

Mass in A-flat major D.678

Kyrie.

Andante con moto.

Pianoforte.

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, with a dynamic marking of *p* (piano) at the beginning and *pp* (pianissimo) later. The left hand provides a steady accompaniment with chords and eighth-note patterns.

CHOR.

Sopran. *p* 10
 Alt. *p*
 Tenor.
 Bass.

Ky - ri - e e - lei -

The vocal staves are arranged vertically. The Soprano part begins with a rest followed by a note on the 10th measure, marked *p*. The Alto part begins with a note on the 10th measure, also marked *p*. The Tenor and Bass parts have rests. The lyrics 'Ky - ri - e e - lei -' are written below the vocal staves.

The piano accompaniment continues with the vocal entry. It features a complex texture with chords and moving lines in both hands, marked with a dynamic of *p*.

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

The vocal staves continue with the lyrics 'son, e - lei - - son, Ky - ri - e e - lei - son, e - lei - - son, Ky - ri -'. The Soprano and Alto parts have notes, while the Tenor and Bass parts have rests.

The piano accompaniment continues with the vocal entry. It features a complex texture with chords and moving lines in both hands, marked with a dynamic of *pp*.

20 *pp*

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

pp

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

pp

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

30

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

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

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

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

pp

- son, Ky - ri - e e -

pp

- son, Ky - ri - e e -

pp

- son, Ky - ri - e e -

pp

40

Solo

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

lei - - - son,

I. H. pp

50

Solo

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

Solo Chri-ste e -

Solo Chri-ste e - lei -

Solo Chri-ste e - lei - -

fp

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

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

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

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

Tutti *Solo* *Tutti*

60

e - lei - - son, Christe, Christe e - lei - - son.

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

Christe e lei - - son, e - lei - - son.

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

Ky - ri - e e -

pp

L.H

70

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

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

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

p

80

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

i.

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

90

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

100

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

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

pp

Solo

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

Chri-ste e -

pp

Solo 110

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

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

lei - - - - son. Chri - ste e - lei - - -

Solo

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

p

Tutti **120**

lei - - - son, e - lei - - - son, **Solo** e -

- - - son, **Tutti** e - lei - - - son, **Christe, Christe e -**

- - - son, **Tutti** e - lei - - - son, e -

lei - - - son, **Christe, Christe e - lei - - - son,** e -

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

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

180

lei - - - son,

lei - - - son,

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

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

fp

140

lei-son, e-lei-

lei-son, e-lei-

fp

150

-son, e-lei-son.

-son, e-lei-son.

pp *ppp*

Gloria.

Allegro maestoso e vivace.

Two vocal staves (Soprano and Alto) in 3/4 time, key of D major. The music begins with a fortissimo (*ff*) dynamic. The lyrics are: "Glo - ri - a, glo - ri - a".

Allegro maestoso e vivace.

Piano accompaniment for the first system, 3/4 time, key of D major. It features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* and *fz*.

Two vocal staves (Soprano and Alto) in 3/4 time, key of D major. The lyrics are: "in ex - cel - sis De -".

Piano accompaniment for the second system, 3/4 time, key of D major. It continues the rhythmic pattern from the first system. Dynamics include *fz*.

Two vocal staves (Soprano and Alto) in 3/4 time, key of D major. The lyrics are: "o, glo - ri - a, glo - ri - a,".

Piano accompaniment for the third system, 3/4 time, key of D major. It continues the rhythmic pattern. Dynamics include *fz*.

10

glo - ri - a in ex - cel - sis

glo - ri - a in ex - cel - sis

f₃ *f₃* *p*

p et in ter - ra

p et in ter - ra

20

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

ff
Lau - da - - mus

ff
Lau - da - - mus

p *cresc.* *ff*

30

te, lau - da - - mus te,

te, lau - da - - mus te

f
be - - - ne - -

be - ne - di - cimus te, glo - ri - fi - ca - mus

be - - - ne - - di - ci - mus te, glo - ri - fi - ca - mus

be - - - ne - - di - - - cimus te, glo - ri - fi - ca - mus

di - - - cimus, be - ne - di - cimus te, glo - ri - fi - ca - mus

ff

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

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system continues the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* (forte) and *ff* (fortissimo).

ad-o-ra-mus te. Glo-ri-fi-
 ad- - o - - ra - - mus te. Glo-ri-fi-
 ad- - o - - ra - - mus te. Glo-ri-fi-
 ra- - mus, ad-o-ra-mus te. Glo-ri-fi-

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system continues the piano accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

ca-mus. lau-da-mus te, glo-ri-fi-
 ca-mus, lau-da-mus te, glo-ri-fi-
 ca-mus, lau-da-mus te, glo-ri-fi-

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system continues the piano accompaniment. Dynamics include *p* (piano).

50 *ff* *p* Solo

ca - mus, lau - da - - mus te ad - o -

ca - mus, lau - da - - mus te ad - o -

ca - mus, lau - da - - mus te ad - o -

ad - o - ra - - mus,

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

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

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

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

60

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

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

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

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

ra - mus te, ad - o - ra - mus te,
ra - mus te,
ra - mus te,
ad - o - ra - mus te,
cresc.

Tutti 70
glo - ri - fi - ca - mus, lau - da - mus te.
Tutti
Tutti
glo - ri - fi - ca - mus, lau - da - mus te,
Tutti
ff

be - ne - di - ci - mus te, ad - o - ra - mus te,
be - ne - di - ci - mus te, ad - o - ra - mus te,

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

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

ff Glo - - ri - a, glo - - ri - a
ff Glo - - ri - a, glo - - ri - a

90

in ex - cel - sis De - o,

in ex - cel - sis De - o.

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment features a complex, flowing melody in the right hand and a steady bass line in the left hand.

fz

fz

This block shows the piano accompaniment for the first system, consisting of two staves. The right hand plays a complex, flowing melody, while the left hand provides a steady bass line. The dynamic marking *fz* is present.

glo - ri - a, glo - ri - a

glo - ri - a, glo - ri - a

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment features a complex, flowing melody in the right hand and a steady bass line in the left hand.

fz

This block shows the piano accompaniment for the second system, consisting of two staves. The right hand plays a complex, flowing melody, while the left hand provides a steady bass line. The dynamic marking *fz* is present.

in ex - cel - sis,

in ex - cel - sis,

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The piano accompaniment features a complex, flowing melody in the right hand and a steady bass line in the left hand.

fz

fz

This block shows the piano accompaniment for the third system, consisting of two staves. The right hand plays a complex, flowing melody, while the left hand provides a steady bass line. The dynamic marking *fz* is present.

