

ABRAHAM NEWSOM

# MISSA BREVIS

*for chorus and orchestra*

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300004

## MISSA BREVIS

Kyrie  
Gloria  
Sanctus and Benedictus  
Agnus Dei

score is transposed  
durata circa 35 minutes

## ORCHESTRA

2 flutes, 2 oboes, 2 clarinets in B $\flat$ , 2 bassoons

2 horns in F, 2 trumpets in B $\flat$ , 2 trombones, tuba

timpani, bass drum, cymbals, tubular bells

satb chorus

strings

## I KYRIE

Kyrie eleison Christe eleison Kyrie eleison Kyrie eleison

## II GLORIA

Gloria in excelsis Deo Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratiam agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris.. Amen.

## II SANCTUS AND BENEDICTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

## IV AGNUS DEI

Agnus Dei, qui tollis peccata mundi, misere nobis. Agnus Dei, qui tollis peccata mundi, misere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

## Composer's Notes for MISSA BREVIS

Many people think that a monk would write religious music because monks are religious people. I must admit that is not the reason I wrote this mass. I wanted to write a symphony, and I needed a structure upon which to build the symphony. I chose to use words as a structure, and I picked the Latin mass so that I would not have to ask for any author's or translator's permission.

I like many forms and styles of music, and my favorite way of listening to music is lying on the floor with earphones on and lights out. When I do this, it is usually while listening to dark, repetitive music, and so it turns out the music that I write tends to be dark and repetitive. In fact, I write music with the intention of it being listened to by solitary listeners with earphones on and lights out, rather than as being performed live in a hall with an audience (I think it would bore the audience to death, in fact). Another aspect of my compositions is the tendency to end quietly, almost fading away. I am not sure why I do that - maybe it has something to do with the expanding universe ending in cold inertness (or is it too haughty of me to think I am that attuned to the universe?).

This mass starts off with a dark, repetitive, and yearning KYRIE. Not much hope is found in the music, but that is ok, hope might or might not come later. A listener might notice that the opening brass countermelody is used as one of the main themes in the AGNUS DEI. That is an intentional repetition - I like stories and music that wind around themselves and start back at the beginning.

The GLORIA is the kinetic, goofy opposite twin to the KYRIE. Not much more can be said about it.

The SANCTUS begins with bell strokes and flames coming out of angels singing of the mystery of God in eternity. It then moves into repetitive shouts of Hosanna, and then into the BENEDICTUS.

The BENEDICTUS is surprisingly lush and romantic - I did not know I had that in me. The SANCTUS bell and flaming angel theme reappears to bring it back to the beginning as well as the ending, which of course fades out in a lone bassoon line.

The AGNUS DEI brings us back to the beginning with the KYRIE opening brass theme now in the strings and later in the chorus. I also bring back a harmonic device from the GLORIA found in the chorus and brass. This movement is the most repetitive in the symphony, and as I was writing it, I had the impression of a huge wheel spinning and finally running out of steam at the end.

Overall, I am quite pleased with the way the whole thing turned out. I am also immensely appreciative of John Webber for typesetting it and making it available for others online.

Br. Abraham Newsom

St. Gregory's Abbey

ABRAHAM NEWSOM

# MISSA BREVIS

		full score	piano reduction
I	KYRIE	5	5
II	GLORIA	24	19
III	SANCTUS AND BENEDICTUS	55	43
IV	AGNUS DEI	117	84

# Missa Brevis

Abraham Newsom

I. Kyrie, Moderato (♩ = 120-132)

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in B♭

2 Trombones

Tuba

Timpani

Bass Drum

Cymbals

Tubular Bells

I. Kyrie, Moderato (♩ = 120-132)

Soprano

Alto

Tenor

Bass

I. Kyrie, Moderato (♩ = 120-132)

Violin I

Violin II

Viola

Cello

Double Bass

This page of a musical score, numbered 6, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Tuba (Ta). The brass section consists of Trumpet (Tp). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). There are also staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal soloists. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Flute part begins with a measure number of 10. The Clarinet and Bassoon parts are marked with a mezzo-forte (*mf*) dynamic. The Trumpet part features a trill marked with a wavy line and a dynamic change from forte (*f*) to piano (*p*). The string parts provide a rhythmic accompaniment with various patterns of eighth and sixteenth notes.

20

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*trm*  
*mf* > *p*

*trm*  
*mf* > *p*

*trm*  
*mf* > *p*

*mp* *decresc.*

*mp* *decresc.*

*mp* *decresc.*





41

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

T.B.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*f*

*p*

*mp*

Ky ri e

Ky ri e el

Ky ri e

Ky ri e el e i son

Ky ri e

Ky ri e el e i son

51

Fl. *mp*

Ob. *mp*

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S *p* *f* *p*  
e i son Ky ri e el e i son Ky ri e Ky ri e Ky ri e

A *p* *f* *p*  
e i son Ky ri e el e i son Ky ri e Ky ri e Ky ri e

T *p* *f* *p*  
Ky ri e el e i son Ky ri e Ky ri e Ky ri e

B *p* *f* *p*  
Ky ri e el e i son Ky ri e Ky ri e Ky ri e

VI. I

VI. II

Va.

Vc.

D.B.

61

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*f*

*p*

*ppp*

Ky ri e

Ky ri e el e i son

Ky ri e

Ky ri e el e i son

Ky ri e

Ky ri e el e i son

Ky ri e

Ky ri e el e i son

Ky ri e el

Ky ri e el

70

Fl. *f* *p subito*

Ob. *p* *f*

Cl. *f* *p subito*

Bs. *p subito*

Hn. *p*

Tr. *p*

Tb.

Ta.

Tp.

S *f* *p* *p*  
 Ky ri e el e i son Ky ri e Ky ri e Ky ri e Ky ri e

A *f* *p* *p*  
 Ky ri e el e i son Ky ri e Ky ri e Ky ri e Ky ri e

T *f* *p* *p*  
 e i son Ky ri e Ky ri e Ky ri e Ky ri e

B *f* *p* *p*  
 e i son Ky ri e Ky ri e Ky ri e Ky ri e

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*

D.B. *p*

79

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *mf cresc.*

Bs. *mf cresc.*

Hn. *mf cresc.*

Tr. *mf cresc.*

Tb. *mf cresc.*

Ta.

Tp. *mf* *p*

S. *p*  
Ky ri e el e i son Ky ri e el e i son

A. *p*  
Ky ri e el e i son Ky ri e el e i son

T. *f dim.* *p*  
Ky ri e el e i son Ky ri e el e i son

B. *f dim.* *p*  
Ky ri e el e i son Ky ri e el e i son

VI. I *mf dim.*

VI. II *mf dim.*

Va. *mf dim.* *p*

Vc. *mf dim.* *p*

D.B. *mf dim.* *p*

88

Fl. *f* *mf* decresc.

Ob. *f* *mf* decresc.

Cl. *f* *mf* decresc.

Bs. *f* *mf* decresc.

Hn. *f* *mf*

Tr. *f*

Tb. *f* *mf*

Ta.

Trp. *tr* *ff* *mf* decresc. *p*

Bass Drum

S. *f*  
Chris te el e i son Chris te

A. *f*  
Chris te el e son Chris te

T. *f*  
Chris te el e son Chris te

B. *f*  
Chris te el e son Chris te

VI. I *p* *mf* decresc.

VI. II *p* *mf* decresc.

Va. *p* *mf* decresc.

Vc. *p* *mf* decresc.

D.B. *p* *f* *mf* decresc.

93

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bs. *mp*

Hn. *p* solo

Tr.

Tb. *p*

Ta.

Tp.

S. *p*  
Ky ri e Ky ri e el e i son Ky ri e

A. *p*  
Ky ri e el e i son Ky ri e Ky ri e Ky ri e el

T. *p*  
Ky ri e Ky ri e el e i son Ky ri e

B. *p*  
Ky ri e el e i son Ky ri e Ky ri e Ky ri e el

VI. I *p* < *mp* > *p*

VI. II *p* < *mp* > *p*

Va. *mp* *p*

Vc. *mp*

D.B. *mp*

102

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*pp*

*pp*

*pp*

*pp*



111

Fl. *cresc.* *f*

Ob. *f*

Cl. *f*

Bs. *cresc.* *f*

Hn. *mf*

Tr. *f*

Tb. *f* *mf*

Ta.

Tp. *tr* *mf*

B. Dr.

S.

A. Ky ri e el e i son

T. Ky ri e el e i son

B. Ky ri e el e i son

VI. I *p* *f* *mf*

VI. II *p* *f* *mf*

Va. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

120

Fl. *mf* *mf* solo *mp*

Ob. *mf* *mp*

Cl. *mf*

Bs. *mf*

Hn. *mp*

Tr.

Tb. *mp*

Ta.

Tp.

S.

A.

