

Johann Sebastian Bach
Mass in B Minor
BWV 232

Nr. 1. „Kyrie“ (Chor).

Adagio.

Largo ed un poco piano.

Hauptstimme.

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

Flöten, Oboen.

Orgel.

Pedal.

pp Manual.

5

10

15

20

cresc.

dim.

pp

pp

25 *dim.* *poco riten.*

cresc. *cresc.* *dim.*

Manual.

Ten.
Ky-ri-e e-le - - - i-son, Ky-ri-e

30 *a tempo*

p (*Etwas stärker.*) *p*

Alt. Ky-ri-e e-le - - -

I. Sopr.

35

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

40

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

45 *cresc.* *cresc.*

Pedal. *p*

II. Sopr. Ky-ri-e e-le - - -

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

50

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

55

dim. *poco riten.* *a tempo* *pp*

Manual.

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

60

dim. *crac.* *crac.* *dim.* *p*

Pedal.

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

65

Manual.

son, Ky - ri - e e - le - - - - - i - son. Ob. I. Viol.

70

poco rit. *pp* *pp*

75 80

pp

pp

pp

D

Ten.
Ky - ri - e e - le - i - son, Ky - ri -

85

pp

pp

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

Alt. Ky - ri - e e - le - i - son, Ky - ri - e

I. Sopr.
Ky - ri - e -

90

pp

pp

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

95

mp

mp

E

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

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

100

cresc.

cresc.

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

Pedal.

105

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

Manual.

110

i-son, e-le-i-son, II. Sopr. I. Sopr. II. Sopr. I. Sopr.
 e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

poco rit. *a tempo*

115

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

cresc. *dim.*

Pedal.

120

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

poco rit. *molto rit.*

125

Nr. 2. „Christe eleison“ (Duett: Sopran I und II).
(Larghetto.)

Viel.

Sopr.
Chri - - - ste, Christe e - lei - - - son, e - lei - -

a tempo

10

II. Man.

- - - son, Chri - ste, Christe e - le - - i - son, e - le - - i - son, e - lei - -

15

A

- - - son, Chri - - - ste, Christe e - le - - i - son, e lei - -

20

son, Chri - ste, Christe e - le - i - son, e - le - i - son, e - lei -

Chri - ste.

25

pp

son, **B** Chri - ste, Christe e - le - i - son, e - le

30

mp

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

Viol.

colla parte **I. Man.** *a tempo*

mf

mf

I. Man.

35

pp *mf* *pp*

pp *mf* *pp*

C Sopr.

poco rit. 40

mf *p* *mf*

II. Man. *a tempo* *pp* *mf*

II. Man.

II. Man.

le . . . i - son, e - le . . . i - son, Chri - ste, Christe e - le . . .

più p

45

46

. . . i - son, e - le . . . i - son, e - le i - son, e - le i - son, Chri - ste e - le . . . i -

mp

rit.

50

51

Viol.
son.

mf

pp

pocchissimo riten.

55

56

I. Man.

E Sopr.
Christe e - le . . . i - son, e - le i - son, e - le . . . i - son, e -

pp

a tempo

60

61

II. Man.

le i - son, e - le i - son, e - le . . . i - son, Chri - ste e - le . . . i - son, Chri - ste e - le . . . i - son, Chri -

mf

pp

mp

mf

65

66

ste e - le - i - son, e - le - i - son, e - le - i - son. **F** **Christe**

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

70

le - i - son, e - le - i - son, **Christe** e - le - i - son.

75 *colla parte* **a tempo** **I. Man.**

80

poco rit. *molto rit.* 85

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. (Moderato.)

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

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

Man.

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

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

10

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

15

pp

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

20

mf p

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

25

mf pp Man. mf

Ped.

... i - son, e - le - i **C**son, Alt. Ky - ri. Sopr. Ky - ri.e e - le - i - son, e - le - i - son,

Ten. Ky - ri.e Alt. Ky - ri.

30 35

Sopr. Ky - ri - e e - lei -

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

40

son, e - le - i **D**son, Ky - ri - e e - le - i - son, e - le - i -

Alt. Ky - ri.e

45

E

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

50

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

55

Man. Ped.

Nr. 4. „Gloria“ (Chor).

Vivace.

Tr. Ob. 10

5

ff

P

Man.

Ped.

Tr.

Ob.

15

20

Ped.

Man.

Ped.

ff

mf

Sopr.

A

Alt. Glo - ri - a in ex - Glo - ri - a in ex - cel - sis, in

25

30

Man.

Ped.

Man.

Ped.

Tr.

Ob.

Tr.

B

ex - cel - sis De - o,

35

40

Sopr. Glo -

Man.

Ped.

Man.

Ped.

Man.

mf

mf

Man.

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

45

50

Ped.

Man.

Ped.

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

Alt. in ex - cel - sis 55 60

mp *f*

Man. Ped.

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

Ob. 65 Tr. Cb. Ten. Glo. 70

mp *f*

Man.

Alt. Sopr. Glo - ri - a Tr.

Glo - ri - a 75 80

f

Sopr. D in ex - cel - sis,

Ten. in ex - cel - sis,

85 90

mp *p* *f* *p*

f Ped. *mp* *p* Man. *f* Ped. *p* Man.

Sopr.

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

95 100

f *p*

Ped. *p* *f*

(Tranquillo.)

Viol.

Ob.

