

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.

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Eigentum der Verleger.

für vier Solostimmen Chor und Orchester

Beethovens Werke.

von

L. van BEETHOVEN.

Dem Fürsten von Rinsky gewidmet.

Op. 86.

Serie 19. № 204.

KYRIE.

Andante con moto assai vivace quasi Allegretto ma non troppo.

Oboi.

The musical score consists of two systems of staves. The first system starts with the Oboe (part of the orchestra) and continues with the 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 (part of the chorus). 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*.

C O R O.



11

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

B. 204.

K

23

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

 6 5 5 6 6 5 p senza Org.

B.204.

K

34

A

*f**p*

B

Chri - ste e - lei - son,

B

Chri - ste e - lei - son,

e - lei -

B

Chri - ste e - lei - son,

B

Chri - ste e - lei - son,

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.

*sforzando**p**f**p*

senza Org.

B.204.

T. S.

K

46

A musical score page featuring six staves of music. The top four staves are for voices or instruments, with dynamics such as "cresc.", "f", "s", "pp", and "cresc. poco". The 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," repeated three times. The organ part includes markings like "sf", "dim.", "pp", and "cresc. poco a poco". The bassoon part has markings like "sf", "dim.", "pp", and "cresc. poco a poco". The page number "46" is handwritten at the top left.

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.

sf dim. pp cresc. poco a poco
 6 6 7 6 7
 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), sforzando (sf), piano (pp), and dolce. The vocal parts sing the phrase "e - lei - son, e - lei - son Christe, Chri - ste e - lei - - son." in a repeating pattern. The score ends with a dynamic marking of pizz. (pizzicato) and senza Org. (without organ).

Org.

B.204.

K

10

B

This musical score page contains ten staves of music. The top six staves are instrumental, featuring various woodwind and brass instruments. The bottom four staves are vocal, with lyrics in German: "Ky - ri - e" and "e - lei - son, e - lei - son, e - lei -". The vocal parts are supported by piano accompaniment. Dynamics such as crescendo, forte, and sforzando are indicated throughout the score.

10

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 -

e - lei - son, e - lei -

Ky - ri - e e - lei - son,

e - lei - son, e - lei -

arc *f* *ff*

f *ff*

5 6 3 - *ff* -

Org.

B.204.

K

82

Musical score page 82, measures 1-12. The score consists of ten staves. Measures 1-11 show various dynamics (p, pp, f, dolce) and articulations (cresc., decresc.). Measure 12 begins with 'dim.' and 'pp'.

Musical score page 82, measures 12-18. The vocal parts sing 'Ky - ri - e elei - son,' three times. The score then transitions to a new section starting at 'Ky - - - ri - e' with dynamics 'p dim.' and 'pp'. The bassoon part is marked 'senza Org.'

B.204.

K

C

95

Measure 13 (Measures 13-15): The vocal parts sing "Ky - ri - e, — Ky - ri - e, — Ky - ri - e e - le - i son, e - le - i son," with dynamics "sf" and "p" indicated. The strings play eighth-note patterns. Measure 14: Dynamics "cresc." appear. Measures 15-16: The vocal parts sing "e - lei - son, Ky - - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - - ri - e e - lei - son," with dynamics "cresc." and "sf".

Measure 16: Dynamics "cresc." and "sf" are shown above the vocal parts.

Measure 17: The vocal parts sing "Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son," with dynamics "cresc." and "sf".

Measure 18: The vocal parts sing "Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son," with dynamics "cresc." and "sf".

Measure 19: The vocal parts sing "Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son," with dynamics "cresc." and "sf".

Measure 20 (Measures 19-20): The vocal parts sing "Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son," with dynamics "cresc." and "sf". The bassoon part is labeled "pizz.". The dynamic "arco" is indicated above the strings in measure 20.

Measure 21 (Measures 20-21): The vocal parts sing "Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son," with dynamics "cresc." and "sf". The bassoon part is labeled "pizz.". The dynamic "arco" is indicated above the strings in measure 20. The bassoon part is labeled "senza Org.".

Measure 22 (Measures 21-22): The vocal parts sing "Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son," with dynamics "cresc." and "sf". The bassoon part is labeled "pizz.". The dynamic "arco" is indicated above the strings in measure 20. The bassoon part is labeled "senza Org.".

B.204.

K

102

a2.

B3
B3
B3

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

B.204. senza Org. T.S.

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.*

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,

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

14

pizz.

arco

pizz.

arco

arco

o!

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

o!

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

o!

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

o!