T. Ky ri e el e i son

B. Ky ri e el e i son Ky ri e el e i son

VI. I *mp* *dim.* *p*

VI. II *mp* *dim.* *p*

Va. *mp* *dim.*

Vc. *mp* *dim.*

D.B. *mp* *dim.* *p*

129

Fl. *mf* *mp* *cresc.* *f*

Ob. *mf* *mp* *cresc.* *f*

Cl. *mp* *cresc.* *f*

Bs. *mp* *cresc.* *f*

Hn. *mp* *p* *f*

Tr. *mp* *p* *f*

Tb. *f*

Ta. *f*

Tp. *f*

S. Chris te el e i son Chris te

A. Chris te el e i son Chris te

T. *f*

B. *f*

VI. I *f*

VI. II *mp marc.* *p*

Va. *mp* *dim.* *mp marc.* *p* *f*

Vc. *mp* *dim.* *mp marc.* *p* *f*

D.B. *mp* *dim.* *p* *f*

138

Fl. *mp* *p*

Ob.

Cl. *mp* *p*

Bs. *mf*

Hn. *mf* *mp* *p* *pp*

Tr.

Tb. *mf*

Ta. *mf* *p*

Tp. *mf* *mp* *p*

S.

A.

T. *mf*  
Ky ri e Ky ri e

B. *mf*  
Ky ri e el e i son Ky ri e el e i son

VI. I *mp* *p*

VI. II *mp* *p*

Va. *mf* *mp* *p* *pp*

Vc. *mf* *mp* *p* *pp*

D.B. *mf* *mp* *p* *pp*

147

Fl.

Ob. *pp*

Cl.

Bs.

Hn. *fmp*

Tr. *fmp*

Tb. *mf* *fmp*

Ta. *fmp*

S. Ky ri e el e i son Ky ri e el Ky e i son

A. Ky ri e el e i son Ky ri e el e i son

T. Ky ri e Ky ri e

B.

VI. I

VI. II

Va. *v*

Vc. *v*

D.B. *v*

Detailed description: This is a page of a musical score, page 21, numbered 147 at the top left. The score is arranged in a system of staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Tuba (Ta.). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Oboe parts are mostly silent, with a soft (*pp*) Oboe entry in the later measures. The Horn, Trumpet, Trombone, and Tuba parts feature *fmp* dynamics. The vocal parts sing 'Ky ri e el e i son' in a specific melodic line. The strings provide harmonic support with various dynamics.

156

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Bs. *mf cresc.*

Hn.

Tr.

Tb. *mf*

Ta. *mf*

Tp. *mf cresc.* *tr*

B. Dr.

S.

A.

T.

B.

VI. I. *f*

VI. II. *f*

Va. *f*

Vc. *mf cresc.* *f*

D.B. *mf cresc.* *f*

165

Fl. *f* *decresc.* *p*

Ob. *f* *decresc.* *p*

Cl. *f* *decresc.* *p*

Bs. *f*

Hn. *f* *decresc.* *p* *pp*

Tr.

Tb. *f*

Ta. *f*

Tp. *pp*

B. Dr.

S. *f* *decresc.*  
Ky ri e el e i son

A. *f* *decresc.*  
Ky ri e el e i son

T. *f* *decresc.*  
Ky ri e el e i son

B. *f* *decresc.*  
Ky ri e el e i son

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff* *dim.* *mp* *pp*

D.B. *ff* *dim.* *mp* *pp*

II. Gloria, Allegro  $\text{♩} = 104$ 

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in F

2 Trumpets in B $\flat$

2 Trombones

Ta

Timpani

Bass Drum

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

D.B.

*mf* *f* *ff*

*mf* *ff*

*p* *ff* *f*

*p* *ffp* *f*

*ff*

*ff* *f* *mf*

*ff* *f* *mf* *mp* *f* *mf*

*mf* *f* *ff* *p*

*mf* *f* *ff* *p*

*p* *f* *ffp*

II. Gloria, Allegro  $\text{♩} = 104$

Glo ri a Glo

Glo ri a Glo

II. Gloria, Allegro  $\text{♩} = 104$



8

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

B. Dr.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*f*

*ff*

*pizz.*

in ex cel sis De o

in ex cel sis De o

ri a Glo ri a

ri a Glo ri a

ri a Glo ri a

ri a Glo ri a

15

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

B. Dr.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

in ex cel sis De o

in ex cel sis De o et in

Glo ri a Glo ri a et in

Glo ri a Glo ri a

Detailed description: This page of a musical score, numbered 26, contains measures 15 through 20. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Tuba (Ta.). The brass section includes Trumpet (Tp.), Bass Drum (B. Dr.), and Double Bass (D.B.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts have lyrics in Latin: Soprano and Alto sing "in ex cel sis De o"; Tenor and Bass sing "Glo ri a Glo ri a et in" and "Glo ri a Glo ri a" respectively. The instrumental parts feature various rhythmic patterns, including sixteenth-note runs in the woodwinds and brass, and sustained notes in the strings and tuba.

**Fl.**  
21

**Ob.**

**Cl.**

**Bs.**

**Hn.**

**Tr.**

**Tb.**

**Ta.**

**Tp.**

**B. Dr.**  
secco

**S.**  
bo nae vol un ta tis

**A.**  
ter ra pax hom in i bus bo nae vol un ta tis

**T.**  
ter ra pax hom in i bus bo nae vol un ta tis

**B.**  
bo nae vol un ta tis

**VI. I.**  
arco

**VI. II.**

**Va.**

**Vc.**  
arco

**D.B.**

*f* *mf* *f* *f* *mf* *f*

*f* *f* *f*

*mf* *mf* *mf*

27

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

Ob. *mf* *f* *f* *p subito* *cresc.*

Cl. *f* #8

Bs. *f*

Hn. *mp* *f*

Tr. *p subito* *p*

Tb. *p subito* *f*

Ta. *cresc.* *f*

Tp.

S. *subito p cresc.* *ff* *subito p cresc.*  
 Lau da mus te ben e di ci mus te a dor a mus te glor if i ca mus te Lau da mus te

A. *ff*  
 ben e di ci mus te a dor a mus te glor if i ca mus te

T. *ff*  
 a dor a mus te glor if i ca mus te

B. *ff*  
 glor if i ca mus te

VI. I *ff* *p cresc.*

VI. II *p cresc.* *ff*

Va. *mp* *ff* *p* *ff*

Vc. *mp subito* *ff p* *ff*

D.B. *ff*

34

Fl. *ff* *p cresc.*

Ob. *ff* *p* *p cresc.*

Cl. *ff* *p* *p cresc.*

Bs. *f* *ff* *p*

Hn. *ff* *p* *cresc.*

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

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

Ta. *cresc.* *f* *ff* *f* *mp* *cresc.*

Tp. *ff* *p* *f*

S. ben e di ci mus te a dor a mus te glor if i ca mus te

A. ben e di ci mus te a dor a mus te glor if i ca mus te

T. a dor a mus te glor if i ca mus te gra ti a

B. glor if i ca mus te gra ti a

VI. I *mf* *ff* *p pizz.*

VI. II *mf* *ff* *p*

Va. *ff* *p*

Vc. *ff* *p pizz.*

D.B. *p*

Fl. *f*

Ob. *f*

Cl. *f*

Bs. *f*

Hn.

Tr.

Tb. *f*

Ta.

Tp. *f*

BD

Cym. *f*

T.B.

S. *f*

A. *f*

T. *f*

B. *f*

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

prop ter mad nam glor i am tu am Dom i ne De us,

prop ter mad nam glor i am tu am Dom i ne De us,

ag i mus ti bi Dom i ne De us,

ag... i mus ti bi Dom i ne De us,

47

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tr.

B. Dr.

Cym.

T.B.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

Rex cae - les - tis, De - us pa - ter om - ni - po - tens, Dom - i - ne Fi - li un - i -

Rex cae - les - tis De - us pa - ter om - ni - po - tens, Dom - i - ne Fi - li un - i -

Rex cae - les - tis De - us pa - ter om - ni - po - tens, Dom - i - ne Fi - li un - i -

Rex cae - les - tis De - us pa - ter om - ni - po - tens, Dom - i - ne Fi - li un - i -

arco

*ff*

*f*

*f*

*f*

*f*

*f*

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

B. Dr.

T.B.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

gen i te Je su Chris te Dom i ne De us, Ag nus De i.

gen i te Je su Chris te Dom i ne De us, Ag nus De i.

gen i te Je su Chris te Dom i ne De us, Ag nus De i.

gen i te Je su Chris te Dom i ne De us, Ag nus De i.

dim. mp

dim. mp

dim. mp

dim. mp

secco secco

f

f

f

f

f





70

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

B. Dr.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*mf* *decresc.*

*p*

*mf* *decresc.*

*p*

*mf* *decresc.*

*p*

*p*

*mf*

*mf*

secco

De o bo nae vol un ta tis

De o et in ter ra pax hom in i bus bo nae vol un ta tis

et in ter ra pax hom in i bus bo nae

bo nae

arco

*mf* *decresc.*

*mf* *decresc.*

*mf* *decresc.*

*mf* *decresc.*

*mf* *decresc.*

*f*

*f*

*mf* *decresc.*

76

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*p cresc.*

*mp*

*mp*

*mf*

Lau da mus te ben e di ci mus te

ben e di ci mus te

vol un ta tis

vol un ta tis

*p*

*p*

*mp*

*mp*

*p*

*p cresc.*

83

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*f* *ff* *f* *ff* *p* *mf* *ff* *f* *ff* *p* *f* *f* *fff* *p cresc.* *f* *fff* *p cresc.* *f* *fff* *fff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *ff*

a dor a mus te glor if i ca mus te Lau da mus te ben e di ci mus te a dor a mus te  
a dor a mus te glor if i ca mus te ben e di ci mus te a dor a mus te  
a dor a mus te glor if i ca mus te a dor a mus te  
glor if i ca mus te

90

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bs. *ff*

Hn. *ff*

Tr. *ff*

Tb. *ff*

Ta. *ff*

Tp. *ff*

B. Dr.

Cym.

