

# Messe in D

Opus 86, 1887/1892

## Kyrie

Antonín Dvořák  
1841 - 1904

### 1. Kyrie I

Andante con moto  $\text{♩} = 40$

The score is for the first Kyrie I, marked "Andante con moto" with a tempo of 40 quarter notes per minute. The key signature is D major (two sharps) and the time signature is 4/4. The score includes parts for Oboe, Bassoon, three Cornets in D, three Trombones (I, II, III), Timpani in D and A, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Contrabasso. The woodwinds and strings play a melodic line starting in the third measure, marked *pp*. The choir enters in the fifth measure with the lyrics "Ky-ri-e e-lei-son, e-lei". The vocal parts are marked *pp* and include triplet and quintuplet markings. The string parts include *div.* (divisi) markings and *pp* dynamics.

Aufführungsdauer/Duration/Durée: ca. 42 min.

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Herausgeber: Klaus Döge



14 *a2* 17

14 *ff* *dim.* 17

lei - son, e - lei son,

*ff* *dim.* *p* *pp*

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

*ff* *f* *dim.* *p* *pp*

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

*ff* *dim.* *p* *pp*

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



27 *mf* *ff* a2 30

27 *mf* *f* *ff* 30

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

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

8 *mf* *f* *ff* 30

Ky - ri - e e - lei . . .

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



40

43

40

*cresc.*

43

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

*cresc.*

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

*cresc.*

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

*cresc.*

lei - son, Ky - ri - e e -

46 *ff* Ky - ri - e e - lei - - son, e - lei - - son, 49

*ff* Ky - ri - e - e - lei - son, e - lei - son, e - lei - son, *ff*

8 son, e - lei - - son, *ff* Ky - ri - e e lei -

- lei - - son, *ff* Ky - ri - e e -





2. Christe

62

p  
p  
p  
p  
in F  
pp  
fp  
fp  
pp  
pp  
59 \* Solo oder Kleiner Chor  
pp sotto voce  
62 cresc.

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

\* Solo oder Kleiner Chor p  
Chri-ste, Chri-ste e - lei - son, e - lei -

\* Solo oder Kleiner Chor p  
Chri-ste, Chri-ste e - lei -

\*Anmerkung Dvořáks auf dem Titelblatt: "Kleiner Chor bedeutet: es wird mit 4 Sängern jeder Stimme gesungen"

65 *dim.* 68 *p*

*f* *dim.* *p* *pp*

*f* *dim.* *p* *pp*

*mf* *dim.* *pp* *dim.*

*cresc.* *mf* *dim.* *pp dim.*

65 *f* 68 *p* *pp*

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

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

Solo *mf* oder Kleiner Chor *f* *p*

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

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

73  
cresc. molto  
cresc. molto

f  
f

70 73 Tutti f  
lei - son, Chri - ste,  
Tutti mf  
Chri - ste, Chri - ste e - lei -  
mf Tutti mf  
Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e -  
Tutti mf  
Chri - ste, Chri - ste e - lei - son, e -

pizz.  
pizz. p cresc. molto  
pizz. p cresc. molto  
p cresc. molto  
p pizz. cresc. molto  
p cresc. molto

75 *f* *dim.* *p* *pp*

*fz* *pp* *pp*

75 *dim.* *p* *p*

77 *dim.* *p* *p*

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

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

*f* *dim.* *p* *arco* *pp*

*f* *dim.* *p* *pp*

80 *poco accel.* 82 *ff*

80 *poco accel.*  
*mp cresc.* 82 *ff*

Chri - ste, Chri - ste, Chri - ste, Chri - ste e -  
*cresc.*  
 son, e - lei son, e - lei  
*p cresc. ff*  
 Chri - ste, Chri - ste e - lei son, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei  
*cresc. ff*  
 lei son, e - lei son, Chri - ste,

*poco accel.*  
*arco*  
*p cresc. molto* *f* *ff*

First system of musical notation, measures 84-87. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation, measures 84-87. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues from the first system.

Third system of musical notation, measures 84-87. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues from the previous systems.

Fourth system of musical notation, measures 84-87, featuring lyrics. The system includes four staves: two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). Dynamics include *ff*, *p*, and *pp*. The lyrics are:
   
 lei - son, Chri - ste, Chri - ste e - lei - son, e - lei
   
 son, e - lei - son, Chri - ste, Chri - ste e - lei - son, e - lei
   
 - son, Chri - ste, Chri - ste e - lei - son, e - lei -
   
 Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei

Fifth system of musical notation, measures 84-87. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues from the previous systems.

90 *pp* *dim.* 93 *ritard.* *pp* *dim.* *pp*

This block shows the first system of a musical score. It consists of two staves, likely piano and bass clef. The first staff begins at measure 90 with a piano (*pp*) dynamic. The second staff also begins at measure 90. Measure 93 is marked with *dim.* (diminuendo) and *ritard.* (ritardando). The system concludes with a double bar line and a key signature change to one sharp.

This block contains five empty musical staves, including two grand staves (treble and bass clef) and three individual staves. These staves are blank, indicating that the musical notation for these parts is located on the adjacent page.

90 *son.* *son.* *son.* *son.* 93 *ritard.*

This block shows the second system of a musical score, consisting of four staves. Each staff begins at measure 90 with a *son.* (sordano) marking. Measure 93 is marked with *ritard.* (ritardando). The system concludes with a double bar line and a key signature change to one sharp.

*ritard.*

This block contains five empty musical staves, including two grand staves (treble and bass clef) and three individual staves. These staves are blank, indicating that the musical notation for these parts is located on the adjacent page.



### 3. Kyrie II

96 **Tempo I** ♩ = 40

99

96 **Tempo I** ♩ = 40

99

**Tempo I** ♩ = 40

102 *p* *cresc.* *f* *cresc.* *ff*

*p* *cresc.* *f* *cresc.* *ff*

in D

*p* *cresc.* *f* *cresc.* *ff*

*p* *cresc.* *f* *cresc.* *ff*

*f* *ff*

102 *mf* *f* *ff*

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

*cresc.* *f* *ff*

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

*mf* *cresc.* *f* *ff*

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

*p* *cresc.* *f* *ff*

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

*p* *cresc. molto* *f* *ff*

*p* *cresc. molto* *f* *ff*

*p* *cresc. molto* *f* *ff*

*p* *cresc. molto* *f* *ff*

*p* *cresc. molto* *f* *ff*

108 110

dim. p dim. pp

dim. p dim. pp

dim. p dim. pp

dim. p

pp

pp

108 110

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

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

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

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

dim. p pp

dim. p pp

>>> dim. p

dim. p pp

dim. p p dim. pp

dim. p p dim. pp

dim. p dim. pp

dim. p p dim. pp

dim. arco p p dim. pp

dim. p p dim. pp

113 *dim.* 115

113 115

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

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

8 Chri-ste, Chri-ste e - lei - son, e - lei - son.

lei - son, e - lei - son.





9 11

f

9 11

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

ff

14 16

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

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

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

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



5. Et in terra pax

19 22

19 22

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

pp Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

8 pp Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

pp Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

The musical score is presented in a multi-staff format. The top section shows a piano accompaniment with six staves (treble and bass clefs) and rests. The middle section contains four vocal staves with lyrics in Latin. The lyrics are: 'Et in ter - ra pax ho - mi - ni - bus, pax ho -' (top staff), 'Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -' (second staff), 'Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -' (third staff), and 'Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -' (bottom staff). The score includes dynamic markings such as 'pp' and '8', and measure numbers '19' and '22'. The bottom section shows another piano accompaniment with six staves and rests.

