

Giacomo Puccini

Messa di Gloria

Fassung für Chor, Soli und Kammerorchester

Version for choir, soloists and chamber orchestra

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Flauto / Flauto piccolo

Oboe

Clarinetto

Fagotto

Corno

Trombe

Trombone

Timpani

2 Violini

Viola

Violoncello

Contrabasso

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Kyrie

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Zu dieser Ausgabe

Die Idee, die zum Entstehen dieser Ausgabe führte, ist, ein großes Werk für kleinere Chöre und bescheidenere Finanzrahmen aufführbar zu machen und trotzdem sehr dicht am Klang des Originals zu bleiben.

Eine erste Aufführung dieser Neuinstrumentation von Puccinis Frühwerk fand im November 2004 mit einer entsprechend kleinen Streicherbesetzung (3/3/2/1/1) statt, so dass das Orchester insgesamt mit nur 18 MusikerInnen besetzt war.

Von diesem Konzert ist eine CD-Aufnahme erhältlich (www.musik-art.de).

Grundlage für diese Neufassung ist die Ausgabe von Mills Music/Belwin aus dem Jahr 1951/52.

Offensichtliche Schreibfehler wurden stillschweigend korrigiert. Für den heutigen Sprachgebrauch ungewöhnliche Textbehandlung wurde geändert (besonders auffällig: „La-u-da-mus“ zu „Lau-da-mus“).

Außerdem wurden einige Änderungen, die einer sinnvollen Interpretation zugute kommen, stillschweigend vorgenommen.

Für eine Aufführung im Dezember 2015 wurde das Material komplett überarbeitet, alle bekannten Fehler beseitigt sowie die Bogensetzung im gesamten Werk modernisiert.

Zusätzlich zu der – auch für die Solisten nutzbaren – eigenen Chorpartitur steht eine gescannte Version eines alten Klavierauszuges zur Verfügung, in die die nötigen Änderungen von Hand eingetragen wurden.

Berlin, 2004/2016

Partitur und Aufführungsmaterial zu diesem Werk sind als pdf Dateien gratis erhältlich:

<http://www.musik-art.de>

Fehler in Partitur und Stimmen bitte an ingo.schulz@musik-art.de senden.

Das Copyright

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Aufführungen und Aufnahmen sind bei der GEMA oder außerhalb Deutschlands den entsprechenden Verwertungsgesellschaften zu melden.

Außerdem bitte ich um eine kurze Mitteilung an: ingo.schulz@musik-art.de

Editors Notes

The lack of arrangements of important works for small ensembles in low budget productions was the motive for producing this edition. We tried hard to keep as close to the sound of the original work as possible. The first performance of this arrangement was in Berlin in November 2004 with a small string ensemble (3,3,2,1,1); the full orchestra consisting of 18 musicians. This performance was recorded and CDs can be purchased through www.musik-art.de

The basis for this new arrangement is the 1951/52 Mills Music / Belwin Inc. edition. . Obvious errors in the score were corrected without being marked. The unusual handling of the Latin text was altered (for example la-u-da-mus to lau-da-mus). We made some changes which we think will make interpretation of the music clearer.

[These changes are not marked].

For a performance in december 2015 we made this complete new version, mistakes are omitted and slurring is now in mordern form.

There is no own piano reduction, but You can download a scanned old reduction with handwritten correktions.

Berlin, 2004/2016

The score and parts are free available as a pdf file under <http://www.musik-art.de>

If you do find any errors please notify ingo.schulz@musik-art.de.

Copyright

This edition is provided free of charge over the internet. However, we do have the copyright to this edition.

Performances and recordings have to be registered with GEMA or the responsible collecting society in your country.

In any case, we would like to know when this edition is to be performed.

Messa di Gloria

Kyrie

Giacomo Puccini (1858-1924)

Larghetto

Flöte (auch Piccolo)

Oboe

Klarinette in Bb

Fagott

Horn in F

Trompete

Posaune

Pauken

Larghetto

Sopran

Alt

Tenor

Bass

Larghetto

Violine I

Violine II

Viola

Violoncello

Kontrabass

6

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

f

f

f

f

12 **rall.** **a tempo**

Fl. *p*

Ob.

Cl.

Fg. *p*

Hn.

Tpt.

Pos.

Pk. *pp*

rall. **a tempo**

S. *pp*
Ky - ri - e e - le - i - son, e - le - i - son,

A. *pp*
Ky - ri - e e - le - - - i - son, e -

T. *pp*
Ky - ri - e e - le - - - i - son

B. *pp*
Ky - - - ri - e e - le - i - son,

rall. **a tempo**

VII *mf* *p*

VI II *mf* *p* *p*

Vla. *mf* *p*

Vc. *p*

Cb. *p*

18 -> Piccolo

rall. molto a tempo

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

This section contains the staves for woodwinds and percussion. The Piccolo part is indicated by an arrow. The Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion staves are shown with rests and fermatas, indicating they are silent during this passage.

rall. molto a tempo

S.

A.

T.

B.

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

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

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

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

This section contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are written below the notes. The tempo markings 'rall. molto' and 'a tempo' are placed above the staves. Dynamics 'f' (forte) are indicated with hairpins.

rall. molto a tempo

VII

VI II

Vla

Vc.

Cb.

p

This section contains the string staves for Violin I (VII), Violin II (VI II), Viola (Vla), Violoncello (Vc.), and Contrabasso (Cb.). The tempo markings 'rall. molto' and 'a tempo' are placed above the staves. Dynamics 'p' (piano) are indicated with hairpins.

23

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

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

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

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

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

2

VII

VII II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

pizz.

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

35

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S.
son. Chri-ste e - le - i - son. Chri-ste e -

A.
son. Chri-ste e-lei - son, e - le - i - son. Chri-ste e-lei -

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

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

VII

VI II

Vla

Vc.

Cb.

f

mf

mp

40 -> gr. Flöte

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *p* *f* *ff*

Fg. *p* *f* *ff* *p*

Hn. *p* *f* *ff* *p*

Tpt. *p* *mf* *f* *ff*

Pos. *f* *ff*

Pk. *ff*

S. *p* *mf* *f*
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.

A. *p* *f*
son, e - le - i - son, e - le - i - son, e - le - i - son.

T. *p* *f*
- le - i - son, e - le - i - son e - le - i - son.

B. *p* *f*
son, e - le - i - son, e - le - i - son, e - le - i - son.

VII *pizz.* *p* *f* *ff* *mf*

VI II *pizz.* *p* *f* *ff* *mf*

Vla. *pizz.* *p* *f* *ff*

Vc. *pizz.* *p* *f* *ff*

Cb. *f* *p* *f* *ff*

45 **rall.** 3 **a tempo** gr. Flöte

Fl. *p*

Ob.

Cl.

Fg. *p*

Hn. *p*

Tpt.

Pos.

Pk. *pp*

S. **rall.** **a tempo**
pp
 Ky - ri - e e - le - i - son, e - le - i - son,

A. *pp*
 Ky - ri - e e - le - i - son, e - le - i - son, e -

T. *pp*
 Ky - ri - e e - le - i - son, e - le - i -

B. *pp*
 Ky - ri - e e - le - i - son, e -

VII **rall.** 3 **a tempo**
p

VII II *p*

Vla. *mf* *p*

Vc. *p*

Cb. *p*

51 **rall. molto** **a tempo**

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S. **rall. molto** **a tempo** *p* *f* *p*
 e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, e -

A. *f*
 le - i - son, e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e

T. *f*
 son, e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son,

B. *f*
 - le - i - son. Ky - ri - e e - le - i - son,

VII **rall. molto** **a tempo** *p* *p*

VI II

Vla

Vc.

Cb.

61

Fl. *p* *f*

Ob. *p* *f*

Cl. *f*

Fg. *fp*

Hn. *fp*

Tpt. *f*

Pos. *f* *pp*

Pk. *f*

S. *f* *dim.*
son, e - le - i - son. Ky - ri - e e - le - i -

A. *f* *dim.*
son. Ky - ri - e e - le - i - son. Ky - ri - e e - le - i -

T. *f* *dim.*
son. Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i -

B. *f* *dim.*
Ky - ri - e e - le - i -

VII *f*

VII *f*

Vla. *f*

Vc. *f*

Cb. *fp*

65

Fl. *pp* *pp*

Ob. *pp*

Cl. *pp* *pp*

Fg. *pp*

Hn. *p*

Tpt. *pp* con sord.

Pos.

Pk.

S. *pp* son.

A. *pp* son.

T. *pp* son.

B. *pp* son.

VI I *p* *pp*

VI II *p* *pp*

Vla. *p* pizz. *pp*

Vc. *p* pizz. *pp*

Cb. *p* pizz. *pp*

Gloria

1 Allegro ma non troppo

Flöte (auch Piccolo) $\frac{2}{4}$

Oboe $\frac{2}{4}$

Klarinette in Bb $\frac{2}{4}$

Fagott $\frac{2}{4}$

Horn in F $\frac{2}{4}$

Trompete $\frac{2}{4}$

Posaune $\frac{2}{4}$

Pauken $\frac{2}{4}$

Tenor $\frac{2}{4}$

Allegro ma non troppo

Sopran $\frac{2}{4}$
p
 Glo - ria, glo - ria in ex-cel-sis De - o, glo - ria in ex-cel-sis De - o, glo - ria, glo - ria, glo - ria

Alt $\frac{2}{4}$
p
 Glo - ria, glo - ri - a in ex - cel - sis De - o, glo - ria, glo -

Tenor $\frac{2}{4}$

Bass $\frac{2}{4}$

Allegro ma non troppo

Violine I $\frac{2}{4}$
pizz.
p

Violine II $\frac{2}{4}$
pizz.
p

Viola $\frac{2}{4}$
pizz.
p

Violoncello $\frac{2}{4}$
pizz.
p

Kontrabass $\frac{2}{4}$

11 Piccolo

Fl. *p* *ff* 3 *mf*

Ob. *p* *ff* 3 *mf*

Cl. *p* *ff* 3 *mf*

Fg. *p* *ff* 3 *mf*

Hn. *p* *ff* 3 *mf*

Tpt. *p* con sord. *ff* 3 senza sord. *mf*

Pos. *ff* 3 *mf*

Pk. *ff* 3 *mf*

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

A. - ri - a, glo-ri - a, glo-ri - a, glo-ri - a in ex - cel - sis De - o. *mf*

T. *mf*

B. *mf*

Glo - ria, *mf*

Glo - ria, *mf*

Vl I arco *ff* 3 *mf*



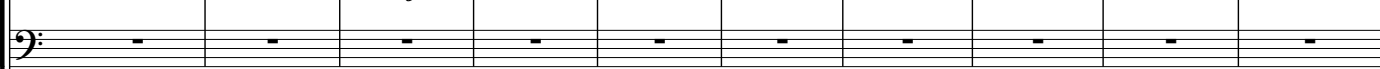
Vl II arco *ff* 3 *mf*

Vla arco *ff* 3 *mf*

Vc. arco 3 *ff* 3 *mf*

Cb. arco 3 *ff* 3 *mf*


Fl. 
 Ob. 
 Cl. 
 Fg. 


Hn. 
 Tpt. 
 Pos. 

Pk. 

S. 

A. 

T. 

B. 

VII 

VII II 

Vla 

Vc. 

Cb. 

31

Fl. *cresc.* *f* *ff*

Ob. *cresc.* *f* *ff*

Cl. *cresc.* *f* *ff*

Fg *cresc.* *f* *ff*

Hn *f* *ff*

Tpt *f* *ff*

Pos *mf* *f* *ff*

Pk *f* *ff*

S. *ff*
Glo - ri - a, glo - ri -

A. *ff*
Glo - ri - a, glo - ri -

T. *cresc.* *f* *ff*
De - o, glo-ri - a in - ex - cel - sis - De - o. Glo - ri - a, glo - ri -

B. *cresc.* *f* *ff*
a, glo-ri - a, glo-ri - a in ex - cel - sis. Glo ri - a, glo - ri -

VII *cresc.* *f* *ff*

VI II *cresc.* *f* *ff*

Vla *cresc.* *f* *ff*

Vc. *cresc.* *f* *ff*

Cb. *cresc.* *f* *ff*

40

Fl. 

