

Sigismund Neukomm

(1778-1858)

SN150 - Missa Solemnis Pro Die Acclamationis Joannis VI

Edição e revisão: **José Maria Neves**

coro, orquestra
(*choir, orchestra*)

Partes:

Flautas 1, 2

Oboés 1, 2 / Corne Inglês

Clarinetas em Dó 1, 2 / Clarinetas em Si bemol 1, 2*

Fagotes 1, 2

Trompas 1, 2

Trompetes em Ré 1, 2 / Trompete em Si bemol 1, 2*

Trombone

Tímpanos

Coro / Redução

Violinos I

Violinos II

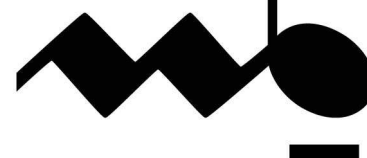
Violas

Violoncelos

Contrabaixos

*Opcionais

440 p.



MUSICA BRASILIS

Missa Solemnis Pro Die Acclamationis Joannis VI

Flautas 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

22 *p*

28 *p* 4 5 *p*

41 *f*

47 *f* 10 a2

62 *p*

70 1° Solo 11 *p* *p*

88 *p* *f* *f*

94 *p* *p*

100 *f* *p* 3 *pp*

II. Gloria

N° 1 Allegro con Spiritu

Andante

Allegro

Laudamus Te

N° 2 Andante

15

f

22

Allegro

p

73

1° Solo

p

fp

82

1

f

90

1° Solo

11

p

109

16

f

f

f

f

134

2

10

f

f

151

a 2

4

159

Adoramus Te

Tacet

Gratias Agimus Tibi

N° 4

Andante

5 15 *f* *sfz*

26 *sfz* 2 8 *f*

43 13 *f* 3

65 ^{a 2} *sfz* 18 *p* 12 *f sfz*

101 29 *p* 1

137 ^{a 2} *f* *f*

144 15 *ff* *f*

167 3

178 15 *f* *dolce*
1° solo

201 *p* *tenuto* 1 1

211 > 37

255 *ff* *f* *f* 1 2

266 *a 2* *tr.* *f* 5

279 *f* 1 21

307 *sfz* *sfz* *sfz*

315 *a 2*

322 1 *ff* *sfz*

329 *ff* *sfz* *sfz* *sfz* *sfz*

338 *sfz* 3

Domine Deus

N° 5

Andante

Allegro vivace

43 54 *p*

103 *f*

115 *f* a 2

123 *f* *sfz* *sfz* *Piu presto* a 2

137 *sfz* *sfz* *sfz* *Piu stretto* *f*

147 *sfz*

154 *f* *f*

161

168

Qui Tollis

N° 6

Andante

39

5

pp

49

p

54

cresc.

59

p

63

14

f

8

Detailed description: This is a musical score for two flutes, numbered 1 and 2. The piece is titled 'Qui Tollis' and is part of a 'Missa Solemnis Pro Die Acclamationis Joannis VI' by Sigismund Neukomm. The specific movement is 'N° 6' and is marked 'Andante'. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a double bar line and a rehearsal mark '39'. The second staff has a rehearsal mark '5'. The first measure of the second staff is marked 'pp'. The third staff starts at measure 49 and has a 'p' dynamic marking. The fourth staff starts at measure 54 and has a 'cresc.' marking. The fifth staff starts at measure 59 and has a 'p' marking. The sixth staff starts at measure 63 and has a 'f' marking. There are two rehearsal marks in the sixth staff: '14' and '8'. The score ends with a double bar line.

Quoniam

Nº 7

1

f

p

1º Solo

9

p

f

32

f

p

57

sfz

77

sfz

ff

f

91

f

f

f

105

f

f

f

f

126

f

f

f

f

f

f

145

Cum Sancto Spiritu

N° 8

Allegro con fuoco

Musical notation for measures 1-10. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a 4-measure rest, followed by a series of chords and a melodic line starting with a forte (*f*) dynamic. A second forte (*f*) dynamic is marked at the beginning of the eighth measure.

Musical notation for measures 11-22. The tempo changes to *Andante*. The key signature remains one sharp. The piece starts with a piano (*p*) dynamic. A 3/4 time signature is introduced in measure 12. The music features sustained chords and a melodic line that ends with a *tenuto* marking.

Musical notation for measures 23-35. The tempo changes to *Allegro*. The key signature is one sharp. The piece begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic. A 19-measure rest is indicated in measure 24. The music returns to a forte (*f*) dynamic.

Musical notation for measures 36-55. The tempo remains *Allegro*. The key signature is one sharp. The music features a melodic line with a trill-like ornament in measure 41. A 4-measure rest is indicated in measure 46.

Musical notation for measures 56-76. The tempo remains *Allegro*. The key signature is one sharp. The music continues with a melodic line and a 4-measure rest in measure 61.

Musical notation for measures 77-102. The tempo remains *Allegro*. The key signature is one sharp. The music features a melodic line with a 20-measure rest in measure 78.

Musical notation for measures 103-115. The tempo remains *Allegro*. The key signature is one sharp. The music features a series of chords, with four sforzando (*sfz*) markings at the end of the section.

Musical notation for measures 116-131. The tempo remains *Allegro*. The key signature is one sharp. The music features a melodic line with a fortissimo (*ff*) dynamic marking in measure 121.

Musical notation for measures 132-145. The tempo remains *Allegro*. The key signature is one sharp. The music features a melodic line with a sforzando (*sfz*) dynamic marking in measure 133.

III. Credo

Nº 1

Musical score for Flute 1, 2, titled "III. Credo". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a forte (*f*) dynamic and a first attack (*a 2*) marking. The score consists of nine staves of music, with measure numbers 8, 21, 28, 69, 76, 95, 105, and 117 indicated. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* and accents (>). The score concludes with a final chord.

Et Incarnatus

Nº 2

27 *1º Solo*

31

35 *Adagio* *tenuto* 16 8 *f* 4

58 *f* 2 *a 2*

63

65

67

69 *sfz* *sfz* *sfz* *sfz* *sfz*

71 *p* 3

Et Resurrexit

N° 3

1 *p* *f* *f* *f* 1° Solo

11 *f* 3 *f* 9

28 *ff* *f* 2

40 6 10 1° Solo 16 *p* *f*

82 6 *f* a 2

97 1 8 2 *f*

115

125 *sfz*

133 *ff*

IV. Sanctus

N° 1

*tenuto***Andante con moto****Allegro**

The musical score is written for Flute 1 and 2. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked *ff* and contains a *tenuto* marking over a whole note chord. The second measure is a whole rest. The third measure is marked **Andante con moto** and contains a whole rest. The fourth measure is marked **Allegro** and contains a whole note chord. The fifth measure is a whole rest. The sixth measure is marked *f* and contains a quarter note chord. The seventh measure is a quarter note chord. The eighth measure is a quarter note chord. The ninth measure is a quarter note chord. The tenth measure is a quarter note chord. The eleventh measure is a quarter note chord. The twelfth measure is a quarter note chord. The thirteenth measure is a quarter note chord. The fourteenth measure is a quarter note chord. The fifteenth measure is a quarter note chord. The sixteenth measure is a quarter note chord. The seventeenth measure is a quarter note chord. The eighteenth measure is a quarter note chord. The nineteenth measure is a quarter note chord. The twentieth measure is a quarter note chord. The twenty-first measure is a quarter note chord. The twenty-second measure is a quarter note chord. The twenty-third measure is a quarter note chord. The twenty-fourth measure is a quarter note chord. The twenty-fifth measure is a quarter note chord. The score ends with a double bar line.

Benedictus

N° 2

The musical score is written for two flutes in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The piece is marked 'N° 2' and begins with a measure rest followed by a fermata over a whole note chord. The tempo is initially slow, marked 'dolce' and 'p' (piano). The score includes several measures of sustained chords and moving lines. At measure 36, the tempo changes to 'Allegro' and the dynamics to 'f' (forte). The music becomes more rhythmic with sixteenth-note patterns. At measure 45, there are two 'sfz' (sforzando) markings. The piece concludes with a final chord and a double bar line.

25

dolce
p

31

36 **Allegro**
f

40

45 *sfz* *sfz*

51

Missa Solemnis Pro Die Acclamationis Joannis VI

Oboés 1, 2
Corno inglês

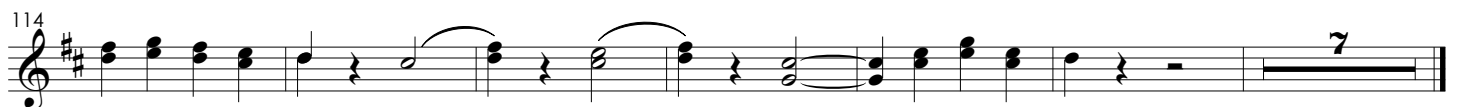
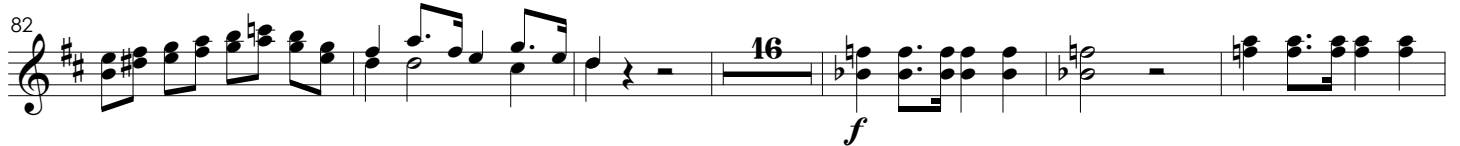
Sigismund Neukomm

I. Kyrie

Tacet

II. Gloria

N° 1 Allegro con Spiritu



Laudamus Te

N° 2
Andante

Musical score for Oboe 1 and 2, "Laudamus Te", N° 2, Andante. The score is in 3/4 time and B-flat major. It consists of nine staves of music with various dynamics and articulations.

The score begins with a *Soli* marking and a dynamic of *f*. The first staff contains measures 1-7. The second staff (measures 8-17) includes a triplet of eighth notes, a half note, and a quarter note, with dynamics *p* and *f*. The third staff (measures 18-37) is marked **Allegro** and *p*, featuring a 38-measure rest. The fourth staff (measures 38-61) includes a 15-measure rest and dynamics *f*. The fifth staff (measures 62-82) includes a 6-measure rest, a first ending (1°), and a second ending (2°). The sixth staff (measures 83-96) includes a 27-measure rest and dynamics *f*. The seventh staff (measures 97-128) includes a 1-measure rest, a 6-measure rest, and a 10-measure rest, with dynamics *f* and *p*. The eighth staff (measures 129-156) continues the rhythmic pattern. The ninth staff (measures 157-166) concludes the piece.

Adoramus Te

Tacet

Gratias Agimus Tibi

Nº 4
Andante

5 16 *f* *sfz*

29 *p* 1° solo 14 9 *f*

59 30 *f sfz*

97 *f sfz*

103 9 *f* 15 *f*

134 1 *f* 1

142 *f* *ff* 13 *f*

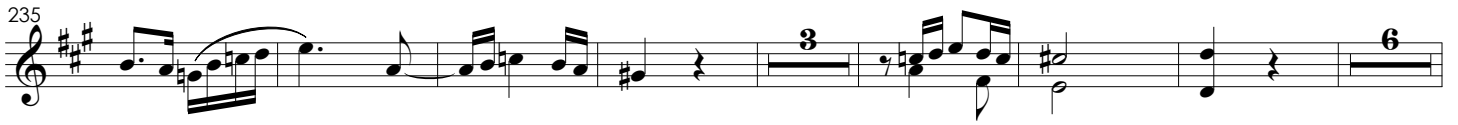
164

175

183 **45**
f

Musical staff 183-235: Treble clef, key signature of three sharps (F#, C#, G#). Measure 183 starts with a fermata. Measure 184 has a dynamic marking of *f*. Measures 185-190 show a melodic line with eighth and sixteenth notes. Measure 235 ends with a fermata.

235 **3** **6**

Musical staff 235-251: Treble clef, key signature of three sharps. Measure 235 has a dynamic marking of *f*. Measures 236-240 show a melodic line with eighth and sixteenth notes. Measure 251 ends with a fermata.

251 **1**
f

Musical staff 251-260: Treble clef, key signature of three sharps. Measure 251 has a dynamic marking of *f*. Measures 252-260 show a melodic line with eighth and sixteenth notes. Measure 260 ends with a fermata.

260 **1** **1**
f

Musical staff 260-270: Treble clef, key signature of three sharps. Measure 260 has a dynamic marking of *f*. Measures 261-270 show a melodic line with eighth and sixteenth notes. Measure 270 ends with a fermata.

270 **5** **1**
f

Musical staff 270-284: Treble clef, key signature of three sharps. Measure 270 has a dynamic marking of *f*. Measures 271-284 show a melodic line with eighth and sixteenth notes. Measure 284 ends with a fermata.

284 **19**
f

Musical staff 284-312: Treble clef, key signature of three sharps. Measure 284 has a dynamic marking of *f*. Measures 285-312 show a melodic line with eighth and sixteenth notes. Measure 312 ends with a fermata.

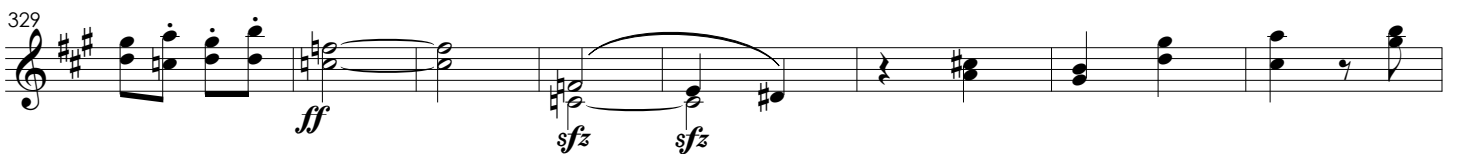
312 **a 2**

Musical staff 312-321: Treble clef, key signature of three sharps. Measure 312 has a dynamic marking of *f*. Measures 313-321 show a melodic line with eighth and sixteenth notes. Measure 321 ends with a fermata.

321 **1**
f *sfz*

Musical staff 321-329: Treble clef, key signature of three sharps. Measure 321 has a dynamic marking of *f*. Measures 322-329 show a melodic line with eighth and sixteenth notes. Measure 329 ends with a fermata.

329 **ff** **sfz** **sfz**

Musical staff 329-337: Treble clef, key signature of three sharps. Measure 329 has a dynamic marking of *ff*. Measures 330-337 show a melodic line with eighth and sixteenth notes. Measure 337 ends with a fermata.

337

Musical staff 337-345: Treble clef, key signature of three sharps. Measure 337 has a dynamic marking of *f*. Measures 338-345 show a melodic line with eighth and sixteenth notes. Measure 345 ends with a fermata.

Domine Deus

N° 5

Andante

Allegro vivace

43 47 *fp* *fp*

95 *f*

120 *f* *Piu presto* *sfz*

133 *sfz* *sfz* *sfz* *sfz* *sfz*

140 *Piu stretto* *a 2*

147 *sfz*

154 *f* *f* *2*

162 *ff* *ff*

169

Qui Tollis

Tacet

Quoniam

N° 7

Musical score for Oboe 1 and 2, measures 1 to 146. The score is written in G minor (three flats) and common time (C). It consists of nine staves of music. The first staff (measures 1-31) begins with a first ending bracket (1) and a first ending sign (27). The second staff (measures 32-43) has a first ending bracket (5). The third staff (measures 44-63) has a first ending bracket (6) and a first ending sign (20). The fourth staff (measures 64-74) has a first ending bracket (8). The fifth staff (measures 75-79) has a first ending bracket (9). The sixth staff (measures 80-96) has a first ending bracket (4) and a first ending sign (13). The seventh staff (measures 97-123) has a first ending bracket (4) and a first ending sign (4). The eighth staff (measures 124-137) has a first ending bracket (1) and a first ending sign (f). The ninth staff (measures 138-146) has a first ending bracket (1) and a first ending sign (f). Dynamics include *f*, *sfz*, and *ff*. The score includes various musical notations such as slurs, accents, and first ending brackets.

Cum Sancto Spiritu

N° 8

Allegro con fuoco

Musical notation for measures 1-12. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a triplet of eighth notes, followed by a half note, and then a series of chords. Dynamic markings include *f* (forte) and *f* (forte) with accents.

Musical notation for measures 13-14. The tempo changes to **Andante**. Measure 13 is marked *p* (piano) and *1° Solo*. Measure 14 is marked *f* (forte) and *sfz* (sforzando). The time signature changes to 3/4.

Musical notation for measures 34-35. The tempo changes to **Allegro**. Measure 34 is marked *ff* (fortissimo). Measure 35 is marked *23* (triplets).

Musical notation for measures 64-65. Measure 64 features a series of eighth notes. Measure 65 features a triplet of eighth notes.

Musical notation for measures 76-77. Measure 76 features a series of eighth notes. Measure 77 features a triplet of eighth notes.

Musical notation for measures 102-103. Measure 102 features a series of eighth notes. Measure 103 features a series of chords.

Musical notation for measures 110-111. Measure 110 is marked *f* (forte). Measure 111 features four chords marked *sfz* (sforzando).

Musical notation for measures 120-121. Measure 120 features a quintuplet of eighth notes marked *ff* (fortissimo). Measure 121 features a series of chords.

Musical notation for measures 133-134. Measure 133 is marked *sfz* (sforzando). Measure 134 features a series of chords.

III. Credo

N° 1

The musical score for Oboe 1 and 2, III. Credo, N° 1, is written in G major and 3/4 time. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and features a series of chords. The second staff starts at measure 9 and includes a first ending of 18 measures. The third staff starts at measure 32 and includes a first ending of 22 measures, ending with a forte (*f*) dynamic. The fourth staff starts at measure 60. The fifth staff starts at measure 67. The sixth staff starts at measure 74 and includes a first ending of 19 measures, ending with a forte (*f*) dynamic. The seventh staff starts at measure 99 and includes a first ending of 1 measure. The eighth staff starts at measure 106 and includes a first ending of 12 measures.

Et Incarnatus

N° 2

Corne inglês

35 1 Solo

39 *tr*

42 *tr*
sfz

45 *sfz* *p*

48 5 *tenuto* *f* Solo

57 *f* 2 *sfz*

63 *sfz* *sfz*

67

71 *p* *pp*

Et Resurrexit

N° 3

Oboés 1, 2

14 *f*

24 *ff* *f*

38 *p* *f* *p* 1° Solo

59 *f* a 2

76 *f*

99 *f*

116 *sfz*

126 *sfz*

135 *sfz* *ff*

IV. Sanctus

N° 1

tenuto

And. con moto

Allegro

Musical notation for the beginning of the Sanctus, measures 1-11. The piece is in D major (one sharp) and common time (C). It starts with a fortissimo (*ff*) dynamic and a tenuto marking. The tempo is marked 'And. con moto'. The notation shows a series of sustained notes with tenuto marks, followed by a section marked '7' and a final section marked '2' in 3/4 time.

Musical notation for measures 12-15. The piece continues in D major and common time. The dynamic is fortissimo (*f*). The notation shows a series of chords and moving lines, with a fermata over the final measure.

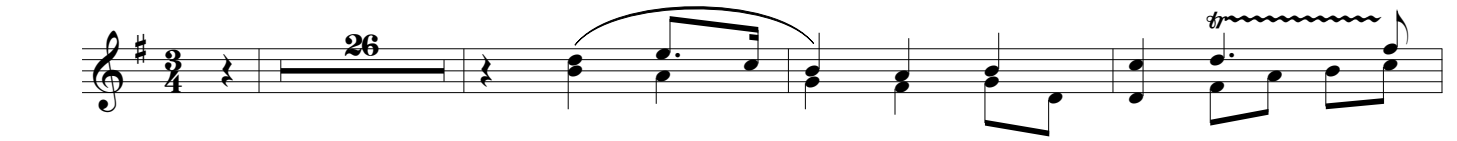
Musical notation for measures 16-19. The piece continues in D major and common time. The notation shows a series of chords and moving lines, with a fermata over the final measure.

Musical notation for measures 20-23. The piece continues in D major and common time. The notation shows a series of chords and moving lines, with a fermata over the final measure.

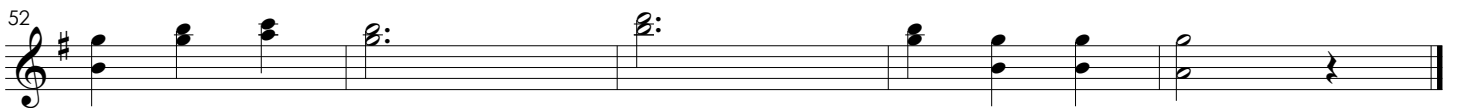
Musical notation for measures 24-27. The piece continues in D major and common time. The notation shows a series of chords and moving lines, with a fermata over the final measure.

Benedictus

N° 2



Allegro



V. Agnus Dei

Andante Maestoso

Musical notation for the beginning of the Agnus Dei section, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music starts with a forte (*f*) dynamic. Measure 1 contains a half note chord (F#4, C#5) and a quarter note chord (F#4, C#5). Measure 2 contains a half note chord (F#4, C#5) and a quarter rest. Measure 3 contains a whole rest with a '9' above it, followed by a quarter note chord (F#4, C#5) and a quarter note chord (F#4, C#5). Measure 4 contains a whole rest with a '17' above it, followed by a common time signature 'C' and a whole rest with a '4' above it.

Donna Nobis
Allegro Vivace

Musical notation for Donna Nobis, measures 35-42. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music starts with a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 36 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 37 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 38 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 39 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 40 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 41 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 42 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5).

Musical notation for Donna Nobis, measures 43-46. The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 43 contains a whole rest with an '8' above it. Measure 44 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 45 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 46 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5).

Musical notation for Donna Nobis, measures 53-58. The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 53 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 54 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 55 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 56 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 57 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 58 contains a whole rest with a '6' above it.

Musical notation for Donna Nobis, measures 65-70. The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 65 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 66 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 67 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 68 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 69 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5). Measure 70 contains a half note chord (F#4, C#5) and a half note chord (F#4, C#5).

Missa Solemnis Pro Die Acclamationis Joannis VI

Clarinetas em Dó 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

32

36

46

51

58

62

72

92

102

f

p

f

p

f

f

pp

1° Solo

5

8

10

7

7

7

4

1

7

2

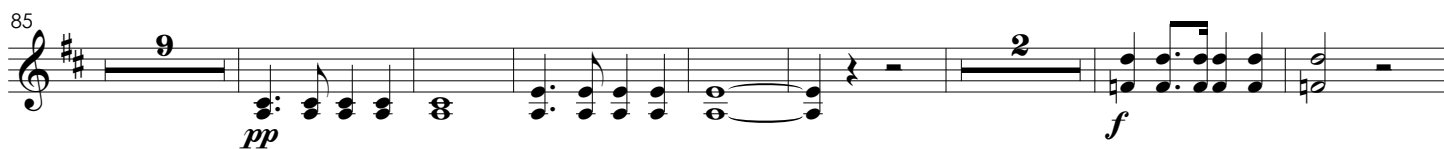
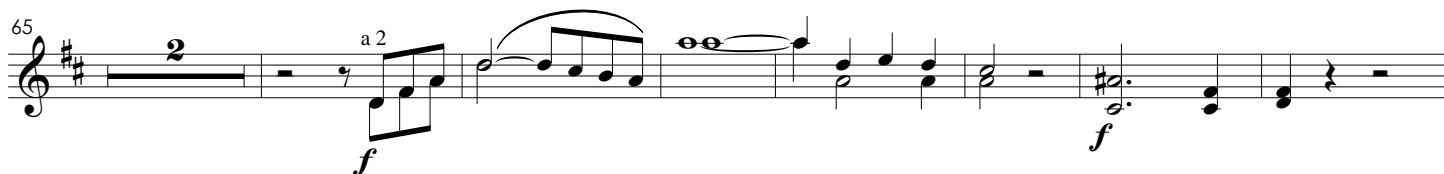
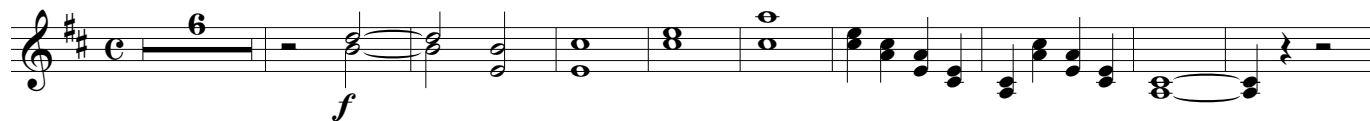
32

II. Gloria

N° 1

em Dó

Allegro con Spiritu



Laudamus Te

N° 2

em Si \flat

Andante

7 *Solo* *dolce* *p*

12

16 *f*

21 *1° Solo* *p*

28 *p* *pp* *1° Solo* *dolce*

42

46 *p*

53 *p*

64 *1° Solo*
p

78 *p* *cresc.*

90 *f*

97 *dolce 1°*
f *16*

118 *6*

124 *f* *f* *f*

129 *f* *dolce 1°* *f* *1* *4*

140 *p* *tr*

150 *3* *tr*

160

Adoramus Te

Tacet

Gratias Agimus Tibi

Nº 4

em Dó

Andante

5 16 *f*

31 66 *f sfz*

104 31 *f* a 2

141 *f* *ff* *f* a 2

164 *sfz sfz sfz*

175 3 *f* 17 1° solo *pp*

203 *tenuto* 1 1 *pp*

215 7 *f*

232

242

255

267

279

304

314

322

329

336

Domine Deus

N° 5

em Dó

Andante

Allegro vivace

The musical score is written for Clarinet 1 and 2. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is divided into several sections with specific tempo markings and dynamics.

Section 1 (Measures 43-67): Marked *Andante* and *Allegro vivace*. It starts with a *f* dynamic. Measures 43 and 67 are indicated by a double bar line with the measure number above it.

Section 2 (Measures 116-122): Continues with *f* dynamics.

Section 3 (Measures 123-135): Marked *Piu presto*. It begins with a *f* dynamic and includes a *a 2* marking above the staff.

Section 4 (Measures 136-142): Marked *Piu stretto*. This section consists of chords, each marked with *sfz*.

Section 5 (Measures 143-149): Continues with *sfz* dynamics.

Section 6 (Measures 150-156): Features *f* dynamics.

Section 7 (Measures 157-163): Continues with *f* dynamics.

Section 8 (Measures 164-170): Continues with *f* dynamics.

Section 9 (Measures 171-177): Continues with *f* dynamics.

Qui Tollis
Tacet
Quoniam
Tacet

Cum Sancto Spiritu

N° 8
em Dó

Allegro con fuoco

Andante

The musical score is written for Clarinet 1 and 2. It begins with a treble clef and a key signature of two sharps (D major). The tempo is marked **Allegro con fuoco**. The score includes several measures with dynamics such as *p cresc.*, *f*, *ff*, and *sfz*. There are also markings for *tenuto* and *1° Solo*. The tempo changes to **Allegro** at measure 34. The score concludes with a **ff** dynamic and a *sfz* marking at the end.

III. Credo

Nº 1
em Dó

Musical score for Clarinet 1 and 2, titled "III. Credo". The score is in G major (one sharp) and 3/4 time. It consists of eight staves of music, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked "Nº 1 em Dó". The score includes various musical notations such as rests, notes, beams, and dynamics like *f* (forte). Measure numbers 6, 12, 59, 69, 77, 102, and 109 are indicated at the beginning of their respective staves. The score ends with a double bar line.

Et Incarnatus

N° 2

em Si \flat

Musical score for Clarinet 1 and 2, Et Incarnatus, N° 2 in B \flat major. The score consists of nine staves of music. It begins with a treble clef and a 3/4 time signature. The first staff starts with a piano (*pp*) dynamic and includes a sforzando (*sfz*) marking. The second staff has a piano (*p*) dynamic and a sempre pianissimo (*pp*) marking. The third staff features a trill (*tr*) marking. The fourth staff is marked piano (*pp*). The fifth staff is marked piano (*p*). The sixth staff includes a tenuto marking and a forte (*f*) dynamic, with a 16-measure rest followed by an 8-measure rest and a 4-measure rest. The seventh staff has a 2-measure rest. The eighth staff is marked piano (*p*). The ninth staff is marked piano (*p*) and includes a sforzando (*sfz*) marking and a 3-measure rest.

Et Resurrexit

Nº 3

em Dó

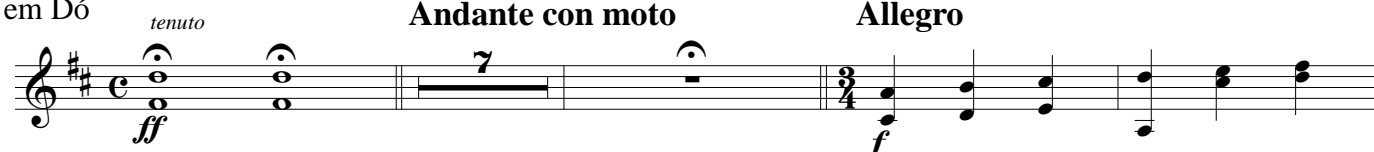
Musical score for Clarinet 1 and 2, Et Resurrexit, N.º 3, in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 134 measures, divided into systems of 8 measures each. The score includes various dynamics such as *sfz*, *ff*, *f*, and *p*, and features several slurs and accents. The first system (measures 1-8) starts with a 25-measure slur and ends with a 2-measure slur. The second system (measures 9-16) begins with a *f* dynamic and a 9-measure slur. The third system (measures 17-24) starts with a 26-measure slur and a *f* dynamic. The fourth system (measures 25-32) includes a 1-measure slur and ends with a *p* dynamic. The fifth system (measures 33-40) features a 2-measure slur. The sixth system (measures 41-48) contains a 9-measure slur and a 3-measure slur. The seventh system (measures 49-56) shows a melodic line with a 118-measure slur. The eighth system (measures 57-64) includes a 126-measure slur. The ninth system (measures 65-72) starts with a 134-measure slur and a *sfz* dynamic, followed by a *ff* dynamic. The final system (measures 73-80) concludes the piece with a *ff* dynamic.

