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MASS FOR STRINGS, WINDS AND CHORUS

by

Brandon R. Kreuze

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
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School of Music

Western Michigan University
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1998

MASS FOR STRINGS, WINDS AND CHORUS

Brandon R. Kreuze, M.M.

Western Michigan University, 1998

The *Mass for Strings, Winds and Chorus* was written with two primary purposes: (1) to produce a complete setting of the Ordinary of the Mass utilizing an isorhythmic cantus firmus style, similar to the cantus firmus settings common in the Medieval and Renaissance periods; and (2) to compose this setting in such a manner that it is performable in the environment originally intended for the Ordinary.

The isorhythmic cantus firmus technique of composition was almost exclusively used during the Medieval and Renaissance periods. The technique consists of imposing a rhythmic structure upon a common melody (often from plainchant or folk music), and using this as an inner voice, while all of the other voices are composed around it. It is first found in the Kyrie beginning in the twelfth measure in the alto part. This cantus firmus is then used in various sections in all five movements. The imposed rhythm is not identical in all appearances, but is proportional to the original statement.

The *Mass for Strings, Winds and Chorus* was written with the amateur church orchestra and choir in mind. The orchestra called for is small, and the parts are written in a simple style, so that competent amateurs will be able to perform them with a little practice.

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Conductor Score

Performance Time - 32:00

Mass for Strings, Winds and Chorus I. Kyrie

Brandon R. Kreuze

Adagio

Flute

Oboe

Bb Clarinet

Bassoon

Horn

Sopranos

Altos

Tenors

Basses

Violin 1

Violin 2

Viola

Cello

Contrabass

f *pp* *p* *mf* *pp* *p*

f *pp* *p* *mf* *pp* *p*

f *pp* *p* *mf* *pp* *p*

f *pp* *p* *mf* *pp* *p*

mf *pp* *p* *mf* *pp* *p*

Adagio

Ky ni e, Ky ni e,

Ky ni e, Ky ni e,

Ky ni e, Ky ni e,

Ky ni e, Ky ni e,

Adagio

f *pp* *p* *mf* *pp* *p*

f *pp* *p* *mf* *pp* *p*

f *pp* *p* *mf* *pp* *p*

f *pp* *p* *mf* *pp* *p*

f *pp* *p* *mf* *pp* *p*

7 *mf* *p* *f* *A Andante* 72

Fl.

Ob.

Bb Cl.

Bn.

Hr.

7 *mp* *mf* *A Andante* 72

Sop.

Ky ri e e le i son

Alt.

Ky ri e e le i son

Ten.

Ky ri e e le i son

Bas.

Ky ri e e le i son

7 *mf* *p* *f* *A Andante* 72

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. *pp* *f*

Ob. *pp* *f*

Bb Cl. *pp* *f*

Bn. *pp* *f*

Hr. *mp*

Sop. *mf* *f* *mf*
Ky - ri - e, Ky - ri - e - - - - - le - i - - - - son.

Alt. *mf* *f* *mf*
Ky - - - - - ni - - - - - e - - - - - le - - - - - i - - - - - son.

Ten. *mf* *f* *mf*
Ky - ri - e, Ky - ri - e - - - - - le - i - - - - son.

Bas. *mf* *f* *mf*
Ky - - - - - ni - - - - - e - - - - - le - - - - - i - - - - - son.

Vln. 1 *mp* *f*

Vln. 2 *pp*

Vla. *pp* *f*

Vcl. *mp*

Cb. *mp*

18

Fl. *mp* *p*

Ob. *mp* *p*

Bb Cl. *mp* *p*

Bn. *mp* *p*

Hr. *mp*

Sop. *mf*
Ky - n - e - e

Alt. *mf*
Ky - - - n - e e - - -

Ten. *mf*
Ky - - - n - e - e -

Bas. *mf*
Ky - - - n - e e - - -

Vln. 1 *mp* *pp*

Vln. 2 *mp*

Vla. *mp* *pp*

Vcl. *mp*

Ch. *mp*

Detailed description: This page of a musical score covers measures 18 through 21. The woodwind section (Flute, Oboe, Bb Clarinet, Bassoon) plays a melodic line starting in measure 18 with a mezzo-piano (*mp*) dynamic, which softens to piano (*p*) by measure 20. The Horns also play a sustained note in measure 20 at a mezzo-piano (*mp*) dynamic. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 20 with a mezzo-forte (*mf*) dynamic, singing the words 'Ky - n - e - e'. The string section (Violins 1 & 2, Viola, Violoncello, and Double Bass) provides accompaniment, with Violins 1 and 2 and Viola playing a melodic line that starts at mezzo-piano (*mp*) and drops to pianissimo (*pp*) in measure 20. The Chorus (Ch.) enters in measure 20 with a mezzo-piano (*mp*) dynamic.

24

Fl. *f* *mp* *p*

Ob. *f* *mp* *p*

Bb Cl. *f* *mp* *p*

Bn. *f* *mp* *p*

Hr. *p*

Sop. *p*
le i son, Ky ri

Alt. *p*
le i son, Ky

Ten. *p*
le i son, Ky ri

Bas. *p*
le i son, Ky

Vln. 1 *mp* *pp*

Vln. 2 *p*

Vla. *p*

Vcl. *mp* *pp*

Cb. *p*

Detailed description: This page of a musical score covers measures 24 through 27. The woodwind section (Flute, Oboe, Bb Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play a melodic line starting in 3/4 time, changing to 4/4 at measure 25, and returning to 3/4 at measure 27. Dynamics range from *f* (forte) to *pp* (pianissimo). The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 24 with the lyrics 'le i son, Ky ri' in 4/4 time, with the Soprano and Alto parts including a 'Ky' section in measure 27.

30

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

f

f

f

mp

p

mp

p

mp

p

mp

p

f

f

30

e - - - e - - - le - - - i - - - son,

ri - - - e e - - - le - - - i - - - son,

e - - - e - - - le - - - i - - - son,

ri - - - e e - - - le - - - i - - - son,

30

f

f

36 **B**

Fl. *mp* *p*

Ob. *mp* *p*

Bb Cl. *mp* *p*

Bn. *mp* *p*

Hr. *p*

Sop. 36 **B** *p*
Ky - ri - e - - - e - - - le - i -

Alt. *p*
Ky - - - ri - e e - - - le - i -

Ten. *p*
Ky - - - ri - e - - - e - - - le - i -

Bas. *p*
Ky - - - ri - e e - - - le - i -

Vln. 1 36 **B** *p*

Vln. 2 *mp* *pp*

Vla. *mp* *pp*

Vcl. *p*

Cb. *p*

42

Fl. *f* *mp*

Ob. *f* *mp*

Bb Cl. *f* *mp*

Bu. *f* *mp*

Hn. *mf* *mp*

Sop. 42 *f* *mf*
Ky - ri - e

Alt. *f* *mf*
Ky - ri - e

Ten. *f* *mf*
Ky - ri - e

Bas. *f* *mf*
Ky - ri - e

Vln. 1 42 *mf* *mp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vcl. *mf* *mp*

Cb. *mf* *mp*

48 C Moderato ♩ = 48

Fl.

