



4

*f*

*f*

*f*

*f*

*tr*

*tr*

**Tutti**  
 Ky - ri - e - lei - son. Ky - ri - e - lei - son.

**Tutti**  
 Ky - ri - e - lei - son. Ky - ri - e - lei - son.

**Tutti**  
 Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

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

**Tutti**

6 6 5

4 3

7

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

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

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

4/2 - 6/5 - 6/5 - 6/4 - 5/3 - 6/6 - 6/5 - 6/5 -

10

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

6 6 6 6 5 6 4 5 6 - 6 7 6 6 - 5 7 - 6 7 4 7 4  
 5 4 5 6 - 6 7 6 6 - 5 7 - 6 7 4 7 4 2 6 6 - 6 4 7

14

The musical score consists of several staves. The top two staves are for the piano accompaniment, with dynamics *f* (forte) and *p* (piano). The middle two staves are for the vocal parts, with dynamics *f* and *p*. The bottom two staves are for the organ, with dynamics *f* and *p*, and the instruction "Org.: tasto solo". The lyrics are: "Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e. Ky - ri - e. Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e. Ky - ri - e. Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e. Ky - ri - e. Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e." The score includes various musical notations such as slurs, trills (tr), and dynamic markings.



20

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

4 6 6 6 6 6 6 6  
 2 = 6 5 = 6 4 3 2 6 6

23

First system of piano accompaniment, measures 23-25. It features a treble and bass clef staff with a grand staff below. The music is in 3/4 time and includes various rhythmic patterns and rests.

Second system of piano accompaniment, measures 26-28. It continues the piano introduction with dynamic markings 'p' and 'f', and includes trills ('tr').

Vocal line with lyrics for the first system, measures 26-28. It includes dynamic markings 'p' and 'f', and trills ('tr').

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

Vocal line with lyrics for the second system, measures 29-31. It includes dynamic markings 'p' and 'f', and trills ('tr').

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

6 3 # 6 6 7 # [b5] 6 7 6 4 5 6 - 6 - 7 6 6 -



26

The musical score consists of several systems. The first system (measures 26-28) features piano accompaniment in treble and bass clefs. The second system (measures 29-31) continues the piano accompaniment, with dynamic markings *p* and *f*. The third system (measures 32-34) shows the piano accompaniment with dynamic markings *p* and *f*. The fourth system (measures 35-37) includes the vocal line with lyrics: "e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son." The fifth system (measures 38-40) continues the vocal line with the same lyrics. The sixth system (measures 41-43) shows the piano accompaniment with dynamic markings *p* and *f*. The seventh system (measures 44-46) continues the piano accompaniment with dynamic markings *p* and *f*. The eighth system (measures 47-49) shows the piano accompaniment with dynamic markings *p* and *f*. The ninth system (measures 50-52) continues the piano accompaniment with dynamic markings *p* and *f*. The tenth system (measures 53-55) shows the piano accompaniment with dynamic markings *p* and *f*. The eleventh system (measures 56-58) continues the piano accompaniment with dynamic markings *p* and *f*. The twelfth system (measures 59-61) shows the piano accompaniment with dynamic markings *p* and *f*. The thirteenth system (measures 62-64) continues the piano accompaniment with dynamic markings *p* and *f*. The fourteenth system (measures 65-67) shows the piano accompaniment with dynamic markings *p* and *f*. The fifteenth system (measures 68-70) continues the piano accompaniment with dynamic markings *p* and *f*. The sixteenth system (measures 71-73) shows the piano accompaniment with dynamic markings *p* and *f*. The seventeenth system (measures 74-76) continues the piano accompaniment with dynamic markings *p* and *f*. The eighteenth system (measures 77-79) shows the piano accompaniment with dynamic markings *p* and *f*. The nineteenth system (measures 80-82) continues the piano accompaniment with dynamic markings *p* and *f*. The twentieth system (measures 83-85) shows the piano accompaniment with dynamic markings *p* and *f*. The twenty-first system (measures 86-88) continues the piano accompaniment with dynamic markings *p* and *f*. The twenty-second system (measures 89-91) shows the piano accompaniment with dynamic markings *p* and *f*. The twenty-third system (measures 92-94) continues the piano accompaniment with dynamic markings *p* and *f*. The twenty-fourth system (measures 95-97) shows the piano accompaniment with dynamic markings *p* and *f*. The twenty-fifth system (measures 98-100) continues the piano accompaniment with dynamic markings *p* and *f*.

