

Sigismund Neukomm

(1778-1858)

SN150 - Missa Solemnis Pro Die Acclamationis Joannis VI

Edição e revisão: **José Maria Neves**

coro, orquestra
(*choir, orchestra*)

Partes:

Flautas 1, 2

Oboés 1, 2 / Corne Inglês

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

Fagotes 1, 2

Trompas 1, 2

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

Trombone

Tímpanos

Coro / Redução

Violinos I

Violinos II

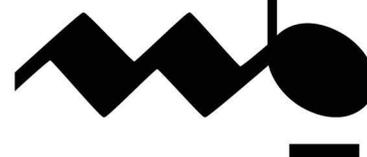
Violas

Violoncelos

Contrabaixos

*Opcionais

440 p.



MUSICA BRASILIS

Missa Solemnis Pro Die Acclamationis Joannis VI

Flautas 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

22 *p*

28 *p* 4 5 *p*

41 *f*

47 *f* 10 a2

62 *p*

70 1° Solo 11 *p* *p*

88 *p* *f* *f*

94 1° *p* *p*

100 *f* *p* 3 *pp*

II. Gloria

N° 1 Allegro con Spiritu

Andante

Laudamus Te

N° 2 Andante

15 *f*

22 *Allegro* *p* *a 2* 8

73 *1° Solo* *p* 3 *fp*

82 *a 2* *f* 1 4

90 *1° Solo* 11 *p* *1°*

109 16 *f* *f* *f* *f* 3

134 2 10 *f* *f*

151 *a 2* 4

159

201 *p* *tenuto* 1 1

211 > 37

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

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

279 *f* 1 21

307 *sfz* *sfz* *sfz*

315 *a 2*

322 1 *ff* *sfz*

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

338 *sfz* 3

Domine Deus

N° 5

Andante Allegro vivace

43 54 *p*

103 *f*

115 *f* a 2

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

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

147 *sfz*

154 *f* *f*

161

168

Qui Tollis

N° 6

Andante

39

5

pp

49

p

54

cresc.

59

p

63

14

f

8

Cum Sancto Spiritu

N° 8

Allegro con fuoco

The musical score is written for Flute 1 and 2. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first section, marked 'Allegro con fuoco', starts at measure 4 with a forte (f) dynamic. It features a series of eighth-note patterns with slurs and accents. A first ending bracket labeled 'a 2' spans measures 11 to 19. The second section, marked 'Andante', begins at measure 11 with a piano (p) dynamic and includes a 'tenuto' marking. The third section, marked 'Allegro', starts at measure 23 with a fortissimo (ff) dynamic and includes a first ending bracket labeled '19'. The score continues with various dynamics including piano (p), fortissimo (ff), and sforzando (sfz), and includes first ending brackets labeled '4', '20', and '5'. The piece concludes with a final measure at measure 132.

Et Incarnatus

Nº 2

1° Solo

27

31

Adagio

35

16

8

4

f

58

f

2

a 2

63

65

67

69

sfz

sfz

sfz

sfz

sfz

71

p

3

Et Resurrexit

N° 3

11

28

40

82

97

115

125

133

p

f

ff

p

f

f

f

sfz

ff

1° Solo

1° Solo

a 2

IV. Sanctus

N° 1

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

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

Benedictus

N° 2

The musical score is written for two flutes in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The piece is marked 'N° 2' and begins with a measure rest followed by a fermata over a whole note chord. The tempo is initially slow, marked 'dolce' and 'p' (piano). The score includes several measures of chords and melodic lines, with a fermata over a whole note chord at measure 25. The tempo changes to 'Allegro' at measure 36, marked 'f' (forte). The music features rapid sixteenth-note passages and dynamic markings such as 'sfz' (sforzando) at measures 45 and 46. The score concludes with a final chord and a double bar line at measure 51.

25

dolce
p

31

36 **Allegro**
f

40

45 *sfz* *sfz*

51

V. Agnus Dei

Andante Maestoso

Musical notation for the beginning of the Agnus Dei, measures 1-17. The piece is in 3/4 time with a key signature of one sharp (F#). It starts with a forte (*f*) dynamic. The notation includes a 9-measure rest and a 17-measure rest.

**Donna Nobis
Allegro Vivace**

Musical notation for Donna Nobis, measures 31-36. The tempo is Allegro Vivace. It starts with a forte (*f*) dynamic. The notation includes various rhythmic patterns and a 5-measure rest.

Musical notation for Donna Nobis, measures 37-47. The notation includes various rhythmic patterns and a 5-measure rest.

Musical notation for Donna Nobis, measures 48-53. The dynamics range from piano (*p*) to forte (*f*). The notation includes various rhythmic patterns and a 5-measure rest.

Musical notation for Donna Nobis, measures 54-61. The notation includes various rhythmic patterns and a 3-measure rest.

Musical notation for Donna Nobis, measures 62-67. The dynamics range from piano (*p*) to fortissimo (*ff*). The notation includes various rhythmic patterns and a 3-measure rest.

Musical notation for Donna Nobis, measures 68-74. The notation includes various rhythmic patterns and a 3-measure rest. It ends with a fortissimo (*ff*) dynamic.

Missa Solemnis Pro Die Acclamationis Joannis VI

Oboés 1, 2
Corno inglês

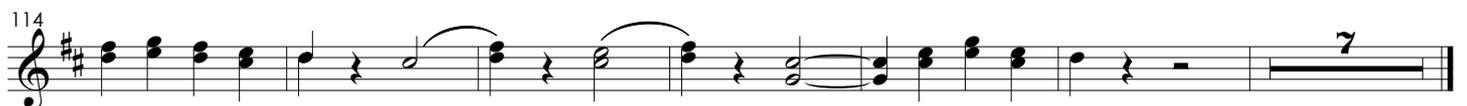
Sigismund Neukomm

I. Kyrie

Tacet

II. Gloria

N° 1 Allegro con Spiritu



Laudamus Te

N° 2
Andante

Musical score for Oboe 1 and 2, "Laudamus Te", N° 2, Andante. The score is in 3/4 time and B-flat major. It consists of nine staves of music. The first staff starts with a "Soli" marking and a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. The third staff is marked "Allegro" and starts with a piano (*p*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff has a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Adoramus Te

Tacet

Gratias Agimus Tibi

Nº 4
Andante

5 16 *f* *sfz*

29 14 *p* 1° solo 9 *f*

59 30 *f* *sfz*

97 1 *f* *sfz*

103 9 15 *f*

134 1 *f*

142 13 *f* *ff*

164

175

183 **45**
f

235 **3** **6**

251 **1**
f

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

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

284 **19**
f

312 **a 2**

321 **1**
f *sfz*

329 *ff* *sfz* *sfz*

337

Domine Deus

N° 5

Andante

Allegro vivace

43 47 *fp* *fp*

95 *f*

120 *f* *sfz* **Piu presto**

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

140 *a 2* **Piu stretto**

147 *sfz*

154 *f* *f* 2

162 *ff* *ff*

169

Qui Tollis

Tacet

Quoniam

N° 7

Musical score for Oboe 1 and 2, measures 1-146. The score is in G minor, 4/4 time, and consists of nine staves of music. It includes various dynamics such as *f*, *sfz*, and *ff*, and features several fermatas and repeat signs.

Measures 1-31: *f* dynamics, includes a first ending bracket.

Measures 32-43: *f* dynamics, includes a fifth ending bracket.

Measures 44-63: *f* dynamics, includes a sixth ending bracket and a 20-measure rest.

Measures 64-74: *sfz* dynamics, includes a 20-measure rest.

Measures 75-79: *sfz* dynamics, includes a 20-measure rest.

Measures 80-89: *f* dynamics, includes a 9-measure rest and a 2-measure rest.

Measures 90-96: *f* dynamics, includes a 4-measure rest and a 13-measure rest.

Measures 97-123: *f* dynamics, includes a 4-measure rest and an 8-measure rest.

Measures 124-137: *f* dynamics, includes a 1-measure rest and a 4-measure rest.

Measures 138-146: *f* dynamics, includes a 1-measure rest.

Cum Sancto Spiritu

N° 8

Allegro con fuoco

Musical notation for measures 1-12. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a triplet of eighth notes, followed by a half note. A dynamic marking of *f* (forte) is present. The notation includes several sixteenth-note passages and triplet markings.

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

Musical notation for measures 34-43. The tempo changes to **Allegro**. Measure 34 starts with a *ff* (fortissimo) dynamic. Measure 43 features a *sfz* (sforzando) marking. The time signature is common time (C).

Musical notation for measures 64-75. The notation includes a triplet of eighth notes in measure 75.

Musical notation for measures 76-101. Measure 101 features an *sfz* (sforzando) marking. The time signature is common time (C).

Musical notation for measures 102-109. The notation includes a *sfz* (sforzando) marking in measure 109.

Musical notation for measures 110-119. Measure 110 starts with a *f* (forte) dynamic. Measures 112-115 feature *sfz* (sforzando) markings. The time signature is common time (C).

Musical notation for measures 120-132. Measure 120 features a *ff* (fortissimo) dynamic and a quintuplet of eighth notes. The time signature is common time (C).

Musical notation for measures 133-138. Measure 133 features a *sfz* (sforzando) marking. The time signature is common time (C).

III. Credo

N° 1

Musical score for Oboe 1 and 2, titled "III. Credo". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a forte (*f*) dynamic. The score is divided into measures, with measure numbers 9, 32, 60, 67, 74, 99, and 106 indicated. The score includes various musical notations such as rests, notes, and dynamic markings. There are several first endings marked with "1" and a repeat sign. The score concludes with a double bar line and a final measure marked "12".

Et Incarnatus

N° 2

Corne inglês

35

1

Solo

39

42

45

48

57

63

67

71

sfz

tr

sfz

p

f

tenuto

Solo

f

sfz

sfz

sfz

p

pp

Et Resurrexit

N° 3

Oboés 1, 2

14 *f*

24 *ff* *f*

38 *p* *f* *p* 1° Solo

59 *f* a 2

76 *f*

99 *f*

116 *sfz*

126 *sfz*

135 *sfz* *ff*

IV. Sanctus

N° 1

tenuto

And. con moto

Allegro

Musical notation for the beginning of the Sanctus, measures 1-11. The key signature is D major (two sharps). The time signature is common time (C). The first measure is marked *ff* and contains a whole note chord of D4, F#4, and A4. The second measure is marked *tenuto* and contains a whole note chord of D4, F#4, and A4. The third measure is marked **And. con moto** and contains a whole note chord of D4, F#4, and A4. The fourth measure is marked **Allegro** and contains a whole note chord of D4, F#4, and A4. The fifth measure is marked **Allegro** and contains a whole note chord of D4, F#4, and A4. The sixth measure is marked **Allegro** and contains a whole note chord of D4, F#4, and A4. The seventh measure is marked **Allegro** and contains a whole note chord of D4, F#4, and A4. The eighth measure is marked **Allegro** and contains a whole note chord of D4, F#4, and A4. The ninth measure is marked **Allegro** and contains a whole note chord of D4, F#4, and A4. The tenth measure is marked **Allegro** and contains a whole note chord of D4, F#4, and A4. The eleventh measure is marked **Allegro** and contains a whole note chord of D4, F#4, and A4.

Musical notation for the Sanctus, measures 12-15. The key signature is D major (two sharps). The time signature is common time (C). The first measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The second measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The third measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The fourth measure is marked *f* and contains a whole note chord of D4, F#4, and A4.

Musical notation for the Sanctus, measures 16-19. The key signature is D major (two sharps). The time signature is common time (C). The first measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The second measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The third measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The fourth measure is marked *f* and contains a whole note chord of D4, F#4, and A4.

Musical notation for the Sanctus, measures 20-23. The key signature is D major (two sharps). The time signature is common time (C). The first measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The second measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The third measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The fourth measure is marked *f* and contains a whole note chord of D4, F#4, and A4.

Musical notation for the Sanctus, measures 24-27. The key signature is D major (two sharps). The time signature is common time (C). The first measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The second measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The third measure is marked *f* and contains a whole note chord of D4, F#4, and A4. The fourth measure is marked *f* and contains a whole note chord of D4, F#4, and A4.

Benedictus

N° 2

Musical score for Oboe 1 and 2, titled "Benedictus". The score is in G major (one sharp) and 3/4 time. It consists of six staves of music, starting at measure 26 and ending at measure 52. The tempo is marked "Allegro".

The score begins at measure 26 with a rest, followed by a series of chords and melodic lines. Measure 31 shows a more active melodic line. Measure 36 is marked "Allegro" and features a more rhythmic pattern. Measures 41-44 show repeated chords with accents (*sfz*). Measures 47-50 show a sequence of chords with accents (*sfz*). Measures 52-55 show a final sequence of chords.

Measure numbers: 26, 31, 36, 41, 47, 52.

Tempo: **Allegro**

Dynamic markings: *sfz*

V. Agnus Dei

Andante Maestoso

Musical notation for the beginning of the Agnus Dei section, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first measure starts with a forte (*f*) dynamic. The second measure contains a nine-measure rest. The third measure starts with a forte (*f*) dynamic. The fourth measure contains a 17-measure rest, followed by a common time signature (C) and a four-measure rest.

Donna Nobis
Allegro Vivace

Musical notation for the Donna Nobis section, measures 35-42. The key signature is two sharps (F# and C#). The music consists of a series of chords and melodic lines, with some notes marked with accents.

Musical notation for the Donna Nobis section, measures 43-46. The key signature is two sharps (F# and C#). The music features a long rest in the first measure, followed by notes marked with forte (*f*) and sforzando (*sfz*) dynamics.

Musical notation for the Donna Nobis section, measures 53-58. The key signature is two sharps (F# and C#). The music consists of a series of chords and melodic lines, with a six-measure rest at the end.

Musical notation for the Donna Nobis section, measures 65-70. The key signature is two sharps (F# and C#). The music features a series of chords and melodic lines, with a fortissimo (*ff*) dynamic marking.

Missa Solemnis Pro Die Acclamationis Joannis VI

Clarinetas em Dó 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

32

36

46

51

58

62

72

92

102

f

p

f

p

f

f

pp

1° Solo

5

8

10

7

7

7

4

1

7

2

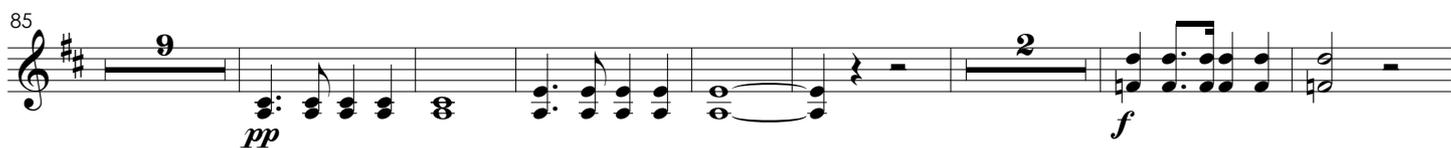
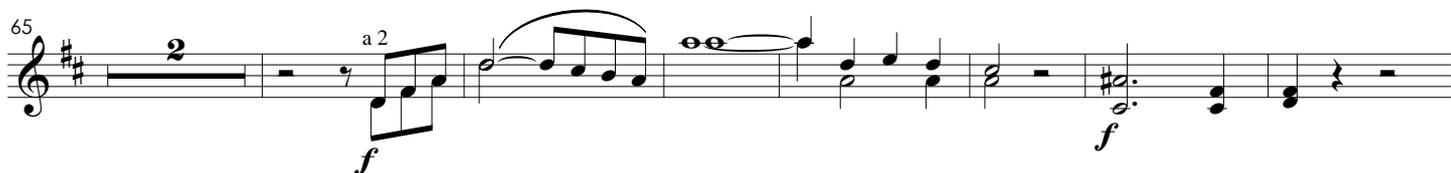
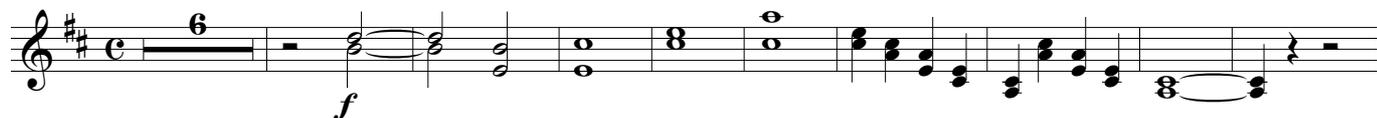
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II. Gloria

N° 1

em Dó

Allegro con Spiritu



Laudamus Te

N° 2

em Si \flat

Andante

The musical score is written for two clarinets in B-flat (Si \flat). It begins with a 7-measure rest for both instruments. The first staff (measures 1-11) features a melody starting with a *Solo* marking and a *p* dynamic, followed by a *dolce* section. The second staff (measures 12-15) continues the melody with a 6-measure rest. The third staff (measures 16-20) includes a 2-measure rest, a 4-measure rest, and a *f* dynamic. The fourth staff (measures 21-27) features a 3-measure rest, a *1° Solo* marking, and a *p* dynamic. The fifth staff (measures 28-41) includes a *p* dynamic, a *pp* dynamic with *tr* markings, a 9-measure rest, and a *1° Solo* marking with a *dolce* dynamic. The sixth staff (measures 42-45) continues the melody. The seventh staff (measures 46-52) includes a 2-measure rest and a *p* dynamic. The eighth staff (measures 53-56) features a 6-measure rest and a *p* dynamic.

64 *1° Solo*
p

78 *p* *cresc.*

90 *f*

97 *dolce 1°*
f *16*

118 *6*

124 *f* *f* *f*

129 *f* *dolce 1°* *f* *1* *4*

140 *p* *tr*

150 *3* *tr*

160

Adoramus Te

Tacet

Gratias Agimus Tibi

Nº 4

em Dó

Andante

5 16 *f*

31 66 *f sfz*

104 31 *f* a 2

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

164 *sfz* *sfz* *sfz*

175 3 *f* 17 1º solo *pp*

203 *tenuto* 1 1 *pp*

215 7 *f*

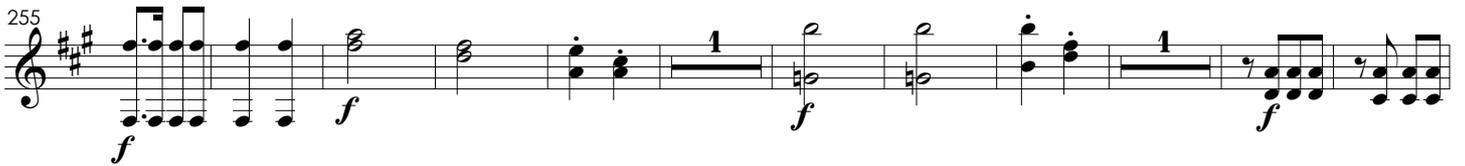
232



242



255



267



279



304



314



322



329



336



Domine Deus

N° 5

em Dó

Andante

Allegro vivace

The musical score is written for Clarinet 1 and 2. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first section, marked 'Andante', consists of measures 43 to 67. Measure 43 starts with a forte (*f*) dynamic. The second section, marked 'Allegro vivace', begins at measure 116, also starting with a forte (*f*) dynamic. The third section, marked 'Piu presto', starts at measure 123 and includes a first ending bracket labeled 'a 2'. It features a forte (*f*) dynamic and a sforzando (*sfz*) dynamic. The fourth section, marked 'Piu stretto', begins at measure 136 and is characterized by repeated chords with a sforzando (*sfz*) dynamic. The fifth section starts at measure 143 and ends with a sforzando (*sfz*) dynamic. The sixth section begins at measure 150 and features a forte (*f*) dynamic. The seventh section starts at measure 157 and also features a forte (*f*) dynamic. The eighth section begins at measure 164 and concludes with a forte (*f*) dynamic. The final section starts at measure 171 and ends with a forte (*f*) dynamic.

Qui Tollis
Tacet
Quoniam
Tacet

Cum Sancto Spiritu

N° 8
em Dó

Allegro con fuoco

Andante

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of nine staves of music. The first staff begins with a tempo marking of **Allegro con fuoco** and a dynamic of *p* *cresc.*, followed by a *f* dynamic. The second staff is marked **1° Solo** and *tenuto*, starting with *p* and ending with *sfz*. The third staff is marked **Allegro** and *ff*, with a measure rest of 18. The fourth staff has a measure rest of 2. The fifth staff has a measure rest of 3. The sixth staff has a measure rest of 12. The seventh staff has a measure rest of 5. The eighth staff has a measure rest of 5 and a dynamic of *ff*. The ninth staff has a dynamic of *sfz*. The score includes various musical notations such as rests, slurs, and articulation marks.

III. Credo

Nº 1
em Dó

Musical score for Clarinet 1 and 2, titled "III. Credo". The score is in G major (one sharp) and 3/4 time. It consists of eight staves of music, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked "Nº 1 em Dó". The score includes various musical notations such as rests, notes, beams, and dynamics like *f* (forte). Measure numbers are indicated at the beginning of each staff: 1, 6, 12, 59, 69, 77, 102, and 109. There are also measure counts within staves: 1, 20, 1, 42, 3, and 12. The score ends with a double bar line.

Et Incarnatus

Nº 2
em Si \flat

The musical score is written for two clarinets in B-flat major, 3/4 time. It consists of nine staves of music. The dynamics and articulations are as follows:

- Staff 1: *pp* (pianissimo), *sfz* (sforzando), *pp* (pianissimo)
- Staff 2: *p* (piano), *pp* (pianissimo), *sempre pianissimo* (always pianissimo)
- Staff 3: *tr* (trill), *pp* (pianissimo)
- Staff 4: *pp* (pianissimo)
- Staff 5: *p* (piano)
- Staff 6: *f* (forte), *tenuto* (sustained), *f* (forte)
- Staff 7: *f* (forte)
- Staff 8: *f* (forte)
- Staff 9: *sfz* (sforzando), *sfz* (sforzando), *sfz* (sforzando), *sfz* (sforzando), *sfz* (sforzando), *sfz* (sforzando), *p* (piano)

Et Resurrexit

Nº 3

em Dó

Musical score for Clarinet 1 and 2, Et Resurrexit, N.º 3, in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 134 measures, divided into systems of 8 measures each. The score includes various dynamics and articulations:

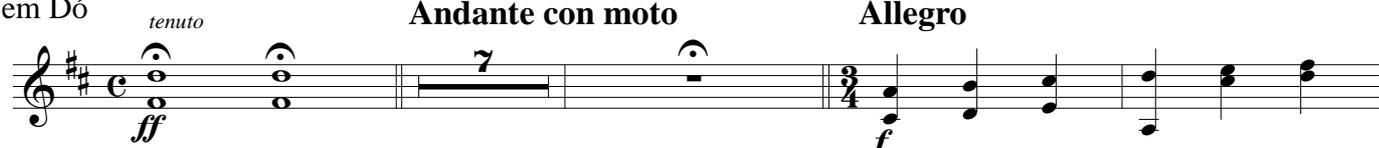
- Measures 1-8: *sfz* (sforzando), *ff* (fortissimo), and a fermata.
- Measures 9-16: *f* (forte).
- Measures 17-24: *f* (forte).
- Measures 25-32: *p* (piano).
- Measures 33-40: *f* (forte).
- Measures 41-48: *f* (forte).
- Measures 49-56: *f* (forte).
- Measures 57-64: *f* (forte).
- Measures 65-72: *f* (forte).
- Measures 73-80: *f* (forte).
- Measures 81-88: *f* (forte).
- Measures 89-96: *f* (forte).
- Measures 97-104: *f* (forte).
- Measures 105-112: *f* (forte).
- Measures 113-120: *f* (forte).
- Measures 121-128: *f* (forte).
- Measures 129-136: *f* (forte).
- Measures 137-144: *f* (forte).