Ob.

Bb Cl.

Bn.

Hn.

mp

48 C Moderato ♩ = 48

Sop.

p

c le i son

Alt.

p

e c le i son

Ten.

p

e le i son

Bas.

p

e c le i son

48 C Moderato ♩ = 48

Vln. 1

pp

Vln. 2

Vla.

Vcl.

Cb.

55

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

pp

p

pizz.
mf

pizz.
mf

Detailed description of the musical score: The score is for measures 55 through 60. The Flute, Oboe, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, and Viola staves contain whole rests. The Bb Clarinet (Bb Cl.) staff has a melodic line starting in measure 55 with a forte (*f*) dynamic, moving to piano (*p*) by measure 60. The Horn (Hn.) staff has a descending half-note line in measure 55, marked *pp* (pianissimo), followed by rests. The Violoncello (Vcl.) and Contrabass (Cb.) staves play a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato) and *mf* (mezzo-forte).

61

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp - pp

f - mp

Chris - te, Chris - te, Chris - te, Chris - te,

f - mp

Chris - te, Chris - te, Chris - te,

f - mp

Chris - te,

mf - p

mf - p

66

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Chris te, Chris te ce - le - sti - son, ce - le - sti -

Alt.

Ten.

Chris te, Chris te Chris te ce - le - sti -

Bas.

te, Chris te, Chris

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

71

Fl. *p* *f*

Ob. *p* *f*

Bb Cl. *p* *f*

Ba. *p* *f*

Hn. *p* *f*

Sop. 71 *son,*

Alt.

Ten. 71 *son,*

Bas. *te,*

Vln. 1 71

Vln. 2

Vla.

Vcl. *te,*

Cb.

78 **D**

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

f

dim.

Chris - te, Chris - te, Chris - te, Chris - te, e

f

dim.

Chris - te, Chris - te, Chris - te, e

f

dim.

le

mf

dim.

mf

dim.

81

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

mp

p

dim.

p

mp

p

pp

mp

p

pp

E Andante $\text{♩} = 72$

88

Fl. *p*

Ob. *f* *pp*

Bb Cl. *p*

Bn. *f* *pp*

Hr. *mp*

E Andante $\text{♩} = 72$

88

Sop. *mf*
Ky - ri - e, Ky - ri - e

Alt. *mf*
Ky - ni - e e - le

Ten. *mf*
Ky - ri - e, Ky - ri - e

Bas. *mf*
Ky - ni - e e - le

E Andante $\text{♩} = 72$

88

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vcl. *arco f* *pp*

Cb. *arco mp*

96

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f *mp* *pp* *p* *mf* *f* *mp* *pp* *mp*

le i son, Ky ni

i son, Ky

le i son, Ky

i son, Ky

f *mp* *pp* *mp*

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

107

Fl. *pp*

Ob. *pp*

Bb Cl. *pp*

Bn. *pp*

Hr. *pp*

Sop. *p* Ky ri e e le i *mp*

Alt. *p* Ky ri e e le i *mp*

Ten. *p* Ky ri e e le i *mp*

Bas. *p* Ky ri e e le i *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

107

108

109

110

111

[illegible]

119

Fl. *mf*

Ob. *f*

Bb Cl. *mf*

Bn. *f*

Hr. *mf*

Sop. *mf*
e - - - le - i - son,

Alt. *mf*
e - - - le - i - son,

Ten. *mf*
e - - - le - i - son,

Bas. *mf*
e - - - le - i - son,

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *mf*

125

Fl. *p* *pp*

Ob. *p*

Bb Cl. *p* *pp*

Bn. *p* *mf*

Hr. *mp* *pp*

Sop. 125 *mf* *p*
Ky ri e e le i son.

Alt. *mf* *p*
Ky ri e e le i son.

Ten. *mf* *p*
Ky ri e e le i son.

Bas. *mf* *p*
Ky ri e e le i son.

Vln. 1 125 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp* *mf*

Cb. *mp* *mf*

131 **G**

Fl. *f* *mf*

Ob. *f* *mf*

Bb Cl. *f* *mf*

Rn. *f* *mf*

Hr. *f* *mf*

Sop. *f*
Ky - ri - e,

Alt. *f*
Ky - ri - e,

Ten. *f*
Ky - ri - e,

Bas. *f*
Ky - ri - e,

Vln. 1 *f* *mf* *v*

Vln. 2 *f* *mf* *v*

Vla. *f* *mf* *v*

Vcl. *f* *mf*

Cb. *f* *mf*

137

Fl.

Ob.

Bb Cl.

Bn.

dim.

Hn.

Sop.

mf Ky ni e, *mp* Ky ni e

Alt.

mf Ky ni e, *mp* Ky ni e

Ten.

mf Ky ni e, *mp* Ky ni e

Bas.

mf Ky ni e, *mp* Ky ni e

Vln. 1

Vln. 2

Vla.

Vcl.

dim.

Cb.

dim.

The musical score for page 24, measures 137-140, features a variety of instruments and vocalists. The woodwinds (Flute, Oboe, Bb Clarinet, Bassoon, Horn) and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) play a melodic line that starts with a forte (f) dynamic and gradually decreases to a piano (p) dynamic. The vocalists (Soprano, Alto, Tenor, Bass) sing the words 'Ky ni e, Ky ni e' in a mezzo-forte (mf) dynamic, which then shifts to mezzo-piano (mp) in measure 139. The vocal parts are written in a simple, homophonic style, with each voice part having its own line of music. The instrumental parts are more complex, with some instruments (like the Flute and Oboe) playing a melodic line that is supported by the other instruments. The overall texture is rich and layered, with the vocalists providing a clear, central melody.

[illegible]

II. Gloria

Ad libitum

Allegro $\text{♩} = 60$

Flute

Oboe

Bb Clarinet

Bassoon

Horn

Sopranos

Ad libitum

Allegro $\text{♩} = 60$

Altos

Tenors

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

Basses

Glo - ri - a, Glo - ri - a

Violin 1

Ad libitum

Allegro $\text{♩} = 60$

Violin 2

Viola

Cello

Contrabass

The musical score is for the second movement, 'Gloria', of a larger work. It is written for a full orchestra and vocal soloists. The score is divided into two systems. The first system includes the Flute, Oboe, Bb Clarinet, Bassoon, Horn, Sopranos, Altos, Tenors, and Basses. The second system includes Violin 1, Violin 2, Viola, Cello, and Contrabass. The tempo is marked 'Allegro' with a quarter note equal to 60 beats. The key signature is one flat (Bb). The time signature is 2/4. The score includes lyrics for the vocal parts: 'Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a' for the Tenors and 'Glo - ri - a, Glo - ri - a' for the Basses. The instruments are marked with 'Ad libitum' and 'Allegro'.