100

glo-ri-a De-o,

glo-ri-a De-o,

f

110

glo-ri-a De-o, glo-ri-a De-o.

glo-ri-a De-o, glo-ri-a De-o.

f

Andantino.

Andantino.

pp

120 Solo

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

130 Solo

ti - bi prop - ter ma - gnam glo - riam tu - am, Solo

Gra - ti - as

Gra - ti - as a - gi - mus, Solo

Gra - ti - as a - gi - mus,

gra - ti - as a - gi - mus prop - ter ma - gnam

a - gi - mus ti - bi prop - ter ma - gnam

gra - ti - as a - gi - mus propter ma - gnam

gra - ti - as a - gi - mus prop - ter

140

pp Tutti
glo - ri - am tu - am, gra - ti - as a - gi - mus, a - gi - mus

pp Tutti
glo - ri - am tu - am, a - gi - mus

pp Tutti
glo - ri - am tu - am, a - gi - mus

pp Tutti
magnam glo - ri - am tu - am, a - gi - mus

pp I.H.

Solo

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

pp Tutti
ti - bi, a - gi - mus ti - bi.

pp Tutti
ti - bi, a - gi - mus ti - bi.

pp Tutti
ti - bi, a - gi - mus ti - bi.

pp I.H.

150

f
Do - mi - ne De - us, Rex coe - le - stis,

f
Do - mi - ne De - us, Rex coe - le - stis,

f

Solo *gratias agimus.* Tutti *Deus Pater,*

Solo *gratias agimus.* Tutti *Deus Pater,*

Solo *gratias agimus.* Tutti *Deus Pater,*

160 Solo *gratias agimus.*

Solo *gratias agimus.*

Solo *gratias agimus.*

Solo *gratias agimus.*

Tutti *mus. Domine Jesu Christe, gra-*

Tutti *mus. Domine Jesu Christe,*

Tutti *mus. Domine Jesu Christe,*

Solo

Solo ti - as a - - gimus ti - - - bi. *Tutti* Fi - - li

Solo gra - ti - as a - - gimus ti - - - bi. *Tutti* Fi - - li

p *pp* *f*

Solo u - - ni - ge - - ni - te. *Solo* gra - ti - as a - - gi - mus

Solo u - - ni - ge - - ni - te, *Solo* gra - ti - as a - - gi - mus

fz. *p*

180 *Tutti* ti - - - bi. *Tutti* Do - mi - ne De - - us,

Tutti ti - - - bi. *Tutti* Do - mi - ne De - - us,

pp *fz.*

Rex coe - le - stis, De - us Pa - ter om - ni - po -

Rex coe - le - stis, De - us Pa - ter om - ni - po -

fz *fz* *fz* *fz* *fz* *fz*

190

tens.

tens.

fz *p* *p*

Solo

Gra - ti - as a - gi - mus, a - gi - mus ti - bi

Solo

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

Solo

pp *p* *pp*

200

prop - ter ma - gnam glo - ri - am tu - am, prop - ter

ti - bi propter ma - gnam glo - ri - am tu - am,

pp *p*

ma - - - gnam glo - - ri - am tu - - am, gra - ti - as

Solo prop - ter ma - gnam glo - ri - am tu - - am,

propter ma - gnam glo - - ri - am tu - - am,

prop - ter magnam glo - ri - am tu - - am,

l. H.
pp

210

pp Tutti a - - gi - mus, a - gi - mus ti - - bi, *Solo* gra - ti - as

pp Tutti

pp Tutti a - gi - mus ti - - bi,

pp Tutti

ppp

l. H.

Tutti
ppp

220

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

a - gi - mus ti - - bi.

ppp

Allegro moderato.

Solo

Do - mi - ne De - us, a - gnus De - i qui tol - lis pec - ca - -

Allegro moderato.

pp

pp 230

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

Tutti
pp

ta - mun - di,

pp

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

pp

f

no - - bis,
no - - bis,

p
pp

240

Solo
Do - mi - ne De - us
A - gnus De - i

p
pp

250

a - gnus De - i qui tol - lis pec - ca - - ta mun - di,
fi - lius Pa - tris

p
pp

pp sus - - ci - pe de - pre - ca - ti - o - nem no - - stram
 mi - se - re - re, mi - se - re - re no - - bis,
pp sus - ci - pe de - pre - ca - ti - o - nem
 mi - se - re - re, mi - se - re - re no - - bis,
 Tutti *pp* sus - - ci - pe de - pre - ca - ti - o - nem no - - stram
 sus - ci - pe de - pre - ca - ti - o - nem

260

p
pp

Solo
 Fi - li - us Pa - tris, a - gnus De - i qui

pp

270

pp

mi - se - re - re,

pp

Tutti

pp

tol - lis pec - ca - - - ta - - - mun - di, mi - se - re - re,

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

pp

fp

280

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

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

fp

p

pp

p

pp

pp Quo - ni - am tu so - - - lus san - - - *cresc.*

pp Quo - ni - am tu so - - - lus san - - - *cresc.*

pp Quo - ni - am tu so - - - lus san - - - *cresc.*

pp *cresc.*

ctus, tu so - - - lus al - tis - si - mus, tu

ctus, tu so - - - lus al - tis - si - mus, tu

f

so - - - - - lus Do - - -

so - - - - - lus Do - - -

300

cresc. *ff*

mi - - nus, tu so - lus, so - lus san - ctus, tu so - lus al -

mi - - nus, tu so - lus, so - lus san - ctus, tu so - lus al -

ff

310

tis - simus, tu so - lus Do - minus, tu Solo

tis - simus, tu so - lus Do - minus, tu Solo

p

Tutti Solo Tutti

so - lus al - tis - simus, tu so - lus al -

Tutti Solo Tutti

Tutti Solo Tutti

so - lus al - tis - simus, tu so - lus al -

Tutti Solo Tutti

fz fz p ff

320

ff tis - simus, tu, *pp* tu so - - - su,

ff tis - simus, tu, *pp* tu so - - - su,

ff tis - simus, tu, *pp* tu so - - - su,

f *f* *ff* *pp*

330

pp Je - - - lus Do - mi - nus. *f* Chri - ste,

pp Je - - - lus Do - mi - nus. *f* Chri - ste,

pp Je - - - lus Do - mi - nus. *f* Chri - ste,

pp Je - - - lus Do - mi - nus. *f* Chri - ste, Cum sancto Spi - ri - tu in -

f Cum sancto

glo - ri - a De - i Pa - tris, a - - men, a - -

340

Spi - ri - tu in glo - ri - a De - i Pa - tris a - -
men, a - - men, in glo - ria De - i Pa -

