



***Mass for Soprano, Piano
and String Orchestra***

Composed by Fabricio Brachetta

Full Score

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Fabrizio Brachetta

Mass for Soprano,
Piano and String Orchestra

Kyrie

Adagio

Fabricio Brachetta

Soprano

PIANO

mf *f*

Adagio

Violin 1

mf *f*

Violin 2

mf *f*

Viola

mf *f*

Violoncello

mf *f*

Contrabass

mf *f*

A

mf e dolce

5

S. Ky ri e le i son Ky ri e le i son

PNO.

A

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

9

S. Ky ri e le i son Ky ri e

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

12 *mp* *espress.* *cresc.*

S. lei son Ky ri e lei son e le i

PNO. *cresc.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B

S. *f* *mf*

15

son Chri ste e le i son Chris te e le i son

PNO. *f* *mf* *legato*

B

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *legato*

Cb. *f* *legato*

C

18 *p cresc.*

S. Chris te e lei son Chris te e

PNO. *p cresc.*

C

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

20 *cresc.* *mf*

S. lei son

PNO. *f espress.*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

D

mp cresc.

22

S. *p*

Chris te e le i son Christe e le i son

PNO. *mp cresc.* *mf* *p*

D

Vln. 1 *mf* *p*

Vln. 2 *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

25

S. *f*
e le i son— e lei

PNO. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

E

p dolce

cresc.

27

S.

son Chris te e lei

The vocal line begins with a whole rest, followed by a half note G4. The lyrics "son Chris te e lei" are written below the staff. The notes for "Chris" are G4, A4, B4, and C5, with a long horizontal line under "Chris" indicating a sustained note. The notes for "te" are G4, F4, and E4. The notes for "e lei" are D4, C4, and B3.

PNO.

f *mp*

The piano accompaniment consists of two staves. The right hand starts with a chord of G4, B4, and D5, followed by a melodic line. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics *f* and *mp* are indicated.

E

Vln. 1

pizz.

The violin 1 part features a long note with a fermata, followed by a short melodic phrase marked *pizz.*

Vln. 2

pizz.

The violin 2 part features a long note with a fermata, followed by a short melodic phrase marked *pizz.*

Vla.

pizz.

The viola part features a long note with a fermata, followed by a short melodic phrase marked *pizz.*

Vc.

mp

The cello part features a rhythmic accompaniment of eighth notes, followed by a long note with a fermata marked *mp*.

Cb.

mp

The contrabass part features a rhythmic accompaniment of eighth notes, followed by a long note with a fermata marked *mp*.

31 *mf* *sempre dolce*

S. son Chris_ te e le i son

PNO. *mf*

Vln. 1 arco *mf*

Vln. 2 arco *mf*

Vla. arco *mf*

Vc. *mf*

Cb. *mf*

F

cresc. **f**

S. 34
Chris te e le i son Chris te le i son Chris te

PNO. **f**

F

Vln. 1 **f**

Vln. 2 **f**

Vla. **f**

Vc. **f**

Cb. **f**

37

S. *meno* *p*
Chris te Chris te Chris te

PNO. *f* *p*

Vln. 1 *sf* arco

Vln. 2 *pizz.* *sf* arco

Vla. *pizz.* *sf* arco

Vc. *pizz.* *sf* arco

Cb. *sf* *p*

più dolce

41

S.

Musical staff for Soprano (S.) in treble clef. It shows a whole rest in the first two measures, followed by a melodic phrase starting in the third measure with a fermata over the first note. The notes are Bb4, A4, G4, F4, E4, D4.

Chris _____

PNO.

dolce legato

Piano (PNO.) accompaniment in treble and bass clefs. The right hand features chords and arpeggios, while the left hand plays a bass line. The music is marked *dolce legato* and *p*. A fermata is present over the final chord in the right hand.

Vln. 1

Violin 1 (Vln. 1) part in treble clef. It is mostly silent in the first two measures, then plays a sustained note in the third measure, marked *p*.

