enter with a long note on the word "lau" followed by a rest and then a long note on the word "da". The piano accompaniment continues with a melodic line in the treble clef and a more static line in the bass clef.

The third system of the piece, featuring vocal entries for two sopranos. The first staff is labeled "1.º Soprano." and the second staff is labeled "2.º Soprano." Both sopranos enter with a long note on the word "te" followed by a rest and then a long note on the word "Do". The piano accompaniment continues with a melodic line in the treble clef and a more static line in the bass clef.

First system of a musical score, measures 1-4. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have long notes with lyrics: "nes" and "gen". The piano part consists of a continuous sixteenth-note melody in the right hand and a bass line in the left hand.

nes gen

Second system of a musical score, measures 5-8. It continues the vocal and piano parts from the first system. The vocal parts have long notes with lyrics: "tes" and "tes". The piano part continues with the same sixteenth-note melody and bass line.

tes tes

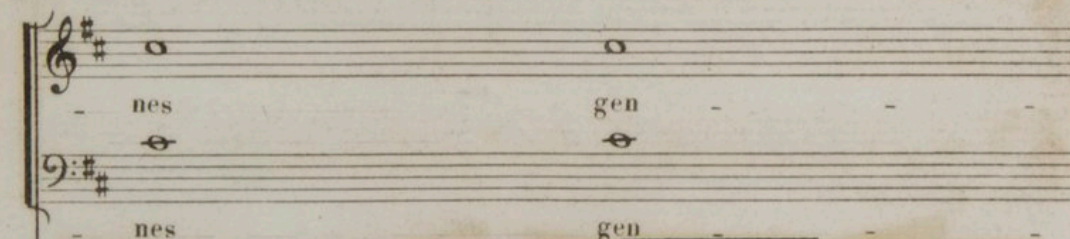
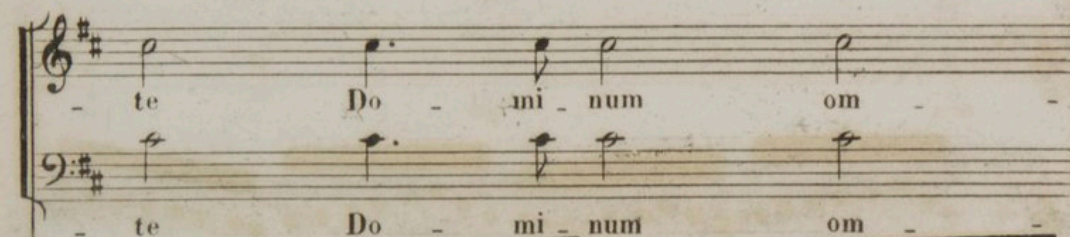
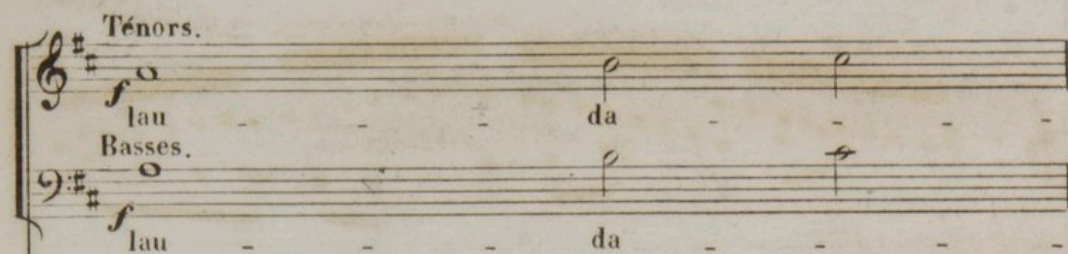
Third system of a musical score, measures 9-12. It continues the vocal and piano parts. The vocal parts have long notes with lyrics: "lau" and "da te". The piano part continues with the same sixteenth-note melody and bass line.

lau da te

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "e - - - um om - -". The piano accompaniment features a complex, flowing melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation. It consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "nes po - - - pu -". The piano accompaniment continues with a similar complex, flowing melody in the right hand and a supporting bass line in the left hand.

Third system of musical notation. It consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "li". The piano accompaniment continues with a similar complex, flowing melody in the right hand and a supporting bass line in the left hand.





First system of the musical score. It features a vocal line with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The key signature is one sharp (F#). The vocal line has the lyrics "- tes" on both staves. The piano accompaniment consists of a continuous sixteenth-note melody in the right hand and a bass line in the left hand.



Second system of the musical score. The vocal line has the lyrics "lau - da - te" on both staves. The piano accompaniment continues with the same sixteenth-note melody in the right hand and a bass line in the left hand.