# GLORIA

Allegro

The musical score is arranged in a system with five staves. The top two staves are for the piano, with a treble and bass clef. The next two staves are for the vocal parts, with a soprano and bass clef. The bottom staff is for the piano accompaniment, with a bass clef. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *f* (forte) and *fz* (forzando). The vocal parts include the lyrics: 'Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax, pax ho - mi - ni - bus'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line and a final chord.

9

tr

tr

p

f

Solo

Tutti

bo - nae vo-lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te. Gra - ti - as

bo - nae vo-lun - ta - tis. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as

bo - nae vo-lun - ta - tis. Gra - ti - as

bo - nae vo-lun - ta - tis. Gra - ti - as

Solo

Tutti

f

6/5

6/4

5/3

p

7

b7

b7

6/5

16

a - gi - mus, a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - - am.

a - gi - mus, a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - - am.

a - gi - mus, a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - - am.

a - gi - mus, a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - - am.

6 — 6/5 [ ] 6 - 4/2 6 7# 6/5 4 [-] # [-] 6

Solo

23

Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter o - mni - pot - ens.  
 Solo  
 Do - mi - ne  
 Solo  
 Do - mi - ne Fi - li u - ni - ge - ni - te.  
 Solo  
 Je - su Chri - ste.

6 # 6 6 — # 4 3 6 - 6 9 8 6 - 7 - 9 8 -  
 5 5 # 4 3 6 - 6 9 8 6 - 7 - 9 8 -



36

mun-di, mi-se-re-re no-bis. Qui tol-lis pec-

mun-di, mi-se-re-re no-bis. Qui tol-lis pec-

mun-di, mi-se-re-re no-bis. Qui tol-lis pec-

mun-di, mi-se-re-re no-bis. Qui tol-lis pec-

7  
 ♯  
 ♭ ♭ 7 - 6 ♭6 5 - ♭ 6 - 6 6 6 - 6 7

43

fp f tr fp

p p p p f

ca - ta, pec - ca - ta mun-di, sus - ci-pe de - pre-ca - ti - o-nem no - stram. Qui

ca - ta, pec - ca - ta mun-di, sus - ci-pe de - pre-ca - ti - o-nem no - stram. Qui

ca - ta, pec - ca - ta mun-di, sus - ci-pe de - pre-ca - ti - o-nem no - stram. Qui

ca - ta, pec - ca - ta mun-di, sus - ci-pe de - pre-ca - ti - o-nem no - stram. Qui

b 6 b 4- 6- 6- b # 4+ 6- b7 6 #5 4 | - # | - 6- 6



50

fp fp f

fp fp f

p p p

tr tr

p p p

se - des ad dex - te - ram, ad dex - te - ram Pa - tris, mi - se -

se - des ad dex - te - ram, ad dex - te - ram Pa - tris, mi - se -

se - des ad dex - te - ram, ad dex - te - ram Pa - tris, mi - se -

se - des ad dex - te - ram, ad dex - te - ram Pa - tris, mi - se -

6 6 7 6 4 6 6 # 6

56

re - re no - - bis.

re - re no - - bis. *Solo* Quo-ni-am tu so - lus, tu so - lus san - ctus.

re - re no - - bis. *Solo* Quo-ni-am tu so - lus, tu so - lus

re - re no - - bis.

*Solo* *f*

*p*

7 — 6 — ♭7

[1 1 1 1]

7 #

♭7

♭7

63

tr *f*

tr *f*

*f*

*f*

*f*

*f*

Solo Tutti

Je - - su\_, Je - su Chri-ste. Cum San-cto Spi - ri-tu in glo - ri - a De-i Pa-tris.

Tutti

Tu- so - lus Al - tis - si - mus, Je - su Chri-ste. Cum San-cto Spi - ri - tu in glo - ri - a De-i Pa-tris.

Tutti

Do - mi - nus. Je - su\_, Je - su Chri-ste. Cum San-cto Spi - ri - tu in glo - ri - a De-i Pa-tris.

