

Sammlung von Breitkopf & Härtel Werke.

Vollständige kritisch Durchgesehene
überall berechtigte Ausgabe.
Mit Genehmigung aller Originalverleger.

Serie 19.

Kirchenmusik.

PARTITUR.

Nº 203. Missa solemnis. Op. 123. in D. | Nº 204. Missa Op. 86. in C.

Nº 205. Christus am Ölberge, Oratorium. Op. 85.

Nº 204. Missa. Op. 86. in C.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind
Eigentum der Verleger.

für vier Solostimmen Chor und Orchester

Beethovens Werke.

von

L. van BEETHOVEN.

Dem Fürsten von Rinsky gewidmet.

Op. 86.

Serie 19. № 204.

KYRIE.

Andante con moto assai vivace quasi Allegretto ma non troppo.

Oboi.

The musical score consists of two systems of staves. The first system starts with the Oboe (part of the orchestra) and continues with the vocal parts (Soprano, Alto, Tenor, Basso). The second system begins with the Organ. The vocal parts sing the text 'Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei -'. The score is in common time, with various dynamics like *p*, *pp*, *cresc.*, and *f*.

Clarinetten in C.

Fagotti.

Corni in C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso e Organo.



11

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

B. 204.

K

23

Ky - ri - e — e - lei - son,
 Ky - ri - e ,
 e, — Ky - ri - e ,
 Ky - ri - e e - le - i - son, Ky - ri - e 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, Ky - ri - e e - lei - son,
 6 5 5 6 6 5 p senza Org.

B.204.

K

34

A

*f**p*

B

Chri - ste e - lei - son,

B

Chri - ste e - lei - son,

e - lei -

B

Chri - ste e - lei - son,

B

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

B

Chri - ste e - lei - son,

B

Chri - ste e - lei - son,

B

Chri - ste e - lei - son,

B

Chri - ste e - lei - son,

cresc.

*s**p*

T. S.

senza Org.

B. 204.

K

46

A musical score page featuring six staves of music. The top four staves are for voices or instruments, with dynamics such as "cresc.", "f", "s", "pp", and "cresc. poco". The fifth staff is blank. The sixth staff contains lyrics in German: "E - lei - son Christe, Chri - ste e - lei - - - son," repeated three times. The score includes various time signatures (6/8, 7/8, 6/4, 7/4) and key changes (F major, G major). The bottom staff has "Org." and "senza Org." markings, along with "cresc. poco a poco" and "dim." dynamics.

B.204.

K

58

A page from a musical score, numbered 58 at the top left. The score consists of several staves, primarily for strings, with vocal parts. The key signature changes frequently, indicated by sharp and double sharp symbols. Dynamics include crescendo (cresc.), forte (f), piano (pp), and dolce. The vocal parts sing the phrase "eleison Christe, Christe eleison" in a call-and-response style. The bottom staff shows an organ part with "Org." and "senza Org." markings. The page is filled with dense musical notation, including sixteenth-note patterns and various rests.

Org.

B.204.

K

10

B

This page contains ten staves of musical notation. The top six staves are instrumental, featuring various woodwind and brass instruments. The bottom four staves are vocal, with lyrics written in German. The vocal parts are labeled with 'Ky' and 'ri - e' in the first two measures, followed by 'e - lei - son,' repeated three times. The instrumentation includes flutes, oboes, bassoon, trumpet, and organ. Dynamics such as crescendo, forte, and sforzando are indicated throughout the score.

cresc.
f
ff
Ky - - - - ri - e e - lei - son, e - lei - son, e - lei -
e - lei - son, e - lei - son, e - lei - son, e - lei -
Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei -
Ky - ri - e e - lei - son, e - lei -

arc
5 6 3 - ff - Org.

B.204.

K

3

95

1

B 204.

K

B.204.

15

219

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

pizz. arco
senza Org. ff=p s=p

B.204.

K

GLORIA.

Allegro con brio.

S O L I.

Basso e Organo.

B.204.

6

The musical score consists of two systems. The top system contains ten staves, primarily for voices (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The bottom system contains five staves, also for voices and piano. The vocal parts sing the Latin hymn "Gloria, gloria in excelsis Deo". The piano part features prominent bass notes and harmonic support. Measure numbers 6, 3, 3, 6, 6, 3, 5 are visible at the bottom of the page.

G

pizz.
arco
pizz.
arco
arco

o!
Et in terra pax, pax hominibus bonae voluntatis, bonae
o!
Et in terra pax, pax hominibus bonae voluntatis,
o!
Et in terra pax, pax hominibus bonae voluntatis,
o!

pizz.
arco

T.S.

B.204.

G

三

15

Soprano: bonae voluntatis, bonae voluntatis,
 Alto: bonae voluntatis, bonae voluntatis,
 Tenor: bonae voluntatis, bonae voluntatis,
 Bass: bonae voluntatis, bonae voluntatis,
 T.S.

B.204.

6

7

1

16

B. 204 senza Org.

Org. 5

6

63

17



B

B

B

B

B

te, glo - ri - fi - ca -

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

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

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

6 8 * 6 8 3 2 3 6 8 7 2 #

B.204.

G

18

B.204.

G

67

Grati-as a-gimus

3 - 5 | 2 6 - 7 6 6 6 - 5 4 6 - 5

Org.

senza Org.

G

77

ti - bi propter magnam glo - riam tu - am.

1B

Gratias a - gimus ti - bi propter magnam glo - riam

Gratias a - gimus ti - bi propter magnam glo - riam

Gratias a - - - gimus ti - bi propter magnam glo - riam

Gratias a - - - gimus ti - bi propter magnam glo - riam

72
Org. piano

6

B. 204.

G

59

Do mi ne De us, rex coe le stis, De us pa ter o mui po tens, Do mi ne

tu am, De us o mni po tens,

senza Org.

B.204.

Org. $\frac{5}{3} \frac{6}{4}$ $\frac{7}{2}$ — T.S.

G

101

101

filii unigenite Jesu Christe, Domine Deus, agnus Dei,
Jesu Christe!
Jesu Christe!
Jesu Christe!

Org. 3b 6b 2 5 T.S.
B. 204.

G

C

MV

fi - lius pa - triis.

Do - mi - ne De - us, a - - gnu - s

Do - mi - ne De - us, a - - gnu - s

Do - mi - ne De - us, a - - gnu - s

Do - mi - ne De - us, a - - gnu - s

B. 204. Org.

G

De-i, fi-lius pa-tris.

De-i, fi-lius pa-tris.