T.B.

S. *ff* *fff*  
 glor if i ca mus te Dom i ne De us, Rex cae les tis, De us pa ter

A. *ff* *fff*  
 glor if i ca mus te Dom i ne De us, Rex cae les tis De us pa ter

T. *ff* *fff*  
 glor if i ca mus te Dom i ne De us, Rex cae les tis De us pa ter

B. *ff* *fff*  
 te Dom i ne De us, Rex cae les tis De us pa ter

VI. I *f* *ff*

VI. II *f* *ff*

Va. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

This musical score page, numbered 38, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Tuba (Ta.). The brass section includes Trumpet (Tp.), Baritone (B. Dr.), and Cymbal (Cym.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time with a key signature of one flat (B-flat). It begins with a measure number of 99. The woodwinds and strings play complex rhythmic patterns, often in triplets, with a forte (ff) dynamic. The vocal soloists enter with the lyrics: "om ni po tens, Dom i ne Fi li un i gen i te Je su Chris te Dom i ne". The score includes various musical notations such as slurs, accents, and dynamic markings.

99

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bs. *ff*

Hn. *ff*

Tr. *ff*

Tb. *ff*

Ta. *ff*

Tp. *ff*

B. Dr. *f*

Cym. *f*

T.B.

S  
om ni po tens, Dom i ne Fi li un i gen i te Je su Chris te Dom i ne

A  
om ni po tens, Dom i ne Fi li un i gen i te Je su Chris te Dom i ne

T  
om ni po tens, Dom i ne Fi li un i gen i te Je su Chris te Dom i ne

B  
om ni po tens, Dom i ne Fi li un i gen i te Je su Chris te Dom i ne

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

108

Fl. G.P.

Ob. G.P. *mf*

Cl. G.P.

Bs. G.P. *p* *mp*

Hn. G.P.

Tr. G.P.

Tb. G.P.

Ta. G.P.

Tr. G.P.

B. Dr. *secco* G.P.

T.B. G.P.

S. G.P. *mp* *mf cresc.*  
De us, Ag nus Se i. Fi li us Pat ris qui tol lis pec

A. G.P. *mf cresc.*  
De us, Ag nus De i. pec

T. G.P.  
De us, Ag nus Se i.

B. G.P.  
De us, Ag nus De i.

VI. I. G.P. *pizz.* *mf* arco *p*

VI. II. G.P. *pizz.* *mf*

Va. G.P. *pizz.* *mf*

Vc. G.P. *pizz.* *mf* arco *p*

D.B. G.P. *mf* *pizz.* *p*

118

Fl.

mf *f* *p*

Ob.

*p*

Cl.

*p*

Bs.

Hn.

*p*

Tr.

Tb.

Ta.

Tp.

S

*f* *decresc.*

cat a mun di mi se re re no bis

A

*f* *decresc.*

cat a mun di mi se re re no bis

T

*mf* *cresc.* *f* *decresc.*

mi se re re no bis

B

*mf* *cresc.* *f* *decresc.* *p*

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

VI. I

*poco cresc.* *mf* 1 solo violin *mf*

VI. II

arco *poco cresc.* *mf* 1 solo violin *mf*

Va.

arco *p* *poco cresc.* *mf* 1 solo viola *mf*

Vc.

*poco cresc.* *mf* 1 solo cello *mf*

D.B.

*poco cresc.* *mf* *p*



128

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

sus ci pe de pre co tion em no stram. Qui sed es ad

sus ci pe de pre co tion em no stram. Qui sed es ad

Qui se des ad dex ter am Pat ris Qui sed es ad

sus ci pe de pre co tion em no stram. Qui se des ad dex ter am Pat ris Qui sed es ad

*mp* *mf* *p* *cresc.* *tutti*

*mp* *mf* *p* *cresc.* *tutti*

*pp* *mp* *mf* *p* *cresc.* *tutti*

*mf* *cresc.*

138

Fl. *mp cresc.*

Ob.

Cl. *mp cresc.*

Bs. *mp cresc.*

Hn. *f* *mf*

Tr.

Tb. *mf*

Ta.

Tp.

S  
pex ter am Pat ris mi se re re no bis mis se re re no bis

A  
pex ter am Pat ris mi se re re no bis mis se re re no bis

T  
pex ter am Pat ris mi se re re no bis mis se re re no bis

B  
pex ter am Pat ris mi se re re no bis mis se re re no bis

VI. I

VI. II

Va.

Vc.

D.B.

148

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl.

Bs.

Hn. *mf cresc.* *f*

Tr.

Tb. *mf cresc.* *f*

Ta. *mf cresc.* *f*

Tp. *f* *tr tr*

S. *mf cresc.* *f*  
Qui tol lis pac cat te mun di Qui tol lis pac cat te mun di mi se

A. *mf cresc.* *f*  
Qui tol lis pac cat te mun di Qui tol lis pac cat te mun di mi se

T. *mf cresc.* *f*  
Qui tol lis pac cat te mun di Qui tol lis pac cat te mun di mi se

B. *mf cresc.* *f*  
Qui tol lis pac cat te mun di Qui tol lis pac cat te mun di mi se

VI. I. *mf* *mf*

VI. II. *mf* *mf*

Va. *mf* *mf*

Vc. *mf*

D.B. *f*

158

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

B. Dr.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*ff*

*ff*

*ff*

*tr*

re re no bis de pre ca ti on em nos tram Qui se des ad dex ter am Pat ris

re re no bis de pre ca ti on em nos tram Qui se des ad dex ter am Pat ris

re re no bis de pre ca ti on em nos tram Qui se des ad dex ter am Pat ris

re re no bis de pre ca ti on em nos tram Qui se des ad dex ter am Pat ris

*ff* *mf* *ff* *f* *mf* *mf*

*ff* *mf* *ff* *f* *mf* *mf*

*ff* *mf* *ff* *f* *mf* *mf*

*ff* *mf* *ff* *f* *mf* *mf*

168

I. Fl. I. *p subito*

II. Fl. II. *p subito*

I. Ob. I. *p subito*

II. Ob. II. *p subito*

Cl. *p* *cresc.*

Bs. *ff*

Hn. *ff*

Tr. *tr* *ff*

Tb. *ff*

Ta. *ff*

Trp. *tr* *ff*

S. Qui se des ad dex ter am Pat ris

A. Qui se des ad dex ter am Pat ris

T. Qui se des ad dex ter am Pat ris

B. Qui se des ad dex ter am Pat ris

VI. I. *f* *mf* *ff*

VI. II. *f* *mf* *ff*

Va. *f* *mf* *ff* *p subito*

Vc. *f* *ff* *p subito*

D.B. *p subito*

177

Fl.  
Ob.  
Cl. *ff*  
Bs. *ff*  
Hn. *ff*  
Tr. *ff*  
Tb. *ff*  
Ta. *ff*  
Tp. *ff* *mf* *fff*  
B. Dr. *f*  
Cym. *f*  
T.B. *ff*  
S. *ff*  
A. *ff*  
T. *ff*  
B. *ff*  
Quo ni am tu so lus sanc tus, tu sol us Dom i nus Quo ni  
Quo ni am tu so lus sanc tus, tu sol us Dom i nus Quo ni  
Quo ni am tu so lus sanc tus, tu sol us Dom i nus Quo ni  
Quo ni am tu so lus sanc tus, tu sol us Dom i nus Quo ni  
VI. I. *ff*  
VI. II. *ff*  
Va. *ff*  
Vc. *ff*  
D.B. *ff*

186

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs. *pp*

Hn. *ff*

Tr. *pp*

Tb. *pp*

Ta. *pp*

Tp. *p*

T.B.