IV. Sanctus

N° 1

em Dó

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



12



18



23



Benedictus

N° 2
em Dó

Allegro

The musical score is written for two clarinets in D major, 3/4 time, and is marked 'Allegro'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 1 through 37. Measure 1 has a whole rest. Measure 2 has a fermata over a whole note chord (F#4, C5). Measure 3 has a whole rest. Measure 4 has a quarter rest followed by a quarter note chord (F#4, C5). Measure 5 has a quarter note chord (F#4, C5) with a forte dynamic marking 'f'. Measure 6 has a quarter note chord (F#4, C5). Measure 7 has a quarter note chord (F#4, C5). Measure 8 has a quarter note chord (F#4, C5). Measure 9 has a quarter note chord (F#4, C5). Measure 10 has a quarter note chord (F#4, C5). Measure 11 has a quarter note chord (F#4, C5). Measure 12 has a quarter note chord (F#4, C5). Measure 13 has a quarter note chord (F#4, C5). Measure 14 has a quarter note chord (F#4, C5). Measure 15 has a quarter note chord (F#4, C5). Measure 16 has a quarter note chord (F#4, C5). Measure 17 has a quarter note chord (F#4, C5). Measure 18 has a quarter note chord (F#4, C5). Measure 19 has a quarter note chord (F#4, C5). Measure 20 has a quarter note chord (F#4, C5). Measure 21 has a quarter note chord (F#4, C5). Measure 22 has a quarter note chord (F#4, C5). Measure 23 has a quarter note chord (F#4, C5). Measure 24 has a quarter note chord (F#4, C5). Measure 25 has a quarter note chord (F#4, C5). Measure 26 has a quarter note chord (F#4, C5). Measure 27 has a quarter note chord (F#4, C5). Measure 28 has a quarter note chord (F#4, C5). Measure 29 has a quarter note chord (F#4, C5). Measure 30 has a quarter note chord (F#4, C5). Measure 31 has a quarter note chord (F#4, C5). Measure 32 has a quarter note chord (F#4, C5). Measure 33 has a quarter note chord (F#4, C5). Measure 34 has a quarter note chord (F#4, C5). Measure 35 has a quarter note chord (F#4, C5). Measure 36 has a quarter note chord (F#4, C5). Measure 37 has a quarter note chord (F#4, C5). The second staff starts at measure 38 and contains measures 38 through 48. Measure 38 has a quarter note chord (F#4, C5). Measure 39 has a quarter note chord (F#4, C5). Measure 40 has a quarter note chord (F#4, C5). Measure 41 has a quarter note chord (F#4, C5). Measure 42 has a quarter note chord (F#4, C5). Measure 43 has a quarter note chord (F#4, C5). Measure 44 has a quarter note chord (F#4, C5). Measure 45 has a quarter note chord (F#4, C5). Measure 46 has a quarter note chord (F#4, C5). Measure 47 has a quarter note chord (F#4, C5). Measure 48 has a quarter note chord (F#4, C5). The third staff starts at measure 49 and contains measures 49 through 52. Measure 49 has a quarter note chord (F#4, C5). Measure 50 has a quarter note chord (F#4, C5). Measure 51 has a quarter note chord (F#4, C5). Measure 52 has a quarter note chord (F#4, C5). The fourth staff starts at measure 53 and contains measures 53 through 56. Measure 53 has a quarter note chord (F#4, C5). Measure 54 has a quarter note chord (F#4, C5). Measure 55 has a quarter note chord (F#4, C5). Measure 56 has a quarter note chord (F#4, C5). The score includes various dynamics such as 'f' and 'sfz', and articulation marks like accents and slurs.

V. Agnus Dei

em Dó

Andante Maestoso

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

Donna Nobis
Allegro Vivace

Musical notation for the second system of the Agnus Dei, measures 31-36. The key signature is D major and the time signature is common time (C). The music starts with a forte (*f*) dynamic and consists of a series of chords and melodic lines. The system ends with a double bar line.

Musical notation for the third system of the Agnus Dei, measures 37-46. The key signature is D major and the time signature is common time (C). The music continues with chords and melodic lines, including a 10-measure rest indicated by a horizontal line with the number 10 above it. The system ends with a double bar line.

Musical notation for the fourth system of the Agnus Dei, measures 53-58. The key signature is D major and the time signature is common time (C). The music features a variety of chordal textures and melodic fragments. The system ends with a double bar line.

Musical notation for the fifth system of the Agnus Dei, measures 59-64. The key signature is D major and the time signature is common time (C). The music begins with a 6-measure rest indicated by a horizontal line with the number 6 above it, followed by a fortissimo (*ff*) dynamic. The system ends with a double bar line.

Missa Solemnis Pro Die Acclamationis Joannis VI

Clarinetas em Si \flat 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

32

36

46 *f* *p* *f*

51 *p*

58

62 *p* 1° Solo

72 *p* 8 10

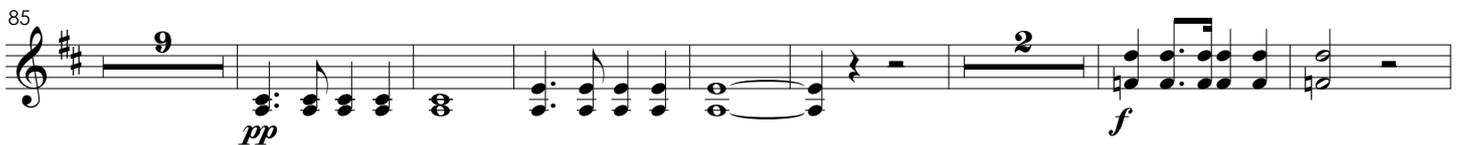
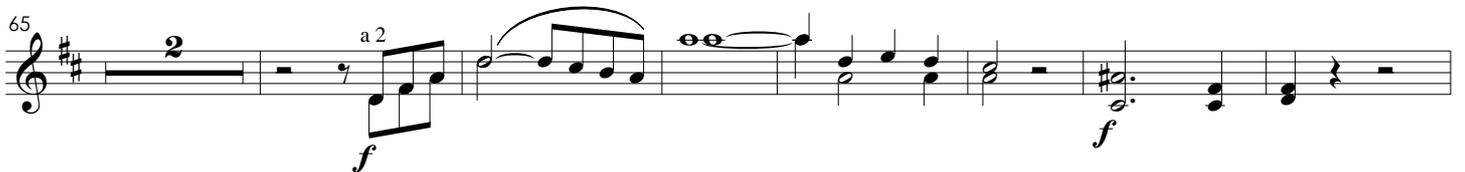
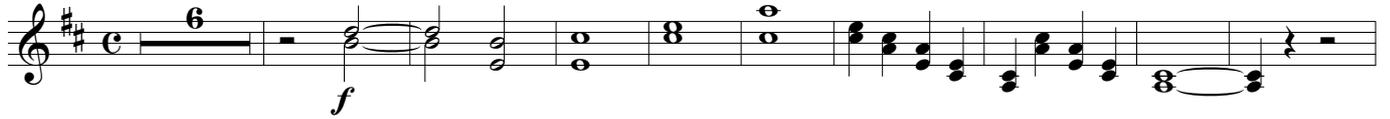
92 *f* *f* *f*

102 *pp* 5

II. Gloria

N° 1

Allegro con Spiritu



Laudamus Te

N° 2

Andante

The musical score is written for two clarinets in 3/4 time, marked 'Andante'. It consists of eight staves of music. The first staff begins with a 7-measure rest, followed by a 'Solo' section starting with a piano (*p*) dynamic and a 'dolce' marking. The second staff continues the melody with a 7-measure rest and a 6-measure rest. The third staff features a 2-measure rest, a 4-measure rest, and a forte (*f*) dynamic. The fourth staff has a 3-measure rest, a '1° Solo' marking, and a piano (*p*) dynamic. The fifth staff includes a piano (*p*) dynamic, a piano-piano (*pp*) dynamic with a 'trill' marking, a 9-measure rest, and a '1° Solo' marking with a 'dolce' marking. The sixth staff continues the melodic line. The seventh staff has a 2-measure rest and a piano (*p*) dynamic. The eighth staff begins with a 6-measure rest and a piano (*p*) dynamic.

64 *1° Solo*
p

78 *p* *cresc.*

90 *f*

97 *dolce 1°*
f *16*

118 *6*

124 *f* *f* *f*

129 *f* *dolce 1°* *f* *1* *4*

140 *p* *tr*

150 *3* *tr*

160

Adoramus Te

Tacet

Gratias Agimus Tibi

N° 4

Andante

5 16 *f*

31 *f sfz*

104 *f* a 2

141 *ff* *f* a 2

164 *sfz* *sfz* *sfz*

175 *f* 17 *1° solo* *pp*

203 *tenuto* *pp*

215 *f*

232

242

a 2

255

f *f* *f*

267

279

f *f* Solo *p*

304

sfz *sfz* *sfz*

314

a 2

322

f *sfz*

329

ff *sfz* *sfz*

336

sfz *sfz* *sfz*

Domine Deus

N° 5

Andante

Allegro vivace

43

67

f

116

f

123

Piu presto

7

f

sfz

136

Piu stretto

sfz

sfz

sfz

sfz

143

sfz

150

f

157

f

164

171

Qui Tollis
Tacet
Quoniam
Tacet

Cum Sancto Spiritu

N° 8

Allegro con fuoco

Andante

18 *1° Solo* *p* *tenuto* *sfz*

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

60

72 *3* *12*

98

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

128 *8* *sfz*

III. Credo

N° 1

Musical score for Clarinet 1, 2, titled "III. Credo". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece is marked "N° 1". The score consists of eight staves of music, with measure numbers 6, 12, 59, 69, 77, 102, and 109 indicated at the beginning of their respective staves. The music features various dynamics, including *f* (forte), and includes articulation marks such as accents and slurs. There are also performance instructions like "a 2" and "1" above the notes. The score concludes with a double bar line and a final measure number of 12.

Et Incarnatus

Nº 2

pp

sfz

pp

8

p

pp

sempre pianissimo

14

tr

19

pp

25

p

33

16

8

4

tenuto

f

f

60

65

69

sfz

sfz

sfz

sfz

sfz

sfz

p

3

Et Resurrexit

N° 3

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

34 *f* 9 *f*

50 26 *f*

83 1 *p*

91 2

100 9 3

118

126

134 1 *sfz* *ff*

IV. Sanctus

N° 1

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

ff *f*

12

18

23

Benedictus

N° 2

Allegro

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

V. Agnus Dei

Andante Maestoso

f *f* **9** **17** **C**

Donna Nobis
Allegro Vivace

f

10

f

6 *ff* *ff*

Missa Solemnis Pro Die Acclamationis Joannis VI

Fagotes 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

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

34 *p* 1° Solo 5

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

56 *cresc.* *a 2*

63 7 5

79 4 *a 2* *p*

89 *p* *f* *f* 3

98 *f* 5 *pp*

II. Gloria

N° 1

Allegro con Spiritu

5 *p* \leq *f*

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

59 *a 2* 4

69 *a 2* *sf* *f*

76

83 16 *f*

107 *a 2* 3

116

121

Laudamus Te

N° 2

Andante

Musical score for Bassoon 1 and 2, titled "Laudamus Te". The score is in 3/4 time, key of B-flat major, and marked "Andante". It consists of nine staves of music, with measures numbered 11, 18, 63, 86, 98, 121, 131, and 154. The score includes various dynamics such as *f*, *sfz*, *p*, and *cresc.*, as well as articulation marks like accents and slurs. There are also performance instructions like "a 2" and "1° Solo". The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Adoramus Te

N° 3

Adagio

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

Gratias Agimus Tibi

N° 4

Andante

5 *f* a 2

13 *f*

23

31 *f*

46 *f* a 2 *sfz*

65 *sfz* 10 *f* *p*

84 a 2 *f* *sfz*

100 *sfz* *f* *p*

117 a 2 *f* 15

137

f

144

ff *f* 15 a 2

166

173

181

tenuto 35 a 2 *f*

223

229

236

244

2 *f*

253

f 1 1

261

f

268

279

f

286

p

309

316

323

f

328

sfz *ff* *sfz* *sfz*

334

sfz *sfz* *sfz*

340

Domine Deus

N° 5

Andante

Allegro vivace

43 47 16

fp *fp*

111 *f*

122 *Piu presto*
7 *a 2* *f*

135 *sfz* *sfz* *sfz*

140 *Piu stretto*
a 2 *sfz*

148 *sfz* *f*

157 *f*

164

170

Qui Tollis

N° 6

Andante

7

31

12

f *p* *fp*

pp *cresc.*

56

p

62

13

a 2

p *f*

8

Detailed description: This is a musical score for two bassoons (Fagotes 1, 2) for the 'Qui Tollis' section of a Mass. The score is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Andante'. The piece is numbered 'N° 6'. The score consists of four staves of music. The first staff begins with a dynamic of *f*, followed by *p*, and then *fp*. The second staff starts at measure 7 and includes a first ending of 31 measures and a second ending of 12 measures, with dynamics *pp* and *cresc.*. The third staff starts at measure 56 and has a dynamic of *p*. The fourth staff starts at measure 62 and includes a first ending of 13 measures, a second ending of 8 measures, and dynamics *p* and *f*. There is an 'a 2' marking above the second ending of the 13-measure first ending.

Quoniam

N° 7

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

Cum Sancto Spiritu

N° 8

Allegro con fuoco

Measures 1-6: Bassoon 1 part. Measure 1 has a first ending bracket. Dynamics: *pp* (measures 2-3), *cresc.* (measures 4-5), *f* (measures 6-7). The key signature is one sharp (F#) and the time signature is common time (C).

Measures 7-12: Bassoon 1 part. Measure 13 is the start of the next section. Dynamics: *p* (measures 13-14). The tempo changes to **Andante**. The key signature remains one sharp (F#) and the time signature changes to 3/4.

Measures 13-32: Bassoon 1 part. Measure 15 is the start of the next section. Dynamics: *ff* (measures 33-34), *f* (measures 35-36). The tempo changes to **Allegro**. The key signature remains one sharp (F#) and the time signature changes to common time (C).

Measures 33-46: Bassoon 1 part. The key signature remains one sharp (F#) and the time signature is common time (C).

Measures 47-58: Bassoon 1 part. Measure 49 is the start of the next section. Dynamics: *f* (measures 59-60). The key signature remains one sharp (F#) and the time signature is common time (C).

Measures 59-64: Bassoon 1 part. The key signature remains one sharp (F#) and the time signature is common time (C).

Measures 65-70: Bassoon 1 part. The key signature remains one sharp (F#) and the time signature is common time (C).

71

71

76

a2

This staff contains measures 71 through 76. It begins with a whole rest, followed by a melodic line with eighth and sixteenth notes. A dynamic marking of *p* appears above the staff. The staff concludes with a whole note chord marked *a2*.

77

77

82

This staff contains measures 77 through 82, featuring a continuous melodic line with eighth and sixteenth notes.

83

83

88

7

This staff contains measures 83 through 88. It includes a melodic line with a seven-measure rest marked with a '7' above it.

95

95

100

This staff contains measures 95 through 100, consisting of a melodic line with eighth and sixteenth notes.

101

101

106

This staff contains measures 101 through 106, featuring a melodic line with eighth and sixteenth notes.

107

107

112

f

This staff contains measures 107 through 112. It features a melodic line with eighth notes and a dynamic marking of *f* below the staff.

113

113

118

sfz

This staff contains measures 113 through 118, showing a series of chords with dynamic markings of *sfz* below the staff.

119

119

124

ff

This staff contains measures 119 through 124. It includes a five-measure rest marked with a '5' above it and a dynamic marking of *ff* below the staff.

129

129

134

sfz

This staff contains measures 129 through 134, featuring chords with dynamic markings of *sfz* below the staff.

136

136

141

This staff contains measures 136 through 141, showing a series of chords.

III. Credo

N° 1

f

12 *f*

23

32 *p* *sf* *p*

55 *f*

65 *f*

77 *f* *f* *f*

108 *sf* *sf*

115

Et Incarnatus

N° 2

Musical score for Bassoon 1 and 2, Et Incarnatus, N° 2. The score is in 3/4 time, key of B-flat major. It consists of nine staves of music with various dynamics and articulations.

Dynamics: *pp*, *sfz*, *pp*, *pp*, *pp*, *p*, *f*, *f*, *p*, *sfz*, *sfz*, *p*, *p*.

Articulations: *tenuto*.

Rehearsal marks: 1, 14, 2.

Staff 1: *pp*, *sfz*, *pp*.

Staff 2: *pp*.

Staff 3: *pp*.

Staff 4: *pp*.

Staff 5: *p*.

Staff 6: *f*, *f*, *p*, *tenuto*.

Staff 7: *f*, *sfz*, *sfz*.

Staff 8: *sfz*.

Staff 9: *p*, *p*.

Et Resurrexit

N° 3

mf

p

8

f

22

sfz

sfz

sfz

sfz

30

ff

f

39

f

50

7

1° Solo

p

f

63

f

fp

fp

fp

70

f

78



86



92



98



104



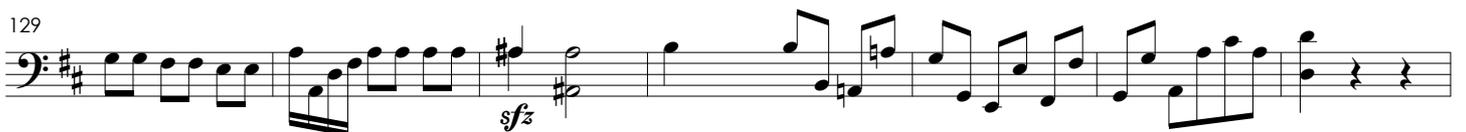
115



123



129



136



IV. Sanctus

N° 1

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

ff *f*

13

18

23

Benedictus

N° 2

9

16

29

36 **Allegro**

40

46

52

f

p

f

V. Agnus Dei

Andante Maestoso

f *f* *f*

Donna Nobis
Allegro Vivace

32 *f*

38 *f*

51 *f*

58 *p*

65 *ff* *ff*

Missa Solemnis Pro Die Acclamationis Joannis VI

Trompas em Ré 1, 2

I. Kyrie

Sigismund Neukomm

Larghetto

12 *pp*

20 *p* 1 *p*

25 11 10

48 *p* 1 *f* *p*

53 2 *p*

58 2

63 29 *f* *f* 5

99 *p* *f* *p*

103 *pp*

II. Gloria

N° 1

em Ré

Allegro con Spiritu

14 *colla parte* **Andante** **Allegro**

40

52 **f**

64 **f** **f**

74 **f**

102

112 **sf**

120

Laudamus Te

N° 2

em Fá

Andante

Allegro

Adoramus Te

N° 3
em Fá

Adagio

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

Gratias Agimus Tibi

Nº 4
em Lá

Andante

Musical score for Trompas 1 and 2, titled "Gratias Agimus Tibi". The score is in G major (Lá) and 2/4 time, marked "Andante". It consists of nine staves of music, each starting with a measure number. The notation includes various dynamics (f, sfz, p, ff, pp) and articulations (accents, slurs). The score features several rests and slurs, indicating phrasing and dynamics. The first staff starts with a measure number 5 and a dynamic of *f*. The second staff starts with a measure number 14 and a dynamic of *f*, followed by *sfz* and *sfz*. The third staff starts with a measure number 28 and a dynamic of *f*. The fourth staff starts with a measure number 44 and a dynamic of *p*, followed by *f*. The fifth staff starts with a measure number 60 and a dynamic of *f*. The sixth staff starts with a measure number 97 and a dynamic of *f*. The seventh staff starts with a measure number 113 and a dynamic of *f*, followed by *pp* and *pp*. The eighth staff starts with a measure number 123 and a dynamic of *f*. The ninth staff starts with a measure number 139 and a dynamic of *sfz*, followed by *f* and *ff*.

155

Musical staff 155-163. It begins with a series of eighth notes. At measure 159, there are two half notes with fermatas. At measure 161, there is a two-measure rest. The staff ends with a dynamic marking of *f*.

164

Musical staff 164-171. It starts with a one-measure rest, followed by a series of chords and eighth notes. The staff concludes with a quarter note and a quarter rest.

172

Musical staff 172-181. It begins with a quarter note, followed by a three-measure rest. The staff continues with eighth notes and a dynamic marking of *f*.

182

Musical staff 182-209. It starts with a one-measure rest, followed by a half note with a fermata and a dynamic marking of *p*. This is followed by a 72-measure rest. The staff then features a series of notes with a dynamic marking of *f* and ends with a one-measure rest.

261

Musical staff 261-268. It begins with a dynamic marking of *f*, followed by a series of notes and a one-measure rest. The staff ends with eighth notes and a dynamic marking of *f*.

269

Musical staff 269-278. It starts with a one-measure rest, followed by a series of notes and a three-measure rest. The staff concludes with a dynamic marking of *p*.

279

Musical staff 279-286. It begins with a dynamic marking of *f*, followed by a series of notes with accents and a dynamic marking of *p*. The staff ends with a dynamic marking of *f*.

287

Musical staff 287-315. It starts with an 18-measure rest, followed by a series of notes and a five-measure rest. The staff concludes with eighth notes and a dynamic marking of *f*.

316

Musical staff 316-329. It begins with a seven-measure rest, followed by a series of notes and a dynamic marking of *ff*. The staff ends with a dynamic marking of *ff*.

330

Musical staff 330-338. It starts with a dynamic marking of *sfz*, followed by a two-measure rest and a series of notes with a dynamic marking of *f*. The staff ends with a dynamic marking of *sfz*.

339

Musical staff 339-348. It begins with a series of notes and a half note with a fermata. The staff concludes with a dynamic marking of *f*.