Sopr.

et in ter-ra pax

ho-mi-nibus

o et in ter-ra pax

105

Alt. et in

Man.

et in ter-ra pax, in ter-ra pax,

pax

ho-mi-nibus bo-nae vo-lun-ta-tis

Viol. Fl.

ter-ra pax

110

cresc.

mf

pp *tasto solo*

115

120

Sopr. et

in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis, ho-mi-ni-bus bo-nae vo-lun-ta-tis

poco più moto

mp

125

tis, ho-mi-ni-bus bo-nae vo-lun-ta-tis

130

tis, in ter - ra - pax ho - mi - nibus be - nae vo - lun - ta - tis, pax, pax, pax, pax, in

135

ter - ra pax, pax ho - mi - nibus bo - nae vo - lun - ta - tis, bo -

Fl. Viol.

nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, Sopr. in ter - ra pax, et in

140

pp

145

ter - ra pax, et in ter - ra pax homi - ni - bus bonae vo - lun - ta - tis, bo - nae vo - lun -

mf *mp*

150

ta - tis, ho - mi - ni - bus bo - nae vo - lun -

mf *mp*

ta . . tis, in ter . ra pax ho . mi . nibus bo . nae volun . ta . tis, pax, pax, pax, pax, in ter . ra

155

pax ho . mi . ni . bus, pax ho . mi . nibus bonae vo . lun . ta . tis,

160

Ob. K

Sopr. bo . nae vo . lun . ta . tis, pax ho . mi . nibus bonae vo . lun . ta . tis, et

165

in ter . ra pax, et in ter . ra pax, et in ter . ra pax ho . mi . ni . bus

170

II. Sopr. homi . ni . bus bo . nae vo . lun . ta . tis, bo . nae vo . lun . ta . tis.

bo . nae vo . lun . ta . tis,

rit. 175

Pod.

Nr. 5. „Laudamus“ (Arie für Mezzosopran oder Alt).

(Andante maestoso.)

The musical score is presented in four systems. The first three systems consist of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with many sixteenth-note passages. Dynamics include *p*, *mf*, *p*, and *pp*. A fermata is placed over a measure in the second system. The number '10' is written above the vocal line in the third system. The fourth system introduces the vocal line with the lyrics "Lau - da -" and includes the tempo markings *poco rit.* and *a tempo*. The piano accompaniment continues with a *mf* dynamic.

Viol. B

15

Sopr. lau.

mus to, lau - da - mus to,

Viol. C

20

Sopr. a do - ra -

da - mus to, be - ne - di - cimus te,

tasto solo

mus to, glo - ri - fi - ca - mus to, lau - da - mus to, be - ne - di - cimus te, a - do -

Viol.

25

ra - mus to, glo - ri - fi - ca - mus te;

cresc. mf p mf

Sopr.

30

lau.

pp mp p pp

da - - mus te, be - ne - di - ci - mus te, ado - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca -

mp

Viol. mus te, glo - ri - fi - ca - mus te;

35

p *mf* *p*

Sopr. a - do -

40

pp *mf* *pp*

ra - - mus te, glo - ri - fi - ca - - - mus te, glo - ri - fi - ca - mus te, glo -

mf *pp*

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

45

mf

Viol.

mus te, lau - da - mus te, 50

G

Sopr. lau - da - mus te. lau - da - mus te, be.ne.

di - eimus te, a.do.ra - mus te, glo - ri - fi - ca - mus te, lau - da - mus te, be.ne.di.cimus te, a . 55

Viol.

do.ra - mus, glo - ri - fi - ca - mus te.

cresc. mf p

60

cresc. pp mp

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. (Pietoso.)

This musical score is for the sixth number of the Mass in B Minor by J.S. Bach, titled "Gratias agimus tibi" for the choir. It is marked "Alla breve. (Pietoso.)". The score is divided into four systems, each with a vocal line and a piano accompaniment. The vocal parts include Tenor (Ten.), Soprano (Sopr.), Bass (Bass.), and Alto (Alt.). The piano accompaniment is for a grand piano, with markings for "Ped." (pedal) and "Man." (manuale). The lyrics are in Latin and are distributed across the vocal parts. The score includes measure numbers 5, 10, 15, and 20. The key signature is B minor (two sharps) and the time signature is alla breve (C). The dynamics range from piano (p) to mezzo-forte (mf).

Ten. Gra - ti - as a - gi - mus ti -

Bass. Gra - ti - as Alt. Gra - ti - as

Sopr. Gra - ti - as a - gi - mus ti -

Ped.

bi pro - pter magnam glo - riam tu - am Alt. gra -

Alt. pro - pter Ten. gra - ti - as Sopr. gra -

Man. Ped.

Alt. Sopr. gra -

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

Man.

B. ti - as a - gi - mus ti - bi pro - pter magnam glo -

Alt. a - gi - mus

mf

riam tu . am, pro . pter magnam gloriam tu . am, pro . pter magnam glo . . . riam tu .

25

C

am, gra . . . ti . as a . . . gimus ti . bi pro . pter magnam glo . ri . am tu . am, gra .

80

mf *Ped.* *p*

Alt. **D Sopr.**

ti . as a . . . gimus ti . bi, gra . . . ti . as, gra .

35

Man. *Ped.*

ti . as a . . . gimus ti . bi pro . pter magnam glo .

40

Man.

riam tu - - - am, propter ma - - - gnam glo - - - riam tu - - - am.

rit. 45

f Ped.

Nr. 7. „Domine Deus“ (Sopran und Tenor).

(Andante animato.)

Flöte solo.

pp

staccato

pp Man.

6

10

Piano introduction for the first system of the Mass in B Minor, measures 1-14. The music is in B minor and 4/4 time. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand.

Vocal and piano accompaniment for the second system, measures 15-20. The vocal line is for Tenor (Ten.) and Soprano (Sopr.). The piano accompaniment includes dynamic markings *mp* and *pp*, and performance instructions *(riten.)* and *a tempo*. The lyrics are: "Do - mi - ne Do - mi - ne Fi - li u - ni - ge -".