Solo Tutti

Je - su Chri-ste. Cum San-cto Spi - ri - tu in glo - ri - a De-i Pa-tris.

Tutti *f*

6 6/5 6/4 5/3 6

71

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.

6 4/2 6 6 4/2 6 6 - 6/4 - 3/3 -

# CREDO

Allegro

The musical score is arranged in systems. The first system contains the piano introduction for the first three staves (Violin I, Violin II, and Bass). The second system contains the piano introduction for the next three staves (Piano right hand, Piano left hand, and Cello/Double Bass). The third system contains the vocal entry for Soprano, Alto, Tenor, and Bass, with the lyrics: "Pa - trem o - mni - pot - en - tem, fa - cto - rem cae - li et ter - rae, vi - si -". The word "Tutti" is written above the vocal staves. The fourth system continues the vocal parts with the same lyrics. The fifth system shows the piano accompaniment for the vocal parts, with the lyrics "Pa - trem o - mni - pot - en - tem, fa - cto - rem cae - li et ter - rae, vi - si -" written below the staves. The piano accompaniment includes a bass line with figured bass notation: 6, 5, 6, 6 7 7 7.



7

Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni- tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni- tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni- tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni- tum. Et ex Pa - tre

4/2 6 4/2 - 6/3 4/3 6 6/4 5# [-] 6/5

10

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu -

6 7      6 7 -      6 #      5             6             5



13

men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

b 6 b - # b 6 7 - 6 5 #

16

Ge - ni-tum, non fa - ctum, con - - sub-stan - ti - a - lem Pa - tri: per quem

Ge - ni-tum, non fa - ctum, con - - sub-stan - ti - a - lem Pa - tri: per quem

Ge - ni-tum, non fa - ctum, con - - sub-stan - ti - a - lem Pa - tri: per quem

Ge - ni-tum, non fa - ctum, con - - sub-stan - ti - a - lem Pa - tri: per quem

6 4 2, 5 # 6 4, 3 6 4, 2+ # 5' 4+ 3 6 4 2 # 6 # 5 # 7

19

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

6 7 3 7 6 6 7 7

22

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

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

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

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

♭6 — 7 6 6 — 7 6 6 6 - 6 4 5 3 7

Andante

25

Solo

lis. Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Solo

lis. Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Solo

lis. Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Solo

lis. Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Solo

*p*  
b7 ————— 6 4 — 5 3 4 2 6 5 — 7 2 — 5 3 4 2 — 6



38

Piano introduction, measures 38-41. Treble and bass staves with piano (p) dynamics.

Empty vocal staves for Soprano, Alto, and Bass.

Piano introduction, measures 42-45. Treble and bass staves with piano (p) dynamics.

Piano introduction, measures 46-49. Treble and bass staves with piano (p) dynamics.

no - bis: sub Pon - ti - o Pi - la - to pas - sus, et se - pul - - tus -

no - bis: sub Pon - ti - o Pi - la - to pas - sus, et se - pul - - tus

no - bis: sub Pon - ti - o Pi - la - to pas - sus, et se - pul - - tus -

no - bis: sub Pon - ti - o Pi - la - to pas - sus, et se - pul - - tus

Piano accompaniment for the vocal entry, measures 50-53. Treble and bass staves with piano (p) dynamics.

Allegro

44

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

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

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

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

3 6 6 6 6 7 7 7



48

scen - dit in cae - lum: se - det ad dex-te-ram Pa - tris. Et i - te-rum ven - tu - rus est cum

scen - dit in cae - lum: se - det ad dex-te-ram Pa - tris. Et i - te-rum ven - tu - rus est cum

scen - dit in cae - lum: se - det ad dex-te-ram Pa - tris. Et i - te-rum ven - tu - rus est cum

scen - dit in cae - lum: se - det ad dex-te-ram Pa - tris. Et i - te-rum ven - tu - rus est cum

52

glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non e - rit fi -

glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non e - rit fi -

glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non e - rit fi -

glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non e - rit fi -

4<sub>2</sub> - 5<sub>3</sub> 4<sub>3</sub> 6 4<sub>7</sub> - 5 - 5 - 4 - b6 - 6 4 4<sub>5</sub> 6 6 7 7