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

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

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

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

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

10

Fl. *f* *ff*

Ob. *mf* *ff*

Bb Cl. *f* *p* *ff*

Bn. *f* *p* *ff*

Hn. *f* *p* *ff*

Sop. *f* *p* *ff*
Glo - ri - a, _____ Glo - ri - a _____

Alt. *f* *p* *ff*
Glo - ri - a, _____ Glo - ri - a _____

Ten. *f* *p* *ff*
Glo - ri - a, _____ Glo - ri - a _____

Bas. *f* *p* *ff*
Glo - ri - a, _____ Glo - ri - a _____

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

16 *mp* *f* *A* $\text{♩} = 120$

Fl.

mp *mf* *p*

Ob.

mp *mf* *p*

Bb Cl.

mp *mf*

Bn.

mp *mf*

Hrn.

mp *mf* *p*

Sop.

16 *mf* *A* $\text{♩} = 120$

in ex cel sis De o, in ex cel sis De o,

Alt.

mf

in ex cel sis De o, in ex cel sis De o,

Ten.

mf *p*

in ex cel sis De o, in ex cel sis De o, et

Bas.

mf *p*

in ex cel sis De o, in ex cel sis De o, et

Vln. 1

16 *mp* *f* *pizz.* *A* $\text{♩} = 120$

Vln. 2

mp *f* *pizz.*

Vla.

pizz. f

Vcl.

mp *f* *pizz.* *arco p*

Cb.

mp *f* *pizz.*

22

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

in ter ra pa x ho

in ter ra pa x ho

28

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mi - ni - bus bo - nae

mi - ni - bus bo - nae

34

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

vo lun ta tis

vo lun ta tis

Allegro $\text{♩} = 50$

Fl. *f*

Ob. *f*

Bb Cl. *f*

Bn. *f*

Hn. *f*

Sop. *f*
 Glo - ri - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a

Alt. *f*
 Glo - ri - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a

Ten. *f*
 Glo - ri - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a

Bas. *f*
 Glo - ri - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a

Allegro $\text{♩} = 50$

Vln. 1 *arco f*

Vln. 2 *arco f*

Vla. *arco f*

Vcl. *f*

Cb. *arco f*

Detailed description: This page of a musical score contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), Bassoon (Bn.), and Horn (Hn.), all marked with a forte (f) dynamic. The vocal soloists (Soprano, Alto, Tenor, Bass) are singing the phrase 'Glo - ri - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a'. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.), with the first three marked 'arco f' and the last two 'f'. The tempo is marked 'Allegro' with a metronome marking of 50 quarter notes per minute. The score is written in 3/4 time and features various musical notations including notes, rests, and dynamic markings.

[illegible]

52

Fl. *mp* *f* *ff* *mp*

Ob. *mp* *mf* *ff* *mp*

Bb Cl. *mp* *f* *p* *ff* *mp*

Bn. *mp* *f* *p* *ff* *mp*

Hr. *mp* *f* *p* *ff* *mp*

Sop. *f* *p* *ff*
Glo - ri - a, Glo - ri - a,

Alt. *f* *p* *ff*
Glo - ri - a, Glo - ri - a,

Ten. *f* *p* *ff*
Glo - ri - a, Glo - ri - a,

Bas. *f* *p* *ff*
Glo - ri - a, Glo - ri - a,

Vln. 1 *mp* *ff* *mp*

Vln. 2 *mp* *ff* *mp*

Vla. *pizz f* *f*

Vcl. *mp* *ff* *mp*

Cb. *mp* *ff* *mp*

57

Fl. *p* *pp* *f*

Ob. *p* *pp* *f* *mf*

Bb Cl. *p* *pp* *f* *mf*

Bn. *p* *pp* *f* *mf*

Hr. *p* *pp* *f* *mf*

Sop. *mp* *pp* *mf*
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o,

Alt. *mp* *pp* *mf*
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o,

Ten. *mp* *pp* *mf*
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o,

Bas. *mp* *pp* *mf*
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o,

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *mp* *arco pp* *f*

Vcl. *pp* *f*

Cb. *p* *f*

B $\text{♩} = 120$

Fl. *f*

Ob.

Bb Cl.

Bn. *p*

Hn.

Sop. *p*
in ex - cel - sis De - o, et in ter - ra

Alt. *p*
in ex - cel - sis De - o, et in ter - ra

Ten.

Bas. *p*
in ex - cel - sis De - o.

Vln. 1 *pizz.* *arco p*

Vln. 2 *pizz.*

Vla. *pizz.*

Vcl. *pizz.*

Cb. *pizz.*

B $\text{♩} = 120$

59

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pax

ho mi ni bus bo nae

60

61

62

63

64

C
Moderato $\text{♩} = 80$

75

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

vo lun ta tis Lau

Alt.

vo lun ta tis

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

C
Moderato $\text{♩} = 80$

mp

p

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

80

Fl.

mp

Ob.

Bb Cl.

Bn.

Hn.

Sop.

da - mas te, . . .

Alt.

Ten.

Bas.

mp

be - ne -

80

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

84

Fl. *mp*

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt. *f*
a dor

Ten.

Bas.
di ci mas te.

Vln. 1

Vln. 2

Vla.

Vcl. *v*

Cb.

83

Fl.

Ob.

Bb Cl.

Bn.

Hn.

88

Sop.

Alt.

Ten.

Bas.

89

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

mp

glo

mus

te

Fl. *ff*

Ob. *ff*

Bb Cl. *ff*

Bn. *ff*

Hn. *ff*

Sop. *f* *p*
Gra - ti - as, Gra - ti - as a -

Alt. *f* *p*
Gra - ti - as, Gra - ti - as a -

Ten. *f* *p*
ri - fi - ca - tione te. Gra - ti - as, Gra - ti - as a -

Bas. *f* *p*
Gra - ti - as, Gra - ti - as a -

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

98

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf *p* *mp*

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

mf *p* *mp*

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

mf *p* *mp*

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

mf *p* *mp*

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

98

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

D Allegretto $\text{♩} = 100$

Fl.

Ob.

Bb Cl.

Bn.

Hn.

D Allegretto $\text{♩} = 100$

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

112

Fl. *f*

Ob. *f*

Bb Cl. *mf*

Bn. *mf*

Hr. *mf*

Sop. *mf*
Do - mi - ne De - us Rex coe - le - stis, De - us Pa - ter om - ni - po -

Alt. *mf*
Do - mi - ne, Do - mi - ne De - us.

Ten. *mf*
Do - mi - ne, Do - mi - ne De - us.

Bas. *mf*
Do - mi - ne, Do - mi - ne De - us.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

119

H. *p*

Ob. *p*

Bb Cl. *p*

Bn. *p*

Hr. *p*

119

Sop. *ten.*

Alt.

Ten.

Bas.