IV. Sanctus

N° 1

em Dó

tenuto **Andante con moto** **Allegro**



12



18



23



Benedictus

N° 2
em Dó

Allegro

The image displays a musical score for two clarinets, numbered 1 and 2. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro'. The score is divided into four systems, with measure numbers 33, 38, 49, and 53 indicated at the beginning of each system. The first system starts with a rest followed by a triplet of eighth notes, then a quarter note, and a half note. The second system begins with a quarter note, followed by a half note, and a quarter note. The third system starts with a quarter note, followed by a half note, and a quarter note. The fourth system begins with a quarter note, followed by a half note, and a quarter note. The score includes various musical notations such as rests, notes, beams, and dynamic markings like *f* and *sfz*.

V. Agnus Dei

em Dó

Andante Maestoso

Musical notation for the beginning of the Agnus Dei section, measures 1-17. The key signature is D major (one sharp) and the time signature is 3/4. The music starts with a forte (*f*) dynamic. It features a series of chords and melodic lines, with a 9-measure rest and a 17-measure rest indicated by horizontal lines with numbers above them. The section ends with a double bar line and a common time signature (C).

Donna Nobis
Allegro Vivace

Musical notation for the Donna Nobis section, measures 31-36. The key signature is D major and the time signature is common time (C). The music starts with a forte (*f*) dynamic. It features a series of chords and melodic lines, with a 6-measure rest indicated by a horizontal line with the number 6 above it.

Musical notation for the Donna Nobis section, measures 37-46. The key signature is D major and the time signature is common time (C). The music features a series of chords and melodic lines, with a 10-measure rest indicated by a horizontal line with the number 10 above it.

Musical notation for the Donna Nobis section, measures 53-58. The key signature is D major and the time signature is common time (C). The music features a series of chords and melodic lines.

Musical notation for the Donna Nobis section, measures 59-64. The key signature is D major and the time signature is common time (C). The music features a series of chords and melodic lines, with a 6-measure rest indicated by a horizontal line with the number 6 above it. The section ends with a double bar line and a forte (*ff*) dynamic.

Missa Solemnis Pro Die Acclamationis Joannis VI

Clarinetas em Si \flat 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

32

36

46

51

58

62

72

92

102

f

p

f

p

f

f

f

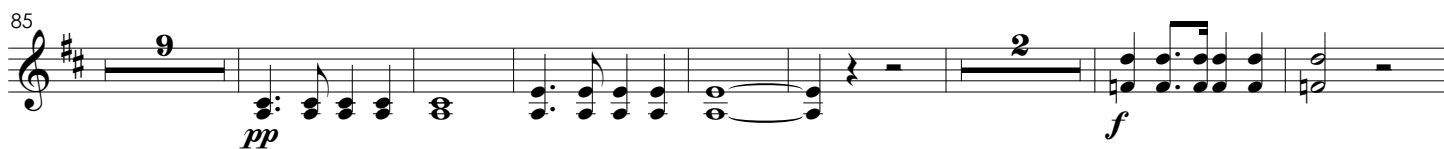
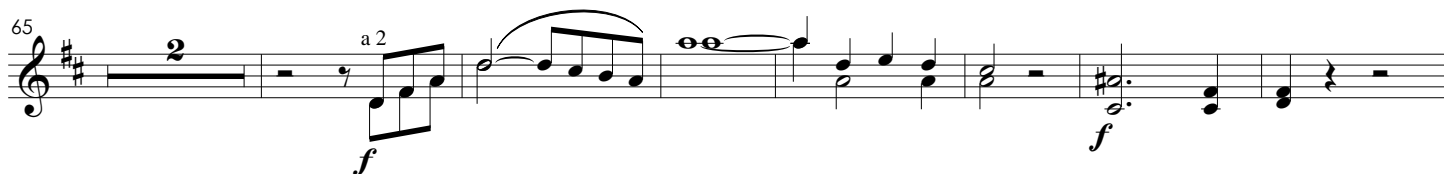
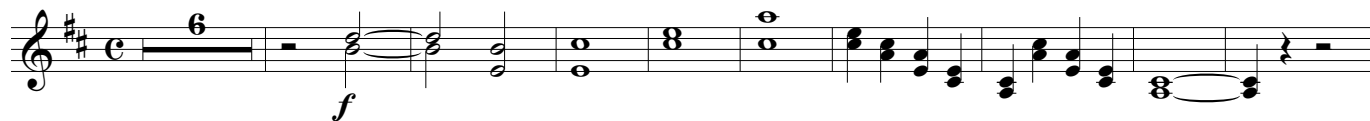
pp

1° Solo

II. Gloria

N° 1

Allegro con Spiritu



Laudamus Te

N° 2

Andante

The musical score is written for two clarinets in 3/4 time, marked 'Andante'. It consists of eight staves of music. The first staff begins with a 7-measure rest, followed by a 'Solo' section starting at measure 7 with a piano (*p*) dynamic and a 'dolce' marking. The second staff continues the melody with a 6-measure rest at the end. The third staff starts at measure 16 with a 2-measure rest, followed by a 4-measure rest, and then a fortissimo (*f*) section. The fourth staff begins at measure 21 with a 3-measure rest, followed by a '1° Solo' section starting at measure 24 with a piano (*p*) dynamic. The fifth staff starts at measure 28 with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section with trills, and then a '1° Solo' section starting at measure 37 with a 'dolce' marking. The sixth staff continues the '1° Solo' section. The seventh staff starts at measure 46 with a piano (*p*) dynamic and a 2-measure rest. The eighth staff begins at measure 53 with a 6-measure rest, followed by a piano (*p*) section.

64 *1° Solo*
p
8

78
p *cresc.*
5 3

90
f
3

97
dolce 1°
16

118
6

124
f
6 6

129
f *dolce 1°* *f*
1 4

140
p
6

150
3

160

Adoramus Te

Tacet

Gratias Agimus Tibi

N° 4

Andante

5 16 2

31 66 1

104 31 a 2

141 15 a 2

164 sfz sfz sfz

175 3 17 1° solo

203 tenuto 1 1 pp

215 7 f

232

242

a 2

255

f *f* *f*

267

279

f *f* Solo *p*

304

sfz *sfz* *sfz*

314

a 2

322

f *sfz*

329

ff *sfz* *sfz*

336

sfz *sfz* *sfz*

Domine Deus

N° 5

Andante

Allegro vivace

The musical score is written for Clarinet 1 and 2. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The piece is divided into sections with different tempos and dynamics.

- Measures 43-67:** Marked *Andante* and *Allegro vivace*. The music features sustained chords and a melodic line starting at measure 67. Dynamics include *f* (forte).
- Measures 116-122:** Continuation of the *Allegro vivace* section. Dynamics include *f*.
- Measures 123-135:** Marked *Piu presto*. The tempo increases. Dynamics include *f* and *sfz* (sforzando).
- Measures 136-142:** Marked *Piu stretto*. The tempo is further increased. Dynamics include *sfz*.
- Measures 143-149:** Continuation of the *Piu stretto* section. Dynamics include *sfz*.
- Measures 150-156:** Dynamics include *f*.
- Measures 157-163:** Dynamics include *f*.
- Measures 164-170:** Dynamics include *f*.
- Measures 171-177:** Dynamics include *f*.

Qui Tollis
Tacet
Quoniam
Tacet

Cum Sancto Spiritu

N° 8

Allegro con fuoco

Andante

18 *1° Solo* *p* *tenuto* *sfz*

34 **Allegro** *ff* *f*

60

72 *3* *12*

98

109 *8* *5* *ff* *sfz sfz sfz sfz*

128 *8* *sfz*

III. Credo

N° 1

Musical score for Clarinet 1, 2, titled "III. Credo". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece is marked "N° 1". The score consists of eight staves of music, with measure numbers 1, 6, 12, 59, 69, 77, 102, and 109 indicated at the beginning of their respective staves. The music features various dynamics, including *f* (forte), and includes articulation marks such as accents and slurs. A first ending bracket labeled "1" spans measures 1-5, and a second ending bracket labeled "2" spans measures 6-11. A third ending bracket labeled "3" spans measures 59-68. A fourth ending bracket labeled "42" spans measures 102-143. The score concludes with a final double bar line.

Et Incarnatus

Nº 2

pp

sfz

pp

8

p

pp

sempre pianissimo

14

tr

19

pp

25

p

33

16

8

4

tenuto

f

f

60

65

69

sfz

sfz

sfz

sfz

sfz

sfz

p

3

Et Resurrexit

N° 3

25 *sfz* *sfz* *sfz* *sfz* *ff* 2

34 *f* 9 *f*

50 26 *f*

83 1 *p*

91 2

100 9 3

118

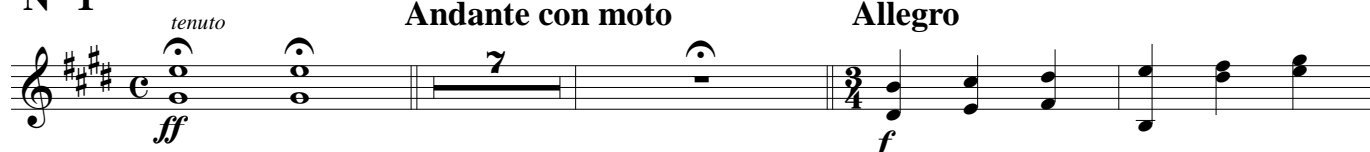
126

134 1 *sfz* *ff*

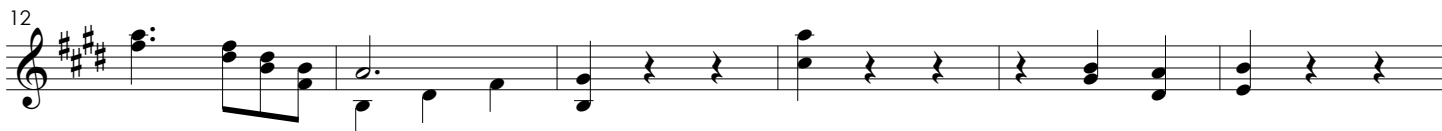
IV. Sanctus

N° 1

tenuto **Andante con moto** **Allegro**



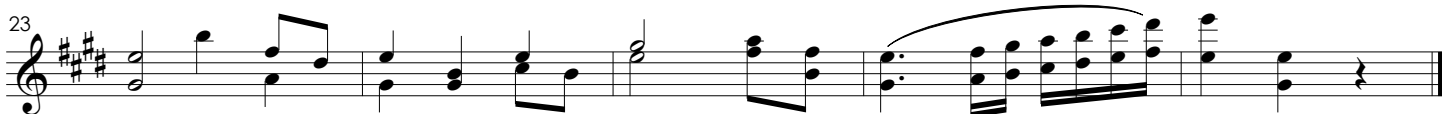
12



18



23



Benedictus

N° 2

Allegro

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of four staves of music. The first staff begins at measure 33, marked with a forte (*f*) dynamic. It features a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The second staff starts at measure 38 and includes a seven-measure rest followed by two accented chords marked *sfz*. The third staff begins at measure 49 and contains several chords and a quarter note. The fourth staff starts at measure 53 and features a series of eighth notes, a quarter note, and a final chord.

V. Agnus Dei

Andante Maestoso

**Donna Nobis**
Allegro Vivace

Missa Solemnis Pro Die Acclamationis Joannis VI

Fagotes 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

23 *p* *a 2* 2 4 *p*

34 *p* 1° Solo 5

45 *f* 4 *p* 2 *p*

56 *cresc.* *a 2*

63 7 5

79 4 *a 2* *p*

89 *p* *f* *f* 3

98 *f* 5 *pp*

II. Gloria

N° 1

Allegro con Spiritu

5
p < *f*

16 *colla parte*
5
Andante 16
Allegro 17
f

59 a 2 4

69 a 2 *f*

76

83 16 *f*

107 3 a 2

116

121

Laudamus Te

N° 2

Andante

Musical score for Bassoon 1 and 2, titled "Laudamus Te". The score is in bass clef, 3/4 time, and B-flat major. It consists of nine staves of music, with measure numbers 11, 18, 63, 86, 98, 121, 131, and 154 indicated at the beginning of their respective staves.

The score includes various dynamics and articulations:

- Staff 1: *f*, *a2*, *sfz*, *sfz*, *p*
- Staff 11: *f*
- Staff 18: *f*, *p*
- Staff 63: *f*, *f*, *f*
- Staff 86: *p*, *cresc.*, *f*
- Staff 98: *p*, *1° Solo*
- Staff 121: *f*, *f*, *f*, *f*
- Staff 131: *f*, *a2*, *f*
- Staff 154: *f*

The score features several musical notations:

- Rehearsal marks with measure numbers: 15, 38, 12, 4, 7, 7.
- Accents (*>*) and slurs.
- Articulation marks (*a2*).
- Dynamic markings (*f*, *sfz*, *p*, *cresc.*).
- First solo marking (*1° Solo*).

Adoramus Te

N° 3

Adagio

Musical score for Bassoon 1 and 2, titled "Adoramus Te". The score is in bass clef, 3/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a dynamic marking of *p* and a fermata over the first two measures. The second staff starts at measure 8. The third staff starts at measure 13 and ends with a dynamic marking of *p* and a fermata over the final two measures, with the instruction "tacet al fine" above the staff. The number 45 is written at the end of the staff.

Gratias Agimus Tibi

N° 4

Andante

5

a 2

f

13

f

23

31

9

f

46

11

a 2

f

sfz

65

10

sfz

f *p*

84

a 2

2

8

f

sfz

100

9

sfz

f

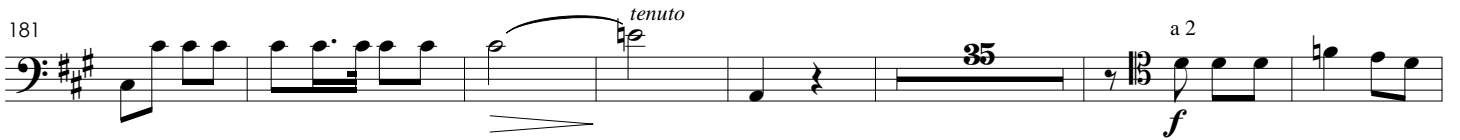
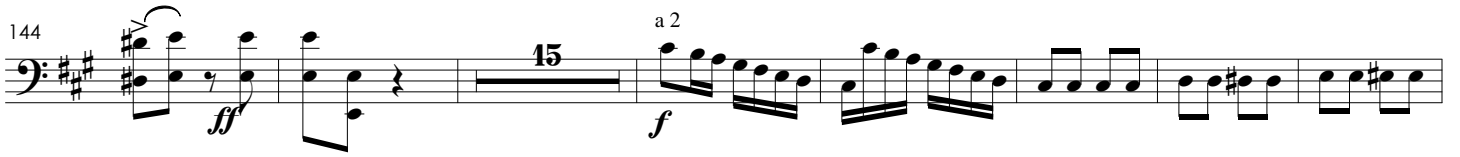
p

117

15

a 2

f



261

f

268

279

f

286

p

309

316

323

f

328

sfz *ff* *sfz* *sfz*

334

sfz *sfz* *sfz*

340

Domine Deus

N° 5

Andante

Allegro vivace

43 47 16

fp *fp*

111 *f*

122 *Piu presto* *f*

135 *sfz* *sfz* *sfz*

140 *Piu stretto* *sfz*

148 *sfz* *f*

157 *f*

164

170

Qui Tollis

N° 6

Andante

The musical score is written for Bassoon 1 and 2 in 3/4 time, key of B-flat major. It consists of four staves of music. The first staff begins with a dynamic of *f*, followed by *p*, and then *fp*. The second staff starts at measure 7 and includes dynamics *pp* and *cresc.*. The third staff starts at measure 56 and includes a dynamic of *p*. The fourth staff starts at measure 62 and includes dynamics *p* and *f*. The score contains several rests and slurs, and is marked with measure numbers 31, 12, 13, and 8.

Quoniam

N° 7

Musical score for Fagotes 1 and 2, titled "Quoniam", N° 7. The score consists of ten staves of music in bass clef with a key signature of two flats and a common time signature. The music features various dynamics including forte (*f*), fortissimo (*ff*), and piano (*p*), along with articulation marks like accents and slurs. Measure numbers 25, 33, 47, 76, 89, 98, 117, 133, and 144 are indicated at the start of their respective staves.

Cum Sancto Spiritu

N° 8

Allegro con fuoco

Musical notation for the first staff, starting with a bass clef, key signature of two sharps (F# and C#), and common time. It features a long note with a first ending bracket, followed by a crescendo and a fortissimo section.

Musical notation for the second staff, continuing the piece with various chordal textures and dynamics.

Musical notation for the third staff, marked "Andante", featuring a change in time signature to 3/4 and a piano dynamic.

Musical notation for the fourth staff, marked "Allegro", featuring a change in time signature to common time and a fortissimo dynamic.

Musical notation for the fifth staff, continuing the piece with a steady eighth-note rhythm.

Musical notation for the sixth staff, featuring a seventh-measure rest and a first ending bracket.

Musical notation for the seventh staff, continuing the piece with a steady eighth-note rhythm.

Musical notation for the eighth staff, continuing the piece with a steady eighth-note rhythm.

71

71

76

a2

71-76: Bass clef, key signature of two sharps (F# and C#). Measure 71 starts with a whole rest. The melody consists of eighth and quarter notes. Measure 76 ends with a half note G4 and a fermata.

77

77

82

77-82: Bass clef, key signature of two sharps. Measure 77 starts with a whole rest. The melody is a continuous eighth-note line. Measure 82 ends with a half note G4 and a fermata.

83

83

88

83-88: Bass clef, key signature of two sharps. Measure 83 starts with a whole rest. The melody is a continuous eighth-note line. Measure 88 ends with a half note G4 and a fermata.

95

95

100

95-100: Bass clef, key signature of two sharps. Measure 95 starts with a whole rest. The melody is a continuous eighth-note line. Measure 100 ends with a half note G4 and a fermata.

101

101

106

101-106: Bass clef, key signature of two sharps. Measure 101 starts with a whole rest. The melody is a continuous eighth-note line. Measure 106 ends with a half note G4 and a fermata.

107

107

112

f

107-112: Bass clef, key signature of two sharps. Measure 107 starts with a whole rest. The melody is a continuous eighth-note line. Measure 112 ends with a half note G4 and a fermata. A dynamic marking of *f* is placed below the staff.

113

113

118

sfz

113-118: Bass clef, key signature of two sharps. Measure 113 starts with a whole rest. The melody is a continuous eighth-note line. Measure 118 ends with a half note G4 and a fermata. Dynamic markings of *sfz* are placed below the staff.

119

119

124

5

ff

119-124: Bass clef, key signature of two sharps. Measure 119 starts with a whole rest. The melody is a continuous eighth-note line. Measure 124 ends with a half note G4 and a fermata. A dynamic marking of *ff* is placed below the staff.

129

129

134

8

sfz

129-134: Bass clef, key signature of two sharps. Measure 129 starts with a whole rest. The melody is a continuous eighth-note line. Measure 134 ends with a half note G4 and a fermata. A dynamic marking of *sfz* is placed below the staff.

136

136

141

136-141: Bass clef, key signature of two sharps. Measure 136 starts with a whole rest. The melody is a continuous eighth-note line. Measure 141 ends with a half note G4 and a fermata.

III. Credo

N° 1

f

12 *f*

23

32 *p* *sf* *p*

55 *f*

65 *f*

77 *f* *f* *f*

108 *sf* *sf*

115

Et Incarnatus

N° 2

Musical score for Bassoon 1 and 2, titled "Et Incarnatus", N° 2. The score is in 3/4 time, key of B-flat major, and consists of 70 measures. It features various dynamics including *pp*, *sfz*, *p*, *f*, and *sfz*, along with articulation marks like *tenuto* and accents.

The score is divided into systems of five measures each, with measure numbers 8, 15, 22, 29, 36, 56, 64, and 70 indicated at the beginning of their respective systems.

Key features include:

- Measures 1-7: *pp* dynamics, starting with a *sfz* accent.
- Measures 8-14: *pp* dynamics, featuring a *tenuto* mark.
- Measures 15-21: *pp* dynamics, featuring a *tenuto* mark.
- Measures 22-28: *pp* dynamics, featuring a *tenuto* mark.
- Measures 29-35: *p* dynamics, featuring a *tenuto* mark.
- Measures 36-55: *f* dynamics, featuring a *tenuto* mark.
- Measures 56-63: *f* dynamics, featuring a *tenuto* mark.
- Measures 64-69: *sfz* dynamics, featuring a *tenuto* mark.
- Measures 70-70: *p* dynamics, featuring a *tenuto* mark.

Et Resurrexit

N° 3

mf

p

8

f

22

sfz

sfz

sfz

sfz

30

ff

f

39

f

50

1° Solo

p

f

63

f

fp

fp

fp

70

f

78



86



92



98



104



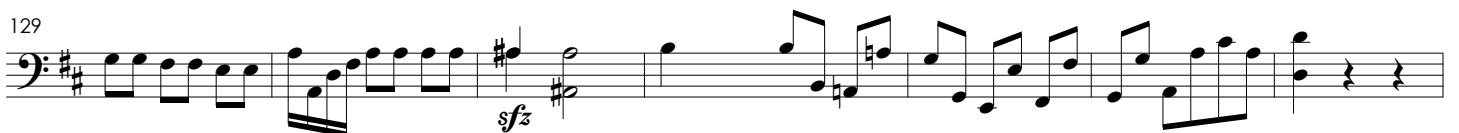
115



123



129



136



IV. Sanctus

N° 1

tenuto **Andante con moto** **Allegro**

ff *f*

13

18

23

Benedictus

N° 2

9

16

29

36 **Allegro**

40

46

52

f

p

f

V. Agnus Dei

Andante Maestoso

f *f* *f*

Donna Nobis
Allegro Vivace

32

38

51

f

58

p

65

ff *ff*

Missa Solemnis Pro Die Acclamationis Joannis VI

Trompas em Ré 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

12 *pp*

20 *p* 1 *p*

25 11 10

48 *p* 1 *f* *p*

53 2 *p*

58 2

63 29 *f* *f* 5

99 *p* *f* *p*

103 *pp*

II. Gloria

N° 1

em Ré

Allegro con Spiritu

14 *pp* *f* *sf* *colla parte* **Andante** **Allegro**

40 *p*

52 *f*

64 *f* *f*

74 6 2 15 *f*

102 3

112 *sf*

120 2

Laudamus Te

N° 2

em Fá

Andante

Allegro

Adoramus Te

N° 3
em Fá

Adagio

Musical score for Trompas 1, 2, Adagio, N° 3 in F major. The score is written in 3/4 time and consists of three staves. The first staff begins with a *Soli* marking and features a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two measures of the treble line. A triplet of eighth notes appears in the treble line at measure 4. The second staff starts at measure 8 and contains a series of eighth-note chords in the treble clef, followed by a whole rest and a fermata. The third staff starts at measure 13 and features a bass line with dynamics *p* and *pp*. It includes a *tacet al fine* instruction and ends with a fermata at measure 46.

Gratias Agimus Tibi

Nº 4
em Lá

Andante

Musical score for Trompas 1, 2, showing measures 1-143. The score is written in treble clef with a 2/4 time signature. The tempo is Andante. The key signature is one flat (Lá).

Measures 1-143 are shown, with various dynamics and articulations:

- Measures 1-14: *f*
- Measures 15-27: *f*, *sfz*, *sfz*
- Measures 28-43: *f*
- Measures 44-59: *p*, *f*
- Measures 60-96: *f*, *pp*, *pp*
- Measures 97-112: *f*, *pp*, *pp*
- Measures 113-138: *f*, *ff*
- Measures 139-143: *sfz*, *f*, *ff*

155

f

164

172

182

tenuto
p *f*

72

261

269

279

f *p* *f* *p*

287

f

18 5

316

ff *ff*

7

330

sfz *f* *sfz* *sfz* *sfz*

339

Domine Deus

Nº 5

em Ré

Andante

15 *p* *f*

20 *f* *f* *f* *f*

28 *p* *f*

38 *p* *pp* *f*

43 *Allegro vivace* *p*

51 *p* *p* *p*

64 *f* *f* *fp*

84 *p*

108 *f* *f*

114

1

f

119

f

7

Piu presto

130

f

sfz

sfz

135 a 2

sfz

sfz

sfz

8

Piu stretto

140

sfz

145

ff

sfz

sfz

150

8

155

3

ff

8

162

ff

8

sfz

f

167

8

172

8

Qui Tollis

N° 6
em Mi \flat

Andante

Musical score for Trompas 1, 2, 'Qui Tollis'. The score is written in 3/4 time and consists of six staves of music. The tempo is marked 'Andante'. The key signature is one flat (Mi \flat). The score includes various musical notations such as dynamics (*p*, *sfz*, *dolce*), articulation (*tenuto*), and performance instructions (*Solo*). The score is divided into measures, with measure numbers 39, 45, 51, 66, 79, and 83 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, as well as rests and slurs. The final measure of the score is marked with a double bar line.

Quoniam Tacet Cum Sancto Spiritu

N° 8
em Ré

Allegro con fuoco

1 2 3 4 5 6 7 8 9 10 11 12 13 14

p cresc. *f* *p*

15 **Andante**

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

p cresc. *ff*

36 **Allegro**

37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

f *f*

66

67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85

f

86

87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106

f

107

108 109 110 111 112 113 114 115

f *sfz* *sfz* *sfz* *sfz*

116

117 118 119 120 121 122 123 124 125 126 127 128

ff

129

130 131 132 133 134 135 136 137 138 139 140 141 142 143 144

sfz *ff*

III. Credo

N° 1
em Ré

10

22

35

50

62

76

102

115

f

mf

p

f

sfz

f

sf

f

ff

p

Et Incarnatus

N° 2
em Ré

Musical score for Trompas 1, 2, Et Incarnatus, N° 2 in D major. The score is written in 3/4 time and consists of four systems of staves.

System 1 (Measures 35-38):
Staff 1 (Treble clef): Measure 35 contains a whole rest. Measure 36 contains a quarter rest. Measure 37 contains a quarter note G4. Measure 38 contains a half note G4. A dynamic marking of *ff* is placed below measure 37. A hairpin crescendo is shown below measures 37 and 38.

System 2 (Measures 39-42):
Staff 2 (Bass clef): Measure 39 contains a whole rest. Measure 40 contains a whole note G2. Measure 41 contains a whole rest. Measure 42 contains a whole note G2. Dynamic markings of *ff* are placed below measures 40 and 42. The word *tenuto* is written above measures 40 and 42. A hairpin crescendo is shown below measure 40.

System 3 (Measures 52-55):
Staff 1 (Treble clef): Measure 52 contains a whole rest. Measure 53 contains a whole note G4. Measure 54 contains a whole note G4. Measure 55 contains a whole rest. A dynamic marking of *ff* is placed below measure 54. A hairpin crescendo is shown below measure 54.

System 4 (Measures 72-75):
Staff 2 (Bass clef): Measure 72 contains a whole note G2. Measure 73 contains a whole note G2. Measure 74 contains a whole note G2. Measure 75 contains a whole rest. A dynamic marking of *pp* is placed below measure 72. A hairpin crescendo is shown below measures 72, 73, and 74.

Et Resurrexit

Nº 3
em Ré

Musical score for Trompas 1, 2, Et Resurrexit, N.º 3 in D major. The score is written in 3/4 time and consists of 132 measures. The key signature is one sharp (F#). The score is divided into systems of five measures each, with measure numbers 12, 29, 40, 61, 72, 97, 109, 121, and 132 indicated at the beginning of their respective systems. The dynamics range from *sfz* (sforzando) to *ff* (fortissimo).

Measures 12, 29, 40, 61, 72, 97, 109, 121, and 132 are marked with measure numbers. The dynamics are *f*, *sfz*, *ff*, *f*, *p*, *sfz*, *p*, *fp*, *fp*, *fp*, *f*, *f*, *p*, *p*, *f*, *f*, *sfz*, *f*, *ff*.

IV. Sanctus

N° 1
em Ré

tenuto **Andante con moto** **Allegro**

13 *f*

18

23 *ff*

Benedictus

N° 2
em Sol

25

p

1

30

f

f

Allegro

36

41

sfz

sfz

sfz

47

1

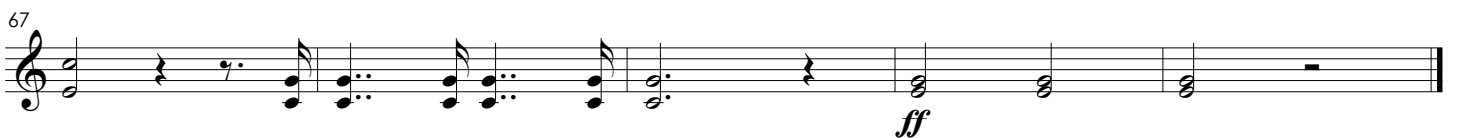
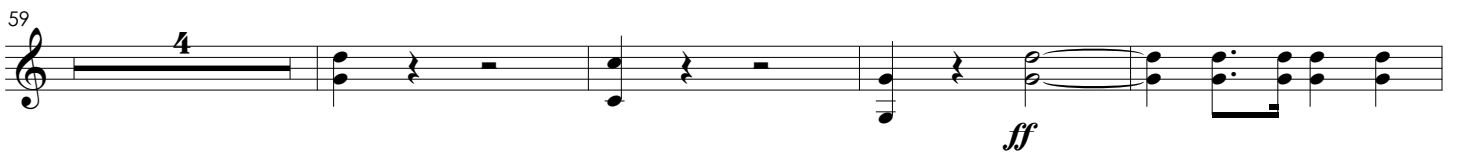
sfz

52

Detailed description: This is a musical score for Trompas 1 and 2, titled 'Benedictus'. The score is in 3/4 time and G major. It consists of six staves of music. The first staff starts at measure 25 with a fermata, followed by a series of notes and rests, including a dynamic marking of *p*. The second staff starts at measure 30 with a dynamic marking of *f* and features a melodic line with some grace notes. The third staff is marked 'Allegro' and starts at measure 36 with a series of eighth notes. The fourth staff starts at measure 41 with dynamic markings of *sfz*. The fifth staff starts at measure 47 with a dynamic marking of *sfz* and a first ending bracket. The sixth staff starts at measure 52 with a series of chords and rests.