Piano accompaniment for the third system, measures 21-24. The music continues with a complex texture. A Flute (Fl.) part is indicated at the end of the system. The lyrics are: "- ni - te Je - su Chri - ste al - tis - si - me!".

Vocal and piano accompaniment for the fourth system, measures 25-29. The vocal line is for Soprano (Sopr.). The piano accompaniment includes dynamic markings *pp*. The lyrics are: "Do - mi - ne De - us, rex coe -".

Piano accompaniment for the fifth system, measures 30-34. The music continues with a complex texture. The lyrics are: "stis, De - us Pa - ter o - mni - po - tens,".

B

Do-mine De - us, rex coe - le - stis,

C

Ten. Sopr.

Do-mine De - us, Do-mine Fi - li u - ni - ge - ni - te

35

Je - su Christe al - tis - si - me, Do - mine Fi - li Ten.

40

D

Do - mine Fi - li u - ni - ge - ni - te Je - su

45

E Fl.

Christe al - tis - si - me, Je - su Christe

mf *pp*

50

First system of musical notation, measures 45-54. It features a vocal line and a piano accompaniment with treble and bass staves.

55

Sopr. Chri.

Second system of musical notation, measures 55-64. It includes a vocal line for Soprano and piano accompaniment.

Fl. Viol. Fl.

ste al-tis-si-me, Je-su Chri-ste al-tis-si-me!

80

Third system of musical notation, measures 65-74. It includes vocal lines for Flute and Violin and piano accompaniment. Dynamics include *mp* and *p*.

85

Fourth system of musical notation, measures 75-84. It features piano accompaniment with dynamics *ppv* and *pp*.

70

Fifth system of musical notation, measures 85-94. It features piano accompaniment.

G

Sopr. Do - mine De - us, 75

Fl.

a - gnus De - i, Do - mine De - us, agnus De - i, a - gnus De - i, Fi - lius Pa - tris. 80

H

Sopr. Do - mine De - us, 85

a - gnus De - i, Do - mine De - us, agnus De - i, a - gnus De - i, Fi - lius Pa - tris, 90

I

Domine Deus, agnus De - i, agnus De - i, Domine De - us, a - gnus De - i, Fi - li - us Pa - tris. 95

attaca

Nr. 8. „Qui tollis“ (Chor).

Lento.
Alt.

Sopr.

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

pp *Ped.*

mi-se-re-re no - bis, **Sopr. A**
- - ta mun - di, **Alt.** mi - se - re - re qui tol - lis pec - ca - - - ta

10 15

mi-se-re-re no - bis, **Sopr.**
mun - di, **Alt.** mi - se - re - re mi - se - re - - - re no-bis, mi-se-re-re. mi - se -

20 25 *cresc.*

B Ten. Alt. Sopr.
re - - re no - - - bis! Qui tol-lis Qui tol-lis Qui tol-lis pec - ca - - - ta mundi, su -

30 35 *mf* *pp*

C
- scipe deprecati - o - nem, depre-ca-ti - o - - - nem no - stram, de - pre - cati-o - - - nem no - stram, su - sci -

35 40 *cresc.* *mf* *pp*

pe depre-ca-ti-o - - - - -nem no-stram, de-pre-ca-ti-o-nem no-stram.

45 *più e più p* 50

Nr. 9. „Qui sedes“ (Altarie).

(Allegro grandioso.)

Oboe.

Viol.

Alt.

Qui se - - - - - des ad dextram Patris, qui

10 15 20

p mp pp mf

A

so - des ad dex - tram Pa - tris, Viol. ad dex - tram Pa - tris

25

p *mf* *pp* *p*

Ob.

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

Viol.

30

mf *p*

35

mp *p* *pp*

Alt. **B**

Qui se -

40

p *pp*

Viol.

Ob.

des ad dex - tram Pa - tris, mi - se - re - re - no - bis

45 50

mp *pp* *mp* *pp* *mp*

qui se - des ad dextram Pa - tris Viol. mi - se - re - re

55

pp *mp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#). The tempo is not explicitly marked here but is implied by the overall context.

no - bis.

Ob.

Viol. 60

60

mp *p*

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line. The bottom two staves are piano accompaniment. An Oboe (Ob.) part is indicated above the vocal line. The piano accompaniment includes dynamic markings of mezzo-piano (mp) and piano (p).

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

Alt. C

65

65

pp

Detailed description: This system contains the fifth and sixth staves. The top staff continues the vocal line. The bottom two staves are piano accompaniment. An Alto (Alt. C) part is indicated above the vocal line. The piano accompaniment includes a dynamic marking of pianissimo (pp).

se - re - re no - bis, qui se - des ad dextram Patris, Viol. mi -

70

70

mp *p*

Detailed description: This system contains the seventh and eighth staves. The top staff continues the vocal line. The bottom two staves are piano accompaniment. The piano accompaniment includes dynamic markings of mezzo-piano (mp) and piano (p).

Adagio. a tempo

so - re - re no - bis, qui se -

75

75

Detailed description: This system contains the ninth and tenth staves. The top staff continues the vocal line. The bottom two staves are piano accompaniment. The tempo changes to Adagio, then a tempo. The piano accompaniment includes a dynamic marking of mezzo-piano (mp).

D

des ad dex - tram Pa - tris, mi - se - re - re -

80 *riten.*

cresc. *mf* *p*

Ob.

no - bis!

a tempo

85

mp *mf*

Nr. 10. „Quoniam“ (Bassarie).

(Andante pomposo.)

Corno.

p *Man.*

5

Fag.

Bass.

Quo - ni -

10 *poco rit.* *a tempo*

pp *pp*

am tu so - - - lus san - ctus, tu so - lus san - ctus, tu so - lus Do - mi -

15

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment in G major, featuring a complex texture with many sixteenth and thirty-second notes.

