

Sammlung von Breitkopf & Härtel Werke.

Vollständige kritisch Durchgesehene
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Serie 19.

Kirchenmusik.

PARTITUR.

Nº 203. Missa solennis. 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.

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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 Clarinets in C, Bassoon, Horns in C, Violins I & II, Viola, and Soprano (part of the choir). The second system begins with Alto, followed by Tenore, Basso, and Soprano. 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*. The organ part is indicated at the bottom right.



11

Ky - ri - e, — Ky - ri - e, — Ky - ri - e elei - - son,

Ky - ri -

son.

son.

son.

son.

senza Org.

B. 204.

p
Org.

K

23

Ky - ri - e - e - leison,
 Ky - ri - e,-
 e,- Ky - ri - e,-
 Ky - ri - e - e - lei - 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 3, 4 - 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,

Bass

Chri - ste e - lei - son,

Bass

Chri - ste e - lei - son,

Bass

Chri - ste e - lei - son,

Bass

Chri - ste e - lei - son,

Bass

cresc.

sf

f

p

senza Org.

B.204.

T. S.

K

46

musical score page 46. The score consists of six staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom two are for orchestra (Bassoon and Organ). The key signature changes between G major and A major. Dynamics include crescendo (cresc.), forte (f), sforzando (sf), piano (pp), and dynamic markings like 'dim.' and 'cresc. poco'. The vocal parts sing the hymn 'E - lei - son Christe, Chri - ste e - lei - - - son,' in a repeating pattern. The organ part is indicated by 'Org.' and 'senza Org.'.

son.
 e - lei - - - son .

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

Org. senza Org.

cresc. poco a poco

K

B.204.

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 score ends with a dynamic marking of pizz. (pizzicato) and a note indicating "senza Org." (without organ).

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

82

Measures 1-10 of the musical score. The score includes ten staves. Measure 1 starts with dynamic *p*. Measures 2-5 show a mix of dynamics (*p*, *pp*, *f*) and articulations like *cresc.* and *dolce*. Measures 6-10 feature sustained notes and eighth-note patterns.

Measures 11-15 of the musical score. The vocal parts (B3) sing "Ky - ri - e elei - son, e - lei - son, e - lei - son, e - lei - son," three times. The bass staff continues the eighth-note pattern established earlier.

p dim. pp

cresc. f

cresc. fz

$\frac{6}{4}$ $\frac{5}{3}$

senza Org.

B.204.

K

95

[C]

95

cresc.

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

Ky - - - - - rie e - lei - son,

Ky - ri - e e - lei - son,

Ky - - - - -

pizz.

arco

cresc.

senza Org.

cresc.

$\frac{6}{4}$

$\frac{2}{2}$

Org.

B.204.

K

202

a2.
ff
a2.
ff
ff

B
B
B
B

ff

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

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

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

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

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

ff

sf *sf* *sf* *sf* *pp* *pp* *pp* *senza Org.*

ff

T.S.

B.204.

K

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.

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.

The musical score consists of two systems of staves. The first system covers measures 1-4, featuring woodwind entries and dynamic markings ff and ff3. The second system begins with vocal entries at measure 5, singing 'Gloria' in four-part harmony (Soprano, Alto, Tenore, Basso). The vocal parts continue through measure 10, with the basso and organ part joining in measure 8. The score concludes with a final dynamic ff at measure 11.

6

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

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

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

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

B.204.

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

29

29

Bonae voluntatis, bonae voluntatis,

Bonae voluntatis, bonae voluntatis,

Bonae voluntatis, bonae voluntatis,

Bonae voluntatis, bonae voluntatis,

f T.S.

B. 204.

G

42

16 A

B

lau-damus te, be-ne-di-cimus te, a-do-ramus te, glo-ri-fi-ca-mus
 lau-damus te, be-ne-di-cimus te, a-do-ramus te, glo-ri-fi-ca-mus
 lau-damus te, be-ne-di-cimus te, a-do-ramus te, glo-ri-fi-ca-mus
 lau-damus te, be-ne-di-cimus te, a-do-ramus te, glo-ri-fi-ca-mus

B. 204.

senza Org. Org. 3

G

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

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

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

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

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

$\frac{8}{4}$ $\frac{2}{2}$ $\frac{2}{3}$

$\frac{6}{4} =$

$\frac{5}{5}$

T.S.