119

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

125

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Do - mi - ne, Do - mi - ne Fi -

Alt.

mp

Do - mi - ne Fi - li u - ni gen - i - te, Je - su

Ten.

p

Do - mi - ne, Do - mi - ne Fi -

Bas.

p

Do - mi - ne, Do - mi - ne Fi -

Vln. 1

p

Vln. 2

p

Vla.

p

Vcl.

p

Cb.

p

[illegible]

[illegible]

[illegible]

150 *E Andante* - 72

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bn. *p*

Hr. *p*

Sop. *p*
 Qui tol - lis pec - ca - ta man - di, mi - se - re - re,

Alt. *p*
 Qui tol - lis pec - ca - ta man - di, mi - se - re - re,

Ten. *p*
 Qui tol - lis pec - ca - ta man - di, mi - se - re - re,

Bas. *p*
 Qui tol - lis pec - ca - ta man - di, mi - se - re - re,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

156

Fl. *p*

Ob. *p*

Bb Cl. *mf* *p*

Bn. *mf* *p*

Hn. *mf* *p*

Sop. 156 *mf*
mi - se - re - re no - bis Qui

Alt. *mf*
mi - se - re - re no - bis Qui

Ten. *mf*
mi - se - re - re no - bis Qui

Bas. *mf*
mi - se - re - re no - bis Qui

Vln. 1 156 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf* *p*

[illegible]

166

Fl. *p*

Ob. *p*

Bb Cl. *f* *p*

Bn. *f* *p*

Hn. *f* *p*

Sop. 166 *p* *p*
 ca - ti - o - nem nos - tram Qui se - des ad

Alt. *p* *p*
 ca - ti - o - nem nos - tram Qui se - des ad

Ten. *p* *p*
 ca - ti - o - nem nos - tram Qui se - des ad

Bas. *p* *p*
 ca - ti - o - nem nos - tram Qui se - des ad

Vln. 1 166 *p* *p* *v*

Vln. 2 *p* *p* *v*

Vla. *p* *p* *v*

Vcl. *p* *p* *v*

Cb. *f* *p*

171

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

dex - ter - am Pat - ris, mi - se - re - re, mi - se - re - re

dex - ter - am Pat - ris, mi - se - re - re, mi - se - re - re

dex - ter - am Pat - ris, mi - se - re - re, mi - se - re - re

dex - ter - am Pat - ris, mi - se - re - re, mi - se - re - re

V

V

V

V

F Maestoso ♩ = 60

177

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

no - bis. Quo - ri - am tu so - lus Sanc - tus, Sanc - tus,

Alt.

no - bis Quo - ri - am tu

Ten.

no - bis.

Bas.

no - bis.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

F Maestoso ♩ = 60

182

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

f

Sanc tus, tu so lus Sanc

so lus Sanc tus, tu so lus Sanc tus, tu so lus

Quo ni am tu so lus Sanc

[illegible]

191

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp

f

mf

f

mf

so - lus Do - mi - nus, Do - mi - nus, tu so - lus al - tis -

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

tu so - lus Do - mi - nus, Quo - ni - am tu so - lus al - tis - si - mus, al

Quo - ni - am tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,

197 Allargando

Fl.

Ob.

Bb Cl.

Bn.

Ins.

Sop.

Alt.

Ten.

Bas.

Vln. 1 Allargando

Vln. 2

Vla.

Vcl.

Cb.

203 **G** Allegro $\text{♩} = 120$

Fl. *f* 7

Ob. *f* 7

Bb Cl. *f* 7

Bn. *f*

Hr. *f*

Sop. *f* **G** Allegro $\text{♩} = 120$
 te, cum Sanc to Spi ri tu

Alt. *f*
 te, cum Sanc to Spi ri tu

Ten. *f*
 te, cum Sanc to

Bas. *f*
 te, cum Sanc to

Vln. 1 *f* **G** Allegro $\text{♩} = 120$

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

208

Fl.

7

mp 7

Ob.

7

mp 7

B♭ Cl.

7

mp

Bn.

mp

Hr.

mp

Sop.

208

mp

cum Sancto Spi-ri-tu,

Alt.

mp

cum Sancto Spi-ri-tu,

Ten.

mp

Spi-ri-tu, cum Sancto

Bas.

mp

Spi-ri-tu, cum Sancto

Vln. 1

208

f

p

Vln. 2

f

p

Vla.

f

p

Vcl.

f

p

Cb.

f

p

218

Fl. *mf* 7

Ob. *mf* 7

Bb Cl. *mf* 7

Bn.

Hn.

Sop. *mf*
Glo - ri - a De - i Pa - tris, in Glo - ri - a De - i Pa - tris

Alt. *mf*
Glo - ri - a De - i Pa - tris, in Glo - ri - a De - i Pa - tris

Ten. *mf*
Glo - ri - a De - i Pa - tris, in Glo - ri - a De - i Pa - tris

Bas. *mf*
Glo - ri - a De - i Pa - tris, in Glo - ri - a De - i Pa - tris

Vln. 1 218

Vln. 2

Vla.

Vcl.

Cb.

223

Fl. *f* 7

Ob. *f* 7

Bb Cl. *f* 7

Bn. *f*

Hr. *f*

Sop. *f* *p*
in, in Glo - ri - a, Glo - ri - a, in

Alt. *f* *p*
tris, in Glo - ri - a, Glo - ri - a, in

Ten. *f* *p*
tris, in Glo - ri - a, Glo - ri - a, in

Bas. *f* *p*
tris, in Glo - ri - a, Glo - ri - a, in

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

Detailed description: This is a page from a musical score, page 66, starting at measure 223. The score is for a full orchestra and a vocal quartet. The woodwind section (Flute, Oboe, Bb Clarinet, Bassoon, Horn) plays a melodic line starting with a forte (*f*) dynamic and a seven-measure rest. The vocal quartet (Soprano, Alto, Tenor, Bass) enters in measure 223 with the lyrics "in, in Glo - ri - a, Glo - ri - a, in". The vocal parts have dynamics of *f* and *p*. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) provides harmonic support with a forte (*f*) dynamic. The score is written in 3/4 time and features various musical notations including rests, dynamics, and articulation marks.

228 *Allargando*

Fl. *f* 7

Ob. *f* 7

B♭ Cl. *f* 7

Bn. *f*

Hn. *f*

Sop. *cresc.* *f* *Allargando*
 Glo - ri - a De - i Pa - tris A - men

Alt. *cresc.* *f*
 Glo - ri - a De - i Pa - tris A - men

Ten. *cresc.* *f*
 Glo - ri - a De - i Pa - tris A - men

Bas. *cresc.* *f* *Allargando*
 Glo - ri - a De - i Pa - tris A - men

Vln. I 228 *Allargando*

Vln. 2

Vla. *f*

Vcl. *f*

Cb. *f*

III. Credo

Ad libitum Andante $\text{♩} = 80$

Flute

Boe

Bb Clarinet

Bassoon

Horn

Sopranos

Altos

Tenors

Basses

Cre do in um um De um, Cre do in um um De

Violin 1

Violin 2

Viola

Cello

Contrabass

f

f

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

4

f

Cre do

f

Cre do in un - um De um, Cre do in un - um De um, Cre

f

Cre do in un - um De um Cre

um, Cre do in un - um De um, Cre do in un - um De um,

f

f

f

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mi un - um De um Cre do in un - um De um Cre

do in un - um De um Pa trem om

do in un - um De um Cre do in un - um De um

Pa trem om ni po ten tem Pa trem

mp

mp

mp

13

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

13

mp

do in um - urn De um. Pa trem om ni po ten -

Alt.

ni po ten tem, Pa trem om ni po ten tem,

Ten.

mp

Pa trem om ni po ten tem, Pa trem om ni

Bas.

mf

om ni po ten tem, fac to rem coe

Vln. 1

mp

Vln. 2

Vla.

mp

Vcl.

mf

Cb.

mf

Detailed description: This is a page from a musical score, page 71. It contains staves for various instruments and voices. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), Bassoon (Bn.), Horn (Hn.), Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bas.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The vocal parts (Sop., Alt., Ten., Bas.) have lyrics in Latin. The instrumental parts include woodwinds, brass, and strings. The score is written in a key with one flat (Bb) and a common time signature (C). The tempo or mood is indicated by 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The page number '71' is in the top right corner. The number '13' appears at the beginning of the Soprano and Violin 1 staves, likely indicating a rehearsal mark.