V. Agnus Dei

em Ré

Andante Maestoso**Donna Nobis****Allegro Vivace**

Missa Solemnis Pro Die Acclamationis Joannis VI

Trompetes em Ré 1, 2

Sigismund Neukomm

I. Kyrie Tacet

II. Gloria

N° 1

Allegro con Spiritu

7
f

14 *colla parte* 5 **Andante** 16 **Allegro** 17

56 *f* 7

70 *f* 5

80 1 15 *f*

101 3

111 3

118 4

Laudamus Te
Adoramus Te
Gratias Agimus Tibi
Tacet

Domine Deus

Nº 5
em Ré

Andante **Allegro vivace**

The musical score is written in treble clef with a common time signature (C). It begins with a dynamic marking of *f* (forte). The first section is marked **Andante** and contains measures 41 and 69. The second section is marked **Allegro vivace** and contains measures 116, 122, 134, 143, 154, 163, and 170. The score includes various dynamics such as *f*, *sfz* (sforzando), and *ff* (fortissimo). It also features several rests and slurs. The tempo markings **Piu presto** and **Piu stretto** are placed above the staves at measures 122 and 134 respectively.

116 **Piu presto**

122 **Piu stretto**

134

143

154

163

170

Qui Tollis
Tacet

Quoniam

N° 7
em Si \flat

7

25

32

13

pp

50

2

20

75

1

17

97

7

f

2

110

15

f

f

1

f

132

7

f

8

Cum Sancto Spiritu

N° 8
em Ré

Allegro con fuoco

The musical score is written for two trumpets in D major. It consists of nine staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. A first ending bracket with the number 4 spans the first four measures. The second staff starts at measure 10 and includes a tempo change to **Andante** and a time signature change to 3/4. A first ending bracket with the number 19 spans measures 10 through 19. The third staff starts at measure 35 and includes a tempo change to **Allegro** and a dynamic marking of *ff*. A first ending bracket with the number 23 spans measures 35 through 44. The fourth staff starts at measure 65 and includes a first ending bracket with the number 3, a dynamic marking of *a2*, a first ending bracket with the number 8, and a first ending bracket with the number 4. The fifth staff starts at measure 84 and includes a first ending bracket with the number 17, a dynamic marking of *f*, a first ending bracket with the number 2, a first ending bracket with the number 2, and a first ending bracket with the number 1. The sixth staff starts at measure 112 and includes a first ending bracket with the number 8, dynamic markings of *sfz*, and a first ending bracket with the number 1. The seventh staff starts at measure 120 and includes a first ending bracket with the number 6, a dynamic marking of *ff*, and a first ending bracket with the number 8. The eighth staff starts at measure 131 and includes a first ending bracket with the number 1 and a dynamic marking of *sfz*. The ninth staff starts at measure 137 and includes a dynamic marking of *ff*.

III. Credo

N° 1
em Ré

The musical score is written for two trumpets (Trompetes 1, 2) in D major (em Ré). It consists of nine staves of music, each starting with a measure number. The time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1 (measures 1-4): Dynamics *f*. Articulations: 6-measure rests at measures 1 and 4.
- Staff 2 (measures 5-14): Dynamics *f*. Articulations: 14-measure rest at measure 6, followed by eighth-note patterns.
- Staff 3 (measures 15-24): Dynamics *f*. Articulations: 26-measure rest at measure 15, followed by eighth-note patterns.
- Staff 4 (measures 25-32): Dynamics *f*. Articulations: 8-measure rest at measure 28, followed by eighth-note patterns.
- Staff 5 (measures 33-40): Dynamics *sfz*. Articulations: *sfz* markings at measures 33 and 34, followed by quarter-note chords.
- Staff 6 (measures 41-68): Dynamics *f*. Articulations: 28-measure rest at measure 48, followed by a quarter note at measure 68.
- Staff 7 (measures 69-76): Dynamics *p*. Articulations: *p* marking at measure 76, followed by quarter-note chords.
- Staff 8 (measures 77-83): Dynamics *ff*. Articulations: 7-measure rest at measure 80, followed by eighth-note patterns.
- Staff 9 (measures 84-91): Dynamics *p*. Articulations: 2-measure rest at measure 88, followed by a quarter note at measure 91.

Et Incarnatus

N° 2
em Ré

Musical score for Trompetes 1, 2, Et Incarnatus, N° 2 in D major. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system (measures 35-41) begins with a whole rest for 35 measures, followed by a series of notes: a half note G4, a quarter note F4, a quarter note E4, and a whole note D4. The dynamic is *ff*. The second system (measures 49-74) starts with a whole rest for 49 measures, followed by a whole note D4 with a *tenuto* marking. This is followed by a whole rest for 1 measure, then a whole note D4 with a *tenuto* marking. The system concludes with a whole rest for 24 measures. The dynamic is *ff*.

Et Resurrexit

Nº 3

em Ré

Musical score for Trompetes 1, 2, Et Resurrexit, N° 3 in D major. The score is written in 3/4 time and consists of nine staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics such as *f*, *ff*, and *sfz*, and includes measures with repeat signs and first/second endings. The first staff starts at measure 15 and ends at measure 27. The second staff starts at measure 28 and ends at measure 35. The third staff starts at measure 36 and ends at measure 50. The fourth staff starts at measure 51 and ends at measure 60. The fifth staff starts at measure 61 and ends at measure 70. The sixth staff starts at measure 71 and ends at measure 80. The seventh staff starts at measure 81 and ends at measure 90. The eighth staff starts at measure 91 and ends at measure 100. The ninth staff starts at measure 101 and ends at measure 138.

IV. Sanctus

N° 1
em Ré

Andante con moto

Allegro

The musical score is written for two trumpets (Trompetes 1, 2) in D major. It consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo markings "Andante con moto" and "Allegro" are placed above the staff. The first staff contains a whole rest with a fermata, followed by a measure with a fermata and a "7" above it, and another whole rest with a fermata. The second staff starts with a 3/4 time signature and a "2" above it, followed by a series of eighth notes and a final quarter rest. The third staff begins at measure 14, marked with a "2" above it, and contains a series of eighth notes and a final quarter note. The fourth staff begins at measure 21, marked with a "1" above it, and contains a series of quarter notes. The fifth staff begins at measure 25, marked with a "ff" dynamic marking, and contains a series of quarter notes. The score concludes with a double bar line.

Benedictus

N° 2
em Ré

The image displays three staves of musical notation for Trompetes 1 and 2. The first staff, starting at measure 33, features a treble clef and a 3/4 time signature. It begins with a whole rest, followed by a measure with a fermata and a dynamic marking of *f*. The second staff, starting at measure 40, also has a treble clef and 3/4 time signature. It begins with a measure containing a fermata and a dynamic marking of *f*, followed by a series of eighth notes and quarter notes, with dynamic markings of *sfz* and *f*. The third staff, starting at measure 51, has a treble clef and 3/4 time signature. It begins with a measure containing a fermata and a dynamic marking of *sfz*, followed by a series of quarter notes and eighth notes, with dynamic markings of *sfz* and *f*.

Missa Solemnis Pro Die Acclamationis Joannis VI

Trompetes em Si \flat 1, 2

Sigismund Neukomm

I. Kyrie Tacet

II. Gloria

N $^{\circ}$ 1

Allegro con Spiritu

7

f

14

colla parte

5

Andante

16

Allegro

17

56

f

7

f

70

f

5

80

1

15

f

101

3

111

3

118

4

Laudamus Te
Adoramus Te
Gratias Agimus Tibi
Tacet

Domine Deus

Nº 5

Andante

Allegro vivace

The musical score is written in treble clef with a common time signature (C). It consists of several staves of music with various dynamics and articulations. The first staff starts with a forte (*f*) dynamic and includes a fermata over a whole note. The second staff continues with a forte (*f*) dynamic and includes a fermata over a whole note. The third staff is marked *Piu presto* and includes a forte (*f*) dynamic and a sforzando (*sfz*) dynamic. The fourth staff is marked *Piu stretto* and includes a sforzando (*sfz*) dynamic and a fortissimo (*ff*) dynamic. The fifth staff includes a forte (*f*) dynamic. The sixth staff includes a fortissimo (*ff*) dynamic. The seventh staff includes a fortissimo (*ff*) dynamic. The eighth staff includes a fortissimo (*ff*) dynamic. The ninth staff includes a fortissimo (*ff*) dynamic. The tenth staff includes a fortissimo (*ff*) dynamic.

116 *f* *f*

122 *f* *sfz*

134 *sfz* *ff*

143 *f*

154 *ff* *ff*

163 *ff*

170 *ff*

Qui Tollis
Tacet

Quoniam

N° 7

Musical score for Trompetes 1, 2, measures 7-132. The score is written in treble clef with a common time signature (C). The key signature is one flat (B-flat). The score consists of seven staves of music, each starting with a measure number. The first staff (measures 7-25) begins with a forte (*f*) dynamic. The second staff (measures 32-45) includes a piano-piano (*pp*) dynamic. The third staff (measures 50-70) features a forte (*f*) dynamic. The fourth staff (measures 75-92) includes a forte (*f*) dynamic. The fifth staff (measures 97-110) includes a forte (*f*) dynamic. The sixth staff (measures 110-132) includes a forte (*f*) dynamic. The score includes various musical notations such as rests, beams, and slurs, indicating phrasing and dynamics.

Cum Sancto Spiritu

N° 8

Allegro con fuoco

Musical score for Trompetes 1, 2, Cum Sancto Spiritu, N° 8. The score consists of nine staves of music in treble clef with a common time signature. It includes various dynamics (*f*, *ff*, *sfz*), articulations (accents), and performance markings such as "4", "1", "19", "3/4", "23", "3", "a 2", "8", "17", "2", "2", "1", "6", "8", "1", "8", "137", and "ff".

III. Credo

N° 1

The musical score for Trompetes 1, 2, III. Credo, N° 1, is written in 3/4 time. It consists of nine staves of music, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-6): *f* (forte), 6-measure rest.
- Staff 2 (Measures 15-14): *f* (forte), 14-measure rest.
- Staff 3 (Measures 32-26): 26-measure rest.
- Staff 4 (Measures 61-8): 8-measure rest.
- Staff 5 (Measures 72): *sfz* (sforzando), *sfz* (sforzando).
- Staff 6 (Measures 76-28): 28-measure rest, *f* (forte).
- Staff 7 (Measures 107): *p* (piano), *sfz* (sforzando), *sfz* (sforzando).
- Staff 8 (Measures 111-7): 7-measure rest, *ff* (fortissimo).
- Staff 9 (Measures 121-2): *p* (piano), 2-measure rest.

Et Incarnatus

Nº 2

Musical staff for Trompetes 1, 2, measures 35-41. The staff is in 3/4 time with a key signature of one sharp (F#). Measure 35 is a whole rest. Measure 36 begins with a common time signature (C) and contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 37 contains a half note G4. Measure 38 contains a whole note G4. Measure 39 contains a whole rest. Measure 40 contains a whole rest. Measure 41 contains a whole rest. The dynamic marking *ff* is placed below the first note in measure 36. A hairpin crescendo is shown below the staff from measure 36 to measure 41.

Musical staff for Trompetes 1, 2, measures 49-54. The staff is in 3/4 time with a key signature of one sharp (F#). Measure 49 contains a whole rest. Measure 50 contains a half note G4 with the dynamic marking *ff* below it and the instruction *tenuto* above it. Measure 51 contains a whole rest. Measure 52 contains a whole note G4 with the dynamic marking *ff* below it and the instruction *tenuto* above it. Measure 53 contains a whole rest. Measure 54 contains a whole rest. The number 1 is written above the staff in measure 51, and the number 24 is written above the staff in measure 54.

Et Resurrexit

N° 3

15 8

f *f* *sfz* *sfz*

28 *sfz* *sfz* *ff* *f*

36 2 8 *f*

51 14 10 6 *f* *f*

85 *f* 11 *f* 10

111 2 *f* 2

119 2 *f* 5

131 *f* 2 *f*

138 *ff*

IV. Sanctus

N° 1

Andante con moto

Allegro

14

21

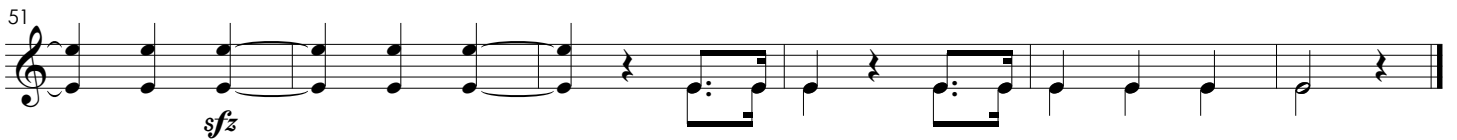
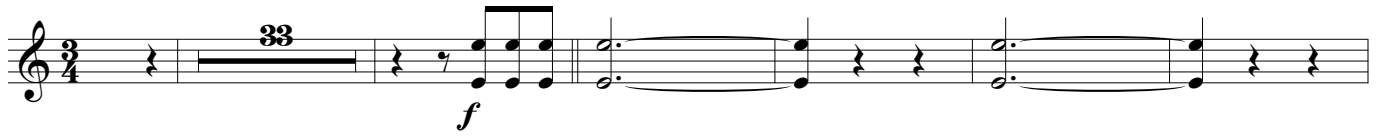
25

f

ff

Benedictus

N° 2



V. Agnus Dei

Andante Maestoso

f *f*

Donna Nobis
Allegro Vivace

f

f *f*

ff

ff

Missa Solemnis Pro Die Acclamationis Joannis VI

Trombone

I. Kyrie Tacet

Sigismund Neukomm

II. Gloria

N° 1

Allegro con Spiritu

8 *f* *sf*

16 *colla parte* 5 **Andante** 16 **Allegro** 17 *f*

58

72 *f*

79 16

103 3

114 *sf*

121

Laudamus Te
Adoramus Te
Tacet

Gratias Agimus Tibi

Nº 4

Andante

5 155 *f*

165

171

177

183 34 *f*

222 4

231 1

237

243

12

ff

260

1

f

1

266

272

6

f

2

284

27

f

316

322

ff

ff

328

ff

334

ff

340

ff

Domine Deus

N° 5

Andante

Allegro vivace

43 69 1 118 132 140 153 161 166 172

f *f* *f* *f* *sfz* *sfz* *sfz* *sfz* *ff* *ff* *f*

Andante Allegro vivace Piu presto Piu stretto

Qui Tollis

N° 6

Andante

Solo

5

8

tacet

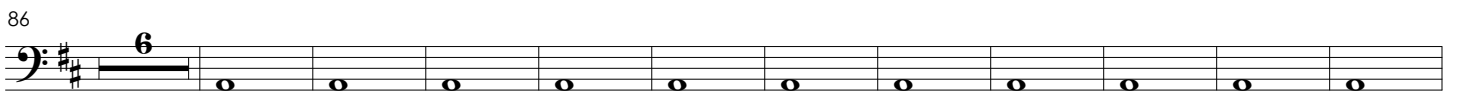
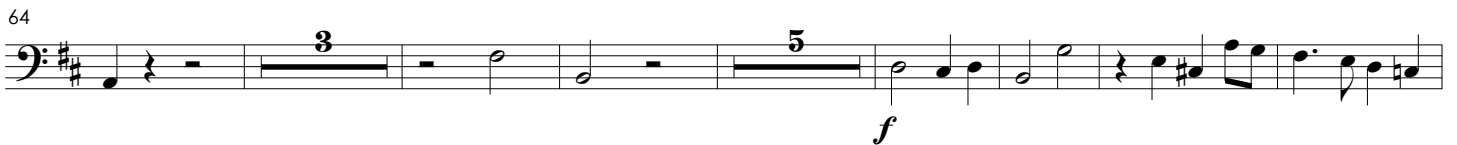
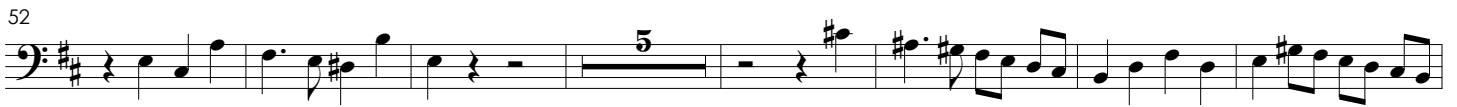
31

47

Quoniam Tacet

Cum Sancto Spiritu

N° 8

Allegro con fuoco**Andante**

III. Credo

N° 1

16

22

28

34

f

67

sfz

73

sfz *sfz* *sf*

100

sf *sf*

106

112

118

ff

3

Et Incarnatus

N° 2

35 *ff* *ff* *ff* *tenuto* *tenuto*

41 *ff* *ff* *ff*

52 *f* *f* *sfz*

63 *sfz* *sfz* *sfz*

66

71 *sfz* *f* *p*

Et Resurrexit

N° 3

25 *sfz* *sfz* *sfz* *sfz* *ff*

32 *f* 40

80

90 *f* 6

102 *p* 3 2

114 *f*

122

129 *f*

136 *ff*

IV. Sanctus

N° 1

tenuto **ff** **Andante con moto** **Allegro** **f**

13

f

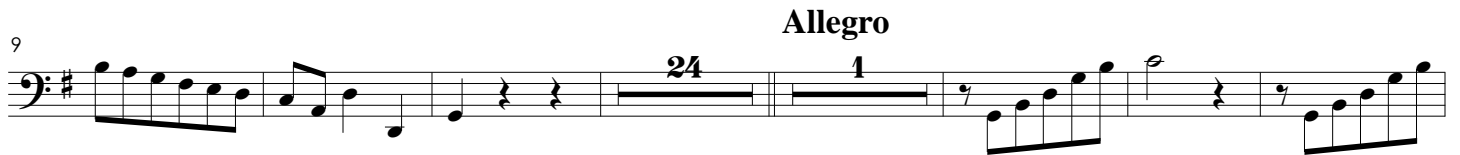
18

23

ff

Benedictus

N° 2



V. Agnus Dei

Andante Maestoso



Donna Nobis Allegro Vivace

31



38



53



65



Missa Solemnis Pro Die Acclamationis Joannis VI

Tímpanos

I. Kyrie Tacet

Sigismund Neukomm

II. Gloria

Nº 1

Allegro con Spiritu

The musical score is written for Timpani in the key of C major and common time (C). It begins with a trill (tr) and a piano-piano (pp) dynamic. The first five measures are marked with a crescendo (cresc.). Measure 6 is marked with a forte (f) dynamic. Measure 11 is marked with a fortissimo (ff) dynamic. Measure 17 is marked 'colla parte' and features a fermata. The tempo changes to Andante at measure 16 (3/4 time) and back to Allegro at measure 17 (common time). Measure 17 is marked with a forte (f) dynamic. Measure 60 is marked with a forte (f) dynamic and includes a fermata. Measure 83 is marked with a forte (f) dynamic and includes a trill (tr). Measure 106 is marked with a forte (f) dynamic and includes a fermata. Measure 117 is marked with a forte (f) dynamic and includes a fermata.

Laudamus Te
 Adoramus Te
 Gratias Agimus Tibi
 Domine Deus
 Qui Tollis
 Quoniam
 Tacet

Cum Sancto Spiritu

N° 8

Allegro con fuoco

pp *cresc. poco a poco* *f*

9 **Andante**

ff

31 **Allegro**

ff

63

f *f*

89

f

113

p

123

poco a poco cresc.

133

III. Credo

Nº 1

6
f

15

19

23
f

32

36
22

62
41

107
f *f*

110
9
ff 3

Et Incarnatus

N° 2

35

34

ff

The first system of musical notation is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a double bar line and a measure rest labeled '35'. This is followed by a double bar line and a new section in common time (C) with a key signature of one flat. The first measure of this section contains a half note G2, followed by quarter notes F2, E2, and D2. The second measure contains a half note C2, followed by quarter notes B1, A1, and G1. The third measure contains a half note F1, followed by quarter notes E1 and D1. The system concludes with a measure rest labeled '34'.

72

pp

The second system of musical notation is in bass clef with a key signature of one flat and a 3/4 time signature. It consists of a continuous eighth-note pattern across the entire system.

74

morrendo

The third system of musical notation is in bass clef with a key signature of one flat and a 3/4 time signature. It continues the eighth-note pattern from the previous system. The final measure of the system contains a half note G2 with a fermata above it, followed by a double bar line.

Et Resurrexit

Nº 3

15 *f* 8 *f*

29 *ff* 2 *f*

37 2 27 *f*

71 6

83 11

100 4 *fp* 2 *f*

111 2 *f* 2

120 2 10 *f*

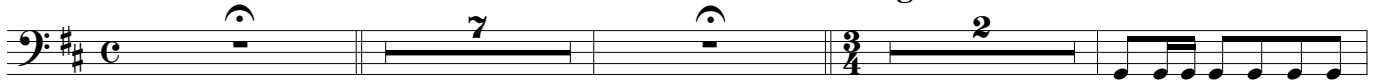
137 *ff*

IV. Sanctus

N° 1

Andante con moto

Allegro



13



18



23



Benedictus

N° 2

Allegro

33

f

40

sfz *sfz* *sfz*

1

47

52

ff

Missa Solemnis Pro Die Acclamationis Joannis VI

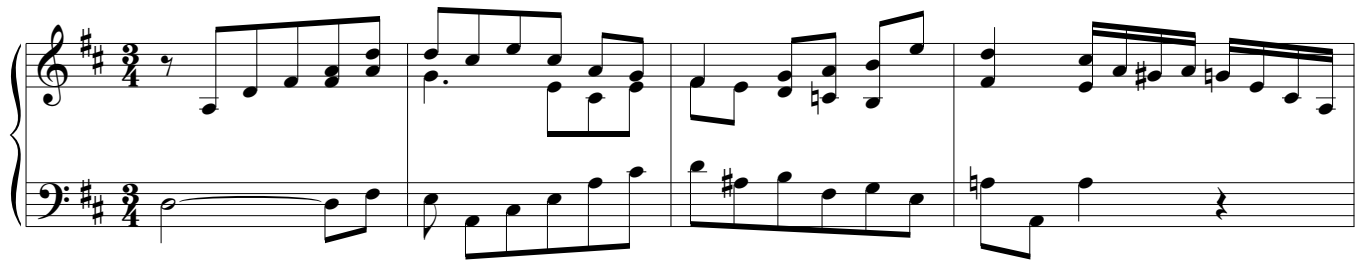
Coro
Redução

I. Kyrie

Sigismund Neukomm

Larghetto

Piano



The piano introduction consists of four measures in 3/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.



5

pp Ky - ri - e

Soli

8

pp Ky - ri - e

8

pp Ky - ri - e

5

pp Ky - ri - e

8

pp Ky - ri - e

8

pp Ky - ri - e

5

Piano

The second system contains vocal and piano parts for measures 5-8. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and two piano staves. All vocal parts enter in measure 5 with the lyrics "Ky - ri - e" in a *pp* dynamic. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

9

S.

8

9

C.

8

9

Pno.

Ky - ri - e e - lei - son e - lei - son

Ky - ri - e e - lei - son e - lei - son

Ky - ri - e e - lei - son e - lei - son

Ky - ri - e e - lei - son e - lei - son

Ky - ri - e e - lei - son e - lei - son

Ky - ri - e e - lei - son e - lei - son

13 *Solo*

Ky - ri - e e - lei - son e - lei - son Ky - ri - e e -

pp

S. Ky - ri - e Ky - ri - e e - lei - son e - lei - son e -

pp

8 Ky - ri - e Ky - ri - e e - lei - son e - lei - son e -

pp

Ky - ri - e Ky - ri - e Ky - ri - e

13 *pp*

Ky - ri - e Ky - ri - e Ky - ri - e

pp

C. Ky - ri - e Ky - ri - e Ky - ri - e

pp

8 Ky - ri - e Ky - ri - e Ky - ri - e

pp

Ky - ri - e Ky - ri - e Ky - ri - e

13

Pno.

17

S.

lei - i - son e - lei - son e - lei - son e -

lei - i - son e - lei - son e - lei - son e

8 le - i - son e - lei - son e - lei - son e -

e - le - i - son e - lei - son e - lei - son e -

17

C.

pp Ky - ri - e Ky - ri - e Ky - ri - e

pp Ky - ri - e Ky - ri - e Ky - ri - e

8 *pp* Ky - ri - e Ky - ri - e Ky - ri - e

pp Ky - ri - e Ky - ri - e Ky - ri - e

17

Pno.

21

S.

lei - son e - lei - son

8

21

C.

e - lei - son e - le - i - son

8

21

Pno.

8

S.

Tenor solo

Ky - ri - e e -

25

Pno.

S. 8 lei - son e - lei - son Ky ri - e e - lei - son Ky - ri -

Pno. 29



S. 33

8 e e - lei - son

C. 33

8 *pp* Ky - ri - e e - lei - son Ky - ri - e e -

pp Ky - ri - e e - lei - son Ky - ri - e e -

pp Ky - ri - e e - lei - son Ky - ri - e e -

pp Ky - ri - e e - lei - son Ky - ri - e e -

Pno. 33

37

S. Chris - te e - lei - son e - lei - son e -

C. lei - son

Pno.

8

8

8

Detailed description: This page of a musical score for a choir and piano. It features three systems of staves. The first system is for the Soprano (S.), starting at measure 37 with the lyrics 'Chris - te e - lei - son e - lei - son e -'. The second system is for Contraltos (C.), with the lyrics 'lei - son' repeated across four staves. The third system is for the Piano (Pno.), showing a complex piano accompaniment with multiple voices in both hands. The key signature is D major (two sharps) and the time signature is common time (C). The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

41

S.

8

p

lei - son Chris - te e - lei - son e -

p

Chris - te e - lei - son e -

p

Chris - te Chris - te e - lei - son e -

Chris - te e - lei - son e -

41

C.

8

41

Pno.

45

f *p*

lei - son Chris - te Ky - ri - e e - lei - son e -

S.

f *p*

lei - son Chris - te Ky - ri - e e - lei son e -

8

f

lei - son Chris - te e -

f *p*

lei - son Chris - te Ky - ri - e e - lei - son e -

45

f *pp*

Chris - te Chris - te

C.

f *pp*

Chris - te Chris - te

8

f *pp*

Chris - te Chris - te

f *pp*

Chris - te Chris - te

Pno.

45

49

S.

8

49

C.

8

49

Pno.

lei - son e - lei - son Ky - ri - e Ky - ri - e

lei - son e - lei - son Ky - ri - e Ky - ri - e

lei - son e - lei - son Ky - ri - e Ky - ri - e

lei - son e - lei - son Ky - ri - e Ky - ri - e

Chris - te Ky - ri - e Ky - ri - e

Chris - te Ky - ri - e Ky - ri - e

Chris - te Ky - ri - e Ky - ri - e

Chris - te Ky - ri - e Ky - ri - e

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53

S.

Chris - te e - lei - son

8

Chris - te e - lei - son

53

C.

pp

Chris - te e - lei - son

pp

Chris - te e - lei - son

pp

8

Chris - te

pp

Chris - te e - lei - son e -

53

Pno.

57

S.

8

57

C.

8

57

Pno.

Chris - te e - lei - son e - lei - son Chris - te e - lei - son

Chris - te Chris - te e - lei - son e - lei - son

e - lei - son e - lei - son

lei - son Chris - te e - lei - son

lei - son Chris - te e - lei - son

61

S.

8

Chris - te e - lei - son

Chris - te e - lei - son

Chris - te e - lei - son

Chris - te e - lei - son

61

C.

8

lei - son e - lei - son Chris - te e -

Chris - te e - lei - son Chris - te e -

Chris - te e - lei - son e - lei - son e -

e - lei - son Chris - te e - lei - son e -

61

Pno.

The musical score is arranged for Soprano (S.), Contralto (C.), and Piano (Pno.). It begins at measure 61. The vocal parts (S. and C.) have lyrics: "Chris - te e - lei - son". The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) markings. The score concludes with a final cadence in G major.

65

S.

Chris - te e - lei - son

Chris - te e - lei - son

8

Chris - te e - lei - son

Chris - te e - lei - son

65

C.

lei - son Chris - te e - lei - son e -

lei - son Chris - te e - lei - son e -

8

lei - son Chris - te e - lei - son e -

lei - son e - lei - son Chris - te e -

65

Pno.

69

S.

Ky - ri - e e - lei son e - lei - son

Ky - ri - e e - lei - son

Ky - ri - e e - lei - son Ky -

C.

lei - son

lei - son

lei - son

lei - son

Pno.

69

73

S.

Ky -

Ky - ri - e e - lei - son e -

ri - e e - lei - son e - lei - son Chris - te e -

Pno.

73

77

S.
8
ri - e e - lei - son e - lei - son e - lei - son
Ky - ri - e e - lei - son
lei - son Chris - te e - lei - son
lei - son e - lei - son

Pno.

81

S.
8
Chris - te Chris - te e - lei - son
Chris - te Chris - te e - lei - son
son Chris - te Chris - te e - lei - son
Chris - te Chris - te e - lei - son

81

C.
8
Ky - ri - e
Ky - ri - e

81

Pno.

85

S.

8

85

C.

8

85

Pno.

Ky - ri - e Ky - ri - e e - lei -

Ky - ri - e Ky - ri - e e - lei -

Ky - ri - e Ky - ri - e e - lei -

Ky - ri - e Ky - ri - e e - lei -

89

S.