Domine Deus

Nº 5

em Ré

Andante

15 *p* *f*

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

28 *p* *f*

38 *p* *pp* *f*

43 *Allegro vivace* *p*

51 *p* *p* *p*

64 *f* *f* *fp*

84 *p*

108 *f* *f*

114



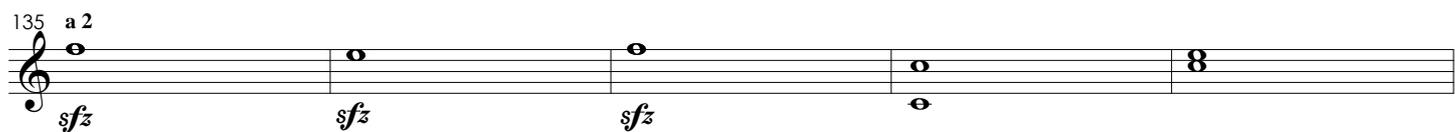
119



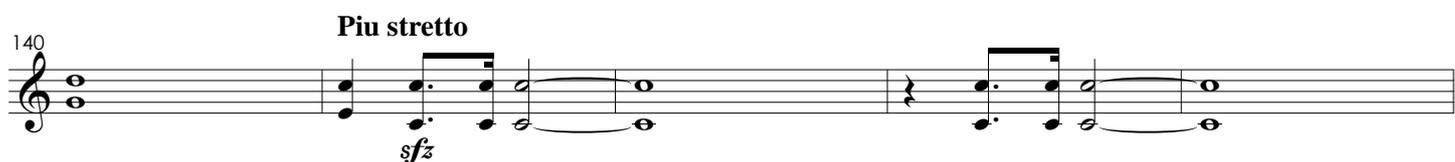
Piu presto
130



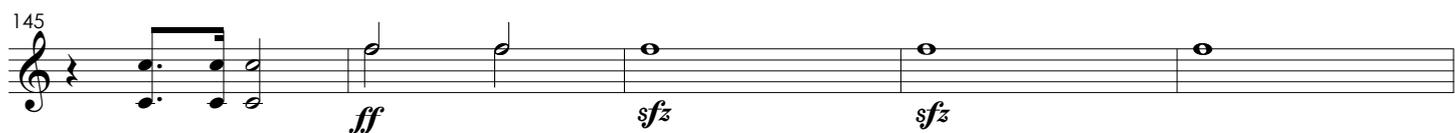
135 a 2



Piu stretto
140



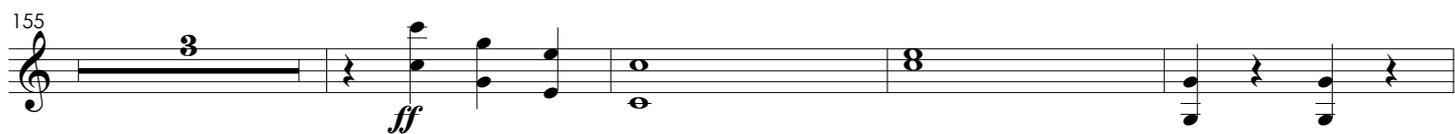
145



150



155



162



167



172



Qui Tollis

N° 6
em Mi \flat

Andante

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

39 Solo *p*

45 Solo

51 Solo *p* *tenuto* *tenuto* *tenuto*

66 9

79 Solo *sfz* *dolce*

83

Quoniam Tacet Cum Sancto Spiritu

Nº 8
em Ré

Allegro con fuoco

15 **Andante**

36 **Allegro**

66

86

107

116

129

III. Credo

N° 1
em Ré

The musical score is written for Trompas 1 and 2 in the key of D major (em Ré) and 3/4 time. It consists of nine staves of music, with measure numbers 10, 22, 35, 50, 62, 76, 102, and 115 indicated at the beginning of their respective staves. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *sfz* (sforzando), as well as articulations like accents and slurs. There are also numerical markings (4, 5, 6, 18) above the staves, likely indicating fingerings or breath marks. The music features a mix of eighth, quarter, and half notes, with some complex rhythmic patterns and rests.

Et Incarnatus

N° 2
em Ré

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

System 1 (Measures 35-38):
Staff 1 (Treble clef): Measure 35 contains a whole rest. Measure 36 contains a quarter rest. Measure 37 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 38 contains a half note D4. The dynamic is *ff*.
Staff 2 (Bass clef): Measure 35 contains a whole rest. Measure 36 contains a quarter rest. Measure 37 contains a quarter note G3, a quarter note F3, and a quarter note E3. Measure 38 contains a half note D3. The dynamic is *ff*.
A crescendo hairpin is shown between measures 37 and 38.

System 2 (Measures 39-42):
Staff 1 (Treble clef): Measure 39 contains a whole rest. Measure 40 contains a whole rest. Measure 41 contains a whole rest. Measure 42 contains a whole rest. The dynamic is *ff*.
Staff 2 (Bass clef): Measure 39 contains a whole rest. Measure 40 contains a whole rest. Measure 41 contains a whole rest. Measure 42 contains a whole rest. The dynamic is *ff*.
The word *tenuto* is written above measures 40 and 42.

System 3 (Measures 52-55):
Staff 1 (Treble clef): Measure 52 contains a whole rest. Measure 53 contains a whole rest. Measure 54 contains a whole rest. Measure 55 contains a whole rest. The dynamic is *ff*.
Staff 2 (Bass clef): Measure 52 contains a whole rest. Measure 53 contains a whole rest. Measure 54 contains a whole rest. Measure 55 contains a whole rest. The dynamic is *ff*.

System 4 (Measures 72-75):
Staff 1 (Treble clef): Measure 72 contains a whole rest. Measure 73 contains a whole rest. Measure 74 contains a whole rest. Measure 75 contains a whole rest. The dynamic is *pp*.
Staff 2 (Bass clef): Measure 72 contains a whole rest. Measure 73 contains a whole rest. Measure 74 contains a whole rest. Measure 75 contains a whole rest. The dynamic is *pp*.

Et Resurrexit

Nº 3
em Ré

12 *f* *sfz* *sfz* *sfz*

29 *sfz* *ff* *f*

40 *p*

61 *sfz* *p* *fp* *fp* *fp* *f*

72 *f* *p* *p* *p* *p*

97 *f* *p* *p* *p* *p*

109 *f*

121 *sfz* *f*

132 *ff*

IV. Sanctus

N° 1
em Ré

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

The first staff of music begins with a treble clef and a common time signature. It starts with a *ff* dynamic marking and a *tenuto* marking over a whole note chord. This is followed by a bar line, then a measure with a fermata and the number '7' above it, indicating a seven-measure rest. After another bar line, there is a whole note chord with a fermata above it. This is followed by another bar line, then a measure with a fermata and the number '3' above it, indicating a three-measure rest. The staff ends with a double bar line.

13

The second staff of music starts at measure 13 with a treble clef and a *f* dynamic marking. It contains five measures of music, including eighth notes, quarter notes, and chords, ending with a double bar line.

18

The third staff of music starts at measure 18 with a bass clef. It contains five measures of music, including quarter notes and chords, ending with a double bar line.

23

The fourth staff of music starts at measure 23 with a treble clef. It contains five measures of music, including quarter notes and chords, ending with a double bar line. A *ff* dynamic marking is present in the fourth measure.

Benedictus

N° 2
em Sol

25

p

1

30

f

f

Allegro

36

41

sfz

sfz

sfz

47

1

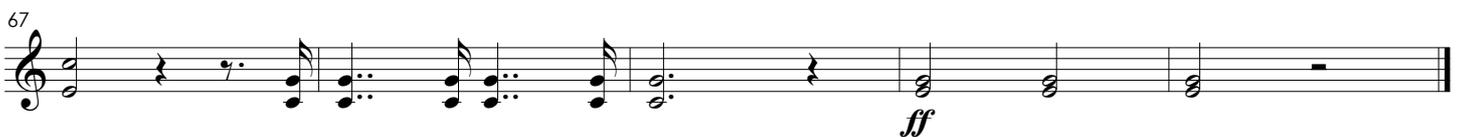
sfz

52

Detailed description: This is a musical score for Trompas 1 and 2, titled 'Benedictus'. It is marked 'N° 2 em Sol' and 'Allegro'. The score is written in 3/4 time. It consists of six staves of music. The first staff starts at measure 25 and includes a first ending bracket. The second staff starts at measure 30 and includes dynamic markings 'f'. The third staff starts at measure 36 and includes dynamic markings 'sfz'. The fourth staff starts at measure 41 and includes dynamic markings 'sfz'. The fifth staff starts at measure 47 and includes a first ending bracket and dynamic marking 'sfz'. The sixth staff starts at measure 52 and ends with a double bar line.

V. Agnus Dei

em Ré

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

Missa Solemnis Pro Die Acclamationis Joannis VI

Trompetes em Ré 1, 2

Sigismund Neukomm

I. Kyrie Tacet

II. Gloria

N° 1

Allegro con Spiritu

7
f

14
colla parte
5
Andante 16
Allegro 17

56
f
7
f

70
f
5

80
1
15
f

101
3

111
3

118
4

Laudamus Te
Adoramus Te
Gratias Agimus Tibi
Tacet

Domine Deus

Nº 5
em Ré

Andante Allegro vivace

116 1 8

122 7 sfz

134 4 ff

143 6 f

154 3 ff 2 ff

163 2

170

Qui Tollis
Tacet

Quoniam

N° 7
em Si \flat

7

25

32

13

pp

50

2

20

75

1

17

97

7

f

2

110

15

f

f

1

f

132

7

f

8

Cum Sancto Spiritu

N° 8
em Ré

Allegro con fuoco

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

III. Credo

N° 1
em Ré

6

f

15

14

f

32

26

61

8

72

sfz

sfz

76

28

f

107

111

7

ff

121

2

p

Et Incarnatus

N° 2
em Ré

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

Et Resurrexit

Nº 3

em Ré

Musical score for Trompetes 1, 2, Et Resurrexit, N° 3 in D major. The score is written in 3/4 time and consists of nine staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics such as *f*, *ff*, and *sfz*, and features several rests of varying lengths (15, 8, 2, 14, 10, 6, 11, 10, 2, 2, 5, 2). The music is characterized by strong rhythmic patterns and dynamic contrasts.

15
f
f
sfz
sfz

28
sfz
sfz
ff
f

36
f

51
f
f

85
f
f

111
f

119
f

131
f
f

138
ff

IV. Sanctus

N° 1
em Ré

Andante con moto

Allegro

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

Benedictus

N° 2
em Ré

33

f

40

5

sfz

sfz

51

sfz

Missa Solemnis Pro Die Acclamationis Joannis VI

Trompetes em Si \flat 1, 2

Sigismund Neukomm

I. Kyrie Tacet

II. Gloria

N $^{\circ}$ 1

Allegro con Spiritu

7

f

14

colla parte

5

Andante

16

Allegro

17

56

f

7

f

70

f

5

80

1

15

f

101

3

111

3

118

4

Laudamus Te
Adoramus Te
Gratias Agimus Tibi
Tacet

Domine Deus

Nº 5

Andante

Allegro vivace

The musical score consists of nine staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. It contains a whole rest followed by a measure with a fermata, then a measure with a fermata and a slur over it, and finally a measure with a fermata. The second staff starts at measure 116 with a dynamic marking of *f*, followed by a measure with a slur, a measure with a slur and a fermata, and then a series of eighth notes. The third staff begins at measure 122 with a dynamic marking of *f*, followed by a measure with a slur, a measure with a slur and a fermata, and then a series of eighth notes. The fourth staff starts at measure 134 with a dynamic marking of *sfz*, followed by a measure with a slur, a measure with a slur and a fermata, and then a series of eighth notes. The fifth staff begins at measure 143 with a dynamic marking of *f*, followed by a measure with a slur, a measure with a slur and a fermata, and then a series of eighth notes. The sixth staff starts at measure 154 with a dynamic marking of *ff*, followed by a measure with a slur, a measure with a slur and a fermata, and then a series of eighth notes. The seventh staff begins at measure 163 with a dynamic marking of *ff*, followed by a measure with a slur, a measure with a slur and a fermata, and then a series of eighth notes. The eighth staff starts at measure 170 with a dynamic marking of *ff*, followed by a measure with a slur, a measure with a slur and a fermata, and then a series of eighth notes.

Qui Tollis
Tacet

Quoniam

N° 7

Musical score for Trompetes 1, 2, N° 7, Qui Tollis Tacet, Quoniam. The score is written in treble clef with a common time signature (C). It consists of seven staves of music, each starting with a measure number. The first staff begins with a dynamic marking of *f* and contains a 25-measure rest. The second staff starts at measure 32, has a 13-measure rest, and ends with a *pp* dynamic marking. The third staff starts at measure 50, has a 2-measure rest, a 20-measure rest, and ends with a *f* dynamic marking. The fourth staff starts at measure 75, has a 1-measure rest, a 17-measure rest, and ends with a *f* dynamic marking. The fifth staff starts at measure 97, has a 7-measure rest, a *f* dynamic marking, and a 2-measure rest. The sixth staff starts at measure 110, has a 15-measure rest, a *f* dynamic marking, a 1-measure rest, and a *f* dynamic marking. The seventh staff starts at measure 132, has a 7-measure rest, a *f* dynamic marking, and an 8-measure rest.

Cum Sancto Spiritu

N° 8

Allegro con fuoco

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

III. Credo

N° 1

6

f

15

f

14

f

32

26

61

8

72

sfz

sfz

76

28

f

107

111

7

ff

121

2

p

Et Incarnatus

Nº 2

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

Musical notation for Trompete 1, 2, measures 49-54. The staff is in treble clef with a key signature of one sharp (F#). Measure 49 contains a whole rest. Measure 50 contains a whole note G4. Measure 51 contains a whole rest. Measure 52 contains a whole note G4. Measure 53 contains a whole rest. Measure 54 contains a whole note G4. The dynamic marking *ff* is placed below the notes in measures 50 and 54. The marking *tenuto* is placed above the notes in measures 50 and 54. A hairpin crescendo is shown below the notes in measures 51-53.

Et Resurrexit

N° 3

15 8

f *f* *sfz* *sfz*

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

36 2 8 *f*

51 14 10 6 *f* *f*

85 *f* 11 *f* 10

111 2 *f* 2

119 2 *f* 5

131 *f* 2 *f*

138 *ff*

IV. Sanctus

N° 1

Andante con moto

Allegro

14

21

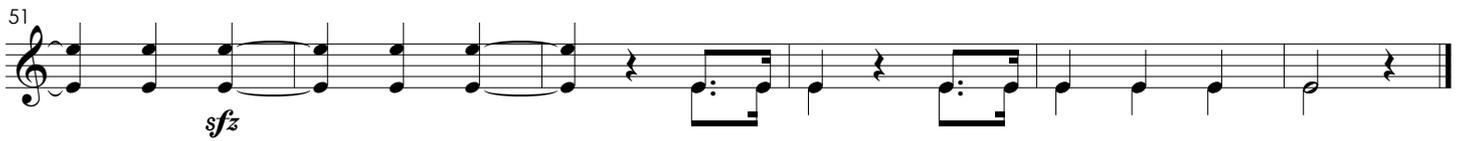
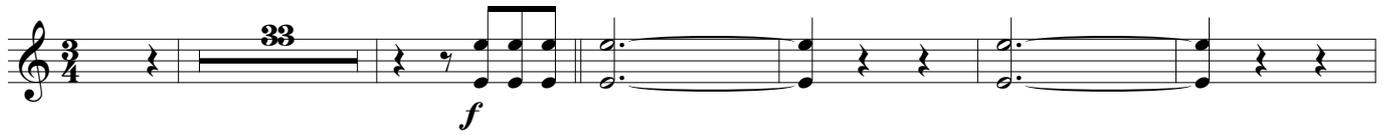
25

f

ff

Benedictus

N° 2



V. Agnus Dei

Andante Maestoso

f *f*

Donna Nobis
Allegro Vivace

31 *f*

38 *f* *f*

59 *ff*

66 *ff*

Missa Solemnis Pro Die Acclamationis Joannis VI

Trombone

I. Kyrie Tacet

Sigismund Neukomm

II. Gloria

N° 1

Allegro con Spiritu

8 *f* *sf*

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

58

72 *f*

79 16

103 3

114 *sf*

121

Laudamus Te
Adoramus Te
Tacet

Gratias Agimus Tibi

Nº 4

Andante

5

155

f

165

171

177

183

34

f

222

4

231

1

237

243

12

ff

260

1

f

1

266

f

272

6

f

2

284

27

f

316

f

322

ff

ff

328

ff

334

ff

340

ff

Domine Deus

N° 5

Andante

Allegro vivace

43

69

f

1

f

118

f

f

7

f

132

sfz

sfz

sfz

sfz

140

Piu stretto

6

ff

153

3

ff

161

166

f

172

Qui Tollis

N° 6

Andante

Solo

5

8

tacet

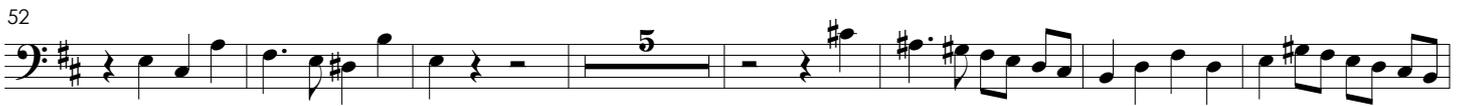
31

47

Quoniam Tacet

Cum Sancto Spiritu

N° 8

Allegro con fuoco**Andante****Allegro**

III. Credo

N° 1

16

22

28

34

f

67

sfz

73

sfz *sfz* *sf*

100

sf *sf*

106

112

118

ff

3

Et Incarnatus

N° 2

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

52 *f* *f* *sfz*

63 *sfz* *sfz* *sfz*

66

71 *sfz* *f* *p*

Et Resurrexit

N° 3

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

32 *f* 40

80

90 *f* 6

102 *p* 3 2

114 *f*

122

129 *f*

136 *ff*

IV. Sanctus

N° 1

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

ff *f*

13

f

18

23

ff

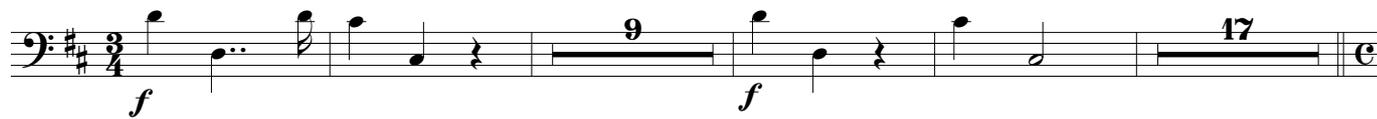
Benedictus

N° 2



V. Agnus Dei

Andante Maestoso

**Donna Nobis**
Allegro Vivace

Missa Solemnis Pro Die Acclamationis Joannis VI

Tímpanos

I. Kyrie Tacet

Sigismund Neukomm

II. Gloria

N° 1

Allegro con Spiritu

6

11

17 *colla parte*

Andante **Allegro**

5 16 17

60

83

106

117

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

Cum Sancto Spiritu

N° 8

Allegro con fuoco

9 **Andante**

31 **Allegro**

63

99

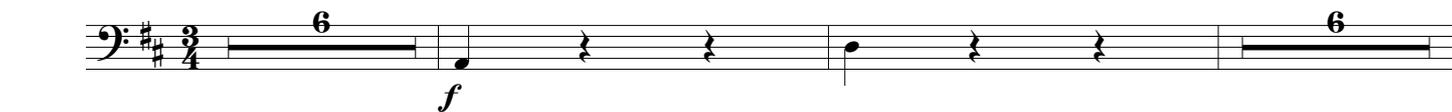
113

123 *poco a poco cresc.*

133

III. Credo

Nº 1



15



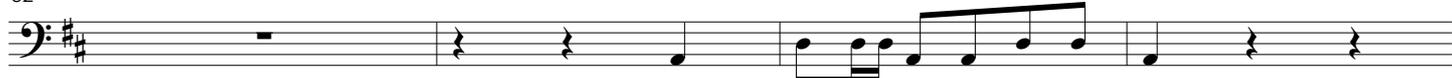
19



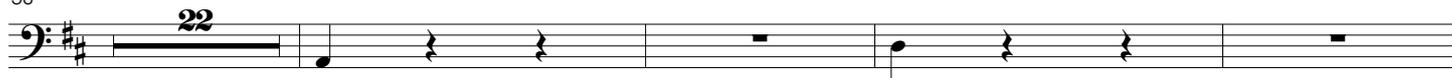
23



32



36



62



107



110



Et Incarnatus

Nº 2

35

34

ff

The first system of music is written on a single bass clef staff. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The first measure is a whole rest, marked with the number 35 above it. This is followed by a double bar line. The second measure is a common time signature (C) and contains a quarter rest. The third measure contains a dotted quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note. The fifth measure contains a quarter note, a quarter note, and a quarter note. The sixth measure contains a quarter note, a quarter note, and a quarter note. The seventh measure contains a quarter note, a quarter note, and a quarter note. The eighth measure contains a quarter note, a quarter note, and a quarter note. The ninth measure contains a quarter note, a quarter note, and a quarter note. The tenth measure contains a quarter note, a quarter note, and a quarter note. The system ends with a double bar line, marked with the number 34 above it. The dynamic marking *ff* is placed below the staff.

72

pp

The second system of music is written on a single bass clef staff. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note. The fifth measure contains a quarter note, a quarter note, and a quarter note. The sixth measure contains a quarter note, a quarter note, and a quarter note. The seventh measure contains a quarter note, a quarter note, and a quarter note. The eighth measure contains a quarter note, a quarter note, and a quarter note. The ninth measure contains a quarter note, a quarter note, and a quarter note. The tenth measure contains a quarter note, a quarter note, and a quarter note. The dynamic marking *pp* is placed below the staff.

74

morrendo

morrendo

The third system of music is written on a single bass clef staff. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note. The fifth measure contains a quarter note, a quarter note, and a quarter note. The sixth measure contains a quarter note, a quarter note, and a quarter note. The seventh measure contains a quarter note, a quarter note, and a quarter note. The eighth measure contains a quarter note, a quarter note, and a quarter note. The ninth measure contains a quarter note, a quarter note, and a quarter note. The tenth measure contains a quarter note, a quarter note, and a quarter note. The dynamic marking *morrendo* is placed above the staff.