S. *p subito*  
am tu so lus sanc tus, tu sol us al tis si mus Je su Chris te cum

A. *p subito*  
am tu so lus sanc tus, tu sol us al tis si mus Je su Chris te cum

T.  
am tu so lus sanc tus, tu sol us al tis si mus

B.  
am tu so lus sanc tus, tu sol us al tis si mus

VI. I *pp*

VI. II *pp*

Va. *pp*

Vc. *pp*

D.B. *pp*

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

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

*f* *f* *f* *f* *p*

*p* *f* *f* *f* *p*

*mf* *cresc.* *f* *f* *f*

*f* *f* *f* *f* *f*

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

Sancto Spiritu in gloria Dei Patris Jesus Christus cum

Sancto Spiritu in gloria Dei Patris Jesus Christus cum

Spiritu in gloria Dei Patris

Dei Patris

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

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

*p* *mp* *mf* *p*

*p* *mp* *mf* *p*

*p* *mp* *mf* *p*

*p* *mp* *mf* *p*



200

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

B. Dr.

Cym.

T.B.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*f cresc.*

*f*

*ff*

*p*

*mf cresc.*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

Sanc to Spir i tu in glor i a De i Pat ris

Quo ni am tu so

Sanc to Spir i tu in glor i a De i Pat ris

Quo ni am tu so

Spir i tu in glor i a De i Pat ris

Quo ni am tu so

De i Pat ris

Quo ni am tu so

This page of a musical score (page 50) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Trombone (Ta.). The brass section includes Trumpet (Tp.), Bass Drum (B. Dr.), Cymbal (Cym.), and Tuba (T.B.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time and features a key signature of one flat (B-flat). It includes various musical notations such as triplets, slurs, and dynamic markings like *ff* and *mf cresc.*. The vocal parts have lyrics in Latin: "lus sanc tus, tu sol us Dom i nus Quo ni am tu so lus sanc".

216

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

B. Dr.

T.B.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*tr*

*pizz.*

tus, tu sol us al tis si mus Glo ri a Glo

tus, tu sol us al tis si mus Glo ri a Glo

tus, tu sol us al tis si mus Glo ri a Glo

tus, tu sol us al tis si mus Glo ri a Glo

*pizz.*

224

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bs. *ff* *mf*

Hn.

Tr.

Tb.

Ta. *ff* *mf*

Tp. *tr*

B. Dr.

S. *ria Glo ria De i Pat ris in glo*

A. *ria Glo ria De i Pat ris in glo*

T. *ria Glo ria De i Pat ris in glo*

B. *ria Glo ria De i Pat ris in glo*

VI. I *arco* *mf*

VI. II *mf*

Va. *mf*

Vc. *arco* *ff* *mf*

D.B. *ff* *mf*

230

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bs. *mf*

Hn. *mf*

Tr. *mf*

Tb. *mf*

Ta.

Tp.

B. Dr. *mf*

S. *mf*  
ri a glo ri a glo ri a De i

A. *mf*  
ri a glo ri a glo ri a De i

T. *mf*  
ri a glo ri a glo ri a De i

B. *mf*  
ri a glo ri a glo ri a De i

VI. I

VI. II

Va.

Vc.

D.B.

236

Fl. *p* *p*

Ob. *p*

Cl. *p*

Bs. *mf* *p*

Hn. *p*

Tr. *p*

Tb. *p*

Ta. *p*

Tp.

B. Dr. *mp* *p* *pp* *secco* *secco*

S. *mp* *decresc.* *p*  
Pat ris A men

A. *mp* *decresc.* *p*  
Pat ris A men

T. *mp* *decresc.* *p*  
Pat ris A men

B. *mp* *decresc.* *p*  
Pat ris A men

VI. I *decresc.*

VI. II *decresc.*

Va. *decresc.* *p*

Vc. *decresc.* *p*

D.B. *decresc.* *p*

III. Sanctus, Benedictus, Andante, ♩ = 120-132

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in F

2 Trumpets in B $\flat$

2 Trombones

Tuba

Timpani

Cymbals

Bells

brass: bell-like attack, then fade

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ffff* *fff* *ff* *f*

III. Sanctus, Benedictus, Andante, ♩ = 120-132

Soprano

Alto

Tenor

Bass

*ffff* *ffff* *ffff* *ffff*

Sanc tus Sanct tus

*ffff* *ffff* *ffff* *ffff*

Sanc tus Sanct tus

*ffff* *ffff* *ffff* *ffff*

Sanc tus Sanct tus

III. Sanctus, Benedictus, Andante, ♩ = 120-132

Violin I

VI. II

Viola

Cello

D.B.

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ffff* *fff* *ff* *f*

*ffff* *fff* *ff* *f*

9

Fl. *p*

Ob. *p*

Cl.

Bs.

I. *ff*

Hn. II. *ff*

I. *ff*

Tr. II. *ff*

I. *ff*

Tb. II. *ff*

Ta. *ff*

Tp. *ffff* *fff* *ff* *f* *ffff*

S. *fff*  
Sanc tus Sanct tus

A. *fff*  
Sanc tus Sanct tus

T. *fff*  
Sanc tus Sanct tus

B. *fff*  
Sanc tus Sanct tus

VI. I. *ff*

VI. II. *ff*

Va. *ff*

Vc. *ffff* *fff* *ff* *f* *ff* *ff* *ff* *ffff*

D.B. *ffff* *fff* *ff* *f* *ffff*

Detailed description: This is a page of a musical score for a symphony or concert band. It features woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets I & II, Trombones I & II, Tuba, Trumpet), strings (Violins I & II, Viola, Violoncello, Double Bass), and vocal soloists (Soprano, Alto, Tenor, Bass). The woodwinds and strings are playing a rhythmic pattern of eighth notes with accents and dynamic markings of *ff*. The brass section is playing a similar pattern with dynamic markings ranging from *f* to *ffff*. The vocal soloists are singing the words "Sanc tus Sanct tus" in a rhythmic pattern of eighth notes with accents. The flute and oboe parts are marked *p* and have long notes with ties. The score is in 4/4 time and has a key signature of one flat (B-flat).



18

Fl. *p*

Ob. *p*

Cl.

Bs. *mf*

Hn. I. *ff*

Hn. II. *ff*

Tr. I. *ff*

Tr. II. *ff*

Tb. I. *ff*

Tb. II. *ff*

Ta. *ff*

Tp. *fff ff f ffff fff*

S. *ff* Sanctus Sanctus

A. *ff* Sanctus Sanctus

T. *ff* Sanctus Sanctus

B. *ff* Sanctus Sanctus

VI. I. *ff*

VI. II. *ff*

Va. *ff*

Vc. *fff ff f ff ff ffff fff*

D.B. *fff ff f ffff fff*

27  
 Fl.  
 Ob.  
 Cl.  
 Bs.  
 I.  
 Hn.  
 II.  
 I.  
 Tr.  
 II.  
 I.  
 Tb.  
 II.  
 Ta.  
 Tp.  
 S.  
 A.  
 T.  
 B.  
 VI. I.  
 VI. II.  
 Va.  
 Vc.  
 D.B.

Musical score for page 58, featuring orchestral and vocal parts. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hn. I, II), Trumpets (Tr. I, II), Trombones (Tb. I, II), Tuba (Ta.), Trumpet (Tp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violins (VI. I, II), Violas (Va.), Cellos (Vc.), and Double Basses (D.B.).

The score is in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. It begins at measure 27. The orchestral parts feature dynamic markings such as *ff* (fortissimo), *f* (forte), and *ffff* (fortississimo). The vocal parts (Soprano, Alto, Tenor, Bass) are singing the words "Sanctus Sanctus Sanctus Sanctus" with dynamic markings including *f* and *ff*.

36

Fl.

Ob.

Cl.

Bs.

I.

Hn. II.

I.

Tr. II.

I.

Tb. II.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*p*

*ff*

*f*

*cresc.*

*fff*

*tr*

Sanctus Sanctus Sanctus Sanctus



54

Fl. *decrease.*

Ob. *decresc.*

Cl. *decresc.*

Bs. *decresc.*

Hn.

Tr.

Tb.

Ta.

Tp.

S. Sanctus

A. Sanctus Sanctus Dominus Deus Sabaoth

T. Sanctus Sanctus Dominus Deus Sabaoth

B. Sanctus

VI. I *ff* *decresc.*

VI. II *ff* *decresc.*

Va. *decresc.*

Vc. *decresc.*

D.B. *decresc.*



73

Fl. *f*

Ob. *f*

Cl. *f*

Bs. *f*

Hn. *f*

Tr. *f*

Tb. *f*

Ta. *f*

Tp.