A

nus, tu so - lus san - ctus, tu so - lus Do -

20 25

This system contains the third and fourth staves of music. It begins with a section marker 'A'. The vocal line continues with lyrics. The piano accompaniment continues with its intricate texture.

- minus, tu so - lus, solus Do - mi - nus, tu so - lus san - ctus, tu so - lus Do - mi - nus

30

This system contains the fifth and sixth staves of music. The vocal line continues with lyrics. The piano accompaniment continues with its intricate texture.

B

Quo - ni - am tu so - lus san - ctus, tu so - lus san - ctus, tu so - lus Do -

35

This system contains the seventh and eighth staves of music. It begins with a section marker 'B'. The vocal line continues with lyrics. The piano accompaniment continues with its intricate texture.

- minus, tu so - - - lus, so - lus san - ctus, tu so - lus Do - mi - nus

40 45

Corno.

This system contains the ninth and tenth staves of music. The vocal line continues with lyrics. The piano accompaniment continues with its intricate texture. A 'Corno.' (Horn) part is indicated at the end of the system.

50

C Bass.

Tu so-lus al-tis-si-mus Je-su Chri-ste, tu, tu solus al-tis-si-mus, tu so-lus al-

55

tis-si-mus Je-su Chri-ste, Je-su Chri-ste, Je-su Chri-

60 65

Corno.

Fag.

ste;

70

D

Bass. tu so-lus al-tis-si-mus Je-su Chri-ste, tu, tu so-lus al-tis-si-mus, tu

75 80

so - lus al - tis - si - mus Je - su Chri - ste, Je - su Chri - ste. Je -

85

- su Chri - ste. Quo - ni - am tu so - lus san - ctus, tu so - lus, tu so -

80 95

mf *pp* *pp*

- lus Do - mi - nus, tu solus san - ctus, tu so - lus Do - minus, tu so -

100

F

lus al - tis - si - mus Je - su Chri - ste, solus Do -

105 110

Corno. Bass.

mi - nus, tu so - lus al - tis - si - mus Je - su Chri - ste.

115

Corno.

120

pp

ppp

125

pp

ppp

Fag.

attacca

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.
II. Sopr.

I. Sopr.
Cum sancto spi - ri - tu in glo-ria De-i Pa -

Cum sancto spi - ri - tū in glo-ria De-i Patris,

5

p

p

Pod.

tris, cum sancto spi - ri - tu in glo-ria De-i Patris,

10

II. Sopr. cum sancto spi - ri -

f

f

I. Sopr.
tu in glo-ria De-i Pa -

tris, in glo-ria De-i Patris,

15

p

f

Ob.

A

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

20

pp *mf* *pp* *cresc.*

pp *Man.* *pp*

B

ria Dei Pa - tris, in glo -

25 30

f *p*

Ped. *Man.*

C

ria De - i Pa - tris, A - men. Cum sancto spi - ri - tu in

35

cresc. *mf*

Ped. *Man.*

Alt.

glo - ri - a De - i Patris, A - men, Cum sancto spi - ri - tu in glo -

40

I. Sopr. D

ria De - i Patris, A - men, A - men, Cum sancto spi - ri - tu in

45 50

Bass. II. Sopr.

glo - - - - - ria De.i Patris, A-men, Cum sancto spi - ri - tu in gloria De.i Pa -

55

Ped. Man.

I. Sopr. II. Sopr. I. Sopr.

- - - - - tris, A - - - - - A - - - - -

60

Ped.

Ob Viol E

- - - - - men, A - - - - - men, cum sancto spiri -

65

Ped.

Viol I. Sopr.

tu A - - - - - men, in glo-ri-a De.i Patris, in glo- - ri-a De.i

70 75

Man. Ped. Man.

II. Sopr. in gloria De.i Pa - tris, F

Pa - - - - - tris Cum san-cto spi - ri - tu in glo -

80

Ped. Man.

ri. a De. i Patris, A. men, A

85

mp

G men,

cum sancto spi. ri. tu in glo. ri. a De. i Pa. tris,

90

H Bass.

Amen, cum sancto spi. ri. tu in glo. ri. a De. i Patris, A. men, Cum sancto

95 100

II. Sopr.

spi. ri. tu in glo. ri. a De. i Pa. tris, A in glo.

105

I. Sopr.

ri. a A. men, in gloria Dei Pa.

110

Ped.

K
II. Sopr.

I. Sopr.

tris, in gloria De - i Pa - tris, A - men, A - men, glo -

115 120

ff Man.

ria De - i Pa - tris, A - men, in gloria De - i Patris, A - men.

125 *mp* *riten.* Man. Ped.

Nr. 12. „Credo“ (Chor).

(Grave.)
Ten.

Cre - do in u - num De - um, in unum De - um

mf *mf* *mf staccato* Man.

Alt.

I. Sopr.

Cre - do in u - num Cre - do in

10

A

II. Sopr.

De - um, in unum De - um, in u - num De - um, cre - do, cre - do

15

p *p*

I. Sopr. De. II. Sopr. **B** I. Sopr. cre do

unum . . . um, in u . num De . um, in u . num in unum De . um, in unum

20

Alt. II. Sopr. I. Sopr. II. Sopr. De . . um, in unum De

De . um, u . num cre . . do cre . . do in

25

C I. Sopr. II. Sopr. I. Sopr.

De . . um, cre . do in u . num De . um, cre . do in unum De . . um, in unum De . .

30

II. Sopr. **D** I Sopr

um, cre . do in u . num De . um, in u . num De . um.

35

pp *cresc.* *f*

40 45

cre . do in u . num De . um, cre . do in u . num De . um

dim. *p* *f* *f* Ped. *attaca*

Nr. 13. „Credo“ (2.) (Chor).

(Allegro.)