Et Resurrexit

Nº 3

15 *f* 8 *f*

29 *ff* 2 *f*

37 2 27 *f*

71 6

83 11

100 4 *fp* 2 *f*

111 2 *f* 2

120 2 10 *f*

137 *ff*

IV. Sanctus

N° 1

Andante con moto

Allegro



13



18



23



Benedictus

N° 2

Allegro

33

f

40

sfz *sfz* *sfz*

1

47

52

ff

Missa Solemnis Pro Die Acclamationis Joannis VI

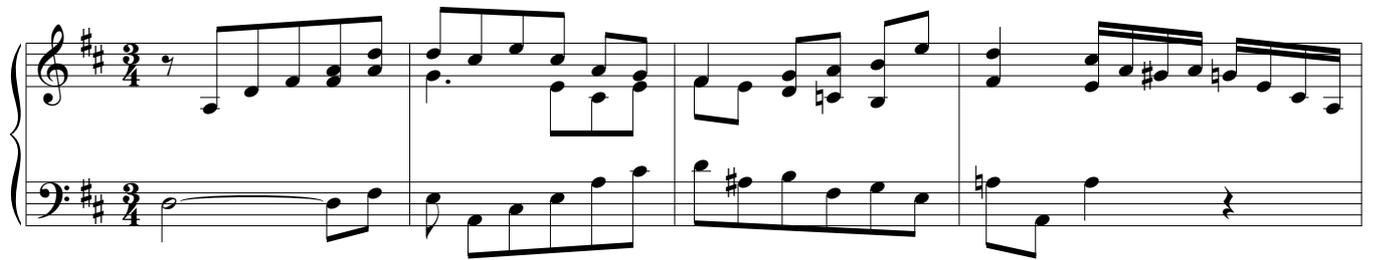
Coro
Redução

I. Kyrie

Sigismund Neukomm

Larghetto

Piano



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



Soli

Coro

Piano

5

pp Ky - ri - e

The second system contains vocal and piano parts for measures 5 through 8. It begins with a double bar line and a fermata over measure 5. The vocal parts (Soli and Coro) enter in measure 6 with the lyrics "Ky - ri - e" in a *pp* dynamic. The piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand.

9

S.

8

9

C.

8

9

Pno.

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

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

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

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

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

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

13 *Solo*

S.

pp

pp

8 *pp*

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

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

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

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

13 *pp*

C.

pp

pp

8 *pp*

pp

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

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

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

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

13

Pno.

17

S.

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

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

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

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

17

C.

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

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

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

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

17

Pno.

21

S.

8

21

C.

8

21

Pno.

lei - son e - lei - son

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

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

e - lei - son e - lei - son

8

25

S.

Pno.

Tenor solo

Ky - ri - e e -

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

Pno. 29



S. 33

8 e e - lei - son

C. 33

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

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

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

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

Pno. 33

37

S.

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

C.

lei - son

lei - son

8 lei - son

lei - son

Pno.

37

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41

S.

8

p

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

p

Chris - te e - lei - son e -

p

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

Chris - te e - lei - son e -

41

C.

8

41

Pno.

45

S.

8

45

C.

8

45

Pno.

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

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

lei - son Chris - te

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

Chris - te Chris - te

49

S.

8

49

C.

8

49

Pno.

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

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

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

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

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

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

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

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

53

S.

Chris - te e - lei - son

8

Chris - te e - lei - son

53

C.

pp

Chris - te e - lei - son

pp

Chris - te e - lei - son

pp

8

Chris - te

pp

Chris - te e - lei - son e -

53

Pno.

57

S.

8

57

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

C.

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

8

e - lei - son e - lei - son

57

lei - son Chris - te e - lei - son

Pno.

61

S.

8

Chris - te e - lei - son

61

C.

8

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

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

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

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

61

Pno.

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

65

S.

Chris - te e - lei - son

Chris - te e - lei - son

8

Chris - te e - lei - son

Chris - te e - lei - son

65

C.

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

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

8

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

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

65

Pno.

69

S.

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

Ky - ri - e e - lei - son

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

C.

lei - son

lei - son

lei - son

lei - son

Pno.

69

73

S.

Ky -

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

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

Pno.

73

77

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

Pno.

81

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

81

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

81

Pno.

85

S.

8

85

C.

8

85

Pno.

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

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

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

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

89

S.

8

Chris - te Chris - te

89

C.

8

son e - lei - son Ky - ri - e

son e - lei - son Ky - ri - e

son e - lei - son Ky - ri - e

son e - lei - son Ky - ri - e

89

Pno.

93

S.

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

8

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

93

C.

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

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

8

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

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

93

Pno.

97

S.

8

son e - lei son

son e - lei son

son e - lei - son

son e - lei - son

97

C.

8

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

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

pp Ky - ri - e e -

pp Ky - ri - e e -

97

Pno.

101

p *p*

S. Chris - te Chris - te

p *p*

Chris - te Chris - te

p *p*

8 Chris - te Chris - te

p *p*

Chris - te Chris - te

101

p

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

p

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

p

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

p

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

101

Pno.

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

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

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

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

C.
pp
lei - son e - lei - son

8
pp
lei - son e - lei - son

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

Pno.

II. Gloria

N° 1

Allegro con Spiritu

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

- System 1:** Labeled "Piano". The right hand starts with a whole rest, then enters with a sixteenth-note scale starting on G4. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *cresc.*
- System 2:** Labeled "Pno.". The right hand features a rapid sixteenth-note scale starting on G4. The left hand continues with eighth notes. Dynamics include *f*.
- System 3:** Labeled "Pno.". The right hand has a melodic line with slurs and rests, while the left hand plays eighth notes. Dynamics include *p*.
- System 4:** Labeled "Pno.". The right hand has a melodic line with slurs and rests, while the left hand plays eighth notes. Dynamics include *p*.

*semplicemente
a piacere*

Solo

17

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

Coro

8

17

Piano

17

Andante

1° soprano solo

p

2° soprano solo

p

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

C.

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

8

23

Pno.

23

29

tenuta

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

C.

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

tenuta

8

29

Pno.

35

Allegro

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

C.

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

8

35

p

et in

Pno.

p

41 *p*

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

et in ter - ra pax et in ter - ra

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

41 ter - ra pax et in ter - ra

Pno.

47

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

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

8 pax et in ter - ra pax

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

Pno.

53

f

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

C.

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

8

Glo - ri - a

53

f

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

Pno.

58

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

C.

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

8

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

58

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

Pno.

58

62 *p*

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

C. *p*

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

8 *p*

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

62 *p*

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

Pno.

68 *f*

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

C. *f*

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

8 *f*

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

68 *f*

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

Pno.

73

C.

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

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

8

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

73

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

Pno.

77

C.

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

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

8

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

77

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

Pno.

81

p

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

C.

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

8

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

81

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

Pno.

85

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

C.

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

8

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

85

p

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

85

Pno.

90

pp

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

C.

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

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

90

pp

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

Pno.

90

95

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

C.

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

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

95

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

Pno.

95

100 *f*

C.

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

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

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

100 *f*

Pno.

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

105

C.

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

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

cel - sis De - o

105

Pno.

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

110

C.

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

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

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

110

Pno.

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

110

114

C.

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

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

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

114

Pno.

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

114

118

C.

ri - a

ri - a

ri - a

118

ri - a

Pno.

Detailed description: This block contains the musical score for measures 118 to 121. The Coro part is written for four voices: Soprano, Alto, Tenor, and Bass. Each voice part has a single note on the first measure, followed by rests. The lyrics 'ri - a' are written below the notes. The Pno. part consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 8/8.

122

C.

122

Pno.

Detailed description: This block contains the musical score for measures 122 to 125. The Coro part consists of four staves (Soprano, Alto, Tenor, Bass) with rests in all measures. The Pno. part consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 8/8.

Laudamus Te

N° 2

Baixo solo

Andante

Piano

7

Pno.

11

Pno.

15

Pno.

19

B. solo

p

Lau - da mus

Pno.

pp

23

B. solo

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

Pno.

29

B. solo

di - cimus te lau da

Pno.

33

B. solo

mus -

Pno.

37

B. solo

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

Pno.

41

B. solo

te te lau - da - mus

Pno.

45

B. solo

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

Pno.

49

B. solo

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

Pno.

53

B. solo

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

Pno.

57

B. solo

te

Glo-ri - fi -

Pno.

p

61

B. solo

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

Pno.

65

B. solo

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

Pno.

71

B. solo

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

Pno.

77

B. solo

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

Pno.

81

B. solo

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

Pno.

85

B. solo

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

Pno.

90

B. solo

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

Pno.

95

B. solo

Glo-ri - fi - ca - mus

Pno.

f *p*

99

B. solo

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

Pno.

104

B. solo

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

Pno.

109

B. solo

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

Pno.

115

B. solo

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

Pno.

121

B. solo

da - mus te glo-ri fi ca

Pno.

125

B. solo

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

Pno.

129

B. solo

dolce p

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

Pno.

p

134

B. solo

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

Pno.

139

B. solo

te glo-ri - fi - ca

Pno.

144

B. solo

f

p

mus te glo - ri fi ca - mus

Pno.

148

B. solo

te glo - ri fi - ca - mus te

Pno.

152

B. solo

Pno.

156

B. solo

Pno.

160

B. solo

Pno.

Adoramus Te

N° 3

SSAA

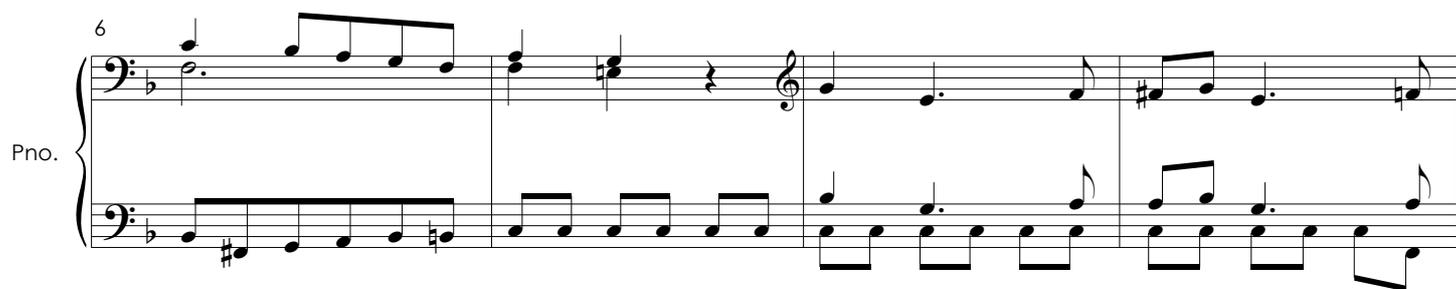
SATB

Adagio

Piano



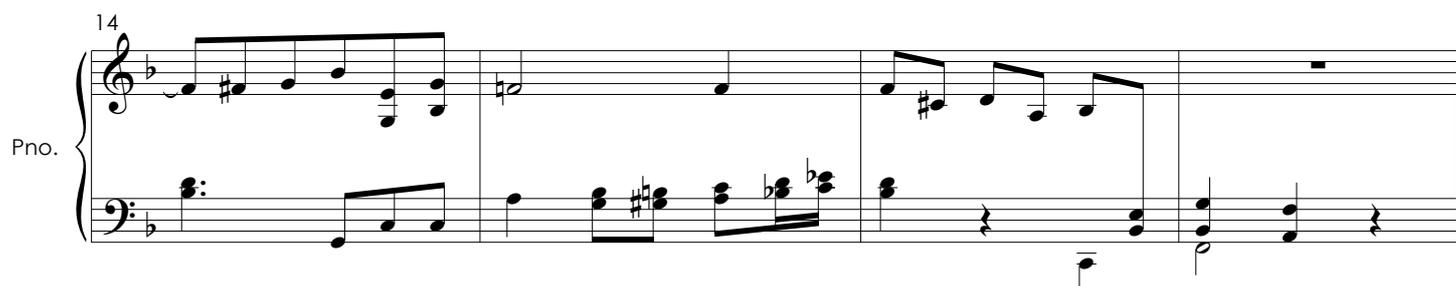
Pno.



Pno.



Pno.



18 *p* *tenuto*

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

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

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

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

pp
A - do - ra - mus te

pp
A - do - ra - mus te

pp
A - do - ra - mus te

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

18 *p* *pp*

Pno.

24

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

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

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

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

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

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

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

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

24
Pno.

30

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

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

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

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

pp
a - do - ra - mus te

pp
a - do - ra - mus te

pp
a - do - ra - mus te

30

pp
a - do - ra - mus te

30

Pno.

35

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

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

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

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

pp
Do - mi - ne Do - mi - ne

pp
Do - mi - ne Do - mi - ne

pp
Do - mi - ne Do - mi - ne

pp
Do - mi - ne Do - mi - ne

35

Pno.

40

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

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

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

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

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

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

40
Pno.

45

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

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

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

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

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

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

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

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

45 Pno.

51

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

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

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

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

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

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

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

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

51 *f* *p*
 Pno.

56

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

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

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

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

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

56

Pno.

Gratias Agimus Tibi

N° 4
SSAA
SATB

Andante

Piano

Pno.

7

Pno.

13

Pno.

19

Pno.

25

31 Alto Solo

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

Pno.

37

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

Pno.

43 *p*

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

Pno.

49

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

Pno.

55

glo - ri - am tu - am

Pno.

61

Pno.

Soprano Solo

67

p

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

Pno.

p

73

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

Pno.

79

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

Pno.

85

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

Pno.

91

nam mag nam glo - ri - am tu am

Pno.

97

102

S. solo

A. solo

Pno.

p

Gra - ti - as a - gi - mus

p

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

107

S. solo

A. solo

Pno.

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

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

112

S. solo

A. solo

Pno.

gra - ti - as gra - ti - as

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

117

S. solo

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

A. solo

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

Pno.

122

S. solo

ti - bi gra ti - as gra

A. solo

ti - bi - gra ti - as gra

Pno.

127

S. solo

ti - as a - gi - mus ti - bi

A. solo

ti - as a - gi - mus ti - bi

Pno.

133

Pno.

138

Pno.

143

S. solo

A. solo

Pno.

Gra - ti - as a - gi - mus

Gra - ti - as a - gi - mus

p

148

S. solo

A. solo

Pno.

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

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

153

S. solo

A. solo

Pno.

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

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

158

S. solo

A. solo

C.

Pno.

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

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

prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am

163

S. solo

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

A. solo

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

163

C.

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

8

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

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

163

Pno.

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

The musical score is written in G major (one sharp) and 4/4 time. It features five vocal parts: Soprano solo, Alto solo, and two Contraltos (C.), plus a piano accompaniment (Pno.). The lyrics are: 'tu - am lau - da - mus te prop - ter glo - ri - am tu - am lau - da - mus'. The score begins at measure 163. The piano part includes chords and a melodic line in the right hand, and a bass line in the left hand.

168

S. solo

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

A. solo

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

168

C.

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

8

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

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

168

Pno.

173

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

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

173

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

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

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

173

Pno.

178

S. solo

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

A. solo

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

178

C.

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

8

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

178

Pno.

183

C.

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

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

8

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

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

183

Pno.

p

190 *dolcissimo*

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

ra - mus te a - do - ra - mus

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

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

Pno.

197 *1° e 2°*

S. solo a - do

A. solo te a - do - ra - mus

C. a - do - ra - mus te

8 a - do - ra - mus te

a - do - ra - mus te

Pno.

203

S. solo

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

A. solo

1° e 2°

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

Pno.

208

S. solo

te a - do - ra - mus -

A. solo

te a - do - ra - mus

208

C.

te te

te te

te te

te te

Pno.

213

S. solo

A. solo

213

C.

Pno.

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

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

glo - ri - fi -

218

C.

Pno.

218

Glo - ri - fi - ca -

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

223

C.

f

Glo - ri - fi - ca - mus

8

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

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

Pno.

223

228

f

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

C.

glo - ri - fi - ca - mus te te

8

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

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

Pno.

228

233

C.

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

Pno.

238

C.

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

Pno.

238

243

C.

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

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

te glo - ri - fi - ca - mus

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

Pno.

243

248

C.

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

ca - mus te - lau - da - mus -

te te lau - da - mus

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

Pno.

248

253

C.

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

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

8

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

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

Pno.

253

258

C.

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

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

8

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

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

Pno.

258

263

C.

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

tu - am prop - ter mag -

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

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

Pno.

263

268

C.

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

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

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

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

Pno.

268

274

S. solo

A. solo

Pno.

p

Lau - da - mus

Lau - da - mus

279

S. solo

A. solo

C.

Pno.

te

te

lau - da - mus te

lau da - mus te

lau - da - mus te

lau - da - mus te

8

279

be - ne - di - ci - mus te

be - ne - di - ci - mus te

be - ne -

be - ne -

be - ne -

be - ne -

284

S. solo

A. solo

284

C.

8

Pno.

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

di - ci - mus te

284

289

S. solo

A. solo

289

Pno.

ra - mus te a - do - ra - mus

ra - mus te a - do - ra - mus

294

C.

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

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

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

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

Pno.

294

299

C.

a - do - ra - mus te

Pno.

299

304

C.

8

Pno.

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

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

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

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

309

C.

8

Pno.

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

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

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

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

314

C.

8

Pno.

di - ci-mus te glo-ri - fi - ca - mus lau - da - mus te lau - te a - do - ta - mus glo - ri - fi - ca - mus te glo - ri - fi - a - do ra mus

319

C.

8

Pno.

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

324

C.

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

Pno.

329

C.

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

Pno.

334

C.

8

Pno.

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

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

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

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

339

C.

8

Pno.

ri - fi - ca - mus te

Domine Deus

N° 5

T

SATB

Piano

f p

tr

Pno.

Pno.

Pno.

tr

5

Pno.

19 Tenor solo

T. solo

8

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

Pno.

24

T. solo

8

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

Pno.

29

T. solo

8

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

Pno.

33

T. solo

8

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

Pno.

Pno.

36

T. solo

Pno.

39

De - us Pa - ter om - ni -

T. solo

Pno.

42

tens Do - mi - ne De - us

T. solo

Pno.

46

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

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

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

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

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

71

T. solo

8

Pa - tris Ag - nus De - i fi - li - us Pa - tris

Pno.

76

T. solo

8

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

Pno.

81

T. solo

8

f

Do - mi - ne fi -

Pno.

86

T. solo

8

li - fi - li u - ni - ge - ni - te

Pno.

91

T. solo

8

Pno.

91

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

Chris - te Je - su

96

T. solo

8

Pno.

96

p

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

101

T. solo

8

Pno.

101

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

106

T. solo

8

Pno.

106

f

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

111

T. solo

Rex ce - les - tis Rex ce -

f

C.

f Rex ce - les - tis

f Rex cae - les - tis

f Rex ce - les - tis

Rex ce - les - tis

Pno.

111

116

T. solo

les - tis De - us Pa -

f

C.

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

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

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

Rex ce - les - tis Rex ce -

Pno.

116

121

T. solo

121

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

C.

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

8

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

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

Pno.

121

126

T. solo

126

ter on - mi - po - tens

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

C.

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

8

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

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

Pno.

126

131

T. solo

131

C.

8

Pno.

131

ce - les - tis De -

ce - les - tis De -

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

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

136

T. solo

136

C.

8

Pno.

136

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

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

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

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

141 *f*

T. solo

141 *f* Rex ce - les - tis

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

C.

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

tens Rex ce - les - tis

8 tens Rex ce - les - tis

Pno.

146 *f*

T. solo

146 *f* De - us Rex De - us Pa - ter De - us

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

C.

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

8 De - us Rex *f* De - us Pa - ter De - us

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

Pno.

151

T. solo

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

C.

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

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

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

Pno.

151 *p* *f*

156

T. solo

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

C.

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

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

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

Pno.

156 *p* *f*

161

T. solo

161

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

C.

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

8

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

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

Pno.

161

166

T. solo

166

tens *f* Rex Rex Pa - ter on - mi -

C.

tens *f* Rex Rex Pa - ter on - mi -

8

tens *f* Rex Rex Pa - ter on - mi -

tens Rex Rex Pa - ter on mi -

Pno.

166

171

T. solo

171

po - tens

171

po - tens

C.

171

po - tens

171

po - tens

171

po - tens

Pno.

171

The musical score is for a choir and piano. It features five vocal staves (T. solo, four parts) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics 'po - tens' are written under the vocal staves. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

Qui Tollis

N° 6

SAA

SATB

Andante

Piano

S. solo

A. solo 1

A. solo 2

C.

Pno.

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

The musical score is for the 'Qui Tollis' section of a Mass. It begins with a piano introduction in 3/4 time, marked 'Andante'. The piano part features a melodic line in the right hand and a more active bass line in the left hand. The vocal parts include a Soprano solo, two Alto solos, and a Chorus. The lyrics 'Qui tol - lis pec - ca - ta pec - ca - ta' are written under the vocal lines. The score is in G minor (two flats) and 3/4 time. The piano part is marked with a 'p' (piano) dynamic.

12

C.

p

Qui tol - lis pec - ca - ta pec -

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

Pno.

19

C.

p

Qui

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

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

Pno.

25

C.

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

8

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

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

Pno.

25

31

p

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

C.

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

8

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

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

Pno.

31

37

C.

mi - se - re - re no - bis.

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

mi - se - re - re no - bis.

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

Pno.

37

p

42

S. solo

A. solo 1

A. solo 2

Pno.

42

p

sus - ci - pe sus - ci - pe

p

sus - ci - pe sus - ci - pe

p

sus - ci - pe sus - ci - pe

pp

e

47

S. solo

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

A. solo 1

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

A. solo 2

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

47

C.

Pno.

52

S. solo

p *cresc.*

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

A. solo 1

p *cresc.*

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

A. solo 2

p *cresc.*

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

52

pp

C.

pp *pp* *pp* *pp*

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

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

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

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

52

Pno.

pp

57

S. solo

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

A. solo 1

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

A. solo 2

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

57

C.

re - re no - bis.

re - re no - bis.

re - re no - bis.

re re no - bis.

57

Pno.

p

62

S. solo

re sus - ci - pe

A. solo 1

re sus - ci - pe

A. solo 2

re sus - ci - pe

C.

Pno.

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

67

S. solo

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

A. solo 1

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

A. solo 2

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

67

pp

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

C.

pp

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

pp

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

pp

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

67

Pno.

72

S. solo
o - nem de - pre - ca - ti - o - nem nos - tram. de - pre -

A. solo 1
de - pre - ca - ti -

A. solo 2
de - pre - ca - ti -

72

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

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

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

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

Pno.

The piano accompaniment consists of two staves. The right hand features chords and melodic fragments, while the left hand provides a steady bass line with some rhythmic patterns.

77 *f*

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

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

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

77 *f* *p*

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

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

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

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

Pno.

82 *p* *pp*

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

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

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

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

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

82 *pp*

Pno.

Quoniam

N° 7

Soprano solo

Piano



Pno.



Pno.



Pno.



Pno.

Measures 21-25 of the piano accompaniment. The right hand features a melodic line with a trill in measure 21 and a long note in measure 22, followed by a series of eighth notes. The left hand provides a simple bass line with quarter notes and rests.