25 *f* mi - ni - bus *p* bo - nae vo - lun - ta - tis. *27 dim.* *pp*

*f* ta - tis, *p* bo - nae vo - lun - ta - tis. *dim.* *pp*

*f* ta - tis, *p* bo - nae vo - lun - ta - tis. *dim.* *pp*

*f* ta - tis, *p* bo - nae vo - lun - ta - tis. *dim.* *pp*



34 36

34 36

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

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

8 te, ad-o-ra - - mus te, lau - da - - mus

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

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

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

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

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

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

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

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

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

ff arco

42 44

42 44

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

da - mus te,  
 da - mus te,  
 8 da - mus te, ad-o-ra - mus te, glo - ri - fi - ca - mus te, ad-o - ra - mus

*ff marcato*  
*ff marcato*  
*fz*

51 *f* *ff* 54

a2 *ff* *fz*

51 *f* 54  
 ad-o-ra - mus te, glo - ri - fi - ca - mus te, ad-o -  
 ad-o-ra - mus te, glo - ri - fi - ca - mus te, ad-o - ra - mus te, glo-ri-fi-ca - mus  
 8 ca - mus te, glo - ri - fi - ca-mus te, glo - ri - fi - ca - mus te, ad-o-ra - mus  
 te, glo - ri - fi - ca - mus te, ad-o - ra - mus

*ff marcato* *ff* *fz* *fz*  
*ff* *fz*







65 67

65 67 *ff*

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

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

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

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



# 6. Gratias agimus tibi

Andante con moto  $\text{♩} = 84$

73 *4 Soli pp* 76

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

Coro

73 *Organo* *Andante con moto* 76

*pp sempre legato*

79 81 *pp* 83

ri - am tu am.

ri - am tu am.

*4 Soli pp*

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

*4 Soli pp*

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

79 81 83

*pp* *pp*

85

87

*ritard.*

85 *pp* bi pro - pter ma - gnam glo - ri - am tu

87 *pp* bi pro - pter ma - gnam glo - ri - am tu

85 *ritard.*

*in tempo*

90

**Tutti**

90 *pp* Do - mi - ne De - us, Rex coe - le - stis, Pa - ter o -

92 *mf* Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o -

94 *f* am. Do - mi - ne De - us, Rex coe - le - stis, Pa - ter

8 *Tutti pp* am. Do - mi - ne De - us, Rex coe - le - stis, Pa - ter o -

90 *in tempo* *pp*

92 *mf*

94 *f*

96

Solo (oder 4 Soli)  
99pp

mni - pot - ens. Do - mi - ne Fi - li u - ni - ge - ni - te,  
 mni - pot - ens.  
 o - mni - pot - ens. Do - mi - ne  
 mni - pot - ens.

Solo (oder 4 Soli)  
pp

96

99

*dim.*  
*pp*

102

105

Je - su Chri - ste, Do - mi - ne De - us,  
 Do - mi - ne Fi - li  
 Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne De - us,  
 Solo (oder 4 Soli)  
 pp

Solo (oder 4 Soli)  
pp

102

105

Tutti pp

Do - mi - ne

u - ni - ge - ni - te,

Je - su Chri - ste, Do - mi - ne, Do - mi - ne

Tutti pp

Do - mi - ne

Solo (oder 4 Soli)

mp

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

Tutti pp

Je - su Chri - ste.

pp

ritard.  
pp

De - us,

A - gnus

De - i,

Fi - lius

Pa - .

De - us,

A - gnus

De - i,

Fi - lius

Pa - .

De - us,

A - gnus

De - i,

Fi - lius

Pa - .

Do - mi - ne De - us,

A - gnus

De - i,

Fi - lius

Pa - tris. Qui

ritard.



# 7. Qui tollis peccata mundi

119 **Meno mosso** ♩ = 72

pp *cresc.*  
pp *cresc.*  
Corni  
Trombe

Detailed description: This system contains the musical notation for the strings and woodwinds. The top two staves are for the strings, marked *pp* and *cresc.*. The next four staves are for woodwinds: two for Corni (trumpets) and two for Trombe (trombones), all of which are currently silent.

119 **Meno mosso** ♩ = 72

tris.  
tris  
8 tris. *p* Qui  
tol - lis pec - ca - ta mun - di, mi - se - re - re

Detailed description: This system features the vocal soloist and piano accompaniment. The vocal line starts with a trill (tris.) and then sings the words "tol - lis pec - ca - ta mun - di, mi - se - re - re". The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand. The piano part is marked *pp* and *legato*.

**Meno mosso** ♩ = 72

*pp legato*  
*pp legato*  
*pp legato*  
*pp legato*  
*pp pizz.* *cresc.*

Detailed description: This system contains the musical notation for the piano and strings. The piano part is marked *pp legato* and features a complex, flowing melodic line. The string part is marked *pp pizz.* and consists of a rhythmic accompaniment. The strings are marked *cresc.*.



p  
pp  
a2  
pp

pp

muta H, Fis

pp

pp  
Qui tol - lis pec - ca - ta

pp

pp  
no - bis,

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

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

ppp

ppp

ppp  
arco

ppp

128

*f* *dim.* *p*

mun - di, mi - se - re - re no - bis,

*mf* >

Qui tol - lis pec - ca - ta

*mf*

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

*mf*

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

*p*

*fz*

in D a2  
pp cresc.  
pp cresc.  
pp cresc.

su - sci-pe de - pre - ca - ti -  
mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, su - sci-pe de - pre - ca - ti -  
bis, su - sci-pe de - pre - ca - ti -  
bis, su - sci-pe de - pre - ca - ti -

pp  
pp  
pp

dim.  
pp  
pp  
p  
pp  
dim.  
pp

135 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

o - nem no-stram. Qui se - des, qui se - des ad de - xte-ram - Pa-tris, qui

o - nem no-stram. Qui se - des, qui se - des ad de - xte - ram Pa - tris, qui

8 o - nem no-stram. Qui se - des, qui se - des ad de - xte-ram Pa - tris, qui

o - nem no - stram. Qui se - des, qui se - des ad de - xte-ram Pa - tris, qui

Meno mosso poco ritard.

ff

ff

f

f

ff

ff

f

f

Meno mosso poco ritard.

pp

pp

pp

pp

se - des ad de - xte-ram Pa - tris, mi - se - re - re no - bis.

se - des ad de - xte-ram Pa - tris, mi - se - re - re no - -

se - des ad de - xte-ram Pa - tris, mi - se - re - re no - bis.

se - des ad de - xte-ram Pa - tris, mi - se - re - re no - -

Meno mosso poco ritard.

# 8. Quoniam tu solus Sanctus

Tempo I  
Allegro vivo ♩ = 138

148 a2 pp f a2 150

pp f fz a2 fz

pp f

pp muta D, A

Detailed description: This system contains the piano accompaniment for the first system of the piece. It features five staves. The top staff is the right hand, starting with a piano (pp) dynamic and an accent (a2) on the first measure. The second measure begins with a forte (f) dynamic. The bottom staff is the left hand, also starting with pp and moving to f. The music is in 4/4 time and consists of four measures. The key signature has one sharp (F#).