Ob. 

Cl. 

Fg. 

Hn. 

Tpt. 

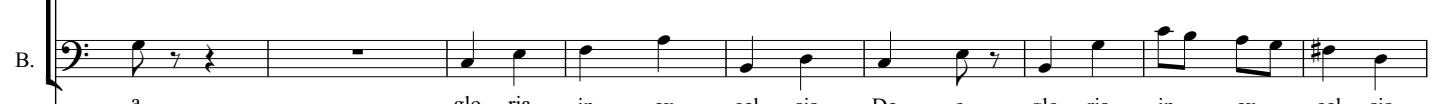
Pos. 

Pk. 

S. 

A. 

T. 

B. 

VII 

VI II 

Vla 

Vc. 

Cb. 

49

Fl.
Ob.
Cl.
Fg.
Hn.
Tpt.
Pos.
Pk.
S.
A.
T.
B.
VII
VI II
Vla.
Vc.
Cb.

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

3

Andante

-> gr. Flöte

57

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

Andante

p

S.

A.

T.

B.

- cel - sis, in ex-cel-sis De - o, glo-ri - a in ex - cel - sis. Et in ter-ra, et in

- sis, in ex - cel - sis, glo-ri - a in ex - cel - sis. Et in ter-ra pax, -

- cel - sis, in ex-cel-sis De - o, glo-ri - a in ex - cel - sis. Et in ter-ra pax, -

- sis, in ex - cel - sis, glo-ri - a in ex - cel - sis. Et in ter-ra pax, -

3

Andante

VII

VI II

Vla.

Vc.

Cb.

68

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

ter-ra, et in ter-ra,

et in ter-ra pax, et in ter-ra pax, pax ho-mi-ni-bus bo-nae vo-

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

et in ter-ra pax, et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta

p

81

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S.

A.

T.

B.

et in ter - - ra__ pax, et in ter - - ra__ pax, et in
 - lun - ta - - tis, in ter - ra__ pax, in ter - ra__ pax,
 in ter - ra pax, in ter - ra__ pax, in ter - ra__ pax,
 tis, et in ter - ra pax, in ter - ra pax, in ter - ra__ pax, in ter - ra__ pax,

VII

VI II

Vla

Vc.

Cb.

Andante

93 gr. Flöte

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Hn. *p* 3 3 3 3 3

Tpt. *p* 3 3 3 3 3

Pos. *p*

Pk. *p*

f

f

f

f

f

f

f

Andante

S. ter - ra pax, et in ter - ra pax. Lau - -

A. pax, pax, pax, pax. Lau - -

T. pax, pax, pax, pax. Lau - -

B. pax, pax pax, pax. Lau - -

VI I *f*

VI II *f*

Vla. *f*

Vc. *f*

Cb. *f*

f

f

f

f

f

f

101

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VII II

Vla.

Vc.

Cb.

-da - mus te, lau - da - mus. te, be - ne - di - ci - mus te, ad - o -

-da - mus te, lau - da - mus. te, be - ne - di - ci - mus te, ad - o -

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

- - - da - mus. te, be - - - ne - di -

106

Fl. *f*

Ob. *f*

Cl. *f*

Fg *f*

Hn *f*

Tpt *f*

Pos *f*

Pk *f*

S. *f*
ra - - mus te, Lau - da - mus te, lau - da - mus

A. *f*
ra - - mus te, lau - da - mus te, lau - da - mus

T. *f*
ra - mus te, lau - da - mus te, lau - da - mus

B. *f*
- ci - - mus te, lau - da - mus te, lau - da - mus

VII *f*

VI II *f*

Vla *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 106, contains measures 106 through 110. It features a full orchestral arrangement and a four-part choir. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion) and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) all play with a forte (*f*) dynamic. The choir consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, with lyrics in Latin: "ra - - mus te, Lau - da - mus te, lau - da - mus". The score is written in a key signature of three flats and a common time signature. The page number 29 is located in the top right corner.

stentate

5

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Fg. *ff* *p*

Hn. *ff* *p*

Tpt. *ff*

Pos. *ff*

Pk. *ff*

S. *p*
te, ad - o - ra - mus te, glo - ri - fi - ca - mus te, be - ne - di - ci - mus

A. *p*
te, be - ne - di - ci - mus te, lau - da - mus - te,

T. *p*
te, lau - da - mus, be - ne di - ci - mus te, ad - o - ra - mus

B. *p*
te, lau - da - mus te, be - ne - di - ci - mus

stentate

5

VII *ff* *p*

VII II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *pp* pizz.

117

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg *cresc.*

Hn *p* *cresc.*

Tpt *p* *cresc.* *f*

Pos *f*

Pk *f*

S. *cresc.*

A. *cresc.*

T. *cresc.*

B. *cresc.*

VII *cresc.*

VII II *cresc.*

Vla *pizz.* *cresc.* *arco*

Vc. *pizz.* *cresc.* *arco*

Cb. *cresc.* *arco*

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

lau - da - mus te, lau - da - mus te, glo -

te, lau - da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus te, ad - o - ra - mus

te, lau - da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi -

122

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Fg. *f* *p*

Hn. *f* *p*

Tpt.

Pos.

Pk.

S. *f* *p*
te, glo - ri - fi - ca - mus te, lau - da - mus te, glo - ri - fi - ca - mus te,

A. *f* *p*
- ri - fi - ca - mus te, glo - ri - fi - ca - mus te, lau - da - mus te, ad - -

T. *f* *p*
te, lau - da - - mus te, glo - ri - fi - ca - mus te,

B. *f* *p*
ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te,

VII *f* *p*

VI II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

127

6

Fl. *mp*

Ob. *p*

Cl. *p*

Fg

Hn *p*

Tpt

Pos

Pk

S. *pp*
— ad-o-ra - mus te, ad-o - ra - mus te,

A. *pp*
o - ra - mus te, ad-o - ra - mus te,

T.
ad - o - ra-mus te,

B.
ad - o - ra - mus te,

6

VII *pp*

VII II *pp*

Vla *pp*

Vc. pizz.

Cb. pizz.

Fl. *pp* *pp*

Ob. *pp*

Cl. *p* *pp*

Fg. *p* *pp*

Hn. *p* *pp*

Tpt.

Pos.

Pk.

T.

S. *pp*
ad - o - ra - mus

A. *pp*
ad - o - ra - mus

T. *pp*
ad-o - ra - mus te, *pp*
ad - o - ra - mus

B. *pp*
ad-o - ra - mus te, *pp*
ad - o - ra - mus-

VII *pizz.*

VI II *pp* *pizz.* *pp*

Vla. *pp* *pizz.* *pp*

Vc. *arco* *pp* *pizz.* *pp*

Cb. *pp* *pizz.* *pp*

137

Andante sostenuto

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), and Trombone (T.). The score is in 12/8 time and features a dynamic marking of *p* (piano). The woodwinds play melodic lines, while the bassoon and strings provide a rhythmic accompaniment.

Andante sostenuto

Vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are "te." The score is in 12/8 time and features a dynamic marking of *f* (forte).

Andante sostenuto

Musical score for strings: Violin I (Vl I), Violin II (Vl II), Viola (Vla), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 12/8 time and features a dynamic marking of *f* (forte) and the instruction "arco" (arco). The strings play a rhythmic accompaniment.

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

T.

VII

VI II

Vla.

Vc.

Cb.

pp

pp

pp

p

pizz.
pp

pizz.
pp

pizz.
pp

pizz.
pp

Gra - tias, gra - tias a - gi - mus ti - bi,

143

Fl. *f*

Ob. *f*

Cl. *mf* *f*

Fg. *p* *f*

Hn. *p* *f*

Tpt.

Pos.

Pk. *f*

T. *f*
a - gi - mus ti - bi pro - pter ma - - - - - gnam glo - riam,

VII. *arco* *p* *f*

VI II. *arco* *p* *f*

Vla. *arco* *p* *f*

Vc. *arco* *p* *f*

Cb. *arco* *p* *f*

146 **a tempo**

Fl. *dim.* *p*

Ob.

Cl. *dim.*

Fg.

Pk.

T. *dim.*

ma - gnam glo - ri-am tu - am.

a tempo

VII *dim.*

VI II *dim.* *pp*

Vla *dim.*

Vc. *p*

Cb. *p*

7 148

Fl. *p* *espressivo*

T. *p*

Gra - - tias a - - gi - - mus

7

VII

VI II

Vla *p*

Vc.

149

Fl.

T.
ti - - bi, gra - - tias a - - - - - gi -

VII
p

VI II

Vla

Vc.

Detailed description: This block contains the musical score for measures 149 and 150. It features six staves: Flute (Fl.), Tenor (T.), Violin I (VII), Violin II (VI II), Viola (Vla), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The Tenor part has lyrics: "ti - - bi, gra - - tias a - - - - - gi -". The Violin I part starts with a piano (*p*) dynamic and features a melodic line with slurs. The Violin II part plays a continuous sixteenth-note accompaniment. The Viola part has a melodic line with slurs. The Violoncello part is mostly silent in this section.

150

Fl.
p

T.
mus, gra - ti - as,

VII

VI II

Vla

Vc.
pizz.
pp

Detailed description: This block contains the musical score for measures 150 and 151. It features the same six staves as the previous block. The key signature remains three flats and the time signature is 8/8. The Tenor part has lyrics: "mus, gra - ti - as,". The Flute part starts with a piano (*p*) dynamic and features a melodic line with slurs. The Violin I part continues with a melodic line. The Violin II part continues with a sixteenth-note accompaniment. The Viola part has a melodic line. The Violoncello part has a pizzicato (*pizz.*) dynamic and a very soft (*pp*) dynamic, playing a simple rhythmic pattern.

Fl.

Ob. *p* *pp*

Cl.

Fg *pp*

Hn *pp*

Tpt

Pos

T. *8*
gra - ti - as, gra - ti-as a - gi-mus,

VII *pp*

VI II *pizz.* *pp*

Vla *pizz.* *pp*

Vc.

Cb.

Detailed description: This page of a musical score, numbered 40 and 151, features a symphony orchestra and a vocal soloist. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg), Horn (Hn), Trumpet (Tpt), Trombone (Pos), Tenor (T.), Violin I (VII), Violin II (VI II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The vocal soloist (Tenor) has lyrics: "gra - ti - as, gra - ti-as a - gi-mus,". The Oboe part begins with a dynamic marking of *p* and features a melodic line with a slur and a fermata. The Bassoon part has a dynamic marking of *pp*. The Horn part has a dynamic marking of *pp*. The Violin I part has a dynamic marking of *pp*. The Violin II part has a dynamic marking of *pp* and includes a *pizz.* (pizzicato) instruction. The Viola part has a dynamic marking of *pp* and includes a *pizz.* instruction. The Violoncello and Contrabass parts have dynamic markings of *pp*. The Tenor part has a dynamic marking of *8* and includes the lyrics "gra - ti - as, gra - ti-as a - gi-mus,". The score is divided into two measures, with the second measure containing the vocal entry and the instrumental accompaniment.

153

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

T.

a - gi - musti - bi, gra - tias a - gi - mus

VII

VI II

Vla

Vc.

Cb.

arco

arco

arco

mf

mf

mf

stacc.

stacc.

mf

156

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Fg. *f* *ff*

Hn. *f* *ff*

Tpt. *ff*

Pos. *f* *ff* *ff*

Pk. *f*

T. *f*
ti - bi, gra - tias a - - - gi - mus, gra - tias, gra - - -

VII *f* *ff*

VI II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

158

This page of a musical score contains measures 158, 159, and 160. The instruments and vocal parts are as follows:

- Fl. (Flute):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 is a whole rest.
- Ob. (Oboe):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 features a melodic line starting with a *p* dynamic.
- Cl. (Clarinet):** Measures 158-159 feature a chordal accompaniment. Measure 160 features a melodic line starting with a *p* dynamic.
- Fg. (Bassoon):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 features a melodic line starting with a *p* dynamic.
- Hn. (Horn):** Measures 158-159 feature a chordal accompaniment. Measure 160 features a melodic line starting with a *p* dynamic.
- Tpt. (Trumpet):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 is a whole rest.
- Pos. (Trumpet):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 features a melodic line starting with a *p* dynamic.
- Pk. (Percussion):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 is a whole rest.
- T. (Soprano):** Measures 158-159 feature a vocal line with lyrics: "tias, gra - tias a - - - - - gi-mus ti - bi,". Measure 160 features a melodic line starting with a *p* dynamic.
- VII (Violin I):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 features a melodic line starting with a *p* dynamic.
- VI II (Violin II):** Measures 158-159 feature a chordal accompaniment. Measure 160 features a melodic line starting with a *p* dynamic.
- Vla. (Viola):** Measures 158-159 feature a chordal accompaniment. Measure 160 features a melodic line starting with a *p* dynamic.
- Vc. (Violoncello):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 features a melodic line starting with a *p* dynamic.
- Cb. (Double Bass):** Measures 158-159 feature a melodic line with a slur and accents. Measure 160 features a melodic line starting with a *p* dynamic.