Pno.

Measures 26-30 of the piano accompaniment. The right hand continues with a melodic line, including a trill in measure 26 and a series of eighth notes. The left hand has a bass line with quarter notes and rests.

S. Solo

Soprano solo

Quo - ni - am tu

Pno.

Measures 31-36. The soprano solo part begins in measure 31 with the lyrics "Quo - ni - am tu". The piano accompaniment features a complex texture with many chords in the right hand and a bass line in the left hand.

S. Solo

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

Pno.

Measures 37-41. The soprano solo part continues with the lyrics "so - lus sanc - tus tu so - lus sanc - tus tu so - lus". The piano accompaniment continues with a complex texture of chords and a bass line.

42

S. Solo

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

Pno.

48

S. Solo

tu so - lus sanc - tus tu so - lus

Pno.

54

S. Solo

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

Pno.

60

S. Solo

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

Pno.

66

S. Solo

sanc

Pno.

71

S. Solo

tus

Pno.

76

Pno.

ff

p

80

Pno.

85

S. Solo

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

Pno.

f p f p f

90

S. Solo

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

Pno.

p f p f p

95

S. Solo

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

Pno.

f p f

100

S. Solo

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

Pno.

p f p

107

S. Solo

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

Pno.

112

S. Solo

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

Pno.

117

S. Solo

tu so - lus sanc - tus

Pno.

122

S. Solo

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

Pno.

127

S. Solo

si - mus Je

Pno.

133

S. Solo

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

Pno.

139

S. Solo

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

Pno.

145

Pno.

Cum Sancto Spiritu

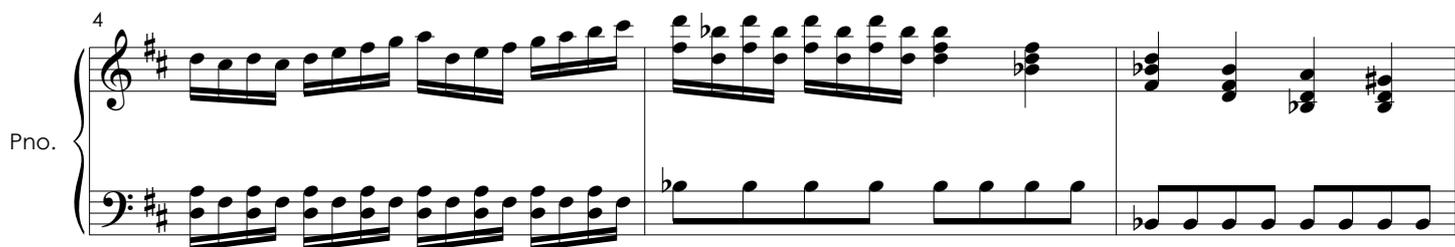
N° 8

Allegro con fuoco

Piano



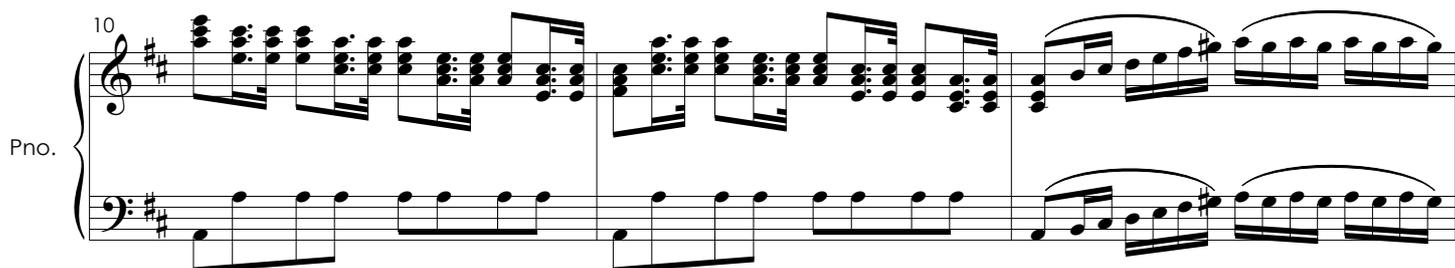
Pno.



Pno.



Pno.



Andante

13

1° Soprano solo
2° Soprano solo

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

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

C.

Pno.

19

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

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

et in ter - ra pax

et in ter - ra pax

C.

Pno.

p

25

C.

Pno.

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

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

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

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

25

Pno.

30

C.

Pno.

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

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

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

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

30

Pno.

Allegro

34

C.

te

te

te

te

f

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

Pno.

39

C.

Cum Sanc - to Spi - ri - tu

f

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

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

Pno.

45 *f*

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

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

8 a - men a - men

Pno.

50

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

C. men Cum Sanc - to

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

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

50

Pno.

55

C.

Pno.

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

60

C.

Pno.

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

65

C.

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

a - men a - men a - men a - men in

8

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

Pno.

70

C.

men a - men a - men a - men

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

8

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

men

Pno.

70

75

C.

8

Pno.

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

75

80

C.

8

Pno.

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

80

85

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

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

men

a - men

Pno.

90

men a men a - men

men a men a - men

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

Cum Sanc - to spi - ri - tu

90

Cum Sanc - to spi - ri - tu

Pno.

95 *f*

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

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

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

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

Pno.

100

a - men a - men Cum Sanc - to

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

men a - men a - men Cum

a - men a - men a -

100

Pno.

105

C.

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

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

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

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

Pno.

110

C.

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

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

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

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

Pno.

115

C.

Pa - tris a - men a - men a -

Pa - tris a - men a - men a -

Pa - tris a - men a - men a -

Pa - tris a - men a - men a -

Pno.

120

C.

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

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

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

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

Pno.

124

C.

Pno.

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

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

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

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

124

128

C.

Pno.

a - men a - men a -

128

132

C.

men a - men a -

Pno.

137

C.

men a - men a - men

Pno.

III. Credo

Nº 1

Piano

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth notes in a treble clef, while the left hand provides a harmonic accompaniment with chords and single notes in a bass clef. The key signature is one sharp (F#) and the time signature is 3/4.

C.

5 *f* Cre - do

8 *f* Cre - do

Cre - do

Pno.

This system contains vocal parts and piano accompaniment. The vocal parts (C. and Pno.) enter at measure 5 with the lyrics "Cre - do" in a forte (*f*) dynamic. The piano accompaniment continues with a rhythmic pattern of eighth notes. The system concludes at measure 8.

C.

9 in un - um De - um

8 in un - um De - um

in un - um De - um

Pno.

This system continues the vocal and piano accompaniment. The vocal parts (C. and Pno.) sing the lyrics "in un - um De - um" starting at measure 9. The piano accompaniment provides a steady accompaniment. The system concludes at measure 12.

13

f

Pa - trem om - ni - po - ten -

f

Pa - trem om - ni - po - ten -

Pa - trem

Pa - trem

C.

Pno.

18

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

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

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

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

18

C.

Pno.

23

C.

Pno.

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

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

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

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

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

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

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

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

27

C.

Pno.

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

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

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

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

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

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

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

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

Pno.

35 Solo

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

C.

Pno.

41

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

C.

Pno.

46

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

C.

Pno.

51

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

C.

Pno.

sfz

55

Tutti *f*

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

C.

Tutti *f*

Cre - do

Tutti *f*

Cre - do

Tutti *f*

Cre - do

Pno.

60

Cre - do in Jes - sum

C.

Cre - do in Jes - sum

Cre - do in Je - sum

Cre - do in Jes - sum

Pno.

64

C.

Chris - tum

Chris - tum

Chris - tum

Chris - tum

Pno.

68

C.

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

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

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

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

Pno.

72

C.

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

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

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

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

Pno.

76

C.

ro

ro

ro

ro

Pno.

76

80

C.

Solo

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

Pno.

85

C.

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

Pno.

90

C.

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

Pno.

95

C.

sunt

qui prop - ter

qui prop - ter

qui prop - ter

qui prop - ter

Pno.

Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

99

C.

Pno.

nos nos ho - mi - nes et prop - ter

nos nos ho - mi - nes et prop - ter

nos nos ho - mi - nes et prop - ter

nos nos ho - mi - nes et prop - ter

99

nos nos ho - mi - nes et prop - ter

103

C.

Pno.

nos - tram sa - lú - tem des - cen -

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

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

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

103

nos - tram sa - lú - tem des - cen -

107

C.

Pno.

dit de coe - dit lo des - cen - dit de

dit de coe - dit lo des - cen - dit de

dit de coe - dit lo des - cen - dit de

dit de coe - dit lo des - cen - dit de

107

Pno.

111

C.

Pno.

coe - lo Cre - do

111

Pno.

116

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

8 Cre - do in Je - sum Chris - tum

Cre - do in Je - sum Chris - tum

116

Pno.

121

Pno.

Cre - do in Je - sum Chris - tum

Et Incarnatus

Nº 2

SSA

SATB

Coro

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

Piano

pp

C.

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

Pno.

12

C.

8

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

Solo

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

Pno.

12

17

C.

8

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

Solo

Et in - car -

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

Pno.

17

Staccato

22

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

C.

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

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

Pno.

27

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

C.

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

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

Pno.

32

C.

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

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

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

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

Pno.

32

Pno.

37

Pno.

41

45

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

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

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

45

C. *p*
pro - no - bis

8 *p*
pro - no - bis

8 *p*
pro - no - bis

8 *p*
pro - no - bis

45

Pno.

50

S. solo 1

fi - xus Cru - ci - fi - xus e ti - am

S. solo 2

fi - xus Cru - ci - fi - xus e ti - am

A. solo

fi - xus Cru - ci - fi - xus e ti - am

50

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

C.

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

8

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

50

Pno.

54

S. solo 1

S. solo 2

A. solo

54 *p* *f*

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

C. *p* *f*

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

8 *p* *f*

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

p *f*

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

54

Pno.

58

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

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

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

58

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

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

58

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

63

C.

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

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

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

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

Pno.

63

66

C.

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

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

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

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

Pno.

66

69 *f* pas - sus pas - sus et se -

C. *f* pas - sus pas - sus et se -

8 *f* pas - sus et se -

f pas - sus et se -

Pno. 69

72 *p* pul - tus se - pul - tus est

C. *p* pul - tus se - pul - tus est

8 *p* pul - tus se - pul - tus est

p pul - tus se - pul - tus est

Pno. 72

Et Resurrexit

Nº 3
S
SATB

Coro

Solo *mf*

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

Piano

p

6

C.

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

Pno.

f

p

11

f

Et

f

Et

C.

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

Pno.

16

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

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

C.

f

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

Tutti f

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

Pno.

21

f

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

f

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

8

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

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

Pno.

26

f

ju - di - ca - re vi - vos et

p

ju - di - ca - re vi - vos et

f

ju - di - ca - re vi - vos

f

ju - di - ca - re vi - vos et

f

ju - di - ca - re vi - vos et

Pno.

32

C.

8

Pno.

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

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

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

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

32

Pno.

38

C.

8

Pno.

fi - nis

fi - nis

fi - nis Et in

fi - nis

38

Pno.

43

C.

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

Pno.

48

C.

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

Pno.

53

C.

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

Pno.

58

C.

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

Pno.

63

C.

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

Pno.

63

f

68

C.

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

Pno.

68

73

C.

sanc - tum Et *f*

sanc - tum Et *f*

8 sanc - tum

sanc - tum

Pno.

78

C.

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

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

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

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

Pno.

83

C.

8

Pno.

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

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

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

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

83

88

C.

8

Pno.

p

p

p

p

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

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

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

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

88

93

C.

8

nem pec - ca - to - rum Et exs -

nem pec - ca - to - rum Et exs -

nem pec - ca - to - rum Et exs -

Pno.

99

C.

8

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

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

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

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

Pno.

103

S. solo

et vi - tam ven -

103 *p*

mor - tu - o - rum

C.

103 *p*

mor - tu - o - rum

8 *p*

mor - tu - o - rum

103 *p*

mor - tu - o - rum

Pno.

103 *p*

109

S. solo

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

109 *f*

exs - pec - to exs -

C.

109 *f*

exs - pec - to exs -

8 *f*

exs - pec - to exs -

109 *f*

exs - pec - to exs -

Pno.

109 *f*

115

C.

8

Pec - to vi - tam vi - tam ven - tu - ri

Pec - to vi - tam vi - tam ven - tu - ri

Pec - to vi - tam vi - tam ven - tu - ri

Pec - to vi - tam vi - tam ven - tu - ri

Pno.

119

C.

8

Sae - cu - li A - men A - men A - men A -

Sae - cu - li A - men A - men A - men A -

Sae - cu - li A - men A - men A - men A -

Sae - cu - lu A - men A - men A - men A -

Pno.

123

C.

men vi - tam vi - tam exs - pec -

men vi - tam vi - tam exs - pec -

8 men vi - tam vi - tam exs - pec -

men vi - tam vi - tam exs - pec -

Pno.

127

C.

to ven - tu - ri sae - cu - li a - men ven -

to ven - tu - ri sae - cu - li a - men - ven -

8 to ven - tu - ri sae - cu - li a - men ven -

to ven - tu - ri sae - cu - li a - men ven -

Pno.

132

C.

tu - ri sae - cu - li a - men a -

tu - ri sae - cu - li a - men a -

8 tu - ri sae - cu - li a - men

tu - ri sae - cu - li vi - tam a - men

Pno.

132

137

C.

men a - men a - men

men a - men a - men

8 a - men a - men a - men

a - men a - men a - men

Pno.

137

ff

3

IV. Sanctus

N° 1

Andante con moto

Coro

Piano

f Sanc - tus *p* Sanc - tus Sanc - tus Do - mi - nus De - us

f Sanc - tus *p* Sanc - tus Sanc - tus Do - mi - nus De - us

f Sanc - tus *p* Sanc - tus Sanc - tus Do - mi - nus De - us

f Sanc - tus *p* Sanc - tus Sanc - tus Do - mi - nus De - us

tenuto

5

C.

Pno.

p Sa - ba - oth Sanc - tus Sanc - tus Sanc - tus

p Sa - ba - oth Sanc - tus Sanc - tus Sanc - tus

p Sa - ba - oth Sanc - tus Sanc - tus Sanc - tus

p Sa - ba - oth Sanc - tus Sanc - tus Sanc - tus

Allegro

10 *f*

C. Ple - ni sunt e - ali et ter - ra glo - ri - a

8 Ple - ni sunt e - ali et ter - ra glo - ri - a

Ple - ni sunt e - ali et ter - ra glo - ri - a

10

Pno.

15 glo - ri - a tu - a Ho - san - na in ex -

C. glo - ri - a tu - a Ho - san - na in ex -

8 glo - ri - a tu - a Ho - san - na in ex -

glo - ri - a tu - a Ho - sas - na in ex -

15

Pno.

19

C.

8

f

cel - sis Ho - san - na in ex - cel - sis in ex -

cel - sis Ho - san - na in ex - cel - sis in ex -

cel - sis Ho - san - na in ex - cel - sis

cel - sis Ho - san - na in ex - cel - sis

Pno.

23

C.

8

f

cel - sis in ex - cel - sis

cel - sis in ex - cel - sis

in ex - cel - sis Ho - san - na

Ho - san - na in ex - cel - sis

Pno.

23

Benedictus

N° 2

Piano

Measures 1-6 of the piano accompaniment. The music is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

Pno.

Measures 7-10 of the piano accompaniment. The right hand continues the melodic development with chords and moving lines, while the left hand maintains a rhythmic accompaniment.

C.

Measures 11-15. This system includes vocal staves for Soprano (S.), Alto (A.), and Tenor (T.), and a piano accompaniment (Pno.). The vocal parts are marked *Tutti* and *dolce*. The lyrics are: Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni be - ne -

Measures 11-15 of the vocal and piano accompaniment. The vocal parts enter with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

17

C.

8

Tutti *dolce*

Be - ne - dic - tus qui ve - nit in

dic - tus qui ve - nit qui ve - nit Be - ne - dic - tus qui ve - nit in

Pno.

17

22

C.

8

no - mi - ne Do - mi - ni be - ne dic - tus qui ve - nit qui

no - mi ne Do - mi - ni be - ne - dic - tus qui ve - nit in no - mi - ne -

Pno.

22

27 **Tutti**

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

C.

8 ve - nit Be - ne - dic - tus qui ve - nit in no mi - ne Do - mi - ni be - ne -

Do - mi - ni Be - ne - dic - tus qui ve - nit qui ve - nit

Pno.

32 **f Allegro**

be - ne - dic - tus qui ve - nit qui ve - nit Ho - san

C.

8 dic - tus qui ve - nit in no - mi - ne Do - mi - ni Ho - san -

be - ne - dic - tus qui ve - nit qui ve - nit Ho - san -

Pno.

37

C.

8

Pno.

na in ex - cel - sis Ho - san - na Ho - san - na Ho -
 san - na in ex - cel - sis Ho - san - na Ho - san - na Ho -
 na in ex - cel - sis Ho - san - na Ho - san - na Ho -
 na in - ex - cel - sis Ho - san - na Ho - san - na Ho -

42

C.

8

Pno.

san na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na Ho -
 san - na in ex - cel - sis Ho - san - na in ex - cel sis Ho - san - na Ho -
 san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na Ho -
 san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na Ho -

47

C.

8

Pno.

san - na in ex - cel - sis Ho - san - na in ex -

san - na in ex - cel - sis Ho - san - na in ex -

san - na in ex - cel - sis Ho - san - na in ex -

san - na in ex - cel - sis Ho - san - na in ex -

47

52

C.

8

Pno.

cel sis in ex - cel - sis

cel - sis in ex - cel - sis

cel - sis in ex - cel - sis

cel - sis in ex - cel - sis

52

V. Agnus Dei

SAAT
SATB

Andante Maestoso

Soprano solo

Alto solo 1

Alto solo 2

Piano

Ag - nus De - i qui

Ag - nus De - i qui

Ag - nus De - i qui

p

S. solo

A. solo 1

A. solo 2

T. solo

C.

Pno.

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

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

to - lis pec - ca - ta mun - di,

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

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

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

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

pp *f*

pp

pp

pp

f

13 *p*
S. solo Ag - nus De - i qui tol - lis pec - ca - ta mun - di,
A. solo 1 *p* Ag - nus De - i qui to - lis pec - ca - ta mun - di,
A. solo 2 *p* Ag - nus De - i qui tol - lis pec - ca - ta mun - di,
Pno. 13

18 *pp*
C. mi - se - re - re no - bis mi - se - re - re no - bis.
pp mi - se - re - re no - bis mi - se - re - re no - bis.
pp 8 mi - se - re - re no - bis mi - se - re - re no - bis.
pp mi - se - re - re no - bis mi - se - re - re no - bis.
Pno. 18

22
S. solo Ag - nus De - i qui tol - lis pec - ca - ta
A. solo 1 Ag - nus De - i qui tol - lis pec - ca - ta
A. solo 2 Ag - nus De - i qui tol - lis pec - ca - ta
T. solo
Pno. 22

25

S. solo
mun - di,

A. solo 1
mun - di,

A. solo 2
mun - di,

25 *p*
mi - se - re - re mi - se - re - re mi - se - re - re no - bis.

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

C.
p
mi - se - re - re no - bis no - bis.

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

Pno.
fp *fp*

Donna nobis
Allegro Vivacea

30 *f*
Do - na no - bis pa - cem

f
Do - na no - bis pa - cem

C.
f
Do - na do - na no - bis pa - cem

f
Do - na no - bis pa - cem

Pno.

34

C.

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

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

8 pa - cem Do - na no - bis Do - na ho - bis

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

Pno.

34



38

C.

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

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

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

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

Pno.

38

43 *p*

S. solo
Do - na no - bis pa - cem pa - cem

A. solo 1
Do - na no - bis pa - cem pa - cem

A. solo 2
Do - na no - bis pa - cem pa - cem

Pno.

47

S. solo
Do - na no - bis pa - cem pa - cem.

A. solo 1
Do - na no - bis pa - cem pa - cem.

A. solo 2
Do - na no - bis pa - cem pa - cem.

Pno.

51 *f*

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

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

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

Pno.

55

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

C.

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

8

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

55

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

Pno.

59

p pa - cem *f* pa -

C.

p pa - cem *f* pa -

8

p pa - cem *f* cem.

59

pa - cem cem.

Pno.

66

cem.

C.

cem.

8

cem.

66

cem.

Pno.

Missa Solemnis Pro Die Acclamationis Joannis VI

Violinos I

I. Kyrie

Sigismund Neukomm

Larghetto

p

7

13 *legato*

19 *pp*

24

30

35

41 *f* *p*

47 *p*

53

pp

58

cresc. *f*

62

p

68

73

78

pp

83

88

f *p* *f > p*

93

f > p

98

f *p*

103

pp

II. Gloria

N° 1

Allegro con Spiritu

6

cresc. **f**

10

14

colla parte **5** **Andante** **Allegro**
16 **2**

41

pp

53

f

58

tr

63

p **f**

68

f

73

77

sf sf sf simile

81

84

p pp

94

f

102

107

111

115

118

ff

122

Laudamus Te

N° 2

Andante

20 *pp*

30

37 *p*

41

48

55 *p p*

61 **Allegro** *p*

71 *pp*

78 *f p f*

83

f *fp* *fp* *fp* *fp*

Musical notation for measures 83-88. The key signature has two flats. The notation includes a series of eighth and sixteenth notes, with dynamic markings *f*, *fp*, *fp*, *fp*, and *fp* under the notes.

89

f *p*

Musical notation for measures 89-98. The notation includes a triplet of eighth notes in measure 96, with dynamic markings *f* and *p* under the notes.

99

Musical notation for measures 99-104. The notation includes a series of eighth and sixteenth notes with slurs.

105

f *p*

Musical notation for measures 105-111. The notation includes a series of eighth and sixteenth notes with slurs, and dynamic markings *f* and *p* under the notes.

112

Musical notation for measures 112-118. The notation includes a series of eighth and sixteenth notes with slurs.

119

Musical notation for measures 119-124. The notation includes a series of eighth and sixteenth notes with slurs, and sixteenth-note groups marked with a '6' above them.

125

f *f* *f* *f* *p* *tr*

Musical notation for measures 125-132. The notation includes a series of eighth and sixteenth notes with slurs, and dynamic markings *f*, *f*, *f*, *f*, *p*, and *tr* under the notes.

133

f *p*

Musical notation for measures 133-141. The notation includes a series of eighth and sixteenth notes with slurs, and dynamic markings *f* and *p* under the notes.

142

f

Musical notation for measures 142-151. The notation includes a series of eighth and sixteenth notes with slurs, and a triplet of eighth notes in measure 149, with a dynamic marking *f* under the notes.