56

nis, non, non, non e-rit fi - nis. Et in Spi - ri-tum San - ctum, Do - mi-num,  
 nis, non, non, non e-rit fi - nis. Et in Spi - ri-tum San - ctum, Do - mi-num,  
 nis, non, non, non e-rit fi - nis. Et in Spi - ri-tum San - ctum, Do - mi-num,  
 nis, non, non, non e-rit fi - nis. Et in Spi - ri-tum San - ctum, Do - mi-num,  
 nis, non, non, non e-rit fi - nis. Et in Spi - ri-tum San - ctum, Do - mi-num,

5 3 ——— 47 ——— 6 5 6 4 3 [1 1 1 1] P 6 b4 — 5 —





68

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u -

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u -

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u -

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u -

6 4/5 = 4/2 = 6 6 [4] 7 6/4 = 5/3 = 5 6/5 =

71

num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

6 5/3 b 6 b 6 b 5/3

74

Et ex - spe - cto re - sur-re - cti - o - nem mor - tu - o - rum.

Et ex - spe - cto re - sur-re - cti - o - nem mor - tu - o - rum.

Et ex - spe - cto re - sur-re - cti - o - nem mor - tu - o - rum.

Et ex - spe - cto re - sur-re - cti - o - nem mor - tu - o - rum.

Org.: tasto solo



78

The musical score consists of piano accompaniment and four vocal staves. The piano part is written in treble and bass clefs, with a forte (f) dynamic marking. The vocal parts are in treble and bass clefs, with lyrics in German. The lyrics are: "Et vi - tam ven - tu - ri sae - cu - li. A - men, a - men, a - men,". The score includes various musical notations such as notes, rests, and dynamic markings.

81

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.

6 6 6/5 6 7 6/5 6 7

## SANCTUS \*)

Adagio maestoso

The score consists of several systems. The first system shows the piano accompaniment for the first five measures, marked with a forte *f* dynamic. The second system continues the piano accompaniment. The third system shows the piano accompaniment with trills and tremolos in the right hand. The fourth system introduces the vocal parts, marked *Tutti* and *f*. The vocal parts are for Soprano, Alto, Tenor, and Bass, all singing the same text: "San - - - ctus, San - - ctus, San-ctus Do - mi-nus De -". The piano accompaniment continues with trills and tremolos. The fifth system shows the vocal parts and piano accompaniment for the final measures, with a 7-measure rest in the piano part.

\*) Eine erste, im Autograph gestrichene (unvollständige) Fassung ist im Anhang II, S. 270-272, wiedergegeben.

Allegro

6

us Sa - ba - oth. Ple - ni sunt cae - li, cae - li et ter - ra

us Sa - ba - oth. Ple - ni sunt cae - li, cae - li et ter - ra

us Sa - ba - oth. Ple - ni sunt cae - li, cae - li et ter - ra

us Sa - ba - oth. Ple - ni sunt cae - li, cae - li et ter - ra

6 6 6





25

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

senza Organo

5<sup>3</sup> 6 6 4 3 5<sup>3</sup>

32

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

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

Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.

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

coll'Organo

f 5/3 6 - 6/5 4 3 [1 8 1 8 1 8 1] 6/5 4 6/5 [-] 4 3



## BENEDICTUS

Allegro vivace

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Organo

Bassi

8

Solo

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

Solo

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

Solo

Be - ne - di - ctus, be - ne - di - ctus qui, qui

Solo

Be - ne - di - ctus, be - ne - di - ctus qui, qui

tr

14

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

19

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

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

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

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

40 Vi. \*)

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

fp Pedale

31 -de

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

\*) Zu *Vi-de* (T. 30-33) vgl. Vorwort.

37 *Vi.\**

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

43

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

\*) Zu *Vi-de* (T. 41 -61) vgl. Vorwort.