18

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

18

tem. Pa trem om ni po ten tem. fac

mf

Alt.

fac tor rem coe li et ter rae, vi si bi li um om ni

Ten.

po ten tem. fac tor em coe li et ter

mf

Bas.

li et ter rae, vi si bi li um om ni um et in vi

Vln. 1

18

mf

Vln. 2

mf

Vla.

mf

Vcl.

Cb.

23

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

to - rum coe - li et ter - rae, vi - si - bi - li - um om - ni - um et

Alt.

um et in - vi - si - bi - li - um *p* Cre - do

Ten.

rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

Bas.

si - bi - li - um *p* Cre - do in un - um De - um

Vln. 1

Vln. 2

p

Vla.

Vcl.

p

Cb.

p

[illegible]

33 **A Allegretto** $\text{♩} = 105$

Fl. *rit. mf a tempo*

Ob. *rit. mf a tempo*

Bb Cl. *rit. mf a tempo*

Bn. *rit. mf a tempo*

Hn. *rit. mf a tempo*

Sop. 33 **A Allegretto** $\text{♩} = 105$
rit. mf a tempo
 Et in u - num Do - mi - num Je - sum

Alt. *rit. mf a tempo*
 Et in u - num Do - mi - num Je - sum

Ten. *rit. mf a tempo*
 Et in u - num Do - mi - num Je - sum

Bas. *rit. mf a tempo*
 Et in u - num Do - mi - num Je - sum

Vln. 1 33 **A Allegretto** $\text{♩} = 105$
mf rit. a tempo

Vln. 2 *mf rit. a tempo*

Vla. *mf rit. a tempo*

Vcl. *mf rit. mf a tempo*

Cb. *rit. mf a tempo*

40

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Chr - i - stum, Fi - li - um De - i u - ni -

Alt.

Chr - i - stum, Fi - li - um De - i u - ni -

Ten.

Chr - i - stum, Fi - li - um De - i u - ni -

Bas.

Chr - i - stum, Fi - li - um De - i u - ni -

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vcl.

Cb.

[illegible]

[illegible]

60

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

De o, lu men de lu mi ne,

Alt.

De o, lu men de lu mi ne,

Ten.

De o, lu men de lu mi ne,

Bas.

De o, lu men de lu mi ne,

Vln. 1

f *mf*

Vln. 2

f *mf*

Vla.

f *mf*

Vcl.

Cb.

Detailed description: This page of a musical score, numbered 79, contains measures 60 through 65. The score is arranged in a system with 12 staves. The first four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), and Bassoon (Bn.). The next four staves are for voices: Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bas.). The final four staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature has one flat (B-flat), and the time signature changes from 3/4 to 2/4 at measure 62. The vocal parts (Sop., Alt., Ten., Bas.) have lyrics in Latin: 'De o, lu men de lu mi ne,'. The string parts (Vln. 1, Vln. 2, Vla.) feature dynamic markings of *f* (forte) and *mf* (mezzo-forte) starting at measure 63. The woodwind parts (Fl., Ob., Bb Cl., Bn.) have various rests and notes throughout the measures.

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bn. *mf*

Hn. *mf*

Sop. *mf*
De um ve rum de De o ve ro.

Alt. *mf*
De um ve rum de De o ve ro.

Ten. *mf*
De um ve rum de De o ve ro.

Bas. *mf*
De um ve rum de De o ve ro.

Vln. 1 *mf*

Vln. 2

Vla.

Vcl. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 80, contains staves for various instruments and voices. The woodwind section (Flute, Oboe, Bb Clarinet, Bassoon, Horn) and the string section (Violins 1 & 2, Viola, Violoncello, Contrabass) are marked *mf* (mezzo-forte). The vocal section includes Soprano, Alto, Tenor, and Bass, also marked *mf*. The vocal parts have lyrics in Latin: "De um ve rum de De o ve ro." The score is written in 2/4 time. The key signature has one flat (Bb). The page number 80 is in the top right corner.

73 **B**

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bn. *mf*

Hr. *mf*

Sop. **B** *mf*
Ge - ni - um, non fac - tum,

Alt. *mf*
Ge - ni - um, non fac - tum,

Ten. *mf*
Ge - ni - um, non fac - tum,

Bas. *mf*
Ge - ni - um, non fac - tum,

Vln. 1 **B**

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

v

[illegible]

86

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi - nes,

Alt.

om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi - nes,

Ten.

om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi - nes,

Bas.

om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi - nes,

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

mp

mp

p

p

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

et prop-ter nos-tram sa-lu-tem des-cen-dit de coe-lis

Alt.

et prop-ter nos-tram sa-lu-tem des-cen-dit de coe-lis

Ten.

et prop-ter nos-tram sa-lu-tem des-cen-dit de coe-lis

Bas.

et prop-ter nos-tram sa-lu-tem des-cen-dit de coe-lis

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. *f*

Ob. *f*

Bb Cl. *f*

Bn. *f*

Hr. *f*

Sop. *f*
Et in car na tus est

Alt. *f*
Et in car na tus est

Ten. *f*
Et in car na tus est

Bas. *f*
Et in car na tus est

Vln. 1 *f*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vcl. *f*

Cb. *f*

Detailed description: This page of a musical score (page 85) features a variety of instruments and voices. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Bassoon (Bn.), and Horn (Hr.), all starting with a forte (*f*) dynamic. The vocal section consists of Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bas.), who sing the phrase "Et in car na tus est" with a forte (*f*) dynamic. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). Violin 1 and Viola start with a forte (*f*) dynamic, while Violin 2 and Cb. also start with *f* but transition to mezzo-forte (*mf*) later in the measure. The Viola and Vcl. parts have a *f* dynamic throughout. The score is written in 2/4 time and includes various musical notations such as stems, beams, and slurs.

105

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bn. *mf*

Hn. *mf*

Sop. *mf*
de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne; et ho - mo fac - tus est.

Alt. *mf*
de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne; et ho - mo fac - tus est.

Ten. *mf*
de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne; et ho - mo fac - tus est.

Bas. *mf*
de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne; et ho - mo fac - tus est.

Vln. 1 *mf*

Vln. 2

Vla.