Vln. 2

Violin 2 (Vln. 2) part in treble clef. It is mostly silent in the first two measures, then plays a sustained note in the third measure, marked *p*.

Vla.

Viola (Vla.) part in alto clef. It is mostly silent in the first two measures, then plays a sustained note in the third measure, marked *p*.

Vc.

Violoncello (Vc.) part in bass clef. It is mostly silent in the first two measures, then plays a melodic phrase in the third measure, marked *p*.

Cb.

Contrabasso (Cb.) part in bass clef. It is mostly silent in the first two measures, then plays a melodic phrase in the third measure, marked *p*.

G

p poco cresc.

44

S.

te — e le i son

PNO.

cresc.

f

G

Vln. 1

f

Vln. 2

f

Vla.

pizz.

Vc.

pizz.

arco

f

Cb.

pizz.

arco

f

47

S.

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *mf* *f*

pp *mf* *f*

pp *mf* *f*

pp *f*

pp *f*

arco

50

S.

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for measures 50-52 is arranged in a system with seven staves. The vocal line (S.) is on a single staff with a treble clef and a key signature of two flats, showing three measures of whole rests. The piano (PNO.) part consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand plays chords and moving lines, while the left hand provides a harmonic accompaniment with chords and a melodic line. The string ensemble includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Vln. 1 and Vln. 2 play melodic lines with accents and dynamics markings like *f*. Vla., Vc., and Cb. play sustained notes with long slurs, often marked with *ov* (overbowed).

H

mf e dolce

53

S. Ky ri e le i son Ky ri e le i son

PNO. *mf*

H

Vln. 1 *sempre f*

Vln. 2 *sempre f*

Vla. *sempre f*

Vc. *sempre f*

Cb. *sempre f*

56

S.

Ky ri e le i son Ky ri e

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 56, 57, and 58. The vocal line (S.) is in a soprano clef with lyrics 'Ky ri e le i son Ky ri e'. The piano accompaniment (PNO.) consists of a right-hand part with chords and a left-hand part with a simple bass line. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features various articulations such as slurs and accents.

I

59

S. lei son Ky ri e son e le i

PNO. *f* *sf* *sf* *f* *legato e espress.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p subito

62

S. *son* *Ky rie*

PNO. *p*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *p*

Cb. *f* *p*

J

cresc.

f

65

S.

Score for Soprano (S.) showing the vocal line with lyrics: e le i son e le i son Ky ri e le i son. The music is in a 7/8 time signature and features a crescendo leading to a forte dynamic.

PNO.

Piano accompaniment (PNO.) for the vocal line. It includes a trill in the right hand and a fermata in the left hand. The dynamic is marked *f*.

J

Vln. 1

Violin 1 (Vln. 1) part. The dynamic starts at *mp* and increases to *f*.

Vln. 2

Violin 2 (Vln. 2) part. The dynamic starts at *mp* and increases to *f*.

Vla.

Viola (Vla.) part. The dynamic starts at *mp* and increases to *f*.

Vc.

Violoncello (Vc.) part. The dynamic starts at *mp* and increases to *f*.

Cb.

Cello (Cb.) part. The dynamic starts at *mp* and increases to *f*.

68

S. *Christe eleison Chris te ele i son*

PNO. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

K

mf

molto dolce

70

S. Ky ri e le i son Ky_ ri e e lei

PNO. *mf*

K

Vln. 1

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

cresc. molto **molto rall.**

73

S.
son

PNO.

Vln. 1
cresc.

Vln. 2

Vla.

Vc.

Cb.

f *marcato* *f*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

Gloria

Allegro ma non troppo

This musical score is for the Gloria movement, marked "Allegro ma non troppo". It features a Soprano part and a full orchestra. The score is written in 4/4 time and begins with a key signature of one flat (B-flat major). The tempo is "Allegro ma non troppo".