160

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

T.

a - gi-mus ti - bi, gra - tias,

VII

VI II

Vla.

Vc.

Cb.

p

mp

pizz.

pizz.

pizz.

9

163

-> Piccolo

Fl. *p*

Ob. *p*

Cl. *p*

Fg *p*

Hn *p*

Tpt

Pos

Pk

T. *gra tias,*

9

VII

VI II

Vla

Vc.

Cb.

Fl. *mp*

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

T. *p*

gra - tias, gra - tias a - gi - mus ti - bi,

VII

VI II

Vla

Vc.

Cb.

pp

pp

arco *pp*

arco *pp*

Fl. *mf* *f*

Ob. *p cresc.* *f*

Cl. *p cresc.* *f*

Fg. *p cresc.*

Hn. *p cresc.* *f*

Tpt. *f*

Pos. *pp cresc.* *mf*

Pk. *f*

T. *cresc.* *f*
 a - gi - mus ti - bi pro - pter ma - gnam glo - riam,

VII *cresc.* *f*

VI II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *arco* *p cresc.* *f*

171

a tempo

Fl. *p*

Ob. *dim.* *p*

Cl. *dim.* *p*

Fg *p* *p*

Hn *p*

Tpt

Pos *pp*

Pk

T. *dim.*
 ma - gnam glo - ri-amtu - am.

a tempo

VII *dim.*

VI II *dim.*

Vla *dim.*

Vc. *p*

Cb. *p*

Tempo I

174

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Hn. *ff*

Tpt. *ff*

Pos. *ff*

Pk. *ff*

Tempo I

S. *ff*
Glo - ria, glo - ria in ex-cel-sis De - o, glo - ria in ex - cel - sis De - o, glo - ria,

A. *ff*
Glo - ria in ex - cel - sis De - o, glo - ria in ex - cel - sis De - o, glo - ria

T. *ff*
Glo - ria in ex - cel - sis De - o, glo - ria in ex - cel - sis De - o, glo - ria

B. *ff*
Glo - ria in ex - cel - sis De - o, glo - ria in ex - cel - sis De - o, glo - ria

Tempo I

Vl I *ff*

Vl II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

183

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

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

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

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

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

11 Andante sostenuto

192 *rall.* *-> gr. Flöte*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Hn. *p*

Tpt. *p*

Pos. *p*

Pk. *p*

rall. **Andante sostenuto**

S. *pp*
o, glo-ri-a in ex-cel-sis. Do-mi-ne De-us, Rex coe-le-stis,

A. *pp*
sis, glo-ri-a in ex-cel-sis. Do-mi-ne De-us, Rex coe-le-stis,

T. *pp*
o, glo-ri-a in ex-cel-sis. Do-mi-ne De-us, Rex coe-le-stis,

B. *pp*
sis, glo-ri-a in ex-cel-sis. Do-mi-ne De-us, Rex coe-le-stis,

11 Andante sostenuto

rall.

VII *p*

VII *p*

Vla. *p*

Vc. *p*

Cb. *p*
pizz.

gr. Flöte

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg *mf*

Hn *mf*

Tpt *p* *mf*

Pos *mp*

Pk *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

De - us Pa-ter om-ni - po - tens, Do-mi-ne Fi - li un - ni - ge - ni - te, Je - suChri - ste. Do - mi - ne

De - us Pa-ter om-ni - po - tens, Do-mi-ne Fi - li un - ni - ge - ni - te, Je - suChri - ste. Do - mi - ne

De - us Pa-ter om-ni - po - tens, Do-mi-ne Fi - li un - ni - ge - ni - te, Je - suChri - ste. Do - mi - ne

De - us Pa-ter om-ni - po - tens, Do-mi-ne Fi - li un - ni - ge - ni - te, Je - suChri - ste. Do - mi - ne

VII *mf*

VI II *mf*

Vla *mf*

Vc. *mf* arco

Cb. *mf* arco

201

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S.

A.

T.

B.

De - us Ag - nus De - i, Fi - li - us Pa - - - tris.

De - us Ag - nus De - i, Fi - li - us Pa - - - tris.

De - us Ag - nus De - i, Fi - li - us Pa - - - tris.

De - us Ag - nus De - i, Fi - li - us Pa - - - tris.

VII

VII II

Vla

Vc.

Cb.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Hn

Tpt

Pos

Pk

S.

A.

T.

B. *p*

Qui tol - lis pec - ca - ta, pec - ca - ta__

VII *pp* pizz.

VI II *pp* pizz.

Vla *pp* pizz.

Vc. *pp*

Cb. *pp* pizz.

209

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

pp

pp

pp

pp

p

p

p

mun - di, su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio- nem no - stram, mi-se-

arco

pizz.

13

214

Fl. *pp*

Ob.

Cl.

Fg *pp*

Hn

Tpt

Pos

Pk

S.

A.

T. *p*

B.

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

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

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

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

13

VII

VII II

Vla

Vc. *pizz.*

Cb.

220

Fl. *mp* 3

Ob. *mp* 3

Cl. *mf*

Fg. *mf*

Hn.

Tpt.

Pos. *mf*

Pk.

S. *mf* 3
re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no -

A. *mf*
re - re no - bis, mi - se - re - re, mi - se - re - - -

T. *mf* 3
- se - re - re, mi - se - re - - re, mi - se - re - - re no -

B. *mf*
re - - re, mi - se - re - re, mi - se - re - re, mi - se - re - - -

VII

VII II *arco* *mf* 3

Vla. *arco* *mf* 3

Vc. *arco* *mf*

Cb.

225

14

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Hn. *mf*

Tpt. *mf*

Pos. *mf*

Pk. *p*

S. *mf*
bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

A. *mf*
- re. Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

T. *mf*
bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

B. *mf*
re. Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

14

VII *mf*

VI II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* arco

230

Fl. 

Ob. 

Cl. 

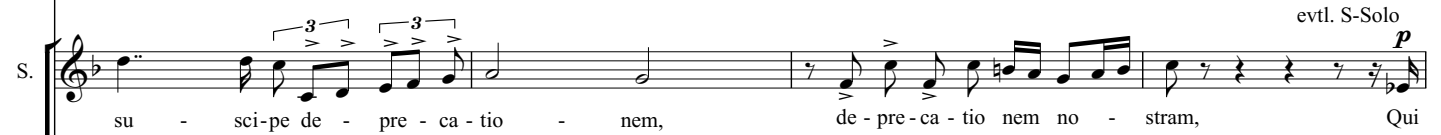
Fg. 

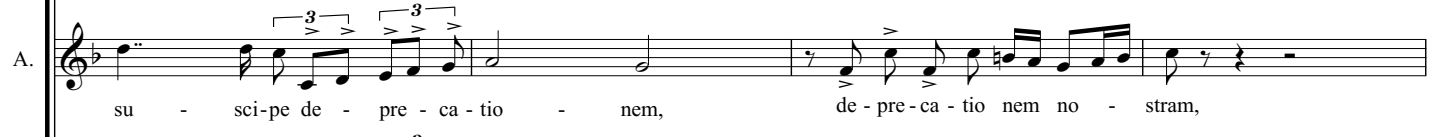
Hn 

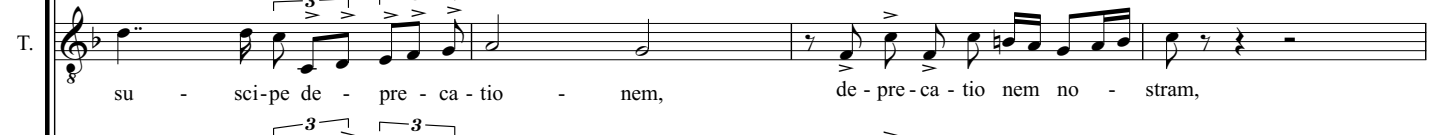
Tpt 

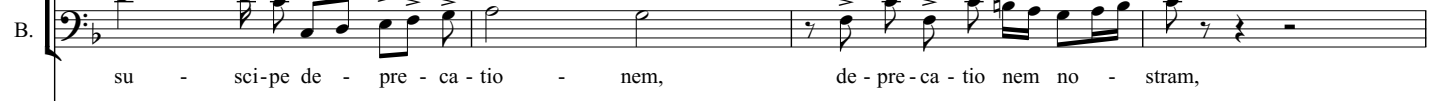
Pos 

Pk 

S. 

A. 

T. 

B. 

su - sci-pe de - pre - ca - tio - nem, de - pre - ca - tio nem no - stram, Qui

evtl. S-Solo *p*

VII 

VI II 

Vla 

Vc. 

Cb. 

p

234

Fl. *p*

Ob. *p*

Cl.

Fg

Hn

Tpt

Pos

S.
tol - - lis pec - ca - - ta, pec - ca - - ta

A.

T.

B.

VII *div. p*

VII *pizz. p*

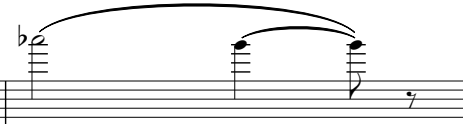
Vla *pizz. p*

Vc.

Cb. *pizz. p*

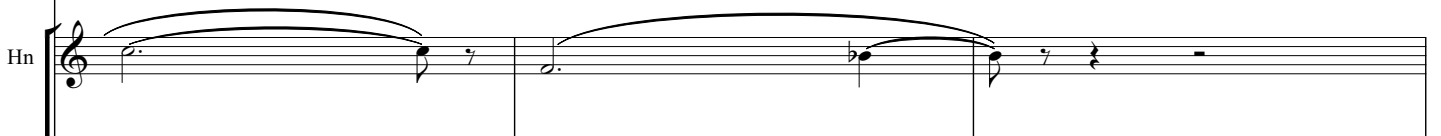
237

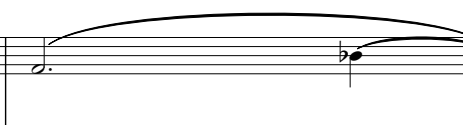
Fl.  *p*

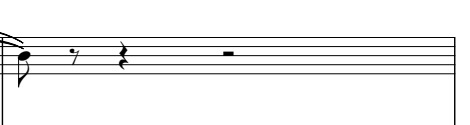
Ob.  *p*

Cl.  *p*

Fg.  *p*


Hn. 

Tpt. 

Pos.  *pp*

S.  *pp*

A. 

T. 

B. 

VI I 

VI II 

Vla. 

Vc.  *p*

Cb. 

240

Fl.

Ob.

Cl.

Fg.

Hn. *pp*

Tpt.

Pos.

S. de - pre - ca - tio - nem no - stram, de - - pre - ca - tio - nem, de - pre - ca -

A.

T.

B.

VII *8va* *uniti*

VII II

Vla

Vc. *pizz.*

Cb.

243

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

S.

 A.

 T.

 B.

VII

VI II

Vla

Vc.

 Cb.

246 -> Piccolo

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.
su - sci pe - de - pre - ca - tio - nem, de - pre - ca - tio - nem no - stram.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

p

p cresc.

p cresc.

p cresc.

