

Sammlung von Breitkopf & Härtel Werke.

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

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.

Leipzig, Verlag von Breitkopf & Härtel.

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

M E S S E

für vier Solostimmen Chor und Orchester

Beethovens Werke.

VOR

Serie 19. № 204.

L. VAN BEETHOVEN.

Dem Fürsten von Kinsky gewidmet.

Op.86.

KYRIE.

Andante con moto assai vivace quasi Allegretto ma non troppo.

Andante con moto assai vivace quasi Allegretto ma non troppo.

Oboi.

Clarinetti in C.

Fagotti.

Corni in C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso e Organo.

C O R O . O L I .

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

 Ky - ri -

 son .

 son .

 son .

 son .

 senza Org.

senza Org.

B. 204.

۲۳

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

6 f 5 7/4 = 6 6
 3 — 5 5

senza Org.

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,

B

Chri - ste e - lei - son,

B

Chri - ste e - lei - son,

B

Chri - ste e - lei - son,

B

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

senza Org.

B.204.

T. S.

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 bottom two staves are for bassoon (*Bassoon*) and organ (*Org.*). The vocal parts sing the hymn tune "E-lei-son Christe, Chri-ste e-lei-son". The score includes a key signature of one sharp, a time signature of common time, and various performance instructions like *dim.* 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 -

cresc. poco a poco
cresc. poco a poco

\int_6^6 \int_5^5 $\# \text{ } \sharp$ 7 \int_6^6 $\sharp \flat$ 7 *senza Org.*

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 is mostly F major (one sharp) with some changes. Dynamics include crescendo (cresc.), forte (f), piano (p), and sforzando (sf). The vocal parts sing "eleison Christe, Christe eleison" in a call-and-response style. The strings play rhythmic patterns, often in eighth-note groups. The score ends with a dynamic marking of pizz. (pizzicato) and senza Org. (without organ).

Org.

B.204.

10

A page from a musical score featuring ten staves of music. The top five staves are for voices (Soprano, Alto, Tenor, Bass, and another Bass) and the bottom five are for the organ. The vocal parts sing the Kyrie eleison chant. The organ part features sustained notes and chords. Measure numbers 5, 6, 3, and 7 are indicated at the bottom right. The vocal parts are labeled "Ky - ri - e e - lei - son," and the organ part is labeled "Org." with "arco" markings.

B.204.

82

Musical score page 82, featuring ten staves of music. The dynamics include *p*, *pp*, *cresc.*, *f*, *dolce*, and *s*. The tempo is indicated by *dim.* in the bassoon part.

Continuation of musical score page 82. The vocal parts sing "Ky - ri - e elei - son, e - lei - son, e - lei - son, e - lei - son," followed by "Ky - ri - e elei - son, e - lei - son, e - lei - son, e - lei - son," then "Ky - - ri - e elei - son, e - lei - son, e - lei - son, e - lei - son," and finally "Ky - - ri - e elei - son, e - lei - son, e - lei - son, e - lei - son." The organ part is indicated by "senza Org." at the bottom.

B.204.

95

4

9

B 204.

a2.

B

B

B

B

B

- rie, Ky - ri - e - le - son, Ky - - ri - e - le - son,
- rie, Ky - - ri - e - le - son, Ky - - ri - e - le - son,
- rie, Ky - ri - e - le - son, Ky - - ri - e - le - son,
- rie, Ky - ri - e - le - son, Ky - - ri - e - le - son,

B. 204.

T.S.

B.204.

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

GLORIA.*Allegro con brio.*

C O R O . S O L I .

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.

Glo - ri - a, glo - ri - a, glo - ri - a in ex -

Glo - ri - a, glo - ri - a, glo - ri - a in ex -

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

ff₃
Org.

ff

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

B.204.