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

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

16

A

Musical score page A, measures 16-21. The score consists of ten staves. Dynamics include *ff*, *ff_{a2.}*, *ff_{a2.}*, *ff*, *ff_{a2.}*, *ff*, *ff_{b2.}*, *pp*, *ff*, *ff*, *pp*, *pp*, *ff*, *f*. The vocal parts sing "lau-damus te, be-ne-di-cimus te, a-do-ramus te, glo-ri-fi-ca-mus". The piano part is silent (indicated by empty staves).

B

Musical score page B, measures 20-24. The vocal parts continue the chant: "lau-damus te, be-ne-di-cimus te, a-do-ramus te, glo-ri-fi-ca-mus". The piano part includes dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *f*, *pp*, *ff*. The page is numbered "B. 204." at the bottom left, and "Senza Org." and "Org. 3" are noted at the bottom right. The piano part ends with a bass clef and a 6/8 time signature.

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

18

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

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

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

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

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

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

$\frac{6}{4} = \frac{ff}{=}$

$= 5$

T.S.

B. 204.

G

67

67

68

G

Grati.as a . gimus

senza Org.

3 - 5 | 2 6 - 7 6 6 6 — 5

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

Org. piano

6

B. 204.

G

59

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

tu am, De us o mni po tens,

senza Org.

B.204.

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

G

101

101

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.

6 7^b

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

166

dolce

cresc.

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.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

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

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

f
f
f
f
f
f
f
f
f

p
p
p
p
p
p
p
p
p

pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

arco
arco
arco
arco
arco
arco
arco
arco
arco

B.204.

G

101

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

arco
cresc.
arco
cresc.

Org. piano

6 7 4 6 5 4 8

B.204.

G

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 - - - re_no - bis.

B.204.

G

E Allegro ma non troppo.

a2.

The musical score consists of eight staves. The top four staves belong to the string quartet: two violins (top), viola (middle), and cello/bass (bottom). The bottom four staves are for the organ. The score is in common time. Key signatures include C major, F# major, E major, and C major again. Dynamics such as **f**, **mf**, **ff**, **sf**, **mf**, **ff**, **p**, and **ff** are used throughout. Measure 1 shows eighth-note patterns in the strings. Measures 2-3 show sixteenth-note patterns in the strings. Measure 4 starts with a forte dynamic. Measures 5-6 show eighth-note chords in the strings. Measure 7 begins with a forte dynamic. Measures 8-9 show eighth-note patterns in the strings. Measure 10 begins with a forte dynamic. Measures 11-12 show eighth-note patterns in the strings. Measure 13 begins with a forte dynamic. Measures 14-16 show eighth-note patterns in the strings. Measure 17 begins with a forte dynamic. Measures 18-19 show eighth-note patterns in the strings. Measure 20 begins with a forte dynamic. Measures 21-22 show eighth-note patterns in the strings. Measure 23 begins with a forte dynamic. Measures 24-25 show eighth-note patterns in the strings. Measure 26 begins with a forte dynamic. Measures 27-28 show eighth-note patterns in the strings. Measure 29 begins with a forte dynamic. Measures 30-31 show eighth-note patterns in the strings. Measure 32 begins with a forte dynamic. Measures 33-34 show eighth-note patterns in the strings. Measure 35 begins with a forte dynamic. Measures 36-37 show eighth-note patterns in the strings. Measure 38 begins with a forte dynamic. Measures 39-40 show eighth-note patterns in the strings. Measure 41 begins with a forte dynamic. Measures 42-43 show eighth-note patterns in the strings. Measure 44 begins with a forte dynamic. Measures 45-46 show eighth-note patterns in the strings. Measure 47 begins with a forte dynamic. Measures 48-49 show eighth-note patterns in the strings. Measure 50 begins with a forte dynamic. Measures 51-52 show eighth-note patterns in the strings. Measure 53 begins with a forte dynamic. Measures 54-55 show eighth-note patterns in the strings. Measure 56 begins with a forte dynamic. Measures 57-58 show eighth-note patterns in the strings. Measure 59 begins with a forte dynamic. Measures 60-61 show eighth-note patterns in the strings. Measure 62 begins with a forte dynamic. Measures 63-64 show eighth-note patterns in the strings. Measure 65 begins with a forte dynamic. Measures 66-67 show eighth-note patterns in the strings. Measure 68 begins with a forte dynamic. Measures 69-70 show eighth-note patterns in the strings. Measure 71 begins with a forte dynamic. Measures 72-73 show eighth-note patterns in the strings. Measure 74 begins with a forte dynamic. Measures 75-76 show eighth-note patterns in the strings. Measure 77 begins with a forte dynamic. Measures 78-79 show eighth-note patterns in the strings. Measure 80 begins with a forte dynamic. Measures 81-82 show eighth-note patterns in the strings. Measure 83 begins with a forte dynamic. Measures 84-85 show eighth-note patterns in the strings. Measure 86 begins with a forte dynamic.