The instruments and their parts are:

- Soprano:** The vocal line is mostly silent in this section, indicated by a series of rests.
- Piano:** The piano accompaniment starts with a forte (*f*) dynamic. The right hand features a complex melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady rhythmic accompaniment with eighth and sixteenth notes.
- Violin I:** The first violin part begins with a forte (*f*) dynamic and plays a melodic line that mirrors the piano's right hand.
- Violin II:** The second violin part also starts with a forte (*f*) dynamic and plays a supporting melodic line.
- Viola:** The viola part begins with a forte (*f*) dynamic and plays a melodic line that is more active than the other string parts.
- Violoncello:** The cello part starts with a forte (*f*) dynamic and plays a melodic line that is more active than the other string parts.
- Contrabass:** The double bass part starts with a forte (*f*) dynamic and plays a melodic line that is more active than the other string parts.

The score is divided into four measures. The first measure is a whole rest for the Soprano. The piano and string parts begin in the second measure. The key signature changes to two flats (B-flat major) in the third measure, and then to three flats (D-flat major) in the fourth measure.

5

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

Detailed description: This is a page of a musical score, page 3, starting at measure 10. The score is for a symphony or concerto, featuring a vocal line (S.), piano (Pno.), and a string quartet (Vln. I, Vln. II, Vla., Vc., Cb.). The vocal line is mostly silent, with rests. The piano part has a complex texture with arpeggiated figures and chords, marked with a forte (*f*) dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) all have melodic lines, with the first violin, second violin, viola, and cello parts marked with a forte (*f*) dynamic. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score is written in standard musical notation with various ornaments like accents and slurs.

A

15 *mf* *espress.*

S. *mf* *espress.*
glo ri a in ex cel sis De o gloria glo ri a

Pno. *mf*

A

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

20

S. in_ ex_ cel_ sis De_ o glo ri a in excel_ sis

Pno.

Vln. I *cresc.* *f*

Vln. II *f*

Vla. *cresc.* *f*

Vc. *f*

Cb. *f*

24

S. De o glo ri a glo ri a in ex cel sis

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

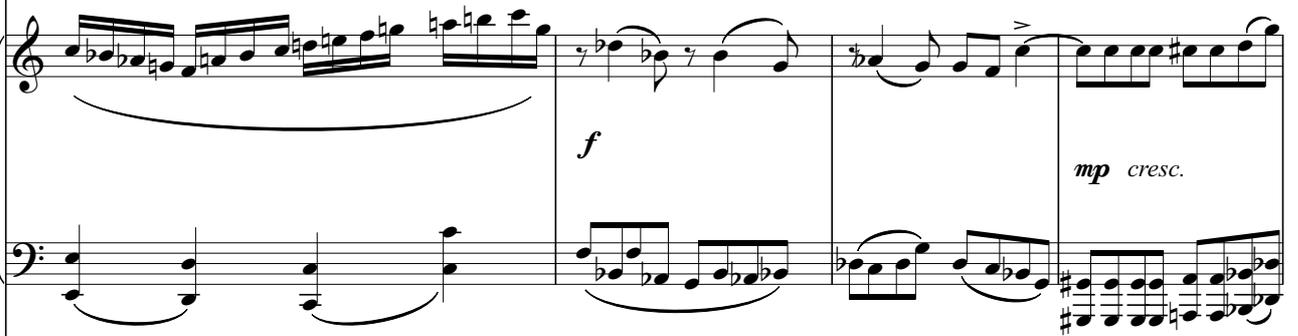
Vc.

Cb.

28

cresc.

S. 
De_____ o et in te rra pax ho mi ni bus et in te rra

Pno. 
f *mp cresc.*

Vln. I 
f

Vln. II 
f

Vla. 
f *mp cresc.*

Vc. 
f *mp cresc.*

Cb. 
f *mp cresc.*

32

S.
pax ho mi ni bus

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score, page 8, starting at measure 32. It features seven staves. The top staff is for Soprano (S.), with the lyrics 'pax ho mi ni bus' written below the notes. The second staff is for Piano (Pno.), with a forte (*f*) dynamic marking. The third staff is for Violin I (Vln. I), also marked *f*. The fourth staff is for Violin II (Vln. II), marked *f*. The fifth staff is for Viola (Vla.), marked *f*. The sixth staff is for Violoncello (Vc.), marked *f*. The seventh staff is for Contrabasso (Cb.), marked *f*. The score includes various musical notations such as notes, rests, beams, and slurs across all instruments.