Et in terra pax, pax ho_mi_nibus bonae vo_lun_ta _ tis, bonae

Et in terra pax, pax ho_mi_nibus bonae vo_lun_ta _ tis,

Et in terra pax, pax ho_mi_nibus bonae vo_lun_ta _ tis,

Et in terra pax, pax ho_mi_nibus bonae vo_lun_ta _ tis,

T.S.

三

15

vo-lun-ta-tis, bonae volun-ta-tis,
 bonae volun-ta-tis, bonae volun-ta-tis,
 bonae volun-ta-tis, bonae volun-ta-tis,
 bonae volun-ta-tis, bonae volun-ta-tis,

T.S.

B.204.

16

B. 204. senza Org.

63

17



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 2 *

B. 204.

18

The musical score consists of two systems. The top system contains ten staves: Treble, Alto, Bass, Tenor, Bassoon, Trombone, Bassoon, Trombone, Bassoon, Trombone, and Bassoon. The bottom system contains four staves: Treble, Alto, Bass, and Bassoon. The vocal parts sing the lyrics "mus te, glo ri fi ca mus te." The piano accompaniment features eighth-note patterns and dynamic markings like *ff* and *p*. Measure numbers 8, 2, 2, 3, 6, 4, 5, and T.S. are indicated at the bottom.

67

Gra-ti-as a-gimus

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

Org. senza Org.

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

ff
Org. piano
6

B.204.

senza Org.

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

三

Org. ab $\frac{6}{4}$ $\frac{5}{4}$ T.S.

B. 204.

C

MV

fi - lius pa - - - - tris.

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

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

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

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

B. 204. Org.

De-i, fi-lius pa-tris.

De-i, fi-lius pa-tris.

De-i, fi-lius pa-tris.

De-i, fi-lius pa-tris.

sf 6 7^b

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.

1118

Musical score for orchestra and choir, page 26, section B.204. The score consists of ten staves. The first five staves are for the orchestra, featuring continuous eighth-note patterns. The remaining five staves are for the choir, divided into two groups: soprano/alto and bass/tenor. The vocal parts sing a repetitive phrase: "misere re no bis," followed by a melodic line with lyrics: "Qui tol lispee ca ta mun di, qui re re, misere re no bis," repeated three times.

misere re no bis,
Qui tol lispee ca ta mun di, qui
re re, misere re no bis,
re re, misere re no bis,
re re, misere 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.

166

166

dolce

dolce

cresc.

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

cresc.

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

cresc.

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

cresc.

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

B -

B -

B -

B -

B -

B.204.

10

10

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.

182

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

cresc. f p pizz.

B.204.

101

101

cresc.

cresc.

pizz.

cresc.

cresc.

arcò

cresc.

arcò

pizz.

pizz.

pizz.

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

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

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

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

arcò

cresc.

arcò

cresc.

6 7 6 6 5 4 8

B.204. senza Org.

202

202

203

204.

mi_se - re.re, mi_se - re_no - bis.
 mi_se - re.re, mi_se - re_no - bis.
 mi_se - re.re, mi_se - re_no - bis.
 mi_se - re.re, mi_se - re_no - bis.

B.204.

227

B.204.

235

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. sf

B. 204.

244

a2.

Cum sancto

Cum sancto spi - ri - tu in glo - ri - a De - i pa - tri - s, a -

tu in glo - ri - a De - i pa - tri - s, a - men, cum sancto

men, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tri - s, a - men,

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.

B.204.

231

F

a2.

T.S.

B.204.

239

tu so_lus do - - - mi_nus,
 tu so_lus al_tis - - - si_mus,
 Je _ su, Je _ su Chri _ - ste,
 - - - ctus, quo -

B. 204.

Org. all' ottava.