De-i, fi-lius pa-tris.

De-i, fi-lius pa-tris.

B.204.

G

Andante mosso.

139

in B.

Qui tol - lispec-ca - ta mun-di, qui tol - lispec-ca - ta mun-di,

Mi - se -
Mi - se -
Mi - se -
Mi - se -

p senza Org.

B.204.

G

1118

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

157

Qui tol - lis pecca_ta mun_di, su_sci_pe, su_sci_pe de-preca_tio_n -
 cres.

su_sci_pe, su_sci_pe de-preca_tio_n -
 cres.

mun_di, su_sci_pe de-preca_tio_n -
 cres.

tol lis pecca_ta mun_di, su_sci_pe, su_sci_pe de-preca_tio_n -

B.204.

G

卷之三

B.204.

6

D

13

nem no stram.

nem no stram.

nem no stram.

nem no stram.

Qui se des, qui se des ad dex teram pa tris, mi se

Qui se des, qui se des ad dex teram pa tris, mi se

Qui se des, qui se des ad dex teram pa tris, mi se

Qui se des, qui se des ad dex teram pa tris, mi se

sp *sp* *cresc.* *ff* *p senza Org.*

Org. all'ottava B. 204.

G

Musical score page B.204. The top half shows a multi-staff musical score with various dynamics like crescendo (cresc.), decrescendo (decresc.), forte (f), piano (p), and pp. The bottom half features a vocal part with lyrics: "re - re, mi se - re - re, mi se - re - re no - - bis," repeated three times. The vocal line is supported by a basso continuo line at the bottom. The score includes instruction for pizzicato (pizz.) and arco bowing (arco).

B.204.

G

202

32

miserere, miserere nobis.

miserere, miserere nobis.

miserere, miserere nobis.

miserere nobis.

B.204.

6

Allegro ma non troppo.

B.204.

Org. all'ottava

227

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

solus sanctus, tu solus dominus, tu solus altis. - - simus Jesus Christus
 solus sanctus, tu solus dominus, tu solus altis. - - simus Jesus Christus
 solus sanctus, tu solus dominus, tu solus altis simus, altis simus Jesus Christus
 solus sanctus, tu solus dominus, tu solus altis simus, altis simus Jesus Christus

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

B.204.

G

235

ste, Je-su Chri - - - ste!

ste, Je-su Chri - - - ste!

ste, Je-su Chri - - - ste! Cum saneto spi - ri -

ste, Je-su Chri - - - ste! Cum saneto spi - ri - tu in glori_a De_i patris, a - - -

T.S.

B. 204.

G

244

a2.

Cum sancto
Cum sancto spi - ri - tu in glo - ri - a De - i pa - tris, a -
tu in glo - ri - a De - i pa - tris, a - men, cum sancto
men, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a - men,
Org. 8 6 10 5 4 5 6 3 2 4 5 6 8 10 10 5 6 3 senza Org.
B.204.

G

231

F

a2.

B spi - ri - tu in gloria Dei patris, a_men,
B - - - - men,
B spi - ri - tu in gloria Dei patris, a_men,
B quo - ni - am tu solus, tu so - lus san -

T.S.

B.204.

G

239

tu solus dominus mi-nus,
tu solus altis si-mus,
Je-su, Je-su Christe,
etus, quo -

Org. all' ottava.

B. 204.

G

262

39

quo ni am tu so lus, tu so lus
 quo ni am tu so lus, tu so lus sanctus, tu so lus dominus
 quo ni am tu so lus, tu so lus sanctus, tu so lus dominus
 ni am tu so lus, tu so lus sanctus, tu so lus dominus

B.204.

G

276



so - lus al - tis - si - mus, Je - su Chri - ste,

nus, tu so - lus al - tis - si - mus, Je - su Chri - - ste,

nus, tu so - lus al - tis - si - mus, Je - su Chri - - ste, cum sancto spi - ri - tu in glori - a De - i patris,

so - lus al - tis - si - mus, Je - su Chri - - ste, cum sancto spi - ri - tu in glori - a De - i

6 3 - 6 7 6 - 6 - 5 - 7 6 - - 5 3 2 4 3 4 6 6 8 6

B.204.



284

2. a2.

2. a2.

sf sf sf sf

cum sancto spiritu in gloria Dei patris,
cum sancto spiritu in gloria Dei patris, amen,
amen,
patris, amen, amen, amen, cum —

4 5 6 10 6 10 2 4 5 6 8 2 4 3 8 9 8

B.204.

G

2 3 2

a 1.

a 2.

men,

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

a - men, cum sancto spi - ri_tu in glo_ria De_i

sancto spi - ri_tu in glo_ria De_i patris, a - men.

$\frac{7}{4} \quad 6 \ 5 \quad 6 \ 3$ $3 \ 2 \ 3 \ 4 \ 2$ $6 \ 8 \ 5 \ 3$ $4 \ 2 \quad 6 \ 4$ $6 \ 10 \ 10 \ 6$ $6 \ 6 \ 7 \ 6$ $7 \ 4 \quad 6 \ 7 \ 6 \ 3$

B.204.

G

321.

43

10 8 5 3 4 5 6 = b 5 3 - 7 6 # 2 6 7
B. 204.

G

310

44

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

T.S.
 B.204.

ff_2
 pleno Org.

G

323

H

2.

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p

a - men quo - ni - am tu so - lus san - etus, tu so - lus do - mi - nus, tu so - lus al -

a - men quo - ni - am tu so - lus sanctus, tu so - lus do - mi - nus, tu so - lus al -

a - men, quo - ni - am tu so - lus san - etus, tu so - lus, tu so - lus al -

a - men, quo - ni - am tu so - lus san - etus, tu so - lus, tu so - lus al -

p *cresc.* *f*

p *senza Org.* *cresc.* *f*

B.204.

G

331

Musical score for orchestra and organ, page 46, movement 331. The score consists of ten staves. The top seven staves represent the orchestra (two flutes, two oboes, bassoon, cello, double bass, and strings), with dynamics such as ff , f , and sf . The bottom three staves represent the organ. The vocal parts (Bass, Tenor, Alto, Soprano) sing the hymn tune "Amen". The organ part includes a pedal staff and a manual staff, with a registration marking "Org. 5 3 1 3 5 7 3 4 3 2 3 4 6 5 7 4 5 3 = 6 4 3". The page number "B.204." is at the bottom.