148 ppp Tempo I Allegro vivo ♩ = 138 150 f

Quo - ni - am tu so - lus san - ctus,

Quo - ni - am tu so - lus san - ctus,

Quo - - ni - am tu so - lus

ppp bis. ppp f

ppp f

bis. Quo - ni - am tu so - lus san - ctus, quo - ni - am tu so - lus

Detailed description: This system contains the vocal parts for the first system. It features four staves. The top staff is the soprano part, starting with ppp and moving to f. The second staff is the alto part, also starting with ppp and moving to f. The third staff is the tenor part, starting with bis. ppp and moving to f. The bottom staff is the bass part, starting with ppp and moving to f. The lyrics are: "Quo - ni - am tu so - lus san - ctus, Quo - ni - am tu so - lus san - ctus, Quo - - ni - am tu so - lus". The tempo is Tempo I Allegro vivo ♩ = 138. The key signature has one sharp (F#).

Tempo I Allegro vivo ♩ = 138

f f ff f f

Detailed description: This system contains the piano accompaniment for the second system. It features five staves. The top staff is the right hand, starting with a forte (f) dynamic. The second staff is the left hand, also starting with f. The music is in 4/4 time and consists of four measures. The key signature has one sharp (F#).



Musical score for the first system, measures 1-3. The system includes a vocal line with a fermata on the first measure, a piano line with a forte (*fz*) dynamic, and a keyboard accompaniment with chords and triplets.

Empty musical staff for a second instrument.

Musical score for the second system, measures 4-6. It includes vocal lines with Latin lyrics and a keyboard accompaniment.

qu - ni - am tu so - lus Do - mi - nus, quo - ni - am tu  
 quo - ni - am tu so - lus Do - mi - nus, quo - ni - am tu  
 8 san - ctus, tu so - - - lus Do - mi - nus, tu  
 Do - minus, quo - ni - am tu so - lus Al - tis - simus,

Musical score for the third system, measures 7-9. It features a keyboard accompaniment with triplets and sixteenth-note patterns.

155 157

*fz* *ff*

155 157

so - lus Al - tis - si - mus, Je - su Chri - ste,  
 so - lus Al - tis - si - mus, Je - su Chri - ste,  
 so - lus Al - tis - si - mus, Je - su Chri - ste,  
 quo - ni - am tu so - lus Al - tis - si - mus, Je - su Chri - ste,

*ff*

*ff* *ff*

Musical notation for the first system, measures 159-161. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a mix of eighth and quarter notes in the upper voice and a bass line with quarter and eighth notes.

Musical notation for the second system, measures 159-161. It consists of a grand staff with a treble clef and a bass clef. The upper voice part has rests, while the lower voice part continues with a steady bass line.

An empty musical staff with a bass clef, likely for a basso continuo or a second bass part.

Vocal line with lyrics for measures 159-161. The lyrics are: "Je - su Chri - ste, Je - su Chri - - ste." The music is in a soprano or alto register. Dynamics include *f* (forte) and *ff* (fortissimo).

Piano accompaniment for measures 159-161. It features a grand staff with a treble clef and a bass clef. The right hand has a complex texture with sixteenth and thirty-second notes, while the left hand has a more rhythmic bass line. Dynamics include *fz* (forzando) and *ff*.

Cum San-cto Spi-ri-tu, in —

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

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

Musical notation for measures 169-171, top system. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The notes are mostly whole and half notes, with some rests.

Musical notation for measures 169-171, middle system. It consists of two staves (treble and bass clef). The treble staff has a dynamic marking of *f* and a hairpin *a2* above it. The bass staff has a dynamic marking of *ff*.

Musical notation for measures 169-171, bottom system. It consists of a single bass clef staff with a dynamic marking of *f*.

Vocal line with lyrics for measures 169-171. The lyrics are: Cum San-cto Spi - ri-tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i tris, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i tris, cum San - cto Spi - ri - tu, in glo - ri - a De - i

Piano accompaniment for measures 169-171. It consists of four staves (treble and bass clef). The dynamics are marked as *ff* and *fz*. There are various musical ornaments and accents throughout the piece.

Musical notation for measures 174-176, top system, measures 1-5. The system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The notes are mostly rests.

Musical notation for measures 174-176, top system, measures 6-10. The system consists of two staves (treble and bass clef). The treble staff has notes starting in measure 6. The bass staff has notes starting in measure 6. A dynamic marking *ff* is present above the treble staff in measure 7.

Musical notation for measures 174-176, middle system, measures 1-5. The system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The notes are mostly rests.

Musical notation for measures 174-176, middle system, measures 6-10, with lyrics. The system consists of two staves (treble and bass clef). The treble staff has lyrics: Pa - tris, cum San - cto Spi - ri - tu, in - glo - ri - a De - i Pa - tris. The bass staff has notes corresponding to the lyrics.

Musical notation for measures 174-176, middle system, measures 6-10, with lyrics. The system consists of two staves (treble and bass clef). The treble staff has lyrics: Pa - tris, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. The bass staff has notes corresponding to the lyrics.

Musical notation for measures 174-176, middle system, measures 6-10, with lyrics. The system consists of two staves (treble and bass clef). The treble staff has lyrics: Pa - tris, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. The bass staff has notes corresponding to the lyrics. A dynamic marking *fz* is present above the treble staff in measure 7.

Musical notation for measures 174-176, middle system, measures 6-10, with lyrics. The system consists of two staves (treble and bass clef). The treble staff has lyrics: Pa - tris. The bass staff has notes corresponding to the lyrics.

Musical notation for measures 174-176, bottom system, measures 1-5. The system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The notes are mostly rests.

Musical notation for measures 174-176, bottom system, measures 6-10. The system consists of two staves (treble and bass clef). The treble staff has notes starting in measure 6. The bass staff has notes starting in measure 6. Dynamic markings *ff* are present above the treble staff in measure 7 and below the bass staff in measure 7.

Musical notation for measures 174-176, bottom system, measures 6-10. The system consists of two staves (treble and bass clef). The treble staff has notes starting in measure 6. The bass staff has notes starting in measure 6. Dynamic markings *fz* are present above the treble staff in measure 7 and below the bass staff in measure 7.

Musical notation for measures 174-176, bottom system, measures 6-10. The system consists of two staves (treble and bass clef). The treble staff has notes starting in measure 6. The bass staff has notes starting in measure 6. Dynamic markings *fz* are present above the treble staff in measure 7 and below the bass staff in measure 7.

179 *ff* *A* - men, a - men, a - men, a - men, a - men, a - men,  
*ff* *A* - men, a - men, a - men, a - men, a - men, a - men,  
*ff* *A* - men, a - men, a - men, a - men, a - men, a - men,  
*ff* *A* - men, a - men, a - men, a - men, a - men, a - men,

185 **Maestoso** 187 190

185 **Maestoso** 187

**Maestoso**



# Credo

## 9. Credo in unum Deum Allegro moderato ♩ = 132

**Oboi**  
*p* 2 5

**Fagotti**  
*p* *pp dim.*

**Corni in F**  
*pp* *p*

**Trombe in F**

**Tromboni**  
I  
II  
III

**Timpani in B, F**  
*pp*

**Allegro moderato ♩ = 132**

**Soprano**  
2 5

**Alto**  
4 Soli  
*p mezza voce* *dim.* *pp*  
Cre-do in u - num De - um, Pa - trem om-ni-pot - ten - tem,

**Tenore**  
8

**Basso**

**Allegro moderato ♩ = 132**

**Violini**  
I  
II

**Viola**

**Violoncello**

**Contrabbasso**

9 12 15 p

f

9 Tutti f 12 15 4 Soli mp

Cre-do in u - num De - um, fa - cto - rem coe - li et ter - rae, vi - si -

Tutti f

8 Cre-do in u - num De - um, fa - cto - rem coe - li et ter - rae,

Tutti f

Cre-do in u - num De - um, fa - cto - rem coe - li et ter - rae,

17

20

23

Musical notation for measures 17-23, piano part. Measure 17 starts with a piano (*p*) dynamic. The bass line features a melodic line with a slur over measures 18-20.