B. 204.

G

67

68

Gra-ti-as a-gi-mus

3 - 5 | 2 6 - 7 6 6 6 — 5

Org.

senza Org.

G

77

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

B

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

Org. piano

B. 204.

6

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 - tris.

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

166

dolce

dolce

cresc.

cresc.

cresc.

cresc.

B. - nem no - stram, su - sci - pe, su - sci - pe de-pre-ca-ti - o -

- nem no - stram, su - sci - pe, su - sci - pe de-pre-ca-ti - o -

- nem no - stram, su - sci - pe, su - sci - pe de-pre-ca-ti - o -

- nem no - stram, su - sci - pe, su - sci - pe de-pre-ca-ti - o -

B.

B.

B.

B.

B.

B.204.

G

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

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

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

B.204.

G

101

cresc.

cresc.

pizz.

cresc.

arco

pizz.

cresc.

arco

cresc.

Org. piano

$\begin{matrix} 6 & 7 & 6 & 6 \\ 4 & 5 \end{matrix}$

$\begin{matrix} 7 \\ 4 \end{matrix}$

$\begin{matrix} 8 \\ 7 \end{matrix}$

B.204.

senza Org.

G

202

202

misere-re,re,
misere-re,no-bis.
misere-re,re,
misere-re,no-bis.
misere-re,re,
misere-re,no-bis.

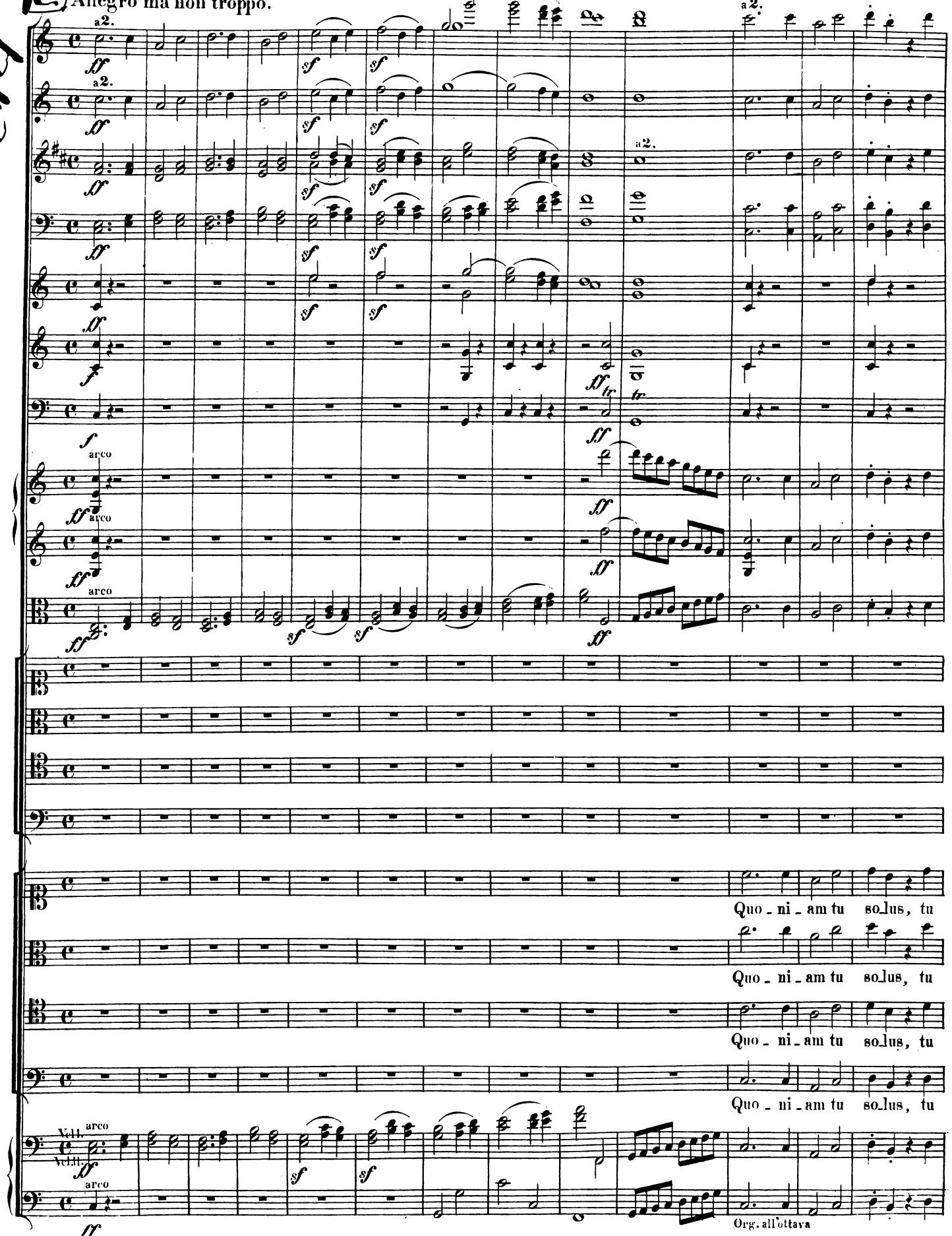
misere-re,re,
misere-re,no-bis.