8

Chris - te Chris - te

Chris - te Chris - te

Chris - te Chris - te

Chris - te Chris - te

89

C.

8

son e - lei - son Ky - ri - e

son e - lei - son Ky - ri - e

son e - lei - son Ky - ri - e

son e - lei - son Ky - ri - e

89

Pno.

93

S.

Chris - te e - lei - son e - lei -

8

Chris - te e - lei - son e - lei -

93

C.

f Ky - ri - e e - lei - son e - lei - son *pp*

f Ky - ri - e e - lei - son e - lei - son *pp*

8

f Ky - ri - e e - lei - son e - lei - son *pp*

f Ky - ri - e e - lei - son e - lei - son *pp*

93

Pno.

97

S.

son e - lei son

son e - lei son

8 son e - lei - son

son e - lei - son

97

C.

pp Ky - ri - e e - lei - son e -

pp Ky - ri - e e - lei - son e -

pp Ky - ri - e e -

pp Ky - ri - e e -

97

Pno.

101

p *p*

S. Chris - te Chris - te

p *p*

Chris - te Chris - te

p *p*

8 Chris - te Chris - te

p *p*

Chris - te Chris - te

101

p

C. lei - son e - lei - son e - lei - son e -

p

lei - son e - lei - son e - lei - son e -

p

8 lei - son e - lei - son e - lei - son e -

p

lei - son e - lei - son e - lei - son e -

101

Pno.

105 *f*
Ky - ri - e e - lei - son

S. *f*
Ky - ri - e e - lei - son

8 *f*
Ky - ri - e e - lei - son

105 *pp*
lei - son e - lei - son

C. *pp*
lei - son e - lei - son

8 *pp*
lei - son e - lei - son

105 *pp*
lei - son e - lei - son

Pno.

II. Gloria

N° 1

Allegro con Spiritu

The musical score is written for Piano and Pno. in D major (two sharps) and 2/4 time. It consists of four systems of music.

System 1 (Piano): The piano part begins with a *p* (piano) dynamic. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand plays a steady eighth-note accompaniment.

System 2 (Pno.): The piano accompaniment begins at measure 5. The right hand features a complex, rapid sixteenth-note pattern with a *f* (forte) dynamic. The left hand continues with the eighth-note accompaniment.

System 3 (Pno.): The piano accompaniment continues from measure 9. The right hand has a melodic line with some rests, while the left hand maintains the eighth-note accompaniment.

System 4 (Pno.): The piano accompaniment concludes at measure 13. The right hand has a melodic line with some rests, and the left hand continues with the eighth-note accompaniment. A *p* (piano) dynamic marking is present in the right hand.

*semplicemente
a piacere*

Solo

17

Glo - ri - a in ex - cel - sis De - o

Coro

8

17

Piano

17

Andante

1° soprano solo

p

2° soprano solo

p

Glo - ri - a in ex - cel - sis De - o in ex - cel - sis

Glo - ri - a in ex - cel - sis De - o in ex - cel - sis

C.

8

23

Pno.

23

29

tenuta

De - o et in ter - ra pax pax he - mi - ni - bus

C.

De - o et in ter - ra pax pax he - mi - ni - bus

tenuta

8

29

Pno.

35

Allegro

bo - na bo - na vo - lun - ta tis

C.

bo - na bo - na vo - lun - ta - tis

8

35

p

et in

Pno.

p

41 *p*

C. et in ter - ra pax et in ter - ra

8 et in ter - ra pax et in ter - ra

41 ter - ra pax et in ter - ra

Pno.

47

C. pax et in ter - ra pax ho - mi - ni - bus

8 pax et in ter - ra pax

47 pax et in ter - ra pax in ter - ra pax in

Pno.

53 *f*

bo - na vo - lun - ta - tis Glo - ri - a

C. bo - na vo lun - ta - tis Glo - ri - a

8 Glo - ri - a

53 *f*

ter - ra ho - mi - ni - bus Glo - ri - a

Pno.

58

Glo - ri - a in ex - cel - sis in ex - cel - sis

C. Glo - ri - a in ex - cel - sis in ex - cel - sis in ex -

8 Glo - ri - a in ex - cel - sis in ex - cel - sis De - o

58

Glo - ri - a in ex - cel - sis in ex - cel - sis De - o

Pno.

62 *p*

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

C. *p*

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

8 *p*

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

62 *p*

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

Pno.

68 *f*

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

C. *f*

De - o glo - ri - a glo - ri - a in ex -

8 *f*

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

68 *f*

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

Pno.

73

C.

cel sis De - o in ex - cel - sis De - o

cel - sis De - o in ex - cel - sis

8

cel - sis De - o in ex - cel - sis De - o

73

cel - sis in ex - cel - sis De - o in ex - cel - sis

Pno.

77

C.

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

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

8

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

77

De - o in ex - cel - sis De - o in ex - cel - sis

Pno.

81

p

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

C.

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

8

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

81

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

Pno.

85

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

C.

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

8

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

85

p

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

85

Pno.

90

pp

bo - na vo - lun - ta - tis et in ter - ra pax

C.

bo - na vo - lun - ta - tis et in ter - ra pax

8 bo - na vo - lun - ta - tis et in ter - ra pax

90

pp

bo - na vo - lun - ta - tis et in ter - ra pax

Pno.

90

95

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

C.

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

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

95

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

Pno.

95

100 *f*

C.

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

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

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

100 *f*

Pno.

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

105

C.

cel - sis De - o in ex - cel - sis in ex - cel - sis in ex -

cel - sis De - o in ex - cel - sis in ex - cel - sis in ex -

cel - sis De - o

105

Pno.

cel - sis De - o in - ex - cel - sis in ex - cel - sis in ex -

110

C.

cel - sis De - o in ex - cel - sis in ex - cel - sis in ex -

cel - sis De - o in ex - cel - sis in ex - cel - sis in ex -

in ex - cel - sis in ex - cel - sis in ex -

110

Pno.

cel - sis De - o in ex - cel - sis in ex - cel - sis in ex -

110

114

C.

cel - sis De - o glo - ri - a glo - ri - a glo -

cel - sis De - o glo - ri - a glo - ri - a glo -

cel - sis De - o glo - ri - a glo - ri - a glo -

114

Pno.

cel - sis De - o glo - ri - a glo - ri - a glo -

114

118

C.

ri - a

ri - a

ri - a

118

ri - a

Pno.

Detailed description: This block contains the musical score for measures 118 to 121. The top four staves are for the Coro (Soprano, Alto, Tenor, Bass). Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'ri - a' are written below the notes. The bottom two staves are for the Piano (Pno.), with a grand staff (treble and bass clefs). The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

122

C.

122

Pno.

Detailed description: This block contains the musical score for measures 122 to 125. The top four staves are for the Coro (Soprano, Alto, Tenor, Bass). Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are not present in this section, and the staves contain rests. The bottom two staves are for the Piano (Pno.), with a grand staff (treble and bass clefs). The piano accompaniment continues with a steady eighth-note bass line and a treble line featuring chords and melodic fragments.

Laudamus Te

N° 2

Baixo solo

Andante

Piano

7

Pno.

11

Pno.

15

Pno.

19

B. solo

p

Lau - da mus

Pno.

pp

23

B. solo

te Lau - da - mus te te lau - da - mus te be - ne -

Pno.

29

B. solo

di - cimus te lau da

Pno.

33

B. solo

mus -

Pno.

37

B. solo

te lau - da mus be - ne - di - ci - mus lau - da - mus

Pno.

41

B. solo

te te lau - da - mus

Pno.

45

B. solo

te lau - da - mus be - ne - di - ci - mus te lau -

Pno.

49

B. solo

da - mus lau - da - mus lau - da - mus be - ne - di - ci - mus

Pno.

53

B. solo

te lau - da - mus te be - ne - di - ci - mus

Pno.

57

B. solo

te

Glo-ri - fi -

Pno.

p

61

B. solo

ca - mus te glo-ri fi - ca - mus te lau -

Pno.

65

B. solo

da - mus te lau - da - mus te be - ne - di - ci - mus te lau -

Pno.

71

B. solo

da - mus te lau - da - mus te be-ne - di - ci - mus te be - ne-

Pno.

77

B. solo

di - ci - mus te glo - ri - fi - ca - mus te

Pno.

81

B. solo

te glo - ri - fi - ca mus te be - ne - di - ci - mus

Pno.

85

B. solo

te lau - da - mus te be-ne-di - ci - mus lau-da-mus te lau-da-mus

Pno.

90

B. solo

te lau - da - mus te lau - da - mus te

Pno.

95

B. solo

Glo-ri - fi - ca - mus

Pno.

f *p*

99

B. solo

te glo-ri - fi - ca - mus te lau - da - mus

Pno.

104

B. solo

te be - ne - di-ci-mus glo-ri - fi ca - mus te glo - ri - fi - ca - mus

Pno.

109

B. solo

te lau - da - mus lau - da - mus te bene-di-ci-mus te lau - da - mus lau

Pno.

115

B. solo

da - mus lau-da - mus lau - da - mus te te be - ne di - ci-mus te lau -

Pno.

121

B. solo

da - mus te glo-ri fi ca

Pno.

125

B. solo

mus glori - fi - ca - mus glori - fi - ca - mus glori - fi

Pno.

129

B. solo

dolce p

ca - mus te te lau - da - mus te be-ne-

Pno.

134

B. solo

di - ci-mus te lau - da - mus te be-ne-di - ci - mus

Pno.

139

B. solo

te glo-ri - fi - ca

Pno.

144

B. solo

f

p

mus te glo - ri fi ca - mus

Pno.

148

B. solo

te glo - ri fi - ca - mus te

Pno.

152

B. solo

Pno.

156

B. solo

Pno.

160

B. solo

Pno.

Adoramus Te

N° 3

SSAA

SATB

Adagio

Piano

Pno.

Pno.

Pno.

18 *p* *tenuto*

S. solo 1
A - do - ra - mus te te a - do - ra - mus

S. solo 2
A - do - ra - mus te te a - do - ra - mus

A. solo 1
A - do - ra - mus te te a - do - ra - mus

A. solo 2
A - do - ra - mus te te a do - ra - mus

pp
A - do - ra - mus te

C.
pp
A - do - ra - mus te

pp
A - do - ra - mus te

18 *pp*
A - do - ra - mus te

18 *p* *pp*

Pno.

24

S. solo 1
a - do - ra - mus te

S. solo 2
a - do - ra - mus te

A. solo 1
a - do - ra - mus te

A. solo 2
a - do - ra - mus te

pp
te a - do - ra - mus a - do - ra - mus te

pp
te a - do - ra - mus a - do - ra - mus te

pp
te a - do - ra - mus a - do - ra - mus te

24
pp
te a - do - ra - mus a - do - ra - mus te

24
Pno.

30

S. solo 1
Do - mi - ne De - us a - do - ra - mus te a - do -

S. solo 2
a - do - ra - mus a - do - ra - mus te a - do -

A. solo 1
a - do - ra - mus a - do - ra - mus te a - do -

A. solo 2
a - do - ra - mus a - do - ra - mus te a - do -

pp
a - do - ra - mus te

pp
a - do - ra - mus te

pp
a - do - ra - mus te

30

pp
a - do - ra - mus te

30

Pno.

35

S. solo 1
ra - mus a - do - ra - mus te a - do - ra - mus

S. solo 2
ra - mus a - do - ra - mus te a - do - ra - mus

A. solo 1
ra - mus a - do - ra - mus te

A. solo 2
ra - mus a - do - ra - mus te

pp
Do - mi - ne Do - mi - ne

pp
Do - mi - ne Do - mi - ne

pp
Do - mi - ne Do - mi - ne

pp
Do - mi - ne Do - mi - ne

35

Pno.

40

S. solo 1
a - do - ra - mus te a - do - ra - mus *f*

S. solo 2
a - do - ra - mus te a - do - ra - mus *f*

A. solo 1
a - do - ra - mus te a - do - ra - mus *f*

A. solo 2
a - do - ra - mus te a - do - ra - mus *f*

C.
pp a - do - ra - mus te *pp* a - do - ra - mus
pp a - do - ra - mus te *pp* a - do - ra - mus
pp a - do - ra - mus te *pp* a - do - ra - mus

40
pp a - do - ra - mus te *pp* a - do - ra - mus

40
Pno.

45

S. solo 1 *f* a - do - ra - mus *p* a - do - ra - mus a - do - ra - mus te

S. solo 2 *f* a - do - ra - mus *p* a - do - ra - mus a - do - ra - mus te

A. solo 1 *f* a - do - ra - mus *p* a - do - ra - mus a - do - ra - mus

A. solo 2 *f* a - do - ra - mus *p* a - do - ra - mus a - do - ra - mus te

pp te a - do - ra - mus te *pp* Do - mi - ne

C. *pp* te a - do - ra - mus te *pp* Do - mi - ne

pp te a - do - ra - mus te *pp* Do - mi - ne

45 *pp* te a - do - ra - mus te *pp* Do - mi - ne

45 Pno.

51

S. solo 1 *f* *p* *pp*
 te te a - do - ra - mus a - do - ra - mus

S. solo 2 *f* *p* *pp*
 te te a - do - ra - mus te a - do - ra - mus

A. solo 1 *f* *p* *pp*
 te te a - do - ra - mus te a - do - ra - mus

A. solo 2 *f* *p* *pp*
 te te a - do - ra - mus te a - do - ra -

f *pp*
 Do - mi - ne te a - do - ra - mus te a - do - ra - mus te a - do - ra - mus te a - do - ra - mus

f *pp*
 Do - mi - ne te a - do - ra - mus te a - do - ra - mus te a - do - ra - mus te a - do - ra - mus

f *pp*
 Do - mi - ne te a - do - ra - mus te a - do - ra - mus te a - do - ra - mus te a - do - ra - mus

51 *f* *pp*
 Do - mi - ne te a - do - ra - mus te a - do - ra - mus te a - do - ra - mus te a - do - ra - mus

51 *f* *p*
 Pno.

56

S. solo 1
te Do-mi - ne te a - do - ra - mus

S. solo 2
te Do-mi - ne te a - do - ra - mus

A. solo 1
mus Do-mi - ne te a - do - ra - mus

A. solo 2
mus Do-mi - ne a - do - ra - mus

C.
te a - do - ra - mus te a - do - ra - mus a - do - ra - mus te
te a - do - ra - mus te a - do - ra - mus a - do - ra - mus te
te a - do - ra - mus te a - do - ra - mus a - do - ra - mus te

56

Pno.
56

Gratias Agimus Tibi

Nº 4
SSAA
SATB

Andante

Piano

Pno.

7

Pno.

13

Pno.

19

Pno.

25

31 Alto Solo

Gra - ti - as a - gi - mus a - gi - mus ti - bi gra - ti - as a - gi - mus

Pno.

37

a - gi - mus ti - bi gra - ti - as

Pno.

43 *p*

Gra - ti - as a - gi - mus a - gi - mus ti - bi

Pno.

49

prop - ter mag - nam glo - ri - am tu - am prop - ter mag - nam

Pno.

55

glo - ri - am tu - am

Pno.

f

61

Pno.

Soprano Solo

67

p

Gra - ti - as a - gi - mus a - gi - mus ti - bi gra - ti - as

Pno.

p

73

a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am

Pno.

79

gra - ti - as a - gi - mus a - gi - mus ti - bi prop - ter mag - nam

Pno.

85

glo - ri - am tu - am prop - ter mag

Pno.

91

nam mag nam glo - ri - am tu am

Pno.

97

Pno.

102

S. solo

A. solo

Pno.

p

Gra - ti - as a - gi - mus

p

Gra - ti - as gra - ti - as a - gi - mus

107

S. solo

A. solo

Pno.

ti - bi a - gi - mus - ti - bi gra - ti - as ti - bi ti - bi a - gi - mus

a - gi - mus ti - bi gra - ti - as ti - bi ti - bi

112

S. solo

A. solo

Pno.

gra - ti - as gra - ti - as

gra - ti - as gra - ti - as ti - bi

117

S. solo

ti - bi ti - bi gra - ti - as ti - bi gra - ti - as

A. solo

ti - bi - gra - ti - as ti - bi gra - ti - as

Pno.

122

S. solo

ti - bi gra ti - as gra

A. solo

ti - bi - gra ti - as gra

Pno.

127

S. solo

ti - as a - gi - mus ti - bi

A. solo

ti - as a - gi - mus ti - bi

Pno.

Pno.

Pno.

S. solo

A. solo

Pno.

143

Gra - ti - as a - gi - mus

Gra - ti - as a - gi - mus

p

S. solo

A. solo

Pno.

148

a - gi - mus ti - bi gra - ti - as a - gi - mus a - gi - mus

a - gi - mus ti - bi gra - ti - as a - gi - mus a - gi - mus

153

S. solo

A. solo

Pno.

ti - bi prop - ter mag - nam glo - ri - am prop - ter glo - ri - am tu -

ti - bi prop - ter mag - nam glo - ri - am prop - ter glo - ri - am tu -

158

S. solo

A. solo

C.

Pno.

am prop - ter mag - nam prop - ter mag - nam glo - ri - am

am prop - ter mag - nam prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am

163

S. solo

tu - am lau - da - mus te prop - ter glo - ri - am tu - am lau - da - mus

A. solo

tu - am lau - da - mus te prop - ter glo - ri - am tu - am lau - da - mus

163

C.

tu - am lau - da - mus te prop - ter glo - ri - am tu - am lau - da - mus

8

tu - am lau - da - mus te prop - ter glo - ri - am tu - am lau - da - mus

tu - am lau - da - mus te prop - ter glo - ri - am tu - am lau - da - mus

163

Pno.

tu - am lau - da - mus te prop - ter glo - ri - am tu - am lau - da - mus

168

S. solo

te be-ne - di - ci - mus te lau - da - mus te lau -

A. solo

te be-ne - di - ci - mus te lau - da - mus

168

C.

te be-ne - di - ci - mus te lau - da - mus

8

te be-ne - di - ci - mus te lau - da - mus

te be-ne - di - ci - mus te lau - da - mus lau - da - mus -

168

Pno.

173

S. solo
da - mus - te lau - da - mus lau - da - mus

A. solo
lau - da - mus te lau - da - mus te lau - da - mus

173

C.
da - mus - te lau - da - mus lau - da - mus

8
lau - da - mus lau - da - mus te lau - da - mus te lau - da - mus

te lau - da - mus - te lau - da - mus te lau - da - mus te lau - da - mus

173

Pno.

178

S. solo

te lau - da - mus be - ne - di - ci - mus glo - ri - fi - ca - mus te

A. solo

te lau - da - mus be - ne - di - ci - mus glo - ri - fi - ca - mus te

178

C.

te lau - da - mus be - ne - di - ci - mus glo - ri - fi - ca - mus te

8

te lau - da - mus be - ne - di - ci - mus glo - ri - fi - ca - mus te

178

Pno.

te lau - da - mus be - ne - di - ci - mus glo - ri - fi - ca - mus te

183

C.

a - do - ra - mus te a - do -

a - do - ra - mus te a - do -

8

a - do - ra - mus te a - do -

a - do - ra - mus te a - do -

183

Pno.

p

190 *dolcissimo*

C. ra - mus te a - do - ra - mus

ra - mus te a - do - ra - mus

8 ra - mus te a - do - ra - mus

ra - mus te te a - do - ra - mus glo - ri - fi - ca - mus

Pno.

197 *1° e 2°*

S. solo a - do

A. solo te a - do - ra - mus

197 a - do - ra - mus te

C. a - do - ra - mus te

8 a - do - ra - mus te

a - do - ra - mus te

Pno.

203

S. solo

ra - mus a - do - ra - mus - te

A. solo

1° e 2°

glo - ri - fi - ca - mus a - do - ra - mus te

Pno.

208

S. solo

te a - do - ra - mus -

A. solo

te a - do - ra - mus

208

C.

te te

te te

te te

te te

Pno.

213

S. solo

A. solo

213

C.

Pno.

te a - do - ra - mus a - do - ra - mus te

te a - do - ra - mus a - do - ra - mus te

glo - ri - fi -

218

C.

Pno.

218

Glo - ri - fi - ca -

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

223

C.

mus Glo - ri - fi - ca - mus

8 mus glo - ri - fi - ca - mus - te lau -

glo - ri - fi - ca - mus glo - ri - fi - ca - mus - te lau - da - mus - te lau -

Pno.

223

228

C.

glo - ri - fi - ca - mus glo - ri - fi -

glo - ri - fi - ca - mus te te

8 da - mus lau - da - mus te glo - ri - fi - ca - mus

da - mus te lau - da - mus te glo - ri - fi - ca - mus lau -

Pno.

228

233

C.

ca - mus lau - da - mus lau - da - mus -
 glo - ri - fi - ca - mus te
 te glo - ri - fi - ca - mus glo - ri - fi - ca -
 da - mus glo - ri - fi - ca - mus te glo -

Pno.

238

C.

te glo - ri - fi - ca - mus
 te lau - da - mus te glo - ri - fi - ca - mus lau - da - mus
 mus glo - ri - fi - ca - mus te te
 ri - fi - ca - mus te lau - da - mus te glo - ri - fi - ca - mus glo - ri - fi -

Pno.

238

243

C.

glo - ri - fi - ca - mus te lau - da -

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

te glo - ri - fi - ca - mus

ca - mus te glo - ri - fi - ca - mus te lau -

Pno.

248

C.

mus lau - da - mus glo - ri - fi - ca - mus - glo - ri - fi -

ca - mus te - lau - da - mus -

te te lau - da - mus

da - mus - te lau - da - mus glo - ri - fi - ca - mus

Pno.

253

C.

ca - mus lau - da - mus te prop - ter mag - nam

te - lau - da - mus - te prop - ter mag - nam

8

f.

prop - ter mag - nam glo - ri - am tu -

glo - ri - fi - ca - mus te prop - ter mag - nam

Pno.

253

258

C.

glo - ri - am tu - am prop - ter mag - nam glo - ri - am

glo - ri - am tu - am prop - ter mag - nam glo - ri - am

8

am prop - ter mag - nam glo - ri - am

glo - ri - am tu - am prop - ter mag - nam glo - ri - am

Pno.

258

f.

263

C.

tu - am prop - ter mag - nam glo - ri - am

tu - am prop - ter mag -

8 tu - am prop - ter mag - nam glo - ri - am

tu - am prop - ter mag - nam glo - ri - am

Pno.

263

268

C.

tu - am prop - ter mag - nam glo - ri - am tu - am

nam prop - ter mag - nam glo - ri - am tu - am

8 tu - am prop - ter mag - nam glo - ri - am tu - am

tu - am prop - ter mag - nam glo - ri - am tu - am

Pno.

268

274

S. solo

A. solo

Pno.

p

Lau - da - mus

Lau - da - mus

279

S. solo

A. solo

C.

Pno.

te

te

lau - da - mus te

lau da - mus te

lau - da - mus te

lau - da - mus te

8

279

be - ne - di - ci - mus te

be - ne - di - ci - mus te

be - ne -

be - ne -

be - ne -

be - ne -

284

S. solo

A. solo

284

C.

8

Pno.

te a - do - ra - mus te a - do -

di - ci - mus te

di - ci - mus te

di - ci - mus te

di - ci - mus te

284

289

S. solo

A. solo

289

Pno.

ra - mus te a - do - ra - mus

ra - mus te a - do - ra - mus

294

C.

8

Pno.

te a - do - ra - mus te a - do - ra - mus te

te a - do - ra - mus te a - do - ra - mus te

te a - do - ra - mus te a - do - ra - mus te

te - a - do - ra - mus te a - do - ra - mus te

294

299

C.

8

Pno.

a - do - ra - mus te

a - do - ra - mus te

a - do - ra - mus te

a - do - ra - mus te

299

304

C.

8

Pno.

te lau - da - mus - te be - ne - di - ci - mus

te lau - da - mus - te be - ne - di - ci - mus

te lau - da - mus - te te - lau -

te lau - da - mus te lau - da - mus

309

C.

8

Pno.

te be - ne - di - ci - mus te a - do - ra - mus te be - ne -

te be - ne - di - ci - mus te a - do - ra - mus te be - ne -

da - mus te - be - ne - di - ci - mus te a - do - ra - mus

te be - ne - di - ci - mus te a - do - ra - mus te

314

C.

8

Pno.

di - ci-mus te glo-ri - fi - ca -

di - ci-mus te glo-ri - fi - ca - mus lau - da - mus te lau -

te a - do - ta - mus glo - ri - fi - ca - mus te glo - ri - fi -

a - do ra mus

314

319

C.

8

Pno.

mus glo - ri - fi -

da mus lau -

ca mus glo - ri - fi -

te glo - ri - fi - ca

319

324

C.

ca - mus te glo - ri - fi - ca - mus te
 da - mus te glo - ri - fi - ca - mus te
 ca - mus te glo - ri - fi - ca - mus - te
 mus te glo - ri - fi - ca - mus te

Pno.

329

C.

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

Pno.

334

C.

8

Pno.

glo - ri - fi - ca - mus te lau - da - mus be - ne - di - ci - mus glo -

glo - ri - fi - ca - mus te lau - da - mus be - ne - di - ci - mus glo -

glo - ri - fi - ca - mus te lau - da - mus be - ne - di - ci - mus glo -

glo - ri - fi - ca - mus te lau - da - mus be - ne - di - ci - mus glo -

339

C.

8

Pno.

ri - fi - ca - mus te

ri - fi - ca - mus te

ri - fi - ca - mus te

ri - fi - ca - mus te

Domine Deus

N° 5

T

SATB

Piano

f p

tr

Pno.

Pno.

Pno.

tr

5

Pno.

19 Tenor solo

T. solo

8

Do - mi - ne De - us Do - mi - ne Do - mi - ne De - us Rex ce -

Pno.

24

T. solo

8

les - tis Rex ce - les - tis Do - mi - ne De - us Rex ce - les - tis De - us

Pno.

29

T. solo

8

Pa - ter De - us Pa - ter De - us

Pno.

33

T. solo

8

Pa - ter Pa - ter on - ni - po - tens

Pno.

Pno.

36

T. solo

Pno.

39

De - us Pa - ter om - ni -

T. solo

Pno.

42

tens Do - mi - ne De - us

T. solo

Pno.

46

fi - li - us Pa - tris fi - li - us

51
T. solo
8
Pa - tris Ag - nus De i fi - Pa - tris
Pno.
51
6
3
11

56
T. solo
8
Ag - nus De - i fi - li - us Pa - tris fi - li - us
Pno.
56
3
3

61
T. solo
8
Pa - tris Ag - nus De - i
Pno.
61
tr

66
T. solo
8
Ag - nus De - i (dolce) fi - li - us
Pno.
66
3
3

71
T. solo
8
Pa - tris Ag - nus De - i fi - li - us Pa - tris

71
Pno.
3 3

76
T. solo
8
fi - li - us fi - li - us Pa - tris

76
Pno.

81
T. solo
8
f
Do - mi - ne fi -

81
Pno.

86
T. solo
8
li - fi - li u - ni - ge - ni - te

86
Pno.

91

T. solo

Pno.

8

91

f *f* *f* *f*

p *p* *p* *p*

Chris - te Je - su

96

T. solo

Pno.

8

96

p

Je - su Chris - te Do - mi - ne De - us

101

T. solo

Pno.

8

101

fi - li - us Pa - tris Do - mi - ne Je - su Chris -

106

T. solo

Pno.

8

106

te Do - mi - ne fi - li Ag - nus De - i

111

T. solo

Rex ce - les - tis Rex ce -

f

C.

f Rex ce - les - tis

f Rex cae - les - tis

f Rex ce - les - tis

Rex ce - les - tis

Pno.

111

116

T. solo

les - tis De - us Pa -

f

C.

f Rex cae - les - tis *f* Rex ce -

f Rex cae - les - tis *f* Rex ce -

f Rex ce - les - tis *f* Rex ce -

Rex ce - les - tis Rex ce -

Pno.

116

121

T. solo

121

les - tis De - us Pa - ter De - us Pa - ter De - us

C.

les - tis De - us Pa - ter De - us Pa - ter De - us

8

les - tis De - us Pa - ter De - us Pa - ter De - us

les - tis De - us Pa - ter De - us Pa - ter De - us

Pno.

126

T. solo

126

ter on - mi - po - tens

Rex Rex Pa - ter on - mi - po - tens Rex

C.

Rex Rex Pa - ter on - mi - po - tens Rex

8

Rex Rex Pa - ter on - mi - po - tens on -

Rex Rex Pa - ter on - mi - po - tens on -

Pno.

131

T. solo

131

C.

8

Pno.

131

ce - les - tis De -

ce - les - tis De -

mi - po - tens De - us on - mi - po - tens Pa - ter on - mi - po -

mi - po - tens De - us on - mi - po - tens Pa - ter on - mi - po -

136

T. solo

136

C.

8

Pno.

136

us Pa - ter Pa - ter on - mi - po -

us Pa - ter Pa - ter on - mi - po -

tens Rex De - us Pa - ter on - mi - po -

tens Rex De - us Pa - ter on - mi - po -

141 *f*

T. solo Rex ce - les - tis

tens on - mi - po - tens De - us on - mi - po - tens Pa - ter on -

C. tens on - mi - po - tens De - us on - mi - po - tens Pa - ter on -

tens Rex ce - les - tis

tens Rex ce - les - tis

Pno.

146 *f*

T. solo De - us Rex De - us Pa - ter De - us

mi - po - tens Rex De - us Pa - ter De - us

C. mi - po - tens Rex De - us Pa - ter De - us

De - us Rex De - us Pa - ter De - us

De - us Rex De - us Pa - ter De - us

Pno.

151

T. solo

151 Pa - ter Pa - ter on - mi - po - tens De - us Pa - ter *f*

C.

Pa - ter Pa - ter on - mi - po - tens *f* De - us

8 Pa - ter Pa - ter on - mi - po - tens *f* De - us

Pa - ter Pa - ter on - mi - po - tens De - us

Pno.