B

36

p

S. Lau da _____ mus te Lau da mus te Lau

Pno. *p* *sempre p*

B

Vln. I *p* *sempre p*

Vln. II *p* *sempre p*

Vla. *p* *sempre p*

Vc. *p* *sempre p*

Cb. *p* *sempre p*

cresc.

40

S.

damus te bene di___ ci mus te a___ do ra

Pno.

cresc.

Vln. I

Vln. II

Vla.

cresc.

Vc.

cresc.

Cb.

cresc.

45

S. *mus te*

Pno. *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *f*

Vc. *f*

Cb. *f*

50

S. *mp* *f*

glo ri fi ca _____ muste gra ti as a _____ gi mus

Pno. *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *sf* *f*

54

ti bi prop ter mag nan glo riam tu am Do mi ne

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 13, starting at measure 54. The score is for a Soprano (S.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Soprano part has the lyrics: "ti bi prop ter mag nan glo riam tu am Do mi ne". The Piano part features a complex accompaniment with many chords and moving lines in both hands. The Violin I part has a melodic line with some grace notes. The Violin II part has a melodic line with a grace note. The Viola part has a melodic line with a grace note. The Violoncello part has a melodic line with a grace note. The Contrabasso part has a melodic line with a grace note. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Soprano part is in a soprano clef, the Piano part is in a grand staff (treble and bass clefs), Violin I is in a violin clef, Violin II is in an alto clef, Viola is in a viola clef, Violoncello is in a bass clef, and Contrabasso is in a bass clef.

D

58

S. *f*

Pno. *f*

D

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

62

S. Do mi ne Je su Chris te Do mi ne De us Ag nus Dei

Pno. *(tr)* *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

E

67

S. S.
 Ag_nus Dei Ag nus Dei Ag_nus Dei Fi lius

Pno.

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 16, features a soprano vocal line and a piano accompaniment. The vocal line begins at measure 67 with a triplet of eighth notes. The lyrics are 'Ag_nus Dei Ag nus Dei Ag_nus Dei Fi lius'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a melodic line. The score continues with five instrumental staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. A section marker 'E' is placed above the Violin I staff. The music is in a key with two flats and a common time signature.

71

p rall. . . .

S. Pa tris qui to llis pe cca ta mun di

Pno. *f* *mf*

rall. . . .

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* *sf* pizz.

Cb. *f* *p* *sf* pizz.

F

Grave

77 *mp* *più espress.*

S. *mp* *più espress.*

mi se re re no bis

Pno. *mp* *più espress.* *cresc.*

F

Grave

Vln. I *mp* *più espress.*

Vln. II *mp* *più espress.*

Vla. *mp* *più espress.*

Vc. *arco* *mp* *più espress.*

Cb. *arco* *mp* *più espress.*

79 *f*

S. *f*
mi se re re no bis

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

poco staccato tenuto

81

S.

qui to llis pe cca ta qui to llis pe cca tta qui to llis pe cca ta qui to llis pe cca tta

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

83

pp

S.

mun di mun di mun di mun di mi se re re

Pno.

p *pp*

Vln. I

p *pp*

Vln. II

p *pp*

Vla.

p *pp*

Vc.

p *pp*

Cb.

p *pp*

pp

87

S.

misere re no bis_____

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

91

S.