3

3

arco

arco

16

250

Piccolo

Fl. *ff*

Ob. *cresc.* *ff*

Cl. *p* *cresc.* *ff*

Fg *p* *cresc.* *ff*

Hn *ff*

Tpt *ff*

Pos *ff*

Pk *ff*

S. *ff*
Qui

A. *ff*
Qui tol - - - lis pec -

T. *ff*
Qui

B. *ff*
Qui tol - - - lis pec -

16

VII *cresc.* *ff*

VI II *cresc.* *ff*

Vla *arco* *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *arco* *cresc.* *ff*

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta, pec - ca - ta

255

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S. ca - ta mun - di,

A. mun - di, su - sci - pe de - pre - ca -

T. ca - ta mun - di,

B. mun - di, su - sci - pe de - pre - ca -

VII

VI II

Vla.

Vc.

Cb.

257

Fl.

Ob.

Cl.

Fg.

Musical notation for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) staves. The Flute and Oboe parts feature long, sweeping melodic lines with slurs and accents. The Clarinet and Bassoon parts consist of rhythmic patterns with slurs and accents.

Hn.

Tpt.

Pos.

Pk.

Musical notation for Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), and Percussion (Pk.) staves. The Horn and Percussion parts feature rhythmic patterns with slurs and accents. The Trumpet part includes a triplet of eighth notes.

S.

A.

T.

B.

su - - - sci - pe de - pre - ca - tio - nem, de - pre - ca -
 tio - - - - - nem, de - pre - ca - tio - nem_ no -
 su - - - sci - pe de - pre - ca - tio - nem, de - pre - ca -
 tio - - - - - nem, de - pre - ca - tio - nem_ no -

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "su - - - sci - pe de - pre - ca - tio - nem, de - pre - ca - tio - - - - - nem, de - pre - ca - tio - nem_ no -". The vocal lines include slurs and accents.

VII

VII II

Vla.

Vc.

Cb.

Musical notation for Violin I (VII), Violin II (VII II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) staves. The Violin and Viola parts feature rhythmic patterns with slurs and accents. The Violoncello and Contrabass parts feature rhythmic patterns with slurs and accents.

259

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Hn. *mf*

Tpt. *mf*

Pos. *mp*

Pk.

S. *mf*
tio - nem, de - pre - ca - tio - nem

A. *mf*
stram, de - - - pre - ca -

T. *mf*
tio - nem, de - pre - ca - tio - nem

B. *mf*
stram, de - - - pre - ca -

Vl I *mf* pizz. arco 3 3 3 3 pizz.

Vl II *mf* pizz. arco 3 3 3 3 pizz.

Vla *mf* pizz. arco 3 3 3 3 pizz.

Vc. *mf*

Cb. *mf*

261

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

mf

mf

no - - - - - stram, su - sci - pe

tio - nem, de - - - - - pre - ca -

no - - - - - stram, su - sci - pe

tio - nem, de - - - - - pre - ca -

arco 3 3 3 3 pizz. *mf* arco 3 3 3 3 pizz.

pizz. arco 3 3 3 3 pizz. arco 3 3 3 3 pizz.

pizz. arco 3 3 3 3 pizz. arco 3 3 3 3 pizz.

263

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Fg. *f* *pp*

Hn. *f*

Tpt. *f*

Pos. *f*

Pk. *f*

S. *f* *p* *espressivo*

A. *f* *p*

T. *f* *p*

B. *f* *p*

de - - pre - ca - tio - nem no - stram, su - sci-pe, su -
 tio - nem, de - pre - ca - tio - nem no - stram, su - sci-pe de -
 de - - pre - ca - tio - nem no - stram, su - sci-pe de -
 tio - nem, de - pre - ca - tio - nem no - stram, su - sci-pe de -

VII *f* *p*

VII *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

266

rall. stentate a tempo

Fl.

Ob.

Cl.

Fg.

Hn

Tpt

Pos

Pk

rall. stentate a tempo

S.

A.

T.

B.

rall. stentate a tempo

Vl I

Vl II

Vla

Vc.

Cb.

270

rall.

stentate

17

Maestoso

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S.

A.

T.

B.

Quo -

VII

VII II

Vla

Vc.

Cb.

rall. stentate

17 Maestoso

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

niam tu so - lus, tu so - lus San - ctus. Quo - niam tu

niam tu so - lus, tu so - lus San - ctus. Quo - niam tu

niam tu so - lus, tu so - lus San - ctus. Quo - niam tu

niam tu so - lus, tu so - lus San - ctus. Quo - niam tu

283

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

ctus, tu so - lus Do - mi - nus, tu so - lus San - -

VII

VI II

Vla.

Vc.

Cb.

300

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Fg. *ff*

Hn. *ff*

Tpt. *ff*

Pos. *ff*

Pk. *ff*

S. *ff*
ctus, tu so-lus Al-tis-si-mus, Je-su

A. *ff*
ctus, tu so-lus Al-tis-si-mus, Je-su

T. *ff*
ctus, tu so-lus Al-ti-si-mus, Je-su

B. *ff*
ctus, tu so-lus Al-ti-si-mus, Je-su

Vl I *ff*

Vl II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

19

Allegro

306

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

Woodwind and Percussion section staves. Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), and Percussion (Pk.). The woodwinds feature melodic lines with triplets and slurs. The percussion part consists of rhythmic patterns.

Allegro

S.

A.

T.

B.

Chri - - - - - ste.

Chri - - - - - ste.

Chri - - - - - ste.

Chri - - - - - ste.

mf

Cum _____

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a long note with a slur, followed by a rest and then a final note. The lyrics are "Chri - - - - - ste." The Bass part includes a dynamic marking *mf* and the instruction "Cum _____".

Allegro

VII

VII II

Vla.

Vc.

Cb.


mf

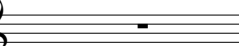
mf


String section staves: Violin I (VII), Violin II (VII II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with some melodic fragments. Dynamic markings *mf* are present at the end of the section.


313

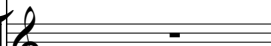
-> gr. Flöte


Fl. 


Ob. 


Cl. 

Fg. 

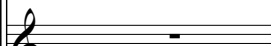
Hn. 

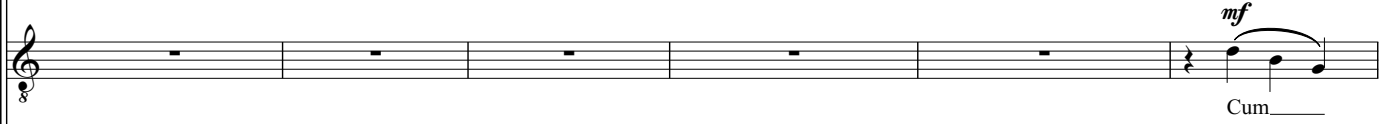
Tpt. 

Pos. 

Pk. 

S. 

A. 

T. 

B. 

VII 

VI II 

Vla 

Vc. 

Cb. 

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S.

A.

mf

Cum

T.

San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, in

B.

glo - ria De - i Pa - tris. A - men, a

VII

VI II

mf

Vla

Vc.

Cb.

325 **20**

Fl.

Ob.

Cl. \sharp

Fg

Hn

Tpt

Pos

Pk

S.

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

T.
glo - ria De - - i Pa - - - tris. A - - - men,

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

20

VII

VI II

Vla

Vc.

Cb.

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S.

A.

T.

B.

mf

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

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

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

A - men, a -

VII

VI II

Vla

Vc.

Cb.

mf

21

gr. Flöte

335

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Hn. *mf*

Tpt. *mf*

Pos. *mf*

Pk. *mf*

S. - tris. A - men, in glo - ria De - i Pa - -

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

T. Pa - tris. A - men, a - - - - -

B. - - - - - men, cum San - cto Spi - ri - tu, in glo - ri - a

21

Vl I *mf*

Vl II *mf*

Vla *mf*

Vc. *mf*

Cb. *mf*

340

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Hn. *mf*

Tpt. *mf*

Pos. *mf*

Pk. *mf*

S. - - tris. A - men, a - men, a - men, a - men, a - men,

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

T. - - - men, cum San - - cto, in glo - ri - a, in

B. De - i Pa - tris, cum San-cto Spi - ri - tu, in glo-ria De - i Pa - tris.

VII

VI II

Vla

Vc.

Cb.

346

Fl. *p*

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S. *p*
a - men, a - - men, cum San - - cto Spi - ri - tu,

A. *p*
- - - - men, a - - - - men, in glo - -

T. *p*
glo - - - ri - a, cum San - cto Spi - ri - tu, in glo - ri - a

B. *p*
A - - - - men, in glo - ria De - - i Pa - -

22

VII *p*

VII II *p*

Vla *p*

Vc. *p*

Cb. *p*

352

Fl. *f* *f* *f* *p* *p* *p*

Ob.

Cl. *p*

Fg *p*

Hn *p*

Tpt *p*

Pos *p*

Pk

S. in glo - ria De - i Pa - tris. A - -

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

T. De - i Pa - tris. A - - men, in glo - - ria De - - i

B. - tris. A - - men, cum San - cto Spi - ri - tu,

VII

VI II

Vla

Vc.

Cb.

357

Fl. *cresc.*

Ob. *p cresc.*

Cl. *cresc.*

Fg. *cresc.*

Hn.

Tpt.

Pos. *cresc.*

Pk.

S. *cresc.*
men, a -

A. *cresc.*
glo - ria De - i Pa -

T. *cresc.*
Pa - tris. A - - - - men, a - -

B. *cresc.*
in glo - ri - a De - i Pa - tris. A - - - - men, a - -

VII *cresc.*

VI II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

368

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

This section contains the musical notation for the woodwind and brass instruments. The Flute (Fl.) and Bassoon (Fg) parts begin in measure 368 with a forte (*f*) dynamic and play a melodic line with accents. The Horn (Hn) and Trombone (Tpt) parts play a sustained chord in a *pp* dynamic. The Clarinet (Cl.) and Piccolo (Pk) parts are silent throughout this section.

S.

A.

T.

B.

Pa - tris. A - - men, in glo-ria De - i Pa-tris. A - - men,

- - men, a - - - men,

- i Pa - tris. A - men, in glo-ria De - i Pa-tris. A -

- - - - - men,

This section contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Pa - tris. A - - men, in glo-ria De - i Pa-tris. A - - men, - - men, a - - - men, - i Pa - tris. A - men, in glo-ria De - i Pa-tris. A - - - - - men,". The Soprano and Tenor parts feature a forte (*f*) dynamic and melodic lines with accents.

VII

VII II

Vla

Vc.

Cb.

arco

f

arco

f

arco

f

arco

f

f

This section contains the musical notation for the string instruments: Violin I (VII), Violin II (VII II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). All parts are marked *arco* and play a rhythmic accompaniment with a forte (*f*) dynamic.

375

Fl.
 Ob.
 Cl.
 Fg.

Hn.
 Tpt.
 Pos.
 Pk.

S.
 A.
 T.
 B.

VII
 VII II
 Vla.
 Vc.
 Cb.

381

Fl.

Ob.

Cl.

Fg

pp

Hn

Tpt

Pos

Pk

S.

A.

De - i Pa - tris. A - - men, a - - - - -

T.

B.

p

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

VII

VI II

b tr

Vla

Vc.

p

arco

Cb.

p

387

Fl. *mf*

Ob.

Cl. *mf*

Fg. *mf*

Hn. *mf*

Tpt.

Pos. *mf*

Pk.

S. *mf*
a - - - men, a - - -

A. *mf*
men, a - - - men, a -

T. *p* *mf*
a - - - men, a - - -

B. *mf*
a - - - men, a - - -

VII *mf*

VII II *mf*

Vla. *p* *mf*

Vc. *mf*

Cb. *mf*

393

Fl. *f*

Ob. *f*

Cl. *f*

Fg *f*

Hn *f*

Tpt *f*

Pos *f*

Pk *f*

S. *f*
- men, a - - men, cum San - cto Spi - ri - tu, in glo - ri - a

A. *f*
- - - - men, a - - - - men, in glo - ri a

T. *f*
- men, a - men, a - - - - men, a - - - - men,

B. *f*
- men, a - - men, cum San - - - - cto, cum

VII *f*

VII II *f*

Vla *f*

Vc. *f*

Cb. *f*

399

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fg. *dim.*

Hn. *dim.*

Tpt. *dim.*

Pos. *dim.*

Pk. *dim.*

S. *dim.*
De - - i Pa - tris. A - - - - -

A. *dim.*
De - - - - - i Pa - - - - -

T. *dim.*
a - - - - - men, a - - - - - men, a - - - - -

B. *dim.*
San - - - - - cto Spi - ri - tu, in

VII. *dim.*

VI II. *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

404

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fg. *p cresc.*

Hn. *p cresc.*

Tpt. *p cresc.*

Pos. *p cresc.*

Pk. *p cresc.*

S. *p cresc.*
men, a

A. *p cresc.*
tris. A

T. *p cresc.*
men, a men, a men,

B. *p cresc.*
glo - ria De - i Pa - tris. A - men, a

Vl I *p cresc.*

Vl II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

409

Fl.
 Ob.
 Cl.
 Fg.
 Hn.
 Tpt.
 Pos.
 Pk.