Sopr.
Cre . do

in u . num Deum

Sopr.
Cre . do

in u . num Deum Ten.

Bass. factorem coe . li et ter . . . rae

Ped. Man.

Sopr.

Alt.

E

fa . ctorem Cre . do

in u . num Deum

fa . ctorem coe . li et ter . . . rae

factorem Pa . trem o .

10

15

F

mni . poten . tem fa . ctorem coe . li et ter . . . rae fa . cto . . . rem coe . li et ter . . . rae fa . cto . . .

20

25

rem coe . li et ter . . . rae vi . si . bi . . . lium o . . . mni

30

35

Ped. Man.

G

um et in - vi - si - bi - li - um, Pa - trem o - mnipo - ten - tem, fa - ctorem coe - li et ter - rae, fa - cto -

Tempo I. 40 45

pp *mf* *mp*

H

- rem coe - li et ter - rae, fa - cto - rem coe - li et ter - rae vi - si - bi - lium o -

50

p *mf* *Ped.*

- mium et in - vi - si - bi - li - um, fa - cto - rem coe - li et

55 60

p *pp* *mf* *Man.* *pp* *mf* *Ped.*

I

ter - rae, Pa - trem o - mnipo - ten - tem, fa - ctorem coe - li et ter - rae, vi - si - bi - lium omni - um et

65 70

f *pp* *Man.*

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

um, vi - si - bi - li - um o - - - - - mni - um et in vi - si - bi - li - um.

76

80

mf *pp* *crescendo* *Ped.*

Nr. 14. „Et in unum“ (Duett: Sopran und Alt).

Andante.
Viol.

Sopr. Et in u - num, in unum Do - - - - -

minum Je - - - - - sum Christum, Je -

5

10

15

p *mp* *p* *mf* *pp* *p* *pp* *Ped.* *Man.*

A Alt. Sopr.

sum, Je - - - sum Chri - - - stum, Fi - li - um De - i u - ni - - ge - nitum, Fi - li - um De - i u - ni - - ge - nitum, in u - num

B

Do - - - minum Je - - - sum Christum, Je - - - sum Christum et in u - num Do - - -

20

minum, in u - num Do - - - minum Je - sum Christum, Fi - li - um De - i u - ni - - ge - ni - ni

25

Viol.

tum;

30

C

Sopr. et ex Pa - tre, ex Pa - tre na - tum, et ex Pa - tre, ex Pa - tre na - tum an - te

35

o - mni - a sae - cula an - te o mnia sae - cu -

40

Viol.

la

45

p

D Sopr.

De - um de De - o, lumen de lu -

mp

pp

- mi - ne, De - um verum de De - o ve - ro ge - ni - tum, non fa - ctum, consubstan - ti - a - lem

50

E

Pa - tri, per quem o - mnia fa - cta sunt, De - um ve - rum de De - o ve - ro,

55

mf

p

Viol. Sopr.

de De o ve ro per quem o mni a fa eta, fa eta sunt,

poco riten. 60

F

a tempo 65

Sopr. **G**

propter no stram sa lu tem de scen dit de coe lis, qui propter nos et propter no stram sa lu

70

lu tem de scen dit, de scen dit, de scen dit de coe lis, et qui propter no stram sa lu

poco riten.

Viol.

tem de scen dit de coe lis.

75 *a tempo* *rit.* 80

Nr. 15., "Et incarnatus" (Chor).

(Largo.)

Viol. Et in - car - na -

II. Sopr. Et in - car - na -

Alt. Et in - car - na - tus Et in - car -

I. Sopr. Et in - car -

pp *pp* Ped.

na - tus est, in - car - na - tus est de Spi - ri - tu san -

10

mp *pp* *mp* *pp*

cto ex Ma - ri - a vir gi - ne, ex Ma - ri - a

15

mp *mp*

Viol. et in - car - na - tus

Ten. et in - car - na - tus

vir - gi - ne. Alt. et in - car -

20

p *pp* *pp*

II. Sopr.

et in - car - na - tus

na - et in - car - na - tus est de Spi - ri - tu

25 30

mp

I. Sopr.

ex Ma - ri - a vir - gi -

san - cto ex Ma - ri - a

B

35

pp

Viol.

ne,

II. Sopr. ex Ma - ri - a vir - gi - ne, et ho - mo

36 40

mp

fa - ctus est, et ho - mo fa - ctus est.

45

mf

pp

Man. *attacca.*

Nr. 18. „Cruifixus“ (Chor).

(Poco adagio.)
Flöte.

Sopr.
Cru - ci - fi - xus,

Alt. Cru - ci -

Musical score for the first system. It features a flute part at the top and a piano accompaniment below. The piano part consists of two staves (treble and bass clef). The tempo is marked '(Poco adagio.)' and the instrument is 'Flöte.'.

Ten.
Cru - ci - fi - xus,

eru - ci - fi - xus,

Bass.
eru - ci - fi - xus

fi - xus, Bass. Cru - ci - fi - xus,

Sopr. eru - ci - fi - xus,

eru - ci -

Musical score for the second system. It features vocal parts for Tenor, Bass, and Soprano, and a piano accompaniment. The piano part consists of two staves. The tempo is '(Poco adagio.)'. Measure numbers 5 and 10 are indicated.

A Sopr.
eru - ci -

Alt

fi - xus fi - xus e - ti - am pro no - bis,

pro no - bis,

Musical score for the third system. It features vocal parts for Soprano and Alto, and a piano accompaniment. The piano part consists of two staves. The tempo is '(Poco adagio.)'. Measure numbers 15 and 20 are indicated. Dynamics include 'cresc.' and 'dim.'.

Sopr.