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

95 *f*

S. Quo ni

Pno. *cresc.* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

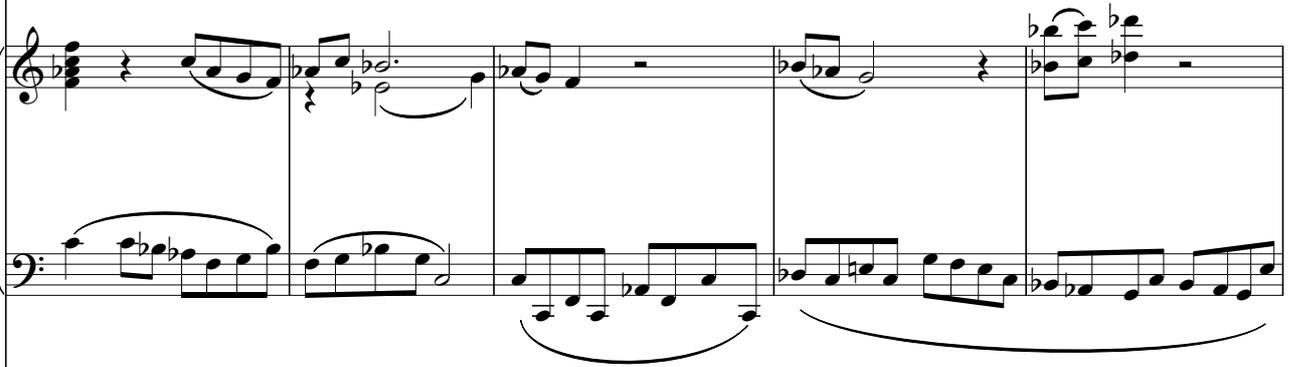
Vc. *cresc.* *f*

Cb. *cresc.* *f*

99

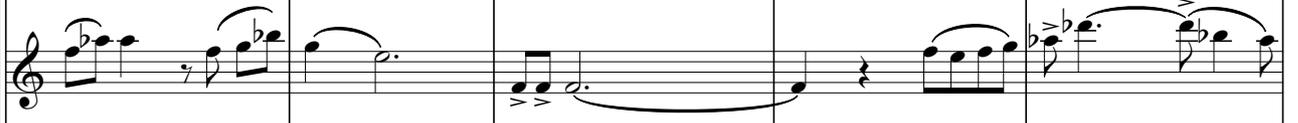
S. 

am tu so lo Sanc tus

Pno. 

Vln. I 

cresc.

Vln. II 

cresc.

Vla. 

cresc.

Vc. 

cresc.

Cb. 

cresc.

I

mp

cresc.

104

S.

Quo ni am Quo ni am Quo ni am tu so lo Sanc tus

Pno.

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

109 *f*

S. *f*

tu__ so lus Do mi nus tu So lus Al ti ssi mus_ Ie su Chris_____ te

Pno. *f*

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

114

S.

Pno. *ff marcato*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

pizz.

pizz.

Detailed description: This page of a musical score covers measures 114 to 118. The Soprano part (S.) is silent throughout. The Piano (Pno.) part is marked *ff marcato* and features a complex texture of chords and moving lines in both staves. The Violin I (Vln. I) part is marked *ff* and plays a rhythmic pattern of eighth notes. The Violin II (Vln. II) part is also marked *ff* and plays a similar eighth-note pattern. The Viola (Vla.) part is marked *ff* and plays a similar eighth-note pattern. The Violoncello (Vc.) part is marked *ff* and plays a similar eighth-note pattern. The Contrabasso (Cb.) part is marked *ff* and plays a similar eighth-note pattern. The Viola and Violoncello parts have a *pizz.* (pizzicato) marking in measure 118. The score is written in a key signature of two flats and a common time signature.

119

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

arco

Detailed description: This page of a musical score contains measures 119 through 124. The score is arranged in a system with seven staves. The top staff is for the Soprano (S.), which is mostly silent with rests. The second staff is for the Piano (Pno.), showing a complex texture with chords and moving lines in both hands. The third, fourth, and fifth staves are for the Violins (Vln. I and II) and Viola (Vla.), all of which have rests until measure 123, where they play a short, accented phrase marked 'pizz.'. The sixth and seventh staves are for the Violoncello (Vc.) and Contrabass (Cb.), which play a rhythmic accompaniment throughout, with the instruction 'arco' appearing above the notes in measures 123 and 124.

J

126 *f*

S. *f*

cum _____ Sanc _____ to Spi ri tu cum _____

Pno. *f*

J

Vln. I *f* arco

Vln. II

Vla.