S.
 A.
 T.
 B.

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

VII
 VI II
 Vla
 Vc.
 Cb.

Musical score for woodwinds and percussion instruments. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), and Percussion (Pk.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as ***ff*** (fortissimo). The key signature is one sharp (F#).

Vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: men, in glo - ri - a Dei Pa - tris. The score includes dynamic markings like ***ff*** and features triplet markings over the words "in glo - ri - a".

Musical score for string instruments: Violin I (VI I), Violin II (VI II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with dynamic markings such as ***ff*** and triplet markings.

-> Piccolo

421

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

mf

mf

S.

A.

T.

B.

mf

mf

Glo - ria, glo - ria in ex - cel - sis De - o, glo - ri -

In glo - ria De - - - - i Pa - - - - tris... A - -

VI I

VI II

Vla

Vc.

Cb.

mf

mf

mf

mf


427


Fl. 

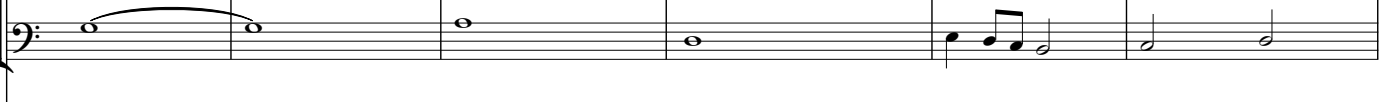
Ob.  *mf*


Cl.  *mf*

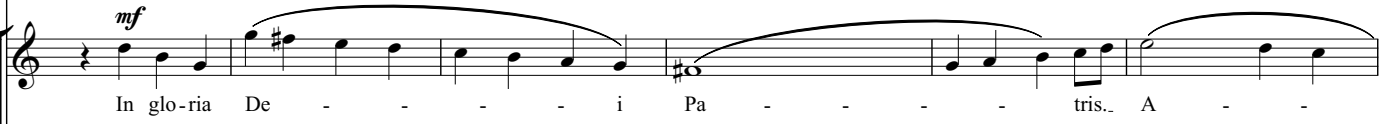
Fg. 

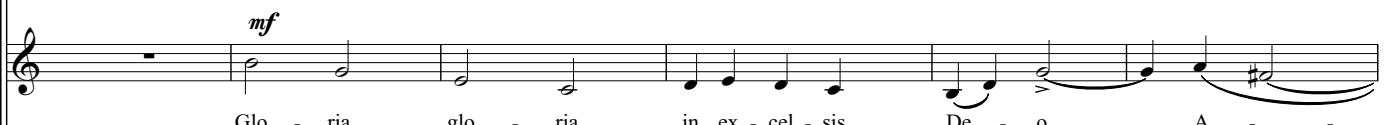
Hn.  *mf*

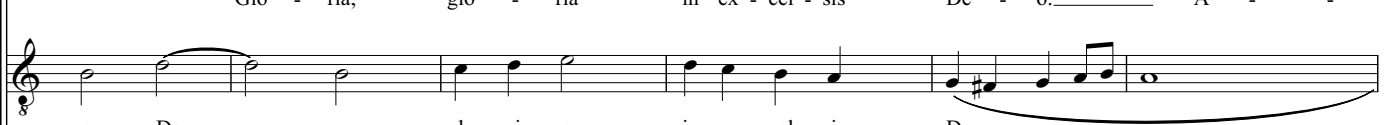
Tpt.  *mf*

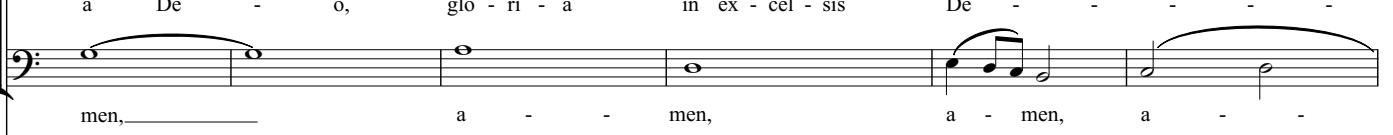
Pos.  *mf*

Pk. 

S.  *mf*
In glo-ria De - - - i Pa - - - tris.. A - -

A.  *mf*
Glo - ria, glo - ria in ex - cel - sis De - o. A - -

T.  *mf*
a De - o, glo - ri - a in ex - cel - sis De - - -

B.  *mf*
men, a - - men, a - men, a - -

Vl I  *mf*

Vl II  *mf*

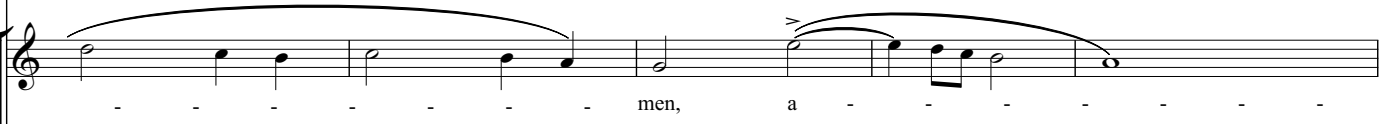
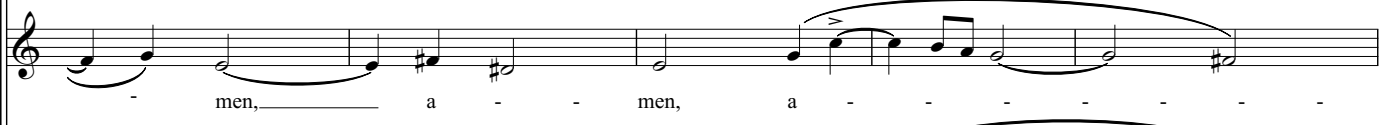

Vla.  *mf*

Vc.  *mf*

Cb.  *mf*

Fl. 
Ob. 
Cl. 
Fg. 

Hn. 
Tpt. 
Pos. 
Pk. 

S. 
A. 
T. 
B. 

VII 
VI II 
Vla. 
Vc. 
Cb. 

438

Piccolo

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Fg *f* *ff*

Hn *f* *ff*

Tpt *f* *ff*

Pos *f* *ff*

Pk *f* *ff*

S. *ff*
men. Glo - ria, glo - ria in ex - cel - sis De - o, glo - ria

A. *ff*
men. Glo - ria, glo - ria in ex - cel - sis De - o, glo - ria

T. *ff*
men. Glo - ria, glo - ria in ex - cel - sis De - o, glo - ria

B. *ff*
men. Glo - ria, glo - ria in ex - cel - sis De - o, glo - ria

VII *ff*

VII II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

445

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

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

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

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

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

7

3

451

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

glo - ri - a, glo - ria, glo - ri - a, glo - ri - a De - o, glo - ri - a,

glo - ri - a, glo - ria, glo - ri - a, glo - ri - a De - o, glo - ri - a,

glo - ri - a, glo - ria, glo - ri - a, glo - ri - a De - o, glo - ri - a,

glo - ri - a, glo - ria, glo - ri - a, glo - ri - a De - o, glo - ri - a,

458

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

Woodwind and Percussion staves (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion) with musical notation and dynamics like *dim.*

S.

A.

T.

B.

— glo - ri - a De - o, glo - ri - a, glo - ri - a. A - men,

— glo - ri - a De - o, glo - ri - a, glo - ri - a. A - men,

— glo - ri - a De - o, glo - ri - a, glo - ri - a. A - men,

— glo - ri - a De - o, glo - ri - a, glo - ri - a. A - men,

Vocal staves (Soprano, Alto, Tenor, Bass) with lyrics and dynamics like *mf dim.* and *p*.

VII

VII II

Vla.

Vc.

Cb.

String staves (Violin I, Violin II, Viola, Violoncello, Contrabasso) with musical notation and dynamics like *dim.*

466

Fl. -

Ob. -

Cl. -

Fg. *p cresc.*

Hn. *p cresc.*

Tpt. *p*

Pos. *pp cresc.*

Pk. *p cresc.*

S. *p cresc.*
a - men, a -

A. *p cresc.*
a - men, a - men, a -

T. *p cresc.*
a - men, a - - - - - men,

B. *p cresc.*
a - men, a - - - - - men, a - - - -

VII. *p cresc.*

VII II. *p*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

474

Fl. *mf cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fg. *mf cresc.*

Hn. *mf cresc.*

Tpt.

Pos.

Pk. *mf cresc.*

S. men, a men, a

A. men, a men,

T. a men, a men,

B. men, a

mf

VII *cresc. sempre*

VI II *cresc. sempre*

Vla *cresc. sempre*

Vc. *cresc. sempre*

Cb. *cresc. sempre*

Più mosso

482

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f* *mf*

Hn. *f*

Tpt. *f*

Pos. *f* *mf*

Pk. *f*

Più mosso

S. *f*

A. *f* *mf*
Cum

T. *f* *mf*
Cum San - cto Spi - ri - tu, in

B. *f* *mf*
Cum San - cto Spi - ri - tu, in glo - ri - a De -

men.

a - men.

a - men.

Più mosso

VII *f*

VI II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

490

Fl.

Ob. *mf* *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Hn. *mf cresc.*

Tpt.

Pos. *cresc.*

Pk.

S. *mf* *cresc.*
Cum — San - cto Spi - ri - tu, in glo - - - ri - a De - -

A. *cresc.*
San - cto Spi - ri - tu, in glo - ria De - i Pa - tris. A - - - men,

T. *cresc.*
glo - ria De - i Pa - - - tris. A - - - men, a - - - men,

B. *cresc.*
- i Pa - - - tris. A - - - - - men, in glo - ria, in glo -

VII *mf* *cresc.*

VII *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

497

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S.

A.

T.

B.

i Pa - - - tris. A - - - men, a - - - men, a - - - men.

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

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

ria, in glo - - ri - a De - - i Pa - - tris. A - - - - - men,

Vl I

Vl II

Vla

Vc.

Cb.

div.

ff

ff

ff

504

Fl. *rall.*

Ob.

Cl. *ff*

Fg

Hn

Tpt

Pos *ff*

Pk

S. *ff* *rall.*

A. *ff*

T. *ff*

B. *ff*

Glo - ria, glo - ria in ex - cel - sis De - o. A - - - -

Glo - ria, glo - ria, glo - ria. A - - - -

Glo - ria, glo - ria, glo - - - - ria. A - - - -

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

VII *rall.*

VII II

Vla

Vc. *ff*

Cb. *ff*

510

Largo **Pesanti** **Presto**

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

Largo **Pesanti** **Presto**

S.

A.

T.

B.

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

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

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

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

Largo **Pesanti** **Presto**
uniti

VII

VII II

Vla.

Vc.

Cb.

517

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

men, a - - - - -

A.

men, a - - - - -

T.

men, a - - - - -

B.

men, a - - - - -

VII

VI II

Vla.

Vc.

Cb.

523

Fl.
Ob.
Cl.
Fg.

Musical score for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The score is written in treble clef for Flute and Oboe, and bass clef for Clarinet and Bassoon. The key signature has one sharp (F#). The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with dynamic markings such as *v* (pizzicato) and *mf* (mezzo-forte). The Flute and Oboe parts are very similar, while the Clarinet and Bassoon parts have a more distinct, lower-register sound.

Hn.
Tpt.
Pos.

Musical score for brass: Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The score is written in treble clef for Horn and Trumpet, and bass clef for Trombone. The music features rhythmic patterns of eighth and sixteenth notes, often beamed together, with dynamic markings such as *v* (pizzicato) and *mf* (mezzo-forte). The Horn and Trumpet parts are very similar, while the Trombone part has a more distinct, lower-register sound.

Pk.