Musical notation for measures 17-23, strings part. The section begins in measure 20 with a forte (*f*) dynamic. Violins and violas have a melodic line with a slur, while cellos and double basses play a rhythmic accompaniment.

Empty musical staff for measures 17-23.

17

20 Tutti f

23

Vocal and instrumental parts with lyrics. The vocal line (Soprano) has lyrics: "vi-si - bi - li-um o-mnium et in - vi - si - bi - li-um." The instrumental parts (Violins, Violas, Cellos/Double Basses) are marked *Tutti f*. A section for "4 Soli p" is indicated in measure 23.

Empty musical staves for measures 17-23.

25 *p* 28 30 *dim.*

*pp*

*pp*

25 28 30

*p* *pp*

u - num Do - mi-num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.



42 45 48

*dim.* *pp* *pp*

*p* *dim.* *pp*

*pp*

42 45 48 **Tutti f**

Et ex

*pp*

Pa - tre na - tum an - te o - mni - a sae - cu - la.

**Tutti f**

Et ex

**Tutti f**

Et ex

50 *a2* *ff* *ff* 53 *p* *p* 56

*f* *a2* *f*

50 53 56

Pa - tre na - tum an - te o - mni - a sae - cu - la.

4 Soli *mp*

De - um de De - o,

8 Pa - - tre na - tum an - te o - mni - a sae - cu - la.

Pa - tre na - tum an - te o - mni - a sae - cu - la.

*ff* *ff*

arco *ff* *ff* arco *ff*

Piano introduction for measures 59-65. The score features a grand staff with treble and bass clefs. Measures 59-61 are marked with a piano (*p*) dynamic. Measure 62 is marked with a piano (*p*) dynamic. Measures 63-65 are marked with a piano (*p*) dynamic. The music consists of sustained chords and melodic lines.

Piano accompaniment for measures 59-65. The score features a grand staff with treble and bass clefs. Measures 59-61 are marked with a fortissimo (*ff*) dynamic. Measure 62 is marked with a fortissimo (*ff*) dynamic. Measures 63-65 are marked with a fortissimo (*ff*) dynamic. The music consists of sustained chords and melodic lines.

Piano accompaniment for measures 59-65. The score features a grand staff with treble and bass clefs. Measures 59-61 are marked with a fortissimo (*ff*) dynamic. Measure 62 is marked with a fortissimo (*ff*) dynamic. Measures 63-65 are marked with a fortissimo (*ff*) dynamic. The music consists of sustained chords and melodic lines.

Vocal line for measures 59-65. The score features a single staff with a treble clef. Measures 59-61 are marked with a fortissimo (*ff*) dynamic. Measure 62 is marked with a fortissimo (*ff*) dynamic. Measures 63-65 are marked with a fortissimo (*ff*) dynamic. The lyrics are: De - um de De - o, lu - men de lu - mi-ne, De - um

Vocal line for measures 59-65. The score features a single staff with a treble clef. Measures 59-61 are marked with a piano (*p*) dynamic. Measure 62 is marked with a piano (*p*) dynamic. Measures 63-65 are marked with a piano (*p*) dynamic. The lyrics are: lu - men de lu - mi-ne, De - um ve - rum

Vocal line for measures 59-65. The score features a single staff with a treble clef. Measures 59-61 are marked with a fortissimo (*ff*) dynamic. Measure 62 is marked with a fortissimo (*ff*) dynamic. Measures 63-65 are marked with a fortissimo (*ff*) dynamic. The lyrics are: De - um de De - o, lu - men de lu - mi-ne, De - um

Vocal line for measures 59-65. The score features a single staff with a bass clef. Measures 59-61 are marked with a fortissimo (*ff*) dynamic. Measure 62 is marked with a fortissimo (*ff*) dynamic. Measures 63-65 are marked with a fortissimo (*ff*) dynamic. The lyrics are: De - um de De - o, lu - men de lu - mi-ne, De - um

Piano accompaniment for measures 59-65. The score features a grand staff with treble and bass clefs. Measures 59-61 are marked with a fortissimo (*ff*) dynamic. Measure 62 is marked with a fortissimo (*ff*) dynamic. Measures 63-65 are marked with a fortissimo (*ff*) dynamic. The music consists of sustained chords and melodic lines.



68 71 74

pp pp p

ff ff ff ff ff ff

tr ff ff

68 71 74

ve - rum de De-o ve - ro. Ge-ni-tum,

pp pp P.

de De-o ve - ro. Ge - ni-tum, non fa-ctum,

ve - rum de De-o ve - ro. Ge - ni-tum,

ve - rum de De-o ve - ro. Ge - ni-tum,

ff ff ff ff ff ff



87 90 93

pp ff

pp ff a2 ff ff ff

87 90 93

per quem o - mni - a fa - cta sunt.

pp Tutti f

per quem o - mni - a fa - cta sunt. Qui

per quem o - mni - a fa - cta sunt.

per quem o - mni - a fa - cta sunt.

ff ff ff ff ff

Piano accompaniment for measures 95-100. The music is in a minor key with a 3/4 time signature. It features a series of chords in the right hand and a bass line in the left hand. Measure 99 contains a long, sustained chord in the right hand.

Second system of piano accompaniment for measures 95-100. It includes a treble clef staff with a '2' marking above it, and a bass clef staff. The music continues with chords and a bass line.

An empty bass clef staff, likely a placeholder for a second bass line or a specific performance instruction.

Vocal line with lyrics for measures 95-100. The lyrics are: "Qui pro-pter nos ho-mines, et pro-pter pro-pter nos ho-mines, et pro-pter no-stram sa-lu-". The music is in a minor key with a 3/4 time signature. Dynamics include *f*, *ff*, and *ff*. There are accents (^) over the final notes of measures 99 and 100. A '2' marking is present above the first staff.

Third system of piano accompaniment for measures 95-100. It features a treble clef staff with a complex, flowing melodic line, and a bass clef staff with a steady bass line. The music is in a minor key with a 3/4 time signature.



110 113 116

*fz fz fz fz fz ff*

*fz fz fz fz fz ff*

*f fz fz fz fz ff*

*f ff*

110 113 116

- dit de coe - lis, de coe - lis.

- dit de coe - lis, de coe - lis.

8 dit de coe - lis, de coe - lis.

- dit de coe - lis, de coe - lis.

10. Et incarnatus est

119 122 125

4 Soli p

Coro

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

119 con sord. 122 125

Archi

con sord. pp con sord. pp con sord. pp

127 130 134

f > fz pp pp

ex Ma - ri - a Vir - gi - ne, et in - car - na - tus est,

4 Soli mp.

Et in - car - na - tus est de

127 134

fz pp pp fz pp pp fz pp pp





155 157 160

*p*  
*Timp. muta G*

155 157 160

*pp* *Tutti pp* *Et*  
*pp* *Tutti pp* *Et* *ho*  
*Tutti pp* *Et* *Tutti pp* *Et*  
*pp* *Tutti pp* *Et*  
*pp* *pp* *pp*

ex Ma - ri - a Vir - gi - ne: Et  
Vir - gi - ne: Et ho  
et in - car - na - tus est. Et  
*Vc.* *pp*  
*Cb.* *pp* *pp*

162 164 167

162 164 167

ho - mo fa - ctus est, et ho - mo fa - ctus est,  
- mo fa - ctus est, et ho - mo fa - ctus est,  
in - car - na - tus est de Spi - ri - tu San - cto  
ho - mo fa - ctus est, et ho - mo fa - ctus est,

169

172

Musical notation for measures 169-172, top system. It features a treble clef and a key signature of one flat. The music consists of a melodic line with dynamics *mf* and *p*.