B
tis - simus Je - su Chri - ste, cum saneto spi - ri - tu in glori.a De.i patris, a - - men,
B
tis - simus Je - su Chri - ste, cum saneto spi - ri - tu in glori.a De.i patris, a - - men,
B
tis - simus Je - su Chri - ste, cum saneto spi - ri - tu in glori.a De.i patris, a - - men,
B
tis - simus Je - su Chri - ste, cum saneto spi - ri - tu in glori.a De.i patris, a - - men,

ff

Org. 5 3 1 3 5 7 3 4 3 2 3 4 6 5 7 4 5 3 = 6 4 3

B.204.

G

342

I

17

senza Org.

B.204.

Org.

G

353

353

353

p
p
pp
pp
p
pizz.
p
pizz.
p

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

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

p
p
p
p
arco
p
pizz.
p

senza Org.
B.204.

G

CREDO.

Allegro con brio.

Flauti.

Oboi.

Clarinetti in C.

Fagotti. *p*

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola. *pp*

Soprano.

Alto.

Tenore.

Basso.

Soprano. *p*
Cre - - do, ere - - do, ere - do, credo

Alto. *p*
Cre - - do, ere - - do, ere - do, credo

Tenore. *p*
Cre - - do, ere - - do, ere - do, credo

Basso. *p*
Cre - - do, ere - - do, ere - do, credo

Violoncello.

Basso e Organo. *p* senza Org.

10

ff

3 pleno Org.

B. 204. 5

in u - - num De - - um, pa - trem o - mni - - po - ten - tem, fa -
 in u - - num De - - um, pa - trem o - mni - - po - ten - tem,
 in u - - num De - - um, pa - trem o - mni - - po - ten - tem,
 in u - - num De - - um, pa - trem o - mni - - po - ten - tem,

ff

CR

61

cto - rem coe - li et ter - rae, coe - li et ter - rae, vi - si - bi - li - um, vi - si -
 factorem coe - li et ter - rae, coe - li et ter - rae, vi - si - bi - li - um, vi - si -
 facto - rem coe - li et ter - rae, vi - si - bi - li - um, vi - si -
 fa - cto - rem coe - li et terrae, vi - si - bi - li - um, vi - si -

5 6 7 8

B.204.

CR

26

(A)

Musical score page 26, section A, featuring ten staves of music. The score includes dynamic markings such as *f*, *più f*, *pizz.*, *arco*, *cresc.*, *farco*, and *cresc.*. The music consists of various note heads and rests across the staves.

B

B

B

B

Musical score page 26, section B, featuring ten staves of music. The vocal parts are written in Latin, with lyrics including "bi - li - um omnium et in - visi - bi - li - um," repeated three times, followed by "et in u - num". The music includes dynamic markings such as *f*, *pizz.*, *arco*, *cresc.*, and *più f*. The vocal parts are labeled T.S. and Org.

bi - li - um omnium et in - visi - bi - li - um, et in u - num
 bi - li - um omnium et in - visi - bi - li - um, et in u - num
 bi - li - um omnium et in - visi - bi - li - um, et in u - num
 bi - li - um omnium et in - visi - bi - li - um, et in u - num
 T.S. B.204. Org. *pizz.* *arco* *cresc.* *f* *più f*

C P.

3

do - - minum Je - sum Christum, fi - - lium De - i, fi - lium De - i u - ni - ge - - -
do - - minum Je - sum Christum, fi - - lium De - i, fi - lium De - i u - ni - ge - - -
do - - minum Je - sum Christum, fi - - lium De - i, fi - lium De - i u - ni - ge - - -
do - - minum Je - sum Christum, fi - - lium De - i, fi - lium De - i u - ni - ge - - -

B.204.

CR

U.M.

ni - tum et ex pa - tre na - tum

ni - tum et ex pa - tre na - tum ante

ni - tum et ex pa - tre na - tum ante omnia

ni - tum et ex pa - tre na - tum

3
Org. all'ottava.

B.204.

CR

50

56

57

58

59

60

B

B

B

B

B

B

B

B

B

B

ante o - - mni-a se - eu - la, De - um de
o - - mnia, o - - mni-a se - eu - la, lu-men de lumine,
o - - mni-a se - eu - la, Deum de Deo,
ante o - - mni-a se - eu - la,

2+

B. 204.

sp

CR

(B)

6

B
B
B
B

B Deo, Deum verum de Deo vero genitum, genitum non factum, consubstantialem
B Deum verum de Deo vero genitum, genitum non factum, consubstantialem
B Deum verum de Deo vero genitum, genitum non factum,
B lumen de lumine, Deum verum de Deo vero genitum, genitum non factum,
B. 204.

ff all'ottava.

CR

74

B. 204.

6

$\frac{7}{8}$

CR

A page from a musical score featuring ten staves of music. The staves are arranged in two groups: the top group has five staves (Treble, Alto, Bass, Tenor, Bass) and the bottom group has five staves (Bass, Tenor, Bass, Bass, Bass). The music is in common time, with a key signature of one sharp. The notation includes various note heads, stems, and bar lines. Measure numbers 'a 2.' appear above several staves.

The page continues with the musical score. The vocal parts (Tenor and Bass) are shown with lyrics in Latin: "omnia fa - - eta sunt, omnia, omnia, o - - mnia fa - eta sunt." This pattern repeats three times. The bass staff also provides harmonic support with sustained notes. Measure numbers '2' and '3' are indicated below the bass staff.

B. 204.

CR

93

Musical score page 93, measures 1-10. The score consists of ten staves. Measures 1-9 show various dynamics (f, ff, s, p) and rhythmic patterns. Measure 10 begins with a dynamic ff.

Musical score page 93, measures 11-18. The vocal parts (B3, B, B, B) sing "de-scendit, de-scendit," while the basso continuo part (B) plays eighth-note patterns. The vocal parts then sing "Qui propternos ho-mi-nes et prop-ter nostram sa-lu-tem de-scendit, de-scendit," twice. The basso continuo part ends with a dynamic ff.

T.S. ff₃
 org. 6

B. 204.

CR

106

scendit, de - scen - dit de coelis, qui propter nos ho - mi - nes et prop - ter nostram sa - lu -
 scendit, de - scen - dit de coelis, qui propter nos ho - mi - nes et prop - ter nostram sa - lu -
 de - scen - dit de coelis, qui propter nos ho - mi - nes et prop - ter nostram sa - lu -
 de - scendit de coelis, qui propter nos ho - mi - nes et prop - ter nostram sa - lu -

T.S. B. 204.