B

Sopr.

eru - ci - fi - xus Alt

e - ti - am pro no - bis

Musical score for the fourth system. It features vocal parts for Soprano and Alto, and a piano accompaniment. The piano part consists of two staves. The tempo is '(Poco adagio.)'. Measure number 20 is indicated. Dynamics include 'pp'.

C

bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul -

25 80

mp pp

D

- tus est, pas - sus et se - pul - tus est; cru - ci -

35

p mf p

fi - xus e - ti - am pro no - bis sub Pon.ti.o Pi - la - to, pas -

40 45

cresc. mf cresc. mf

E

- sus et se - pul - tus est, se - pul - tus est, se - pul - tus est.

50

p pp dim. ppp Man. ppp attacca.

Nr. 17. „Et resurrexit“ (Chor).

(Allegro, un poco maestoso.)

Sopr. Et re-sur - re - xit, resur - re - xit,

Viol.

Bass. et re - sur - re - et re-sur - re -

Alt.

II. Sopr. et re-sur - re - xit et re-sur - re - xit, re sur - re -

I. Sopr.

xit ter - ti - a di - e, re-sur-re-xit ter-ti-a di-e, et re-sur - re - xit, re-sur -

Ped. **Man.** **Ped.** **Man.**

5 10 15 20

re . xit, et re . sur - re - xit, re . sur - re . xit, re - sur - re .

25

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth notes and rests. Dynamic markings include *pp* in the right hand and *pp* in the left hand.

xit se . cun - dum scri . ptu -

30

This system contains the piano accompaniment for the second system. It features a complex texture with many sixteenth notes and rests. Dynamic markings include *ppp* in the right hand, *ppp* in the left hand, *p*, and *mf*. A *Ped.* marking is present at the end of the system.

Viol.

ras;

35

This system contains the Violin and Piano parts for the third system. The top staff is labeled "Viol." and contains a melodic line. The bottom two staves are piano accompaniment. Dynamic markings include *p* in the right hand and *p* in the left hand. A *Man.* marking is present at the end of the system.

40

45

This system contains the piano accompaniment for the fourth system. It features a complex texture with many sixteenth notes and rests. Dynamic markings include *p* in the right hand and *p* in the left hand.

Tr. C Sopr. et a - scen - dit in coelum, se - det ad
50

mf Ped. *mp* Man.

Bläser. D
dex - teram De - i Pa - tris, ad dextram De - i Pa - tris, Sopr. a
55

p *mf* *p*

II. Sopr. Viol.
scen - dit, ascendit in coelum, a - scen - dit in coelum, se - det ad dex - te - ram Pa - tris;
60 65

pp *mp* *mf* *p*

E Bass. et i te -
70

mp *mf* *mp*

rum ven - tu - rus est cum glo - ri - a, ven - tu - rus, est cum glo - ri - a, cum glo - ri - a ju - dica
75

mf *p* *p* *mp*

80 re vi vos et mor tu os, ju di ca re vi vos et mor tu

85 os, vi vos et mor tu os; cu jus re gni non e rit fi nis,

90

95 cu jus re gni cu jus re cu jus re gni, cu jus

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

105 110

Flöten.

Ped.

Musical score for measures 115-119. The top staff is a treble clef with a complex melodic line. The bottom two staves are a grand staff (treble and bass clefs) with accompaniment. Measure 115 is marked with a piano (*p*) dynamic.

Musical score for measures 120-124. The top staff continues the melodic line. The bottom two staves show accompaniment with dynamics *mp*, *mf*, and *pp* indicated.

Musical score for measures 125-130. The top staff continues the melodic line. The bottom two staves show accompaniment with dynamics *mp*, *mf*, and *f* indicated. A *Ped.* (pedal) marking is present at the end of measure 130.

Nr. 18. „Et in Spiritum“ (Bass).

(Allegretto grazioso.)

Musical score for the 'Et in Spiritum' section. The top staff is for the Oboe (*Ob.*). The bottom two staves are a grand staff with piano accompaniment. Dynamics *p* and *pp* are indicated. A fermata is present over the final measure.

10

I. Ob.
Et in Spiritum san - ctum Do - minum et vi - vi - fi - can - tem,

15

A
et in

20 25

Spi - ri - tum san - ctum Do - mi - num et vi - vi - fi - can - tem, vi - vi - fi - can - tem, Spi - ri - tum

30

B

san-ctum, Spi-ri-tum san-ctum vi-vi-fi-can-tem, vi-vi-fi-can-tem Do-mi-num, qui ex Pa-tre Fi-li-

35

o- que pro-ce- dit, ex Pa-tre

40

Fi-li-o-que pro-ce- dit, qui ex Pa-tre Fi-li-o- que pro-ce- dit;

45

poco riten.

Ob.

tempo 50

55

C

qui eum Pa-tre et Fi-li-

60

o simul a - do - ra - tur, a - do - ra - tur et con - gla -

65 70

ri - fi - ca - tur, et con - gla - ri - fi - ca - tur; 75

I. Ob. poco rit. a tempo

D

qui lo - cutus est per Pro - phe - tas, lo - cutus est per Pro - phe - tas, per Pro -

80

Ob.

phetas lo - cu - tus est, lo - cu - tus est per Pro -

85

Ob.

phetas, per Pro - phe - tas. Et u - nam sanctam ca - tho - li - cam et a - po - sto - li -

90 95

rit. a tempo

cam ec.cle . . . si.am,

100

p *pp* *p* *pp*

E

et u.nam san.ctam ca.tho.li.cam et a.po.sto.li.cam ec.cle.si.

105

pp *pp*

am, et unam san.ctam ca.tho.

110

p *pp*

li.cam et a.po.sto.li.cam ec.cle . . . si.