B.204.

G

 Allegro ma non troppo.

a2.



sforzando

sf *sf*

sf *sf*

sf *sf*

sf *sf*

f

f *ff*

ff *ff*

f *f*

ff *ff* *ff* *ff*

ff *ff*

f

s arco

ff arco

ff arco

ff arco

ff

ff

c

B

Bassoon 2

Vcl. arco

Vcl. arco

Bassoon 2 arco

Bassoon 2 arco

Bassoon 2 arco

Quo - ni - am tu solus, tu
Org. all'ottava

B. 204.

G

227

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

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

so_lus san_ctus, tu so_lus do_mi_nus, tu so_lus al_tis. - - - si_mus Je_su Chri - - -
 so_lus san_ctus, tu so_lus do_mi_nus, tu so_lus al_tis. - - - si_mus Je_su Chri - - -
 so_lus san_ctus, tu so_lus do_mi_nus, tu so_lus al_tis si_mus, al_tis si_mus Je_su Chri - - -
 so_lus san_ctus, tu so_lus do_mi_nus, tu so_lus al_tis si_mus, al_tis si_mus Je_su Chri - - -

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.

B.204.

Cum sancto spiritu in gloria Dei patris, amen,
 tu in gloria Dei patris, amen, cum sancto
 men, cum sancto spiritu in gloria Dei patris, amen,

Org. $\frac{8}{6}$ $\frac{10}{5}$ $\frac{5}{3}$ $\frac{4}{4}$ $\frac{5}{6}$ $\frac{6}{3}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{5}{3}$ $\frac{6}{6}$ $\frac{8}{3}$ $\frac{10}{5}$ $\frac{10}{3}$ $\frac{6}{6}$ $\frac{8}{3}$ senza Org.

G

231

F

a2.

Handwritten musical score page 231, system F, measures 1-10. The score consists of ten staves. Measures 1-3 show various rhythmic patterns and dynamics (e.g., ff, f). Measures 4-10 feature a prominent bassoon line with sixteenth-note patterns.

Handwritten musical score page 231, system G, measures 1-10. The score consists of ten staves. Measures 1-3 show sustained notes and rests. Measures 4-10 feature vocal entries with lyrics: "spiritu in gloria Dei patris, amen," followed by "men," and then "spiritu in gloria Dei patris, amen," again. The bassoon line continues in the background.

T.S.

B.204.

G

239

ff

tu solus dominus noster,
tu solus altis es sanctus,
Jesus, Jesus Christus,
Benedictus,

B. 204.

Org. all' ottava.

G

267

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 6 - 6 - 5 - 7 6 - - 5 3 2 1 3 4 6 6 8 6

B. 204.



284

a2.

a2.

a2.

sf sf sf sf

P.

cum sancto spiritu in gloria Dei patris,

cum sancto spiritu in gloria Dei patris, amen,

amen,

patris, amen, amen, amen, cum —

sf sf sf sf

sf sf

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

B. 204.

G

2 3 2

G

men,
amen, amen, amen, men, cum sancto spi -
ri tu in glo - ri a Dei
sancto spi - ri tu in glo - ri a Dei patris, a - men.

7 6 5 6 3 3 2 3 4 2 6 8 3 3 4 2 6 4 6 10 10 6 6 6 7 6 7 6 7 6 3
B.204.

321.

43

10 8 5 3 4 5 6 6 5 3 7 6 5 2 3 3 6 7
B.204.

G

310

44

ff ff ff ff ff ff

men, a - men,

men, a - men,

men, a - men,

men, a - men,

men, a - men,

men, a - men,

T.S.