267

267

The musical score consists of ten staves. The top six staves represent the orchestra, with parts for strings, woodwinds, and brass. The bottom four staves represent the choir, with parts for soprano, alto, tenor, and bass. The score is in common time. Measure numbers 267, 268, and 269 are indicated above the staves. Measure 267 starts with a dynamic of f . Measures 268 and 269 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The vocal parts begin singing in measure 269, with lyrics in Latin: "quo ni am tu so lus, tu so lus san etus, tu so lus domi ni am tu so lus, tu so lus san etus, tu so lus do minus, tu so lus, tu". The bass staff includes a bassoon part with slurs and grace notes.

B.204.

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

284

2.

2.

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.

2 3 2

a 2.

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.

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

B.204.

321.

Musical score page 43, system 321. The score consists of ten staves. The first five staves are treble clef, the next three are bass clef, and the last two are bass clef. The music is in common time. The key signature changes frequently, indicated by various sharps and flats. The vocal parts sing in Latin, with lyrics appearing below the bass staves. The lyrics are:

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

cum sancto spi - ri - tu in glo - ri - a De - i patris, a - men,
- ritu in glo - ri - a De - i, a - - - men, a - - - men, a -
pa - - tris, a - - - men, a - - -
cum sancto spi - ri - tu in glo - ri - a De - i patris, a - men, a -

310

44

ff ff ff ff

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

men, a - men,

men, a - men,

men, a - men,

T.S.

B.204.

ff² pleno Org.

323

H.

The musical score consists of several staves of music. The top section starts with a treble clef, a key signature of one sharp, and common time. It includes staves for soprano, alto, tenor, and bass. The bass staff has a dynamic of *p*. The middle section begins with a bass clef, a key signature of one sharp, and common time. It includes staves for soprano, alto, tenor, and bass. The bass staff has dynamics of *p*, *cresc.*, and *f*. The bottom section starts with a bass clef, a key signature of one sharp, and common time. It includes staves for soprano, alto, tenor, and bass. The bass staff has dynamics of *p*, *cresc.*, and *f*. The vocal parts sing the Latin phrase "amen quo ni am tu solus sanctus, tu solus dominus, tu solus al-". The score concludes with a bass staff dynamic of *p* followed by *cresc.*

B.204.

331

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

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

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

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

 Org. 5 3 5 7 8 3 3 5 6 4 3 2 3 4 7 5 6 4 5 6 5 3 6

B.204.

342

I

2

17

senza Org.

B.204.

Org.

353

353

353

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

men, a - men.

men, a - men.

men, a - men.

pizz.

arco

B.204.

386

ff

p cresc. *f*

a2. *ff* *p cresc.* *f*

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

ff *p cresc.* *f*

tr *f*

ff *f*

p cresc. *f*

ff arco *p cresc.* *f*

ff *p cresc.* *f*

ff *p cresc.* *f*

ff cresc. *f*

3

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

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

ff arco *f*

3

6 4 2 3 8 5 3

B. 204.

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*

Alto. *p*

Tenore. *p*

Basso. *p*

Violoncello.

Basso e Organo. *p* senza Org.

Cre - - do, cre - - do, cre - - do, credo

Cre - - do, cre - - do, cre - - do, credo

Cre - - do, cre - - do, cre - - do, credo

Cre - - do, cre - - do, cre - - do, credo

B.204.

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

60

B.204.

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

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 vocal parts sing "bi - li - um omnium et in - visi - bi - li - um, et in u - num". The piano accompaniment features sustained notes and eighth-note patterns.

B

B

B

B

Continuation of musical score from page 26, section B, featuring ten staves of music. The vocal parts continue to sing "bi - li - um omnium et in - visi - bi - li - um, et in u - num". The piano accompaniment includes dynamic markings like *f*, *pizz.*, *arco*, *cresc.*, and *più f*. The score concludes with "T.S. B.204. Org. 3 cresc."

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.

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

3 Org. all'ottava.

B.204.

CR

50

2.