152

tr *tr*

Musical notation for measures 152-157. The notation includes a series of eighth and sixteenth notes with slurs, and dynamic markings *tr* and *tr* under the notes.

158

Musical notation for measures 158-164. The notation includes a series of eighth and sixteenth notes with slurs.

Adoramus Te

Tacet

Gratias Agimus Tibi

Nº 4

Andante

p *tenuto* *tenuto* *tenuto* *f*

8 *p* *tr*

16 *f* *tr* *sfz*

26 *sfz* *tr*

36 *f*

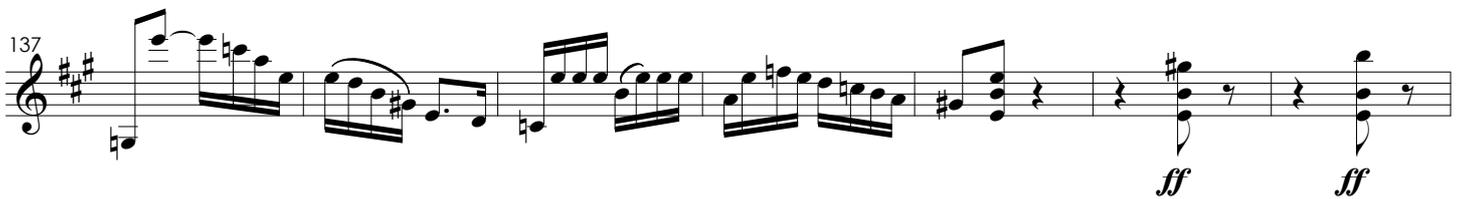
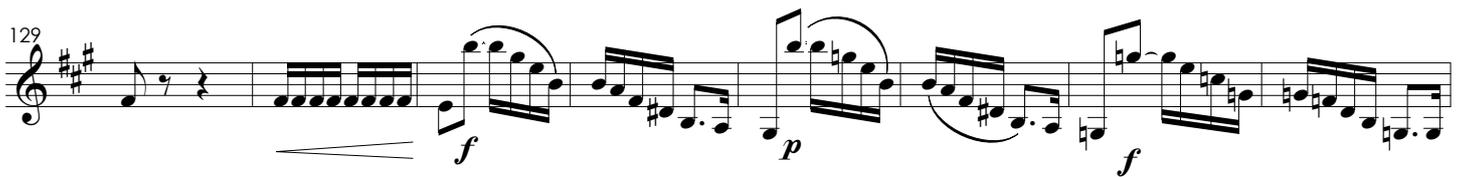
45 *p*

53 *f*

61 *sfz* *tr* *sfz* *p*

68 *pp*

76



158 Musical notation for measures 158-164. Measure 158 starts with a whole rest. Measures 159-164 feature a sixteenth-note pattern with dynamics *p* and *f*.

165 Musical notation for measures 165-169. Measures 165-169 feature a sixteenth-note pattern.

170 Musical notation for measures 170-176. Measures 170-176 feature a sixteenth-note pattern with dynamics *sfz*.

177 Musical notation for measures 177-182. Measures 177-182 feature a sixteenth-note pattern with triplets.

183 Musical notation for measures 183-194. Measures 183-194 feature a half-note pattern with dynamics *p* and *tenuto*.

195 Musical notation for measures 195-230. Measures 195-230 feature a half-note pattern with dynamics *ff* and a fermata.

231 Musical notation for measures 231-238. Measures 231-238 feature a half-note pattern with accents.

239 Musical notation for measures 239-246. Measures 239-246 feature a half-note pattern with dynamics *ff* and a fermata.

247 Musical notation for measures 247-254. Measures 247-254 feature a half-note pattern with dynamics *ff* and trills.

255 Musical notation for measures 255-262. Measures 255-262 feature a half-note pattern with dynamics *ff* and a fermata.

262 

268 

274 

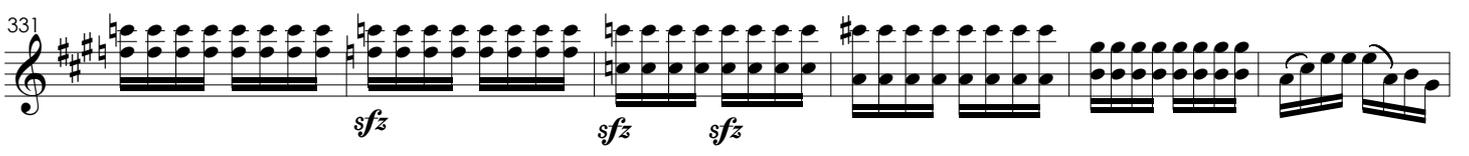
282 

303 

310 

317 

324 

331 

337 

Domine Deus

Nº 5

Andante

7

13

19

24

30

35

38

41

f p

p

f

f p

f f f f p

f

tr

tr

tr

sfz p

f

1

Allegro vivace

44 *p*

53

62 *f* *fp* *p* *f*

68 *fp*

76 *sfz* *sfz* *ff*

82

88 *f* *fp* *fp* *fp*

94 *fp* *pp*

101

108 *f*

115

f *f* *p*

123

Piu presto

130

f *sfz*

Piu stretto

136

sfz *sfz* *sfz*

142

147

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

153

p *f* *p* *f*

160

166

171

ff

Domine Deus

Nº 5

Violino principal

Andante

Solo

7

f

11

6

6

13

tr

5

15

17

p

13

32

Solo

sfz

35

f

tr

3

tr

Solo

Musical notation for measures 41-43. The key signature is one sharp (F#). The music features a complex, fast-moving melodic line with many sixteenth and thirty-second notes, including triplets and a sixteenth-note triplet.

Allegro vivace

Musical notation for measures 44-45. Measure 44 begins with a **4** time signature. Measure 45 is marked *Solo* and *p*. The music consists of a series of eighth and sixteenth notes, ending with a sixteenth-note triplet.

Musical notation for measures 52-53. Both measures consist of eighth-note triplets.

Musical notation for measures 54-55. Both measures consist of eighth-note triplets.

Musical notation for measures 56-57. Measure 56 starts with a *p* dynamic and contains eighth-note triplets. Measure 57 ends with a **4** time signature.

Musical notation for measures 64-65. Measure 64 is marked *Solo* and *f*. Measure 65 is marked *p* and *dolce*. The music features a long, sweeping melodic line.

Musical notation for measures 68-69. Measure 68 continues the melodic line. Measure 69 ends with a *p* dynamic and eighth-note triplets.

Musical notation for measures 71-72. Measure 71 is marked *mf* and features a sixteenth-note triplet. Measure 72 is a whole note. The page ends with a **101** page number.

Qui Tollis

N° 6

Andante

39

p

43

pp

47

51

10

p

64

pizz.

68

72

arco

76

p *cresc.* *f* *p*

80

84

Quoniam

N° 7

f *tr* *p* *dolce*

8 *p*

16

24 *f*

31 *p*

38

44 *p*

55

64 *p*

71 *f* *sfz*

77 *sfz* *ff* *p*

83 *p* *f p* *f p* *f p* *f*

90 *p* *f p* *f* *p* *f*

96 *p* *f* *f* *p* *f*

104 *f* *p* *f* *p*

112 *p*

124 *f* *f* *f* *f* *f*

131 *p* *f* *f*

139 *f* *f* *f* *p* *f*

146 *ff*

Cum Sancto Spiritu

N° 8

Allegro con fuoco

pp

cresc. poco a poco

5

f

8

11

Andante

pp

pp

26

cresc.

32

35

Allegro

ff

f

52

60

1

69

78

88

99

108

115

121

125

128

132

III. Credo

Nº 1

5

9

13

17

21

25

29

33





Et Incarnatus

Nº 2

35

f *p*

41

pp pizz con sordini

48

arco *pp* *mf*

53

f *p*

58

ff senza sord. *f* marcato

63

66

69

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

72

p *pp* *pp*

Et Resurrexit

Nº 3

1

p

8

f *p* *f*

14

20

26

sfz *sfz* *sfz* *sfz* *ff*

31

p *f*

39

p

45

f *p*

51

57

f *p*

64 *f* *sfz p* *sfz p* *sfz p* *f*

71

77

84 *p*

91 *f*

99 *p*

107 *p* *f* *p* *f*

117

123

128

134 *ff*

IV. Sanctus

N° 1

Andante con moto



Benedictus

N° 2



V. Agnus Dei

Andante Maestoso

9

17

Donna Nobis
Allegro Vivace

24

33

40

47

54

61

Missa Solemnis Pro Die Acclamationis Joannis VI

Violinos II

I. Kyrie

Sigismund Neukomm

Larghetto

p

6

11

17

pp

21

pp

26

31

36

41

46

f *p*

51

p *pp*

57

cresc.

61

f *p*

66

p

72

p

79

pp

85

f *p*

91

f *p* *f* *p*

97

f *p*

103

pp

II. Gloria

N° 1

Allegro con Spiritu

4

p *cresc.* *f*

8

12

16 *colla parte* **Andante** **Allegro**

5 16 2

41 *pp* 1 1

52 *f*

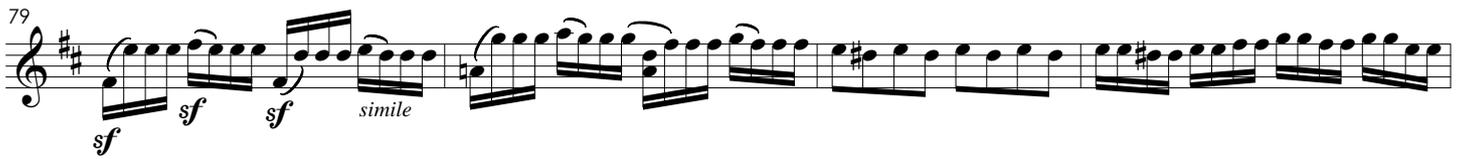
57 *tr.* *tr.*

61 *tr.* *p*

67 *f*

70 

75 

79 

83 

93 

105 

110 

115 

118 

122 

Laudamus Te

N° 2

Andante

20 *pp*

30

37 *p*

44

51 *p*

57 *p* **Allegro** 4

66

73 *pp* *f* *p* *f*

81 *p* *f* *f* *fp* *fp* *fp* *fp*

88



98



105



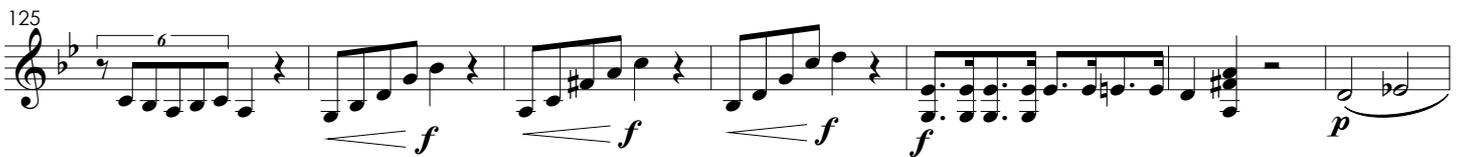
112



119



125



132



139



150



156



160



Adoramus Te

Tacet

Gratias Agimus Tibi

Nº 4

Andante

tenuto tenuto tenuto

p *f*

8 *p*

15 *f*

24 *sfz sfz*

33 *f*

42 *p*

50 *f*

58 *sfz sfz*

65 *sfz p pp*

73

82

90 *cresc.* **f**

97 **sfz** **sfz**

102 **p**

109 **f** **p**

118

125 **f**

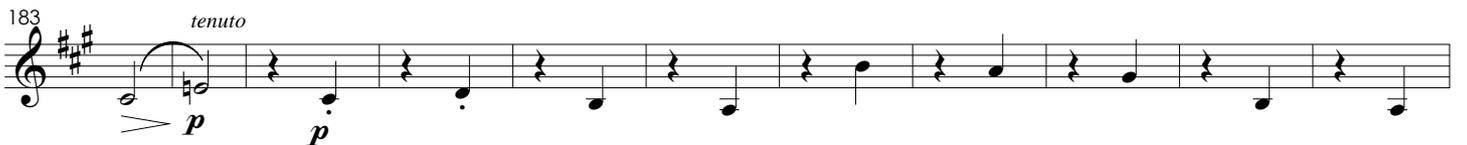
133 **p** **f**

140 **ff** **ff** **ff** **p**

147

154

Detailed description: This page of a musical score for Violino II contains ten staves of music, numbered 82 to 154. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *f*, *sfz*, *ff*, and *cresc.* are used throughout. A fermata is present over the final note of measure 154, which is followed by a double bar line and a '2' indicating a second ending.



259 *f*

265 *sfz sfz sfz sfz sfz sfz*

270 *p*

278 *f f*

287 *f*

311

318

326 *f sfz ff*

332 *sfz sfz sfz*

338 *ff*

Domine Deus

N° 5

Andante

7

13

19

25

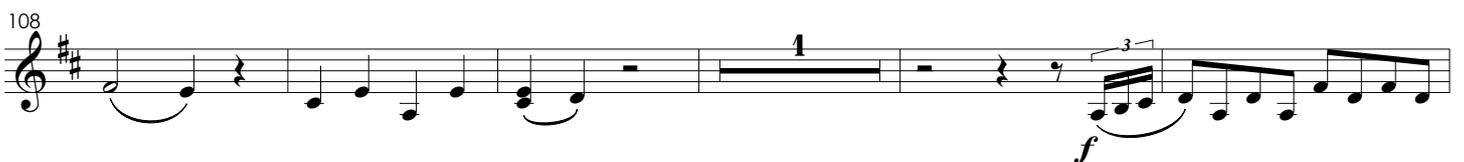
31

36

40

44 **Allegro vivace**

f *p* *p* *f* *f* *f* *p* *f* *f* *p* *f* *tr* *tr* *sfz* *p*



Qui Tollis

N° 6

Andante

39

p

43

pp

47

51

10

p

64

pizz.

68

72

arco

76

p *cresc.* *f* *p*

80

84

Detailed description: This is a musical score for Violino II, titled 'Qui Tollis', movement N° 6, in Andante. The score is in 3/4 time and B-flat major. It consists of ten staves of music, numbered 39 to 92. The first staff (measures 39-42) begins with a fermata and a piano (*p*) dynamic. The second staff (measures 43-46) features a piano-piano (*pp*) dynamic. The third staff (measures 47-50) continues the melodic line. The fourth staff (measures 51-54) includes a ten-measure rest (marked '10') and a piano (*p*) dynamic. The fifth staff (measures 55-58) is marked 'pizz.' (pizzicato). The sixth staff (measures 59-62) continues the melodic line. The seventh staff (measures 63-66) is marked 'arco' (arco). The eighth staff (measures 67-70) includes dynamics *p*, *cresc.*, *f*, and *p*. The ninth staff (measures 71-74) continues the melodic line. The tenth staff (measures 75-78) concludes the piece with a fermata.

Quoniam

N° 7

f *p*

10 *p*

17

24 *f*

31 *p*

39

47 *p*

57 *p*

68 *f*

75 *sfz* *sfz* *ff* *p*

81

p *f* *p*

89

f *p* *f* *p*

95

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

103

f *p* *f*

111

p *p*

124

f *f* *f*

130

f *p*

136

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

142

p *f*

147

ff

Cum Sancto Spiritu

N° 8

Allegro con fuoco

pp *cresc. poco a poco*

5 *f*

9

13 **Andante** *pp* *cresc.*

31

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

49 *f*

60

67

74 *tr* *tr* *tr*

82

89 *4*

100

108

114 *sfz sfz sfz sfz*

121 *poco a poco*

125 *cresc.* *ff*

128 *b*

131

136

III. Credo

N° 1

6

11

16

23

28

33

38

47

54

f

61

ff

Musical notation for measures 61-66, starting with a treble clef and a key signature of two sharps (F# and C#). The music features a series of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo) at the end of the line.

67

Musical notation for measures 67-71, continuing the melodic line with various rhythmic patterns and accidentals.

72

Musical notation for measures 72-76, featuring a more complex rhythmic structure with many sixteenth notes.

77

Musical notation for measures 77-82, including a dynamic marking of *p* (piano) and a fermata over a measure.

83

Musical notation for measures 83-90, featuring a dynamic marking of *f* (forte) and *p* (piano) in the same line.

91

Musical notation for measures 91-96, including a dynamic marking of *f* (forte).

97

Musical notation for measures 97-101, featuring trills marked with *tr*.

102

Musical notation for measures 102-106, including trills marked with *tr*.

107

Musical notation for measures 107-113, including trills marked with *tr*.

114

Musical notation for measures 114-117, including trills marked with *tr*.

118

Musical notation for measures 118-122, including a dynamic marking of *p* (piano) and a fermata over a measure.

Et Incarnatus

Nº 2

35

f *p*

41 *pp* pizz con sordini

47 arco *pp*

52 *mf* *f* *p*

56 *ff* *f* senza sord.

62

65

68 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

71 *p* *pp* *pp*

Et Resurrexit

N° 3

9

16

23

29

39

46

54

63

p

p *f*

sfz *sfz* *sfz*

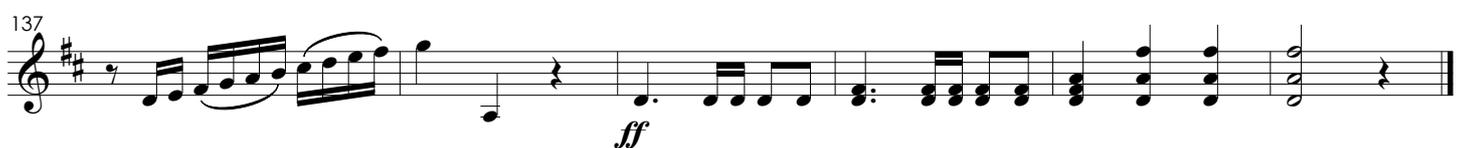
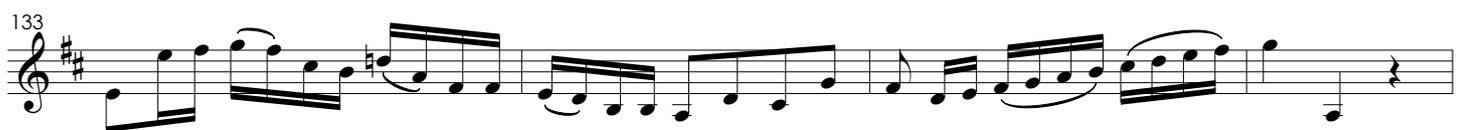
sfz *ff* *p* *f*

p

f *p*

f *p* *f* *p*

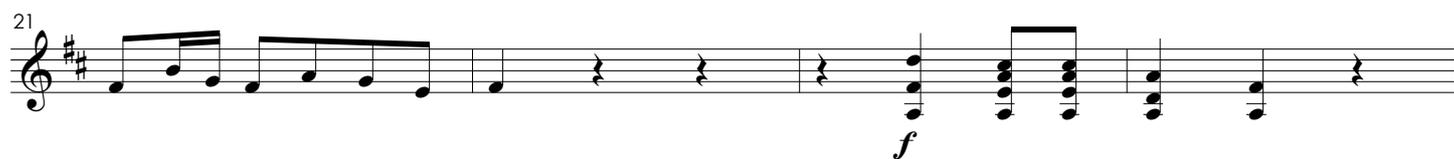
f *sfz* *p* *sfz* *p* *sfz* *p*



IV. Sanctus

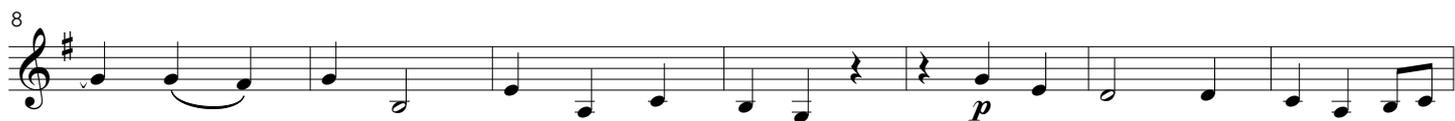
N° 1

Andante con moto

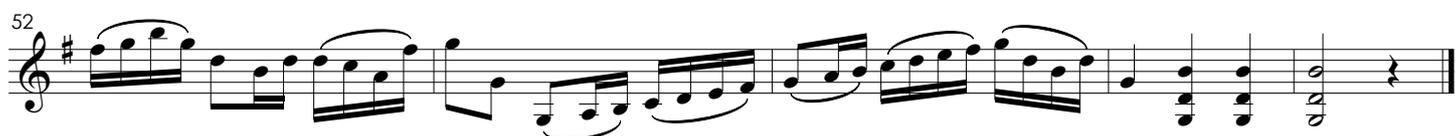


Benedictus

N° 2



Allegro



V. Agnus Dei

Andante Maestoso

Musical score for Violino II, V. Agnus Dei, Andante Maestoso section. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* (forte) and a *p* (piano) marking. The second staff begins with a *f* marking and ends with a *p* marking. The third staff begins with a *p* marking and ends with a *p* marking. The fourth staff begins with a *p* marking and ends with a *pp* (pianissimo) marking. The fifth staff begins with a *f* marking. The sixth staff begins with a *p* marking. The seventh staff begins with a *f* marking. The eighth staff begins with a *p* marking. The ninth staff begins with a *ff* (fortissimo) marking and ends with a *f* marking. The tempo changes to **Donna Nobis Allegro Vivace** at the beginning of the fourth staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

Missa Solemnis Pro Die Acclamationis Joannis VI

Violas

I. Kyrie

Sigismund Neukomm

Larghetto

p

8

15

pp

20

24

29

35

40

45

f *p*

The musical score is written for Viola in 3/4 time with a key signature of one sharp (F#). It consists of nine staves of music. The first staff begins with a piano (*p*) dynamic. The second staff is marked with measure 8. The third staff is marked with measure 15 and includes a pianissimo (*pp*) dynamic. The fourth staff is marked with measure 20. The fifth staff is marked with measure 24. The sixth staff is marked with measure 29. The seventh staff is marked with measure 35. The eighth staff is marked with measure 40. The ninth staff is marked with measure 45 and includes both forte (*f*) and piano (*p*) dynamics. The score features various musical notations including slurs, ties, and rests.

51

p *cresc.*

Musical notation for measures 51-58. The key signature has two sharps (F# and C#). The music starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking.

59

f *p*

Musical notation for measures 59-64. The music features a forte (*f*) dynamic followed by a piano (*p*) dynamic.

65

Musical notation for measures 65-70.

71

Musical notation for measures 71-76.

78

pp

Musical notation for measures 78-82. The music ends with a pianissimo (*pp*) dynamic.

83

f

Musical notation for measures 83-88. The music ends with a forte (*f*) dynamic.

89

p *f p* *f p*

Musical notation for measures 89-95. The music features dynamics of piano (*p*), forte-piano (*f p*), and forte-piano (*f p*).