Cum san - cto Spi - ri - tu in glo - ri - a De - i
- - - men, cum san - cto Spi - ri - tu
- tris, a - - men, a - - men, a - - men,

350

Cum san - cto Spi - ri - tu in glo - ri - a
Pa - - tris, a - - men, a - - men, a - -
in glo - ri - a De - - i Pa - tris a - -
a - - men, a - - men,

De - i Pa - - tris, a - - - men, a - -
 men, in glo-ria De-i Pa - tris a - men, cum san-cto
 men, a - men, a - - - - - men, cum san-cto
 cum san-cto

360
 men, a - - men, cum sancto Spi - - ri -
 Spi - ri - tu in glo-ri-a De-i Pa - tris, a - - - - men, a - -
 Spi - ri - tu in glo-ri-a De-i Pa - tris, a - - - - men, a - -
 Spi - ri - tu in glo - ri - a De - i Pa - tris, a - -

tu 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 - -

370 33

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

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

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

men, a - men, a - men,

men, a - men, a -

men, a - men, a -

men, a - men, a -

men, a - men, a -

380

men, cum san - cto Spi - ri - tu in glo - ri - a De - i

men, cum san - cto Spi - ri - tu in glo - ri - a De - i

men, cum san - cto Spi - ri - tu in glo - ri - a

Pa -

tris, a - - - men, cum sancto Spi - ri - tu
 cum sancto Spi - ri - tu in glo - ri - a De - i
 Pa - - tris, a - - men, a - - men, a - -

De - i Pa - tris,
 in glo - ria De - i Pa - tris, a - - -
 Pa - tris, a - - - men, a - - -
 men, a - - - men, a - - -

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 - - - 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 - - - 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,
 cum sancto Spi - ri - tu in glo - ri - a De - i Pa - tris
 a - - - men, a - - - men, a - - - men,

420
 - - - - - men, a - - - men,
 cum sancto Spi - ri - tu in glo - ri - a De - i
 a - - - - men, a - - - - men,
 a - - - - men, a - - - - men,

a - - - - - men, cum sancto Spi - ri - tu in
 Pa - tris, a - - - - - men, cum sancto Spi - ri - tu in
 cum sancto Spi - ri - tu in
 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,

450

a - - - men, a - - - men, a - - - men,
 a - - - men, a - - - men, cum sancto Spi - ri - tu in
 a - - - men, a - - - men, a - - - men, a - - - men, a - - -
 a - - - men, a - - - men, a - - - men, a - - -

cum sancto Spi - ri - tu in
 glo - ri - a De - i Pa - - tris, a - - - men, a - - -
 - - - men, a - - - men,
 men, a - - - men, a - - - men,

460

glo - ri - a De - i Pa - tris, a - men, a - -
meu, a - - - - - men, a - - -
a - - men, a - - - - - men,
a - - men, a - -

This system contains measures 460 through 463. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "glo - ri - a De - i Pa - tris, a - men, a - -", "meu, a - - - - - men, a - - -", "a - - men, a - - - - - men,", and "a - - men, a - -". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and moving bass lines.

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

This system contains measures 464 through 467. It features four vocal staves and a piano accompaniment. The lyrics are: "- men, a - - - - - men, a - - - - -", "- - - - - men, a - - - - -", "a - - - - - men, a - - - - - men, a - -", and "- - - - - men, a - - - - - men, a - - - - - men,". The piano accompaniment continues with similar rhythmic patterns.

470

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

This system contains measures 470 through 473. It features four vocal staves and a piano accompaniment. The lyrics are: "- - - - - men, a - - - - - men,", "- - - - - men, a - - - - - men, a - - - - - men, a - - - - -", "- - - - - men, a - - - - - men, a - - - - -", and "a - - - - - men, a - - - - -". The piano accompaniment continues with similar rhythmic patterns.

a - - men, a - - men.
 - - men, a - - men, a - - men.
 - - men, a - - men.
 men, a - - men, a - - men. Cum sancto

Cum san-cto Spi-ri-tu in glo-ri-a De-i
 Spi-ri-tu in glo-ri-a De-i Pa-tris,

Cum san-cto Spi-ri-tu
 Cum san-cto
 Pa-tris, a - - men, a - - men, a - -
 a - - men, a - - men, a - -

in glo - ri - a De - i Pa - - tris, a - - - -
 Spi - ri - tu in glo - ri - a De - i Pa - - tris,
 men, a - men, a - - - men,
 men, a - - - men, a - - -

490

- - - - - men, a - - - - men,
 a - - - - - men,
 a - - - - - men, cum sancto
 - - - - - men,

cum sancto Spi - ritu in glo - ri - a
 cum san - cto Spi - ri - tu a - - - men, a - men, a - - -
 Spi - ri - tu in glo - ri - a De - i a - - - men, a -
 cum san - cto Spi - ri - tu

500

De - i Pa - tris, a - - - men,
men, a - - - men, a - - - men,
men, a - - - men, cum sancto
in glo - ri - a De - i Pa - tris, a - - -

cum sancto Spi - ri - tu in glo - ri - a De - - i
cum sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - - -
Spi - ri - tu in glo - ri - a De - i Pa - - tris, a - - -

510

Pa - tris, a - - - men, cum sancto Spi - ri - tu in
men, cum sancto
- men, cum sancto Spi - ri - tu in glo - ri - a
- - - men, a - - -

glo - ri - a De - i Pa - tris, a -
 Spi - ri - tu in glo - ri - a De - i Pa - tris,
 De - i Pa - tris, a -

520

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

530

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.

Credo.