B. 204. *fp* *fp* *fp* *fp* *fp*

CR

B

6

B

B

B

B

B

B Deo, Deum verum de Deo vero genitum, genitum non factum, consubstantia - a - lem

B Deum verum de Deo vero genitum, genitum non factum, consubstantia -

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.

all'ottava.

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 (no sharps or flats). 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. Measures 8 through 10 follow the 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

B
B
B
B
B
B
de-scendit, de-

Qui propternos ho-mi - nes et prop-ter nostram sa - lu - tem de - scendit, de - scendit,

Qui propternos ho-mi - nes et prop-ter nostram sa - lu - tem de - scendit, de - scendit,

T.S.
B. 204.

ff₃
Org.

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

M. 118

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

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

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

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

Or. 6

B.204. **T.S.** **6** **5** **dim.**

C.R.

DAdagio.

131

Et incarnatus est de spiritu sancto ex Mari _ a
Et incarnatus est de spiritu sancto ex Mari _ a
Et incarnatus est, et incarnatus est de spiritu sancto ex Mari _ a
Et incarnatus est, et incarnatus est de spiritu sancto ex Mari _ a

pizz.
p
pizz.
f
pizz.
f
p
f

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.

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

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

70

13
13
13
13

B. 204. Org. all' ottava.

CR

203

71

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

B. 204.

<R

Musical score page 72, section 16, showing ten staves of music for various instruments. The score includes parts for strings, woodwinds, brass, and percussion. The vocal parts are written in soprano, alto, tenor, and bass staves. 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 concludes with dynamic markings *ff*, $\frac{6}{3}$, $\frac{b}{3}$, $\frac{8}{8}$, $\frac{8}{8}$, and *T.S.*

212

cu - - jus re - gni nou, non,

cu - jus re - gni nou, non,

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

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

6 7 6 5 6 5 4 3 5 4 3 2 1 T.S.

B. 204.

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 pa tre et filio si mul a do ra tur et con glo ri fi ca tur, et

T.S.

B. 204.

CR

H

264

H

264

con - glo - ri - fi - ca - tur,

qui lo - eu - tus est per pro-

qui lo - eu - tus est per pro-

qui lo - eu - tus est per pro-

qui lo - eu - tus est per pro-

sf_b Org. B. 204.

sf_c_b 2

CR

ESQ

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.

62 5b 6b 5 3 T.S.

CR

26

B
B
B
B

et u . nam sanctam ea . tho . licam et a . poste . licam ec . cle . si . am, con . fi . te . or

et u . nam sanctam ea . tho . licam et a . poste . licam ec . cle . si . am, con . fi . te . or

et u . nam sanctam ea . tho . licam et a . poste . licam ec . cle . si . am, con . fi . te . or

et u . nam sanctam ea . tho . licam et a . poste . licam ec . cle . si . am, con . fi . te . or

B. 204.

5 Org.

CR

264

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 .

B. 204.

2

CR

272

B. 204.

T.S.

6 7 6 6 5

CR

Vivace

229

2.

2.

B

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

B. 204.

CR

A musical score for a church setting, likely a hymn or canticle. The score consists of ten staves. The top five staves are for voices (Soprano, Alto, Tenor, Bass, Bass) and the bottom five staves are for organ. The music is in common time. The vocal parts sing "amen, amen, amen," followed by "vi-tam ven-tu-ri se-culi, a-men," and "et vi-tam ven-tu-ri se-culi, a-men." The organ part features sustained notes and rhythmic patterns. Measure numbers 10 and 11 are indicated at the bottom right.

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

Org.

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 - men, a -

1040101010 **p** senza Org. ff 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

310

a2.

Org. B. 204.

7 7 3 2 — 6 6 6 5 T.S.

CR

327

(22)

Org.

B. 204.

6 6 6 6 6 5 7 7 6 6

CR

L

336

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

pizz.
 pizz.
 pizz.
 pizz.

ff 6 4 2 6 senza Org.

B. 204.

CR

204

T.S. senza Org.