B. 204.

Quo - ni - am tu solus, tu
ff

Org. all'ottava

227

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

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

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

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.

B spí - ri - tu in glori.a De.i patris, a_men,
 B - - - - - men,
 B spí - ri - tu in glori.a De.i patris, a_men,
 B quo - ni - am tu so - lus san -

T.S.

B.204.

G

239

tu solus dominus noster
tu solus altis
Jesus
Iustus
quoniam

B. 204.

Org. all' ottava.

G

267

267

12 a2 12 a2

7 - 6 5 3 6 5 8 6 8 6 6 6

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 4 6 6 8 6

B.204.



284

2. a2.

a2.

cum sancto spiritu in gloria Dei patris,

amen, amen,

amen,

amen,

amen,

cum —

4 5 6
3 2

10 6
5 4 5

10 2 4
3 6

8 2
4 3

8

B. 204.

G

2 3 2

2 3 2

men,

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

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

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

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

B.204.

G

321.

43

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

G

310

44

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

T.S.
B.204.

ff² pleno Org.

G

323

H

a - men quo - ni - am tu so - lus san - etus, tu so - lus do - minus, tu so - lus al -
 a - men quo - ni - am tu so - lus sanctus, tu so - lus do - minus, 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 senza Org.

B.204.

G

33.1

ff ff ff

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

ff ff ff

Org. 5 3 5 7 8 — 3 6 5 4 5 6 7 6 4 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

386

B. 204.

Org. s.

G

CREDO.

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.

p senza Org.

B.204.

10

ff

3 pleno Org.

B. 204. 5

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

in u - - - num De - - - um, pa - - tremo-mni - - po - ten - tem,

in u - - - num De - - - um, pa - - tremo-mni - - po - ten - tem,

in u - - - num De - - - um, pa - - tremo-mni - - po - ten - tem,

ff

CR

60

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* *cresc.*

T.S. B.204. ³*cresc.* 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.

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

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.

CR

B

6

ff
a 2.
ff
ff

B**B****B****B**

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

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

Deum verum de Deo vero genitum, genitum non factum,

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

B. 204.

*sp sp sp ff
sp sp sp ff all'ottava.*

CR

74

B

B

B

B

B

B pa - - - tri, per quem omnia, per quem omnia, per quem o - -
a - - lem pa - - tri, per quem omnia, per quem omnia, per quem o - -
con - sub - stant - alempa - - tri, per quem omnia, per quem omnia, per quem o - -
consubstanti - alempa - - tri, per quem omnia, per quem omnia, per quem o - -

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

T.S. ff₃
 org. 6

B. 204.

CR

106

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

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

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

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

T.S. B. 204.

CR

118

62

Bass Tenor Alto Soprano

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.

dim.

Org.

6

B.204.

5

T.S.

dim.

CR

DAdagio.

131

in B.

pizz.
p

f

pizz.
p

f

pizz.

f

p

B
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

B

B

B

B

B

B

B

B

B

B

B

B

B

pizz.
f

p

pizz.
p

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.

cresc.

cresc.

cresc.

Bass: passus, passus et, et se-pul-tus, se-pul-tus est,

Bass: passus, passus et se-pul-tus, se-pul-tus est,

Bass: pas-sus, pas-sus, pas-sus et se-pul-tus est,

Bass: pas-sus, pas-sus et, et se-pul-tus, se-pul-tus est,

Bass: la-to,

Bass: la-to,

Bass: la-to,

Bass: sub Pontio Pi-la-to,

p

p f p f p

cresc.

cresc.

T.S.

B. 204.

CR

164

164

B pas - sus,

B pas - sus,

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

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

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

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

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

Org.

B. 204. T.S.

CR

123

f

Allegro ma non troppo.

in C.

cresc.

cresc.

cresc.

B. 204.

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

pp

cresc.

T.S.

CR

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

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

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

a-scendit in coe-lum,

a-scendit in coe-lum,

B. 204.

CR

13
13
13
13
13
13
13
13
13

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

B. 204.

Org. all' ottava.