151 *p* *f*

156

T. solo

156 Rex ce - les - tis *f* De - us Pa - ter on -

C.

Pa - ter *f* Rex ce - les - tis *f* De - us Pa - ter on -

8 Pa - ter *f* Rex ce - les - tis *f* De - us Pa - ter on -

Pa - ter Rex ce - les - tis De - us Pa - ter on -

Pno.

156 *p* *f*

161

T. solo

mi po - tens De - us Pa - ter on - mi po -

161

mi - po - tens De - us Pa - ter on - mi - po -

C.

mi - po - tens De - us Pa - ter on - mi - po -

8

mi - po - tens De - us Pa - ter on - mi - po -

mi - po - tens De - us Pa - ter on - mi - po -

Pno.

161

166

T. solo

tens Rex Rex Pa - ter on - mi -

166

tens Rex Rex Pa - ter on - mi -

C.

tens Rex Rex Pa - ter on - mi -

8

tens Rex Rex Pa - ter on - mi -

tens Rex Rex Pa - ter on mi -

Pno.

166

171

T. solo

171

po - tens

171

po - tens

C.

171

po - tens

171

po - tens

171

po - tens

171

Pno.

Qui Tollis

N° 6

SAA

SATB

Andante

Piano

The piano accompaniment begins with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The right hand starts with a quarter rest, followed by a series of quarter notes: C4, C4, D4, E4, F4, G4, A4, B4, C5. The left hand starts with a half note C3, followed by quarter notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

S. solo

A. solo 1

A. solo 2

C.

8

p

Qui tol - lis pec - ca - ta pec - ca - ta

Pno.

The vocal parts (Soprano, Alto 1, Alto 2, and Chorus) are shown with rests for the first six measures. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The lyrics 'Qui tol - lis pec - ca - ta pec - ca - ta' are written below the vocal staves, starting at measure 7. The piano part features a dynamic marking of *p* (piano) at the beginning of the vocal entry.

12

C.

p

Qui tol - lis pec - ca - ta pec -

mun - di mi - se - re - re no - bis. Ag - nus De - i qui

Pno.

19

C.

p

Qui

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

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

Pno.

25

C.

tol - lis pec - ca - ta pec - ca - ta mun - di mi - se - re - re

8

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

des qui se - des ad dex - te - ram Pa - tris, mi - se - re - re

Pno.

31

p

Qui tol - lis pec - ca - ta pec - ca - ta mun - di,

C.

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

8

re - re no - bis. Qui se des qui se des ad dex - te - ram Pa - tris,

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

Pno.

37

C.

mi - se - re - re no - bis.

re - re no - bis. mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis. no - bis.

Pno.

37

p

42

S. solo

A. solo 1

A. solo 2

Pno.

42

p

sus - ci - pe sus - ci - pe

p

sus - ci - pe sus - ci - pe

p

sus - ci - pe sus - ci - pe

pp

e

47

S. solo

de - pre - ca - ti - o - nem sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem

A. solo 1

de - pre - ca - ti - o - nem sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem

A. solo 2

de - pre - ca - ti - o - nem sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem

47

C.

Pno.

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52

S. solo

p *cresc.*

nos - tram. mi - se - re - re mi - se - re - re

A. solo 1

p *cresc.*

nos - tram. mi - se - re - re mi - se - re - re

A. solo 2

p *cresc.*

nos - tram. mi - se - re - re mi - se - re - re

52

pp

C.

pp *pp* *pp* *pp*

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

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

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

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

52

Pno.

pp

57

S. solo

mi - se - re - re *p* mi - se - re - re mi - se - re -

A. solo 1

mi - se - re - re *p* mi - se - re - re mi - se - re -

A. solo 2

mi - se - re - re *p* mi - se - re - re mi - se - re -

57

C.

re - re no - bis.

re - re no - bis.

re - re no - bis.

re re no - bis.

57

Pno.

p

62

S. solo

re sus - ci - pe

A. solo 1

re sus - ci - pe

A. solo 2

re sus - ci - pe

C.

Pno.

Detailed description: This is a musical score for a choir and piano. It covers measures 62 to 66. The vocal parts (S. solo, A. solo 1, A. solo 2) sing the words 're sus - ci - pe' in a solemn, slow tempo. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The conductor's part (C.) is mostly rests. The score is in a key with two flats and a common time signature.

67

S. solo
sus - ci - pe de - pre - ca - ti - o - nem sus - ci - pe de - pre - ca ti -

A. solo 1
sus - ci - pe de - pre - ca - ti - o - nem

A. solo 2
sus - ci - pe de - pre - ca - ti - o - nem

67

pp
sus - ci - pe de - pre - ca - ti - o - nem nos - tram.

C.
pp
sus - ci - pe de - pre - ca - ti - o - nem nos - tram.

pp
sus - ci - pe de - pre - ca - ti - o - nem nos - tram.

pp
sus - ci - pe de - pre - ca - ti - o - nem nos - tram.

67

Pno.

77 *f*

S. solo
ca - ti - o - nem nos - tram sus - ci - pe

A. solo 1
o - nem nos - tram sus - ci - pe

A. solo 2
o - nem nos - tram sus - ci - pe

77 *f* *p*

C.
ca - ti - o - nem nos - tram sus - ci - pe sus - ci - pe

o - nem nos - tram sus - ci - pe sus - ci - pe

8 sus - ci - pe sus - ci - pe sus - ci - pe

ca - ti - o - nem sus - ci - pe sus - ci - pe sus - ci - pe

Pno.

82 *p* *pp*

S. solo
sus - ci - pe sus - ci - pe

A. solo 1
sus - ci - pe sus - ci - pe

A. solo 2
sus - ci - pe sus - ci - pe

82 *pp* *pp* *pp* *pp*

C.
de - pre - ca - ti - o - nem nos - tram
de - pre - ca - ti - o - nem nos - tram
de - pre - ca - ti - o - nem nos - tram
de - pre - ca - ti - o - nem nos - tram

82 *pp*

Pno.

Quoniam

N° 7

Soprano solo

Piano

f *p*

Pno.

Pno.

Pno.

Pno.

21

Musical notation for piano accompaniment, measures 21-25. The right hand features chords and melodic lines, while the left hand has a simple bass line.

Pno.

26

Musical notation for piano accompaniment, measures 26-30. The right hand has a more active melodic line with some chords, and the left hand continues with a steady bass line.

S. Solo

Soprano solo

Quo - ni - am tu

Pno.

31

Musical notation for soprano solo and piano accompaniment, measures 31-36. The soprano part has a melodic line with lyrics, and the piano accompaniment provides harmonic support.

S. Solo

so - lus sanc - tus tu so - lus sanc - tus tu so - lus

Pno.

37

Musical notation for soprano solo and piano accompaniment, measures 37-41. The soprano part continues with the melodic line and lyrics, and the piano accompaniment provides harmonic support.

42

S. Solo

Do - mi - nus tu so - lus so - lus Do - mi - nus

Pno.

48

S. Solo

tu so - lus sanc - tus tu so - lus

Pno.

54

S. Solo

Do - mi - nus tu so - lus sanc - tus tu so - lus Do - mi - nus tu so -

Pno.

60

S. Solo

_____ lus tu so - lus sanc - tus tu so - lus sanc - tus tu

Pno.

66

S. Solo

sanc

Pno.

71

S. Solo

tus

Pno.

76

Pno.

ff

p

80

Pno.

85

S. Solo

Quo - ni - am tu so - lus sanc - tus

Pno.

f p f p f

90

S. Solo

Quo - ni - am tu so - lus sanc - tus tu so - lus

Pno.

p f p f p

95

S. Solo

Do - mi - nus tu so - lus Do - minus Quo - ni - am tu so - lus tu

Pno.

f p f

100

S. Solo

so - lus sanc - tus tu so - lus Dó - mi - nus tu so - lus sanc - tus

Pno.

p f p

S. Solo

107

Quo - ni - am tu sanc - tus tu so - lus

Pno.

S. Solo

112

Do - mi - nus tu so - lus sanc - tus tu so - lus Do - mi - nus

Pno.

S. Solo

117

tu so - lus sanc - tus

Pno.

S. Solo

122

tus tu so - lus sanc - tus tu - so - lus Do - mi - nus so - lus al - tis

Pno.

127

S. Solo

si - mus Je

Pno.

133

S. Solo

su Je - su Je - su Chris - te tu so-lus - sanc-tus tu-so-lus

Pno.

139

S. Solo

Domi - nus so-lus al tis - si - mus Je - su - su Chris - te

Pno.

145

Pno.

Cum Sancto Spiritu

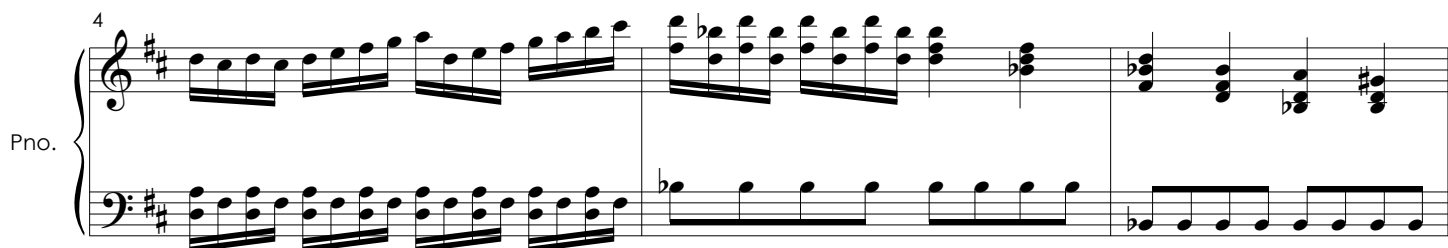
N° 8

Allegro con fuoco

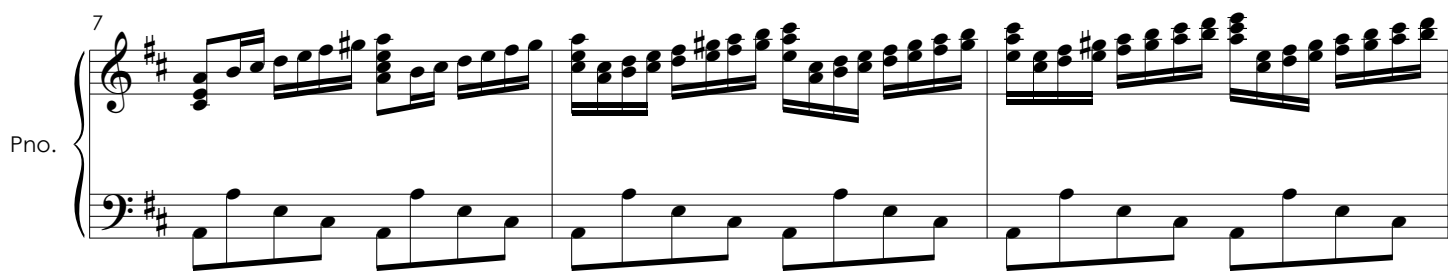
Piano



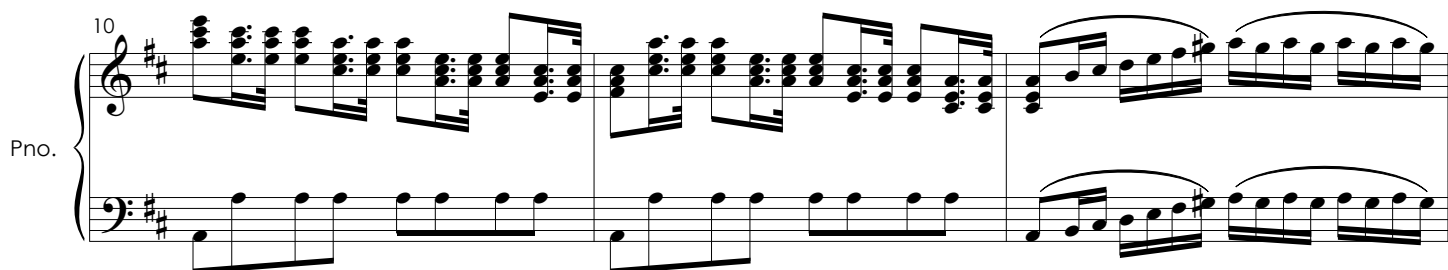
Pno.



Pno.



Pno.



Andante

13

1° Soprano solo

2° Soprano solo

Glo - ri - a in ex - cel - sis De - o

Glo - ri - a in ex - cel - sis De - o

C.

Pno.

19

in ex - cel - sis De - o et in ter - ra pax

in ex - cel - sis De - o et in ter - ra pax

et in ter - ra pax

et in ter - ra pax

C.

Pno.

p

25

C.

Pno.

pax ho - mi - ni - bus bo - nae bo - nae vo - lun - ta -

pax ho - mi - ni - bus bo - nae bo - nae vo - lun - ta -

pax ho - mi - ni - bus bo - nae bo - nae vo - lun - ta -

pax ho - mi - ni - bus bo - nae bo - nae vo - lun - ta -

25

Pno.

30

C.

Pno.

tis Lau - da - mus be - ne - dic - mus glo - ri - fi - ca - mus

tis Lau - da - mus be - ne - dic - mus glo - ri - fi - ca - mus

tis Lau - da - mus be - ne - dic - mus glo - ri - fi - ca - mus

tis Lau - da - mus be - ne - dic - mus glo - ri - fi - ca - mus

30

Pno.

Allegro

34

C.

te

te

te

te

f

te Cum Sanc - to Spi - ri - tu in glo - ri - a

Pno.

39

C.

Cum Sanc - to Spi - ri - tu

f

Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris a - men a - men a -

De - i Pa - tris a - men a - men a - men a - men

Pno.

45 *f*

Cum Sanc - to Spi - ri - tu in glo - ri - a de - i Pa - tris

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

8 a - men a - men

Pno.

50

a - men a - men a - men a - men

C. men Cum Sanc - to

8 glo - ri - a de - i Pa - tris a - men a - men

Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris a -

50

Pno.

55

C.

Pno.

a - men a - men in
Spi - ri - ru in glo - ri - a Pa - tris a - men a -
a - men a - men Cum Sanc - to
men

55

60

C.

Pno.

glo - ri - a De - i Pa - tris a - men Cum Sanc - to
men in glo - ri - a de - i Pa - tris
Spi - ri - tu in glo - ri - a De - i Pa - tris a - men a - men
a - men a - men a - men

60

65

C. Spi - ri - tu in glo - ri - a De - i Pa - tris a - men a - men a - men a - men in

Pno. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris a -

70

C. men a - men a - men a - men a - men a - men a - men

Pno. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris

glo - ri - a Pa - tris a - men a - men a - men a - men

men

75

C.

Pno.

Cum Sanc - to Spi - ri - tu in glo - ri - a de - i Pa - tris a -
a - men a - men a - men a - men
a - men a - men Cum Sanc - to
Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris De - i Pa - tris

80

C.

Pno.

men a - men a - men Cum
a - men Cum Sanc - to Spi - ri - tu in gló - ri - a
Spi - ri - tu in glo - ri - a De - i Pa - tris a - men a -
a - men a - men a - men a - men a - men a - men

85

Sanc - to Spi - ri - tu in glo - ri - a de - i Pa - tris a - men a -
De - i Pa - tris a - men a - men a men a

men
a - men

Pno.

90

men a men a - men
men a men a - men

f Cum Sanc - to Spi - ri - tu in glo - ri - a
Cum Sanc - to spi - ri - tu

Pno.

95 *f*

C. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris

Cum Sanc - to Spi - ri - tu in glo - ri - a

De - i Pa - tris a - men a - men a - men a - men a -

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

Pno.

100

C. a - men a - men Cum Sanc - to

de - i Pa - tris a - men a - men a - men Cum Sanc - to

men a - men a - men Cum

a - men a - men a -

Pno.

105

C.

Spi - ri - tu in glo - ri - a de - i Pa - tris a -

Spi - ri - tu in glo - ri - a de - i Pa - tris a -

8 Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris a -

men a men in glo - ri - a de - i Pa - tris a -

Pno.

110

C.

men Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

men Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

8 men Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

men Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

Pno.

115

C.

Pa - tris a - men a - men a -

Pa - tris a - men a - men a -

Pa - tris a - men a - men a -

Pa - tris a - men a - men a -

Pno.

120

C.

men Cum Sanc - to Spi - ri - tu in glo - ri - a

men Cum Sanc - to Spi - ri - tu in glo - ri - a

men Cum Sanc - to Spi - ri - tu in glo - ri - a

men Cum Sanc - to Spi - ri - tu in glo - ri - a

Pno.

124

C.

Pno.

De - i in glo - ri - a De - i Pa - tris

De - i in glo - ri - a De - i Pa - tris

De - i in glo - ri - a De - i Pa - tris

De - i in glo - ri - a De - i Pa - tris

124

128

C.

Pno.

a - men a - men a -

a - men a - men a -

a - men a - men a -

a - men a - men a -

128

132

C.

men a - men a -

men a - men a -

men a - men a -

men a - men a -

Pno.

137

C.

men a - men a - men

men a - men a - men

men a - men a - men

men a - men a - men

Pno.

III. Credo

Nº 1

Piano

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth notes and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

C.

5 *f* Cre - do

8 *f* Cre - do

Cre - do

Pno.

This system contains vocal parts and piano accompaniment for measures 5 through 8. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the word "Cre - do" in a strong *f* dynamic. The piano accompaniment continues with a rhythmic accompaniment.

C.

9 in un - um De - um

8 in un - um De - um

in un - um De - um

Pno.

This system contains vocal parts and piano accompaniment for measures 9 through 12. The vocal parts continue with the phrase "in un - um De - um". The piano accompaniment provides a steady accompaniment.

13

f

Pa - trem om - ni - po - ten -

f

Pa - trem om - ni - po - ten -

Pa - trem

Pa - trem

C.

Pno.

18

tem fac - to - rem coe - li et ter - rae

tem fac - to - rem coe - li et ter - rae

om - ni - po - ten - tem om - ni - po - ten - tem

om - ni - po - ten - tem om - ni - po - ten - tem

18

C.

Pno.

23

C.

Pno.

vi - si - bi - li - um om - ni - um om - ni - um

vi - si - bi - li - um om - ni - um om - ni - um

vi - si - bi - li - um om - ni - um om - ni - um

vi - si - bi - li - um om - ni - um om - ni - um

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

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

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

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

27

C.

Pno.

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

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

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

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

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

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

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

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

Pno.

31

C.

Solo

Et in u - num Do - mi - num Je - sum Chris - tum

35

Pno.

35

C.

Fi - li - um De - i u - ni - ge - ni - tum fi - li -

41

Pno.

41

46

um Je - sum Chris - tum Do - mi - num

C.

Pno.

51

et ex Pa - tre ex Pa - tre na - tum

C.

Pno.

sfz

55

Tutti *f*

an - te om - ni - a sae - cu - la Cre - do

C.

Tutti *f*

Cre - do

Tutti *f*

Cre - do

Tutti *f*

Cre - do

Pno.

60

Cre - do in Jes - sum

C.

Cre - do in Jes - sum

Cre - do in Je - sum

Cre - do in Jes - sum

Pno.

64

C.

Chris - tum

8

Pno.

68

C.

De - um de De - o Lu - men de lu - mi - ne

8

Pno.

72

C.

De - um ve - rum de De - o ve -

De - um ve - rum de De - o ve -

De - um ve - rum de De - o ve -

De - um ve - rum de De - o ve -

Pno.

76

C.

ro

ro

ro

ro

Pno.

76

80

C.

Solo

Ge - ni - tum ge - ni - tum non non fac - tum con - subs -

Pno.

85

C.

tan - ti a - lem Pa - tri per quem om - ni - a

Pno.

90

C.

om - ni - a fac - ta sunt per quem om - ni - a fac - ta

Pno.

95

C.

sunt

qui prop - ter

qui prop - ter

qui prop - ter

qui prop - ter

Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

Pno.

99

C.

nos nos ho - mi - nes et prop - ter

nos nos ho - mi - nes et prop - ter

nos nos ho - mi - nes et prop - ter

nos nos ho - mi - nes et prop - ter

Pno.

103

C.

nos - tram sa - lú - tem des - cen -

nos - tram sa - lu - tem des - cen -

nos - tram sa - lu - tem des - cen -

nos - tram sa - lu - tem des - cen -

Pno.

103

107

C.

Pno.

dit de coe - lo des - cen - dit de

dit de coe - lo des - cen - dit de

dit de coe - lo des - cen - dit de

dit de coe - lo des - cen - dit de

107

Pno.

dit de coe - lo des - cen - dit de

111

C.

Pno.

coe - lo Cre - do

coe - lo Cre - do

coe - lo Cre - do

coe - lo Cre - do

111

Pno.

coe - lo Cre - do

116

C. Cre - do in Je - sum Chris - tum

8 Cre - do in Je - sum Chris - tum

116

Pno.

121

Pno.

Detailed description: This page contains a musical score for a choir and piano. The top section, starting at measure 116, features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting of the Credo text: 'Cre - do in Je - sum Chris - tum'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A trill (tr.) is marked on the piano part at measure 117. The bottom section, starting at measure 121, continues the piano accompaniment with a more complex rhythmic pattern in the right hand and a bass line in the left hand, ending with a fermata on the final chord.

Et Incarnatus

Nº 2

SSA

SATB

Coro

p Solo
Et in - car - na - tus est de

Piano

pp

C.

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et Ho - mo

Pno.

12

C.

8

fac - tus est in - car - na - tus est de spi - ri - tu sanc - to ex Ma

Solo

Et in - car - na - tus est de spi - ri - tu sanc - to

Pno.

12

17

C.

8

ri - a Ma - ri - a vir - gi - ne et ho - mo fac - tus est de

Solo

Et in - car -

ex Ma ri - a vir - gi - ne et ho - mo fac - tus est in - car - na - tus

Pno.

17

Staccato

22

na - tus est de spi - ri - tu sanc - to ex Ma - ri - a vir - gi - ne et

C.

8 spi - ri - tu sanc - to in - car - na - tus ex Ma - ri - a in - car -

est de spi - ri - tu sanc - to ex Ma - ria Ma - ri - a vir - gi - ne

Pno.

27

ho - mo fac - tus est in - car - na - tus est de spi - ri - tu

C.

8 na - tus est in - car - na - tus et spi - ri - tu

et ho - mo fac - tus est de spi - ri - tu sanc - to in - car -

Pno.

32

C.

sanc - to ex Ma - ri - a Ma - ri - a Vir - gi - ne et ho - mo fac - tus est

sanc - to ex Ma - ri - a Vir - gi - ne et ho - mo fac - tus est

8

Sanc - to ex Ma - ri - a in - car - na - tus et ho - mo fac - tus est

na - tus ex Ma - ri - a in - car - na - tus est

Pno.

32

Pno.

37

Pno.

41

45

S. solo 1 *p* Soprano solo 1
Cru - ci - fi - xus Cru - ci -

S. solo 2 *p* Soprano solo 2
Cru - ci - fi - xus Cru - ci -

A. solo *p* Alto solo
Cru - ci - fi - xus Cru - ci -

45 *p*
pro - no - bis

C. *p*
pro - no - bis

8 *p*
pro - no - bis

45 *p*
pro - no - bis

Pno.

50

S. solo 1
fi - xus Cru - ci - fi - xus e ti - am

S. solo 2
fi - xus Cru - ci - fi - xus e ti - am

A. solo
fi - xus Cru - ci - fi - xus e ti - am

50

pro - no - bis Cru - ci - fi - xus

C.
pro - no - bis Cru - ci - fi - xus

8
pro - no - bis Cru - ci - fi - xus

50

Pno.

54

S. solo 1

S. solo 2

A. solo

C.

Pno.

f

sub

f

sub

f

sub

54 *p* *f*

e - ti - am pro no - bis e - ti - am pro no - bis sub

p *f*

e - ti - am pro no - bis e - ti - am pro no - bis sub

p *f*

e - ti - am pro no - bis e - ti - am pro no - bis sub

p *f*

e - ti - am pro no - bis e - ti - am pro no - bis sub

54

58

S. solo 1
Pon - ti - o Pi - la - to *p* cru - ci - fi - xus cru - ci - fi - xus

S. solo 2
Pon - ti - o Pi - la - to *p* cru - ci - fi - xus cru - ci fi - xus

A. solo
Pon - ti - o Pi - la - to *p* > cru - ci - fi - xus > cru - ci - fi - xus

58

C.
Pon - ti - o Pi - la - to *f* pas - sus

8
Pon - ti - o Pi - la - to *f* pas - sus

58

Pno.
Pon - ti - o Pi - la - to *f* pas - sus

63

C.

pas - sus pas - sus e - ti - am pro

pas - sus pas - sus e - ti - am pro

8 pas - sus pas - sus e - ti - am pro

pas - sus pas - sus e - ti - am pro

Pno.

63

66

C.

no - bis sul Pon - ti - o Pi - la - to

no - bis sul Pon - ti - o Pi - la - to

8 no - bis sul Pon - ti - o Pi - la - to

no - bis sul Pon - ti - o Pi - la - to

Pno.

66

69

f pas - sus pas - sus et se -

C.

f pas - sus pas - sus et se -

8

f pas - sus et se -

f pas - sus et se -

Pno.

72

p pul - tus se - pul - tus est

C.

p pul - tus se - pul - tus est

8

p pul - tus se - pul - tus est

p pul - tus se - pul - tus est

Pno.

Et Resurrexit

N° 3

S

SATB

Coro



Solo *mf*

Et re - sur - re - xit ter - ti - a di - e re - sur

Piano

p

C.



re - pit se - cun - dum Scrip - tu - ras et as - cen - dit as -

Pno.

f

p

11

C. *f* Et

cen - dit in cae - lum se - det as dex - te - ram Pa -

Pno.

16

C. *f* i - te - rum ven - tu - rus ven - tu - rus est cum glo - ri - a cum - glo - ri - a ven -

et i - te - rum ven - tu - rus ven - tu - rus est cum glo - ri - a cum

Tutti *f*

tris et i - te - rum ven - tu - rus ven - tu - rus est cum glo - ri - a cum

Pno.

21

f

tu - rus i - te - rum i - te - rum ven - tu - rus est

f

tu - rus i - te - rum i - te - rum ven - tu - rus est

8

glo - ri - a ven - tu - rus glo - ri - a ven - tu - rus est

glo - ri - a ven - tu - rus cum glo - ri - a ven - tu - rus est

Pno.

26

f

ju - di - ca - re vi - vos et

p

ju - di - ca - re vi - vos et

f

ju - di - ca - re vi - vos

f

ju - di - ca - re vi - vos et

f

ju - di - ca - re vi - vos et

p

ju - di - ca - re vi - vos et

Pno.

32

f

mor - tu - os cu - jus reg - ni non er - it

f

mor - tu - os cu - jus reg - ni non er - it

p *f*

8 et mor - tu - os cu - jus reg - ni non er - it

f

mor - tu - os cu - jus reg - ni non er - it

32

Pno.

38

fi - nis

fi - nis

fi - nis

fi - nis

38

Pno.

Solo

Et in

43

C.

8 spi - ri - tum sanc - tum Do - mi - num Do - mi - num et vi -

Pno.

48

C.

8 vi - fi - can - tem qui ex Pa - tre fi - li - o - que pro -

Pno.

53

C.

ce - dit qui cum Pa - tre et fi - li - o

Pno.

58

C.

si - mul a - do - ra - tur si - mul et

Pno.

63

C.

8 con - glo - ri - fi - ca - tur qui lo - cu - tus

Pno.

63

f

68

C.

8 *f* Cre - do in Spi - ri - tum
f Cre - do in Spi - ri - tum
f Tutti est per Pro - phe - tas Cre - do in Spi - ti - tum
f Cre - do in Spi - ri - tum

Pno.

68

73

C.

sanc - tum Et *f*

sanc - tum Et *f*

8 sanc - tum

sanc - tum

Pno.

78

C.

u - nam sanc - tam ca - tho - li - cam et a - pos -

u - nam sanc - tam ca - tho - li - cam et a - pos -

8 Et u - nam sanc - tum ca - tho - li - *f*

Et u - nam sanc - tum ca - tho - li - *f*

Pno.

83

C.

8

Pno.

to - li - cam ec - cle - si - am Con - fi - te - or

to - li - cam ec - cle - si - am Con - fi - te - or

cam ec - cle - si - am Con - fi - te - or

cam ec - cle - si - am Con - fi - te - or

83

88

C.

8

Pno.

p

p

p

p

u - num bap - tis - ma in re - mis - si - o -

u - num bap - tis - ma in re - mis - si - o -

u - num bap - tis - ma in re - mis - si - o -

u - num bap - tis - ma in re - mis - si - o -

88

93

C.

8

nem pec - ca - to - rum Et exs -

nem pec - ca - to - rum Et exs -

nem pec - ca - to - rum Et exs -

Pno.

f

99

C.

8

pec - to re - sur - rec - ti - o - nem

pec - to re - sur - rec - ti - o - nem exs - pec - to

Et exs - pec - to re - sur - rec - ti - o - nem

pec - to re - sur - rec - ti - o - nem

Pno.

99

103

S. solo

et vi - tam ven -

103 *p*

mor - tu - o - rum

C.

103 *p*

mor - tu - o - rum

8 *p*

mor - tu - o - rum

103 *p*

mor - tu - o - rum

Pno.

103 *p*

109

S. solo

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

109 *f*

exs - pec - to exs -

C.

109 *f*

exs - pec - to exs -

8 *f*

exs - pec - to exs -

109 *f*

exs - pec - to exs -

Pno.

109 *f*

115

C.

8

Pno.

pec - to vi - tam vi - tam ven - tu - ri

pec - to vi - tam vi - tam ven - tu - ri

pec - to vi - tam vi - tam ven - tu - ri

pec - to vi - tam vi - tam ven - tu - ri

115

115

119

C.