Musical score for Percussion (Pk.). The score is written in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with dynamic markings such as *v* (pizzicato) and *mf* (mezzo-forte).

S.

Musical score for Soprano (S.). The score is written in treble clef. The music consists of a single note on a whole rest, with the instruction *men.* (menor) written below the staff.

A.

Musical score for Alto (A.). The score is written in treble clef. The music consists of a single note on a whole rest, with the instruction *men.* (menor) written below the staff.

T.

Musical score for Tenor (T.). The score is written in treble clef. The music consists of a single note on a whole rest, with the instruction *men.* (menor) written below the staff.

B.

Musical score for Bass (B.). The score is written in bass clef. The music consists of a single note on a whole rest, with the instruction *men.* (menor) written below the staff.

VII

Musical score for Violin I (VII). The score is written in treble clef. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with dynamic markings such as *v* (pizzicato) and *mf* (mezzo-forte).

VI II

Musical score for Violin II (VI II). The score is written in treble clef. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with dynamic markings such as *v* (pizzicato) and *mf* (mezzo-forte).

Vla

Musical score for Viola (Vla). The score is written in alto clef. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with dynamic markings such as *v* (pizzicato) and *mf* (mezzo-forte).

Vc.

Musical score for Violoncello (Vc.). The score is written in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with dynamic markings such as *v* (pizzicato) and *mf* (mezzo-forte).

Cb.

Musical score for Contrabasso (Cb.). The score is written in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with dynamic markings such as *v* (pizzicato) and *mf* (mezzo-forte).

Credo

1 Andante

Flöte (auch Piccolo) *p* *ff*

Oboe *p* *ff*

Klarinette in Bb *p* *ff*

Fagott *f* *ff*

Horn in F *f* *fp* *ff*

Trompete *f* *ff*

Posaune *f* *ff*

Pauken *p* *ff*

Andante

Sopran *f* Cre - do, cre - do in un - num De - um, Pa - trem omni-po-

Alt *f* Cre - do, cre - do in u - num De - um, Pa - trem omni-po-

Tenor *f* Cre - do, cre - do in u - num De um, Pa - trem omni-po-

Bass *f* Cre - do, cre - do in u - num De - - um, Pa - trem omni-po-

Andante

Violine I *f marc.* *p* *f*

Violine II *f marc.* *p* *f*

Viola *f marc.* *p* *f*

Violoncello *f marc.* *f*

Kontrabass *f marc.* *f*

6

Fl. *mf* *ff*

Ob. *p* *ff* *p*

Cl. *mf* *ff* *p*

Fg. *f* *p* *ff* *fp*

Hn. *f* *fp* *ff* *fp*

Tpt. *f* *ff* *p*

Pos. *f* *ff*

Pk. *p* *ff*

S. *fp*
ten- tem, fa- cto-rem coe - li et ter - rae, vi - si - bi - lium o - mni-um, et

A. *fp*
ten- tem, fa- cto-rem coe - li et ter - rae, vi - si - bi - lium o - mni-um,

T. *fp*
ten- tem, fa- cto-rem coe - li et ter - rae, vi - si - bi - lium o - mni-um,

B. *fp*
ten- tem, fa- cto-rem coe - li et ter - rae, vi - si - bi - lium o - mni-um,

VII *p* *f* *p*

VI II *p* *f* *ten.* *p*

Vla. *p* *f* *ten.* *p*

Vc. *f* *p*

Cb. *f* *p*

11

Fl. *p* *ff*

Ob. *p* *ff* *p*

Cl. *p* *ff* *p*

Fg. *ff* *fp*

Hn. *p* *ff* *fp*

Tpt. *ff* *p*

Pos. *ff*

Pk. *p* *ff*

S. *fp*
in - vi - si - bi - li - um, vi - si - bi - lium o - mni - um, et

A. *fp*
et in - vi - si - bi - li - um, vi - si - bi - lium o - mni - um,

T. *fp*
et in - vi - si - bi - li - um, vi - si - bi - lium o - mni - um,

B. *fp*
et in - vi - si - bi - li - um, vi - si - bi - lium o - mni - um,

VII *p* *f* *p*

VII II *p* *f* *ten.* *p*

Vla. *p* *f* *ten.* *p*

Vc. *f* *p*

Cb. *f* *p*

1

15

Fl. *p* *3* *3* *3*

Ob. *p*

Cl. *p*

Fg. *p* *3* *3* *3*

Hn.

Tpt.

Pos.

Pk.

S. in - vi - si - bi - li-um. Et in u-num Do - mi - num Je - sum, u - ni-

A. et in - vi - si - bi - li-um. Fi - lium De-i u - ni-

T. et in - vi - si - bi - li-um. Je - sum Chri-stum, Fi - li - um De - i.

B. et in - vi - si - bi - li-um.

1

VII *3* *3* *3* *3*

VI II *3* *3* *3* *3* *3* *3* *3* *3*

Vla *3* *3* *3* *3* *3* *3*

Vc. *3* *3* *3* *3*

Cb. *3* *3* *3*

20

Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. *ff* *p* *ff*

Fg. *ff* *ff*

Hn. *ff* *p* *ff*

Tpt. *ff* *ff*

Pos. *ff* *ff*

Pk. *ff* *p* *ff*

S. *f*
ge - ni - tum. Et ex Pa - tre na - tum an - te o - mnia sae - cu - la,

A. *f*
ge - ni - tum. Et ex Pa - tre na - tum an - te o - mnia sae - cu - la,

T. *f*
Et ex Pa - tre na - tum an - te o - mnia sae - cu - la,

B. *f*
Et ex Pa - tre na - tum an - te o - mnia sae - cu - la,

VII *f* *p* *f*

VII *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *f*

Cb. *f* *f*

25

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

S.

A.

T.

B.

VII

VI II

Vla

Vc.

Cb.

et ex Pa - tre na - tum an - te om - nia sae - cu - la. De - um de

et ex Pa - tre na - tum an - te om - nia sae - cu - la. De - um de

et ex Pa - tre na - tum an - te om - nia sae - cu - la. De - um de

et ex Pa - tre na - tum an - te om - nia sae - cu - la. De - um de

ff, *mf*, *p*, *fp*, *f*, *ten.*, *f*, *p*

30

Fl. *p* *ff*

Ob. *p* *ff* *p*

Cl. *p* *ff* *p*

Fg *ff* *p*

Hn *p* *ff* *fp*

Tpt *ff* *p*

Pos *ff*

Pk *p* *ff* *fp*

S. De - o, lu - men de lu - mi - ne, De - - um *fp*

A. De - o, lu - men de lu - mi - ne, De - - um *fp*

T. De - o, lu - men de lu - mi - ne, De - - um *fp*

B. De - o, lu - men de lu - mi - ne, De - - um *fp*

VII *p* *f* *p*

VII II *p* *f* *p* *ten.*

Vla *p* *f* *p* *ten.*

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This page of a musical score covers measures 30 to 32. It features a variety of instruments and vocal soloists. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Horn, Tuba, Percussion) have complex parts with triplets and dynamic markings ranging from *p* to *ff*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) provides harmonic support. Four vocal soloists (Soprano, Alto, Tenor, Bass) sing the Latin text: "De - o, lu - men de lu - mi - ne, De - - um". The score includes numerous performance instructions such as accents, slurs, and dynamic changes.

34

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.
ve - rum de De - o ve - ro. Ge - ni - tum, non - fa - ctum: *p*

A.
ve - rum de De - o ve - ro. Con -

T.
ve - rum de De - o ve - ro. Con - sub - stan - tia - lem *p*

B.
ve - rum de De - o ve - ro.

Vl. I

Vl. II

Vla.

Vc.

Cb.

39

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fg. *p cresc.*

Hn. *p cresc.*

Tpt. *p cresc.*

Pos.

Pk.

S. *cresc.*
per quem om - nia fa - cta sunt. Qui pro - pternos ho - mi - nes, et

A. sub - stan - tia - lem Pa - - tri.

T. *cresc.*
Pa - tri: om - nia fa - cta sunt. Et pro - pter.

B. *p cresc.*
Qui pro - pternos ho - mi - nes, et pro - pter

VI I *pizz.*
p cresc.

VI II *pizz.*
p cresc.

Vla. *pizz.*
p cresc.

Vc. *pizz.*
p cresc.

Cb. *pizz.*
p cresc.

44

Fl. *p*

Ob.

Cl.

Fg *p*

Hn

Tpt

Pos

Pk

This block contains the staves for woodwinds and percussion. The Flute (Fl.) and Bassoon (Fg) parts feature a melodic line starting in the fourth measure with a dynamic marking of *p*. The Oboe (Ob.), Clarinet (Cl.), Horn (Hn), Trumpet (Tpt), and Trombone (Pos) parts provide harmonic support with chords and rests. The Percussion (Pk) part is silent.

S. *p*
pro - pter no - stram sa - lu - tem de - scen - - dit de coe -

A. *cresc.* *p*
Et pro - pter no - stram sa - lu - tem de - scen - - dit de coe -

T. *p*
no - stram, no - stram sa - lu - tem de - scen - - dit de coe -

B. *p*
no - stram sa - lu - tem de - scen - dit de - scen - - dit de coe -

This block contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "pro - pter no - stram sa - lu - tem de - scen - - dit de coe -". The Soprano part begins with a *p* dynamic. The Alto part includes a *cresc.* marking. The Tenor and Bass parts also begin with a *p* dynamic.

Vl I *arco p*

Vl II *arco p*

Vla *arco p*

Vc. *arco p*

Cb. *arco p*

This block contains the string staves for Violin I (Vl I), Violin II (Vl II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). All parts are marked *arco* and begin with a *p* dynamic. The Violin I and Viola parts have melodic lines, while the Violin II, Violoncello, and Contrabass parts provide harmonic support with chords and rests.

allarg. molto

3

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

T. Tenor solo

p

Et in - car - na - tus, in car -

S. *allarg. molto*

-lis.

p

Et in - car - na - tus, et in - car -

A. *allarg. molto*

lis.

p

Et in - car - na - tus, et in - car -

T. *allarg. molto*

lis.

p

Et in - car - na - tus, in - car - na - tus

B. *allarg. molto*

lis.

p

Et in - car - na - tus, et in - car -

VII

VII II

Vla

Vc.

Cb.

allarg. molto

3

56

Fl.

Ob.

Cl.

Fg.

Hn

Tpt

Pos

Pk

T.
 na - tus est__ de Spi - ri - tu San - cto__

S.
 na - tus est__ de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

A.
 na - tus__ de Spi - ri - tu San - cto ex Ma - ri - a Vir gi - ne, ex Ma - ri - a

T.
 est__ de Spi - ri - tu San - cto ex Ma - ri - a Vir gi - ne:

B.
 na - tus__ ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi - ne: Et

VII

VI II
p

Vla

Vc.
p

Cb.

63

Fl. *p*

Ob. *p*

Cl.

Fg

Hn

Tpt

Pos

Pk

T. *p*
ex Ma-ri - a Vir - gi - ne: Et ho - mo fa - ctus, fa - ctus est, et ho - mo fa - ctus,

S.
Et ho - mo fa - ctus, fa - ctus est, et ho - mo fa - ctus est, et

A.
Vir - gi - ne: Et ho - - mo fa - ctus est, et ho - mo

T.
ex Ma-ri - a Vir - gi - ne: Et ho - mo fa - ctus est, et ho - mo

B.
ho - mo fa - ctus, et ho - mo fa - ctus est, et ho - mo

VII *p* IV Corda

VII II IV Corda

Vla *p*

Vc.

Cb. *pizz.* *p* arco

5

69

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

rall.

a tempo

p

T.

fa-ctus, et ho - mo___ fa-ctus, fa - ctus est, et ho-mo fa-ctus est, et in car - na - tus,___

S.

ho - mo fa - ctus est, et ho - mo fa-ctus est, et in - car - na - tus,___

A.

fa - ctus est, et ho - mo fa - ctus___ est, et in - car - na - tus,___

T.

fa - ctus est, et ho - mo fa - ctus est, et in - car - na - tus,___

B.

fa - ctus est, et ho - mo fa - ctus est, et in - car - na - tus,___

rall.

a tempo

VII

VI II

Vla

Vc.