Musical notation for measures 169-172, second system. It features a bass clef and a key signature of one flat. The music consists of a harmonic line with dynamics *fz* and *p*.

Musical notation for measures 169-172, vocal line 1. It features a treble clef and a key signature of one flat. The lyrics are: et ho - mo fa - ctus est, *morendo*

Musical notation for measures 169-172, vocal line 2. It features a treble clef and a key signature of one flat. The lyrics are: et ho - mo fa - ctus est, *morendo*

Musical notation for measures 169-172, vocal line 3. It features a treble clef and a key signature of one flat. The lyrics are: ex Ma - ri - a Vir - gi - ne: *morendo*

Musical notation for measures 169-172, vocal line 4. It features a bass clef and a key signature of one flat. The lyrics are: et ho - mo fa - ctus est, *morendo*

Musical notation for measures 169-172, bottom system. It features a bass clef and a key signature of one flat. The music consists of a harmonic line with dynamics *fz*, *dim.*, and *p*.

175

178

181

Musical notation for measures 175-181, top system. It features a treble clef and a key signature of one flat. The music consists of a melodic line with dynamics *p* and *dim.*

Musical notation for measures 175-181, second system. It features a bass clef and a key signature of one flat. The music consists of a harmonic line with dynamics *pp* and *ppp*.

Musical notation for measures 175-181, vocal line 1. It features a treble clef and a key signature of one flat. The lyrics are: et ho - mo fa - ctus est. *ppp*

Musical notation for measures 175-181, vocal line 2. It features a treble clef and a key signature of one flat. The lyrics are: et ho - mo fa - ctus est. *ppp*

Musical notation for measures 175-181, vocal line 3. It features a treble clef and a key signature of one flat. The lyrics are: et ho - mo fa - ctus, fa - ctus est. *ppp*

Musical notation for measures 175-181, vocal line 4. It features a bass clef and a key signature of one flat. The lyrics are: et ho - mo fa - ctus, fa - ctus est. *ppp*

Musical notation for measures 175-181, bottom system. It features a bass clef and a key signature of one flat. The music consists of a harmonic line with dynamics *pp* and *ppp*.

# 11. Crucifixus

183

**Piu mosso**

186

189

Fiati di legno

Fiati di ottone

Timp.

Coro

Archi

**Piu mosso**

183

Cru - ci - fi - xus et - i - am pro

Cru - ci - fi - xus et - i - am pro

Cru - ci - fi - xus et - i - am pro

Cru - ci - fi - xus et - i - am pro

**Piu mosso**

senza sord.

ff senza sord.

ff senza sord.

ff senza sord.

193 197 200

muta in E

193 197 ff 200

no - bis: sub Pon - ti - o Pi - la - to

no - bis: sub Pon - ti - o Pi - la - to

8 no - bis: sub Pon - ti - o Pi - la - to

no - bis: sub Pon - ti - o Pi - la - to

pp ff

pp ff

pp ff

Musical score for measures 203-207 and 207-211. The score consists of four systems of staves. The first system (measures 203-207) has a treble and bass staff. The second system (measures 207-211) has a treble and bass staff. Dynamics include *ff* and accents (^). The key signature changes from B-flat major to D major at measure 207.

Muta E in D

A single bass staff line corresponding to the instruction "Muta E in D".

Musical score for measures 203-207 and 207-211 with vocal lyrics. The score consists of four systems of staves. The first system (measures 203-207) has a treble and bass staff. The second system (measures 207-211) has a treble and bass staff. Dynamics include *ff* and accents (>). The lyrics are "pas - sus, pas - sus".

Musical score for measures 203-207 and 207-211. The score consists of four systems of staves. The first system (measures 203-207) has a treble and bass staff. The second system (measures 207-211) has a treble and bass staff. Dynamics include *pp* and *ff*. The key signature changes from B-flat major to D major at measure 207.

211 213 ppp 216

et se - pul - tus est,

Coro

ppp et se - pul - tus est, et se - pul - tus

et se - pul - tus est, et se - pul - tus est, se - pul - tus

ppp et se - pul - tus est, se - pul - tus est, se - pul - tus

211 213 legato 216

ppp pp dimin. dimin. dimin. legato

Archi

218 ppp 220 223

pas - sus et se - pul - tus est,

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

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

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

218 220 223

225 Oboi *p* 228 231

Fagotti *p* *pp*

Corni

Timpani

225 228 *pp* 231

pas - sus et se - pul - tus

pas - sus et se - pul - tus

Coro

233 236 239 *a2*

*fz*

*fz*

*pp*

*pp*

233 236 *ppp* 239

est, se - pul - tus est, se - pul - tus est.

est, se - pul - tus est, se - pul - tus est. 4 Soli *f*

8 *mp* *dim.* *ppp* *ppp* *f*

et se - pul - tus est, se - pul - tus est, se - pul - tus est. Et

# 12. Et resurrexit

Tempo I ♩ = 132

242 245 248

Tempo I ♩ = 132

242 245 248 **ff**

Et **ff**

Et **Tutti ff**

8 re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, et **ff**

Et

250 253 257

*Corni*

*Tr. in Es A*

**f**

*Tromboni I+II*

*Trb. III* **f**

250 **f** 253 257

8 re - sur - re - xit ter - ti - a di - e, re - sur - re - xit, se - cun - dum Scri - ptu - ras.

re - sur - re - xit ter - ti - a di - e, re - sur - re - xit, se - cun - dum Scri - ptu - ras.

re - sur - re - xit ter - ti - a di - e, re - sur - re - xit, se - cun - dum Scri - ptu - ras.

re - sur - re - xit ter - ti - a di - e, re - sur - re - xit, se - cun - dum Scri - ptu - ras.



260

263

266

Et a - scen-dit in  
 Et a - scen-dit in  
 Et a - scen-dit in  
 Et a - scen-dit in

270

273

276

coe - lum: se - det ad de - xte-ram Pa - tris.  
 coe - lum: se - det ad de - xte-ram Pa - tris.  
 coe - lum: se - det ad de - xte-ram Pa - tris.  
 coe - lum: se - det ad de - xte-ram Pa - tris.

Et i - te-rum ven-tu - rus est — cum

Et i - te-rum ven-tu - rus est — cum glo - ri - a, et i - te-rum ven-tu - rus

287 290 *f* 293

Et i - te-rum ven - tu - rus est - cum

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

8 glo - ri - a, - cum glo - ri - a, - cum

est - cum glo - ri - a, -

287 290 293

Archi

295 298 301 *f*

glo - ri - a, - cum glo-ri-a, ju-di - ca - re vi - vos, vi - vos et mor - tu - os -

- ri - a, ju-di - ca - re vi - vos et - mor-tu-os, et mor - tu - os: cu-jus re -

8 glo - ri - a, ju - di - ca - re vi - vos, ju-di - ca - re vi - vos et

ju-di - ca - re vi - vos, 298 ju - di - ca - re - vi - vos et mor - tu -

295 301

*ff*

Archi



311 314 a2

311 314

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

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

8 fi - nis, cu - jus re - gni non e - rit fi -

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

322

325

*dim.* *pp* *dim.* *rit.*

*dim.* *pp* *pp* *dim.* *pp*

319

322

325

*pp* *pp* *pp* *pp*

*nis.* *nis.* *nis.* *nis.*

*rit.*

13. Credo in Spiritum Sanctum

328 **Tempo I** ♩ = 132

331

334

mp  
mp  
pp  
f  
f

328 **Tempo I** ♩ = 132

331

334

4 Soli  
mp  
pp  
f  
Tutti f  
Cre - do in  
Cre - do in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:  
Tutti f  
Cre - do in  
Tutti f  
Cre - do in

**Tempo I** ♩ = 132

pp  
pp  
ppp  
dim.  
dim.