8

Pno.

sae - cu - li A - men A - men A - men A -

sae - cu - li A - men A - men A - men A -

sae - cu - li A - men A - men A - men A -

sae - cu - lu A - men A - men A - men A -

119

123

C.

men vi - tam vi - tam exs - pec -

men vi - tam vi - tam exs - pec -

8 men vi - tam vi - tam exs - pec -

men vi - tam vi - tam exs - pec -

Pno.

127

C.

to ven - tu - ri sae - cu - li a - men ven -

to ven - tu - ri sae - cu - li a - men - ven -

8 to ven - tu - ri sae - cu - li a - men ven -

to ven - tu - ri sae - cu - li a - men ven -

Pno.

132

C.

tu - ri sae - cu - li a - men a -

tu - ri sae - cu - li a - men a -

8 tu - ri sae - cu - li a - men

tu - ri sae - cu - li vi - tam a - men

Pno.

132

137

C.

men a - men a - men

men a - men a - men

8 a - men a - men a - men

a - men a - men a - men

Pno.

137

ff

3

IV. Sanctus

N° 1

Andante con moto

Coro

Piano

f *tenuto* *p*

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus De - us

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus De - us

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus De - us

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus De - us

C.

Pno.

5

p

Sa - ba - oth Sanc - tus Sanc - tus Sanc - tus

Sa - ba - oth Sanc - tus Sanc - tus Sanc - tus

Sa - ba - oth Sanc - tus Sanc - tus Sanc - tus

Sa - ba - oth Sanc - tus Sanc - tus Sanc - tus

Allegro

10

f

Ple - ni sunt e - ali et ter - ra glo - ri - a

C.

f

Ple - ni sunt e - ali et ter - ra glo - ri - a

f

8

Ple - ni sunt e - ali et ter - ra glo - ri - a

f

Ple - ni sunt e - ali et ter - ra glo - ri - a

Pno.

10

15

glo - ri - a tu - a Ho - san - na in ex -

C.

glo - ri - a tu - a Ho - san - na in ex -

f

8

glo - ri - a tu - a Ho - san - na in ex -

glo - ri - a tu - a Ho - sas - na in ex -

Pno.

15

19

C.

8

f

cel - sis Ho - san - na in ex - cel - sis in ex -

cel - sis Ho - san - na in ex - cel - sis in ex -

cel - sis Ho - san - na in ex - cel - sis

cel - sis Ho - san - na in ex - cel - sis

Pno.

23

C.

8

f

cel - sis in ex - cel - sis

cel - sis in ex - cel - sis

in ex - cel - sis Ho - san - na

Ho - san - na in ex - cel - sis

23

Pno.

Benedictus

N° 2

Piano

Piano accompaniment for measures 1-6. The score is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Pno.

Piano accompaniment for measures 7-10. The right hand continues the melodic development with chords and moving lines, while the left hand maintains a rhythmic accompaniment.

C.

8

Tutti dolce

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

11

Pno.

Vocal and piano accompaniment for measures 11-15. The vocal line (C.) is marked 'Tutti dolce' and begins with the lyrics 'Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni be - ne -'. The piano accompaniment (Pno.) supports the vocal line with chords and a moving bass line.

17

C.

8

Tutti *dolce*

Be - ne - dic - tus qui ve - nit in

dic - tus qui ve - nit qui ve - nit Be - ne - dic - tus qui ve - nit in

Pno.

17

22

C.

8

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

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

Pno.

22

27 **Tutti**

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

C.

8 ve - nit Be - ne - dic - tus qui ve - nit in no mi - ne Do - mi - ni be - ne -

Do - mi - ni Be - ne - dic - tus qui ve - nit qui ve - nit

Pno.

32 **f Allegro**

be - ne - dic - tus qui ve - nit qui ve - nit Ho - san

C.

8 dic - tus qui ve - nit in no - mi - ne Do - mi - ni Ho - san

be - ne - dic - tus qui ve - nit qui ve - nit Ho - san

Pno.

37

C.

8

Pno.

na in ex - cel - sis Ho - san - na Ho - san - na Ho -
 san - na in ex - cel - sis Ho - san - na Ho - san - na Ho -
 na in ex - cel - sis Ho - san - na Ho - san - na Ho -
 na in - ex - cel - sis Ho - san - na Ho - san - na Ho -

42

C.

8

Pno.

san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na Ho -
 san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na Ho -
 san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na Ho -
 san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na Ho -

47

C.

8

Pno.

san - na in ex - cel - sis Ho - san - na in ex -
san - na in ex - cel - sis Ho - san - na in ex -
san - na in ex - cel - sis Ho - san - na in ex -
san - na in ex - cel - sis Ho - san - na in ex -

47

52

C.

8

Pno.

cel sis in ex - cel - sis
cel - sis in ex - cel - sis
cel - sis in ex - cel - sis
cel - sis in ex - cel - sis

52

V. Agnus Dei

SAAT
SATB

Andante Maestoso

Soprano solo

Alto solo 1

Alto solo 2

Piano

p Ag - nus De - i qui

p Ag - nus De - i qui

p Ag - nus De - i qui

p

S. solo

A. solo 1

A. solo 2

T. solo

C.

Pno.

7

tol - lis pec - ca - ta - mun - di,

tol - lis pec - ca - ta - mun - di,

to - lis pec - ca - ta mun - di,

mi - se - re - re - no - bis.

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

f

7

f

13 *p*
S. solo Ag - nus De - i qui tol - lis pec - ca - ta mun - di,
A. solo 1 Ag - nus De - i qui to - lis pec - ca - ta mun - di,
A. solo 2 Ag - nus De - i qui tol - lis pec - ca - ta mun - di,
Pno.

18 *pp*
C. mi - se - re - re no - bis mi - se - re - re no - bis.
mi - se - re - re no - bis mi - se - re - re no - bis.
mi - se - re - re no - bis mi - se - re - re no - bis.
mi - se - re - re no - bis mi - se - re - re no - bis.
Pno.

22
S. solo Ag - nus De - i qui tol - lis pec - ca - ta
A. solo 1 Ag - nus De - i qui tol - lis pec - ca - ta
A. solo 2 Ag - nus De - i qui tol - lis pec - ca - ta
T. solo
Pno.

25

S. solo
mun - di,

A. solo 1
mun - di,

A. solo 2
mun - di,

25 *p*
mi - se - re - re mi - se - re - re mi - se - re - re no - bis.

p
mi - se - re - re mi - se - re - re mi - se - re - re no - bis.

C.
p
mi - se - re - re no - bis no - bis.

p
mi - se - re - re no - bis.

Pno.
fp *fp*

Donna nobis
Allegro Vivacea

30 *f*
Do - na no - bis pa - cem

f
Do - na no - bis pa - cem

C.
f
Do - na do - na no - bis pa - cem

f
Do - na no - bis pa - cem

Pno.

34

C.

8

pa - cem Do - na no - bis Do - na no - bis

pa - cem Do - na no - bis Do - na no - bis

pa - cem Do - na no - bis Do - na ho - bis

pa - cem Do - na no - bis Do - na no - bis

Pno.



38

C.

8

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

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

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

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

Pno.

43 *p*

S. solo
Do - na no - bis pa - cem pa - cem

A. solo 1
Do - na no - bis pa - cem pa - cem

A. solo 2
Do - na no - bis pa - cem pa - cem

Pno.

47

S. solo
Do - na no - bis pa - cem pa - cem.

A. solo 1
Do - na no - bis pa - cem pa - cem.

A. solo 2
Do - na no - bis pa - cem pa - cem.

Pno.

51 *f*

C.
Do - na no - bis Do - na no - bis pa - cem

Do - na no - bis Do - na no - bis pa - cem

Do - na no - bis Do - na no - bis pa - cem

Pno.

55

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

C.

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

8

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

55

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

Pno.

59

p pa - cem *f* pa -

C.

p pa - cem *f* pa -

8

p pa - cem *f* cem.

59

pa - cem cem.

Pno.

66

cem.

C.

cem.

8

cem.

66

cem.

Pno.

Missa Solemnis Pro Die Acclamationis Joannis VI

Violinos I

I. Kyrie

Sigismund Neukomm

Larghetto

p

7

13 *legato*

19 *pp*

24

30

35

41 *f* *p*

47 *p*

53

pp

58

cresc. *f*

62

p

68

73

78

pp

83

88

f *p* *f > p*

93

f > p

98

f *p*

103

pp

II. Gloria

N° 1

Allegro con Spiritu

6

cresc. **f**

10

14 *colla parte* **Andante** **Allegro**
5 16 2

41 **pp**

53 **f**

58 *tr*

63 **p** **f**

68 **f**

73

77

sf sf sf simile

81

84

p pp

94

f

102

107

111

115

118

ff

122

Laudamus Te

N° 2

Andante

20 *pp*

30

37 *p*

41

48

55 *p* *p*

61 **Allegro** *p*

71 *pp*

78 *f* *f* *p* *f*

83

f fp fp fp fp

Musical staff 83-88: Treble clef, key signature of two flats. Measures 83-88. Dynamics: *f*, *fp*, *fp*, *fp*, *fp*.

89

f p

Musical staff 89-98: Treble clef, key signature of two flats. Measures 89-98. Dynamics: *f*, *p*. Includes a triplet in measure 98.

99

Musical staff 99-104: Treble clef, key signature of two flats. Measures 99-104.

105

f p

Musical staff 105-111: Treble clef, key signature of two flats. Measures 105-111. Dynamics: *f*, *p*.

112

Musical staff 112-118: Treble clef, key signature of two flats. Measures 112-118.

119

Musical staff 119-124: Treble clef, key signature of two flats. Measures 119-124. Includes sixteenth-note runs with sixteenth rests.

125

f f f f p

Musical staff 125-132: Treble clef, key signature of two flats. Measures 125-132. Dynamics: *f*, *f*, *f*, *f*, *p*. Includes sixteenth-note runs and a trill.

133

f p

Musical staff 133-141: Treble clef, key signature of two flats. Measures 133-141. Dynamics: *f*, *p*.

142

f

Musical staff 142-151: Treble clef, key signature of two flats. Measures 142-151. Dynamics: *f*. Includes a triplet in measure 151.

152

tr

Musical staff 152-157: Treble clef, key signature of two flats. Measures 152-157. Includes trills.

158

Musical staff 158-164: Treble clef, key signature of two flats. Measures 158-164.

Adoramus Te

Tacet

Gratias Agimus Tibi

N° 4

Andante

8

16

26

36

45

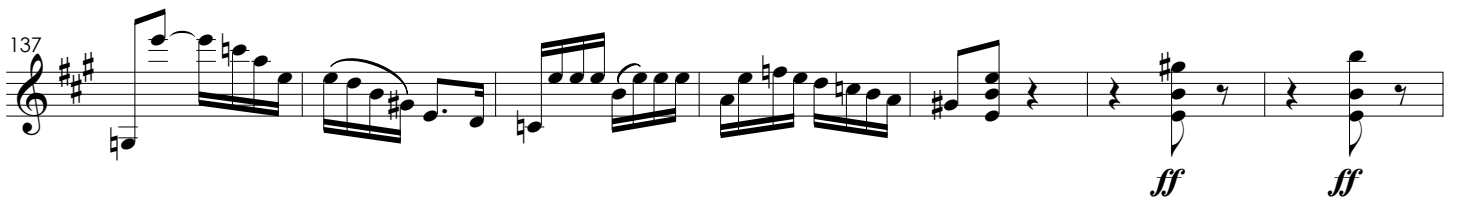
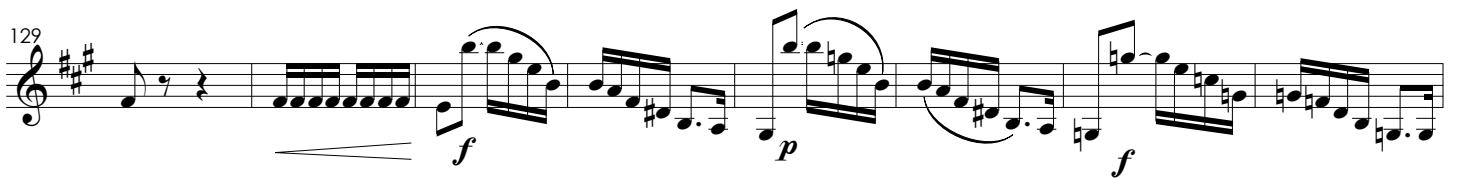
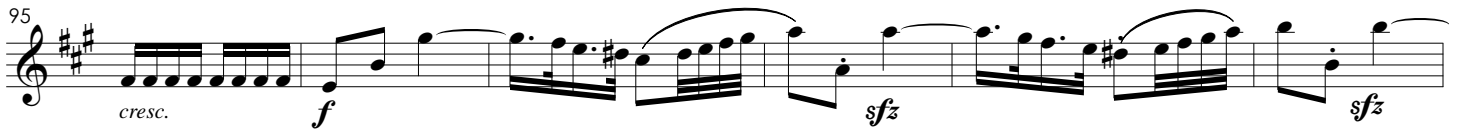
53

61

68

76

p *tenuto* *tenuto* *tenuto* *f* *p* *sfz* *sfz* *f* *p* *f* *pp* *p*



158 Musical notation for measures 158-164. Measure 158 starts with a whole rest. Measures 159-164 feature sixteenth-note patterns with dynamics *p* and *f*.

165 Musical notation for measures 165-169. Measures 165-169 feature sixteenth-note patterns.

170 Musical notation for measures 170-176. Measures 170-176 feature sixteenth-note patterns with dynamics *sfz*.

177 Musical notation for measures 177-182. Measures 177-182 feature sixteenth-note patterns with triplets.

183 Musical notation for measures 183-194. Measures 183-194 feature a *tenuto* note followed by a series of notes with dynamics *p*.

195 Musical notation for measures 195-204. Measures 195-204 feature notes with dynamics *ff* and a fermata.

231 Musical notation for measures 231-238. Measures 231-238 feature notes with accents.

239 Musical notation for measures 239-246. Measures 239-246 feature notes with dynamics *ff* and a fermata.

247 Musical notation for measures 247-254. Measures 247-254 feature notes with trills.

255 Musical notation for measures 255-264. Measures 255-264 feature notes with dynamics *ff* and a fermata.

262

f *sfz*

268

sfz *sfz* *sfz* *p*

274

f

282

f *p*

303

p *f*

310

317

324

f *sfz* *ff*

331

sfz *sfz* *sfz*

337

ff

Domine Deus

Nº 5

Andante

7

13

19

24

30

35

38

41

f p

p

f

f p

f f f f p

f

tr

tr

tr

sfz p

1

Allegro vivace

44 *p*



Musical staff 44-52: Treble clef, key signature of two sharps (F# and C#). The staff begins with a piano (*p*) dynamic. It features a series of eighth and sixteenth notes, some with slurs and ties, and a trill (*tr*) on the eighth measure.

53



Musical staff 53-61: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with various rests and slurs.

62 *f* *fp* *p* *f*



Musical staff 62-67: Treble clef, key signature of two sharps. The staff features a trill (*tr*) on the eighth measure. Dynamics include *f*, *fp*, *p*, and *f*.

68 *fp*



Musical staff 68-75: Treble clef, key signature of two sharps. The staff features a series of sixteenth notes with slurs. Dynamics include *fp*.

76 *sfz* *sfz* *ff*



Musical staff 76-81: Treble clef, key signature of two sharps. The staff features a series of sixteenth notes with slurs. Dynamics include *sfz*, *sfz*, and *ff*.

82



Musical staff 82-87: Treble clef, key signature of two sharps. The staff features a series of sixteenth notes with slurs.

88 *f* *fp* *fp* *fp*



Musical staff 88-93: Treble clef, key signature of two sharps. The staff features a series of sixteenth notes with slurs. Dynamics include *f*, *fp*, *fp*, and *fp*.

94 *fp* *pp*



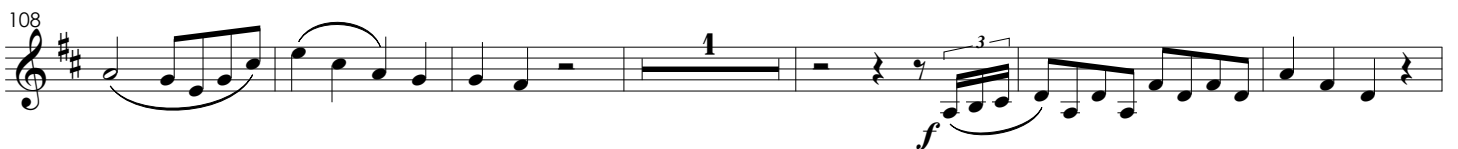
Musical staff 94-100: Treble clef, key signature of two sharps. The staff features a series of sixteenth notes with slurs. Dynamics include *fp* and *pp*.

101



Musical staff 101-107: Treble clef, key signature of two sharps. The staff features a series of sixteenth notes with slurs.

108 *f*



Musical staff 108-114: Treble clef, key signature of two sharps. The staff features a series of sixteenth notes with slurs, including first (*1*) and third (*3*) endings. Dynamics include *f*.

115

f *f* *p*

123

Piu presto

130

f *sfz*

Piu stretto

136

sfz *sfz* *sfz*

142

147

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

153

p *f* *p* *f*

160

166

171

ff

Domine Deus

Nº 5

Violino principal

Andante

Solo

f

7

11

6

6

13

tr

5

15

17

p

13

32

Solo

sfz

35

f

tr

3

tr

Solo

41

Musical staff 41: Treble clef, key signature of two sharps (F# and C#). The staff contains a complex melodic line with many slurs and ties, ending with a fermata.

Allegro vivace

44

Musical staff 44: Treble clef, key signature of two sharps. Starts with a 4-measure rest, then a *p* dynamic marking. The staff features a melodic line with a *Solo* marking, slurs, and a sextuplet (6) at the end.

52

Musical staff 52: Treble clef, key signature of two sharps. The staff contains a series of eighth notes, each grouped with a triplet (3) bracket.

54

Musical staff 54: Treble clef, key signature of two sharps. The staff contains a series of eighth notes, each grouped with a triplet (3) bracket.

56

Musical staff 56: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs, a *p* dynamic marking, triplet (3) brackets, and a 4-measure rest at the end.

64

Musical staff 64: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs, a *f* dynamic marking, a *Solo* marking, a *p* dynamic marking, and a *dolce* marking.

68

Musical staff 68: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs, triplet (3) brackets, and a *p* dynamic marking.

71

Musical staff 71: Treble clef, key signature of two sharps. The staff contains a melodic line with a sextuplet (6) bracket, a *mf* dynamic marking, and a 101-measure rest at the end.

Qui Tollis

N° 6

Andante

39

p

43

pp

47

51

10

p

64

pizz.

68

72

arco

76

p *cresc.* *f* *p*

80

84

Quoniam

N° 7

8

16

24

31

38

44

55

64

f *tr* *p* *dolce*

p *f* *p*

1 2 4

71

sfz *f* *sfz*

77

sfz *ff* *p*

83

p *f* *p* *f* *p* *f* *p* *f*

90

p *f* *p* *f* *p* *f*

96

p *f* *f* *p* *f*

104

f *p* *f* *p*

112

p

124

f *f* *f* *f* *f*

131

p *f* *f*

139

f *f* *f* *p* *f*

146

ff

Cum Sancto Spiritu

N° 8

Allegro con fuoco

pp

cresc. poco a poco

5

f

8

11

Andante

pp

pp

26

cresc.

32

35

Allegro

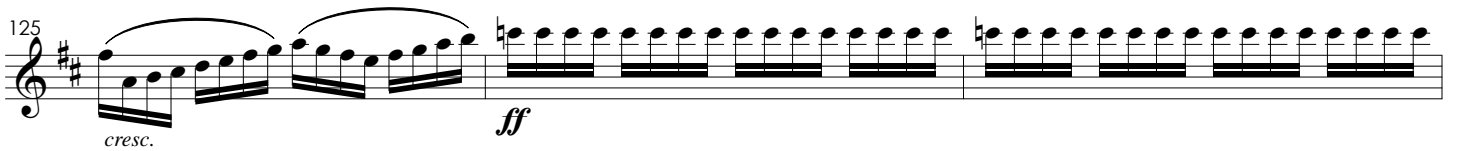
ff

f

52

60

1



III. Credo

N° 1

5

9

13

17

21

25

29

33

38

44

49

53

57

61

65

69

73

77



Et Incarnatus

Nº 2

35 1

f *p*

41 *pp* pizz con sordini

48 arco *pp* *mf*

53 *f* *p*

58 *ff* senza sord. *f* marcato

63

66

69 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

72 *p* *pp* *pp*

Et Resurrexit

N° 3

1

p

8

f *p* *f*

14

20

26

sfz *sfz* *sfz* *sfz* *ff*

31

p *f*

39

p

45

f *p*

51

57

f *p*

64 *f* *sfz p* *sfz p* *sfz p* *f*

71

77

84 *p*

91 *f*

99 *p*

107 *p* *f* *p* *f*

117

123

128

134 *ff*

Detailed description: This page contains the first system of a musical score for Violino I, spanning measures 64 to 134. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo and dynamics are indicated by various markings: *f* (forte), *sfz p* (sforzando piano), and *ff* (fortissimo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A long horizontal line is drawn under the first measure (64) to indicate a sustained note or a specific performance instruction. The piece concludes with a final chord in measure 134.

IV. Sanctus

N° 1

Andante con moto



Benedictus

N° 2



V. Agnus Dei

Andante Maestoso

9

17

Donna Nobis
Allegro Vivace

24

33

40

47

54

61

Missa Solemnis Pro Die Acclamationis Joannis VI

Violinos II

I. Kyrie

Sigismund Neukomm

Larghetto

p

6

11

17

pp

21

pp

26

31

36

41

46 *f* *p*

51 *p* *pp*

57 *cresc.*

61 *f* *p*

66

72

79 *pp*

85 *f* *p*

91 *f* *p* *f* *p*

97 *f* *p*

103 *pp*

II. Gloria

N° 1

Allegro con Spiritu

4

p *cresc.* *f*

8

12

16 *colla parte* 5 **Andante** 16 **Allegro** 2

41 *pp* 1 1

52 *f*

57 *tr.* *tr.*

61 *tr.* *p*

67 *f*

70

f

75

79

sf sf sf simile

83

p

93

pp f f

105

f

110

115

118

ff

122

Laudamus Te

N° 2

Andante

20 *pp*

30

37 *p*

44

51 *p*

57 *p* **Allegro** 4

66

73 *pp* *f* *p* *f*

81 *p* *f* *f* *fp* *fp* *fp* *fp*

88

88

98

98

105

105

112

112

119

119

125

125

132

132

139

139

150

150

156

156

160

160

Adoramus Te

Tacet

Gratias Agimus Tibi

N° 4

Andante

tenuto tenuto tenuto

p *f*

8 *p*

15 *f*

24 *sfz sfz*

33 *f*

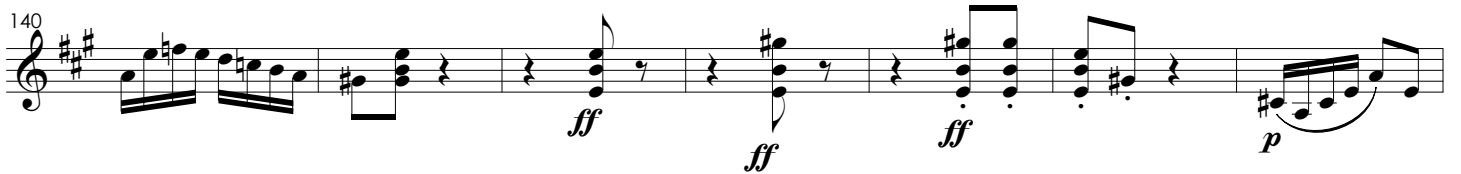
42 *p*

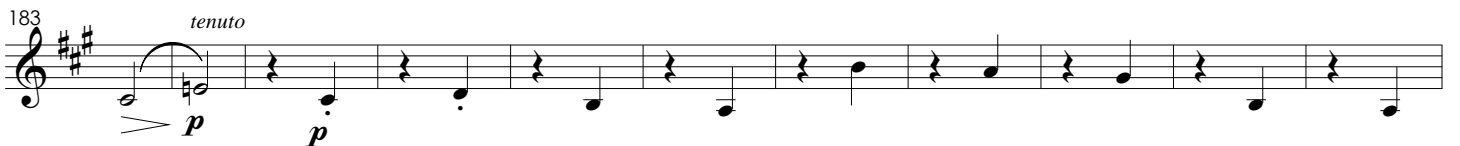
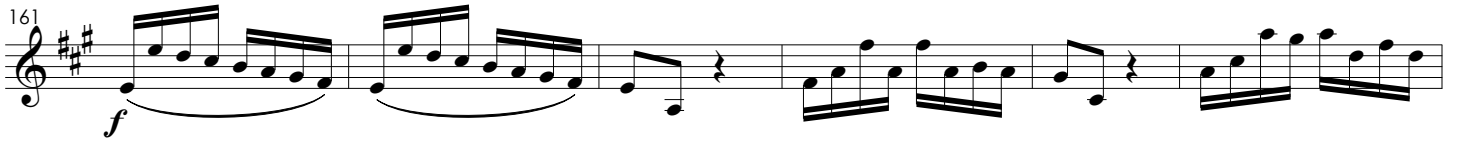
50 *f*

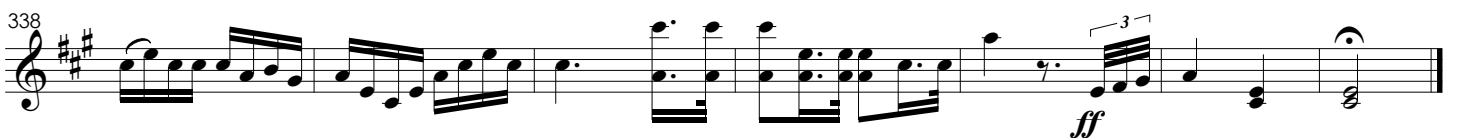
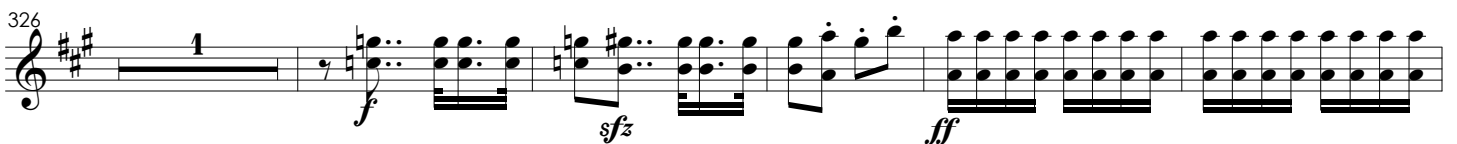
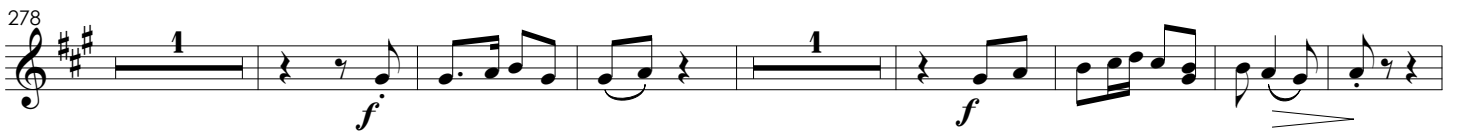
58 *sfz sfz*

65 *sfz p pp*

73









120

f *p*

127

Piu presto

f

133

sfz *sfz* *sfz*

138

Piu stretto

sfz

143

sfz

148

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

153

p *f* *p* *f*

159

sfz

165

sfz

170

sfz *sfz* *sfz* *ff*

Qui Tollis

N° 6

Andante

39

p

43

pp

47

51

10

p

64

pizz.

68

72

arco

76

p *cresc.* *f* *p*

80

84

Detailed description: This is a musical score for Violino II, titled 'Qui Tollis', movement N° 6, in Andante. The score is in 3/4 time and B-flat major. It consists of ten staves of music, numbered 39 to 92. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The piece concludes with a fermata on the final note.

Quoniam

N° 7

f *p*

10 *p*

17

24 *f*

31 *p*

39

47 *p*

57 *p*

68 *f*

75 *sfz* *sfz* *ff* *p*

Cum Sancto Spiritu

N° 8

Allegro con fuoco

pp *cresc. poco a poco*

f

Andante

pp *cresc.*

Allegro

ff *f*

f

74 *tr* *tr* *tr*

82

89 *4*

100

108

114 *sfz sfz sfz sfz*

121 *poco a poco*

125 *cresc.* *ff*

128 *b*

131

136

III. Credo

N° 1

6

11

16

23

28

33

38

47

54

f

61 *ff*

67

72

77 *p*

83 *f* *p*

91 *f*

97 *tr* *tr*

102 *tr*

107 *tr*

114 *tr* *tr*

118 *p*

The image shows a page of a musical score for Violino II, measures 61 to 118. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics including fortissimo (ff), piano (p), and forte (f). Trills (tr) are indicated above several notes. The notation includes eighth and sixteenth notes, rests, and slurs.

Et Incarnatus

Nº 2

35

1

f *p*

41

pp pizz con sordini

47

arco *pp*

52

mf *f* *p*

56

ff *f* senza sord.