CR

203

71

6 2 6 2 6

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 clef. 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 *mf*. The key signature changes between measures, indicated by $\text{F}^{\#}$, $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, F^{\flat} , G^{\flat} , A^{\flat} , B^{\flat} , and C^{\flat} . Measure numbers 28 and 29 are marked above the staff. The bassoon part has a prominent role in the lower octaves. The page concludes with a bassoon solo section labeled "B. 204."

CR

212

B. 204. Org.

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

CR

223

74

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

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

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

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

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

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-*

qui lo-eu-tus est per pro-

qui lo-eu-tus est per pro-

f

sf_b Org.

B. 204.

sf_c_b

2

CR

250

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

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

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

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

62 5b 6b 5 3

B.204.

T.S.

CR

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

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

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

Org.

B. 204.

CR

264

B. 204.

CR

272

204.

T.S.

CR

Vivace

229

2.

2.

B B B B B

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

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

B

B. 204.

CR

A musical score for a church setting, featuring multiple staves of vocal parts and an organ accompaniment.

The vocal parts include:

- Two soprano staves (Soprano I and Soprano II).
- Two alto staves (Alto I and Alto II).
- Two tenor staves (Tenor I and Tenor II).
- One bass staff.

The organ accompaniment is indicated by the following markings below the bass staff:

- 17/6
- 10
- 3 - 6
- 4 - 6
- 6 - 6
- #

Text from the score:

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

B.204.

Org.

CR

203

a2.

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 -

1040101010 *p* senza Org. *ff* 2 6 — 6 6 5 B. 204.

7 6 5 9 8 — 6 7 9 8 — 6 5 7

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

3-109

87

Bassoon 1 (Bassoon 1) Bassoon 2 (Bassoon 2)

Violin 1 (Violin 1) Violin 2 (Violin 2)

Cello (Cello) Double Bass (Double Bass)

Organ (Organ)

Soprano (Soprano) Alto (Alto) Tenor (Tenor) Bass (Bass)

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, a -

tu - ri se - euli, a - - men, a - - men, a - - men, a -

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

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

Org. B. 204.

CR

327

(2)

Org.

B. 204.

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

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

CR

L

336

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

pizz.
 pizz.
 pizz.
 pizz.
 pizz.

7 *ff* 6 4 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. ff B. 204. $\frac{5}{4}$ $\frac{ff}{3}$

CR

SANTUS.

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 .
C O R O .

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

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

B. 204.

S

Allegro.

15

Deus Sabaoth!

Pleni sunt coeli et terra gloria tua,

Deus Sabaoth!

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

Deus Sabaoth!

Pleni sunt coeli et terra gloria tua,

B. 204.

5

21

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.

B

B

B

B

pleni sunt coe - li et ter - ra glo-ri-a

ple.ni 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 7

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 2 4 6 8
B. 204. 3 3 3 6 6

S

13

13

14

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

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

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

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

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

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

osanna, osanna 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 Org. 7

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

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.

f

s

p

cresc.

f

sf

f

pp

pp

pp

cresc.

f

sf

f

pp

cresc.

f

sf

f

pp

cresc.

f

sf

f

pp

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 -

p

in no_mi_ne do - mi -

p

in no_mi_ne do - mi -

cresc.

f

sf

p

3 3

10 10 40 #

B. 204.



116

a 2. cresc.
a 2. cresc.

cresc. f
cresc. f
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
cresc. f p₆

B. 204. Org. all'ottava.

B

124

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

Org.

B

132

E

132

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

B.204.

Org.

111

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

ff
B all'ottava *p* *B.204.* *p* *7* *cresc.*

B

146

Musical score for page 146, featuring ten staves of music. The first six staves are treble clef, and the last four are bass clef. The score includes dynamic markings such as fortissimo (ff), forte (f), and sforzando (sf). Measures 1 through 6 are shown, followed by a blank measure, then measures 7 through 12.

B

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,

3 7 ff 3 5 6 5 5 3

B.204.

B

h54

114

Benedictus, benedictus, benedictus qui venit,
dictus, benedictus, benedictus qui venit in nomine domini, in nomine domi-
Be - ne - dictus, be - ne - dictus, qui venit in nomine domi - ni, in nomine domi -
Be - ne - dictus qui venit in nomine domi - ni, in nomine domi -

p

senza Org.



164

F

dim.
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-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in
B bene-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in
B bene-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in
B bene-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in

f
p
s
p

T.S.