B. 204.

7 6_b 9 3 7 6 5 7 3

Org.

CR

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, amen, a - - - men.

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

T.S. cresc. $\frac{6}{5}$ Org. B. 204. $\frac{5}{4}$ $\frac{5}{3}$

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 R O .
I .

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 'Sa - baoth, Deus Sa - ba - oth,' and 'san - - etus, san - etus dominus, dominus' are repeated three times. The score concludes with a final section on ten staves, with dynamics *p*, *(3)*, *cresc.*, *p*, and *p*.

B. 204.

S

Allegro.

15

De-us Sa-ba-oth!

Pleni sunt coe-li et terra gloria tu-a,

De-us Sa-ba-oth!

Pleni sunt coe-li et terra gloria tu-a,

De-us Sa-ba-oth!

Pleni sunt coe-li et terra gloria tu-a,

De-us Sa-ba-oth!

Pleni sunt coe-li et terra gloria tu-a,

B. 204.

5

21

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

ple-ni sunt coe - li, ple - ni sunt coe - li et ter - ra 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.

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 4 6 8
B. 204. 3 3 3 6 6

S

13

13

B. 204.

san-na, o-sanna, o-sanna in ex-cel-sis, in ex-cel-sis!
 san-na, o-sanna, o-sanna in ex-cel-sis, in ex-cel-sis!
 san-na, o-sanna, o-sanna in ex-cel-sis, in ex-cel-sis!

Benedictus

Allegretto ma non troppo.

49

100

Benedictus

Allegretto ma non troppo.

49

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

T.S. B. 204. 6 7
Org.

B

57

B.204.

B

B

64

1. *cresc.* *f*

cresc. *f*

cresc. *f*

a 2. *p*

cresc. *f*

cresc. *f*

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

Bene_dictus qui

Bene_dictus qui

Bene_dictus qui

Bene_dictus qui

cresc. *f*

cresc. *f*

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_mine, no_mine 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_mine, no_mine do_mi_ni, bene_dictus

B ve_nit, bene_di_ctus qui ve_nit, bene_di_ctus qui

pizz. arco

B 6 6 6 2 2 6 6 6 T.S. B. 204.

6 4 6 5 6 4 Org.

B

C

78

qui ve_nit in no_mine do_mi_ni, bene_dictus, bene-dictus,

ve_nit.

ve_nit,

ve_nit,

ve_nit,

5 4 T.S.

6 cresc. s'piùf

B. 204. org.

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

T.S.

B. 204.

B

94

dimin.

f *p*

B

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

109

108

cresc.

f *s* *sf* *p*

cresc. *f* *sf* *p*

cresc. *f* *pp* *p*

f *pp* *p*

cresc. *f* *sf* *p*

cresc. *f* *sf* *p*

cresc. *f* *sf* *p*

B domini, be - ne - dictus qui ve_nit, qui ve_nit,
B ve_nit in no_mi_ne domini, be - ne - dictus qui ve_nit,
B ve_nit in no_mi_ne domini, qui ve_nit, qui ve_nit,
B be - ne - dictus, bene - dictus qui ve_nit, qui ve_nit,
B in no_mi_ne do - mi -
B in no_mi_ne do - mi -
B in no_mi_ne do - mi -
B in no_mi_ne do - mi -

3 3 10 10 40 # cresc. f sf p T.S.

B. 204.

B

103

cresc.

a 2.

cresc.

cresc.

cresc.

cresc.

cresc.

p

p

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.

cresc.

f

f

f

f

f

B. 204. Org. all' ottava.

p

p

p

B. 204. Org. all'ottava.

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 venit, Benedictus qui venit,

2 6 6 2 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 - ctus qui ve - nit, qui

B qui ve - nit in no - mi - ne do - mi - ni, be-ne - di - ctus qui ve - nit, qui

B qui ve - nit in no - mi - ne do - mi - ni, be-ne - di - ctus qui ve - nit, qui

B qui ve - nit in no - mi - ne do - mi - ni, be-ne - di - ctus 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 top two staves begin with forte dynamics (ff). The third staff starts with a piano dynamic (p) followed by forte (f) and soft (s) dynamics. The fourth staff begins with a piano dynamic (p) followed by forte (f) and soft (s) dynamics. The fifth staff begins with a piano dynamic (p) followed by forte (f) and soft (s) dynamics. The bottom staff begins with a piano dynamic (p) followed by forte (f) and soft (s) dynamics.