B.204.

ff₂ 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 organ and choir, page 46, section 331. The score consists of ten staves. The first five staves are for organ, with dynamics such as *ff*, *f*, and *p*. The next five staves are for choir, with dynamics such as *ff*, *f*, and *p*. The vocal parts are written in Latin. The lyrics are:

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

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

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

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

ff *f* *p*
Org. 5 3 5 7 8 — 3 6 5 4 5 6 7 6 5 — 6 5 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

366

ff

ff

a2. ff

p ff

ff

ff tr

ff arco

ff p cresc.

ff cresc. f

B
B
B
B

p f cresc. f

p cresc. f

p cresc. f

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

Org. 8
3

B. 204. 6 3 8 5 3

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, cre - - do, cre - do, credo

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

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

Basso. *p*
Cre - - do, cre - - do, cre - 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

C

D

E

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

pizz.

arco

3 cresc.

T.S. B.204. Org. *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.

ff

6

6

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

2.

sf

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.

sf

sf

sf

sf

sf

sf

sf

CR

B

6

Deum verum de Deo vero genitum, genitum non factum, consubstantialem

Deum verum de Deo vero genitum, genitum non factum, consubstantialem

Deum verum de Deo vero genitum, genitum non factum,

lumen de lumine, Deum verum de Deo vero genitum, genitum non factum,

sp sp sp ff all'ottava.

B. 204.

CR

74

B. 204.

6

7

CR

A page from a musical score featuring ten staves of music. The top staff uses a treble clef, while the others use bass clefs. The key signature is A major (three sharps). The time signature is common time. The music consists of six measures, with measure 6 containing a repeat sign and a first ending. Measure 7 begins with a second ending. The instrumentation includes voices (soprano, alto, tenor, bass) and various instruments like oboe, bassoon, and strings.

The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin phrase "omnia facta sunt, omnia, omnia, o - - mnia facta sunt." This phrase is repeated three times. The bass part provides harmonic support with sustained notes. The instrumentation at the bottom of the page includes bassoon and strings.

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, B) sing "de-scendit, de-scendit," followed by "Qui propternos homi-nes et prop-ter nostram sa-lu-tem de-scendit, de-scendit," repeated twice. The basso continuo part (Bass, Organ) provides harmonic support.

T.S. ff₃
 Org.

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

118

62

Soprano: tem de scendit, de scendit, de scen dit de coe lis.
 Alto: tem de scendit, de scendit, de scen dit de coe lis.
 Tenor: tem de scendit, de scendit, de scen dit de coe lis.
 Bass: tem de scendit, de scendit, de scen dit de coe lis.

dim.

Orch.: Sustained notes and rhythmic patterns supporting the vocal line.

DAdagio.

131

Et in car-natus est de spiri-tu san-ceto ex Mari-a
 Et in car-natus est de spiri-tu san-ceto ex Mari-a
 Et in car-natus est, et in car-natus est de spiri-tu sancto ex Mari-a
 Et in car-natus est, et in car-natus est de spiri-tu san-ceto ex Mari-a

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. 204.

T.S.

Org.

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

B. 204.

CR

195

Musical score page 70 featuring ten staves of music. The dynamics include **ff** (fortissimo) and **s** (sforzando). The music consists of various note heads and rests across the staves.

Four blank staves follow the first section of music.

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

ff

ff

B. 204.

72

Org. all' ottava.

CR

203

A handwritten musical score for a six-part setting (SATB plus two basses). The score consists of ten staves. The first five staves are soprano, alto, tenor, bass, and bass. The next four staves are bass, bass, bass, and bass. The final staff is bass. The music is in common time. The vocal parts sing in Latin, with lyrics appearing below the bass staves. The score includes various musical markings such as fermatas, slurs, and dynamic signs. The page number 203 is at the top left, and the page number 71 is at the top right.

et i - terum ven - tu - rus est cum glo - ri - a, cum glo - ri -
 et i - terum ven - tu - rus est cum glo - ri - a, cum glo - ri -
 i - terum ven - tu - rus, ven - turus est cum glo - ri - a, cum glo - ri -
 tu - rus, ven - tu - rus est cum glo - ri - a, cum glo - ri -

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

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.

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 . tre et fi . li . o si . mul a . do . ra . tur et

dit,

qui cum pa . tre et fi . li . o si . mul a . do . ra . tur et con . glo . ri . fi . ca . tur, et

T.S.