Vcl. *mf*

Cb. *mf*

112

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

C Grave $\text{♩} = 60$

p

f

119

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. I

Vln. 2

Vla.

Vcl.

Cb.

p

Cru ci fi xus, Cru ci

p

Cru ci fi xus, Cru ci

p

Cru ci fi xus, Cru ci

p

Cru ci fi xus, Cru ci

119

126

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

fi - - - - - xus, Cru - ci - fi - xus, Cru - - - - - ci - fi - - - - -

Alt.

fi - - - - - xus, Cru - ci - fi - xus, Cru - - - - - ci - fi - - - - -

Ten.

fi - - - - - xus, Cru - ci - fi - xus, Cru - - - - - ci - fi - - - - -

Bas.

fi - - - - - xus, Cru - ci - fi - xus, Cru - - - - - ci - fi - - - - -

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

133

Fl. *mp*

Ob. *mp*

Bb Cl.

Bn. *mp*

Hn.

Sop. *mp*
 xus, Cru ci fi xus e ti am pro no bis

Alt. *mp*
 xus, Cru ci fi xus e ti am pro no bis

Ten. *mp*
 xus, Cru ci fi xus e ti am pro no bis

Bas. *mp*
 xus, Cru ci fi xus e ti am pro no bis

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb.

[illegible]

Fl.

Ob.

Bb Cl.

Bn.

Ha.

Sop.

et se - pul - tus est, pas

Alt.

et se - pul - tus est, pas

Ten.

et se - pul - tus est, pas

Bas.

et se - pul - tus est, pas

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

154

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Bb Cl.

Bn. *dim.* *pp*

Hr. *f*

Sop. *dim.* *pp*
mus et se pul tus est

Alt. *dim.* *pp*
mus et se pul tus est

Ten. *dim.* *pp*
mus et se pul tus est

Bas. *dim.* *pp*
et se pul tus est

Vln. 1 *dim.* *pp*

Vln. 2 *dim.* *pp*

Vla. *dim.* *pp*

Vcl. *dim.* *pp*

Cb. *dim.* *pp*

[illegible]

168

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras,

Alt.

re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras,

Ten.

re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras,

Bas.

re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras,

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl.

Ob.

B♭ Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu -

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu -

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu -

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu -

[illegible]

187

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

De i Pat ris Et i te - rum ven

Alt.

De i Pat ris Et i te - rum ven

Ten.

De i Pat ris Et i te - rum ven

Bas.

De i Pat ris Et i te - rum ven

Vln. I

Vln. 2

Vla.

Vcl.

Cb.

[illegible]

This musical score is for the beginning of a Mass, featuring vocal and instrumental parts. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Bassoon (Bn.), Horn (Hn.), Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bas.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a 200-measure rest for the vocal parts, followed by a series of notes. The vocal parts (Sop., Alt., Ten., Bas.) have lyrics in Latin: "vi - vos et mor - tu - os; cu - jus reg - ni non e - rit fi -". The instrumental parts (Fl., Ob., Bb Cl., Bn., Hn., Vln. 1, Vln. 2, Vla., Vcl., Cb.) are written in various staves, with some parts starting with a 200-measure rest. The score is marked with a forte (f) dynamic.

207 *pp* *mp* *E Allegretto* $\text{♩} = 108$

Fl. *pp* *mp*

Ob. *pp* *mp*

Bb Cl. *pp* *mp*

Bn. *pp* *mp*

Hr. *pp* *f* *mp*

Sop. 207 *pp* *mp* *E Allegretto* $\text{♩} = 108$
 nis Et in Spi - ri - tum Sanc - tum,

Alt. *pp* *mp*
 nis Et in Spi - ri - tum Sanc - tum,

Ten. *pp* *mp*
 nis Et in Spi - ri - tum Sanc - tum,

Bas. *pp* *mp*
 nis Et in Spi - ri - tum Sanc - tum,

Vln. 1 207 *pp* *mp* *E Allegretto* $\text{♩} = 108$ *v.*

Vln. 2 *pp* *mp* *v.*

Vla. *pp* *mp* *v.*

Vcl. *pp* *mp* *v.*

Cb. *pp* *mp* *v.*

214

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre

Alt.

Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre

Ten.

Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre

Bas.

Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fi.

Ob.

Bb Cl.

Bn.

Hr.

Sop.
Fi - li - o - que pro - ce - dit,
qua cum Pat

Alt.
Fi - li - o - que pro - ce - dit,
qui cum Pat

Ten.
Fi - li - o - que pro - ce - dit,
qua cum Pat

Bas.
Fi - li - o - que pro - ce - dit,
qua cum Pat

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

[illegible]

235

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

a - do - ra - tur et con - glo - ri - fi - ca - tur,

Alt.

a - do - ra - tur et con - glo - ri - fi - ca - tur,

Ten.

a - do - ra - tur et con - glo - ri - fi - ca - tur,

Bas.

a - do - ra - tur et con - glo - ri - fi - ca - tur,

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

236

241

Fl. *mp*

Ob. *mp*

Bb Cl. *mp*

Bn. *mp*

Hr. *mp*

Sop. *mp*
qui lo - cus - tus est per Pro - phe - tas

Alt. *mp*
qui lo - cus - tus est per Pro - phe - tas

Ten. *mp*
qui lo - cus - tus est per Pro - phe - tas

Bas. *mp*
qui lo - cus - tus est per Pro - phe - tas

Vln. I *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mp*

248

Fl. *mp*

Ob. *mp*

Bb Cl. *mp*

Bn. *mp*

Hn. *mp*

Sop. *mp*
Et u - nam sanc - ram

Alt. *mp*
Et u - nam sanc - ram

Ten. *mp*
Et u - nam sanc - ram

Bas. *mp*
Et u - nam sanc - ram

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mp*

254

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

ca - tho - li - cam et a - pos -

Alt.

ca - tho - li - cam et a - pos -

Ten.

ca - tho - li - cam et a - pos -

Bas.

ca - tho - li - cam et a - pos -

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

261

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

to - li - cam Ec - cle - si - am. Con - fi - te - or u - num.

Alt.

to - li - cam Ec - cle - si - am. Con - fi - te - or u - num.

Ten.

to - li - cam Ec - cle - si - am. Con - fi - te - or u - num.

Bas.

to - li - cam Ec - cle - si - am. Con - fi - te - or u - num.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Fl.

Ob.

B♭ Cl.

Bn.

Hr.

Sop.
bap-tis-ma in re-mis-si-o-nem pec-ca-to- rum

Alt.
bap-tis-ma in re-mis-si-o-nem pec-ca-to- rum

Ten.
bap-tis-ma in re-mis-si-o-nem pec-ca-to- rum

Bas.
bap-tis-ma in re-mis-si-o-nem pec-ca-to- rum

Vln. I

Vln. II

Vla.

Vcl.

Cb.