96

f *p*

Musical notation for measures 96-101. The music features dynamics of forte (*f*) and piano (*p*).

102

pp

Musical notation for measures 102-107. The music ends with a pianissimo (*pp*) dynamic.

II. Gloria

N° 1

Allegro con Spiritu

pp *cresc.*

5 *f*

9

13 *colla parte* 5

22 **Andante** **Allegro** 16 2 1 *pp*

48 1

56 *f*

61 *p*

67 *f* *sf*

71

f

Musical staff for measures 71-75. The key signature has one sharp (F#). The staff contains a melodic line starting with a sixteenth-note triplet, followed by eighth and quarter notes. A dynamic marking of *f* is placed below the staff.

76

Musical staff for measures 76-80. The staff continues the melodic line with eighth and quarter notes, ending with a series of chords.

81

81

81

Musical staff for measures 81-87. The staff features a series of sixteenth-note triplets, followed by quarter notes and a final triplet of eighth notes. A dynamic marking of *f* is present.

88

88

88

Musical staff for measures 88-95. The staff contains a series of chords and rests. Dynamic markings of *p* and *pp* are placed below the staff.

96

96

96

Musical staff for measures 96-102. The staff contains a series of chords and rests, including a double bar line with a '2' above it. A dynamic marking of *f* is placed below the staff.

103

103

103

Musical staff for measures 103-106. The staff contains a series of chords and rests. Dynamic markings of *f* are placed below the staff.

107

107

107

Musical staff for measures 107-111. The staff contains a melodic line with eighth and quarter notes.

112

112

112

Musical staff for measures 112-115. The staff contains a melodic line with eighth and quarter notes.

116

116

116

Musical staff for measures 116-118. The staff contains a series of chords and rests.

119

119

119

Musical staff for measures 119-122. The staff contains a melodic line with eighth and quarter notes. A dynamic marking of *ff* is placed below the staff.

123

123

123

Musical staff for measures 123-126. The staff contains a series of chords and rests.

Laudamus Te

N° 2

Andante

20 *pp*

30

38 *p*

45

53 *p* **Allegro** 1 4

65

75 *f p f p f*

83 *f fp fp fp*

89



100



107



117



124



131



141



148



154



158



65

sfz *p*

Musical notation for measures 65-71. Measure 65 starts with a forte sfz dynamic. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic values and dynamic markings.

72

Musical notation for measures 72-80. The notation continues with various rhythmic patterns and dynamics.

81

f \curvearrowright *p*

Musical notation for measures 81-89. A dynamic marking of *f* is followed by a hairpin indicating a decrescendo to *p*.

90

cresc. *f*

Musical notation for measures 90-96. A dynamic marking of *cresc.* is followed by a hairpin indicating a crescendo to *f*.

97

sfz *sfz* *sfz* *p*

Musical notation for measures 97-103. The piece features repeated *sfz* markings followed by a *p* marking at the end of the line.

104

Musical notation for measures 104-111. The notation continues with various rhythmic patterns and dynamics.

112

f *p* *tenuto*

Musical notation for measures 112-119. Dynamics include *f*, *p*, and a *tenuto* marking.

120

Musical notation for measures 120-130. The notation continues with various rhythmic patterns and dynamics.

131

f *p* *f*

Musical notation for measures 131-138. Dynamics include *f*, *p*, and *f*.

139

ff *ff* *ff* 3

Musical notation for measures 139-148. Dynamics include *ff* repeated three times, followed by a triplet marking (3).

149

p *f* *p*

Musical notation for measures 149-156. Dynamics include *p*, *f*, and *p*.

267

sfz sfz sfz sfz f

Measures 267-273: This system contains six measures. Measures 267-270 feature a continuous sixteenth-note pattern with *sfz* dynamics. Measure 271 has a *f* dynamic. Measure 272 has a *f* dynamic with a crescendo hairpin. Measure 273 has a *f* dynamic.

274

p p f p

Measures 274-282: This system contains nine measures. Measures 274-275 have a *p* dynamic. Measure 276 has a *p* dynamic. Measure 277 has a *f* dynamic. Measure 278 has a *f* dynamic with a crescendo hairpin. Measure 279 has a *f* dynamic. Measure 280 has a *p* dynamic. Measure 281 has a *p* dynamic. Measure 282 has a *p* dynamic.

283

f p

Measures 283-292: This system contains ten measures. Measure 283 has a *f* dynamic. Measure 284 has a *f* dynamic with a crescendo hairpin. Measure 285 has a *f* dynamic. Measure 286 has a *f* dynamic. Measure 287 has a *f* dynamic. Measure 288 has a *f* dynamic. Measure 289 has a *f* dynamic. Measure 290 has a *f* dynamic. Measure 291 has a *f* dynamic. Measure 292 has a *f* dynamic.

293

f p

Measures 293-302: This system contains ten measures. Measure 293 has a *f* dynamic. Measure 294 has a *f* dynamic. Measure 295 has a *f* dynamic. Measure 296 has a *f* dynamic. Measure 297 has a *f* dynamic. Measure 298 has a *f* dynamic. Measure 299 has a *f* dynamic. Measure 300 has a *f* dynamic. Measure 301 has a *f* dynamic. Measure 302 has a *f* dynamic.

303

p f

Measures 303-309: This system contains seven measures. Measure 303 has a *p* dynamic. Measure 304 has a *p* dynamic. Measure 305 has a *p* dynamic. Measure 306 has a *p* dynamic. Measure 307 has a *p* dynamic. Measure 308 has a *f* dynamic. Measure 309 has a *f* dynamic.

310

f

Measures 310-318: This system contains nine measures. Measure 310 has a *f* dynamic. Measure 311 has a *f* dynamic. Measure 312 has a *f* dynamic. Measure 313 has a *f* dynamic. Measure 314 has a *f* dynamic. Measure 315 has a *f* dynamic. Measure 316 has a *f* dynamic. Measure 317 has a *f* dynamic. Measure 318 has a *f* dynamic.

319

sfz

Measures 319-326: This system contains eight measures. Measure 319 has a *sfz* dynamic. Measure 320 has a *sfz* dynamic. Measure 321 has a *sfz* dynamic. Measure 322 has a *sfz* dynamic. Measure 323 has a *sfz* dynamic. Measure 324 has a *sfz* dynamic. Measure 325 has a *sfz* dynamic. Measure 326 has a *sfz* dynamic.

327

ff sfz ff sfz

Measures 327-332: This system contains six measures. Measure 327 has a *ff* dynamic. Measure 328 has a *ff* dynamic. Measure 329 has a *sfz* dynamic. Measure 330 has a *ff* dynamic. Measure 331 has a *ff* dynamic. Measure 332 has a *sfz* dynamic.

333

sfz sfz

Measures 333-338: This system contains six measures. Measure 333 has a *sfz* dynamic. Measure 334 has a *sfz* dynamic. Measure 335 has a *sfz* dynamic. Measure 336 has a *sfz* dynamic. Measure 337 has a *sfz* dynamic. Measure 338 has a *sfz* dynamic.

339

ff

Measures 339-346: This system contains eight measures. Measure 339 has a *ff* dynamic. Measure 340 has a *ff* dynamic. Measure 341 has a *ff* dynamic. Measure 342 has a *ff* dynamic. Measure 343 has a *ff* dynamic. Measure 344 has a *ff* dynamic. Measure 345 has a *ff* dynamic. Measure 346 has a *ff* dynamic.

Domine Deus

N° 5

Andante

7

13

19

25

31

36

40

44

f *p* *sfz*

f *p*

f *p* *f*

fp *fp* *f*

p *tenuto* *tenuto* *f*

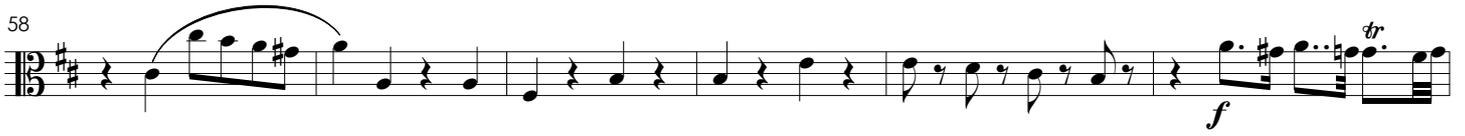
p *marcato*

p **Allegro vivace**

52



58



64



71



78



83



89



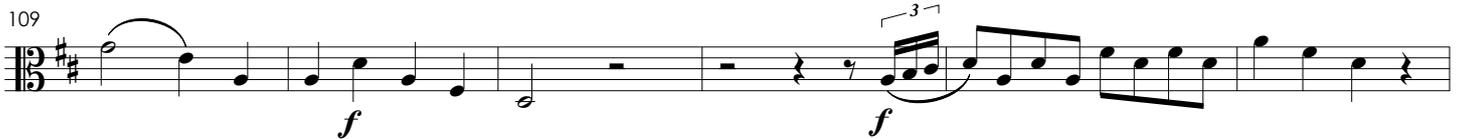
95



103



109



115



120

f *p*

127

Piu presto

f

133

sfz *sfz* *sfz* *sfz*

139

Piu stretto

f

145

sfz *sfz*

150

sfz *sfz* *sfz* *sfz* *p* *f*

156

p *f*

162

f

167

sfz *sfz* *sfz*

173

ff

Qui Tollis

N° 6

Andante

39

p

43

pp

47

51

10

p

64

pizz.

68

72

arco

76

p *cresc.* *f* *p*

80

84

Detailed description: This is a musical score for Viola, titled 'Qui Tollis', numbered 'N° 6'. The tempo is 'Andante'. The score consists of ten staves of music, numbered 39 to 84. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features various dynamics including *p*, *pp*, *f*, and *cresc.*, as well as articulation marks like *pizz.* and *arco*. The piece concludes with a fermata on the final note of the eighth staff.

Quoniam

N° 7

10

17

27

33

43

55

63

71

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

77

ff *p* *p*

84

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

90

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

96

f *f* *p* *f*

104

f *p* *f*

111

p *p*

123

f *f* *f*

128

f

134

p *f* *f* *f*

140

f *f* *p* *f*

146

ff

Cum Sancto Spiritu

N° 8

Allegro con fuoco



Andante



Allegro



72

Musical staff for measures 72-78. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 75.

79

Musical staff for measures 79-85. The music continues with a melodic line, featuring a half note in measure 80 and a quarter rest in measure 81.

86

Musical staff for measures 86-97. Measure 86 begins with a six-measure rest (marked with a '6') and a forte (*f*) dynamic. The music then continues with a melodic line.

98

Musical staff for measures 98-104. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 101.

105

Musical staff for measures 105-111. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 108.

112

Musical staff for measures 112-118. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 115. Dynamics include *sfz*.

119

Musical staff for measures 119-122. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 120.

123

Musical staff for measures 123-125. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 124. The instruction *poco a poco cresc.* is present.

126

Musical staff for measures 126-128. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 127. The dynamic *ff* is indicated.

129

Musical staff for measures 129-131. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 130.

132

Musical staff for measures 132-138. The music features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 135.

III. Credo

N° 1

7

13

19

25

31

37

43

49

f *p*

55 *f*

62 *ff*

69

75 *p*

81

87 *f* *p*

93 *f*

99

105

111

117 *ff* *p*

Et Incarnatus

N° 2

35

1

f — *p*

41

pp

pizz con sordini

47

arco

pp *mf*

53

f *p*

58

ff *f*

senza sord.

63

66

69

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

72

p *pp* *pp*

Et Resurrexit

N° 3

8

15

22

29

36

43

50

57

p

f *p* *f*

f

sfz *sfz* *sfz*

sfz *ff* *p* *f*

p *f*

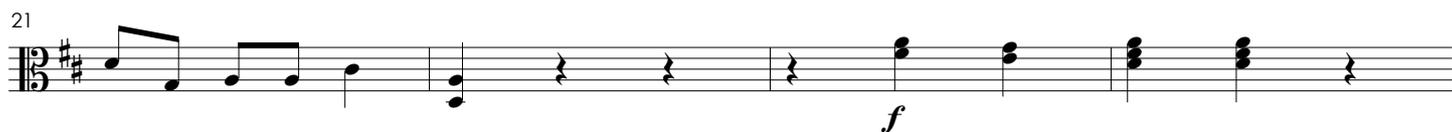
p

f *p*

IV. Sanctus

N° 1

Andante con moto



Benedictus

N° 2

The musical score is written for Viola in G major and 3/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and ends with *sfz*. The second staff starts at measure 7 and ends with *p*. The third staff starts at measure 13. The fourth staff starts at measure 19. The fifth staff starts at measure 22 and includes a fermata over the final measure. The sixth staff, starting at measure 36, is marked **Allegro** and *f*. The seventh staff starts at measure 40. The eighth staff starts at measure 44. The ninth staff starts at measure 48. The final staff starts at measure 52 and concludes with a double bar line.

V. Agnus Dei

Andante Maestoso



Donna Nobis
Allegro Vivace



Missa Solemnis Pro Die Acclamationis Joannis VI

Violoncelos

I. Kyrie

Sigismund Neukomm

Larghetto

p

8 *pp*

13

18 *pp*

24 *pp*

29

34

40

45 *f*

The musical score is written for Cello in 3/4 time, key of D major. It consists of nine staves of music. The first staff begins with a dynamic marking of *p*. The second staff starts at measure 8 with a dynamic marking of *pp*. The third staff starts at measure 13. The fourth staff starts at measure 18 with a dynamic marking of *pp*. The fifth staff starts at measure 24 with a dynamic marking of *pp*. The sixth staff starts at measure 29. The seventh staff starts at measure 34. The eighth staff starts at measure 40. The ninth staff starts at measure 45 with a dynamic marking of *f*. The score includes various musical notations such as slurs, ties, and rests.

51

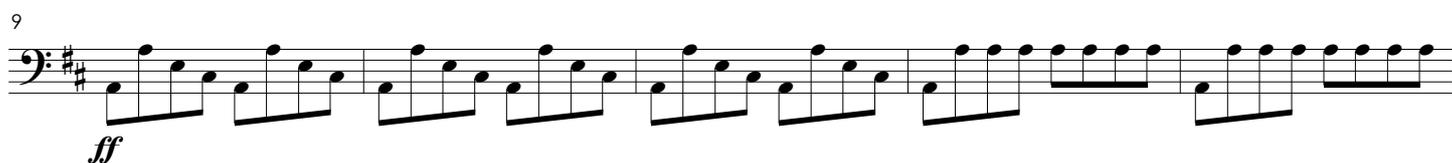
p *pp*

Measures 51-55: Bass clef, key signature of two sharps (F# and C#). Measure 51 starts with a half note G2, followed by a quarter rest, then a half note A2. Measure 52 has a quarter rest, then a half note B2. Measures 53-55 consist of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, 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II. Gloria

N° 1

Allegro con Spiritu



68

f

This staff contains measures 68 through 73. It begins with a bass clef and a key signature of two sharps (D major). The music features a mix of quarter and eighth notes, with a dynamic marking of *f* (forte) appearing in measure 71.

74

sf *sf* *sf*

This staff contains measures 74 through 79. It continues with the same key signature and features a series of eighth-note patterns. Dynamic markings of *sf* (sforzando) are placed at the beginning of measures 74, 76, and 78.

80

pp

This staff contains measures 80 through 85. The music transitions to a more melodic line with some rests. A dynamic marking of *pp* (pianissimo) is present in measure 84.

86

This staff contains measures 86 through 92. It features a series of quarter notes and rests, with a dynamic marking of *pp* (pianissimo) at the start of measure 86.

93

pp *ff*

This staff contains measures 93 through 101. It features a series of dotted quarter notes with rests. A dynamic marking of *pp* (pianissimo) is at the start, and *ff* (fortissimo) appears in measure 100. A fermata is present over measure 101.

102

f *f*

This staff contains measures 102 through 107. It features a series of eighth-note patterns. Dynamic markings of *f* (forte) are present in measures 102 and 104.

108

This staff contains measures 108 through 112. It continues with eighth-note patterns and rests.

113

sf

This staff contains measures 113 through 117. It features a series of eighth-note patterns. A dynamic marking of *sf* (sforzando) is present in measure 117.

118

ff

This staff contains measures 118 through 121. It features a series of eighth-note patterns. A dynamic marking of *ff* (fortissimo) is present in measure 119.

122

This staff contains measures 122 through 126. It features a series of quarter notes and rests, ending with a double bar line.

Laudamus Te

N° 2

Andante

Musical score for Cello, "Laudamus Te", N° 2, Andante. The score consists of nine staves of music in bass clef with a key signature of two flats and a 3/4 time signature. The music features various dynamics including *f*, *sfz*, *p*, *ff*, and *pp*, and includes a section marked *Allegro* starting at measure 50.

Measures 1-9: *f*, *sfz*, *sfz*, *p*
 Measures 10-17: *p*
 Measures 18-25: *ff*, *pp*
 Measures 26-33: *p*
 Measures 34-41: *p*
 Measures 42-49: *p*
 Measures 50-57: *Allegro*, *p*
 Measures 58-65: *p*, *f*
 Measures 66-73: *f*

76



82



89



97



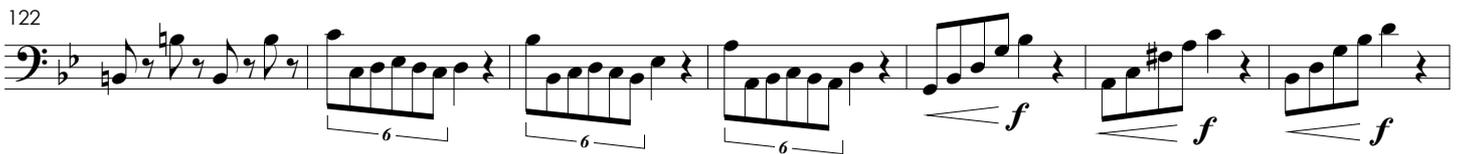
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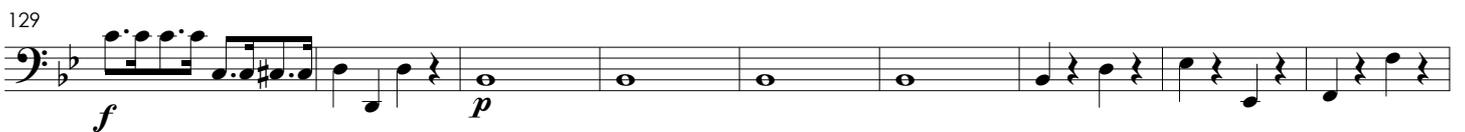
113



122



129



138



148



156



Adoramus Te

N° 3

Adagio

The musical score is written for two cellos in a 3/4 time signature with a key signature of one flat (B-flat). It consists of four systems of two staves each. The first system begins with a dynamic marking of *p* (piano) and includes a first ending bracket labeled '2'. The second system starts at measure 7 and includes a key signature change to two flats (B-flat and E-flat). The third system starts at measure 11 and includes a dynamic marking of *ff* (fortissimo). The fourth system starts at measure 15 and includes the instruction *tacet al fine* and a final ending bracket labeled '45'. The score concludes with a double bar line.

Gratias Agimus Tibi

N° 4

Andante

tenuto tenuto tenuto tenuto
p *f*

12 *f*

23

33 *f*

45 *p* *f* *p*

57 *f* *sfz* *sfz*

67

80 *f* *p*

94 *cresc.* *f* *sfz* *sfz* *sfz*

103

p

Musical staff for measure 103, starting with a piano (*p*) dynamic. The staff contains a series of eighth and sixteenth notes in a descending and then ascending pattern.

113

f *p*

Musical staff for measure 113, starting with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The staff features a melodic line with a slur and a fermata over the final notes.

124

f *p* *f*

Musical staff for measure 124, featuring dynamics of forte (*f*), piano (*p*), and forte (*f*). The staff includes a melodic line with a slur and a fermata over the final notes.

138

ff *ff* *ff* *p*

Musical staff for measure 138, featuring dynamics of fortissimo (*ff*) and piano (*p*). The staff includes a melodic line with a slur and a fermata over the final notes.

148

f *p*

Musical staff for measure 148, featuring dynamics of forte (*f*) and piano (*p*). The staff includes a melodic line with a slur and a fermata over the final notes.

159

p *f*

Musical staff for measure 159, featuring dynamics of piano (*p*) and forte (*f*). The staff includes a melodic line with a slur and a fermata over the final notes.

167

Musical staff for measure 167, featuring a melodic line with a slur and a fermata over the final notes.

175

ff

Musical staff for measure 175, featuring a fortissimo (*ff*) dynamic. The staff includes a melodic line with a slur and a fermata over the final notes.

183

tenuto
p *p*

Musical staff for measure 183, featuring a tenuto dynamic and piano (*p*) dynamics. The staff includes a melodic line with a slur and a fermata over the final notes.

199

f *tenuto*

Musical staff for measure 199, featuring a forte (*f*) dynamic and a tenuto dynamic. The staff includes a melodic line with a slur and a fermata over the final notes.

225

sfz *sfz*

Musical staff for measure 225, featuring a sforzando (*sfz*) dynamic. The staff includes a melodic line with a slur and a fermata over the final notes.

234

244

255

265

275

285

295

307

316

329

337

Domine Deus

Nº 5

Andante

7

13

19

25

31

36

41

47

f *p* *sfz* *p* *f* *f* *f* *sfz* *p* *p* *p* *f* *sfz* *sfz* *sfz* *p* *f* *p*

Allegro vivace



Qui Tollis

N° 6

Andante

Musical score for Cello, "Qui Tollis" movement, N° 6, Andante. The score consists of nine staves of music in bass clef with a key signature of two flats and a 3/4 time signature. It includes various dynamics (*f*, *p*, *fp*, *pp*), articulation (*cresc.*, *pizz.*), and performance instructions (*arco*).

Dynamics: *f*, *p*, *fp*, *pp*, *cresc.*, *f*, *p*, *p*.
 Performance instructions: *arco*, *pizz.*

Quoniam

N° 7

Musical score for Cello, titled "Quoniam" (N° 7). The score is in 2/4 time and B-flat major. It consists of nine staves of music. The first staff starts with a forte (*f*) dynamic and a "Solo" marking. The second staff has a "tr" (trill) marking. The third and fourth staves feature intricate sixteenth-note passages. The fifth staff has "tr" and "2.." markings. The sixth staff is marked *p* (piano). The seventh staff has *f* and *f > p* markings. The eighth staff has "Solo" and "dolce" markings. The ninth staff continues the melodic line.