115 120

p *pp* *p*

F

am, u - nam san - ctam cae - tho - licam et a - po - sto - li - cam ec - cle - si - am, u - nam

125

pp p pp

san - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si -

poco riten. 180

p mp

Ob.

am.

135

p pp

140

p pp

Nr. 19. „Confiteor“ (Chor).

(Allegro molto moderato e solenne.)

I. Sopr.

Con - fi - te - or, confi - te - or u - num ba - pti - sma, u - num ba - pti -

mp Man.

Ten. A Alt. II. Sopr.

sma, u - num ba - pti sma, u - num ba - pti sma in re - missi - o - nem in re - missi - o - nem in re -

mf p

I. Sopr.

missi - o - nem in re - missi - o - nem pec - ca - to - rum, in re - missi - onem pec - ca - to - rum,

mf p

B II. Sopr.

con - fi - te - or, confi - te - or u - num ba - pti - sma in re - missi - o - nem pec - ca

mf p

I. Sopr.

in re - missi - o - nem

C

or u - num ba - ptisma, con - fi - te - or u - num ba - ptisma

pecca - to - rum, con - fi - te - or,

45

50

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The system includes a common time signature 'C' and measure numbers 45 and 50.

D

II. Sopr. I. Sopr.

con - fi - te - or, con - fi - te - or u - num ba - ptisma, con - fi

55

60

Musical score for the second system, featuring vocal line and piano accompaniment. The system includes a common time signature 'D' and measure numbers 55 and 60. Dynamics markings include *mf* and *p*.

fi - te - or u - num ba - ptisma in re - missi - o - nem pecca - to - rum, in re - missi - o -

65

tranz. 70

Musical score for the third system, featuring vocal line and piano accompaniment. The system includes a common time signature 'E' and measure numbers 65 and 70. Dynamics markings include *mf* and *pp*.

E

nam pecca - to - rum, in re - missi - o - nem pecca - to - rum, pec - ca - to -

75

Musical score for the fourth system, featuring vocal line and piano accompaniment. The system includes a common time signature 'E' and measure number 75. Dynamics markings include *p*.

I. Sopr. II. Sopr. F

in re - missi - o -

rum, con - fi - te - or, con - fi - te - or u - num ba - ptisma,

80

85

Musical score for the fifth system, featuring vocal line and piano accompaniment. The system includes a common time signature 'F' and measure numbers 80 and 85. Dynamics markings include *mp*.

Alt. I. Sopr. II. Sopr.

nem pe - ca - to - rum, in re - mis - si in re - mis - si o - nem con - fi - te - or, con - fi

90 95

I. Sopr. II. Sopr.

con - fi - te - or, con - fi - te - or con - fi - te - or, con - fi -

100 105

I. Sopr. II. Sopr. H. Or. Alt.

te - or, in re - mis - si o - nem pecca - to - rum in re -

110

I. Sopr. II. Sopr. in Adagio. (♩ = ♩) I. Sopr.

u - num ba - pti - sma re - mis - si o - nem pecca - to - rum. Et ex -

missi o 115 poco rit. 120

pe - cto ex - pe - cto re - surre - cti - onem mortu - o -

125 130 135

Ped.

I

rum, ex - pe - cto re-sur - re - cti - o - nem mor - tu - o -

140 145

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

pp Man. *pp* *mf* *p*

Vivace e allegro.

rum, et ex - pe - cto, ex - pe - cto, ex - pe - cto re-sur - re - cti - o-nem mortu - o -

150

mf *f*

Ped.

rum.

155 180

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

p Man. *f* Ped. *mp* Man. *f* Ped.

Viol.

K₂ Ten. Alt. II. Sopr. I. Sopr.

Ex - pe Ex - pe Ex - pe - cto re - sur-re-cti - o - nem mortu -

165 170

mp *f*

mp Man. *f* Ped.

o - rum, re-sur-re-cti - o - nem mortu - o - rum, et ex - pe - cto, ex -

175 180

mp *mp*

mp Man.

L Alt. I.Sopr.

pe - cto, ex - pe.cto re.sur - re - cti - onemorta - o - rum resur - re.ti.o -

185 190

mf *f* *mp* *mf* *f* *mp* *Man.* *Ped.*

Viol.

- nem mor - tu - o - rum, re.sur - re - cti - o - nemorta - o - rum.

195

mf *f* *mf* *f* *Ped.*

M Alt.

Et vi - tam ven -

200 205

p *mf* *f* *p* *Man.* *Ped.*

II.Sopr. I.Sopr. II.Sopr.

tu.ri Et vi Et vi - tam ven - tu - ri sae - ven.tu.ri sae - culi,

210 215

mf

I. Sopr.
sae - cu-li, A - men, A -

220 225

f *p*

Ped. Man.

men, et vi-tam ven-tu-ri sae - cu-li, ven-tu-ri sae-cu-li, Amen, A -

N Ten.

230

mf *f* *mp*

Ped. Man.

I. Sopr.
men, A - men, A - men, A - men, Amen, A -

Alt. A

235 240

mf *f*

Ped.

men, A-men, A - men, A - men, ven-tu-ri sae-cu-li, A - men

245 250

p *f* *riten.*

Man. Ped.

E F

ctus, san - ctus, san - ctus, san - ctus,

35 40

f Ped. *mp* Man. *f* Ped. *mp* Man.

sanctus, san - ctus, sanctus Do - minus De - us Sa - ba - oth, sanctus Do - minus De - us Sa - ba -

45

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

p *pp* *mf* Ped.

(Allegro maestoso.)

Ten. Ple - ni sunt coe - li et ter - ra glo - ri - a e - Ple - ni sunt coe - li et ter - ra glo -

50 55

mf

Man. Alt.

ri - a e - jus I. Sopr.