B

Bene-

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

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.
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.

no - mine do - mi - ni.

no - mine do - mi - ni.

sempre più p

cresc.

dim.

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, o sanna, o sanna in ex cel sis". The last four staves are for organ (Bass, Bass, Bass, Bass) in G major, 2/4 time, providing harmonic support.

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 sanna, o
 O san na in ex

B. 204.

T.S.

6
4

Org.

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

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.

C O R O . S O L I .

B. 204.

6

Music score page 120 featuring ten staves of musical notation. The staves include various instruments and voices, with dynamic markings such as *p*, *p p*, *cresc.*, *arco*, *pizz.*, and *cresc.*. The vocal parts include lyrics in Latin: "tol lis qui tol lis pec ca ta mun di," repeated three times, followed by "A - gnu s" and "mun di," also repeated three times. The score concludes with "T.S." and "B. 204." at the bottom.

p cresc.

p p *p p* *cresc.*

p p *cresc.*

pizz. *arco* *cresc.*

pizz. *arco* *cresc.*

pizz. *arco* *cresc.*

pizz. *arco* *cresc.*

B

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.

T.S.

B. 204.

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

8

A

121

B.

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

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

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

Dei qui tol-lis,

5 T.S.

cresc. f

T.S.

B. 204. Org.

A

16

16

f

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

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

B

B

B

B

cresc. *f* *p* *f*

re - re, mis - re - reno - - bis, mi - se - re - - re

cresc. *f* *p*

re - re, mis - se - re - reno - - bis, mi - se - re - - re

cresc. *f* *p*

re - re, mis - se - re - reno - - bis, mi - se - re - - re

cresc. *f* *p*

cresc. *f* *pizz.*

f *Or. 3*

B. 204.

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

De-i qui tol-lis, qui tol-lis pecca-ta, pecca-ta, pecca-ta,
 De-i qui tol-lis, qui tol-lis pecca-ta, pecca-ta, pecca-ta,
 De-i qui tol-lis, qui tol-lis cresc. pecca-ta, pecca-ta, pecca-ta,
 De-i qui tol-lis, qui tollis pecca-ta, pecca-ta, pecca-ta, pecca-

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

T.S.

cresc.

$2 \frac{6}{5} \frac{6}{5}$ $5 \frac{10}{9} \frac{8}{7} \frac{6}{5}$

$10 \frac{9}{8} \frac{7}{6} \frac{5}{4} \frac{9}{8} \frac{7}{4}$

B.204. Org.

A

37

dolce

pizz.

pizz.

pizz.

B

B

B

B

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

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

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

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

pizz.

pizz.

6 4 6 8 3 5 : — 7 6 6 7 senza Org.

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, pa - cem,

Dona, pa - cem,

Dona, pa - cem,

Dona, pa - cem,

pizz. arco

Org. 6 6 6 5

B. 204.

A

13

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,

6 6 6 6 5 6 cresc. ff
 6 5b 6 6 7 6 7 6 7 6 7
 B.204³ —

A

B.204.

10

Dei qui tollis peccata mun^{di},
 Dei qui tollis peccata mun^{di},
 Dei qui tollis peccata mun^{di},
 Dei qui tollis peccata mun^{di},

B. 204. *all'ottava.*

A

130

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.