346 349 352  
pp  
ppp

f

346 349 352  
f  
qui ex Pa - tre Fi - li - o - que pro - ce - dit.  
o - que pro - ce - dit. 4 Soli P Qui cum Pa - tre et Fi -  
f  
qui ex Pa - tre Fi - li - o - que pro - ce - dit.  
f  
qui ex Pa - tre Fi - li - o - que pro - ce - dit.

p  
ppp

355 358 361

in Es

tr

355 358 361

Qui cum Pa - tre et Fi - li - o

pp

li - o si - mul ad - o - ra - tur,

8

Qui cum Pa - tre et Fi - li - o

Qui cum Pa - tre et Fi - li - o

pp

f

f pizz.

dim. pp f pizz.

dim. pp f

364 367 370

*fz* *p* *a2* *p* *p*

364 367 370

si - mul ad - o - ra - tur,

4 Soli *mezza voce*

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

8

si - mul ad - o - ra - tur,

si - mul ad - o - ra - tur,



Musical score for strings and woodwinds, measures 382-388. The score includes dynamics such as *ff*, *f*, and *legato*. There are also markings for *a2* in the woodwind parts.

Musical score for a single instrument, measures 382-388. Dynamics include *f* and *ff*.

382 phe - tas. 385 Cre-do in u - nam san-ctam ca - tho - li-cam et a - po - 388

Tutti fz 385 Cre-do in u - nam san-ctam ca - tho - li-cam et a - po - 388

8 phe - tas. ff f Cre-do in

phe - tas. ff

Musical score for strings and woodwinds, measures 382-388. Dynamics include *ff*.

391

394

397

391

394

397

sto - li - cam Ec - cle - si - am, — cre - do, cre - do, cre -

sto - li - cam Ec - cle - si - am, — cre - do, cre - do, in u - nam san - ctam ca - tho - licam

8 u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am, cre - do,

Cre - do in u - nam san - ctam ca - tho - li - cam et a - po -

399

401

405

do, cre do.

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

cre - do, cre do. Con - fi - te - or u - num ba - ptis - ma in

sto - li - cam Ec - cle - si - am.

411 *ff* 414

in F *ff* a2

408 411 *ff* 414

Et ex - spe - cto re - sur - re - cti - o - nem

Et ex - spe - cto re - sur - re - cti - o - nem

8 re - mis - si - o - nem pec - ca - to - rum.

Et ex - spe - cto re - sur - re - cti - o - nem

*ff*



417

420

423

417 mor - tu - o - rum. 420 Et vi - tam, -

mor - tu - o - rum. Et vi - tam ven - tu - ri, vi - tam,

8 Et vi - tam, vi - tam ven - tu - ri sae - cu - li, vi - tam,

mor - tu - o - rum. Et vi - tam,

425

a2

427

425

427

vi - tam ven - tu - ri sae - cu - li. A - . - .

vi - tam ven - tu - ri sae - cu - li. A - . - .

vi - tam ven - tu - ri sae - cu - li. A - . - .

vi - tam ven - tu - ri sae - cu - li. A - . - .

430 432

ff ff a2

430 432

men, a men, men, a men, men, a men, men, a men,

435 438 a2

435 438 a2

ff

435 438 ff

a - - men, a - - men,

ff

a - - men, a - - men,

ff

a - - men, a - - men,

ff

a - - men, a - - men,

ff

442 444 446

Musical score for measures 442-446. The score consists of five systems of staves. The first system has two staves (treble and bass clef). The second system has three staves (two treble clefs and one bass clef). The third system has two staves (treble and bass clef). The fourth system has one staff (bass clef). The fifth system has two staves (treble and bass clef). The music is in a minor key and features a steady bass line with chords and melodic lines in the upper staves.

442 444 446

Vocal line musical score for measures 442-446. The score consists of four staves. The lyrics are: "a - - - - - men. \_\_\_\_\_", "a - - - - - men, a - - - - - men. \_\_\_\_\_", "a - - - - - men, a - - - - - men. \_\_\_\_\_", and "a - - - - - men. \_\_\_\_\_". The music is in a minor key and features a steady bass line with chords and melodic lines in the upper staves.

Piano accompaniment musical score for measures 442-446. The score consists of five systems of staves. The first system has two staves (treble and bass clef). The second system has three staves (two treble clefs and one bass clef). The third system has two staves (treble and bass clef). The fourth system has two staves (treble and bass clef). The fifth system has two staves (treble and bass clef). The music is in a minor key and features a steady bass line with chords and melodic lines in the upper staves.

# Sanctus

## 14. Sanctus

Allegro maestoso  $\text{♩} = 72$

Oboi *f* *2f* *5*

Fagotti *f*

Corni in D *f*

Trombe in D

Tromboni I II III *f*

Timpani in D, A

Allegro maestoso  $\text{♩} = 72$

Soprano *f* *2f* *5*  
San - ctus, San-ctus Do - mi-nus De - us Sa - ba - oth.

Alto *f*  
San-ctus, San-ctus, San-ctus, San-ctus Do - mi-nus De - us Sa - ba - oth.

Tenore *f*  
San-ctus, San-ctus, San-ctus Do - mi-nus De - us Sa - ba - oth.

Basso *f*  
San - ctus, San-ctus Do - mi-nus De - us Sa - ba - oth.

Coro

Allegro maestoso  $\text{♩} = 72$

Violini I *pizz.* *f*

Violini II *pizz.* *f*

Viola *pizz.* *f*

Violoncello *pizz.* *f*

Contrabbasso *pizz.* *f*

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus Do - mi - nus De - us Sa - ba - oth.

18

a2

21

24

pp

fz

18

pp

21

24

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. \_\_\_\_\_

pp

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. \_\_\_\_\_

pp

8

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. \_\_\_\_\_

pp

San - ctus San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. \_\_\_\_\_

arco

ppp

ppp



28 31 34

*f* *ff*

*fz* *ff*

*ff*

28 31 34

*ff*

San - ctus Do - mi - nus De - us Sa - ba - oth.

*ff*

San - ctus Do - mi - nus De - us Sa - ba - oth.

*f* *fz* *ff*

8 San - ctus Do - mi - nus De - us Sa - ba - oth, San - ctus Do - mi - nus De - us Sa - ba - oth.

*ff*

San - ctus Do - mi - nus De - us Sa - ba - oth.

*pizz.* *arco*

*mf* *arco* *ff*

*mf* *arco* *ff*

*mf* *arco* *ff*

*mf* *arco* *ff*

*mf* *arco* *ff*

*ff*

San - ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. \_\_\_\_\_

San - ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. \_\_\_\_\_

8 San - ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. \_\_\_\_\_

San - ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. \_\_\_\_\_

15. Pleni sunt coeli

45 **Piu mosso**

48

51

45 **Piu mosso**

48

**ff**

51

**Piu mosso**

Musical notation for measures 54-56, top system. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The notes are mostly rests, indicating a silent passage.