CR

Musical score for orchestra and choir, page 62. The score consists of ten staves. The first six staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves represent the choir. The vocal parts are written in a mix of soprano, alto, tenor, and bass clefs. The music is in common time, with a key signature of two flats. The page features dynamic markings such as *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *p*, and *dim.*. Measures 1 through 11 are filled with rapid sixteenth-note patterns. Measures 12 through 16 show the vocal entries. Measures 17 through 20 conclude the section with sustained notes and endings.

Continuation of the musical score on page 62. The first four staves remain silent. The vocal parts begin in measures 5 through 8. The bass part (bottom staff) has lyrics:

tem de - scendit, de - scendit, de - scen - dit de coe - lis.

The vocal entries continue through measures 9 and 10. Measure 11 concludes with a final dynamic *dim.*

Org.

6

B.204.

 $\frac{6}{5}$

T.S.

dim.

CR

DAdagio.

131

in B.

pizz.
p
f
pizz.
f
pizz.
f

B
Et incar-natus est de spiritu san-cto ex Mari-a

B
Et incar-natus est de spiritu san-cto ex Mari-a

B
Et incar-natus est, et incar-natus est de spiritu sancto ex Mari-a

B
Et incar-natus est, et incar-natus est de spiritu san-cto ex Mari-a

B
Et incar-natus est, et incar-natus est de spiritu san-cto ex Mari-a

B
pizz.
f
p
senza Org.

B. 204.

CRQ

AHL

E

64

virgine,
virgine,
virgine, et homo, et homo factus est, et homo factus est.
virgine,

Cru - ci - fixus e - ti - am pro
Org.

B. 204.

CR

Aug

149

B.

Cru ci fi xus e tiam pro no bis sub Pontio Pi.

Cru ci fi xus e tiam pro no bis, eru ci fi xus e tiam pro no bis sub Pontio Pi.

Cru ci fi xus e tiam, e tiam pro no bis sub Pontio Pi.

no bis,

eru ci fi xus e tiam pro no bis

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

B. 204.

CR

154

cresc.

cresc.

p f p f p *cresc.*

p f p f p *cresc.*

p f p f p *cresc.*

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

B la-to,

B la-to,

B la-to,

B subPontio Pi-la-to,

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

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

T.S. B. 204.

CR

164

164

B pas - sus,

B pas - sus,

B pas - sus, pas - sus, pas - sus, et,

B pas - sus, pas - sus, pas - sus, et,

B pas - sus, pas - sus, pas - sus, et,

B pas - sus, pas - sus, pas - sus, et,

Org.

B. 204. 21 T.S.

CR

123

f

Allegro ma non troppo.

in C.

cresc.

cresc.

cresc.

B. 204.

Et re-su-re-xit,
et, et se-pul-tus est, et se-pul-tus est.
et, et se-pul-tus est, se-pultus est.
et, et se-pul-tus est, et se-pul-tus est.
et, et se-pul-tus est, et se-pul-tus est.

pp

cresc.

T.S.

CR

et re-su-re-xit ter-ri-ti-a di-e se-cun-dum scrip-tu-ras,

Et a-scendit. a-scendit in coe-lum,

a-scendit. a-scendit in coe-lum,

a-scendit in coe-lum,

a-scendit in coe-lum,

B. 204.

CR

195

A musical score page featuring ten staves of music. The top six staves are in treble clef, and the bottom four are in bass clef. The dynamics range from ff to ff . The score includes various musical markings such as grace notes, slurs, and dynamic changes.

se - det ad dex - teram, ad dex - teram pa - tris,
se - det ad dex - teram, ad dex - teram pa - tris,
se - det ad dex - teram, ad dex - teram pa - tris, et
se - det ad dex - teram, ad dex - teram pa - tris, et i - terum ven -

A musical score page featuring ten staves of music. The top six staves are in treble clef, and the bottom four are in bass clef. The dynamics range from ff to ff . The score includes various musical markings such as grace notes, slurs, and dynamic changes.

CR

203

B. 204.

<R

Musical score page 72, section 16, showing ten staves of music for various instruments. The vocal parts are written in soprano, alto, and bass clefs. The vocal parts sing the Latin text: "a, judica re, judica re vi vos et mor tu os," repeated three times, followed by "a, judica re, judica re vi vos et mor tu os, eu jus." The score includes dynamic markings such as *ff*, *p*, and *f*. The bassoon part has a prominent role in the lower octaves. The page concludes with a bassoon entry at measure 204, indicated by a bassoon clef and the text "B. 204."

CR

212

tromp1
e

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

B. 204. Org.

CR

223

74

non e - rit fi - - nis, non, non.

non e - rit fi - - nis, non, non.

non e - rit fi - - nis, non, non.

non e - rit fi - - nis, non, non.

6 7 8 9 10

B. 204. T.S.

CR.

230

230

Et in spiritum sanctum dominum et vivificans tem,

qui cum patre filioque proce

B. 204.

CR

230

qui cum p a t r e et f i l i o s i mul a do ra tur et
dit,
qui cum p a t r e et f i l i o s i mul a do ra tur et con glo ri fi ca tur, et

T.S.

B. 204.

CR

H

264

204. *con-glo-ri-fi-ca-tur,* *qui lo-eu-tus est per pro-*

f

sf_b Org. B. 204.

sf_c_b 2

CR

250

phe - tas, qui lo - eu - tus est per pro - phe - tas,

phe - tas, qui lo - eu - tus est per pro - phe - tas,

phe - tas, qui lo - eu - tus est per pro - phe - tas,

phe - tas, qui lo - eu - tus est per pro - phe - tas,

B. 204.

T.S.

CR

B. 204.

Org.

et u... nam sanctam e... thol... licam et apostol... licam eccl... siam, confiteor

et u... nam sanctam e... thol... licam et apostol... licam eccl... siam, confiteor

et u... nam sanctam e... thol... licam et apostol... licam eccl... siam, confiteor

et u... nam sanctam e... thol... licam et apostol... licam eccl... siam, confiteor

CR

264

2. *u . nam bap . fis . mam, in re . mis . si . o.nem pec . ca . to rum, et ex . spe cto, et ex .*

u . nam bap . fis . mam, in remis . si . o.nem pec . ca . to rum, et ex . spe cto, et ex .

u . nam bap . fis . mam, in re . mis . si . o.nem pec . ca . to rum, et ex . spe cto, et ex .

u . nam bap . fis . mam, in re . mis . si . o.nem pec . ca . to rum, et ex . spe cto, et ex .

9⁶ b 3 9 8 6 8 - 2 B. 204.

CR

272

204.

T.S.