274

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bn. *p*

Hr. *p*

Sop. *p*
 Et — ex — pec — to — re — sur — rec — ti — o — nem mor — tu — o — rum,

Alt. *p*
 Et — ex — pec — to — re — sur — rec — ti — o — nem mor — tu — o — rum,

Ten. *p*
 Et — ex — pec — to — re — sur — rec — ti — o — nem mor — tu — o — rum,

Bas. *p*
 Et — ex — pec — to — re — sur — rec — ti — o — nem mor — tu — o — rum,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

280

Fl. *p*

Ob.

Bb Cl. *mp*

Bn.

Hn. *mp*

Sop. *mp*
et vi - tam ven - tu - ri se - cu - li

Alt. *mp*
et vi - tam ven - tu - ri se - cu - li

Ten. *mp*
et vi - tam ven - tu - ri se - cu - li

Bas. *mp*
et vi - tam ven - tu - ri se - cu - li

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mp*

F Moderato ♩ = 90

267

F. Hn.

Ob.

Bb Cl.

Bn.

Hn.

F Moderato ♩ = 90

267

Sop.

A men. A men. A men. A

Alt.

Ten.

A men. A men. A

Bas.

F Moderato ♩ = 90

267

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

294

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

p

men, A

men, A men, A men, A

men, A

p

A men, A men, A

mf

301

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

men. A men. A men. A

Alt.

men. A men. A

Ten.

A men. A men. A

Bas.

men. A men.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

[illegible]

315

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

men.

Alt.

men.

Ten.

men.

Bas.

men.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

IV. Sanctus

Moderato $\text{♩} = 72$

Flute *f*

Oboe

Bb Clarinet

Bassoon

Horn

Sopranos

Altos

Tenors

Basses

Moderato $\text{♩} = 72$

Violin 1 *mf*

Violin 2 *mf*

Viola

Cello *mf*

Contrabass

Moderato $\text{♩} = 72$

Fl. *tr* *p*

Ob.

Bb Cl.

Bn. *mp*

Hn.

Sop. *mp* *p*
Sanc tus,

Alt. *mp* *p*
Sanc tus,

Ten. *mp* *p*
Sanc tus,

Bas. *mp* *p*
Sanc tus,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

11

Fl.

Ob.

Bb Cl.

f

tr

p

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

mf

Vla.

mf

Vcl.

Cb.

mf

16

Fl.

Ob.

Bb Cl. *tr* *p*

Bn. *mp*

Hr. *mp*

Sop. 16 *mp* *p*
Sanc - - - - - tus,

Alt. *mp* *p*
Sanc - - - - - tus,

Ten. *mp* *p*
Sanc - - - - - tus,

Bas. *mp* *p*
Sanc - - - - - tus,

Vln. 1 16 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

Fl. *f*

Ob.

Bb Cl.

Bn. *p*

Hr. *p*

Sop.

Alt.

Ten.

Bas.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vcl. *mf*

Cb.

Fl. *tr* *p*

Ob.

B♭ Cl. *mp*

Bn. *mp*

Hn. *mp*

Sop. *mp* *p*
sac... us,

Alt. *mp* *p*
sac... us,

Ten. *mp* *p*
sac... us,

Bas. *mp* *p*
sac... us,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

31 **A**

Fl. *mf*

Ob. *mf*

Bb Cl. *mp* *mf*

Bn. *mp* *mf*

Hr. *mp* *mf*

Sop. 31 **A** *mf*
Do mi nus

Alt. *mp* *mp* *mf*
Do mi nus De us Sa ba oth. Do mi nus

Ten. *mp* *mp* *mf*
Do mi nus De us Sa ba oth. Do mi nus

Bas. *mp* *mp* *mf*
Do mi nus De us Sa ba oth. Do mi nus

Vln. 1 31 **A**

Vln. 2

Vla.

Vcl.

Cb.

38

Fl. *mf*

Ob. *mf*

Bb Cl. *mf* *f* *tr*

Bn. *mf*

Hr. *mf*

Sop. *mf*
De us Sa ba oth.

Alt. *mf*
De us Sa ba oth.

Ten. *mf*
De us Sa ba oth.

Bas. *mf*
De us Sa ba oth.

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vcl.

Cb. *mf*

[illegible]

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop. *mp*

tu - a, Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

Alt. *mp*

tu - a, Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

Ten. *mp*

tu - a, Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

Bas. *mp*

tu - a, Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

56 **B** Vivace ♩ = 100

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bn. *mf*

Hn. *mf*

56 **B** Vivace ♩ = 100

Sop. *f*
a. O san na, O

Alt. *f*
a. O san na, O san na,

Ten. *f*
a. O san na, O san na, O

Bas. *f*
a. O san na, O san na, O san na

56 **B** Vivace ♩ = 100

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

60

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

p

p

mp

mp

san - na, O san - na in ex - cel - sis. O san - na,

O san - na in ex - cel - sis O

san - na, O san - na in ex - cel - sis

O san - na in ex - cel - sis

66

Fl.

Ob.

Bb Cl.

Bn.

p

Hn.

p

Sop.

66

O - san - na, O - - - - - san - - - - na in ex - cel -

Alt.

san - na, O - - - - san - na, O - - - - san - - - - na in ex - cel -

Ten.

mp

O - san - na, O - - - - san - - - - na in ex - cel -

Bas.

mp

O - - - - san - na, O - - - - san - - - - na in ex - cel -

Vln. 1

66

Vln. 2

Vla.

Vcl.

Cb.

71

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bn. *mf*

Hn. *mf*

Sop. *f*
sis. O san na, O

Alt. *f*
sis. O san na, O san na,

Ten. *f*
sis. san na, O san na, O

Bas. *f*
sis. O san na, O san na, O san na,

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

75 *C Lento* $\text{♩} = 40$

Fl. *mp*

Ob. *mp*

Bb Cl.

Bn. *mp*

Hn.

75 *C Lento* $\text{♩} = 40$

Sop. *san - na, O san - na in ex - cel - sis*

Alt. *O san - na in ex - cel - sis*

Ten. *san - na, O san - na in ex - cel - sis*

Bas. *O san - na in ex - cel - sis*

75 *C Lento* $\text{♩} = 40$

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl.

Cb.

81

Fl. *mp*

Ob. *mp*

Bb Cl. *p* *p*

Bn. *mp*

Hr. *p* *p*

Sop. 81 *p* *mp* *p*
Be - ne - dic - tus, Be - ne - dic - tus, qui ve - nit in no - mi -

Alt. *p* *mp* *p*
Be - ne - dic - tus, Be - ne - dic - tus, Be - ne - dic -

Ten. *p* *mp* *p*
Be - ne - dic - tus, Be - ne - dic - tus, qui ve - nit in no - mi -

Bas. *p* *mp* *p*
Be - ne - dic - tus, Be - ne - dic - tus, qui ve - nit in no - mi -

Vln. 1 81 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *p* *p*

Cb. *p* *p*

87

Fl. *mf* *f*

Ob. *mf* *f*

Bb Cl. *mf* *mf*

Bn. *mf* *f*

Hr. *mf* *mf*

Sop. *mf* *mf*
ne in no mi ne Do mi ni in no mi

Alt. *mf* *mf*
tus in no mi ne Do mi ni Be ne

Ten. *mf* *mf*
ne in no mi ne Do mi ni in no mi

Bas. *mf* *mf*
ne Be ne dic tus Be ne dic tus in no mi

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *mf*

Cb. *mf* *mf*

93

Fl. *mp*

Ob. *mp*

Bb Cl. *p*

Bn. *mp*

Hr. *p*

Sop. *f* *p*
ne Do - mi - ni Be - ne - dic - tus, Be - ne - dic - tus.