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 - -
do - na pa - -
do - na pa - -
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 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

134

Musical score for orchestra and choir, page 134. The score consists of multiple staves, primarily for strings (Violins I & II, Violas, Cellos, Double Basses) and woodwind instruments (Flutes, Oboes, Clarinets, Bassoon). The vocal parts are written below the instrumental staves. The music is in common time. Dynamics include p , f , $s>p$, and pp . Measure 134 begins with a dynamic p and continues with various patterns of eighth and sixteenth notes. Measures 135-136 show sustained notes and rhythmic patterns. Measures 137-138 feature sustained notes with dynamic changes. Measures 139-140 show sustained notes and rhythmic patterns. Measures 141-142 feature sustained notes with dynamic changes. Measures 143-144 show sustained notes and rhythmic patterns. Measures 145-146 feature sustained notes with dynamic changes. Measures 147-148 show sustained notes and rhythmic patterns. Measures 149-150 feature sustained notes with dynamic changes. Measures 151-152 show sustained notes and rhythmic patterns. Measures 153-154 feature sustained notes with dynamic changes. Measures 155-156 show sustained notes and rhythmic patterns. Measures 157-158 feature sustained notes with dynamic changes. Measures 159-160 show sustained notes and rhythmic patterns. Measures 161-162 feature sustained notes with dynamic changes. Measures 163-164 show sustained notes and rhythmic patterns. Measures 165-166 feature sustained notes with dynamic changes. Measures 167-168 show sustained notes and rhythmic patterns. Measures 169-170 feature sustained notes with dynamic changes. Measures 171-172 show sustained notes and rhythmic patterns. Measures 173-174 feature sustained notes with dynamic changes. Measures 175-176 show sustained notes and rhythmic patterns. Measures 177-178 feature sustained notes with dynamic changes. Measures 179-180 show sustained notes and rhythmic patterns. Measures 181-182 feature sustained notes with dynamic changes. Measures 183-184 show sustained notes and rhythmic patterns. Measures 185-186 feature sustained notes with dynamic changes. Measures 187-188 show sustained notes and rhythmic patterns. Measures 189-190 feature sustained notes with dynamic changes. Measures 191-192 show sustained notes and rhythmic patterns. Measures 193-194 feature sustained notes with dynamic changes. Measures 195-196 show sustained notes and rhythmic patterns. Measures 197-198 feature sustained notes with dynamic changes. Measures 199-200 show sustained notes and rhythmic patterns. Measures 201-202 feature sustained notes with dynamic changes.

B. 201.

A

E

sempre piano

a2.

a2.

f

p

f

s

f

s

f

2 5

B

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

f s 2 6 5 2 6 5

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 begin singing the lyrics "cem, do - na, dona no - bis pa - cem, pa - cem, do - na no - bis". The piano part is prominent, providing harmonic support. The music concludes with a final dynamic marking of 'pp' (pianissimo) and a time signature change to $\frac{6}{4}$.

137

137

pizz. arco

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. arco

B.204.

A

138 Andante con moto, tempo del Kyrie.

166

138 Andante con moto, tempo del Kyrie.

166

cresc. f p p p
a 2.
cresc. f p p p
pizz.
pizz.
pizz.
cresc. f p p p
Bass
Bass
Bass
Bass
cresc.
cem, do - na nobis pa - cem, pa - cem, pa - cem! dona nobis pa - cem, pa - cem, pa - cem!
cresc.
cem, do - na nobis pa - cem, pa - cem, dona nobis pa - cem, pa - cem, pa - cem!
cresc.
cem, do - na no - bis pa - cem, pa - cem, dona nobis pa - cem, pa - cem, pa - cem!
cresc.
cem, do - na no - bis pa - cem, pa - cem, dona nobis pa - cem, pa - cem, pa - cem!
pizz.
cresc. f p p p
10. 4. 5. 9. 8.
8. 2. 3. 7. 6.
6. 5. 6. f
B. 204.

A.