S. Pleni sunt

A. Pleni sunt caeli et terra Pleni sunt

T. *mp cresc.* Pleni sunt caeli et terra Pleni sunt caeli et terra Pleni sunt

B. *mp cresc.* Pleni sunt caeli et terra Pleni sunt caeli et terra Pleni sunt

VI. I *mp cresc.* *mf* *cresc.* *f* *cresc.*

VI. II *mp cresc.* *mf* *cresc.* *f* *cresc.*

Va. *mp cresc.* *mf* *cresc.* *f* *cresc.*

Vc. *mp cresc.* *mf* *cresc.* *f* *cresc.*

D.B. *mp cresc.* *mf* *cresc.* *f* *cresc.*

**82**  
**Fl.** *ff* *stacc.* 3 3 3 3 3 3  
**Ob.** *f* *ff* *stacc.* 3 3 3 3 3 3  
**Cl.** *f* *ff* *stacc.* 3 3 3 3 3 3  
**Bs.** *f* *ff* *stacc.* 3 3 3 3 3 3  
**Hn.** *ff* *stacc.* 3 3 3 3 3 3  
**Tr.** *f* *ff* *stacc.* 3 3 3 3 3 3  
**Tb.** *f* *ff* 3 3 3 3 3 3  
**Ta.** *f* *ff*  
**Tp.** *ff*  
**S.** *ff*  
**A.** *ff*  
**T.** *ff*  
**B.** *ff*  
**VI. I.** *ff*  
**VI. II.** *ff*  
**Va.** *ff*  
**Vc.** *ff*  
**D.B.** *ff*

cae li et ter ra glo ri a tu a  
 cae li et ter ra glo ri a tu a  
 cae li et ter ra glo ri a tu a  
 cae li et ter ra glo ri a tu a



89

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*stacc.*

*mp*

*f*

*mf*

*f*

Sanctus Sanctus Sanctus Sanctus

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

94

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

stacc.

mp

Sanct tus Sanct

Sanct tus Sanct

Sanct tus Sanct

Sanct tus Sanct

mp

mp

mp

mp

mp

mp



106

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

*f*

*ff*

Sanc tus

*ff*

Sanc tus

*ff*

Sanc tus

*ff*

Sanc tus

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

111

Fl.

Ob.

Cl.

Bs.

I.

Hn.

II.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

Sanc tus Sanc tus Dom i nus De us Sa ba oth

Sanc tus Sanc tus Dom i nus De us Sa ba oth

Sanc tus Sanc tus Dom i nus De us Sa ba oth

Sanc tus Sanc tus Dom i nus De us Sa ba oth

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*ff*

*ff*

*ff*

*ff*

118

Fl.

Ob.

Cl.

Bs.

I.

Hn.

II.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

Sanct tus Sanct tus Sanct tus Dom i nus De us

Sanct tus Sanct tus Sanct tus Dom i nus De us

Sanct tus Sanct tus Sanct tus Dom i nus De us

Sanct tus Sanct tus Sanct tus Dom i nus De us

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

125

Fl. *mp cresc.*

Ob. *mp cresc.*

Cl. *decresc.* *mp cresc.*

Bs. *decresc.*

I. Hn. II.

Tr. *mp cresc.*

Tb.

Ta.

Tp.

S. Sa ba oth

A. Sa ba oth *mp cresc.* Plen i sunt cae li et

T. Sa ba oth *mp cresc.* Plen i sunt cae li et ter ra Plen i sunt cae li et

B. Sa ba oth *mp cresc.* Plen i sunt cae li et ter ra Plen i sunt cae li et

VI. I. *mp cresc.*

VI. II. *mp cresc.*

Va. *mp cresc.*

Vc. *mp cresc.*

D.B. *decresc.* *mp cresc.* pizz.

135

*rit.* *a tempo*

*f*

*f*

*f*

*f*

*f*

*f*

*mp cresc.*

*mp cresc.*

*f*

*f*

*tr*

*rit.* *a tempo*

*f*

*tr*

*tr*

*tr*

*tr*

S  
Plen i sunt cae li et ter ra glo ri a

A  
ter ra Plen i sunt cae li et ter ra glo ri a

T  
ter ra Plen i sunt cae li et ter ra glo ri a

B  
ter ra Plen i sunt cae li et ter ra glo ri a

VI.I *rit.* *a tempo* *tr*

VI.II *tr*

Va. *tr*

Vc. *tr*

D.B.



144

I. Fl. I. *pp subito* *mf*

II. Fl. II. *pp subito* *mf*

I. Ob. I. *pp subito* *mf*

II. Ob. II. *pp subito* *mf*

I. Cl. I. *pp subito* *mf*

II. Cl. II. *pp subito* *mf*

Bs. *pp* *mf*

Hn. *pp subito* *mf*

Tr. *pp subito* *mf*

Tb. *pp* *mf*

Ta. *pp subito* *mf*

Tp.

S. Sanctus

A. Sanctus

T. Sanctus

B. Sanctus

VI. I. *pp* *mf* *pp*

VI. II. *pp* *mf* *pp*

Va. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

D.B. *mf*

153

I. Fl. *pp subito* *mp*

II. Fl. *pp subito*

I. Ob. *pp subito* *cresc.*

II. Ob. *pp* *cresc.*

I. Cl. *pp subito* *mp* *cresc.*

II. Cl. *pp* *mp*

Bs. *mp*

Hn. *pp subito*

Tr. *pp subito*

Tb. *pp subito* *cresc.*

Ta.

Tp.

S. Sanctus

A. Sanctus

T. Sanctus

B. Sanctus

VI. I. *tr* *mp*

VI. II. *tr* *mp* *tr* *mp*

Va. *tr* *mf*  $\overset{3}{\lt}$   $\overset{3}{\gt}$  *mf*  $\overset{3}{\lt}$   $\overset{3}{\gt}$

Vc. *tr* *mp* *arco*

D.B. *pp* *mp*

162

*molto rit.*

I. Fl.

II. Fl.

I. Ob.

II. Ob.

Cl.

Bs.

I. Hn.

II. Hn.

I. Tr.

II. Tr.

Tp.

S. *molto rit.* *ff*

A. *ff*

T. *ff*

B. *ff*

Ho

Ho

Ho

Ho

Ho

VI. I. *molto rit.*

VI. II. *tr*

Va. *3*

Vc. *3*

D.B. *3*

169

Fl. *ff* *p* *p*

Ob. *ff* *mf*

Cl. *ff* *mf*

Bs. *ff* *mf*

Hn. *ff* *mf* *mf*

Tr. *ff*

Tb. *ff* *mf* *mf*

Ta. *mf* *mf*

Tp. *p* *p* *tr* *ff*

## poco piu mosso ♩ = 144-160 (♩ = ♩)

S. san na Ho san na Ho

A. san na Ho san na

T. san na Ho san na

B. san na Ho san na Ho

## poco piu mosso ♩ = 144-160 (♩ = ♩)

VI. I *ff* *p* *ff* *p* *ff*

VI. II *ff* *p* *ff* *p* *ff*

Va. *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff*

D.B. *ff* *p* *ff* *p* *ff*

pizz.

177

Fl. *ff* *7*

Ob. *ff* *7*

Cl. *ff* *7*

Bs. *ff* *7*

Hn. *f*

Tr. *f*

Tb. *f*

Ta. *f*

Tp. *f*

S  
san na Ho san na Ho san na Ho san na Ho san na Ho san na Ho

A  
Ho san na Ho san na Ho san na Ho san na Ho san na Ho san na

T  
Ho san na Ho san na Ho san na Ho san na Ho san na Ho san na

B  
san na Ho san na Ho san na Ho san na Ho san na Ho san na Ho

VI. I *ff* *ff* *ff* *ff* *ff* *ff*

VI. II *ff* *ff* *ff* *ff* *ff* *ff*

Va. *ff* *ff* *ff* *ff* *ff* *ff*

Vc.

D.B. *ff* arco

183

Fl. *p subito*

Ob. *p subito* *mf*

Cl. *p subito*

Bs. *p* *mf*

Hn. *mf*

Tr. *p*

Tb. *mf*

Ta. *p subito* *mf*

Tp.

S. *mf*  
san na Ho san na in ex cel sis. Ho san na

A. *mf*  
Ho san na in ex cel sis. Ho san na

T. *mf*  
Ho san na in ex cel sis. Ho san na

B. *mf*  
san na Ho san na in ex cel sis. Ho san na

VI. I *f* *p* *f*

VI. II *f* *p* *f*

Va. *f* *p* *f*

Vc. arco *p* pizz.

D.B. *p* pizz.

192

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*mf*

*f*

*p*

*tr*

*ff*

*ff >*

*pizz.*

Ho san na Ho san na Ho san na Ho san na Ho

Ho san na Ho san na Ho san na Ho san na

Ho san na Ho san na Ho san na Ho san na

Ho san na Ho san na Ho san na Ho san na Ho

200

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bs. *ff*

Hn. *f*

Tr. *ff*

Tb. *ff*

Ta.

Tp.

S  
san na Ho san na Ho san na Ho san na Ho san na in ex cel sis.

A  
Ho san na Ho san na Ho san na Ho san na in ex cel sis.

T  
Ho san na Ho san na Ho san na Ho san na in ex cel sis.

B  
san na Ho san na Ho san na Ho san na Ho san na in ex cel sis.

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. arco *ff*

D.B. arco



206

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *ff* *p* *p* *mf*

Tr.

Tb. *ff* *p* *p* *p*

Ta. *p* *p*

Tp. *p*

S.

A.

T.

B.

VI. I *mf* 3

VI. II *mf* 3 *mp* *decresc.*

Va. *mf* *decresc.* *mp* *decresc.*

Vc. *mf* *decresc.* *mp* *decresc.*

D.B. *mf* *decresc.* *mp* *decresc.*

meno mosso ♩ = 72-80

214

Fl.