Alt. *f* *p*
dic - tus, Be - ne - dic - tus, Be - ne - dic - tus.

Ten. *f* *p*
ne Do - mi - ni Be - ne - dic - tus, Be - ne - dic - tus.

Bas. *f* *p*
ne Do - mi - ni Be - ne - dic - tus, Be - ne - dic - tus.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *p*

Cb. *p*

90 D Vivace ♩ = 100

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bn. *mf*

Hr. *mf*

Sop. *f*
O - - - - - san - na, O - - - - -

Alt. *f*
O - - - - - san - na, O - - - - - san - na,

Ten. *f*
O - - - - - san - na, O - - - - - san - na, O - - - - -

Bas. *f*
O - - - - - san - na, O - - - - - san - na, O - - - - - san - na.

90 D Vivace ♩ = 100

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

102

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

p

p

mp

mp

san na, O san na in ex cel sis O san na,

O san na in ex cel sis O

san na, O san na in ex cel sis

O san na in ex cel sis

108

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

mp

mp

O - san - na, O - san - na in ex - cel -

san - na, O - san - na, O - san - na in ex - cel -

mp O - san - na, O - san - na in ex - cel -

mp O - san - na, O - san - na in ex - cel -

113

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Ba. *mf*

Hr. *mf*

113

Sop. *f*
sis O san na, O

Alt. *f*
sis O san na, O san na,

Ten. *f*
sis san na, O san na, O

Bas. *f*
sis O san na, O san na, O san na,

113

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

117

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

san na, O san na in ex cel sis

O san na in ex cel sis

san na, O san na in ex cel sis

O san na in ex cel sis

117

V. Agnus Dei

Adagio $\text{♩} = 60$

Flute *f* \rightarrow *p* *f*

Oboe *f* \rightarrow *p* *f*

Bb Clarinet *f* \rightarrow *p* *f*

Bassoon *f* \rightarrow *p* *f*

Horn *mp* *mf*

Sopranos *mp* *mf*
 Ag - nus De - i qui tol - lis pec - ca - ta man - di, Ag - nus De - i.

Altos *mp* *mf*
 Ag - nus De - i, Ag - nus De - i.

Tenors *mp* *mf*
 Ag - nus De - i qui tol - lis pec - ca - ta man - di, Ag - nus De - i.

Basses *mp* *mf*
 Ag - nus De - i qui tol - lis pec - ca - ta man - di, Ag - nus De - i.

Violin 1 *mp* *mf*

Violin 2 *f* \rightarrow *p* *f*

Viola *f* \rightarrow *p* *f*

Cello *mp* *mf*

Contrabass *mp* *mf*

Fl. *mp*

Ob. *mp*

Bb Cl. *mp*

Bn. *mp*

Hr. *mf*

Sop. *mf*
mi - se - re - re, mi - se -

Alt. *mf*
Ag - - - - - mus De - - - -

Ten. *mf*
mi - se - re - re, mi - se -

Bas. *mf*
mi - se - re - re, mi - se -

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 142, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), and Bassoon (Bn.), all playing in 3/4 time with a mezzo-piano (*mp*) dynamic. The Horn (Hr.) part enters in the third measure with a mezzo-forte (*mf*) dynamic. The vocal soloists—Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bas.)—begin their parts in the third measure, singing in a mezzo-forte (*mf*) dynamic. The string section, consisting of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.), provides accompaniment. Violins 1 and 2, Viola, and Contrabass play in 3/4 time with a mezzo-piano (*mp*) dynamic, while Violoncello plays in 3/4 time with a mezzo-forte (*mf*) dynamic. The score is written for a full orchestra and vocal soloists, with a key signature of one sharp (F#) and a 3/4 time signature.

14

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

re - re no - bis Ag - mus

Alt.

Ten.

re - re no - bis Ag - mus

Bas.

re - re no - bis Ag - mus

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

20

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

De - i qui tol - lis pec - ca - ta mun - di, Ag - nus De - i.

Alt.

De - i. Ag - nus De - i.

Ten.

De - i qui tol - lis pec - ca - ta mun - di, Ag - nus De - i.

Bas.

De - i qui tol - lis pec - ca - ta mun - di, Ag - nus De - i.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

mi se re - re, mi se re - re

Alt.

Ag mus De

Ten.

mi se re - re, mi se re - re

Bas.

mi se re - re, mi se re - re

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. *ff*

Ob. *ff*

Bb Cl. *ff*

Bn. *ff*

Hn. *f*

Sop. *f*
no - bis Ag - mus De - i qua

Alt. *f*
i, Ag - mus

Ten. *f*
no - bis Ag - mus De - i qui

Bas. *f*
no - bis Ag - mus De - i qua

Vln. 1 *f*

Vln. 2 *ff*

Vla. *ff*

Vcl. *f*

Cb. *f*

[illegible]

Andante $\text{♩} = 72$

Fl.

Ob.

Bb Cl.

Bn.

f p

Hrn.

f p

Sop.

Andante $\text{♩} = 72$ *mp*

Do - na no - bis pa - cem, pa - cem, Do - na

Alt.

mp

Do - na no - bis pa - cem, pa - cem, Do - na

Ten.

mp

Do - na no - bis pa - cem, pa - cem, Do - na

Bas.

mp

Do - na no - bis pa - cem, pa - cem, Do - na

Andante $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

f p

Vcl.

f p

Cb.

f p

49

Fl.

Ob.

Bb Cl.

Bn.

Hn.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

mf

mf

no - bis, Do - na no - bis pa - cem. Do - na no - bis

no - bis, Do - na no - bis pa - cem. Do - na no - bis

no - bis, Do - na no - bis pa - cem. Do - na no - bis

no - bis, Do - na no - bis pa - cem. Do - na no - bis

55

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pa cem, pa cem, Do na no bis, Do na no bis

pa cem, pa cem, Do na no bis, Do na no bis

pa cem, pa cem, Do na no bis, Do na no bis

pa cem, pa cem, Do na no bis, Do na no bis

56

60 C

Fl.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

Alt.

Ten.

Bas.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pa - cem, Do - na no - bis pa - cem, pa - cem, Do - na

pa - cem, Do - na no - bis pa - cem, pa - cem, Do - na

pa - cem, Do - na no - bis pa - cem, pa - cem, Do - na

pa - cem, Do - na no - bis pa - cem, pa - cem, Do - na

60 C

66

Ft.

Ob.

Bb Cl.

Bn.

Hr.

Sop.

no - bis, Do - na no - bis pa - cem.

Alt.

no - bis, Do - na no - bis pa - cem.

Ten.

no - bis, Do - na no - bis pa - cem.

Bas.

no - bis, Do - na no - bis pa - cem.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.