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

60 65

G

II. Sopr. I. Sopr.

jas, glo - ri - a, glo - glo -

70 75

mp

H

ri - a - e - jus glo - ri - a e - jus glo

I. Sopr. **II. Sopr.** **I. Sopr. I**

ple - ni sunt' coe - li, sunt coe - li et ter - ra glo - ri - a - e - jus, ple -

II. Sopr.

ni sunt coe - li et ter - ra, ple - ni sunt ple - ni sunt coe - li et ter - ra glo - ri - a - e -

K Alt. **II. Sopr.** **I. Sopr.**

jus glo - ri - a ple - ni sunt coe - li glo - ri - a

L

ple - ni sunt coe - li et ter - ra glo - ri - a e - jus glo

ri - a - e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a - e - jus,

125 130

mp *mp*

f Ped.

glo - ri - a, glo - ri - a - e - jus, glo -

135 140

mp *f* *mf* Man.

ri - a - e - jus, ple - ni sunt coe - li et ter - ra glo -

145

p *mf*

ri - a - e - jus, glo -

150 155

f Ped. *pp* Man. *p* *mf* *f* Ped.

ri - a - e - jus.

160 165 rit.

Hier folgt Nr. 22 (Benedictus).

Nr. 21. „Osanna“ (Chor).

(Poco vivace.)

Sopr. Fl. Viol.

O - san-na, o - san-na, o - san -

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

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

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

san - na, o - san-na, o - san-na, o - san -

Man. mp f

10 15

f Ped. mp Man.

20 25

mf

30 35

mp p mf mp

Alt. Sopr.

40 45

p

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

50 55

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

Bass. Sopr. o san Ten.

60

Alt. I. Sopr. II. Sopr.

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

65 70

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

75 80

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

85 90

Ped. Man.

U

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

95 100

p *pp*

Ped. *pp* Man.

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

105 110

pp *f*

Ped. *pp* Man. Tr. *f* Ped.

Viol. *cel sis.* *a tempo* 115 120 125

riton. *mp* *p*

mp Man. *p*

Viol. 130 135

p

140 145 *rit.*

pp *f*

Ped.

pp Hier folgt Nr. 23 (Agnus Dei).

Nr. 22. „Benedictus“ (Tenor).

(Larghetto.)

Viol.

Viol.

p

p

pp

pp

pp

pp

mp

mp

p

mp

A

Be - ne - di - ctus,

be - ne - dictus qui ve - nit, qui ve - nit in no - mi - ne

pp

pp

Viol.

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

20 Do-mi-ni, in no-mi-ne Do-mi-ni be-ne-di-ctus, be-ne-di-ctus qui

Viol.

25 ve-nit in no-mi-ne Do-mi-ni.

30 Ten. Be-ne-di-ctus,

35 be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-di-ctus, be-ne-

di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi -

p *pp*

40

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

p *pp*

45

nit, qui ve - nit in no - mi - ne Do - mi - ni.

mf *p*

Viol.

pp *pp* *pp* *mp*

50

p *mf* *p*

55

Hier folgt Nr. 21 (Osanna).

Nr. 23. „Agnus Dei“ (Alt).

(Largo.)

Viol.

mp

A

Alt. A - gnus De -

mf *pp*

B

10

i qui tol - lis pec - ca - ta mun - di, qui tollis pec - ca - ta, pec - ca - ta

mf

15

mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re

mf

Viol.

20

no - bis, qui tol - lis pec - ca - ta, pec - ca - ta mundi, mi - se - re - re no - bis.

mf

C

25 A - gnus De - i qui tol

lis pecc - ta mun - di, a - gnus De - i qui tol - lis pecca - ta, qui tollis pec -

30

D

ca - ta, pec - ca - tu mun - di, qui tol - lis pec - ca - tu, mi - se - re - re, qui tol - lis pec -

35

ca - ta, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re

40

a tempo
Viol.

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

45

Nr. 24. „Dona nobis“ (Chor).

(Moderato pietoso.)

Ten. Do - na no - bis pa - cem, pa - cem, pa - cem do - na no - bis Alt. do - na no - bis

Sopr. Do - na no - bis pa - cem, pa - cem, pa - cem do - na no - bis Alt. do - na no - bis

Bass. Do - na no - bis Alt. Do - na no - bis

Alt. pa - cem Ten. do - na no - bis Sopr. do - na no - bis

na no - bis pa - cem, do - na no - bis Alt. do - na no - bis

na no - bis pa - cem, pa - cem pa - cem do - na no - bis

Man. Ped. Man. Ped. Man. Ped.

5 10 15 20

na no - bis pa - cem, do na no - bis pa - cem, do - na no -

25

This system contains the first two staves of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The time signature is 4/4. The system ends with a fermata over the final note.

bis, do - na no - bis pa - cem, pa - cem do - na no - bis pa - cem do -

30

mf *p*

Ped.

This system contains the piano accompaniment for the second system. It consists of two staves. The dynamics *mf* and *p* are indicated. A pedal point is marked with 'Ped.' below the bass staff.

na no - bis pa - cem, pa - cem do - na

Alt. do - na no - C Sopr.

35

Man. Ped.

This system contains the vocal line and piano accompaniment for the third system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The dynamics *mf* and *p* are indicated. A piano marking 'Man.' is placed below the first staff, and a pedal marking 'Ped.' is below the second staff.

no - bis pa - cem, pa - cem, pa - cem do -

40

p *p*

p Man.

This system contains the piano accompaniment for the fourth system. It consists of two staves. The dynamics *p* and *p* are indicated. A piano marking '*p* Man.' is placed below the first staff.

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

45

f *p* *f* *f*

f Ped.

This system contains the piano accompaniment for the fifth system. It consists of two staves. The dynamics *f*, *p*, *f*, and *f* are indicated. A piano marking '*f* Ped.' is placed below the second staff.