B. 204.

CR

H

264

2. *con-glo-ri-fi-ca-tur,*

3. *qui lo-eu-tus est per pro-*

f

sf_b Org.

sf_c_b

2

CR

250

250

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

B.204.

CR

B. 204.

5
Org.

CR

264

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

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 .

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 .

G 2

B. 204.

CR

272

204.

T.S.

CR

Vivace

229

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

B. 204.

CR

A musical score for a church setting, likely a Mass or hymn. The score consists of multiple staves, mostly treble clef, with some bass clef and a soprano clef. The music is in common time. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and an organ part. The organ part features a basso continuo line with a bassoon-like sound. The vocal parts sing in four-part harmony. The lyrics are in Latin, with the word "amen" appearing frequently. A red annotation "tromp F" is placed near the end of the score. The score is numbered B.204.

tromp
F

B. amen, a - men, a - men,
a - men, a - men, a - men, a -
vi - tamven - tu - ri - se - culi, a - men, a - men, a -
et vi - tamven - tu - ri - se - eu - li, a -

B.204. Org.

CR

203

1040 1041 1042 1043 *p* senza Org.

ff 2 6 — 6 6 5 B. 204.

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 -

CR

303

302

303

302

303

302

p

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

3109

S et vi - tam ven - tu - ri se - euli, a - men, a - men,
 A et vi - tam ven - tu - ri se - euli, a - men, a - men,
 T tu - ri se - euli, a - men, a - men, a - men, a -
 B et vi - tam ven - tu - ri se - euli, a - men, a -
 Vn
 Va
 Cello
 Cb
 Ob
 Bsn
 Br

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

pizz.
 pizz.
 pizz.
 pizz.

ff

7 *ff* 6 2 6 senza Org.

B. 204.

CR

204

T.S. senza Org.

B. 204.

7 6/5 b 9 3 7 6 4 5 7 3

CR

Same mood as on see kont oktav kölgem

men, a - 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.

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

T.S. cresc. $\text{ff}_{\text{6/5b}}$ Org. B. 204. $\frac{5}{4}$ $\text{ff}_{\frac{5}{3}}$

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 L 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. Dynamics include *p*, *cresc.*, *pp*, *tr*, and *p*. The bottom section features four staves labeled B, B, B, and B, each with a dynamic of *p*. The vocal parts begin with "Sa-baOTH, Deus Sa - ba - oth," followed by "san - - etus," and "san - etus dominus, dominus". This pattern repeats three times. The score concludes with a final dynamic 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

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.

1 2 3 4 5 6 6 5

B. 204.

S

3.1

A

B

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

B

tu-a, glori-a tu-a, glori-a tua. O - san - na in ex -

B

tu-a, glori-a tu-a, glori-a tua.

B

tu-a, glori-a tu-a, glori-a tua.

B. 204.

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!

ff

2 6 6 *ff*

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 -

T.S.

B. 204.

6
7
Org.

B

57

B.204.

B

B

64

1.

cresc. *f*

cresc.

cresc. *f*

a 2.

p

cresc. *f*

cresc. *f*

p

cresc. *f*

p

bene_dicitus qui ve_nit in no_mine do_mini, bene_di_ctus

qui ve_nit in nomine,nomine do_mini, bene_di_ctus

di_ctus qui ve_nit,qui ve_nit in no_mine do_mini, bene_di_ctus

qui ve_nit,qui ve_nit in no_mine do_mini, bene_di_ctus

Bene_dictus qui

Bene_dictus qui

Bene_dictus qui

Bene_dictus qui

cresc. *f*

cresc.

Org. B.204.

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

B

21

pizz. areo
pizz. areo
pizz. areo
B. 204.

qui ve_nit, bene_di_ctus, in no_mine, no_mine do_mi ni, bene_dictus
 qui ve_nit, bene_di_ctus qui ve_nit in no_mine, no_mine do_mi ni, bene_dictus
 qui ve_nit, bene_di_ctus, in no_mine, no_mine do_mi ni, bene_dictus
 qui ve_nit, bene_di_ctus qui ve_nit in no_mine, no_mine do_mi ni, bene_dictus
 ve_nit, bene - dictus qui ve_nit, bene - dictus qui
 ve_nit, bene - dictus qui ve_nit, bene - dictus qui
 ve_nit, bene - dictus qui ve_nit, bene - dictus qui
 ve_nit, bene - dictus qui ve_nit, bene - dictus qui
 pizz. areo
 6 6 6 6 2 6 6 6 T.S.
 6 4 6 5 6 4
 Org.