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *mf*

Tr.

Tb. *f* *p*

Ta. *mp*

Tp.

meno mosso ♩ = 72-80

S. *p* 1 solo  
Ben e dic tus

A.

T. *p* 1 solo  
Ben e dic tus

B. *p* 1 solo  
qui ven

meno mosso ♩ = 72-80

VI. I. *mf*

VI. II. *mf*

Va. *mf*

Vc. *mf*

D.B. *p* pizz.

222

I. Fl. I. *mf* 3

II. Fl. II. *mf* 3

Ob.

I. Cl. I. *mf* 3

II. Cl. II. *mf* 3

Bs. *mf*

Hn.

Tr.

Tb.

Ta.

Tp.

S. in nom i ne Dom i ni in

A. *p* solo nom i ne Dom i ni in

T. in nom i ne Dom i ni in

B. it nom i ne Dom i ni in

VI. I. *mf* *p*

VI. II. *mf* *p*

Va. *mf* *p*

Vc. *mf*

D.B. *mf* arco

227

I. Fl.  
II. Fl.  
Ob.  
I. Cl.  
II. Cl.  
Bs.  
I. Hn.  
II. Hn.  
Tr.  
Tb.  
Ta.  
Tp.  
S.  
A.  
T.  
B. tutti  
VI. I.  
VI. II.  
Va.  
Vc.  
D.B. pp

nom i ne Dom i ni  
nom i ne Dom i ni  
nom i ne Dom i ni  
nom i ne Dom i ni  
tutti  
qui ven  
pp

232

I. Fl. *p*

II. Fl. *p*

Ob. *p*

I. Cl. *p*

II. Cl. *p*

Bs. *p*

Hn. *pp*

Tr. *pp*

Tb. *pp*

Ta.

Trp. *p*

S.

A. *tutti*  
Ben e dic tus

T. *tutti*  
Ben e

B. *tutti*  
it qui ven it

VI. I. *pp*

VI. II. *pp*

Va.

Vc. *pp*

D.B. *pp*

237

I. Fl. I. *p* 3

II. Fl. II. *p* 3

Ob.

I. Cl. I. *p* 3

II. Cl. II. *p* 3

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S. *tutti*  
in nom i ne Dom i ni

A.

T. dic tus

B.

VI. I.

VI. II.

Va. *pp*

Vc.

D.B.

241

Fl.

Ob.

Cl.

Bs.

I.

Hn.

II.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

in nom i ne Ho

Ho

Ho

Ho

*pp*

244

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bs. *mf*

Hn. *mf*

Tr. *mf*

Tb. *mf*

Ta. *mf*

Tp.

S  
san na Dom i ni Ho san na

A  
san na Dom i ni Ho san na

T  
san na Ho san na in

B  
san na Ho san na in

VI. I

VI. II

Va.

Vc. *mf cresc.*

D.B. *mf cresc.*



247

Fl. *mf*

Ob.

Cl. *mf*

I. Bs. *mf*

II.

I. Hn. *mf*

II.

I. Tr. *mf*

II.

I. Tb. *mf*

II.

Ta.

Tp. *f*

S. Ho san na

A. Ho san na

T. nom i ne Dom i ni Ho san na

B. nom i ne Dom i ni Ho san na

VI. I. *mf*

VI. II. *mf*

Va. *mf*

Vc. *mf*

D.B. *mf*

Detailed description: This page of a musical score, numbered 89, begins at measure 247. It features a complex orchestration including woodwinds (Flute, Oboe, Clarinet, Horns, Trumpets, Trombones, Tuba), brass (Trumpet, Trombone, Tuba), strings (Violins I & II, Viola, Violoncello, Double Bass), and vocal parts (Soprano, Alto, Tenor, Bass). The woodwinds and strings play melodic lines with triplets and slurs, while the brass provides harmonic support with sustained notes and rhythmic patterns. The vocal parts enter in the second measure with the lyrics 'Ho san na' and 'nom i ne Dom i ni Ho san na'. The score is marked with dynamics such as *mf* and *f*.

251

Fl.  
Ob.  
Cl.  
I.  
Bs.  
II.  
I.  
Hn.  
II.  
I.  
Tr.  
II.  
I.  
Tb.  
II.  
Ta.  
Tp.  
T.B.  
S.  
A.  
T.  
B.  
VI. I.  
VI. II.  
Va.  
Vc.  
D.B.

in ex cel sis.  
in ex cel sis.  
in ex cel sis.  
in ex cel sis.

255

Fl.

Ob.

Cl.

Bs.

I.

Hn.

II.

Tr.

I.

Tb.

II.

Ta.

Tp.

T.B.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*mf*

*f*

Ho san na in ex

Ho san na ex

Ho san na ex

Ho san na in ex

259

Fl. *decresc.*

Ob. *decresc.*

Cl. *decresc.*

Bs. *decresc.*

Hn. *decresc.*

Tr. *decresc.*

Tb. *decresc.*

Ta. *decresc.*

Tp. *tr mf* *tr mf* *p*

S  
cel sis.

A  
cel sis.

T  
cel sis.

B  
cel sis.

VI. I *decresc.*

VI. II

Va. *decresc.*

Vc. *decresc.*

D.B. *decresc.*

263

I. Fl.  
II. Fl.  
I. Ob.  
II. Ob.  
I. Cl.  
II. Cl.  
I. Bs.  
II. Bs.  
Hn.  
Tr.  
Tb.  
Ta.  
Tp.  
S.  
A.  
T.  
B.  
VI. I.  
VI. II.  
Va.  
Vc.  
D.B.

267

I. Fl. I. *mp*

II. Fl. II. *mp*

I. Ob. I. *mp*

II. Ob. II. *mp*

I. Cl. I. *mp*

II. Cl. II. *mp*

I. Bs. I. *mp*

II. Bs. II. *mp*

Hn. *pp*

Tr. *pp*

Tb. *pp*

Ta. *pp*

Tp. *mp*

S. Ho san na

A. Ho san na

T. Ho san na

B. Ho san na

VI. I. *mp*

VI. II. *mp*

Va. *mp*

Vc. *mp*

D.B. *mp*

272

Fl. *mp*

Ob.

Cl. *mp*

Bs. *mp*

Hn.

Tr.

Tb.

Ta.

Tp. *tr*

S. *cresc.* *f*

A. *cresc.* *f*

T. *cresc.* *f*

B. *cresc.* *f*

VI. I *cresc.* *mf*

VI. II *cresc.* *mf*

Va. *mp* *mf*

Vc. *cresc.* *mf*

D.B.

Ho san na in ex cel sis.

Ho san na in ex cel sis.

Ho san na in ex cel sis.

Ho san na in ex cel sis.

277

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*f*

*f*

*f*

*f*

*mf*

*mf*

*f*

*f*

*tr*

*cresc.*

*ff*

*ff*

*ff*

*ff*

*f*

*cresc.*

*f*

*f*

*f*

*f*

*f*



282

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

*tr*

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*ff*

*ff*

*ff*

san na Ho san na

san na Ho san na

san na Ho san na

san na Ho san na

3

287

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*fff*

*ff*

*f*

*cresc.*

*tr.*

Ho san na Ho

Ho san na Ho

Ho san na Ho

Ho san na Ho

*f*

*f*

*f*

*f*

292

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*f*

*ff*

*cresc.*

*tr.*

san na Ho san na

san na Ho san na

san na Ho san na

san na Ho san na

*f*

*f*

*f*

*f*

297

Fl. *f*

Ob.

Cl.

Bs. *f*

Hn. *ff*

Tr. *ff*

Tb. *ff*

Ta. *ff*

Tp. *ff* *tr*

S. Ho san na

A. Ho san na

T. Ho san na

B. Ho san na

VI. I

VI. II

Va.

Vc.

D.B. *f*

302

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

*f*

*ff*

*tr*

*cresc.*

S.

A.

T.

B.

Ho san na

Ho san na

Ho san na

Ho san na

VI. I.

VI. II.

Va.

Vc.

D.B.

*f*

*f*

*f*

*f*

307

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

Ho san na Ho

Ho san na Ho

Ho san na Ho

Ho san na Ho

*f*

312

Fl. *f* 3

Ob. *f* 3

Cl. *f* 3

Bs. *f* 3

Hn. *ff*

Tr. *ff*

Tb. *ff*

Ta. *ff*

Tp. *cresc.* *tr*

S. *f*  
san na

A. *f*  
san na

T. *f*  
san na

B. *f*  
san na

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

D.B. *f*

316

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

*ffp subito cresc..*

tempo I ♩ = 120-132

S.

A.

T.

B.

tempo I ♩ = 120-132

VI. I

VI. II

Va.

Vc.

D.B.



327

Fl. *f*

Ob. *f*

Cl. *f*

Bs. *f*

Hn. *f*

Tr. *f*

Tb. *f*

Ta. *f*

Tp. *ff*

S.

A.

T.

B.