Musical notation for measures 54-56, middle system. It includes vocal lines and piano accompaniment. Dynamics include *fz* (forzando) and *a2* (second octave). A fermata is present over a note in measure 56.

Musical notation for measures 54-56, bottom system. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The notes are mostly rests.

Vocal and piano accompaniment for measures 54-56. The lyrics are: "tu - a, ple - ni sunt coe - li et ter - ra, tu - a, ple - ni sunt coe - li et". Dynamics include *f*, *fz*, and *ff* (fortissimo).

Piano accompaniment for measures 54-56. It features a complex rhythmic pattern with sixteenth notes and dynamic markings of *f* and *ff*.

59 61

coe - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex -  
 coe - li et ter - ra glo - ri - a tu - a. Ho -  
 ter - ra glo - ri - a tu - a.  
 ter - ra glo - ri - a tu - a. Ho -

64 66 a2 tr

^ fz ^ fz ff

ff

64 66 ^

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

ff

69 71

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





Musical score for measures 78-80. The score is written for piano and includes dynamics such as *fz* (forzando) and *f* (forte). Measure 80 is marked with a tempo of 80. The music features complex chordal textures and melodic lines.

Vocal score for measures 78-80. The lyrics are:   
 - - - - - sis, ho - san - na in ex - cel - sis,   
 - - - - - sis, in ex - cel - sis, ho - san -   
 - - - - - na, in ex - cel - sis, in ex - cel -   
 - - - - - sis, in ex - cel - sis, ho - san - na, ho - san - na in ex -

Piano accompaniment for measures 78-80. The score is written for piano and includes a variety of rhythmic patterns and textures, including sixteenth-note runs and sustained chords.

83 *fz* *fz* 86 89 *ff*

*f* *ff* *fz* *ffz* *fz* *fz* *fz*

*p*

83 *ff* 86 89 *ffz*

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

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

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

cel - sis,

93 **Molto maestoso**

Musical score for instruments and piano. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains melodic lines with dynamics *fz* and *ff*. The second staff is a bass clef with dynamics *ff* and *fz*. The third staff is a treble clef with a key signature of one sharp and a common time signature, containing a piano accompaniment with dynamics *ff* and *fz*, and a marking *a2*. The fourth staff is a 12/8 time signature with a key signature of one sharp, containing a piano accompaniment with dynamics *ff* and *fz*. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a piano accompaniment with dynamics *ff* and *fz*. There are also markings  $\wedge$  and  $\wedge$  above notes in the fourth and fifth staves.

93 **Molto maestoso**

Vocal score for four voices (Soprano, Alto, Tenor, Bass). It consists of four staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. It contains the vocal line with lyrics: ho - san - na in - ex - cel - sis. Dynamics include *ff* and *fz*. The second staff is a treble clef with a key signature of one sharp and a common time signature, containing the vocal line with lyrics: ho - san - na in - ex - cel - sis. Dynamics include *ff* and *fz*. The third staff is a treble clef with a key signature of one sharp and a common time signature, containing the vocal line with lyrics: ho - san - na in - ex - cel - sis. Dynamics include *ff* and *fz*. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing the vocal line with lyrics: ho - san - na in - ex - cel - sis. Dynamics include *ff* and *fz*. There are markings  $\wedge$  above notes in the second, third, and fourth staves.

**Molto maestoso**

Musical score for instruments and piano. It consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, containing piano accompaniment with dynamics *ff*. The second staff is a treble clef with a key signature of one sharp and a common time signature, containing piano accompaniment with dynamics *ff*. The third staff is a 12/8 time signature with a key signature of one sharp, containing piano accompaniment with dynamics *ff*. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing piano accompaniment with dynamics *ff*. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing piano accompaniment with dynamics *ff*. There are markings  $\wedge$  above notes in the second, third, and fourth staves.

# Benedictus

## 16. Benedictus

Lento  $\text{♩} = 66$

Organo

The musical score is written for organ and consists of four systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Lento' with a quarter note equal to 66 beats per minute. The score begins with a piano (*pp*) dynamic. Measure numbers 4, 6, 8, 11, 14, 16, and 19 are indicated above the staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. There are several slurs and phrasing marks throughout the piece.



28 *mf* *30 p* *32 pp*

**Coro**

*mf* be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, *pp*  
*mf* ve - nit, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, be - ne -  
*mf* ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,  
*mf* ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,

**Archi**

*p dim.* *pp* *p dim.* *pp* *p dim.* *pp* *p dim.* *pp* *p dim.* *pp*

34 *pp* *36 mf* *p dim.* *38 pp*

be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne  
*pp* *mf* *p dim.* *pp*  
*pp* di - ctus qui ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni, in no - mi - ne  
*pp* *mf* *p dim.* *pp*  
*pp* be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne  
*pp* *pp*  
 be - ne - di - ctus qui ve - nit in no - mi - ne

*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.* *pp*  
*dim.* *p* *dim.* *pp*



51 *p dim.* *pp* 54 *pp* *cresc.*

ni, in no-mi-ne Do - mi - ni, be - ne - di - ctus qui

*p dim.* *pp* *cresc.*

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

*p dim.* *pp* *cresc.*

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

*p dim.* *pp* *cresc.*

no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui

51 *p dim.* *pp* 54

*p dim.* *pp*

*p dim.* *pp*

*p* *pp*

*p* *pp*

56 *f* 58 *p* *pp*

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

*f* *p* *pp*

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

*f* *p* *pp*

8 ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

*f* *p* *pp*

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

56 58

*f* *fz* *p dim.* *pp*

*f* *fz* *p dim.* *pp*

*f* *p dim.* *pp*

*f* *p dim.* *pp*

*f* *p dim.* *pp*



61 *pp* 64 67

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

*pp* ni, be-ne - di-ctus qui ve-nit, *pp* qui

ni, *pp* be-ne - di-ctus,

ni, *pp* be-ne - di - ctus qui ve - nit in no-mi-ne Do-mi - *mf* *pp*

61 *Organo* *ppp* 64 67

17. Hosanna

Vivace

69 *pp* 72 *ppp* 75 *ppp* *ff*

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

Detailed description: This block contains the vocal parts of the Hosanna. It features four staves. The first staff is the soprano part, starting at measure 69 with a piano (*pp*) dynamic and moving to pianissimo (*ppp*) by measure 72. The second staff is the alto part, also starting at measure 69 with *ppp*. The third staff is the tenor part, starting at measure 69 with *pp* and moving to *ppp* by measure 72, then to fortissimo (*ff*) at measure 75. The fourth staff is the bass part, starting at measure 69 with *pp* and moving to *ppp* by measure 72. The lyrics are written below the staves, with hyphens indicating syllables across notes.

69 72 75 *Vivace*

senza sord. *f*

Detailed description: This block contains the piano accompaniment for the Hosanna. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. It starts at measure 69 and continues through measure 75. The tempo is marked *Vivace*. The dynamics range from piano (*p*) to fortissimo (*f*). The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a final chord marked *f* and *senza sord.* (senza sordina).



Musical score for measures 83-86, top system. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). Measure 83 starts with a treble staff chord and a bass staff chord. Measure 84 continues with similar chords. Measure 85 features a treble staff chord with a fermata and a bass staff chord with a fermata. Measure 86 has a treble staff chord with a fermata and a bass staff chord with a fermata. Dynamic markings include 'f' and 'ff'.

Musical score for measures 83-86, middle system. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). Measure 83 starts with a treble staff chord and a bass staff chord. Measure 84 continues with similar chords. Measure 85 features a treble staff chord with a fermata and a bass staff chord with a fermata. Measure 86 has a treble staff chord with a fermata and a bass staff chord with a fermata. Dynamic markings include 'f' and 'ff'.