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

dimin.

f

p

Be - ne - dictus qui ve_nit in no_mine domini,

Be - ne - dictus qui ve_nit in no_mine domini,

Be - ne - dictus qui ve_nit in no_mine domini,

Be - ne - dictus qui ve_nit in no_mine domini,

Be - ne - dictus qui ve_nit in no_mine domini,

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

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

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

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

dimin.

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.



116

a 2. *cresc.* *f* *p*

a 2. cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

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* *p*

B. 204. *Org. all'ottava.*

p₆

B

124

Benedictus qui venit, Benedictus qui venit in nomine domini, benedictus
 Benedictus qui venit, Benedictus qui venit in nomine domini, benedictus
 Benedictus qui venit, Benedictus qui venit in nomine domini, benedictus
 Benedictus qui venit, Benedictus qui venit in nomine domini, benedictus
 Benedictus qui venit, Benedictus qui venit in nomine domini, benedictus
 Benedictus qui venit, Benedictus qui venit, benedictus qui
 Benedictus qui venit, Benedictus qui venit, benedictus qui
 Benedictus qui venit, Benedictus qui venit, benedictus qui
 Benedictus qui venit, Benedictus qui venit, benedictus qui

2 6 6 2 6 6 6 6 2 6 T.S.

B.204.

$\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{5}$

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 4 *cresc.*

B

146

Musical score for page 146, featuring six staves of music. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The music consists of various notes and rests, with dynamic markings such as fortissimo (ff), forte (f), and sforzando (sf) placed above the staves.

B

Be - ne -

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

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

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

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

3 7 ff 3 5 6 5 5 3

B.204.

B

h54

114

B. 204.

senza Org.

Org.

B

164

F

dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

B in nomi_ne do_mi_ni,
B in nomi_ne do_mi_ni,
B ni in nomi_ne do_mi_ni,
B ni nomi_ne do_mi_ni,

B bene_di - etus qui ve_nit, bene_di - etus qui ve_nit in
B bene_di - etus qui ve_nit, bene_di - etus qui ve_nit in
B bene_di - etus qui ve_nit, bene_di - etus qui ve_nit in
B bene_di - etus qui ve_nit, bene_di - etus qui ve_nit in

f *p* *s* *p* *dim.*
T.S. *dim.*

B. 204.



Allegro.

22

sempre più p

cresc.

dim.

pp

cresc.

dim.

pp

cresc.

dim.

pp

f

in nomine do - mi - ni.

no - mine do - mi - ni. O - san - na in ex -

no - mine do - mi - ni.

no - mine do - mi - ni.

no - mine do - mi - ni.

sempre più p

cresc.

dim.

dim.

pp

f

senza Org.

B. 204.

B

180

180

B. 204.

T.S.

Org.

$\frac{6}{4}$

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 - san - na in ex -

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

a2.
pp

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

A - gnus De i qui

A - gnus De i qui

A - gnus De i

pizz.
pizz.

arco
cresc.
arco
f

cresc.
6
Org.
3

senza Org.
6
4
3

6

The musical score consists of several staves of music. The top staff features a treble clef and a bass clef, both in B-flat major. The middle section contains four staves, each with a treble clef and a bass clef, also in B-flat major. The bottom section contains three staves, each with a bass clef, also in B-flat major. The music includes dynamic markings such as *p*, *p p*, *cresc.*, *arco*, *pizz.*, and *cresc.*. The vocal parts are labeled with Latin text: "tol_lis, qui tol_lis pec _ ca_ta mun _ di," repeated three times, followed by "mun _ di," and "A _ - gnu_s". The score concludes with a forte dynamic, a crescendo, and a forte dynamic again.

T.S.

B. 204.

p *cresc.*

p p *p p* *cresc.*

p p *cresc.*

pizz. *arco* *cresc.*

pizz. *arco* *cresc.*

pizz. *arco* *cresc.*

p p *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

A _ - gnu_s

A _ - gnu_s

A _ - gnu_s

pizz. *arco*

pizz. *cresc.* *arco*

cresc.

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

8

A

A musical score page for organ, page 121. The score consists of six staves, each with a different dynamic marking (e.g., *p*, *f*, *cresc.*, *mf*) and a corresponding measure. The vocal parts are written in Latin, with three staves for soprano (S), three for bass (B), and one for organ (Org.). The lyrics are:

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,

The score includes markings for *cresc.*, *f*, *p*, *mf*, and *T.S.* (Tremolo Sustained). The organ part (Bassoon) starts at measure 6 and ends at measure 10, indicated by a bracket labeled "T.S.".