VI. I *p* *ff*

VI. II *p* *ff*

Va. *p* *ff*

Vc. *p* *ff*

D.B. *p* *ff*

337

Fl.  
Ob.  
Cl.  
Bs.  
Hn.  
Tr.  
Tb.  
Ta.  
Tp.  
S.  
A.  
T.  
B.  
VI. I  
VI. II  
Va.  
Vc.  
D.B.

*f* Ho san na Ho  
*f* Ho san na Ho  
*f* Ho san na  
*f* Ho san na

346

Fl. *mf cresc.*

Ob.

Cl. *mf cresc.*

Bs. *mf cresc.*

Hn.

Tr.

Tb.

Ta.

Tp. *mf cresc.*

S  
san na Ho san na Ho san na

A  
san na Ho san na Ho san na

T  
Ho san na Ho san na Ho san na

B  
Ho san na Ho san na Ho san na

VI. I

VI. II

Va.

Vc.

D.B.

355

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*f*

*ff*

*f*

*ff*

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Plen i sunt cae li et ter ra

Plen i sunt cae li et ter ra

363

Fl.  
Ob.  
Cl.  
Bs.  
Hn.  
Tr.  
Tb.  
Ta.  
Tp.  
S  
A  
T  
B  
VI. I  
VI. II  
Va.  
Vc.  
D.B.

Plen i sunt cae li et ter ra  
Plen i sunt cae li et ter ra  
Plen i sunt cae li et ter ra  
Plen i sunt cae li et ter ra



379

Fl.

Ob.

Cl.

Bs.

I.

Hn.

II.

I.

Tr.

II.

I.

Tb.

II.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

387

Fl. Ob. Cl. Bs. Hn. Tr. Tb. Ta. Tp. S. A. T. B. VI. I. VI. II. Va. Vc. D.B.

Plen i sunt cae li et ter ra Plen i sunt cae li et

*cresc.*

Detailed description: This page of a musical score, numbered 112, begins at measure 387. It features a large ensemble of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Trombone/Trumpet (Tp.). The brass section includes Trumpet (Tp.). The string section includes Violin I (VI. I.), Violin II (VI. II.), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The vocal soloists include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts have lyrics: "Plen i sunt cae li et ter ra" for the Tenor and Bass, and "Plen i sunt cae li et" for the Alto and Soprano. The string parts are marked with a *cresc.* (crescendo) instruction. The woodwind and brass parts have various articulations and dynamics.



394

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

Plen i sunt cae li et ter ra glo ri a tu a

ter ra Plen i sunt cae li et ter ra glo ri a tu a

ter ra Plen i sunt cae li et ter ra glo ri a tu a

ter ra Plen i sunt cae li et ter ra glo ri a tu a

7 8 9 10 11 12

*f*

*f*

*f*

*f*

402

Fl. *f decresc.* *p*

Ob. *f decresc.* *p*

Cl. *f decresc.* *p*

Bs.

Hn.

Tr.

Tb.

Ta.

Tr. *mf*

S. Sanct tus

A. Sanct tus

T. Sanct tus

B. Sanct tus

VI. I *ff >* *ff >* *ff >* *ff >* *f*

VI. II *ff >* *ff >* *ff >* *ff >* *f*

Va. *ff >* *ff >* *ff >* *ff >* *f*

Vc. *f decresc.*

D.B. *f decresc.*

410

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*mf decresc.*

*mf decresc.*

*p*

*p*

Sanctus

Sanctus

Sanctus

Sanctus

*mf decresc.*

*mf decresc.*

419

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*mp* *decresc.*

*mp* *decresc.*

*tr*

Sanct tus

Sanct tus

Sanct tus

Sanct tus

IV. Agnus Dei, alla breve ♩ = 88

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in F

2 Trumpets in B $\flat$

2 Trombones

Tuba

Timpani

IV. Agnus Dei, alla breve ♩ = 88

Soprano

Alto

Tenor

Bass

IV. Agnus Dei, alla breve ♩ = 88

Violin I

Violin II

Viola

Cello

D.B.



21

Fl. *p*

Ob. *pp*

Cl. *p*

Bs. *p*

Hn. *mf* *pp*

Tr.

Tb. *pp*

Ta.

Tp.

S.

A.

T.

B.

VI. I *mf* *mf*

VI. II *mf* *mf*

Va. *p* *mf*

Vc. *p*

D.B. *p*

31

Fl. *pp* *p* *p*

Ob. *p* *p*

Cl. *pp* *p*

Bs. *pp* *p*

Hn. *p* *p*

Tb. *p* *p*

Ta.

Tp.

S.

A.

T.

B.

VI. I *p*

VI. II *p*

Va. *p*

Vc.

D.B.

Detailed description: This page of a musical score, numbered 120, contains measures 31 through 40. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) have active parts. The brass section (Horn, Trumpet, Trombone, Tuba) is mostly silent, with some sustained notes in the Trombone part. The vocal parts (Soprano, Alto, Tenor, Bass) are also silent. Dynamics include *pp* (pianissimo) and *p* (piano). The key signature has one flat, and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.



42

Fl. *p*

Ob.

Cl.

Bs. *mf*

Hn. *p* *mf*

Tr. *p* *p*

Tb.

Ta.

Tp.

S. *mf* *mf*  
 Ag nus De i qui tol lis pe cat ta mun di Ag nus De i qio tol lis pe cat ta mun di

A. *mf* *mf*  
 Ag nus De i qui tol lis pe cat ta mun di Ag nus De i qio tol lis pe cat ta mun di

T. *mf*  
 mi se re re no bis

B. *mf*  
 mi se re re no bis

VI. I *p* *f* *mf*

VI. II *p* *f* *mf*

Va. *mf* *p* *mf*

Vc. *mf* *p* *mf*

D.B. *mf*

51

Fl. *f*

Ob. *mf*

Cl. *mf*

Bs. *f*

Hn.

Tr.

Tb.

Ta.

Tp.

S. *f* *ff*  
mi se re re no bis mi se re re no bis

A. *ff*  
Ag nus De i mi se re re no bis mi se re re no bis

T. *ff*  
Ag nus De i mi se re re mi se re re no bis no bis

B. *ff*  
Ag nus De i mi se re re mi se re re no bis no bis

VI. I *mf* *ff* *mf*

VI. II *mf* *ff* *mf*

Va. *ff* *mf*

Vc. *ff* *mf*

D.B. *ff* *mf*

60

Fl. *f*

Ob. *mf*

Cl. *mf*

Bs. *f*

Hn. *mf*

Tr.

Tb. *p*

Ta.

Tp.

S. *ff* *mf*  
mi se re re no bis mi se re re no bis Ag nus De i qio tol lis pe cat ta mun di

A. *ff* *mf*  
mi se re re no bis mi se re re no bis Ag nus De i qio tol lis pe cat ta mun di

T. *ff*  
mi se re re mi se re re no bis no bis

B. *ff*  
mi se re re mi se re re no bis no bis

VI. I *mf*

VI. II *mf*

Va. *mf* *mf*

Vc. *mf* *mf*

D.B. *mf* *mf*

70

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*p*

*p*

*p*

*p*

*f*

*p*

*f*

Ag nus De i qui tol lis pe cat ta mun di mi se re re no bis mi

mi se re re no bis Ag nus De i qio tol lis pe cat ta mun di Ag nus De i mi se re re mi

mi se re re no bis Ag nus De i mi se re re mi se

mi se re re no bis Ag nus De i mi se re re mi

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

79

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*f*

*mf*

*p*

*f*

*ff*

*mf*

*mf*

*mf*

*mf*

*mf*

se re re no bis

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

se re re no bis

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

re re no bis no bis

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

se re re no bis

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

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



97

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*mf*

*f*

*p*

*mf*

*mf*

*mf*

mi se re re no bis

mi se re re no bis

cat ta mun di

cat ta mun di







119

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bs.

Hn.

Tr.

Tb. *f*

Ta. *f*

Tp.

S

A

T

B

Ag nus De i qui tol

Ag nus De i qui tol

VI. I *mf* *tr*

VI. II *mf*

Va. *mf*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score, numbered 130, contains measures 119 through 125. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Tuba (Ta). The brass section includes Trumpet (Tp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts have lyrics: "Ag nus De i qui tol". The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes musical notations like slurs, accents, and a trill (*tr*) in the Violin I part. The key signature has one flat (B-flat), and the time signature is 4/4.