Allegro maestoso e vivace. 10

mf Cre - do in u - num De - um, — fa -

mf Cre - do in u - num De - um, — fa -

Allegro maestoso e vivace. *mf* Pa - trem om - ni - po - ten - tem — fa -

fp ctorem coe - li et ter - - - rae. 20

fp ctorem coe - li et ter - - - rae.

fp ctorem coe - li et ter - - - rae.

fp cto - rem

mf Cre - do in fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um *fp*

mf Cre - do in fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um *fp*

mf om - ni - po - ten - tem fa - cto - rem *fp*

30

et in-vi-si-bi-li-um. *ff* Cre - do, *f* cre do in

et in-vi-si-bi-li-um. *ff* Cre - do,

40

u - num Do - mi - num Je - sum Chri - - stum.

cre - - do,

50

Cre - - do.

cre - do in Fi - lium De - - i u - ni - ge - ni - tum.

f
Et ex Pa-tre na - - tum an-te om-ni-a sae-cu - la.

f

Cre - -

80

do De - - - um de De - - - o, lu - men de lu - mi -

70

Cre - - de De - - - um ve - - - rum de De - o ve - ro.

ne.

ff ge - ni - tum, non fa - ctum, con - substan - ti - a - lem pa - tri
 Cre - do, per quem om - ni - a fa - cta sunt,
 Cre - do, per quem om - ni - a fa - cta sunt,
 Cre - do, per quem om - ni - a fa - cta sunt, per quem
 a - lem pa - tri,

80
 per quem om - ni - a fa - cta sunt, qui propter nos ho - mi - nes
 per quem om - ni - a fa - cta sunt, qui propter nos ho - mi - nes
 om - ni - a fa - cta sunt, qui propter nos ho - mi - nes

90 *pp*
 et propter nostram sa - lu - tem de - scen - dit de
 et propter nostram sa - lu - tem de - scen - dit de

coe - - lis, de - scen - dit de coe - lis. Cre - do

coe - - lis, de - scen - dit de coe - lis. Cre - do

coe - - lis, de - scen - dit de coe - lis. Cre - do

coe - - lis, de - scen - dit de coe - lis. Cre - do, per quem

This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in four parts (Soprano, Alto, Tenor, Bass). The piano accompaniment features a complex texture with many accidentals and dynamic markings. A *ff* marking is present at the end of the system, and the number 100 is written above the piano staff.

per quem om - ni - a fa - - cta sunt, per quem om - ni - a

per quem om - ni - a fa - - cta sunt, per quem om - ni - a

om - - ni - a fa - - cta sunt, per quem om - - ni - a

This system contains the next four vocal staves and the piano accompaniment. The vocal parts continue the text. The piano accompaniment is marked with *fs* (fortissimo) and features a rhythmic pattern of chords. The number 110 is written above the piano staff.

fa - - cta sunt. Cre - - do,

fa - - cta sunt. Cre - - do,

fa - - cta sunt. Cre - - do,

This system contains the final four vocal staves and the piano accompaniment. The vocal parts conclude with a long note for 'do'. The piano accompaniment is marked with *ff* and features a simple harmonic accompaniment. The number 110 is written above the piano staff.

p 120
cre - do.

130
pp
cre - do.

Grave. *p* *ff* *pp*
Et in - car - na - tus est ex Ma - ri - a

pp *p* *ff* *p*
Et in - car - na - tus est de Spi - ri - tu san - cto

Grave.
pp *p* *ff* *p* *pp*

vir - - - gi-ne, et ho - mo fa - ctus

ex Mari-a vir - gi-ne, et ho - mo fa - ctus

This system contains the first two systems of music. The top system features a vocal line with lyrics 'vir - - - gi-ne, et ho - mo fa - ctus' and a piano accompaniment. The second system continues with lyrics 'ex Mari-a vir - gi-ne, et ho - mo fa - ctus'. The piano part includes dynamic markings such as *ff*, *pp*, and *cresc*.

est. Et in - car - - na - tus est de Spi - ri - tu

est. Et in - car - na - tus est de Spi - ri - tu san - cto

This system contains the third and fourth systems of music. The top system has lyrics 'est. Et in - car - - na - tus est de Spi - ri - tu' and the bottom system has 'est. Et in - car - na - tus est de Spi - ri - tu san - cto'. The piano accompaniment features various dynamics including *ff*, *pp*, and *p*.

san - cto ex Mari - a vir - gi - ne et ho - mo

ex Mari - a vir - - gi - - ne et ho - mo

vir - - gi - ne

This system contains the fifth, sixth, and seventh systems of music. The top system has lyrics 'san - cto ex Mari - a vir - gi - ne et ho - mo' and the bottom system has 'ex Mari - a vir - - gi - - ne et ho - mo' and 'vir - - gi - ne'. The piano part includes dynamic markings such as *f*, *dim.*, *pp*, and *cresc*.

fa - ctus est. Cru - ci - fi - xus,

fa - ctus est. Cru - ci - fi - xus, cru - ci -

180

cru - ci - fi - xus e - ti - am pro no - bis,

cru - ci - fi - xus pro no - bis,

fi - xus e - ti - am pro no - bis, pro - no - bis,

cru - ci - fi - xus e - ti - am pro no - bis,

cru - ci - fi - xus, cru - ci - fi - xus

cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

cru - ci - fi - xus.

cru - ci - fi - xus, cru - ci -

170 *pp*

o - ti - am pro no - - - bis, cru - ci - fi - xus
 no - bis, pro - - - no - - - bis, cru - ci - fi - xus
 cru - - ci - fi - xus pro no - bis, cru - ci - fi - xus
 fi - - xus e - tiam pro no - bis, cru - ci - fi - xus

e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus
 e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus

180

et se - pul - - - tus est.
 et se - pul - - - tus est.