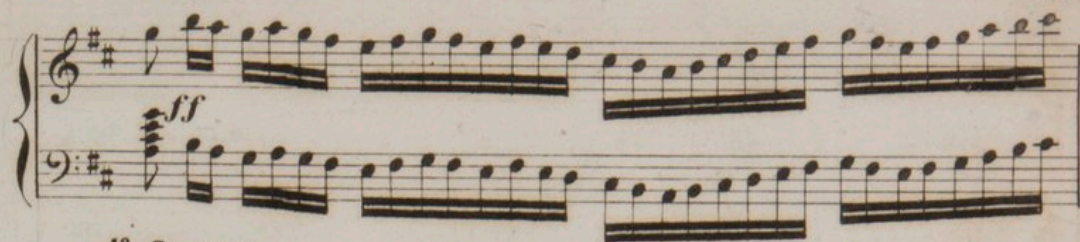


Third system of the musical score. The vocal line has the lyrics "e - um om -" on both staves. The piano accompaniment continues with the same sixteenth-note melody in the right hand and a bass line in the left hand.

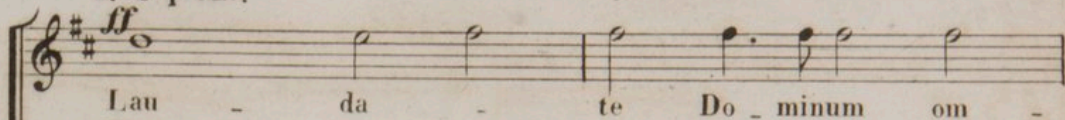
nes po - - - pu -

li li

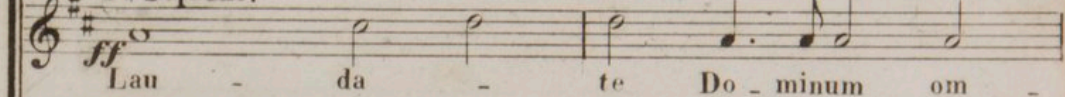
cres



Piano introduction in D major, featuring a rapid, ascending and descending scale-like pattern in both hands, marked *ff* (fortissimo).

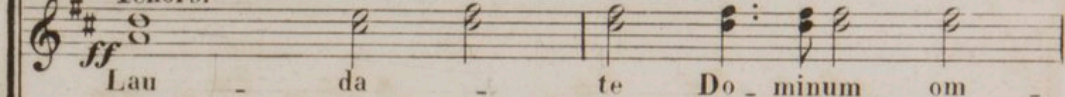
1^o Soprano.

1^o Soprano vocal line, marked *ff*. The melody begins with a half note D4, followed by a quarter rest, then a half note E4, and continues with a descending scale: D4, C4, B3, A3, G3, F3, E3, D3.

2^o Soprano.

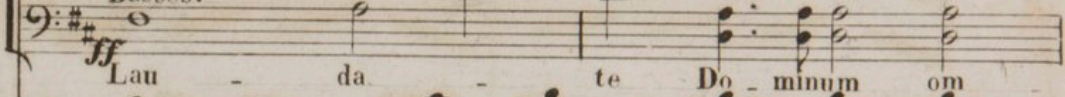
2^o Soprano vocal line, marked *ff*. The melody begins with a half note D4, followed by a quarter rest, then a half note E4, and continues with a descending scale: D4, C4, B3, A3, G3, F3, E3, D3.

Ténors.

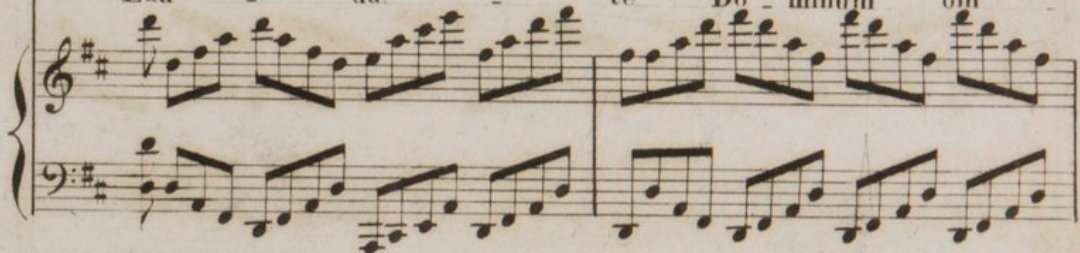


Tenors vocal line, marked *ff*. The melody begins with a half note D4, followed by a quarter rest, then a half note E4, and continues with a descending scale: D4, C4, B3, A3, G3, F3, E3, D3.