Cb.

rall.

a tempo

pizz.

pizz.

pizz.

pizz.

pizz.

5

76

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Hn. *p*

Tpt.

Pos.

Pk.

T. *f* *p* *p*
in - car - na - tus est de Spi - ri - tu San - cto: Et

S. *f* *p*
et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho -

A. *f* *p*
et in - car - na - tus de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

T. *f* *p*
in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

B. *f*
et in - car - na - tus ex Ma - ri - a Vir - gi - ne: Et

VII *f* *p*

VI II *f* *p*

Vla *f* *p*

Vc. *f* *p*

Cb. *f* *p*

6

83

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Fg. *p* *ff* *pp*

Hn. *p* *ff*

Tpt. *p* *ff*

Pos. *ff*

Pk. *p* *ff*

T. ho - mo fa - ctus est.

Bar. Bar. solo (Original Chor) sotto voce
Cru - ci-fi - xus et - iam prono - bis:

S. - mo fa - ctus est.

A. ho - mo fa - ctus est.

T. ho - mo fa - ctus est.

B. ho - mo fa - ctus est.

VII. *ff* *pp* arco

VII II. *ff* *pp* arco

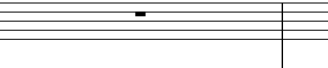
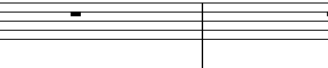
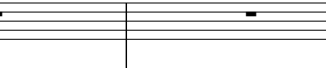

Vla. *ff* *pp* arco

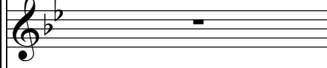
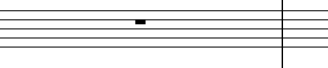
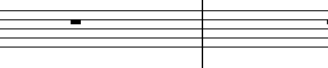
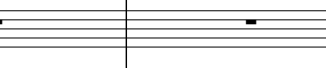

Vc. *ff* *pp* arco

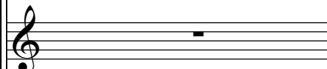

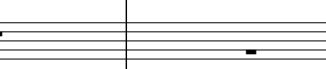

Cb. *ff* arco


6

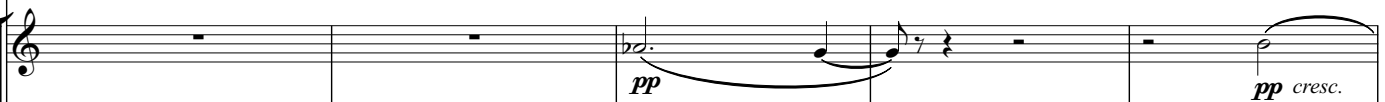
89






Fl.     


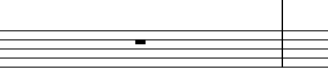



Ob.     

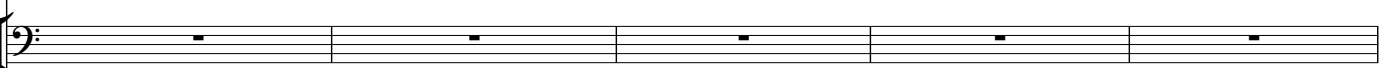
Cl.     

Fg. 

Hn. 

Tpt.     

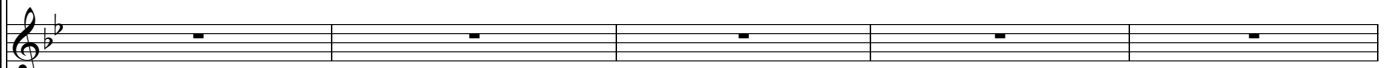
Pos.     

Pk. 

Bar. 


pas - sus, pas - sus et se-pul - tus-est, cru - ci-fi - xus et - tiam pro no - bis, cru - ci


S. 


A. 


T. 

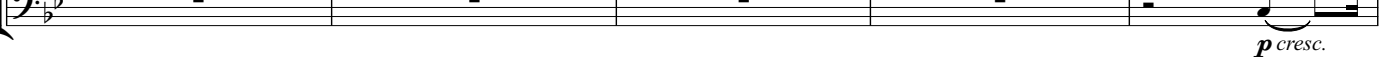
B. 

VII 

VI II 

Vla 

Vc. 

Cb. 

94

Fl.
 Ob. *p* *mf* *f*
 Cl. *p* *mf* *f*
 Fg *f* *pp*
 Hn *f* *pp*
 Tpt
 Pos *mf* *f*
 Bar *pp*
 S.
 A.
 T.
 B.
 VII *f* *pp*
 VI II *f* *pp*
 Vla *f* *pp*
 Vc. *f* *pp*
 Cb. *f* *pp*

fi - xus, cru - ci - fi - xus et - iam pro no - bis, pro no - bis: sub Pon - tio Pi - la - to, cru - ci - fi - xus

99

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The Flute part begins with a dynamic marking of *p*. The Oboe and Clarinet parts begin with *pp*. The Bassoon part features a triplet of eighth notes. The Horn, Trumpet, and Trombone parts are mostly rests.

Musical score for Percussion (Pk). The part begins with a dynamic marking of *pp*.

Musical score for Baritone (Bar.) with lyrics. The lyrics are:
 et - iam pro no - bis, et - iam pro no - bis. Cru - ci-fi - xus
 The word "sotto voce" is written above the final measure.

Musical score for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). All parts are currently silent.

Musical score for strings: Violin I (Vl I), Violin II (Vl II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I, Violin II, and Viola parts begin with a dynamic marking of *pp*. The Violoncello and Contrabasso parts begin with a dynamic marking of *pp*. The Cello part features a triplet of eighth notes.

104

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

Pk

Bar.

S.

A.

T.

B.

VII

VI II

Vla

Vc.

Cb.

string.

p

pp cresc.

pp cresc.

cresc. e string.

string.

cresc.

cresc.

cresc.

p cresc.

p cresc.

et - iam prono - bis: pas - sus, pas - sus et se - pul - tus est, cru - ci - fi - xus, cru - ci - fi - xus,

109

Fl. *rall.* *stentate a tempo*

Ob. *f* *f* *ff*³

Cl. *f* *ff*³

Fg *f* *f* *ff*³

Hn *f* *ff*³ *p dim.*

Tpt *mf* *ff*³

Pos *mf* *ff*³ *pp dim.*

Pk *ff*³

Bar. *f* *p dim.*

cru - ci-fi - xus et - i - am pro no - bis: pas-sus, pas - sus et se pul-tus est, pas-sus, pas -

S. *rall.* *stentate a tempo*

A.

T.

B.

VII *rall.* *stentate a tempo*

VII II *f* *ff*³ *p*

Vla *f* *ff*³

Vc. *f* *ff*³ *fp dim.*

Cb. *f* *ff*³ *fp dim.*

114

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

Bar.

S.

A.

T.

B.

VII

VI II

Vla

Vc.

Cb.

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

dim.

p dim.

p dim.

119

Allegro

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The score is in 2/4 time and features a dynamic range from *pp* to *mf cresc.*. The Flute part begins with a melodic line in the fifth measure. The Oboe, Clarinet, and Horn parts play a rhythmic pattern of eighth notes. The Bassoon part has a more complex rhythmic pattern. The Trumpet and Trombone parts are mostly silent, with some activity in the later measures. The Trombone part includes the instruction "con sord." (with mutes) and "senza sord." (without mutes).

Allegro

Musical score for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). All parts are marked with a whole rest throughout the entire section, indicating that the vocalists are silent during this passage.

Allegro

Musical score for string instruments: Violin I (VI I), Violin II (VI II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). All parts are marked with a dynamic range from *pp cresc.* to *mf cresc.*. The strings play a rhythmic pattern of eighth notes, with some melodic movement in the later measures.

8

124

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Fg. *ff* *f*

Hn. *ff*

Tpt. *ff*

Pos. *ff*

Pk. *ff*

S. *f* Et re - sur -

A. *f* Et re - sur - re - xit, et re - sur

T. *f* Et re - sur - re - xit, et re - sur - re - xit, et re-sur

B. *f* Et re - sur - re - xit, et re-sur - re - xit, et re-sur - re - xit.

8

VII *ff* *f*

VI II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

129

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

- re - xit, et re-sur - re - xit ter - tia di - e, se - det ad de - xte - ram

re - xit ter - tia di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum

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

Et a - scen - dit in coe - lum, in coe - lum, a - scen - dit in coe - lum, se - det ad

9

134

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Hn. *p* *ff*

Tpt. *p* *ff*

Pos. *ff*

Pk. *ff*

S. *p* *f*
Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri-a, ju - di

A. *p* *f*
lum. Et i - te-rum ven - tu - rus est cum glo - ri-a, ju - di

T. *p* *f*
se - det ad de - xte-ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri-a, ju - di

B. *p* *f*
de - xte-ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri-a, ju - di

9

VII *p*

VII II *p*

Vla. *p*

Vc. *fp*

Cb. *fp*

139

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Fg. *ff* *p*

Hn. *p*

Tpt. *p*

Pos. *pp* *p*

Pk. *pp*

S. *p* *p*

A. *p* *p*

T. *p* *p*

B. *p* *p*

VII. *ff* *p* *p*

VI II. *ff* *p* *p*

Vla. *ff* *p* *p*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*

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

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

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

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

145

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Hn. *p cresc.*

Tpt. *p cresc.*

Pos.

Pk.

S. *cresc.*
non e - rit fi - nis, cu - jus re - gni non e - rit

A. *cresc.*
non e - rit fi - nis, cu - jus re - gni non, non e - - rit

T. *cresc.*
non e - rit fi - nis, cu - jus re - gni non, non e - rit

B. *cresc.*
non e - rit fi - nis, cu - jus re - gni non, non e - - rit

VII *cresc.*

VI II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

div.

10

Tempo I

150

Fl. *f* 3 3 *ff*

Ob. *f* 3 3 *ff*

Cl. *f* *ff*

Fg *f* *pesanti* *ff*

Hn *f* *ff*

Tpt *f* *ff*

Pos *f* *ff*

Pk *f* *ff*

Tempo I

S. *f* *f*

A. *f* *f*

T. *f* *f*

B. *f* *f*

fi - - - nis. Et in Spi - ri-tum San - ctum, San - ctum,

fi - - - nis. Et in Spi - ri-tum San - ctum, San - ctum,

fi - - - nis. Et in Spi - ri-tum San - ctum, San - ctum,

fi - - - nis. Et in Spi - ri-tum San - ctum, San - ctum,

10

Tempo I

VII *f* 3 3 *ff* *uniti*

VI II *f* *ff*

Vla *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

155

Fl. *p* *ff* *mf* *ff*

Ob. *p* *ff* *p* *ff*

Cl. *p* *ff* *p* *ff*

Fg. *ff* *p* *ff*

Hn. *p* *ff* *fp* *ff*

Tpt. *ff* *ff*

Pos. *ff* *fp* *ff*

Pk. *p* *ff* *p* *ff*

S. *f*

A. *f*

T. *f*

B. *f*

VII *p* *ff* *p* *ff*

VII II *p* *ff* *p* *ff*

Vla. *p* *ff* *p* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

Do - minum, qui ex Pa - tre Fi - li - o - que, Fi - li - o - que pro - ce - dit.

Do - minum, qui ex Pa - tre Fi - li - o - que, Fi - li - o - que pro - ce - dit.

Do - minum, qui ex Pa - tre Fi - li - o - que, Fi - li - o - que pro - ce - dit.

Do - minum, qui ex Pa - tre Fi - li - o - que, Fi - li - o - que pro - ce - dit.

160

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Fg. *p* *ff*

Hn. *fp* *p* *ff*

Tpt. *p* *ff*

Pos. *ff*

Pk. *p* *ff*

S. *fp*
Qui cum Pa - tre et Fi - lio si - mul ad - o - ra - tur,

A. *fp*
Qui cum Pa - tre et Fi - lio si - mul ad - o - ra - tur,

T. *fp*
Qui cum Pa - tre et Fi - lio si - mul ad - o - ra - tur,

B. *fp*
Qui cum Pa - tre et Fi - lio si - mul ad - o - ra - tur,

VII *p* *ff*

VI II *ten.* *p* *ff*

Vla. *ten.* *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

164

Fl. *p* 3

Ob. *p*

Cl. *p*

Fg. *p*

Hn. *fp*

Tpt. *p*

Pos.