Tempo I.

p 190

Et re - sur - re - xit ter - ti - a

Et re - sur - re - xit ter - ti - a

Tempo I.

p

di - - e se - - cun - - dum scrip - tu - -

cresc. poco a poco

di - - e se - - cun - - dum scrip - tu - -

cresc. poco a poco

cresc. poco a poco

200

ras, et a - scen - - - dit in coe - - - lum,

ras, et a - scen - - - dit in coe - - - lum,

f se - det ad dex - te - ram Pa - - - tris, *ff* se - - -

f se - det ad dex - te - ram Pa - - - tris, *ff* se - - -

f *cresc.* *ff*

210

det, se - - - det ad dex - te - ram Pa - - -

det, se - - - det ad dex - te - ram Pa - - -

f *ff*

tris, se - - - det, se - - -

tris, se - - - det, se - - -

f *ff*

220

det ad dex - te - ram Pa - tris, et

det ad dex - te - ram Pa - tris, et

i - te - rum ven - tu - rus est cum glo - ri - a. ju - di - ca - re

i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re

230 *p*

vi - vos et mor - tu - os, cu - jus re - gni non

vi - vos et mor - tu - os, cu - jus re - gni non

240

250

e - rit fi - nis.

e - rit fi - nis.

mf *f* *ff* *cresc.*

Cre - do, cre - do in Spi - ri - tum

Cre - do, cre - do in Spi - ri - tum

Cre - do, cre - do Spi - ri - tum

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

260

- ri - tum san - ctum, san - ctum

san - ctum Do - mi - num, Spi - ri - tum san - ctum

san - ctum Do - mi - num, Spi - ri - tum san - ctum

do, cre - do, cre - do,

Do - - mi - num. Cre - - do, cre - - -
Do - - mi - num. Cre - - do, cre - - -
cre - - - do, cre - - - do, cre - - -

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key, indicated by a flat sign on the key signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *fz* (forzando) markings.

do et vi - vi - - - - - fi -
do et vi - vi - fi - can - - - - - tem, et
do et vi - vi - fi - can - - - - - tem, et
do et vi - vi - - - - - - fi - can - - - - - tem,

The second system of the musical score starts at measure 270. It continues with four staves of music. The vocal lines have lyrics: "do et vi - vi - - - - - fi -", "do et vi - vi - fi - can - - - - - tem, et", "do et vi - vi - fi - can - - - - - tem, et", and "do et vi - vi - - - - - - fi - can - - - - - tem,". The piano accompaniment continues with similar rhythmic patterns. The key signature changes to a major key, indicated by a sharp sign on the key signature.

can - - - - - tem. Cre - - -
vi - vi - fi - - can - - - - - tem. Cre - - -
vi - vi - fi - - can - - - - - tem. Cre - - -
et vi - - vi - - - - - - fi - can - - - - - tem. Cre - - -

The third system of the musical score continues with four staves. The vocal lines have lyrics: "can - - - - - tem. Cre - - -", "vi - vi - fi - - can - - - - - tem. Cre - - -", "vi - vi - fi - - can - - - - - tem. Cre - - -", and "et vi - - vi - - - - - - fi - can - - - - - tem. Cre - - -". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* (piano) markings.

do, cre - - do, qui ex -

do, cre - - do, qui ex Pa -

do, cre - - do, qui ex Pa -

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

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

- - tre Fi - - li - o - que pro - ce - -

- - - - - tre Fi - - - - li - - o - que pro - ce - - - -

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

dit. Cre - - do, cre - - do,

dit. Cre - - do, cre - - do, qui

dit. Cre - - do, cre - - do, qui

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

qui cum Pa - tre et Fi - - - li - o si - - -

- cum Pa - tre et Fi - li - o si - - - mul -

- cum Pa - tre et Fi - li - o si - - - mul -

qui cum Pa - tre et Fi - li - o si - - - mul -

- mul ad - o - ra - - - tur, qui cum Pa - tre et

ad - o - - ra - - - tur, qui cum Pa - tre et

ad - o - - ra - - - tur, qui cum Pa - tre et

300

Fi - - li - o con - glo - ri - fi - ca - - -

Fi - - li - o con - glo - ri - fi - ca - - -

310 *decresc.*

tur, qui lo - - - cu - - - tus *decresc.*

tur, qui lo - - - cu - - - tus *decresc.*

fz *decresc.*

est per Pro - - phe - - - tas, et

est per Pro - - phe - - - tas,

320 *cresc.* *p*

unam sanctam catho - licam et aposto - licam ec - cle - si - am. Con - fi - te - or u -

Con - fi - te - or

p *f* *mf*

num bap - tis - ma in re - mis - si - o - nem pec - ca - to - 61

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to -

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to -

staccato

fp

330

339

ma in re - mis - si - o - nem pec - ca - to -

ma in re - mis - si - o - nem pec - ca - to -

p *f* *mf*

340

349

nem pec - ca - to - rum mor - tu - o - rum. Et

nem pec - ca - to - rum mor - tu - o - rum. Et

fp *p*

350

359

ff
vi - - - tam ven - - tu - - - ri sae - - - cu -
vi - - - tam ven - - tu - - - ri sae - - - cu -

The first system of music consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff* and *fz*. The key signature has one sharp (F#).

360
li, vi - - - tam ven -
li, vi - - - tam ven -

The second system of music consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part continues the rhythmic pattern from the first system. A measure rest is indicated above the vocal staves. The dynamic marking *fz* is present.

tu - - - ri sae - - - cu - li.
tu - - - ri sae - - - cu - li.

The third system of music consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part continues the rhythmic pattern. The key signature changes to two sharps (F# and C#). The dynamic marking *fz* is present.

370

First system of musical notation, measures 370-374. It consists of four staves. The top two staves are vocal parts with lyrics "A - - - - -". The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation, measures 375-379. It consists of four staves. The top two staves are vocal parts with lyrics "men,". The bottom two staves are piano accompaniment. The piano part continues with the rhythmic pattern from the first system, with a *ff* dynamic marking at the end of the system.

380

Third system of musical notation, measures 380-384. It consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The piano part continues with the rhythmic pattern, with a *ff* dynamic marking at the end of the system.

Solo

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

Solo

Solo

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

Solo

str.

fp

fp

390

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

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

ff Tutti

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

ff Tutti

ff Tutti

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

ff Tutti

ff

ff

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

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

410
a - men, a - men, a - men,
a - men, a - men, a - men.

ff Tutti
a - - men, a - men, a - - men, a - men, a - - -
ff Tutti
a - - men, a - men, a - - men, a - men, a - - -
ff Tutti
ff Tutti

ff
ff

420
- - - - - men, a - -
- - - - - men, a - -

ff
ff

men.
men.

p
cresc.

430

ff *a* - - - - men, a - men.

ff *a* - - - - men, a - men.

f *cresc.* *ff*

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics 'men, a - men.' and 'men, a - men.' respectively. They start with a fortissimo (*ff*) dynamic and a fermata over the first measure. The third staff is a piano accompaniment line with a forte (*f*) dynamic, a crescendo (*cresc.*) marking, and a fortissimo (*ff*) dynamic. The bottom staff is another piano accompaniment line. The music is in a key with one flat and a 12/8 time signature.