62 -de

Oboe I *f* *p*

Oboe II *f* *p*

Clarino I, II in Do / C *a 2* *f*

Timpani in Do - Sol / C - G *f*

Trombone alto *f* *p*

Trombone tenore *f* *p*

Trombone basso *f* *p*

Violino I *f* *p*

Violino II *f* *p*

Soprano *Tutti* *P*  
 ni. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -

Alto *Tutti* *P*  
 ni. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -

Tenore *Tutti* *P*  
 ni. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -

Basso *Tutti* *P*  
 ni. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho -

Organo *Bassi ed Organo* *f* *senza Organo*

Bassi *f* *p*

$\frac{8}{6}$  —  $\frac{4}{5}$  —  $\frac{6}{4}$  —  $\frac{5}{3}$  —  $\frac{8}{6}$  —  $\frac{7}{5}$  —  $\frac{6}{4}$  —  $\frac{5}{3}$  *p*

68

san - na, ho - san - na, ho - san - na, ho - san - na

san - na, ho - san - na, ho - san - na in

san - na, ho - san - na, ho - san - na

san - na, ho - san - na, ho - san - na

coll'Organo

f

6 5 5<sup>♯</sup> 6 6

5 3 3 - 5

73

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

4 3 - 8 8 8 8 4 6 6 4 6 6 - 4 [-] 3



# AGNUS DEI

Adagio

Oboe I

Oboe II

Clarino I, II in Do / C

Timpani  
in Do - Sol / C - G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Bassi ed Organo

*p* *f* *tr* *pizzicato* *p* *simile* *f* *p* *f*

*Solo pizzicato* *p* *f*

7 5 - 6 6 5 3 - 6 6 7



8

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

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

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

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

Solo

♭6/4 6/5 6/3 6/5 6/4 6 6/4 7/♯ 5 p



14

*f* *p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*tr* *p* *f* *p*

*Tutti* *f* *p* *f* *p*

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

*Tutti* *f* *p* *f* *p*

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

*Tutti* *f* *p* *f* *p*

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

*Tutti* *f* *p* *f* *p*

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

*Tutti* *f* *p* *f* *p*

6 8  $\frac{4}{2}$  6 8  $\frac{4}{2}$  7]  $b_7$

17

no - - - bis. A - - gnus De - i, qui tol - lis pec -

no - - - bis. A - - gnus De - i, qui tol - lis pec -

no - - - bis. A - - gnus De - i, qui tol - lis pec -

re - re no - bis. A - - gnus De - i, qui tol - lis pec -

$\frac{5}{4}$   $\frac{3}{8}$   $\frac{4}{4}$  -  $\flat\frac{7}{5}$  =  $\flat\frac{7}{5}$  =

20

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

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

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

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

6/4 5/3 - 6/5 6/4 5/4 *Org.: tasto solo*

Allegro

24

Ob. I

Ob. II

Cl. I, II

Timp.

Trbne. alto

Trbne. tenore

Trbne. basso

Viol. I

Viol. II  
coll' arco

Sopr. Solo Tutti  
do - na no - bis, no - bis pa - cem, do - - - na no - bis

Alto  
do - - - na no - bis

Ten.  
do - - - na no - bis

Basso  
do - - - na no - bis

Bassi ed Org.  
Solo coll' arco Tutti  
Org.: tasto solo

5 5 6 6 7 7  
[5 - ] 4 - 3 -



31

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

*Org.: tasto solo*

38

The musical score consists of several systems. The first system shows the piano accompaniment for the first two staves, with a measure rest in the second staff. The second system shows the piano accompaniment for the next two staves. The third system shows the piano accompaniment for the next two staves, with a trill (tr) in the first staff. The fourth system shows the piano accompaniment for the next two staves, with a trill (tr) in the first staff. The fifth system shows the vocal parts with lyrics: "no - bis pa - cem, do - na no - bis, no - bis pa - cem, do - na". The sixth system shows the vocal parts with lyrics: "no - bis pa - cem, do - na no - bis, no - bis pa - cem, do - na". The seventh system shows the vocal parts with lyrics: "no - bis pa - cem, do - na no - bis, no - bis pa - cem, do - na". The eighth system shows the vocal parts with lyrics: "no - bis pa - cem, do - na no - bis, no - bis pa - cem, do - na". The bottom of the page features a sequence of numbers and symbols: 6 — 7 - 6 5 4 - 7 7 7 7.

44

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

6 - 6 - 5  
 4 - 5  
 7  
 7  
 7  
 7

50

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

7 - 7 | - | 6 - 6 - 5 -

55

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

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

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

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

6 5      6 4 - 3 -      6 5      6 4 - 3 -

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

*Org.: tasto solo*