CR

Vivace

229

B
B
B
B
B et vi_tam ven_tu_ri se.eu.li, a men, a men, a men, a men,
B et vi_tam ven_tu_ri se.eu.li, a men,
B et

B. 204.

CR

tromp
F

B.204.

CR

203

et vi tamven tu ri se eu li, a -
men, et vi tamven tu ri se eu li, a - men, a -
men, et vi tamven tu ri se eu li, a - men, a - men, a -
men, a - men, a -

1040 1040 1040 **p** senza Org.

sf 2 6 — 6 6 5 B. 204.

CR

302

et vi - tam ven - tu - ri se - cu - li a
men,
men,a - men,
men,a - men,
men,

p senza Org.

B. 204.

CR

K

311

2.

men,

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

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

a - men, a - men, a - men, et vi tamven-

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

p Org. § # T.S.

B. 204.

cresc. *ff*

CR

a2.

310

ff

B

B

B

B

B

et vi - tam ven - tu - ri se - culi, a - men, a - men, a -

et vi - tam ven - tu - ri se - culi, a - men, a - men, a -

tu - ri se - culi, a - men, a - men, a - men, a -

et vi - tam ven - tu - ri se - culi, a - men, a -

7 7 3 2 6 6 6 5 T.S.

Org. B. 204.

CR

327

(2)

Org.

B. 204.

et vi-tam ven-tu-ri se-culi

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

CR

L

336

et vitam ven-tu-ri se-ecu-li, a - - men,
 a - - men,
 a - - men,
 a - - men,
 a - men, a - men,

pizz.
 ff
 senza Org.

B. 204.

CR

204

T.S. senza Org.

B. 204.

$\frac{7}{4}$ $\frac{6}{5\flat}$ $\frac{9}{3}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{3}$

Org.

CR

Same mood as on see kont oktav kölgem

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

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

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

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

T.S. cresc. ff 6^b Org. B. 204. 5 4 sf 3

CR

SANCTUS.

Adagio.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso e Organo.

C O R O .
C O R O .
I .

sempre *p*
Sanctus, sanctus, sanctus dominus Deus
sempre *p*
Sanctus, sanctus, sanctus dominus Deus
sempre *p*
Sanctus, sanctus, sanctus dominus Deus
sempre *p*
Sanctus, sanctus, sanctus dominus Deus

Musical score page 93, featuring a multi-staff arrangement. The top section consists of ten staves, each with a different clef (G-clef, F-clef, C-clef, bass clef, etc.) and key signature of two sharps. The vocal parts are labeled with 'S' (Soprano) and 'B' (Bass). Dynamics include *p*, *cresc.*, *pp*, *tr*, and *p*. The bottom section features four staves with the vocal parts 'S' and 'B'. The lyrics are in Latin: 'Sa - baoth, Deus Sa - ba - oth, san - - etus, san - etus dominus, dominus'. The score concludes with a final dynamic marking of *p*.

B. 204.

S

Allegro.

15

Deus Sabaoth!

Pleni sunt coeli et terra gloria tua,

Deus Sabaoth!

Pleni sunt coeli et terra, et terra, et terra gloria tua,

Deus Sabaoth!

Pleni sunt coeli et terra gloria tua,

B. 204.

5

21

21

21

95

a 2.

B
B
B
B
B
ple-ni sunt coe - li et ter-ra glo-ri-a tu - a, coe - - - - li,
ple - ni sunt coe - - li et ter-ra glo-ri-a tu - a,
ple-ni sunt coe - li et terra,suntcoe - li et ter-ra glo-ri.a tu - a,
ple-ni sunt coe - li et ter.ra glo-ri.a tu - a, et

B. 204.

T. S.

S

26

a 2.

pleni sunt coe - li et ter - ra glo-ri-a
 pleni sunt coe - li, ple - ni sunt coe - li glo-ri-a
 pleni sunt coe - li, ple - ni sunt coe - li et ter - ra glo-ri-a
 ter - - - - - ra, ple - ni sunt coe - li et ter - ra, coe - li et

Org.

B. 204.

S

3.1

A

B. 204.

tu-a, glo-ri-a tu-a, glo-ri-a tua. O - san-na in ex - cel - sis, o-sanna, o-san -

tu-a, glo-ri-a tu-a, glo-ri-a tua. O - san - na in ex -

tu-a, glo-ri-a tu-a, glo-ri-a tua.

tu-a, glo-ri-a tu-a, glo-ri-a tua.

S

2
3

cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

p cresc. poco a poco

na,
cel sis, o-sanna, o-san na, o-sanna, o-sanna, o-san -
O san na in ex cel sis, o-sanna, o-san - na, o -
O san na in ex cel sis, o-sanna, o-san -
P cresc. poco a poco

cresc. poco a poco

T.S. Org. 5 6 6 3 2 4 6 8
B. 204. 3 3 3 6 6

S

13

osanna, osanna, osanna in ex - cel - sis, in ex - cel - sis!

osanna, osanna, osanna in ex - cel - sis, in ex - cel - sis!

osanna, osanna, osanna in ex - cel - sis, in ex - cel - sis!

osanna, osanna, osanna in ex - cel - sis, in ex - cel - sis!

B. 204.

Benedictus

Allegretto ma non troppo.

49

Be - ne - dictus qui ve - nit in no - mine domini, be - ne - dictus,
 Be - ne - dictus qui ve - nit in no - mine domini, be - ne - dictus,
 Be - ne - dictus qui ve - nit in no - mine domini, be - ne - dictus,
 Be - ne - dictus qui ve - nit in no - mine domini, be - ne -

p
T.S.

B. 204.

6
7
Org.

B

57

be - ne - dictus qui ve - nit,
 be - ne - dictus qui ve - nit in no - mine do - mi - ni,
 in no - mine domi - ni, be - ne -
 dictus, bene - dictus

B.204.

B

B

64

1.

cresc. *f*

cresc.

cresc. *f*

a 2.

p

cresc. *f*

cresc.

cresc. *f*

p

p

p

B
be - ne - di_ctus qui ve_nit in no_mine do - mini, bene_di_ctus

B
qui ve - - nit in nomine,nomine do-mini, bene_di_ctus

B
di_ctus qui ve_nit,qui ve_nit in no_mine do - mini, bene_di_ctus

B
qui ve_nit,qui ve_nit in no_mine do - mini, bene_di_ctus

B
Bene_dictus qui

B
Bene_dictus qui

B
Bene_dictus qui

B
Bene_dictus qui

cresc. *f*

cresc.