Sanctus.

Andante.

pp *cresc.*

ff *San* - - - - *ctus,* *fp* *decresc.*

ff *San* - - - - *ctus,* *fp* *decresc.*

ff *San* - - - - *ctus,* *fp* *decresc.*

ff *San* - - - - *ctus,* *fp* *decresc.* *p*

Detailed description: This section is titled 'Sanctus.' and begins with the tempo marking 'Andante.' The first system shows a piano accompaniment with a pianissimo (*pp*) dynamic and a crescendo (*cresc.*) marking. The second system contains four vocal staves, each with the lyrics 'San - - - - ctus,'. The vocal lines start with a fortissimo (*ff*) dynamic and a fortissimo-piano (*fp*) dynamic, followed by a decrescendo (*decresc.*) marking. The piano accompaniment in the second system also features a fortissimo (*ff*) dynamic, a fortissimo-piano (*fp*) dynamic, and a decrescendo (*decresc.*) marking, ending with a piano (*p*) dynamic. The music is in a key with one flat and a 12/8 time signature.

*ff*¹⁰
fp *decresc.*

san - - ctus,

ff *fp* *decresc.*

ff *fp* *decresc.*

san - - ctus,

ff *fp* *decresc.*

cresc. *ff* *fp* *decresc.*

p

ff

san - - ctus,

ff

san - - ctus,

ff

cresc. *ff*

Do - mi - nus De - us Sa - - - ba - -

Do - mi - nus De - us Sa - - - ba - -

Two vocal staves (Soprano and Alto) with lyrics. The music is in a major key with a common time signature. The lyrics are "Do - mi - nus De - us Sa - - - ba - -".

Piano accompaniment for the first system, featuring a right-hand melodic line and a left-hand bass line.

20
oth. *p* Ple - - ni - sunt coe - li et ter - -
oth. *p* Ple - - ni - sunt coe - li et ter - -

Two vocal staves (Soprano and Alto) with lyrics. The lyrics are "oth. *p* Ple - - ni - sunt coe - li et ter - -".

ff *decresc.* *p*

Piano accompaniment for the second system, featuring a right-hand melodic line and a left-hand bass line. Dynamics include *ff*, *decresc.*, and *p*.

ra,
ra,

Two vocal staves (Soprano and Alto) with lyrics. The lyrics are "ra,".

Piano accompaniment for the third system, featuring a right-hand melodic line and a left-hand bass line.

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

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

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "ple - - - ni - - - sunt coe - li et ter - - -".

The piano accompaniment for the first system features a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand.

ra,

ra,

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "ra,".

The piano accompaniment for the second system continues the melodic and harmonic patterns established in the first system.

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

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

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "ple - - - ni - - - sunt coe - li et ter - - -".

The piano accompaniment for the third system concludes the piece with a final cadence.

ra,
ra,

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

pp glo - ri - a tu - - a.
pp glo - ri - a tu - - a.

decresc. *pp*

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

Allegro.
fp *fp* *fp* *fp*

san - na, o - san - na,
 o - san - na, o - san - na in ex -
cresc. *cresc.*

fp *cresc.*

40 *ff* o - san - na, o -
 cel - sis De - o,
 cel - sis De - o, o - san - na in ex - cel - sis
 o - san - na,

ff *ff* *fp* *fp* *fp*

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

De - o, o - san - na, o - san - na, o -

p

fp *fp*

50

cresc. *ff* o - san - - na,

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

cresc. *ff* san - - na in - ex - cel - sis De - - o,

cresc. *ff*

cresc. *fz* *fz* *ffz*

san - - na, - san - - na.

san - - na, o - san - - na.

Benedictus.

Andante con moto.

p

Solo

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

Solo

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

10

- - mi - ne Do - mi - ni, be - ne - di - ctus qui

- - mi - ne Do - mi - ni, be - ne - di - ctus qui

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

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

20 *Tutti*
ni. Be - ne - di - ctus qui ve - - -

Tutti
ni. Be - ne - di - ctus qui ve - - -

Tutti
Tutti

nit in no - - mi - ne Do - - mi - -

nit in no - - mi - ne Do - - mi - -

Solo 30

ni. Solo Be - ne - di - ctus qui

Be - ne - di - ctus qui ve -

ni. Solo Be - ne - di - ctus qui ve -

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

nit in no - mi - ne Do - mi -

nit in no - mi - ne Do - mi -

Solo bene - di - ctus qui 40 ve -

Tutti bene - di - ctus qui ve - nit,

Tutti bene - di - ctus qui ve -

Tutti Solo bene - di - ctus qui ve -

ni, bene - di - ctus qui ve - nit,

ni, bene - di - ctus qui ve - nit,

ni, bene - di - ctus qui ve - nit,

bene - di - ctus qui ve - nit,

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

cresc. *f* *p*

pp

50 **Solo**
Be - ne - di - ctus qui - ve - nit in no -
Solo
Be - ne - di - ctus qui - ve - nit in no -

mi - ne Do - mi - ni, be - ne - di - ctus qui

mi - ne Do - mi - ni, be - ne - di - ctus qui

pp

60

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

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

Tutti

ni, be - ne - di - ctus qui ve -

Tutti

ni, be - ne - di - ctus qui ve -

f

70

nit in no - mi - ne Do - mi -

nit in no - mi - ne Do - mi -

Solo

ni, be - ne - di - ctus qui ve -

Solo

Solo be - ne - di - ctus qui

ni, be - ne - di - ctus qui ve -

80

nit in no - mi - ne Do - mi -

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

nit in no - mi - ne Do - mi -

ni, *Tutti* bene - di - ctus qui ve - nit in

ni, *Tutti* bene - di - ctus qui ve - nit in

ni, *Tutti* bene - di - ctus qui ve - nit in

Solo bene - di - ctus qui ve - nit in

Solo bene - di - ctus qui ve - nit in

Solo bene - di - ctus qui ve - nit in

p

nit in no - mi - ne Do - mi -

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

nit in no - mi - ne Do - mi -

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

nit in no - mi - ne Do - mi -

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

90 ni, be-ne-di-ctus qui ve-nit in no-
di-ctus qui ve-nit,
ni, be-ne-di-ctus qui ve-nit in no-
di-ctus qui ve-nit,
ni, be-ne-di-ctus qui ve-nit in no-
di-ctus qui ve-nit,

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "ni, be-ne-di-ctus qui ve-nit in no- di-ctus qui ve-nit, ni, be-ne-di-ctus qui ve-nit in no- di-ctus qui ve-nit, ni, be-ne-di-ctus qui ve-nit in no- di-ctus qui ve-nit,". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

mi-ne Do *cresc.* mi
Tutti bene.
mi-ne Do *cresc.* mi
Tutti bene.
mi-ne Do *cresc.* mi
Tutti bene.