B. 204. Org.

A

16

16

16

122

f

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

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

B

B

B

B

B

cresc. *f* *p* *f*

re - re, *mis - re - re* *no - no* *bis,* *mi - se - re - re*

cresc. *f*

re - re, *mis - se - re* *reno - no* *bis,* *mi - se - re - re*

cresc. *f*

re - re, *mis - se - re* *reno - no* *bis,* *mi - se - re - re*

cresc. *f*

re - re, *mis - se - re* *reno - no* *bis,* *mi - se - re - re*

cresc. *f*

Or. 3 *f*

B. 204.

pizz. *p* *pizz.* *p* *pizz.*

A

27

B

B

B

B

B

B no - - - bis. A - gnu^{cresc.}

B no - - - bis. A - gnu^{cresc.}

B no - - - bis. A - gnu^{cresc.}

B no - - - bis. A - gnu^{cresc.}

B no - - - bis. T.S. areo
cresc.
arco
cresc.
6 4
Org. 6 4

B.204.

A

5

B.

B.

B.

B.

B.

Dei qui tollis, qui tollis pecca -
Dei qui tollis, qui tollis pecca - ta, pecca - ta, pec -
Dei qui tollis, qui tollis cresc. pec - ca - ta, pec -
Dei qui tollis, qui tollis pecca - ta, pec - ca - ta, pec -
T.S. cresc. sf sf sf sf
2 6 5 6 5 5 10 9 8 7 6 5 10 9 8 7 6 5 10 9 8 7 6 5 9 8 7

B.204. Org.

A

37

6 4 6 8 3 5 6 : — 7 6 6 7 senza Org.

dolce

pizz.

pizz.

pizz.

B
B
B
B
ta mun - di, mi se re - re, mi se re - re no - bis!

ca - ta mun - di, mi se re - re, mi se re - re no - bis!

ca - - ta mun - di, mi se re - re, mi se re - re no - bis!

ca - - ta mun - di, mi se re - re, mi se re - re no - bis!

pizz.

pizz.

B.204.

A

Allegro ma non troppo.

2

Dona, dona nobis pa - cem, do na
Dona, dona nobis pa - cem, do na
Dona, dona nobis pa - cem,
pa - cem, do na
Dona, dona pa - cem,
Dona, dona pa - cem,
Dona, dona pa - cem,
Dona, dona pa - cem,

Org. 6 6 6 5

B. 204.

A

13

1B

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,

$\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{6}$
 $\frac{6}{5b}$ $\frac{6}{7}$ $\frac{6}{7}$ $\frac{6}{7}$ $\frac{6}{7}$ $\frac{6}{7}$

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* $\frac{2}{2}$ *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.
 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.
 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

106

133

sempre piano

sempre piano

B pa - - cem,

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 phrase "Pater noster, qui es in celis, sanctificetur nomen tuum, veni cum misericordia tua, dona nobis pacem". 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.

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. The lyrics are in Latin, repeated four times: "cem, do_na, dona no_bis pa_cem, pa_cem, do_na no_bis". The music includes sustained notes and rhythmic patterns. Measures 139 through 143 are shown, ending with a dynamic of pp and a time signature of $\frac{6}{4}$.

137

137

pacem, pacem, do na no_bis pa - cem, pa - - -

pacem, pacem, do na no_bis pa - cem, pa - - -

pacem, pacem, do na no_bis pa - cem, pa - - -

pacem, pacem, do na no_bis pa - cem, pa - - -

pizz.

$\frac{5}{4} \frac{3}{2}$

B.204. T.S.

A

138 Andante con moto, tempo del Kyrie.

166

138 Andante con moto, tempo del Kyrie.

166

cresc. f p p p p

a 2. cresc. f p p p p

cresc. f pizz. pizz. pizz. pizz.

pizz. pizz. pizz. pizz.

cresc. f p p p p

Bassoon 1: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 2: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 3: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 4: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 5: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 6: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 7: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 8: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 9: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

Bassoon 10: do - na nobis pa - cem, pa - - cem, dona nobis pa - cem, pa - cem, pa - cem!

cresc. f pizz. pizz. pizz. pizz.

cresc. f p p p p

B. 204.

A.