62

65

68

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

71

p *pp* *pp*

Et Resurrexit

Nº 3

p

9 *p* *f*

16

23 *sfz* *sfz* *sfz*

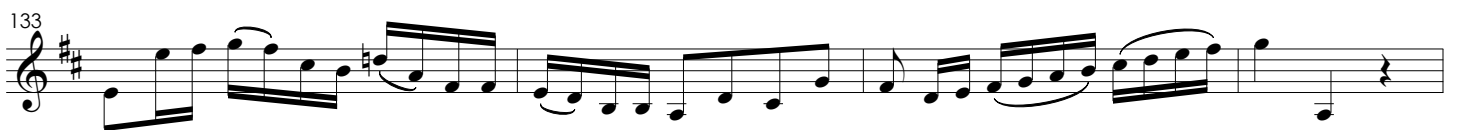
29 *sfz* *ff* *p* *f*

39 *p*

46 *f* *p*

54 *f* *p*

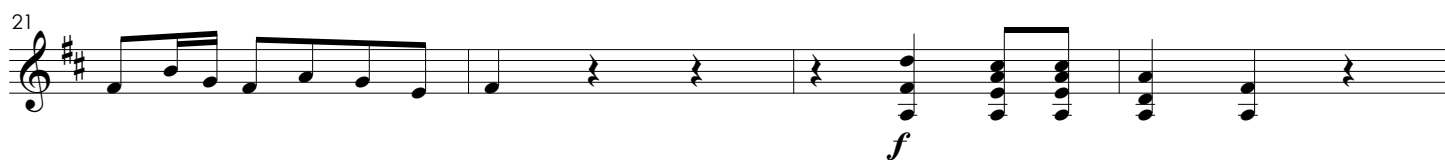
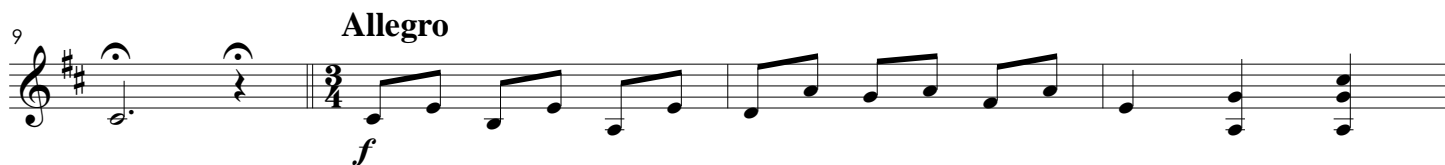
63 *f* *sfz* *p* *sfz* *p* *sfz* *p*



IV. Sanctus

N° 1

Andante con moto



Benedictus

N° 2



Allegro



V. Agnus Dei

Andante Maestoso

Musical score for Violino II, V. Agnus Dei, Andante Maestoso section. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked Andante Maestoso. The score consists of nine staves of music, with measure numbers 8, 15, 22, 32, 39, 46, 54, and 62 indicated at the beginning of their respective staves. The dynamics range from *f* (forte) to *pp* (pianissimo). The section concludes with a *ff* (fortissimo) dynamic and a triplets section.

8

15

22

32

39

46

54

62

f *p* *p* *f* *p* *p* *f* *p* *ff*

Donna Nobis
Allegro Vivace

Missa Solemnis Pro Die Acclamationis Joannis VI

Violas

I. Kyrie

Sigismund Neukomm

Larghetto

The musical score is written for Viola in 3/4 time with a key signature of one sharp (F#). It consists of nine staves of music, each beginning with a measure number. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics are *p* (piano) at the beginning, *pp* (pianissimo) at measure 15, and *f* (forte) and *p* (piano) at the end of the piece.

1 *p*

8

15 *pp*

20

24

29

35

40

45 *f* *p*

51

p *cresc.*

Musical notation for measures 51-58. The key signature is one sharp (F#). The piece begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to the end of the line.

59

f *p*

Musical notation for measures 59-64. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

65

Musical notation for measures 65-70.

71

Musical notation for measures 71-76.

78

pp

Musical notation for measures 78-82. The piece ends with a pianissimo (*pp*) dynamic.

83

f

Musical notation for measures 83-88. The piece ends with a forte (*f*) dynamic.

89

p *f p* *f p*

Musical notation for measures 89-95. The piece features dynamics of piano (*p*), forte-piano (*f p*), and forte-piano (*f p*).

96

f *p*

Musical notation for measures 96-101. The piece features dynamics of forte (*f*) and piano (*p*).

102

pp

Musical notation for measures 102-107. The piece ends with a pianissimo (*pp*) dynamic.

II. Gloria

N° 1

Allegro con Spiritu

pp *cresc.*

5 *f*

9

13 *colla parte* 5

22 **Andante** **Allegro**
16 2 1 *pp*

48 1

56 *f*

61 *p*

67 *f* *sf*

71

f

Musical staff for measures 71-75. The staff is in bass clef with a key signature of one sharp (F#). It begins with a melodic line starting on G4, moving up to A4, B4, and C5. A dynamic marking of *f* is placed below the staff.

76

Musical staff for measures 76-80. The staff continues the melodic line from the previous system, ending with a series of chords.

81

81

Musical staff for measures 81-87. The staff features a series of sixteenth-note runs in the first two measures, followed by chords. A triplet of eighth notes is marked with a '3' above the staff in the final measure.

88

88

p *pp*

Musical staff for measures 88-95. The staff is mostly rests, with a few notes in the first measure. Dynamic markings of *p* and *pp* are present.

96

96

f

Musical staff for measures 96-102. The staff contains rests and a double bar line with a '2' above it. A dynamic marking of *f* is present.

103

103

f *f*

Musical staff for measures 103-106. The staff features chords and a melodic line. Dynamic markings of *f* are present.

107

Musical staff for measures 107-111. The staff continues the melodic line from the previous system.

112

Musical staff for measures 112-115. The staff continues the melodic line from the previous system.

116

116

Musical staff for measures 116-118. The staff features a series of chords.

119

119

ff

Musical staff for measures 119-122. The staff features a melodic line. A dynamic marking of *ff* is present.

123

123

Musical staff for measures 123-125. The staff features chords and rests.

Laudamus Te

N° 2

Andante

20 *pp*

30

38 *p*

45

53 *p* **Allegro** 1 4

65

75 *f p f p f*

83 *f fp fp fp*

89



100



107



117



124



131



141



148



154



158



Adoramus Te Tacet

Gratias Agimus Tibi

N° 4

Andante

9

17

25

33

42

49

57

p *tenuto* *tenuto* *tenuto* *f* *f* *p* *f* *p* *f*

65

sfz *p*

72

81

f \rightrightarrows *p*

90

cresc. *f*

97

sfz *sfz* *sfz* *p*

104

112

f *p* *tenuto*

120

131

f *p* *f*

139

ff *ff* *ff* 3

149

p *f* *p*

267

Musical staff for measures 267-273. The key signature is two sharps (F# and C#). The staff contains six measures of music. The first four measures feature a rapid sixteenth-note pattern with dynamic markings *sfz*. The fifth measure has a dynamic marking *f*. The sixth measure has a dynamic marking *f* and a hairpin crescendo leading to the end of the line.

274

Musical staff for measures 274-282. The key signature is two sharps. The staff contains seven measures of music. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *p*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *p*. The fifth measure has a dynamic marking *f*. The sixth measure has a dynamic marking *p*. The seventh measure has a dynamic marking *p* and a hairpin crescendo leading to the end of the line.

283

Musical staff for measures 283-292. The key signature is two sharps. The staff contains six measures of music. The first measure has a dynamic marking *f*. The second measure has a dynamic marking *f*. The third measure has a dynamic marking *p*. The fourth measure has a dynamic marking *p*. The fifth measure has a dynamic marking *p*. The sixth measure has a dynamic marking *p* and a hairpin crescendo leading to the end of the line.

293

Musical staff for measures 293-302. The key signature is two sharps. The staff contains six measures of music. The first measure has a dynamic marking *f*. The second measure has a dynamic marking *f*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *f*. The fifth measure has a dynamic marking *f*. The sixth measure has a dynamic marking *f* and a hairpin crescendo leading to the end of the line.

303

Musical staff for measures 303-309. The key signature is two sharps. The staff contains six measures of music. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *f*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *f*. The fifth measure has a dynamic marking *f*. The sixth measure has a dynamic marking *f* and a hairpin crescendo leading to the end of the line.

310

Musical staff for measures 310-318. The key signature is two sharps. The staff contains six measures of music. The first measure has a dynamic marking *f*. The second measure has a dynamic marking *f*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *f*. The fifth measure has a dynamic marking *f*. The sixth measure has a dynamic marking *f* and a hairpin crescendo leading to the end of the line.

319

Musical staff for measures 319-326. The key signature is two sharps. The staff contains six measures of music. The first measure has a dynamic marking *f*. The second measure has a dynamic marking *f*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *f*. The fifth measure has a dynamic marking *f*. The sixth measure has a dynamic marking *sfz* and a hairpin crescendo leading to the end of the line.

327

Musical staff for measures 327-332. The key signature is two sharps. The staff contains six measures of music. The first measure has a dynamic marking *ff*. The second measure has a dynamic marking *sfz*. The third measure has a dynamic marking *ff*. The fourth measure has a dynamic marking *ff*. The fifth measure has a dynamic marking *ff*. The sixth measure has a dynamic marking *sfz* and a hairpin crescendo leading to the end of the line.

333

Musical staff for measures 333-338. The key signature is two sharps. The staff contains six measures of music. The first measure has a dynamic marking *sfz*. The second measure has a dynamic marking *sfz*. The third measure has a dynamic marking *sfz*. The fourth measure has a dynamic marking *sfz*. The fifth measure has a dynamic marking *sfz*. The sixth measure has a dynamic marking *sfz* and a hairpin crescendo leading to the end of the line.

339

Musical staff for measures 339-346. The key signature is two sharps. The staff contains six measures of music. The first measure has a dynamic marking *ff*. The second measure has a dynamic marking *ff*. The third measure has a dynamic marking *ff*. The fourth measure has a dynamic marking *ff*. The fifth measure has a dynamic marking *ff*. The sixth measure has a dynamic marking *ff* and a hairpin crescendo leading to the end of the line.

52



58



64



71



78



83



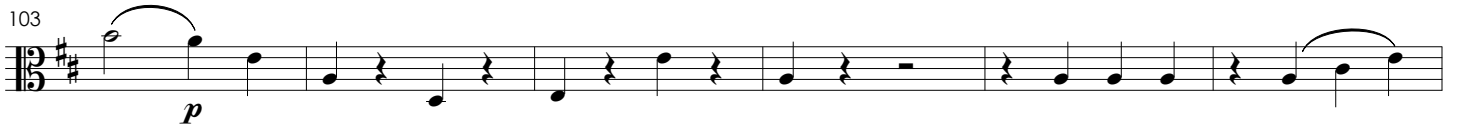
89



95



103



109



115



120

f *p*

127

Piu presto

f

133

sfz *sfz* *sfz* *sfz*

139

Piu stretto

sfz *sfz*

145

sfz *sfz*

150

sfz *sfz* *sfz* *sfz* *p* *f*

156

p *f*

162

sfz *sfz* *sfz*

167

sfz *sfz* *sfz*

173

ff

Qui Tollis

N° 6

Andante

39

p

43

pp

47

51

10

p

64

pizz.

68

72

arco

76

p *cresc.* *f* *p*

80

84

Quoniam

N° 7

The musical score for Viola, N° 7, Quoniam, is written in 3/4 time and B-flat major. It consists of nine staves of music. The first staff begins with a forte (*f*) dynamic and a half note G2, followed by a melodic line. A piano (*p*) dynamic is introduced at the start of the second staff. The third staff features a first ending (marked '1') and a fermata. The fourth staff contains a rapid sixteenth-note passage marked *f*. The fifth staff starts with a piano (*p*) dynamic and includes a first ending. The sixth staff has a forte (*f*) dynamic and includes a second ending (marked '2'). The seventh staff features a piano (*p*) dynamic with an accent (>) over a note. The eighth staff continues the melodic line. The ninth staff concludes with a forte (*f*) dynamic and a series of sixteenth-note runs.

77

ff p p

1

Detailed description: This system contains measures 77 through 83. It begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. Measure 78 has a half note G4. Measure 79 has a half note F4. Measure 80 has a half note E4. Measure 81 has a half note D4. Measure 82 has a half note C4. Measure 83 has a half note B3. Dynamics include fortissimo (ff) at the start, piano (p) at measures 78, 80, and 83. A first ending bracket (1) spans measures 82 and 83.

84

f p f p f p f

Detailed description: This system contains measures 84 through 89. Measure 84 has a half note G4. Measure 85 has a half note F4. Measure 86 has a half note E4. Measure 87 has a half note D4. Measure 88 has a half note C4. Measure 89 has a half note B3. Dynamics include forte (f) at measures 84, 86, 88, and 89, and piano (p) at measures 85, 87, and 89.

90

p f p f p f

Detailed description: This system contains measures 90 through 95. Measure 90 has a half note G4. Measure 91 has a half note F4. Measure 92 has a half note E4. Measure 93 has a half note D4. Measure 94 has a half note C4. Measure 95 has a half note B3. Dynamics include piano (p) at measures 90, 92, and 94, and forte (f) at measures 91, 93, and 95.

96

f p f

Detailed description: This system contains measures 96 through 103. Measure 96 has a half note G4. Measure 97 has a half note F4. Measure 98 has a half note E4. Measure 99 has a half note D4. Measure 100 has a half note C4. Measure 101 has a half note B3. Measure 102 has a half note A3. Measure 103 has a half note G3. Dynamics include forte (f) at measures 96, 98, and 101, and piano (p) at measure 100.

104

f p f

Detailed description: This system contains measures 104 through 110. Measure 104 has a half note G4. Measure 105 has a half note F4. Measure 106 has a half note E4. Measure 107 has a half note D4. Measure 108 has a half note C4. Measure 109 has a half note B3. Measure 110 has a half note A3. Dynamics include forte (f) at measures 104, 108, and 110, and piano (p) at measure 107.

111

p p

6

Detailed description: This system contains measures 111 through 122. Measure 111 has a half note G4. Measure 112 has a half note F4. Measure 113 has a half note E4. Measure 114 has a half note D4. Measure 115 has a half note C4. Measure 116 has a half note B3. Measure 117 has a half note A3. Measure 118 has a half note G3. Measure 119 has a half note F3. Measure 120 has a half note E3. Measure 121 has a half note D3. Measure 122 has a half note C3. Dynamics include piano (p) at measures 111 and 115. A first ending bracket (6) spans measures 115 and 116.

123

f f f

Detailed description: This system contains measures 123 through 127. Measure 123 has a half note G4. Measure 124 has a half note F4. Measure 125 has a half note E4. Measure 126 has a half note D4. Measure 127 has a half note C4. Dynamics include forte (f) at measures 124, 125, and 126.

128

f

Detailed description: This system contains measures 128 through 133. Measure 128 has a half note G4. Measure 129 has a half note F4. Measure 130 has a half note E4. Measure 131 has a half note D4. Measure 132 has a half note C4. Measure 133 has a half note B3. Dynamics include forte (f) at measure 129.

134

p f f f

Detailed description: This system contains measures 134 through 139. Measure 134 has a half note G4. Measure 135 has a half note F4. Measure 136 has a half note E4. Measure 137 has a half note D4. Measure 138 has a half note C4. Measure 139 has a half note B3. Dynamics include piano (p) at measure 134, and forte (f) at measures 137, 138, and 139.

140

f f p f

Detailed description: This system contains measures 140 through 145. Measure 140 has a half note G4. Measure 141 has a half note F4. Measure 142 has a half note E4. Measure 143 has a half note D4. Measure 144 has a half note C4. Measure 145 has a half note B3. Dynamics include forte (f) at measures 140, 141, and 145, and piano (p) at measure 143.

146

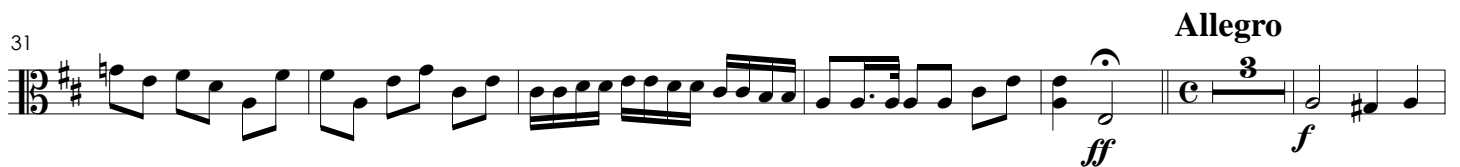
ff

Detailed description: This system contains measures 146 through 151. Measure 146 has a half note G4. Measure 147 has a half note F4. Measure 148 has a half note E4. Measure 149 has a half note D4. Measure 150 has a half note C4. Measure 151 has a half note B3. Dynamics include fortissimo (ff) at measure 149.

Cum Sancto Spiritu

N° 8

Allegro con fuoco



72



79



86



98



105



112



119



123



126



129



132



III. Credo

N° 1

7

13

19

25

31

37

43

49

f *p*

55 *f*

62 *ff*

69

75 *p*

81

87 *f* *p*

93 *f*

99

105

111

117 *ff* *p*

Detailed description: This is a musical score for the Viola part of a Mass. It consists of ten staves of music, numbered 55 to 117. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). There are also accents and hairpins indicating crescendos and decrescendos. The music features a mix of eighth, sixteenth, and quarter notes, with some rests and slurs.

Et Incarnatus

N° 2

35

1

f *p*

41

pp pizz con sordini

47

arco *pp* *mf*

53

f *p*

58

ff senza sord. *f*

63

66

69

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

72

p *pp* *pp*

Et Resurrexit

N° 3

8

15

22

29

36

43

50

57

p

f *p* *f*

f

sfz *sfz* *sfz*

sfz *ff* *p* *f*

p *f*

p

f *p*

64

f *sfz p* *sfz p* *sfz p* *f*

Musical notation for measures 64-70. The staff is in bass clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with dynamic markings *f*, *sfz p*, and *f*. A long horizontal line is drawn under the final measure of this system.

71

Musical notation for measures 71-77. The staff continues with eighth and sixteenth notes, ending with a whole note chord.

78

Musical notation for measures 78-84. The staff begins with a whole rest, followed by eighth and sixteenth notes.

85

Musical notation for measures 85-91. The staff features eighth and sixteenth notes, ending with a whole note chord marked *p*.

92

Musical notation for measures 92-98. The staff begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord marked *f*.

99

Musical notation for measures 99-105. The staff features eighth and sixteenth notes, ending with a whole note chord marked *p*.

106

Musical notation for measures 106-113. The staff features a long melodic line with a slur, marked *p* and *f*, ending with a whole note chord marked *p*.

114

Musical notation for measures 114-120. The staff features eighth and sixteenth notes, starting with a crescendo hairpin and marked *f*.

121

Musical notation for measures 121-126. The staff features eighth and sixteenth notes, ending with a whole note chord.

127

Musical notation for measures 127-133. The staff features eighth and sixteenth notes, ending with a whole note chord marked *sfz*.

134

Musical notation for measures 134-140. The staff features eighth and sixteenth notes, ending with a whole note chord marked *ff*.

IV. Sanctus

N° 1

Andante con moto



Benedictus

N° 2

Musical score for Viola, N° 2, featuring dynamics like *f*, *sfz*, *p*, and tempo marking **Allegro**.

7

13

19

22

36 **Allegro**

40

44

48

52

V. Agnus Dei

Andante Maestoso



Donna Nobis
Allegro Vivace



Missa Solemnis Pro Die Acclamationis Joannis VI

Violoncelos

I. Kyrie

Sigismund Neukomm

Larghetto

p

8
pp

13

18
pp

24
pp

29

34

40

45
f

51

p *pp*

56

cresc.

61

f *p*

67

f *p*

72

f *p*

77

pp

82

p

88

ff *p*

93

f *p*

98

f *p*

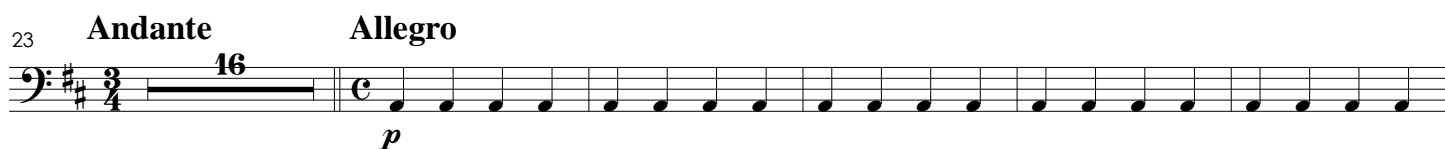
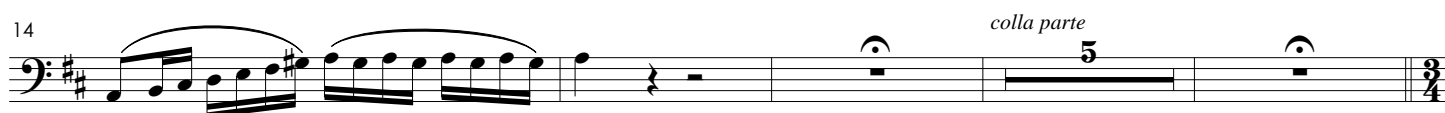
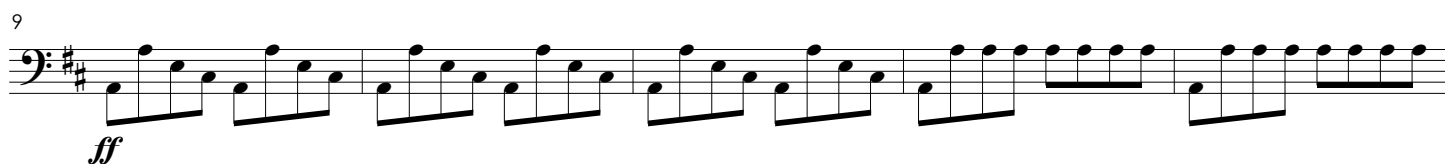
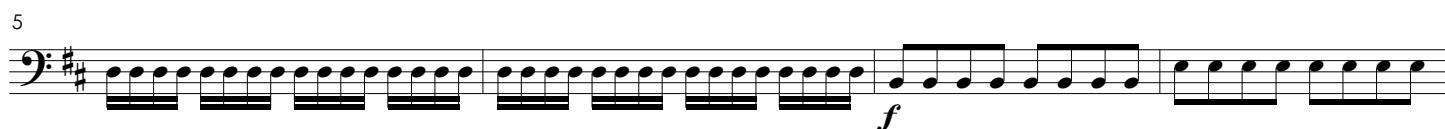
103

pp

II. Gloria

N° 1

Allegro con Spiritu



68

f

This system contains measures 68 to 73. It begins with a bass clef and a key signature of two sharps (D major). The music features a mix of quarter and eighth notes, with some sixteenth-note passages. A dynamic marking of *f* (forte) is placed at the end of the system.

74

sf *sf* *sf*

This system contains measures 74 to 79. The notation continues with eighth and sixteenth notes. Three dynamic markings of *sf* (sforzando) are placed below the staff at measures 74, 76, and 78.

80

pp

This system contains measures 80 to 85. The music includes a long, sweeping slur over several measures. A dynamic marking of *pp* (pianissimo) is placed at the end of the system.

86

This system contains measures 86 to 92. It features a series of quarter notes with some slurs, leading to a measure with a fermata.

93

pp *ff*

This system contains measures 93 to 101. It starts with a series of dotted quarter notes. A dynamic marking of *pp* is at the beginning, and *ff* is at the end. A fermata is present over a measure near the end of the system.

102

f *f*

This system contains measures 102 to 107. It begins with a measure containing a fermata. Two dynamic markings of *f* are placed below the staff.

108

This system contains measures 108 to 112. The notation consists of eighth and sixteenth notes with various slurs.

113

sf

This system contains measures 113 to 117. It features a series of sixteenth-note passages. A dynamic marking of *sf* is placed at the end of the system.

118

ff

This system contains measures 118 to 121. It features a series of sixteenth-note passages. A dynamic marking of *ff* is placed below the staff.

122

This system contains measures 122 to 127. It features a series of quarter notes, ending with a double bar line.

Laudamus Te

N° 2

Andante

Musical score for Cello, "Laudamus Te", N° 2, Andante. The score consists of nine staves of music in bass clef with a key signature of two flats and a 3/4 time signature. The music features various dynamics including *f*, *sfz*, *p*, *ff*, and *pp*, and includes an *Allegro* section starting at measure 50.

Dynamics and markings: *f*, *sfz*, *p*, *ff*, *pp*, *Allegro*, *p*, *f*.

Measure numbers: 10, 18, 26, 34, 42, 50, 58, 66.

76



82



89



97



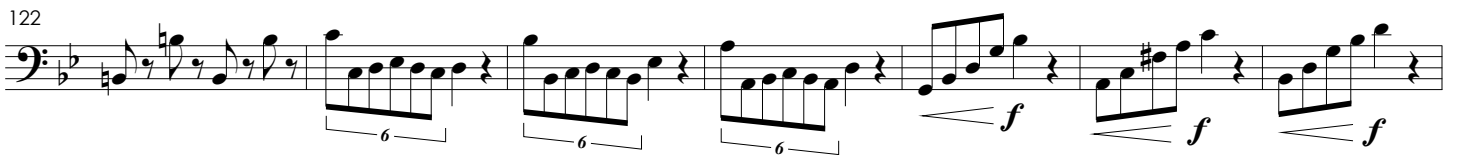
105



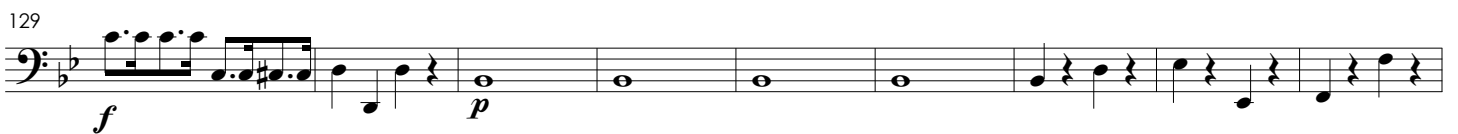
113



122



129



138



148



156



Adoramus Te

N° 3

Adagio

2

p

7

11

ff

15

tacet al fine

45

45

Gratias Agimus Tibi

N° 4

Andante

tenuto tenuto tenuto tenuto
p *f*

12 *f*

23

33 *f*

45 *p* *f* *p*

57 *f* *sfz* *sfz*

67

80 *f* *p*

94 *cresc.* *f* *sfz* *sfz* *sfz*

103

p

Musical staff for measure 103, starting with a piano (*p*) dynamic. The staff contains a series of eighth and sixteenth notes in a descending and then ascending pattern.

113

f *p*

Musical staff for measure 113, starting with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The staff features a melodic line with a slur and a fermata over the final notes.

124

f *p* *f*

Musical staff for measure 124, featuring dynamics of forte (*f*), piano (*p*), and forte (*f*). The staff shows a melodic line with a slur and a fermata over the final notes.

138

ff *ff* *ff* *p*

Musical staff for measure 138, featuring dynamics of fortissimo (*ff*) and piano (*p*). The staff shows a melodic line with a slur and a fermata over the final notes.

148

f *p*

Musical staff for measure 148, featuring dynamics of forte (*f*) and piano (*p*). The staff shows a melodic line with a slur and a fermata over the final notes.

159

p *f*

Musical staff for measure 159, featuring dynamics of piano (*p*) and forte (*f*). The staff shows a melodic line with a slur and a fermata over the final notes.

167

Musical staff for measure 167, featuring a melodic line with a slur and a fermata over the final notes.

175

ff

Musical staff for measure 175, featuring a fortissimo (*ff*) dynamic. The staff shows a melodic line with a slur and a fermata over the final notes.

183

tenuto
p *p*

Musical staff for measure 183, featuring a tenuto dynamic and piano (*p*) dynamics. The staff shows a melodic line with a slur and a fermata over the final notes.

199

f *tenuto*

Musical staff for measure 199, featuring a forte (*f*) dynamic and a tenuto dynamic. The staff shows a melodic line with a slur and a fermata over the final notes.

225

sfz *sfz*

Musical staff for measure 225, featuring a sforzando (*sfz*) dynamic. The staff shows a melodic line with a slur and a fermata over the final notes.

234

244

255

265

275

285

295

307

316

329

337



120

f *p*

126

f **Piu presto**

131

f

136

f

140

f **Piu stretto**

145

f

149

sfz *sfz* *sfz* *sfz*

153

p *f* *p* *f*

159

f

165

f

172

ff

Qui Tollis

N° 6

Andante

Musical score for Cello, "Qui Tollis" movement, N° 6, Andante. The score consists of nine staves of music in bass clef, 3/4 time, with a key signature of two flats. It includes various dynamics (*f*, *p*, *fp*, *pp*, *cresc.*), articulation (accents, slurs), and performance instructions (*arco*, *pizz.*).

Dynamics: *f*, *p*, *fp*, *pp*, *cresc.*, *f*, *p*.
 Performance instructions: *arco*, *pizz.*

Quoniam

N° 7

Musical score for Cello, titled "Quoniam" (N° 7). The score is in 2/4 time and B-flat major. It consists of nine staves of music. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. The music begins with a forte (*f*) dynamic and transitions to piano (*p*) around measure 5. A "Solo" section begins at measure 10. The second staff continues the melody with a trill (*tr*) in measure 10. The third staff features a complex rhythmic pattern with many sixteenth notes. The fourth staff continues this pattern with a trill (*tr*) in measure 21. The fifth staff has a key signature change to two flats and includes a fermata (1) in measure 27. The sixth staff returns to one flat and starts with a piano (*p*) dynamic. The seventh staff has a key signature change to two flats and includes a first ending bracket (1) in measure 46. The eighth staff has a key signature change to one flat and includes a "Solo" section starting at measure 56 with a "dolce" dynamic. The ninth staff continues the melody in one flat.