Org. B.204.

p $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

B

21

pizz. arco

pizz. arco

pizz. arco

B qui ve_nit, bene_di_ctus, in no_mine, no_mine do_mi_ni, bene_dictus
B qui ve_nit, bene_di_ctus qui ve_nit in no_mi_ne, no_mi_ne do_mi_ni, bene_dictus
B qui ve_nit, bene_di_ctus, in no_mine, no_mine do_mi_ni, bene_dictus
B qui ve_nit, bene_di_ctus qui ve_nit in no_mi_ne, nomi_ne do_mi_ni, bene_dictus
B ve_nit, bene_dictus qui ve_nit, bene_dictus qui
B ve_nit, bene_dictus qui ve_nit, bene_dictus qui
B ve_nit, bene_dictus qui ve_nit, bene_dictus qui
B ve_nit, bene_dictus qui ve_nit, bene_dictus qui

pizz. arco

B 204.

B

C

qui ve_nit in no _ mine do - - - mini, bene_dictus, bene-

qui ve_nit in no _ mine do - - - mini, bene_dictus, bene-

qui ve_nit in no _ mine do - - - mini, bene_dictus, bene-

qui ve_nit in no _ mine do - - - mini, bene_dictus, bene-

ve_nit.

ve_nit,

ve_nit,

ve_nit,

B. 204.

cresc. *f più f*
f più f

B

Sf

a.2.

dictus qui venit in no - mine, no - mine do - mi - ni.

dictus qui venit in no - mine do - - - mi - ni.

in no - mine, no - - mine do - mi - ni.

dictus qui venit in no - mine, no - - mine do - mi - ni.

qui ve - nit in no - mine domi - ni, be.ne - di - etus qui ve - nit, bene -

qui ve - nit in no - mine domi - ni, be.ne - di - etus qui ve - nit, bene -

qui ve - nit in no - mine domi - ni, be.ne - di - etus qui ve - nit, bene -

qui ve - nit in no - mine domi - ni, be.ne - di - etus qui ve - nit, bene -

Sf

6

T.S.

B. 204.

B

94

The musical score consists of ten staves. The first five staves are treble clef, and the last five are bass clef. The first staff begins with a forte dynamic (f). Subsequent staves feature dynamics labeled "dimm." (diminuendo). The vocal entries begin on the fifth staff with "Bene-dictus qui ve-nit in no-mine domini," followed by four more lines of the same text. The vocal parts are supported by harmonic textures in the lower staves. The score concludes with a final forte dynamic (f) and a dynamic marking "p".

dimm.

f

p

B Bene-dictus qui ve-nit in no-mine domini,

B di - etus qui ve - nit in no - mi - ne do - mini.

B di - etus qui ve - nit in no - mi - ne do - mini.

B di - etus qui ve - nit in no - mi - ne do - mini.

B di - etus qui ve - nit in no - mi - ne do - mini.

B *dimm.*

f

p

p

B. 204.

B

102

102

be - ne - dictus qui ve - nit in no - mine domini, in no - mine, no - mine
 be - ne - dictus qui ve - nit in no - mine domini, qui
 be - ne - dictus qui ve - nit in no - mine domini, qui
 be - ne - dictus,

Org.

cresc. B. 204.

B

D

cresc.

D

108

109

domini, be - ne - dictus qui ve_nit, qui ve - nit,
ve_nit in no_mi_ne domini, be - ne - dictus qui ve - nit,
ve_nit in no_mi_ne domini, qui ve_nit, qui ve - nit,
be - ne - dictus, bene - dictus qui ve_nit, qui ve - nit,

p

in no_mi_ne do - mi -

in no_mi_ne do - mi -

in no_mi_ne do - mi -

cresc.

f

sf

pp

p

T.S.

3 3 10 10 40 #

B. 204.



a 1.

p

a 2. *cresc.*

f

a 2. cresc.

f

cresc.

p

cresc.

p

cresc.

f

p

B

B

B

B

B

qui ve_nit in nomine domini,

ni, qui ve_nit in nomine domini, in nomine domini, *bene-*

ni, qui ve_nit in nomine domini, in nomine domini, *bene-*

ni, qui ve_nit in nomine domini, in nomine domini, *bene-*

ni, qui ve_nit in nomine domini, in nomine domini, *bene-*

cresc.

f

f

B. 204. org. all'ottava.

p₆

B

124

bene_dictus qui ve_nit, bene_dictus qui ve_nit in no_mi_ne, no_mi_ne do_mi_ni, benedictus
 bene_dictus qui ve_nit, bene_dictus qui ve_nit in no_mi_ne do_mi_ni, benedictus
 bene_dictus qui ve_nit, bene_dictus qui ve_nit in no_mi_ne do_mi_ni, benedictus
 bene_dictus qui ve_nit, bene_dictus qui ve_nit in no_mi_ne do_mi_ni, benedictus
 bene_dictus qui ve_nit, bene_dictus qui ve_nit in no_mi_ne do_mi_ni, benedictus
 bene_dictus qui ve_nit, bene_dictus qui ve_nit, bene_dictus qui
 pizz.
 pizz.
 arco
 2 6 6 2 6 6 6 2 6 T.S.
 B.204.
 6 6 5 5

Org.

B

132

E

132

The musical score consists of several staves of music. The top staff uses treble clef and includes dynamic markings like *p*, *cresc.*, *pizz.*, *arco*, and *f*. The middle section features a vocal line with lyrics in Latin: "qui venit in no - mi_ne do - mi ni, be_ne dictus, be_ne_". This section is repeated three times. The bottom staff shows bass clef and includes dynamic markings like *pizz.*, *arco*, *cresc.*, and *f*. Measure numbers 6, 5, 5, 2 are indicated at the bottom left, and "T.S." is written below them. The bottom right corner features the text "B.204. Org." above a large, stylized letter "B".

B.204.

Org.

all'ottava

a 2.

B dictus qui venit, qui ve - nit in no - mi - ne do - mi - ni,

B dictus qui venit, qui ve - nit in no - mi - ne do - mi - ni,

B dictus qui venit, qui ve - nit in no - mi - ne do - mi - ni,

B dictus qui venit, qui ve - nit, qui ve - nit in no - mi - ne do - mi - ni,

B qui ve - nit in no - mi - ne do - mi - ni, be-ne - di - c - t - us qui ve - nit, qui

B qui ve - nit in no - mi - ne do - mi - ni, be-ne - di - c - t - us qui ve - nit, qui

B qui ve - nit in no - mi - ne do - mi - ni, be-ne - di - c - t - us qui ve - nit, qui

B qui ve - nit in no - mi - ne do - mi - ni, be-ne - di - c - t - us qui ve - nit, qui

cresc.