The second system of music continues the vocal and piano parts. The lyrics are: "mi-ne Do *cresc.* mi Tutti bene. mi-ne Do *cresc.* mi Tutti bene. mi-ne Do *cresc.* mi Tutti bene." The piano accompaniment includes a *cresc.* marking and features a more active eighth-note melody in the right hand.

ni. 100

di - - - ctus qui ve - - - nit in

ni. *p*

di - - - ctus qui ve - - - nit in

ni. *p*

di - - - ctus qui ve - - - nit in

p

decresc.

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

decresc.

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

decresc.

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

decresc.

p *decresc.*

110

pp

Allegro. *p*

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

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

O - san - na,

Allegro. *fp*

san - na, o - san - na, *cresc.*

o - san - na in ex - *cresc.*

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

fp *cresc.*

ff o - san - na, *p* o -

cel - sis De - o, *p* o - san - na in ex.cel.sis

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

o - san - na,

ff *ffz* *fp* *fp* *fp*

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

De - o, o - san - na, o - san - na, o -

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

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

o - san - - na, o -

o - san - - na, o -

o - san - - na, o -

o - san - - na, o -

san - - - na, o - san - - - na.

san - - - na, o - san - - - na.

Agnus Dei.

Adagio.

pp

The piano introduction consists of four measures in 3/4 time, marked *pp*. The right hand features a flowing eighth-note melody, while the left hand provides a steady accompaniment of quarter notes.

Solo

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

Solo

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

Solo

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

Solo

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

The vocal section begins with a *Solo* marking. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The lyrics are: "A - gnus De - i, a - gnus De - i qui tol - lis pec -". The piano accompaniment consists of a rhythmic pattern of eighth notes.

10

ca - ta, pec - ca - ta mun -

ca - ta, pec - ca - ta mun -

pp

The second phrase of the Agnus Dei begins at measure 10. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "ca - ta, pec - ca - ta mun -". The piano accompaniment continues with a similar rhythmic pattern, marked *pp*.

Tutti pp
 di, mi se - re - re, mi se - re - re no - - -
Tutti pp
 di, mi se - re - re, mi se - re - re no - - -
Tutti pp
 di, mi se - re - re, mi se - re - re no - - -
Tutti pp

bis.
 bis.

pp

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

30

ca - ta, pec - ca - - - - ta mun - - - -

ca - ta, pec - ca - - - - ta mun - - - -

Tutti *pp*

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

Tutti *pp*

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

Tutti *pp*

Tutti *pp*

40

- bis.

- bis.

fp *pp*

Solo

A - gnus De - i, a - gnus De - i, a - gnus,

Solo

A - gnus De - i, a - gnus,

Solo

A - gnus De - i, a - gnus,

Solo

A - gnus De - i, a - gnus,

50

p Tutti

a - gnus De - i.

p Tutti

a - gnus De - i.

p Tutti

a - gnus De - i.

Tutti

p

fp

p

Allegretto.

Solo

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

Solo

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

Solo

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

60

Allegretto.

p

ff Tutti

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

ff Tutti

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

do - na no - bis

70

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

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

decresc.

Solo

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

Solo

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

80

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

90 Solo *f* Tutti
 no - bis pa - - cem, do - na no - bis pa - cem, pa - cem,
 Solo Tutti pa - cem,
 no - bis pa - - cem, do - na no - bis pa - cem, pa - cem,
 no - bis pa - - cem, pa - cem pa - cem,

Solo *f* Tutti *fp* Solo 100
 do - na no - bis pa - cem, pa - cem, do - na no - bis pa - -
 Solo Tutti *fp* Solo
 do - na no - bis pa - cem, pa - cem, do - na no - bis pa - -
 pa - cem, pa - cem, do - na no - bis pa - -

f Tutti
 - - cem, do - na no - bis, no - bis pa - - cem,
f Tutti
 - - cem, do - na no - bis, no - bis pa - - cem,
f Tutti
 cem,
f Tutti
cresc. *ff* *p*

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

ff Tutti 120
 do - na no - bis pa - - - cem, do - na no - bis
ff Tutti
ff Tutti
 do - na no - bis pa - - - cem, do - na no - bis
 do - na no - bis

Solo

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

Solo

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

pa - - - cem,

ff Tutti

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

Solo

Solo

Solo

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

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

130

Tutti *f*

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

Tutti *f*

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

Tutti *f*

do - na no - bis pa - - -

f *p*

Solo 140 *ff Tutti*

Solo *ff Tutti*

Solo *ff Tutti*

Solo *ff Tutti*

p 150 *pp*

p *pp*

p *pp*

p *pp*

dim.

ANHANG I.

Cum sancto Spiritu.

fz
Cum sancto Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

10
fz
Cum sancto Spi-ri-tu in
Pa-tris, a-men, cum

glo-ri-a De-i, in glo-ri-a Pa-tris, a-
sancto Spi-ri-tu in glo-ri-a Pa-tris, a-

Cum sancto Spi-ri-tu, in glo-ri-a De-i, in
 men, cum sancto Spi-ri-tu, in glo-ri-a De-i, in
 men, a - - men, cum sancto Spi-ri-tu, in glo-ri-a De-i. in

glo-ri-a Pa-tris, a - - men, Cum san-cto
 glo-ri-a Pa-tris, a - - men, a - - men, cum san-cto
 glo-ri-a Pa-tris, a - - men,