126

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

mi se re re

mi se re re

lis pe cat ta mun di

lis pe cat ta mun di

*f*

*p*

*mf*

*mf*

133

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*tr*

*cresc.*

*f*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

no bis

no bis

no bis

no bis

*ff*

*ff*

*ff*

*ff*

*ff*

139

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*ff*

*tr*

144

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*tr*

*f*

*ff*

150

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*mf*

*ff*

*f*

*tr*

*p*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*f*

*f*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*mf*

Ag nus De i Ag nus De i qui tol lis pe cat ta mun di

Ag nus De i Ag nus De i qui tol lis pe cat ta mun di mi se re re no bis

Ag nus De i mi se re re no bis

Ag nus De i mi se re re no bis

*f*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

158

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*f*

*mf*

*cresc.*

*ff*

Ag nus De i qui tol lis pe cat ta mun di mi se re re no bis mi se re re no bis

Ag nus De i qui tol lis pe cat ta mun di Ag nus De i mi se re re no bis mi se re re no bis

Ag nus De i mi se re re mi se re re no bis no bis

Ag nus De i mi se re re mi se re re no bis no bis

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*





175

Fl. *p* *mf*

Ob. *p* *mf* *f*

Cl. *p* *f*

Bs. *mf* *mf*

Hn. *f*

Tr. *f*

Tb. *mf*

Ta. *mf* *mf* *mf*

Tp. *mf* *f*

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

182

Fl. Ob. Cl. Bs. Hn. Tr. Tb. Ta. Tp. S. A. T. B. VI. I. VI. II. Va. Vc. D.B.

*mf*

Detailed description: This page of a musical score covers measures 182 to 185. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), Tuba (Ta.), Trumpet (Tp.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time with a key signature of one flat (B-flat). Measure 182 features a woodwind entry with a *mf* dynamic. Measures 183 and 184 contain sustained notes and rests for several instruments. Measure 185 shows a more active woodwind and string section. The page number 139 is located in the top right corner.



193

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*p* *ff*

*p* *ff*

*p* *ff*

*mf* *ff*

*ff*

*ff*

*ff*

*mf* *ff*

*mf* *tr*

*mf* *ff*

*ff*

*ff*

*ff*

*mf* *ff* *mf*

*mf* *ff*

*mf* *ff* *mf*

*mf* *ff* *mf*

*mf* *ff* *mf*

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

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

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

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

*mf* *ff*

*mf* *ff*

*mf* *ff* *mf*

*mf* *ff* *mf*

*mf* *ff* *mf*

203

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bs. *mf*

Hn.

Tr.

Tb.

Ta.

Tp.

S *p*  
Agnus Dei do ma no bis pac em

A *p*  
Agnus Dei no bis pac em

T *p*  
Agnus Dei bis pac em

B *p*  
Agnus Dei bis pac em

VI. I *p subito*

VI. II *p subito*

Va. *p subito*

Vc. *p subito*

D.B. *p subito*

213

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S  
do ma no bis pac em Ag

A  
no bis pac em Ag

T  
bis pac em

B  
bis pac em

VI. I  
*p*

VI. II  
*p*

Va.  
*p*

Vc.  
*p*

D.B.  
*p*

222

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*p*

*pp*

*p*

*mf*

*pp*

*mf*

*mf*

nus De i qui tol lis pe cat ta mun di do ma no

nus De i qui tol lis pe cat ta mun di do ma no

pe cat ta mun di do ma no

pe cat ta mun di do ma no

*mf*



232

Fl.

Ob.

I.  
Cl.

II.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

bis pac em

A

bis pac em

T

bis pac em

B

bis pac em

VI. I

VI. II

Va.

Vc.

D.B.

*mf*

*p*

*pp*

241

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn.

Tr.

Tb.

Ta.

Tp. *p*

S

A

T

B

VI. I *mf* *p*

VI. II

Va. *pp* *mf*

Vc. *p*

D.B. *p*

249

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff* *p*

Bs. *p* *ff* *p*

Hn. *p* *ff* *p* *ff*

Tr. *p*

Tb. *p*

Ta.

Tp.

S. do ma no bis pac em

A. do ma no bis pac em

T.

B.

VI. I

VI. II

Va.

Vc. *cresc.*

D.B. *cresc.*

257

Fl. *p* *ff* *p* *ff*

Ob. *p* *ff* *p* *ff*

Cl. *p* *ff* *p*

Bs. *p*

Hn. *p* *ff* *p* *ff*

Tr.

Tb.

Ta.

Tp.

S. do ma no bis pac em pac em

A. do ma no bis pac em pac em

T. pac em pac em

B. pac em pac em

VI. I

VI. II

Va.

Vc.

D.B.

266

Fl. *p* *ff* *f*

Ob. *p* *ff*

Cl. *p* *ff*

Bs. *f*

Hn. *p* *ff* *f*

Tr. *f*

Tb.

Ta. *f*

Trp. *f*

S. pac em

A. pac em

T. pac em

B. pac em

VI. I *f*

VI. II *f*

Va. *f* *f*

Vc. *f*

D.B. *f*





288

Fl. *mf* *f*

Ob. *p* *f*

Cl. *f*

Bs. *p* *f* *f*

Hn. *f*

Tr. *p* *f*

Tb. *f*

Ta. *p* *f*

Tp.

S.

A.

T.

B.

VI. I. *p* *mf* *f*

VI. II. *p* *mf* *f*

Va. *p* *f*

Vc. *p* *f*

D.B. *p* *mf* *f*



296

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*mf*

*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Ag nus De i qio tol lis pe cat ta mun di Ag nus De i

Ag nus De i qio tol lis pe cat ta mun di mi se re re no bis Ag nus De i

mi se re re no bis

mi se re re no bis

*mf*

*mf*

*mf*

*mf*

*mf*



314

Fl.

I.

Ob.

II.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

do ma no bis pac em

do ma no bis pac em

do ma no bis pac em

do ma no bis pac em

323

Fl.

I.

Ob.

II.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*mp*

*mf*

do ma no bis pac em

no bis pac em

bis pac em

bis pac em

333

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*tr*

*mf*

do ma no bis pac em do ma

no bis pac em do ma

bis pac em do ma

bis pac em do ma

342

Fl. I. *p*

Ob. II. *p*

Cl. *p*

Bs. *p*

Hn. *p*

Tr. *p*

Tb. *p*

Ta. *p*

Sp. *f*

A. *f*

T. *f*

B. *f*

VI. I.

VI. II.

Va.

Vc.

D.B.

no bis pac em do ma no

no bis pac em do ma no

no bis pac em do ma no

no bis pac em do ma no

351

Fl. *p*

I. *p*

Ob. II. *p*

Cl. *p*

Bs. *p*

Hn. *p*

Tr. *p*

Tb. *p*

Ta. *p*

Tp.

S. *mf*  
bis pac em pac em

A. *mf*  
bis pac em pac em

T. *mf*  
bis pac em pac em

B. *mf*  
bis pac em pac em

VI. I. *f*

VI. II. *f*

Va. *f*

Vc. *f*

D.B. *f*

360

Fl.

Ob.

Cl.

Bs.

Hn.

I.

Tr.

II.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*f*

*ff*

*mp*

pac em



368

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*decresc.*

*decresc.*

376

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*decresc.*

*decresc.*

*decresc.*

*p*

Ag nus

*p*

Ag nus

*f*

*f*

383

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

do

do

Dei qui tollis peccata mundi

Dei qui tollis peccata mundi

*mf*

*mf*

*mf*

*mf*

*mf*

390

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

ma no bis pac em pac em

ma no bis pac em pac em

pac em

pac em

397

Fl. *p*

Ob. *p* *mf*

Cl. *p*

Bs. *p* *mf* *p*

Hn. *p*

Tr.

Tb.

Ta.

Tp.

S. *p*  
pac em

A. *p*  
pac em

T. *p*  
pac em

B. *p*  
pac em

VI. I *p*

VI. II *p*

Va.

Vc. *p*

D.B. *p*

408

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Trp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.

*p*

*p*

*p*

pac em

pac em

pac em

pac em

*pp*

*pp*

*pp*

*pp*

*pp*

419

Fl.

Ob.

Cl.

I.

Bs.

II.

Hn.

Tr.

Tb.

Ta.

Tr.

S.

A.

T.

B.

VI. I.

VI. II.

Va.

Vc.

D.B.

*p*

*p*

429

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S

A

T

B

VI. I

VI. II

Va.

Vc.

D.B.



432

Fl.

Ob. *p*

Cl.

Bs.

Hn. *pp*

Tr.

Tb. *pp*

Ta. *pp*

Tp. *pp*

S

A

T

B

VI. I *p*

VI. II *p*

Va.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 432 to 439. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Tuba (Ta). The brass section includes Trumpet (Tp). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Oboe part features a melodic line starting in measure 432 with a *p* dynamic, marked with a slur and a fermata. The Horn and Trombone parts have *pp* dynamics. The Violin I and II parts have *p* dynamics. The Viola and Double Bass parts have a more active, rhythmic accompaniment. The Flute, Clarinet, Bassoon, Trumpet, and Tuba parts are mostly silent, with some activity in the later measures. The vocal parts are also silent.

440

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Ta.

Tp.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

D.B.

*pp*

*p*

*pp*

*pp*

*pp*

*p*

*p*

448 *molto rall.*

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Bs. *mf* *pp*

Hn. *pp* *mf* *pp*

Tr. *mf* *pp*

Tb. *pp* *mf* *pp*

Ta. *pp* *mf* *pp*

Tp. *pp* *mf* *pp*

S. *molto rall.*

A.

T.

B.

VI. I *molto rall.* *p*

VI. II *p*

Va. *p*

Vc. *p* niente

D.B. *p* niente