6 4 B.204. 7 7 6 *cresc.*

B

146

Musical score for page 146, featuring ten staves of music. The staves include various clefs (G, F, bass) and time signatures. Dynamic markings such as *ff*, *f*, *s*, and *ff* are present throughout the score.

B

Be - ne -

ve - nit in no - mine do - mini, in no - mine do - - - - - mi - ni,

ve - nit in no - mine do - mini, in no - mine do - - - - - mi - ni,

ve - nit in no - mine do - mini, in nomine do - mi - ni, in no - mine do - - - - - mi - ni,

ve - nit in no - mine do - mini, in no - mine do - - - - - mi - ni,

c 7 *ff* 3 5 6 5 5 3

B.204.

B

h54

114

Bene - dictus, bene - dictus, bene - dictus qui ve - nit,
dictus, bene - di - etus, bene - dictus qui ve - nit,
Bene - dictus, bene - dictus, qui venit in nomi_ne do - mi - ni, in nomine domi -
Bene - dictus qui venit in nomi_ne do - mi - ni, in nomine domi -

senza Org.



164

F

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

in nomi-ne do-mi-ni,
in nomi-ne do-mi-ni,
ni in nomi-ne do-mi-ni,
ni nomi-ne do-mi-ni,

be-ne-di- - etus qui ve-nit, be-ne-di- etus qui ve-nit in
be-ne-di- - etus qui ve-nit, be-ne-di- etus qui ve-nit in
be-ne-di- - etus qui ve-nit, be-ne-di- etus qui ve-nit in
be-ne-di- - etus qui ve-nit, be-ne-di- etus qui ve-nit in

T.S.

B. 204.

B

Allegro.

22

sempre più p

cresc.

dim.

pp

cresc.

dim.

pp

f

sempre più p

cresc.

dim.

pp

f

in nomine do - mi - ni.

no - mine do - mi - ni.

no - mine do - mi - ni.

no - mine do - mi - ni.

sempre più p

cresc.

dim.

pp

f

B. 204.

senza Org.

B. 204.

B

180

Musical score page 180, featuring ten staves of music. The first six staves are vocal parts (Soprano, Alto, Tenor, Bass, Bass, Bass) in G major, 2/4 time. The vocal parts sing the hymn tune "O Sanna". The last four staves are for organ (Bass, Bass, Bass, Bass) in G major, 2/4 time, providing harmonic support.

The vocal parts sing:

cel - sis, o_sanna, o_san - na,
 O - san - na in ex - cel - sis, o_sanna, o_san - na, o_sanna, o -
 O - san - na in ex - cel - sis, o_sanna, o_san - na, o -
 O - san - na in ex -

Org.

B. 204.

T.S.

B

118

osanna, osanna, o_sanna in ex_cel - sis, in ex_cel - sis.

osanna, o_san - na, osanna, o_sanna in ex_cel - sis, in ex_cel - sis.

- na, o - san - na, osanna, o_sanna in ex_cel - sis, in ex_cel - sis.

cel - sis, osan - na, osanna, o_sanna in ex_cel - sis, in ex_cel - sis.

più f *f* *ff*

5 6 6 3 4 6 8 5 3 3 3 6 6 5 2 6 6 5 *ff*

B. 204.

B

Poco Andante.

Flauti.

Oboi.

Clarinetti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso e Organo.

S O L I.

C O R O.

Poco Andante.

12/8

a2.
pp

cresc.
f

cresc.
f

cresc.
f

cresc.
f

cresc.
f

cresc.
f

pizz.
pizz.

cresc.
arco
f p

cresc.
arco
f p

cresc.
f p

cresc.
f p

cresc.
f p

A - gnus De i qui
cresc. f p

A - gnus De i qui
cresc. f p

A - gnus De i qui
cresc. f p

A - gnus De i
cresc.

pizz.
pizz.

arco
cresc.
arco
f

cresc.
6
Org.
3
f

senza Org.

6

The musical score consists of several staves of music. The top staff shows a treble clef, a bass clef, and a tenor clef. The middle section features a soprano, alto, tenor, and bass vocal line, each with dynamic markings like *p*, *p p*, *cresc.*, *arco*, *pizz.*, and *cresc.*. The bottom section contains a bassoon part with lyrics in Latin: "tol lis qui tol lis pec ca ta mun di," repeated three times, followed by "A - - gnu s". The score concludes with a bassoon part in common time, dynamic *cresc.*, and organ registration *Org. 6/3*.

p cresc.

p p *p p* *cresc.*

cresc.

pizz. *arco* *cresc.*

pizz. *arco* *cresc.*

pizz. *arco* *cresc.*

pp *cresc.*

B
B
B
B

tol lis qui tol lis pec ca ta mun di,

tol lis qui tol lis pec ca ta mun di,

tol lis qui tol lis pec ca ta mun di,

mun di,

A - - gnu s

pizz. *arco*

pizz. *cresc.*

cresc.

T.S.

B. 204.

Org. $\frac{6}{3}$

$\frac{8}{3}$

A

11

11

2.

p cresc.

cresc. *f*

f p

cresc. *f*

cresc. *f*

B

B

B

p

p cresc. *f*

cresc. *f*

p cresc. *f*

De-i qui tol-lis, qui tollis pecca-ta mun-di, mi-se-re-re, mi-se-
De-i qui tol-lis, qui tollis pecca-ta mun-di, mi-se-re-re, mi-se-
De-i qui tol-lis, qui tollis pecca-ta mun-di, mi-se-re-re, mi-se-
De-i qui tol-lis, qui tol-lis,

6

T.S.

p cresc. *f*

f *#* T.S.

B. 204. Org.

A

16

cresc. *f* *dim.* *p* *a2.*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

B

B

B

B

B

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

B. 204.

A

p cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

cresc.
A - gnu
cresc.
A - gnu
cresc.
A - gnu
cresc.
A - gnu

arcò
cresc.
arcò
cresc.
arcò
cresc.
arcò
Org.

6
4 T.S. 6
4

B.204.