Spi-ri-tu in glo-ri-a De-i, in glo-ri-a Pa-tris,
 Spi-ri-tu in glo-ri-a De-i, in glo-ri-a Pa-tris,-

ff
 a - - men, cum sancto Spi - ri - tu in glo - ri - a
 a - - men, *ff*
 a - - men, a - - men, cum sancto Spi - ri - tu in glo - ri - a

ff

40
 De - i, in glo - ri - a Pa - tris, a - - - men,
 De - i, in glo - ri - a Pa - tris, a - - - men,

ff

cum sancto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a
 cum sancto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a

ff

Pa - tris, a - - - men, cum sancto Spi - ri - tu in

Pa - tris, a - - - men, cum sancto Spi - ri - tu in

glo - ri - a De - i, cum sancto Spi - ri - tu in glo - ri - a

glo - ri - a De - i, cum sancto Spi - ri - tu in glo - ri - a

Pa - tris, in glo - ri - a

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

Pa - tris, in glo - ri - a, glo - ri - a

Pa - tris, in glo - ri - a De - - -

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

70
 - - i, in glo - ri - a De - i Pa - - - tris,
 De - i, in glo - ri - a De - - i Pa - - - tris,
 glo - ri - a De - - - i Pa - - - tris,
 in glo - ri - a De - - i Pa - - - tris,

decresc.

p
 cum sancto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a
p
 cum sancto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a

80 *p*

Pa - tris, a - - - men, in

Pa - tris, a - - - men, *f* in

in glo - ri - a De - i

glo - ri - a Pa - tris, a - - - men,

glo - ri - a Pa - tris, a - - - men, *f*

Pa - - - tris, a - - - men, in glo - ri - a

90 *p*

in glo - ri - a Pa - tris, a - - - men, *f* cum

in glo - ri - a Pa - tris, a - - - men, cum

De - i Pa - - - tris, a - - - - men, cum

in glo - ri - a De - i, cum san - cto
 san - cto Spi - ri - tu in glo - ri - a De - i
 san - cto Spi - ri - tu in glo - ri - a De - i, cum san - cto -

100
 Spi - ri - tu in glo - ri - a Pa - tris, a - - - men,
 Spi - ri - tu a - - -
 in glo - ri - a Pa - tris,

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

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

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

fz fz fz fz fz fz

a - - men,

a - - men, cum sancto Spi - ri - tu in

a - men, cum sancto Spi - ri - tu in

a - men, cum sancto Spi - ri - tu in glo - - -

fz fz fz p

p cum sancto Spi - ri - tu in glo - ri - a De - i, cum sancto

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

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

Spi-ri-tu in glo-ri-a De-i, in glo-ri-a Pa-tris,
 cum sancto Spi-ri-tu in glo-ri-a De-i Pa-tris.
 cum sancto Spi-ri-tu in glo-ri-a De-i Pa-tris,
 -ri-a De-i Pa-tris,

a - - - men, cum sancto Spi-ri-tu in glo-ri-a
 a - - - men,
 a - - - men, cum sancto Spi-ri-tu in glo-ri-a
 a - - - men,
ben marcato
ff

De-i, in glo-ri-a Pa-tris, a - - men, cum san-cto
 De-i, in glo-ri-a Pa-tris, a - - men, cum san-cto
ff

140

Spi - ri - tu in glo - ri - a De - i, in glo - ri - a Pa - tris,
 Spi - ri - tu in glo - ri - a De - i, in glo - ri - a Pa - tris,

a - - men, cum sancto Spi - ri - tu in glo - ri - a
 a - - men, cum sancto Spi - ri - tu in glo - ri - a

150

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

men, in glo - ri - a Pa - tris, a - - -

men, in glo - ri - a Pa - tris, a - - -

This system contains the first two vocal staves. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both parts sing the lyrics "men, in glo - ri - a Pa - tris, a - - -". The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The notes are mostly quarter and half notes, with some rests.

This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

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

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

This system contains the second two vocal staves. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both parts sing the lyrics "men, in glo - - - ri - a De - - -". The music continues in the same key and time signature, with notes held across bar lines.

This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand continues the melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

160

i Pa - - - tris,

i Pa - - - tris,

This system contains the third two vocal staves. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both parts sing the lyrics "i Pa - - - tris,". The number "160" is written above the first staff. The music continues in the same key and time signature, with notes held across bar lines.

p

This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present.

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with rests. The fifth staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

The second system begins with a measure marked '170'. It features vocal entries for Soprano and Tenor with the lyrics 'a - men, a - men.' The piano accompaniment continues with a rhythmic pattern, marked with dynamics *ff* and *fs*.

ANHANG II.

Zweite Fassung des Osanna.

Allegro moderato.

The third system shows the beginning of the second version of the Hosanna. It includes vocal staves and piano accompaniment. The lyrics are 'O - san - na in ex.cel.sis De - o,' and 'O - san - na. o -'. Dynamics *p* and *fp* are indicated.

Allegro moderato.

The fourth system shows the piano accompaniment for the second version of the Hosanna, marked with dynamics *fp*.

o - san - na, o - san - na *cresc.*
o - san - - na *cresc.*
san - na, o - san - na o - san - - na

fp *fp* *fp* *fp* *cresc.*

10 *ff* o - san - - - na!
in ex - cel - sis De - - - o!
in ex - cel - sis De - - - o! *p* O san - na

o - san - - na!
ff *fp* *fp*

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

fp *fp* *fp* *fp*

20

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

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

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with 'san - na,' followed by a rest and then 'o - san - na in ex - cel - sis'. The second staff is another vocal line starting with 'o - san - na, o - san - na in ex - cel - sis'. The third and fourth staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *ff* at the beginning and *cresc.* markings.

fp *fp* *cresc.* *fs* *fs*

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a series of eighth-note chords, while the left hand plays a more rhythmic accompaniment. Dynamics include *fp* (fortissimo piano) and *fs* (fortissimo) markings, along with a *cresc.* (crescendo) marking.

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

De - - - o, o - san - - -

De - - - o, o - san - - -

Detailed description: This system contains the second four staves of music. The top two staves are vocal lines with lyrics: 'san - - - na, o - san - - -' and 'De - - - o, o - san - - -'. The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment. Dynamics include *ff* and *ff* markings.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a series of eighth-note chords, while the left hand plays a more rhythmic accompaniment. Dynamics include *ff* (fortissimo) markings.

na, o - san - - - - na!

na, o - san - - - - na!

Detailed description: This system contains the third four staves of music. The top two staves are vocal lines with lyrics: 'na, o - san - - - - na!' and 'na, o - san - - - - na!'. The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment. Dynamics include *ff* markings.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a series of eighth-note chords, while the left hand plays a more rhythmic accompaniment. Dynamics include *ff* (fortissimo) markings.