71

f

78

ff *p* Solo *dolce*

85

f

93

f *p* *f* *f* *p*

101

f *f* *sfz*

108

sfz

114

tr

120

f

127

f

134

p *f* *f* *f* *f* *p*

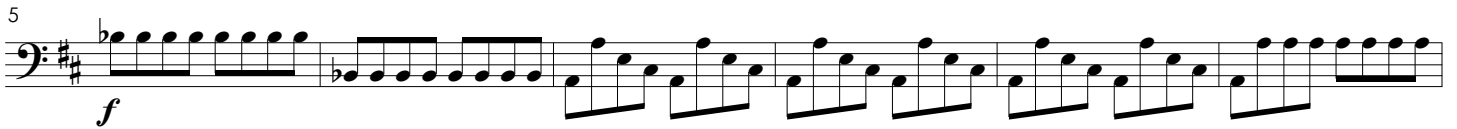
144

f *ff*

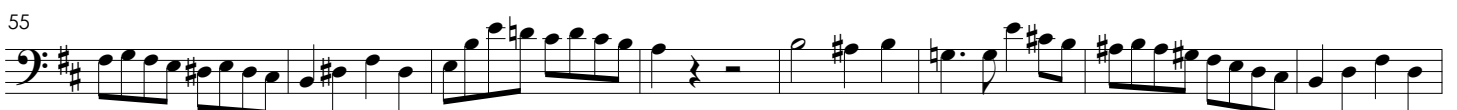
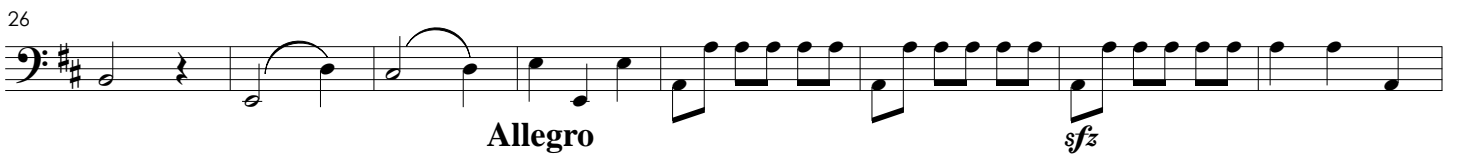
Cum Sancto Spiritu

N° 8

Allegro con fuoco



Andante



70



77



84



96



103



111



116



121



124



127



132



III. Credo

N° 1

8

14

22

28

34

41

48

55

f

mf

sf

sf *p*

f

62



69



75



82



90



97



102



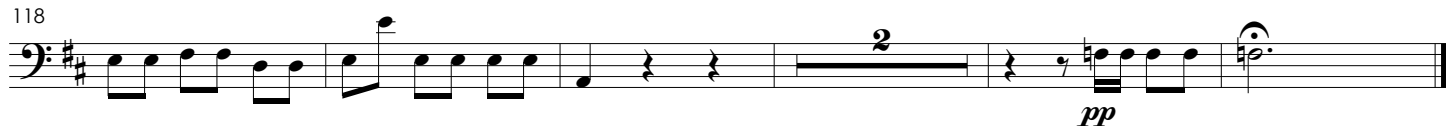
107



113



118



Et Incarnatus

Nº 2

pp *sfz* *pp*

13 *pizz* *pp*

22

33 *arco* *p*

44 *pizz* *arco* *pp* *mf*

53 *f* *p* *f*

59 *f*

64

67 *sfz* *sfz*

70 *sfz* *sfz* *sfz* *sfz* *p* *pp*

Et Resurrexit

N° 3

8

15

22

29

36

43

50

57

64

f sfz p sfz p sfz p

Musical staff for measures 64-69. The key signature has two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes. Dynamic markings are *f*, *sfz p*, *sfz p*, and *sfz p*. A hairpin crescendo is shown at the end of the staff.

70

f

Musical staff for measures 70-75. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes. Dynamic marking is *f*.

76

Musical staff for measures 76-84. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes, followed by a whole note and a half note. There are rests in measures 80 and 81.

85

p

Musical staff for measures 85-91. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes, followed by a whole note and a half note. There are rests in measures 89, 90, and 91. Dynamic marking is *p*.

92

f

Musical staff for measures 92-98. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes. Dynamic marking is *f*.

99

p

Musical staff for measures 99-105. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes, followed by a whole note and a half note. There are rests in measures 103 and 104. Dynamic marking is *p*.

106

f p

Musical staff for measures 106-113. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes, followed by a whole note and a half note. There are rests in measures 107 and 108. A double bar line with a '2' above it is in measure 109. Dynamic markings are *f* and *p*.

114

f

Musical staff for measures 114-120. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes. Dynamic marking is *f*.

121

Musical staff for measures 121-127. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes.

128

Musical staff for measures 128-134. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes.

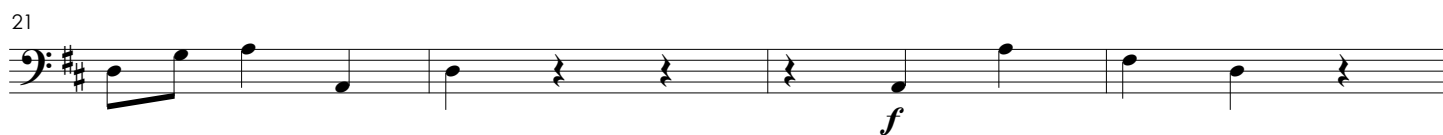
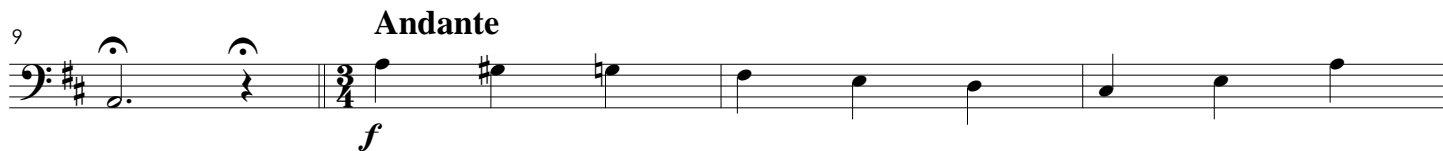
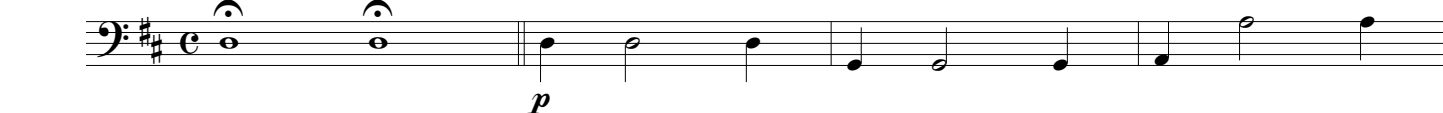
135

ff

Musical staff for measures 135-141. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes, followed by a whole note and a half note. There are rests in measures 136, 137, and 138. A triplet of eighth notes is in measure 140. Dynamic marking is *ff*.

IV. Sanctus

N° 1

*tenuto***Andante con moto**

Benedictus

N° 2

f

8 *p*

14

22 pizz.

30 *f* arco

Allegro

36 *f*

40

45

51

V. Agnus Dei

Andante Maestoso



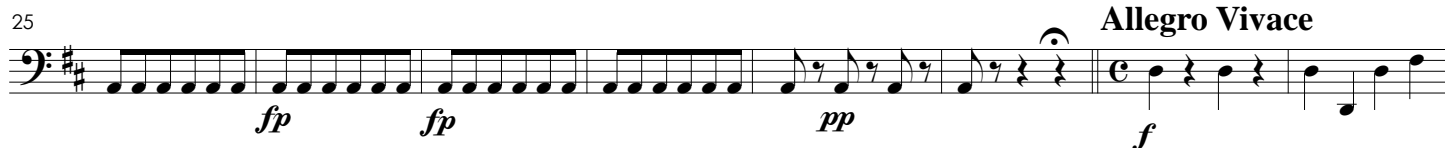
9



17



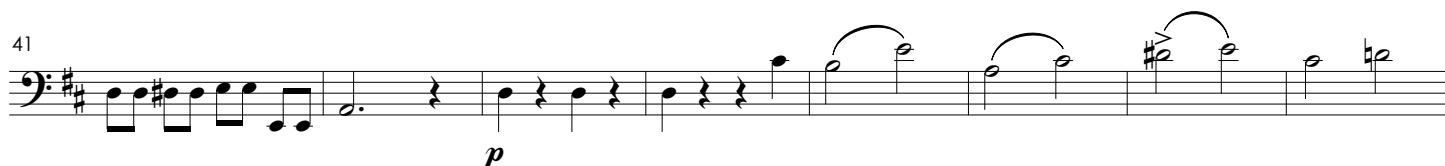
25

**Donna Nobis**
Allegro Vivace

33



41



49



57



65



Missa Solemnis Pro Die Acclamationis Joannis VI

Contrabaixos

I. Kyrie

Sigismund Neukomm

Larghetto

6

11

16

21

26

31

36

41

p

pp

pp

1

II. Gloria

N° 1

Allegro con Spiritu

p *cresc.*

5 *f*

9 *ff*

14 *colla parte* 5

23 **Andante** **Allegro**
16 *p*

43

50 *f*

57

61 *p*

65

Musical staff for measures 65-70. The key signature is two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes, ending with a triplet of eighth notes.

71

Musical staff for measures 71-75. It features a triplet of eighth notes in measure 71, followed by a dynamic marking of *f*. Measure 75 has a dynamic marking of *sf*.

76

Musical staff for measures 76-81. It features a triplet of eighth notes in measure 76, followed by a dynamic marking of *sf*. The staff continues with sixteenth notes.

82

Musical staff for measures 82-88. It features a triplet of eighth notes in measure 82, followed by a dynamic marking of *pp*. The staff contains a series of eighth notes.

89

Musical staff for measures 89-95. It features a triplet of eighth notes in measure 89, followed by a dynamic marking of *pp*. The staff contains a series of eighth notes.

96

Musical staff for measures 96-104. It features a triplet of eighth notes in measure 96, followed by a dynamic marking of *ff*. Measure 100 has a dynamic marking of *f*. The staff contains a series of eighth notes.

105

Musical staff for measures 105-110. It features a dynamic marking of *f*. The staff contains a series of eighth notes.

110

Musical staff for measures 110-114. The staff contains a series of eighth notes.

115

Musical staff for measures 115-118. It features a dynamic marking of *sf*. The staff contains a series of eighth notes.

119

Musical staff for measures 119-121. It features a dynamic marking of *ff*. The staff contains a series of eighth notes.

122

Musical staff for measures 122-124. The staff contains a series of eighth notes, ending with a double bar line.

Laudamus Te

N° 2

Andante

f *sfz* *sfz* *p*

11

19 *ff* *pp*

27

35

43

51 **Allegro** *p*

60 *p* *f*

68

76



82



89



98



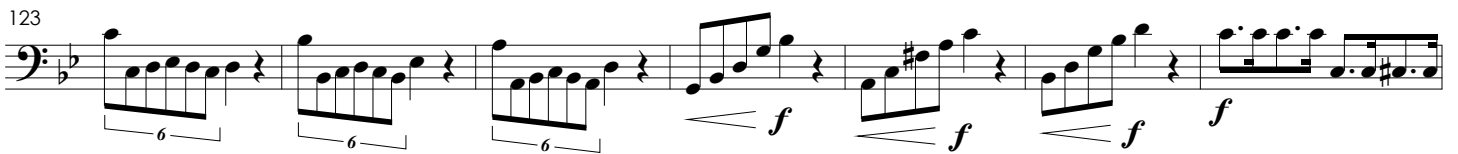
107



115



123



130



140



149



156



Adoramus Te

N° 3

Adagio

2

a 2

p

6

10

14

tacet al fine

45

Gratias Agimus Tibi

Nº 4

tenuto tenuto tenuto tenuto
p *f*

11

22 *f*

31 *f*

43 *p* *f* *p*

54 *f* *sfz*

65 *sfz*

75 *f* *p*

88 *cresc.* *f* *sfz*

99 *sfz* *sfz* *p*

107

f *p*

117

131

f *p* *f*

141

ff *ff* *ff* *p*

153

f *p* *p* *f*

162

f *p*

169

f *p*

177

ff *tenuto* *p* *p*

187

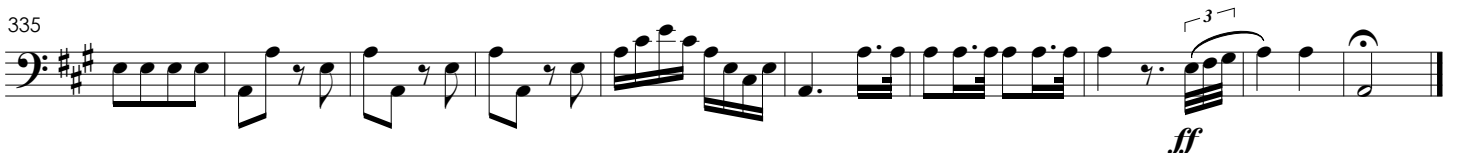
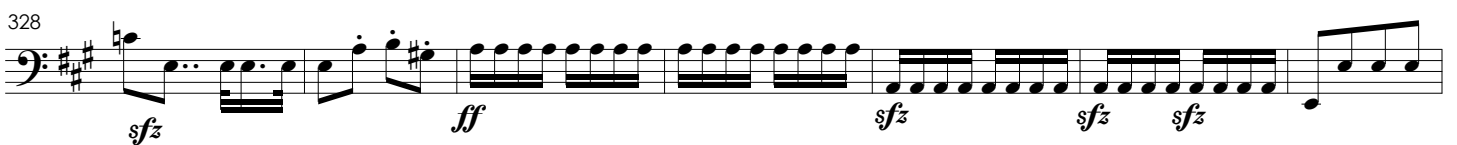
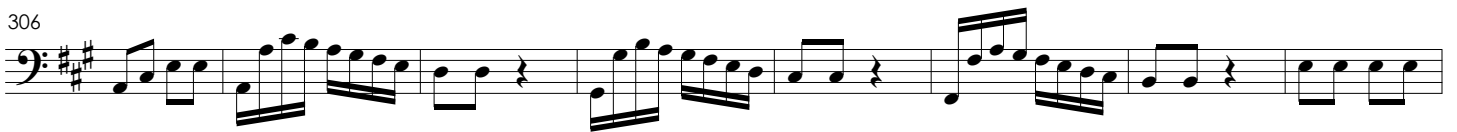
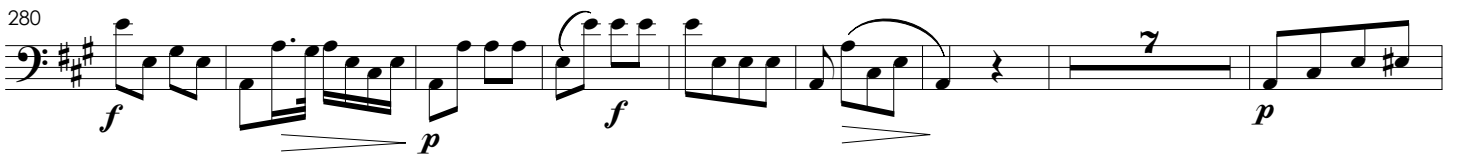
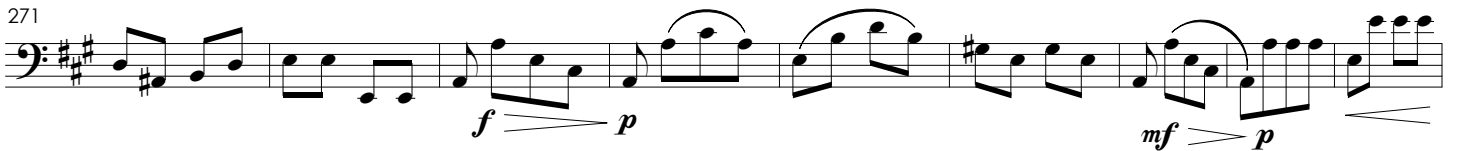
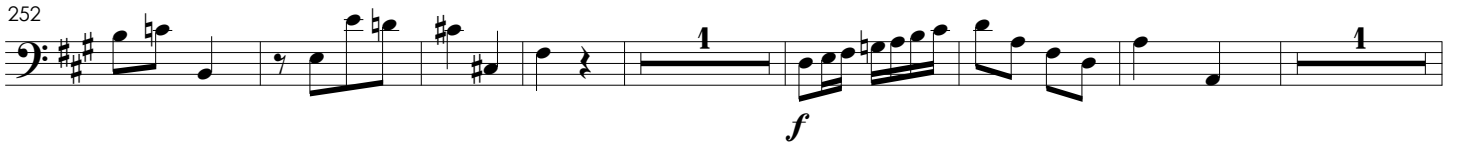
f *17*

217

f *tenuto* *p*

226

sfz *sfz* *1*



Domine Deus

Nº 5

Andante

8

14

20

26

32

37

42

48

f *p* *p* *f* *f* *sfz* *p* *f* *sfz* *p* *sfz* *sfz* *p* *Allegro vivace* *p*

55

120

f *p*

This system contains measures 120 to 126. It begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The music features a series of eighth notes with slurs, creating a rhythmic pattern.

127

Piu presto

f

This system contains measures 127 to 132. It is marked **Piu presto** and starts with a forte (*f*) dynamic. The tempo and intensity increase, with more frequent note values.

133

This system contains measures 133 to 137. The music continues with a similar rhythmic pattern, featuring slurs and eighth notes.

138

Piu stretto

This system contains measures 138 to 143. It is marked **Piu stretto**, indicating a further increase in tempo. The music consists of a steady eighth-note pattern.

143

This system contains measures 143 to 146. The eighth-note pattern continues, maintaining the **Piu stretto** tempo.

147

sfz *sfz*

This system contains measures 147 to 150. It features a series of eighth notes with a forte *sforzando* (*sfz*) dynamic.

151

sfz *sfz*

This system contains measures 151 to 154. It continues with eighth notes and a forte *sforzando* (*sfz*) dynamic.

155

f *f*

This system contains measures 155 to 160. It features a forte (*f*) dynamic and includes a triplet of eighth notes.

161

This system contains measures 161 to 166. It continues with eighth notes and includes a triplet of eighth notes.

167

This system contains measures 167 to 171. The music consists of eighth notes and rests.

172

ff

This system contains measures 172 to 177. It features a fortissimo (*ff*) dynamic and includes a triplet of eighth notes.

Qui Tollis

N° 6

Andante

Musical score for Contrabass, "Qui Tollis" section, N° 6, Andante. The score consists of nine staves of music in bass clef, 3/4 time, with a key signature of two flats. It includes various dynamics (*f*, *p*, *fp*, *pp*), articulations (accents, slurs), and performance instructions (*pizz.*, *arco*, *cresc.*).

Staff 1: *f* *p* *fp*
 Staff 2: *p* *fp*
 Staff 3: *fp*
 Staff 4: *p*
 Staff 5: *pp*
 Staff 6: *pp*
 Staff 7: *p* *pizz.*
 Staff 8: *p* *arco* *cresc.*
 Staff 9: *f* *p*

79



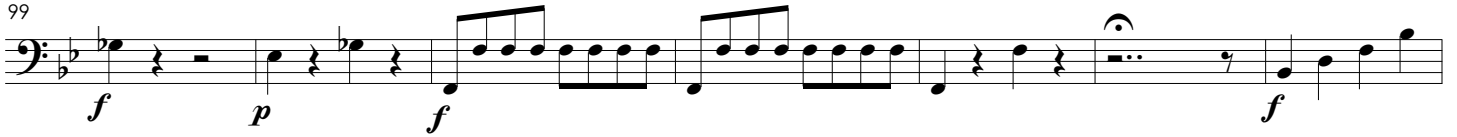
87



92



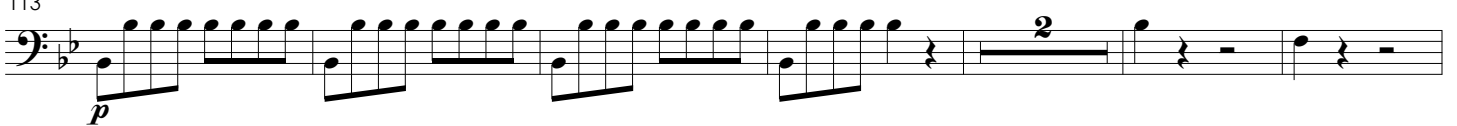
99



106



113



121



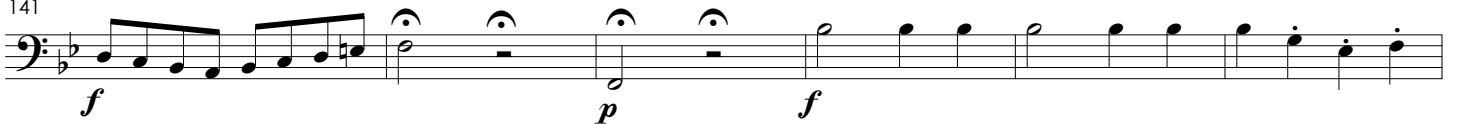
128



135



141



147



Cum Sancto Spiritu

N° 8

Allegro con fuoco

Musical score for Contrabass, N° 8, Allegro con fuoco. The score consists of nine staves of music in G major, 2/4 time. It features various dynamics (*pp*, *f*, *ff*, *sfz*, *p*) and tempo changes (Andante).

The score begins with a dynamic marking of *pp* and a tempo marking of *Allegro con fuoco*. The first staff (measures 1-4) is marked *pp* and *cresc. poco a poco*. The second staff (measures 5-10) is marked *f*. The third staff (measures 11-15) is marked *Andante* and *p*, with a first ending bracket over measures 11-12 and a second ending bracket over measures 13-15. The fourth staff (measures 16-25) is marked *sfz*. The fifth staff (measures 26-34) is marked *Allegro* and *ff*. The sixth staff (measures 35-41) is marked *f*. The seventh staff (measures 42-48) is marked *f*. The eighth staff (measures 49-54) is marked *f*. The ninth staff (measures 55-61) is marked *f*. The tenth staff (measures 62-68) is marked *f*.

70



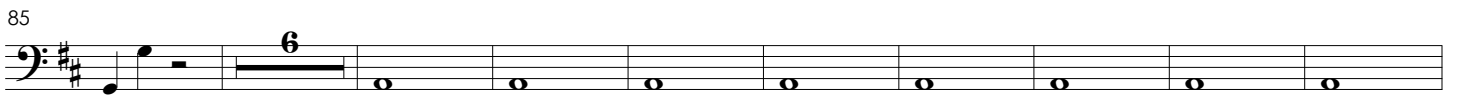
75



80



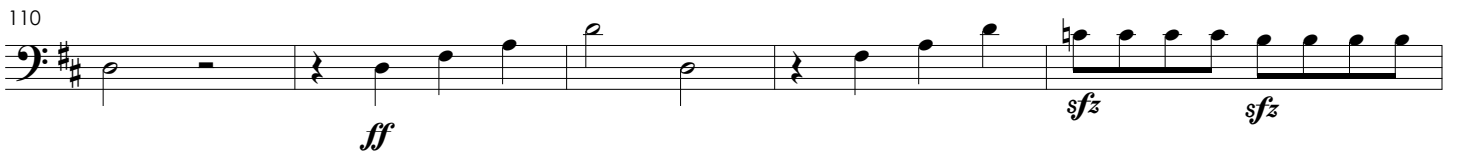
85



100



110



115



120



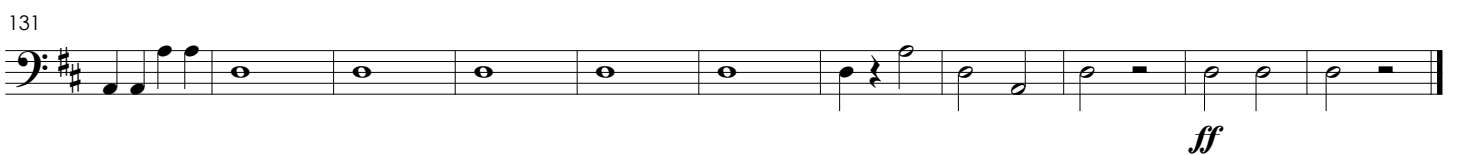
123



126



131



III. Credo

Nº 1

f

7

13

20

26

f

32

39

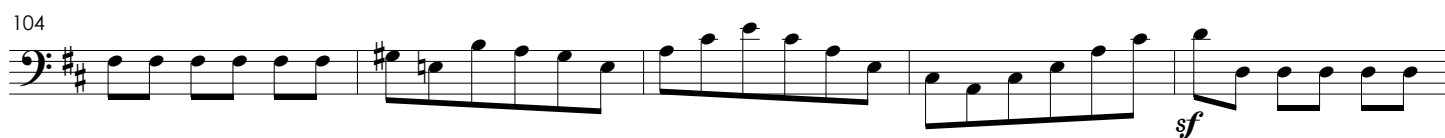
mf

46

sf

53

sf p f



Et Incarnatus

Nº 2

Musical score for Contrabass, Et Incarnatus, N.º 2. The score consists of ten staves of music in bass clef with a key signature of one flat and a 3/4 time signature. It includes various dynamics (*pp*, *p*, *mf*, *f*, *sfz*), articulations (*pizz*, *arco*), and performance markings (4, 8, 1).

Staff 1: *pp*, *pp*, *pizz*, 4, 8.

Staff 2: 24.

Staff 3: 35, *p*, *arco*, *pp*.

Staff 4: 45, *pizz*, *arco*, *pp*, *mf*, *f*.

Staff 5: 54, *p*, *f*.

Staff 6: 59, *f*.

Staff 7: 63.

Staff 8: 65.

Staff 9: 67, *sfz*, *sfz*.

Staff 10: 70, *sfz*, *sfz*, *sfz*, *sfz*, *p*, *pp*.

Et Resurrexit

Nº 3

1

p

8

p *f*

15

f

22

sfz *sfz* *sfz*

29

sfz *ff* *p* *f*

36

43

p *f*

50

p

57

f *p*

64

f *sfz p* *sfz p* *sfz p*

Musical notation for measures 64-69. The key signature is two sharps (F# and C#). The notation includes a slur over measures 64-65, followed by dynamic markings *f*, *sfz p*, *sfz p*, and *sfz p*. The piece concludes with a double bar line.

70

f

Musical notation for measures 70-75. The key signature is two sharps. The notation begins with a dynamic marking of *f*.

76

Musical notation for measures 76-84. The key signature is two sharps. The notation includes several rests and a final half note.

85

p

Musical notation for measures 85-92. The key signature is two sharps. The notation includes a dynamic marking of *p* and several rests.

93

f

Musical notation for measures 93-99. The key signature is two sharps. The notation includes a dynamic marking of *f* and a triplet of eighth notes.

100

p

Musical notation for measures 100-107. The key signature is two sharps. The notation includes a dynamic marking of *p* and several rests.

108

f *p* *f*

Musical notation for measures 108-116. The key signature is two sharps. The notation includes dynamic markings of *f*, *p*, and *f*, along with a fermata over measure 108.

117

Musical notation for measures 117-123. The key signature is two sharps. The notation includes a triplet of eighth notes at the end.

124

Musical notation for measures 124-134. The key signature is two sharps. The notation consists of a continuous eighth-note pattern.

130

Musical notation for measures 130-134. The key signature is two sharps. The notation consists of a continuous eighth-note pattern.

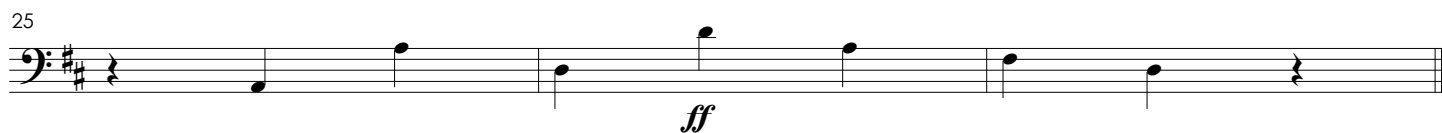
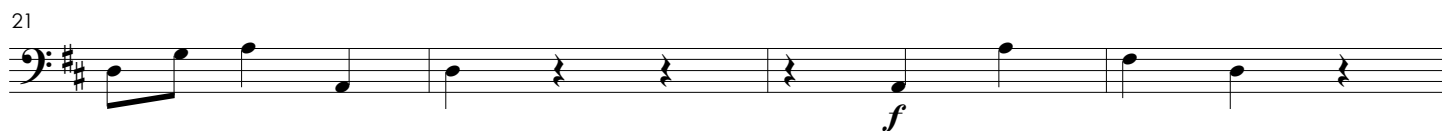
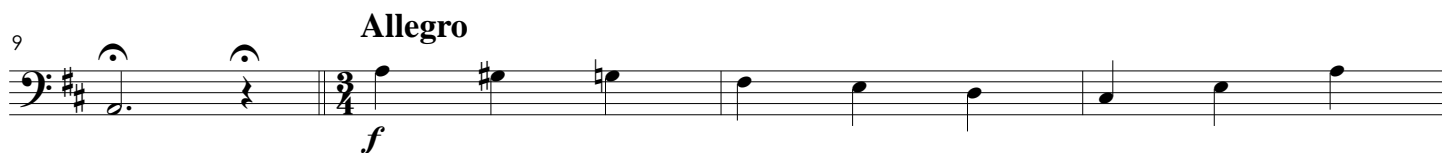
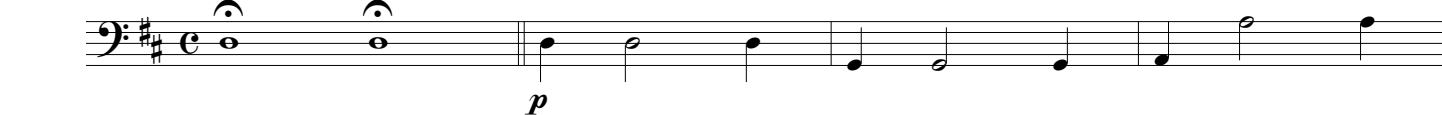
135

ff

Musical notation for measures 135-138. The key signature is two sharps. The notation includes a dynamic marking of *ff* and a triplet of eighth notes.

IV. Sanctus

N° 1

*tenuto***Andante con moto**

Benedictus

N° 2



V. Agnus Dei

Andante Maestoso

Donna Nobis

31 Allegro Vivace