71

f

78

ff *p* Solo *dolce*

85

f

93

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

101

f *f* Solo *sfz*

108

sfz

114

tr

120

f

127

f

134

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

144

f *ff*

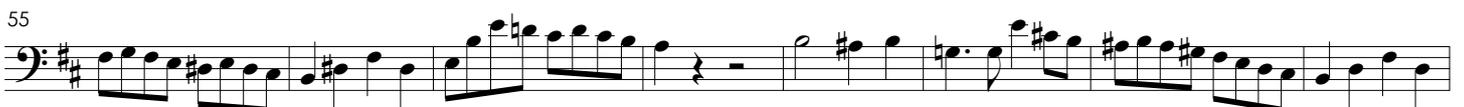
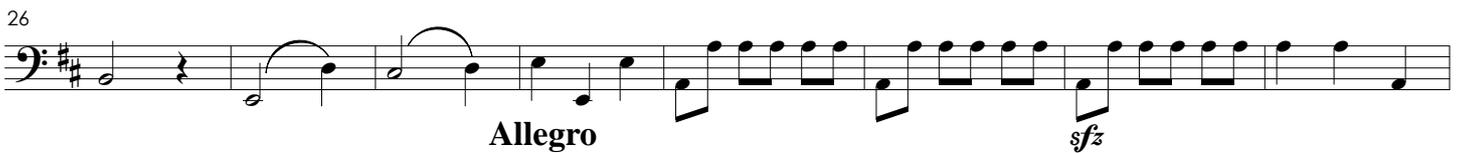
Cum Sancto Spiritu

N° 8

Allegro con fuoco



Andante



70



77



84



96



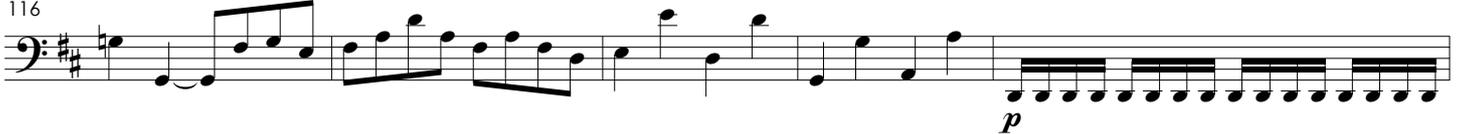
103



111



116



121



124



127



132



III. Credo

N° 1

8

14

22

28

34

41

48

55

f

mf

sf *sf* *p*

f

62



69



75



82



90



97



102



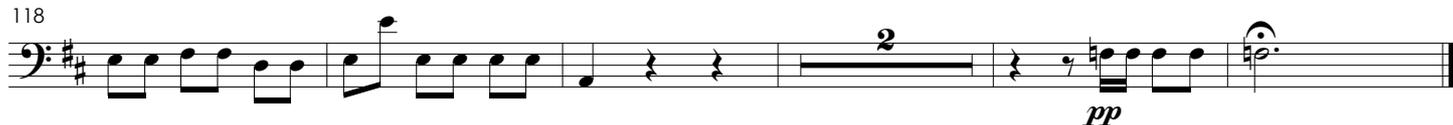
107



113



118



Et Incarnatus

Nº 2

Musical score for Cello, Et Incarnatus, N.º 2. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of ten staves of music with various dynamics and articulations.

Dynamics: *pp*, *sfz*, *pp*, *pp*, *pp*, *p*, *pp*, *mf*, *f*, *p*, *f*, *f*, *sfz*, *sfz*, *p*, *pp*.

Articulations: *pizz*, *arco*.

Performance markings: *1* (first ending), *mf* (hairpins), *pp* (hairpins), *f* (hairpins).

Staff 1: *pp*, *sfz*, *pp*.
 Staff 13: *pp*, *pizz*.
 Staff 22: *pp*.
 Staff 33: *p*, *arco*.
 Staff 44: *pp*, *arco*, *pp*, *mf*.
 Staff 53: *f*, *p*, *f*.
 Staff 59: *f*.
 Staff 64: *f*.
 Staff 67: *sfz*, *sfz*.
 Staff 70: *sfz*, *sfz*, *sfz*, *sfz*, *p*, *pp*.

Et Resurrexit

N° 3

8

15

22

29

36

43

50

57

64

f *sfz p* *sfz p* *sfz p*

70

f

76

p

85

p

92

f

99

p

106

f *p*

114

f

121

f

128

f

135

ff

IV. Sanctus

N° 1

tenuto **Andante con moto**

5

9 **Andante**
f

13

17 *sfz* *sfz* *sfz*

21 *f*

25 *ff*

Benedictus

N° 2

f

8

p

14

22

pizz.

30

arco

Allegro

f

36

f

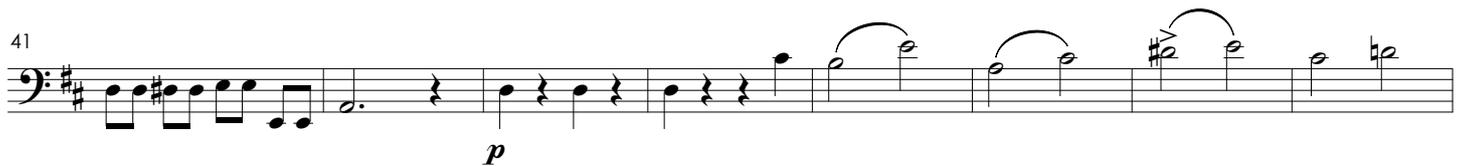
40

45

51

V. Agnus Dei

Andante Maestoso



Missa Solemnis Pro Die Acclamationis Joannis VI

Contrabaixos

I. Kyrie

Sigismund Neukomm

Larghetto

6

11

16

21

26

31

36

41

p

pp

pp

1

46

f *pp* *cresc.*

59

f *p*

64

69

74

79

pp

84

p *ff*

89

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

94

99

f *p*

104

pp

II. Gloria

N° 1

Allegro con Spiritu

p *cresc.*

5 *f*

9 *ff*

14 *colla parte* 5

23 **Andante** 16 **Allegro** *p*

43

50 *f*

57

61 *p*

Detailed description: This is a musical score for the Contrabass part of the Gloria, N° 1, in D major and common time. The piece is marked 'Allegro con Spiritu'. The score is written on a single staff with a bass clef and a key signature of two sharps (D major). It begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The tempo changes from 'Allegro con Spiritu' to 'Andante' at measure 23, marked with a 3/4 time signature and a fermata for 16 measures. It then returns to 'Allegro' with a piano (*p*) dynamic. The score includes various dynamics such as *ff* and *f*, and features a 'colla parte' section starting at measure 14. The piece concludes with a piano (*p*) dynamic at measure 61.

65

Musical staff for measures 65-70. The key signature is two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes, ending with a quarter note.

71

Musical staff for measures 71-75. The key signature is two sharps. The staff features a melodic line with slurs and dynamic markings of *f* and *sf*.

76

Musical staff for measures 76-81. The key signature is two sharps. The staff contains a melodic line with slurs and dynamic markings of *sf*.

82

Musical staff for measures 82-88. The key signature is two sharps. The staff features a melodic line with slurs and a dynamic marking of *pp*.

89

Musical staff for measures 89-95. The key signature is two sharps. The staff contains a melodic line with slurs and a dynamic marking of *pp*.

96

Musical staff for measures 96-104. The key signature is two sharps. The staff features a melodic line with slurs, a double bar line with a '2' above it, and dynamic markings of *ff* and *f*.

105

Musical staff for measures 105-110. The key signature is two sharps. The staff contains a melodic line with slurs and a dynamic marking of *f*.

110

Musical staff for measures 110-114. The key signature is two sharps. The staff features a melodic line with slurs.

115

Musical staff for measures 115-118. The key signature is two sharps. The staff contains a melodic line with slurs and a dynamic marking of *sf*.

119

Musical staff for measures 119-121. The key signature is two sharps. The staff features a melodic line with slurs and a dynamic marking of *ff*.

122

Musical staff for measures 122-124. The key signature is two sharps. The staff contains a melodic line with slurs, ending with a double bar line.

Laudamus Te

N° 2

Andante

Musical score for Contrabass, N° 2, Andante. The score is in 3/4 time and B-flat major. It consists of eight staves of music with various dynamics and articulations.

Staff 1: *f*, *sfz*, *sfz*, *p*

Staff 2: Measure 11

Staff 3: Measure 19, *ff*, *pp*

Staff 4: Measure 27

Staff 5: Measure 35

Staff 6: Measure 43

Staff 7: Measure 51, **Allegro**, *p*

Staff 8: Measure 60, *p*, *f*

Staff 9: Measure 68

76



82



89



98



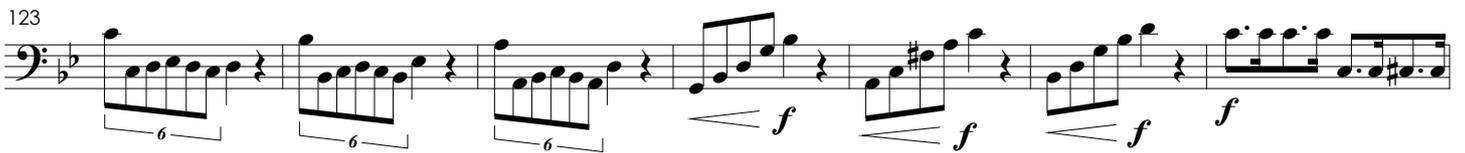
107



115



123



130



140



149



156



Adoramus Te

N° 3

Adagio

2

a 2

p

6

10

14

tacet al fine

45

Gratias Agimus Tibi

Nº 4

tenuto tenuto tenuto tenuto
p *f*
 11
 22 *f*
 31 *f*
 43 *p* *f* *p*
 54 *f* *sfz*
 65 *sfz*
 75 *f* *p*
 88 *cresc.* *f* *sfz*
 99 *sfz* *sfz* *p*

107

f *p*

117

131

f *p* *f*

141

ff *ff* *ff* *p*

153

f *p* *p* *f*

162

f *p*

169

f *p*

177

ff *p* *p*

187

f *p*

217

f *p*

226

sfz *sfz* *p*

235

f

Musical staff for measure 235, bass clef, key signature of two sharps (F# and C#). The staff contains a single measure of music starting with a forte (*f*) dynamic marking.

243

sfz sfz

Musical staff for measure 243, bass clef, key signature of two sharps. The staff contains a single measure of music with two accents (*sfz*) placed over the first and second notes.

252

f

Musical staff for measure 252, bass clef, key signature of two sharps. The staff contains a single measure of music with a forte (*f*) dynamic marking and a first ending bracket over the final two notes.

261

f sfz sfz sfz

Musical staff for measure 261, bass clef, key signature of two sharps. The staff contains a single measure of music with a forte (*f*) dynamic marking and three accents (*sfz*) placed over the first, third, and fifth notes.

271

f p mf p

Musical staff for measure 271, bass clef, key signature of two sharps. The staff contains a single measure of music with dynamic markings *f*, *p*, *mf*, and *p* connected by slurs.

280

f p f p

Musical staff for measure 280, bass clef, key signature of two sharps. The staff contains a single measure of music with dynamic markings *f*, *p*, *f*, and *p* connected by slurs.

295

p f

Musical staff for measure 295, bass clef, key signature of two sharps. The staff contains a single measure of music with dynamic markings *p* and *f* connected by a slur.

306

Musical staff for measure 306, bass clef, key signature of two sharps. The staff contains a single measure of music with a complex rhythmic pattern.

314

ff

Musical staff for measure 314, bass clef, key signature of two sharps. The staff contains a single measure of music with a fortissimo (*ff*) dynamic marking.

328

sfz ff sfz sfz sfz

Musical staff for measure 328, bass clef, key signature of two sharps. The staff contains a single measure of music with dynamic markings *sfz*, *ff*, *sfz*, *sfz*, and *sfz*.

335

ff

Musical staff for measure 335, bass clef, key signature of two sharps. The staff contains a single measure of music with a fortissimo (*ff*) dynamic marking and a triplet of notes.

Domine Deus

Nº 5

Andante

Musical score for Contrabass, N° 5, Andante. The score consists of nine staves of music in G major (one sharp) and 4/4 time. It features various dynamics including forte (*f*), piano (*p*), sfz, and trills. The tempo changes to Allegro vivace at measure 42.

Measures 1-7: *f*, *p*, *p*. Includes a fermata over measure 6.

Measures 8-13: *p*.

Measures 14-19: *p*, *f*, *f*.

Measures 20-25: *p*, *f*, *f*.

Measures 26-31: *f*, *f*, *sfz*, *p*. Includes a trill (*tr*) in measure 27.

Measures 32-36: *p*, *p*, *f*, *sfz*.

Measures 37-41: *sfz*, *sfz*, *p*.

Measures 42-47: *p*. Tempo change to Allegro vivace at measure 42.

Measures 48-53: *p*.



120

f *p*

Musical notation for measures 120-126. The key signature is two sharps (F# and C#). The piece starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The notation includes various note values and rests.

127

Piu presto

f

Musical notation for measures 127-132. The tempo marking is **Piu presto**. The piece starts with a forte (*f*) dynamic. The notation includes various note values and rests.

133

Musical notation for measures 133-137. The notation includes various note values and rests.

138

Piu stretto

Musical notation for measures 138-143. The tempo marking is **Piu stretto**. The notation includes various note values and rests.

143

Musical notation for measures 143-146. The notation includes various note values and rests.

147

sfz *sfz*

Musical notation for measures 147-150. The notation includes various note values and rests. The piece features sforzando (*sfz*) dynamics.

151

sfz *sfz*

Musical notation for measures 151-154. The notation includes various note values and rests. The piece features sforzando (*sfz*) dynamics.

155

f *f*

Musical notation for measures 155-160. The notation includes various note values and rests. The piece features forte (*f*) dynamics. A triplet of eighth notes is marked with a '3' and a bracket.

161

Musical notation for measures 161-166. The notation includes various note values and rests. A triplet of eighth notes is marked with a '3' and a bracket.

167

Musical notation for measures 167-171. The notation includes various note values and rests.

172

ff

Musical notation for measures 172-177. The notation includes various note values and rests. The piece features fortissimo (*ff*) dynamics. A triplet of eighth notes is marked with a '3' and a bracket.

Qui Tollis

N° 6

Andante

Musical score for Contrabass, "Qui Tollis" section, N° 6, Andante. The score consists of nine staves of music in bass clef, 3/4 time, with a key signature of two flats. It includes various dynamics (*f*, *p*, *fp*, *pp*), articulations (accents, slurs), and performance instructions (*pizz.*, *arco*, *cresc.*).

Staff 1: *f* *p* *fp*
 Staff 2: *p* *fp*
 Staff 3: *fp*
 Staff 4: *p*
 Staff 5: *pp*
 Staff 6: *pp*
 Staff 7: *p* *pizz.*
 Staff 8: *p* *arco* *cresc.*
 Staff 9: *f* *p*

Quoniam

N° 7

Musical score for Contrabass, N° 7, Quoniam. The score consists of nine staves of music in bass clef, 2/4 time, with a key signature of one flat. It includes dynamic markings such as *f*, *p*, and *p*, and first endings marked with a '1' over a bar line.

Staff 1: *f* *p* 1

Staff 2: *p*

Staff 3: 1

Staff 4: 1

Staff 5: *p*

Staff 6: *f* *f* \triangleright *p* *f* \triangleright *p*

Staff 7: *p*

Staff 8:

Staff 9: *f*

79



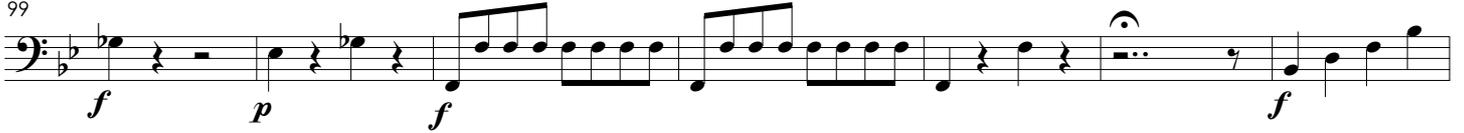
87



92



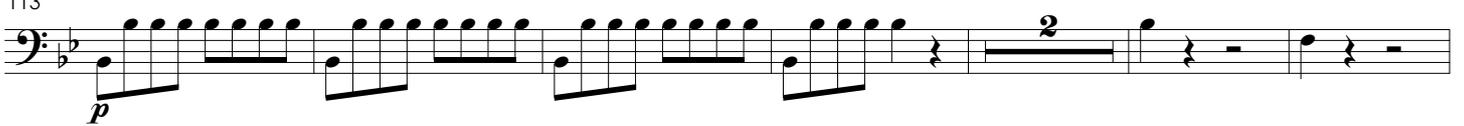
99



106



113



121



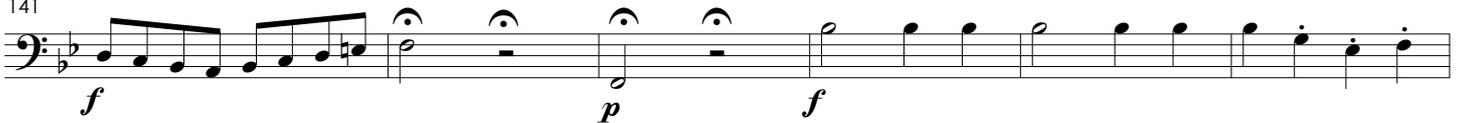
128



135



141



147



Cum Sancto Spiritu

N° 8

Allegro con fuoco

pp *cresc. poco a poco*

5 *f*

11 *Andante* *p*

26 *sfz*

35 *Allegro* *ff* *f*

42

49

55 *2*

62

70



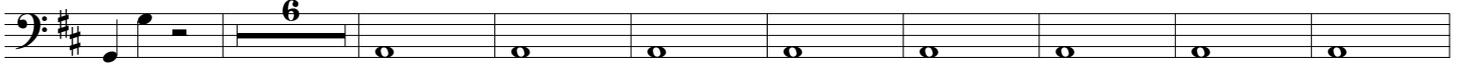
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80



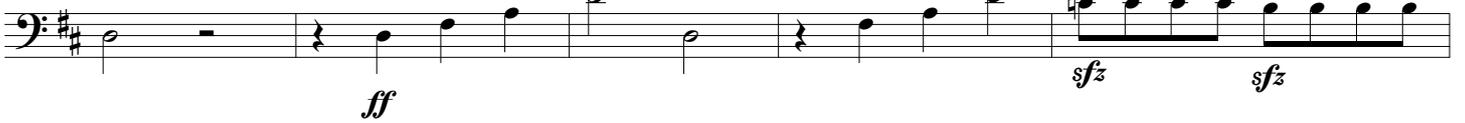
85



100



110



115



120



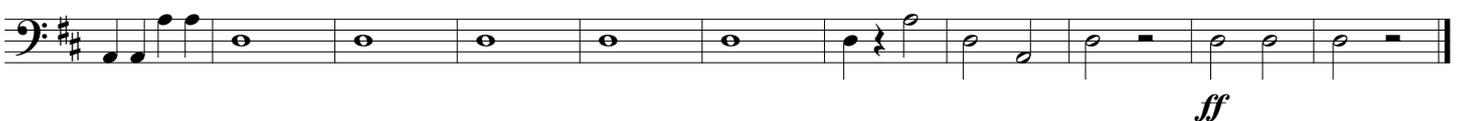
123



126



131



III. Credo

Nº 1

f

7

13

20

26

f

32

39

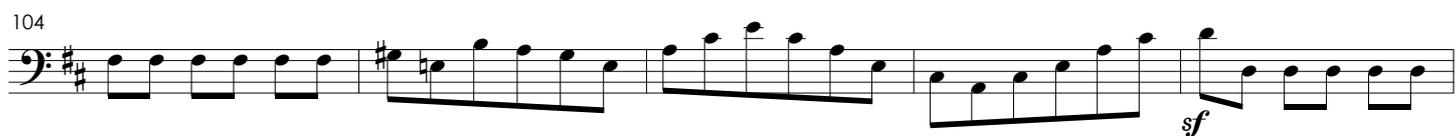
mf

46

sf

53

sf p f



Et Incarnatus

Nº 2

Musical score for Contrabass, Et Incarnatus, N.º 2. The score consists of ten staves of music in bass clef with a key signature of one flat and a 3/4 time signature. It includes various dynamics (*pp*, *p*, *mf*, *f*, *sfz*), articulations (*pizz*, *arco*), and performance markings (4, 8, 1).

Staff 1: *pp*, *pp* (pizz), 4, 8.

Staff 2: 24.

Staff 3: 35, *p*, *arco*, *pp*.

Staff 4: 45, *pizz*, *arco*, *pp*, *mf*, *f*.

Staff 5: 54, *p*, *f*.

Staff 6: 59, *f*.

Staff 7: 63.

Staff 8: 65.

Staff 9: 67, *sfz*, *sfz*.

Staff 10: 70, *sfz*, *sfz*, *sfz*, *sfz*, *p*, *pp*.

Et Resurrexit

Nº 3

1
p

8
p *f*

15
f

22
sfz *sfz* *sfz*

29
sfz *ff* *p* *f*

36

43
p *f*

50
p

57
f *p*

64

f *sfz p* *sfz p* *sfz p*

70

f

76

85

p

93

f

100

p

108

f *p* *f*

117

124

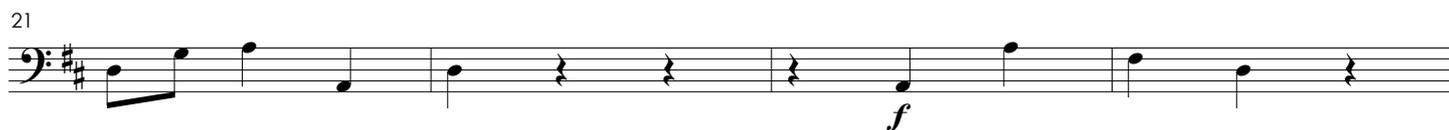
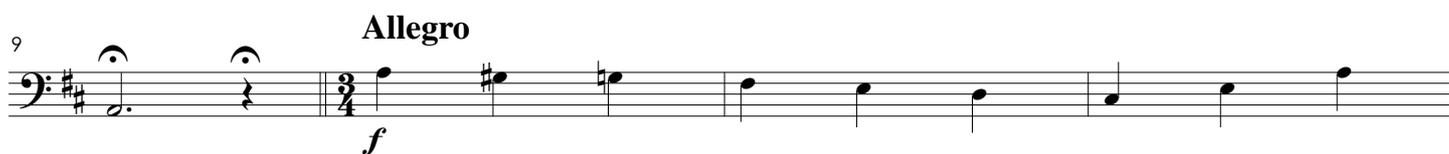
130

135

ff

IV. Sanctus

N° 1

*tenuto***Andante con moto**

Benedictus

N° 2

f

8

p

14

23

pizz.

31

arco

f

36 **Allegro**

f

40

45

51

V. Agnus Dei

Andante Maestoso

Donna Nobis

31 Allegro Vivace