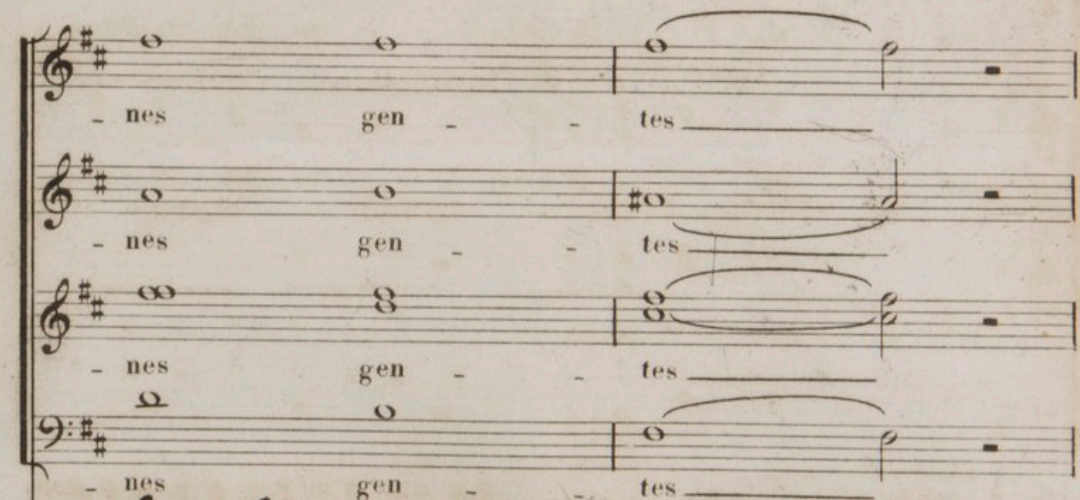
Basses.



Basses vocal line, marked *ff*. The melody begins with a half note D4, followed by a quarter rest, then a half note E4, and continues with a descending scale: D4, C4, B3, A3, G3, F3, E3, D3.



Piano accompaniment for the first system, featuring a rapid, ascending and descending scale-like pattern in both hands, marked *ff*.



Vocal lines for the phrase "nes gen tes". The Soprano and Tenor parts have long, sustained notes, while the Basses part has a more active melody. The piano accompaniment continues with a rapid, ascending and descending scale-like pattern.



Piano accompaniment for the second system, featuring a rapid, ascending and descending scale-like pattern in both hands, marked *ff*.

lau - da - te e - um om -

lau - da - te e - um om -

lau - da - te e - um om -

lau - da - te e - um om -

The piano accompaniment consists of a treble and bass staff. The treble staff features a continuous eighth-note arpeggiated pattern. The bass staff provides a steady eighth-note accompaniment.

- nes po - pu - li lauda - te lau - da - te

- nes po - pu - li lauda - te lau - da - te

- nes po - pu - li

- nes po - pu - li

The piano accompaniment continues with the same arpeggiated pattern in the treble and eighth-note accompaniment in the bass. A *ff* (fortissimo) dynamic marking is present in the bass staff at the beginning of the second system.

do - minum lauda - te om - nes

do - minum lauda - te om - nes

ff lau - da - - te lauda - te dominum

ff lau - da - - te lauda - te dominum

ff *ff*

gen - tes lauda - te lauda - -

gen - tes lauda - te lauda - -

lau - da - te om - nes gen - tes lau - da - -

lau - da - te om - nes gen - tes lau - da - -

ff *ff*

te e - um omnes po - pu - li lau - da - -

te e - um omnes po - pu - li lau - da - -

- - - te po - pu - li lauda - te lauda - -

- - - te po - pu - li lauda - te lauda - -

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major, with lyrics 'te e - um omnes po - pu - li lau - da - -'. The third staff is a vocal part in G major with lyrics '- - - te po - pu - li lauda - te lauda - -'. The fourth staff is a piano accompaniment in G major, featuring chords and moving lines. The system concludes with a repeat sign.

- - - te po - pu - li a - -

- - - te po - pu - li a - -

- te e - um om - nes po - pu - li a - -

- te e - um om - nes po - pu - li a - -

The second system of the musical score continues the vocal and piano parts. The top two staves are vocal parts in G major, with lyrics '- - - te po - pu - li a - -'. The third staff is a vocal part in G major with lyrics '- te e - um om - nes po - pu - li a - -'. The fourth staff is a piano accompaniment in G major, featuring chords and moving lines. The system concludes with a repeat sign.

First system of musical notation for the song "Amen". It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are "men a - men a -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. Dynamic markings include ϕV and V .

- men a - men a -

- men a - men a -

- men a - men a -

- men a - men a -

Second system of musical notation for the song "Amen". It continues the four vocal staves and piano accompaniment from the first system. The lyrics are "men a - men a - men a -". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include ϕV and V .

- men a - men a - men a -

- men a - men a - men a -

- men a - men a - men a -

- men a - men a - men a -

Handwritten musical score on page 144. The page contains two systems of music. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves have the lyrics "men a - men a -" written below them. The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. The second system also consists of four vocal staves and a piano accompaniment. The vocal staves have the lyrics "men" written below them. The piano accompaniment continues the melodic and rhythmic patterns from the first system. The score is written in a historical style, with various musical notations including slurs, accents, and dynamic markings such as *mf*, *cres*, and *ff*.