A

5

The musical score consists of several staves of music. The top staff uses treble clef and has dynamic markings such as *f*, *p*, and *cresc.*. The middle section features lyrics in Latin: "De-i qui tol-lis, qui tol-lis pecca-ta, pecca-ta, pecca-ta, pecca-ta, pecca-ta, pec-". The lyrics continue with "De-i qui tol-lis, qui tol-lis cresc. pec-ca-ta, pec-ca-ta, pec-". The bottom staff includes a tempo marking "T.S.", a dynamic *p*, and a crescendo marking. The score concludes with a basso continuo section labeled "Org." with a complex harmonic progression: $2\ 6\ 5\ 6\ 5\ 5\ 10\ 9\ 8\ 7\ 6\ 5$ followed by $\overline{10\ 9\ 8\ 7\ 6\ 5\ 9\ 8\ 7}$.

B.204.

Org.

A

37

pizz.

pizz.

pizz.

B. 204.

senza Org.

A

Allegro ma non troppo.

2

B. 204.

Org.
6 6 6 5

A

13

B

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

$\underline{6}$ $\underline{6}$ $\underline{6} \underline{5}$ $\underline{6}$
 $\sharp \underline{5} \flat$ $\flat \underline{6}$ $\underline{6} \underline{7}$ $\underline{6} \underline{7}$ $\underline{6} \underline{7}$

B.204³

A

128

cresc.

p

a2.

cresc.

cresc.

cresc.

cresc.

b.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

B

B

B

B

B

cresc.

dona nobis pacem, pacem, pacem. *Agnus cresc.*

p

cresc.

s $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{7}$ *p* $\frac{2}{b}$ *cresc.*

B.204.

A

The musical score consists of several staves, each representing a different instrument or voice part. The notation is in common time, with various key signatures (e.g., C major, G major, D major) indicated by sharps and flats. Dynamic markings such as *f*, *ff*, *sf*, and *p* are placed above the notes. Performance instructions like "all' ottava." appear in the lower staffs. The page number 129 is located in the top right corner, and the section identifier B.204 is centered at the bottom of the page.

A

130

C

2
 dolce 
 pizz.
 pizz.
 pizz.
 pp
 mise - re-re, mi_se - rere, mise - rere, mise_re_re no - bis! Do-na,
 mise - re-re, mi_se - rere, mise - rere, mise_re_re no - bis! Do-na,
 mise_rere, miserere, miserere, misere - re no - bis! Do-na,
 mise_rere, miserere, miserere, misere - re no - bis! Do-na,
 pizz.
 pp
 T.S.

B.204.



arco

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

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

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

pa - - cem,

do - na pa - -

B. 204.

A

P 

cresc. *ff* *cresc.* *ff* *cresc. ff*

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

do - na no - bis pa - - eem,
do - na nobis pa - - eem,
pa - - eem, pacem, do - na no - bis
cem, pa - - eem, pacem, do - na no - bis
cem, pa - - eem, pacem, do - na no - bis
cem, pa - - eem, pacem, do - na no - bis
cem, arco
arco *cresc.* *ff*

6 6 6 6 6 6 6 6 6 # 6 5, 7 6 *ff* 6 7 6 4

Org. B. 204.



106

133

133

sempre piano

sempre piano

B
B
B
B
B
pa - - cem,
pa - - cem,
pa - - cem,
pa - - cem,
pa - - cem,

B
B
B
B
B
7 2 6 6 5 2 6

B.204.

A

144

134

144

Musical score for orchestra and choir, page 134. The score consists of ten staves. The top four staves are for woodwind instruments (Flute, Clarinet, Bassoon, Oboe). The bottom six staves are for brass instruments (Trombone, Bass Trombone, Horn, Trumpet, Tuba, Trombone). The vocal parts are: Alto (A), Tenor (T), Bass (B), and Soprano (S). The vocal parts sing the Latin Mass chant "Pater noster". The score includes dynamic markings such as p , f , $s>p$, and pp . Measure numbers 134 and 144 are indicated at the top left. Measure 134 starts with a forte dynamic. Measure 144 begins with a piano dynamic. The vocal parts enter in measure 144, singing the words "Pater noster". The score concludes with a piano dynamic.

E

Musical score page 135, section E, featuring ten staves of music. The top staff uses a treble clef, while the others use bass clefs. Various dynamics are indicated, including *f*, *s*, and *p*. Performance instructions like "sempre piano" appear in the middle staves. The score concludes with a series of eighth-note patterns.

B

Musical score page 135, section B, featuring four staves. The top two staves are for voices, with lyrics "cem, pa -" appearing in each. The bottom two staves are for a basso continuo instrument, likely harpsichord or organ, indicated by a harp and a cello-like symbol. The basso continuo part includes a bass clef and a bass staff.

B. 204.

A

Musical score page 136. The page contains ten staves of music for a large ensemble. The instrumentation includes two flutes, two oboes, two bassoons, two horns, two trumpets, three trombones, one tuba, one bassoon, one cello, one double bass, and one piano. The music consists of mostly eighth-note patterns with occasional sixteenth-note figures. Dynamics are indicated by letters above the notes, such as 'f' for forte and 'p' for piano. Measure numbers are present at the beginning of each staff.

Musical score page 139. The page continues the musical score from page 136. It features ten staves of music for the same ensemble. The vocal parts are written in soprano, alto, tenor, and bass voices. The lyrics are in Latin, with the words "dona nobis pacem" repeated multiple times. The music includes sustained notes and rhythmic patterns. Measures 204 through 206 are shown, with measure 206 ending in a key signature of six sharps and a time signature of $\frac{6}{4}$. The piano part is prominent in the lower staves.

137

137
 pizz.
 arco
 pizz.
 arco
 pizz.
 arco
 sforzando
 pizz.
 arco
 pacem, pacem, do_n_a no_bis pa - cem, pa - - -
 pacem, pacem, do_n_a no_bis pa - cem, pa - - -
 pacem, pacem, do_n_a no_bis pa - cem, pa - - -
 pacem, pacem, do_n_a no_bis pa - cem, pa - - -
 pizz.
 arco
 sforzando
 pizz.
 T.S.
 B.204.

A

138 Andante con moto; tempo del Kyrie.

166

cresc. *f* *p* *p*

a 2.

cresc. *f* *p*

pizz.

pizz.

pizz.

cresc. *f* *p*

cresc.

cresc. *f* *p*

cresc. *f* *p*

cem, do - na nobis pa - cem, pa - cem, pa - cem!

cresc. *f* *p*

cem, do - na nobis pa - cem, pa - cem, pa - cem!

cresc. *f* *p*

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

cresc. *f* *p*

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

pizz.

10. 4. 5. 9. 8.
8. 2. 3. 7. 6.

6. 5. 6. *f*
3. 6. 5. 6. *f*

6. 4. 7. *p*

B. 204.

A.