B. 204.

B

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

cresc.
f

cresc.
f

cresc.
f

cresc.
f

cresc.
f

pizz.
pizz.

cresc.
arco
f p

cresc.
arco
f p

cresc.
f p

cresc.
f p

cresc.
f p

A - gnus De i qui
cresc. f p

A - gnus De i qui
cresc. f p

A - gnus De i qui
cresc. f p

A - gnus De i
cresc. f p

pizz.
pizz.

arco
cresc.
arco
f

cresc.
6
Org.
3
f

senza Org.

6

The musical score consists of several staves of music. The top staff features a treble clef and a bass clef, both in B-flat major. The middle section includes staves for strings (Violin I, Violin II, Viola, Cello) and double bass. The vocal parts are labeled 'B' and 'B'. The music includes dynamic markings such as *p*, *p p*, *cresc.*, *arco*, *pizz.*, and *cresc.*. The vocal parts sing in Latin: 'tol_lis, qui tol_lis pec _ ca_ta mun _ di,' followed by 'A - gnu_s' three times, and 'mun _ di,' followed by 'A - gnu_s' again. The score concludes with a forte dynamic and a bassoon part marked 'Org. 6/3' and '8'.

p cresc.

p p *p p* *cresc.*

cresc.

pizz. *arco* *cresc.*

pizz. *arco* *cresc.*

pizz. *pp* *cresc.*

pp *cresc.*

B

B

B

B

B

tol_lis, qui tol_lis pec _ ca_ta mun _ di,

A - gnu_s

tol_lis, qui tol_lis pec _ ca_ta mun _ di,

A - gnu_s

tol_lis, qui tol_lis pec _ ca_ta mun _ di,

A - gnu_s

mun _ di,

A - gnu_s

pizz. *arco*

pizz. *cresc.* *arco*

cresc.

T.S.

B. 204.

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

8

A

B.204.0rg.

A

16

16

16

122

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

cresc. *f* *p*

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*

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

Or. 3 *f*

pizz. *p* *pizz.*

B. 204.

A

27

p cresc.

cresc.

cresc. au.

cresc.

cresc.

cresc.

cresc.

cresc.

B

B

B

B

B

B no - - - bis. A - gnu

B no - - - bis. A - gnu cresc.

B no - - - bis. A - gnu cresc.

B no - - - bis. A - gnu

arc

cresc.

arco

cresc.

6 4

T.S.

B.204.

6 4

Org.

A

5

B

B

B

B

B

Dei qui tollis, qui tollis peccata -
Dei qui tollis, qui tollis peccata - ta, peccata -
Dei qui tollis, qui tollis cresc. peccata -
Dei qui tollis, qui tollis peccata - ta, peccata - ta, peccata -
T.S. cresc. 2 6 5 6 5 5 10 9 8 7 6 5 10 9 8 7 6 5
Org.

B.204.

A

31

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.

$\begin{smallmatrix} 6 & 4 & 6 & 8 & 3 & 5 \end{smallmatrix}$

$\begin{smallmatrix} 6 & 7 & 6 \\ 7 & 4 \end{smallmatrix}$

$\begin{smallmatrix} 6 & 7 \end{smallmatrix}$

B.204.

senza Org.

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,

B. 204.

Org. 6 6 6 5

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,

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

A

B.204.

1

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 - -
 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 # 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,

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

B.204.

A

144

134

144

Musical score for orchestra and choir, page 134. The score consists of ten staves. The top four staves are for woodwind instruments (Flute, Clarinet, Bassoon, Oboe). The fifth staff is for strings. The sixth staff is for bassoon and double bass. The seventh staff is for strings. The eighth staff is for bassoon and double bass. The ninth staff is for strings. The tenth staff is for bassoon and double bass. The score includes dynamic markings such as p , f , $s>p$, and pp . The vocal parts are written in Latin: "pa - cem, pa - cem, dona nobis pa - cem, do - na, dona no - bis pa - cem, pa - cem, dona nobis pa - cem, do - na, dona no - bis pa - cem, pa - cem, dona nobis pa - cem, dona no - bis pa - cem, pa - cem, dona nobis pa - cem". The time signature changes from common time to 6/4 at the end.

B. 201.

A

E

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

B

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

B. 204.

A

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

Musical score page 139. The page continues the musical score from page 136. It features ten staves of music for the same ensemble. The vocal parts are written in soprano, alto, tenor, and bass voices. The lyrics are in Latin, with the words "dona nobis pacem" repeated multiple times. The music includes sustained notes and rhythmic patterns. Measures 139 through 144 are shown, ending with a dynamic of pp and a time signature of $\frac{6}{4}$.

137

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.

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

B. 204.

A.