Pk.

S. *fp*
qui cum Pa - tre et Fi - lio si - mul ad - o - ra - tur, et

A. *fp*
qui cum Pa - tre et Fi - lio si - mul ad - o - ra - tur,

T. *fp*
qui cum Pa - tre et Fi - lio si - mul ad - o - ra - tur,

B. *fp*
qui cum Pa - tre et Fi - lio si - mul ad - o - ra - tur,

VII. *p* *ten.* 3

VI II. *p* 3

Vla. *p* *ten.* 3

Vc. *p* 3

Cb. *p*

11

168

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Hn. *p*

Tpt.

Pos.

Pk.

S. con-glo-ri - fi-ca - tur: per Pro- phe - - tas.

A. qui lo - cu - tus est per Pro- phe - - tas.

T. et con-glo-ri - fi-ca - tur: per Pro- phe - - tas.

B. per Pro- phe - - tas.

11

VII

VI II

Vla. *p*

Vc. *p*

Cb. *p*

174

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Hn. *p*

Tpt. *p*

Pos. *p*

Pk. *p*

Larghetto, in 4

S. *p*
Et u-nam san-ctam ca - tho - li - cam

A. *p*
Et u-nam san-ctam ca - tho - li - cam

T. *p*
Et u-nam san-ctam ca - tho - li - cam

B. *p*
Et u-nam san-ctam ca - tho - li - cam

Larghetto, in 4

VII *p*

VI II *p*

Vla. *p*

Vc. *p*

Cb. *p*

182

Fl. *f* *p*

Ob. *f* *p* *p*

Cl. *f* *p* *p*

Fg. *f* *p* *p*

Hn. *f* *p*

Tpt. *f* *p*

Pos. *f* *p*

Pk. *f*

S. *f* *p*
et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num ba-ptis-ma in re-mis-si-

A. *f* *p*
et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num ba-ptis-ma in re-mis-si-

T. *f* *p*
et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num ba-ptis-ma in re-mis-si-

B. *f* *p*
et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num ba-ptis-ma in re-mis-si-

Vl I *f* *p*

Vl II *f* *p*

Vla *f* *p*

Vc. *f* *p*

Cb. *f* *p*

13

191

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f* *fp*

Hn. *f* *p*

Tpt. *f*

Pos. *f*

Pk. *f*

S. *f*
o-nem pec-ca-to-rum.

A. *f*
o-nem pec-ca-to-rum.

T. *f*
o-nem pec-ca-to-rum.

B. *f*
o-nem pec-ca-to-rum.

13

IV Corda

VII *f* *p* *fp*

VI II *f* *p* *f* *fp*

Vla *f* *p* *f* *fp*

Vc. *f* *fp* *p* *f* *p*

Cb. *f* *fp* *p* *f* *p*

III Corda

199

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Fg. *f* *pp*

Hn. *f*

Tpt. *f* *mp*

Pos. *f*

Pk. *f* *pp*

S. *f* *pp*
Et ex - spe - cto re - sur - re - ctio - nem mor - tu - o -

A. *f* *pp*
Et ex - spe - cto re - sur - re - ctio - nem mor - tu - o -

T. *f* *pp*
Et ex - spe - cto re - sur - re - ctio - nem mor - tu - o -

B. *f* *pp*
Et ex - spe - cto re - sur - re - ctio - nem mor - tu - o -

VII. *f* *pp*

VII II. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

14

Allegro

208

Fl.
Ob.
Cl.
Fg.

Hn.
Tpt.
Pos.

Pk.

Allegro

S. rum.
A. rum.
T. rum.
B. rum.

14

Allegro

VII
VI II
Vla
Vc.
Cb.

15

Andantino

214

Fl. *p* *pp*

Ob. *p*

Cl. *p* *pp*

Fg. *p*

Hn. *p*

Tpt.

Pos. *pp*

Pk.

Andantino

p

Et vi - tam, et

p

Et vi - tam, et

15

Andantino

VII *dim.* *pp*

VII II *dim.* *pp*

Vla. *dim.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

219

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VII II

Vla.

Vc.

Cb.

224 -> Piccolo

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

tu - ri sae - cu - li,

tu - ri sae - cu - li,

mf Et vi - tam, et vi - tam ven - tu - ri sae - cu - li, et

mf Et vi - tam, et vi - tam ven - tu - ri sae - cu - li, et

mf

mf

mf

mf

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg *mf* *ff*

Hn *ff*

Tpt *ff* senza sord.

Pos *ff*

Pk *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

et vi - tam, et

et vi - tam, et

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

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

VII *ff*

VII II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

Fl.
Ob.
Cl.
Fg.
Hn.
Tpt.
Pos.
Pk.
S.
A.
T.
B.
VII
VI II
Vla.
Vc.
Cb.

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

Detailed description: This page of a musical score, numbered 156 and 233, features a variety of instruments and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), and Percussion (Pk.). The string section consists of Violin I (VII), Violin II (VI II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts have lyrics in Latin: "vi - tam ven - tu - ri sae - cu - li, et vi - tam, et". The instrumental parts are written in various clefs and include dynamic markings like accents and slurs. The vocal parts are in treble clef with lyrics underneath.

237

Fl.

Ob.

Cl.

Fg.

Hn

Tpt

Pos

Pk

S.

A.

T.

B.

VII

VII II

Vla

Vc.

Cb.

243

allarg. molto

a tempo

Fl. *pp* *p* *ff*

Ob. *pp* *p* *ff*

Cl. *pp* *p* *ff*

Fg *pp* *p* *ff*

Hn *pp* *p* *ff*

Tpt *pp* *p* *ff*

Pos *pp* *p* *ff*

Pk *pp* *ff*

allarg. molto

a tempo

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

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

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

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

allarg. molto

a tempo

VII *p* *ff*

VI II *p* *ff*

Vla *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

Sanctus e Benedictus

1 Andante

Flöte (auch Piccolo)

Oboe

Klarinette in Bb

Fagott

Horn in F

Trompete

Posaune

Pauken

Bariton

Andante

Sopran

Alt

Tenor

Bass

Andante

Violine I

Violine II

Viola

Violoncello

Kontrabass

p *mf* *f*

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus Do - mi - nus De -

8

Piccolo **1**

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

S.

A.

T.

B.

VII

VI II

Vla.

Vc.

Cb.

f

ff

De - us Sa ba - oth. Ple - nisunt coe - li et ter - ra,

nus De - - us Sa - ba - oth. Ple - nisunt coe - li et ter - ra,

De - - us Sa - - ba - oth. Ple - nisunt coe - li et ter - ra,

- - us Sa - ba - oth. Ple - nisunt coe - li et ter - ra,

1

This musical score page, numbered 161, covers measures 14 through 17. It features a full symphony orchestra and a vocal choir. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), and Percussion (Pk.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The woodwinds and strings (Violins I and II, Viola, and Cello/Double Bass) are also present. The score is in the key of B-flat major (two flats) and 3/4 time. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout. The vocal lines include the Latin lyrics: "ple - ni sunt glo - ria tu - a. Ho - san - na, ho - san - na in ex - cel - sis, ho - san - na".

20 **Andantino**

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

Pk.

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

S.

A.

T.

B.

Andantino
ten.

VII





VI II

Vla.


Vc.

Cb.





29

Fl. 
Ob. 
Cl. 
Fg. 

Hn. 
Tpt. 
Pos. 

Pk. 

Bar. 
be - ne - dic - tus qui ve - nit in no - mi-ne Do - - - mi - ni.

S. 
A. 
T. 
B. 

VII 
VI II 
Vla. 
Vc. 
Cb. 

37

Fl. *p*

Ob. *p*

Cl. *p*

Fg

Hn

Tpt

Pos

Pk

Bar. *p*
Be - ne - di - ctus,

S.

A.

T.

B.

VII

VII II

Vla

Vc.

Cb.

45

Fl. *p*

Ob. *p*

Cl. *p*

Fg *p*

Hn *p*

Tpt

Pos

Pk

Bar. *be - ne - di - ctus, be - ne - di - ctus qui ve - nit in*

S.

A.

T.

B.

VII

VI II

Vla

Vc. *arco*

Cb.

Fl. *ff*

Ob. *p* *ff*

Cl. *ff*

Fg. *f* *ff*

Hn. *f* *ff*

Tpt. *ff*

Pos. *ff*

Pk. *ff*

Bar. *ff*

no - mi - ne Do - mi - ni.

S. *ff* Ho - san - na, ho - san - na, ho -

A. *ff* Ho - san - na, ho - san - na, ho -

T. *ff* Ho - san - na, ho - san - na, ho -

B. *ff* Ho - san - na, ho - san - na, ho -

con slancio

VII *f* *ff*

VII II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

59 -> gr. Flöte

Fl. -> gr. Flöte

Ob. *p* *pp*

Cl. *p* *pp*

Fg. *p* *pp*

Hn. *p* *pp*

Tpt.

Pos. *pp*

Pk.

Bar.

S. *p*
san - na in ex - cel - sis, ho - sa - na.

A. *p*
san - na in ex - cel - sis, ho - san - na.

T. *p*
san - na in ex - cel - sis, ho - san - na.

B. *p*
san - na in ex - cel - sis, ho - san - na.

VII *p* *pp* pizz.

VI II *p* *pp* pizz.

Vla. *p* *pp* pizz.

Vc. *p* *pp*

Cb. *p* *pp* pizz.

Agnus Dei

1 Andantino

Flöte (auch Piccolo)

Oboe

Klarinette in Bb

Fagott

Horn in F

Trompete

Posaune

Tenor

Bariton

Andantino

Sopran

Alt

Tenor

Bass

Andantino

Violine I

Violine II

Viola

Violoncello

Kontrabass

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

p

p

p

p

pizz.

p

1

gr. Flöte

stentando

8

Fl. *p*

Ob. *p*

Cl. *p*

Fg *p*

Hn *p*

Tpt

Pos

T. re - re.

Bar. *p*

Ag-nus De - i, qui

S. *p* **stentando**
Mi - se - re - re no - bis, mi-se-re-re no - bis.

A. *p*
Mi - se - re - re no - bis.

T. *p*
Mi - se - re - re no - bis, mi-se-re - re.

B. *p*
Mi - se - re - re no - bis, mi-se-re - re.

VII **stentando**

VI II

Vla

Vc.

Cb.

1

Fl. *p*

Ob. *p*

Cl. *p*

Fg *p*

Hn *p*

Tpt

Pos

T.

Bar.

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

S. *p*

Mi-se-

A. *p*

Mi-se-

T. *p*

Mi-se-

B. *p*

Mi-se-

Vl I

Vl II

Vla

Vc.

Cb.

22

2

Fl.

Ob.

Cl.

Fg.

Hn

Tpt

Pos

T.

Bar.

S.

A.

T.

B.

2

VII

VI II

Vla

Vc.

Cb.

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Hn.

Tpt.

Pos.

T.

Bar.

- di:___ mi - se-re-re no - bis_ mi-se - re-re no - bis.---

S. *p*

A. *p*

T. *p*

B. *p*

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

Mi-se - re - re no - bis,

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

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

VII

VI II

Vla

Vc.

Cb.

36

Fl.

Ob.

Cl.

Fg

Hn

Tpt

Pos

p

pp

T.

Bar.

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

Do-na no - bis pa - cem, don-na no - bis pa - - - - - cem.

S.

A.

T.

B.

no - bis.

mi - se - re - re.

re - re.

re - re.

3

VII

VI II

Vla

Vc.

Cb.

43

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.

Pos.

T.

Bar.

S.

A.

T.

B.

VII

VII

Vla.

Vc.

Cb.

p

p

cem.____

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

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

48

Fl.

Ob.

Cl.

Fg.

Hn.

Tpt.
con sord.

Pos.

T.
pa - cem.

Bar.
pa - cem. —

S.
pp
Do-na pa - - - - - cem.

A.
pp
Do-na pa - - - - - cem.

T.
pp
Do-na pa - - - - - cem.

B.
pp
Do-na pa - - - - - cem.

VII
pp

VI II
pp

Vla.
pp

Vc.
pp

Cb.
pp