Musical score for measures 83-86, bottom system. It consists of a single bass staff. The key signature has one sharp (F#). Measure 83 starts with a bass staff chord. Measure 84 continues with similar chords. Measure 85 features a bass staff chord with a fermata. Measure 86 has a bass staff chord with a fermata. Dynamic marking is 'f'.

83 86 *ff*  
 san - na in ex - cel - sis, ho - san - na, ho - san - na,

83 86 *ff*  
 san - na in ex - cel - sis, ho - san - na, ho - san - na,

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

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

Piano accompaniment for measures 83-86. It consists of five staves: two treble staves, two bass staves, and a grand staff. The key signature has one sharp (F#). Measure 83 starts with a grand staff chord. Measure 84 continues with similar chords. Measure 85 features a grand staff chord with a fermata. Measure 86 has a grand staff chord with a fermata. Dynamic markings include 'fz'.

89 *ff* *f* 91 ^

ho - san - na, ho -

*ff* ^

ho - san - na, ho -

8 ^

san - na, ho -

^

san - na, ho -

*ff*

*ff*

*ff*

*fz*

*fz*

First system of musical notation, measures 93-95. Treble and bass clefs. Dynamic markings 'f' are present in both staves.

Second system of musical notation, measures 93-95. Treble and bass clefs. Dynamic markings 'f' and 'a2' are present.

Third system of musical notation, measures 93-95. Bass clef. Dynamic marking 'f' is present.

Vocal score for measures 93-95. Four staves with lyrics: "san - na in ex - cel - sis, ho -". Includes dynamic markings 'ff' and 'fz', and performance instructions like '95 A' and '8'.

Fourth system of musical notation, measures 93-95. Treble and bass clefs. Dynamic markings 'fz' are present in the upper staves.

Musical staff system 1: Treble and bass clefs with whole rests.

Musical staff system 2: Treble, alto, and bass clefs with whole rests.

Musical staff system 3: Bass clef with whole rests and a fermata.

Musical staff system 4: Treble clef with whole rests.

Musical staff system 5: Treble clef with vocal line and lyrics: *san - na, ho - san - na, ho - san - na in ex - cel - sis, in ex - cel - sis,*

Musical staff system 6: Treble clef with vocal line and lyrics: *ho - san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis,*

Musical staff system 7: Bass clef with vocal line and lyrics: *ho - san - na, ho - san - na, in ex - cel - sis, in ex - cel - sis,*

Musical staff system 8: Treble, alto, and bass clefs with whole rests.





# Agnus Dei

## 18. Agnus Dei

Andante ♩ = 69

3

Oboi

Fagotti

Corni in D

Trombe in D

I  
II  
Tromboni  
III

Timpani in H, Fis

Andante ♩ = 69

3

Soprano

Alto

Coro  
Solo oder 4 Soli  
mezza voce

Tenore

Basso

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

Andante ♩ = 69

I  
Violini  
II

Viola

Violoncello

Contrabbasso

5 7 mp

5 7

Solo oder 4 Soli  
mezza voce

A - gnus

mf

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

10 12

10 12

De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - - re

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

14 16

p

14 16

pp  
Solo oder 4 Soli  
mezza voce

A - gnus De - i, qui

f

no - bis, mi - se - re - re no - bis. A - gnus De - i, qui

8 mun - di: mi - se - re - re, mi - se - re - re no - bis. A - gnus De - i, qui

p dolce

p dolce

p

pizz.

p

19 tol - lis pec - ca - ta mun - di: 21 *cresc.* *mf* mi - se - re - re no - bis,

tol - lis, qui tol - lis pec - ca - ta mun - di: *cresc.* *mf* mi - se - re - re no - bis, mi - se - re - re

8 tol - lis, qui tol - lis pec - ca - ta mun - di: *cresc.* *mf* mi - se - re - re no - bis,

23 *dim.* 25

*mp*

23 25 *mezza voce*

mi - se - re - re no - bis. A - gnus De - i, qui

*mezza voce*

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

8 mi - se - re - re, mi - se - re - re no bis,  
Solo oder 4 Soli  
*mezza voce*

A - gnus De - i, qui

*dim.* *mp*

*dim.* *mp*

*mp marc.*

*mp*

*mp*

27

27

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

De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no -

tol - lis pec-ca - ta mun - di: mi - se - re - re no - bis,

Un poco più animato

♩ = 76

31 33

a2 cresc. f

a2 cresc. f

fz fz

Un poco più animato

♩ = 76

31 33

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

bis, mi - se - re - - re no - bis, Tutti f mi - se - re re, mi - se -

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

mi - se - re - re no - bis,

Un poco più animato

♩ = 76

cresc. f

cresc. f

cresc. f

cresc. fz fz

cresc. fz fz



35 37 *dim.*

*f* *fz* *mp* *dim.* *p*

35 37

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

*fz* *mp* *dim.* *p*

**Tutti f**

*ff* *dim.* *fz*

Musical notation for measures 39-41, top system. It consists of a grand staff with a treble clef and a bass clef. The music features chords and melodic lines with dynamic markings *ff* and *fz*. Measure numbers 39 and 41 are indicated above the staff.

Musical notation for measures 39-41, middle system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: *re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -*. Dynamic markings include *ff*, *fz*, and *piu f*. Measure numbers 39 and 41 are indicated above the staff.

An empty musical staff with a bass clef, likely for a cello or double bass part.

Four empty musical staves, likely for vocal or instrumental parts that are not active in this section.

Vocal line with lyrics: *re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -*. The melody is written in a bass clef with a key signature of two sharps.

Musical notation for measures 39-41, bottom system. It includes piano accompaniment for the vocal line, with dynamic markings *ff* and *fz*. Measure numbers 39 and 41 are indicated above the staff.

43 *dim.* 45 a2 *p* *ff*  
*dim.* *p* *f*

*fz* *p* *p* *pp*

43 45 **Tutti f**  
 mi-se - re - re, mi-se - re - re, mi-se-  
 re - re no - bis,

*dim.* *p* *fz* *fz*  
*dim.* *p* *fz* *fz*  
*dim.* *p* *fz* *fz cresc.*  
*dim.* *p* *fz* *fz cresc.*  
*dim.* *p* *fz* *fz cresc.*

19. Dona nobis pacem

Meno (Tempo I)

48

50

Solo

48 50 Solo

fz fz p pp

fz fz p pp

fz p pp

fz p pp

48

Meno (Tempo I)

48 f dim. 50p

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

mf p

mi-se-re - re no - bis.

mf p mezzo voce

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

mf p

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

Meno (Tempo I)

fz dim. p

fz p

fz p

fz p

fz dim. p

in D

53

ppp

55

Do - na no - bis pa

8

pp dim.

do - na no - bis pa - cem,

57 *pp* 59

57 59

*ppp*

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

*ppp*

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

*ppp*

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

*ppp*

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

61 64 rit. 67

ppp  
ppp  
con sord.  
a2 ppp con sord.  
ppp

ppp ppp

61 64 ppp perdendosi 67

pa - cem, pa - cem, pa - cem.  
pa - cem, pa - cem, pa - cem.  
pa - cem, pa - cem, pa - cem.  
- - cem, pa - cem, pa - cem.

ppp ppp ppp ppp

con sord. rit. pizz.

pp con sord. ppp pizz.  
pp con sord. ppp pizz.  
pp con sord. ppp pizz.  
pp con sord. ppp pizz.  
ppp ppp