Vc.

Cb.

132

S.
 Sanc_____ to

Pno.

Vln. I

Vln. II
 arco
 f

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 132 through 136. The vocal line (S.) begins with the lyrics 'Sanc' and 'to' connected by a long line. The piano accompaniment (Pno.) features a complex texture with a melodic line in the right hand and a more rhythmic, chordal line in the left hand. The first violin (Vln. I) plays a melodic line that mirrors the vocal line. The second violin (Vln. II) enters in measure 135 with a forte (*f*) dynamic and an 'arco' instruction, playing a sustained note. The viola (Vla.), violin (Vc.), and cello (Cb.) parts are mostly silent, indicated by rests.

137

S. cum Sanc to Spi ri tu cum Sanc to cum_____

Pno.

Vln. I

Vln. II

Vla. arco *f*

Vc. *f*

Cb. *f*

142

S.
Sanc _____ to Spi ri tu cum _____ Sanc _____

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

148

S. _____ to Spi ri tu in glo ria Dei Pa tris

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

153

S. *cum Sanc to Spi ri tu*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

163

S.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 163-167. The vocal line (S.) is in treble clef with lyrics: "Sanc _____ to cum _____ Sanc _____ to spi ri tum cum _____". The piano accompaniment (Pno.) consists of two staves, treble and bass. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The woodwinds are not present in this section. The score is written in a common time signature and features various musical notations such as slurs, ties, and dynamic markings.

M

168

S.
Sanc_____ to cum Sanc to cum_____ Sanc

Pno.

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

173

S.
to _____ Spi ri tu cum _____ Sanc to _____ cum _____

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

f

178

S.

Sanc _____ to Spi ri tu cum _____ Sanc _____ tu _____ to

Pno.

N

f

Vln. I

Vln. II

Vla.

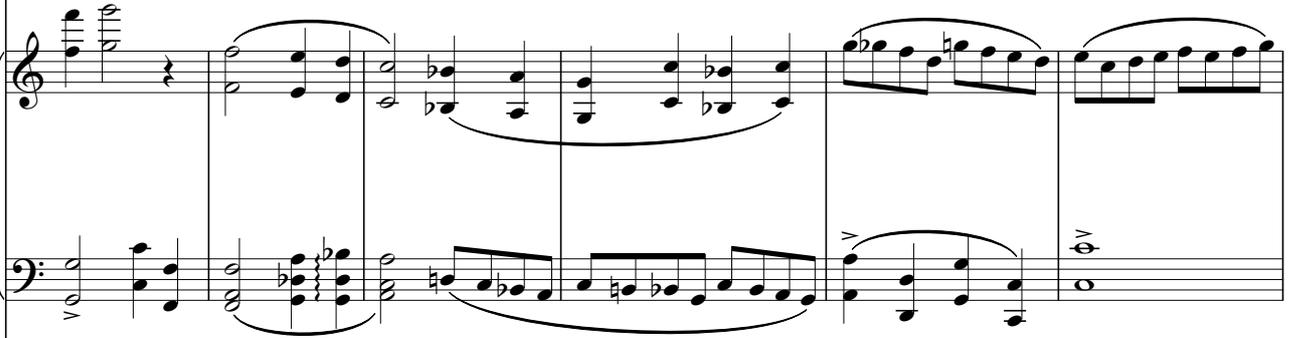
Vc.

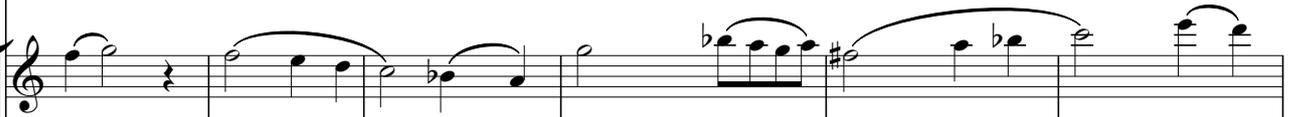
Cb.

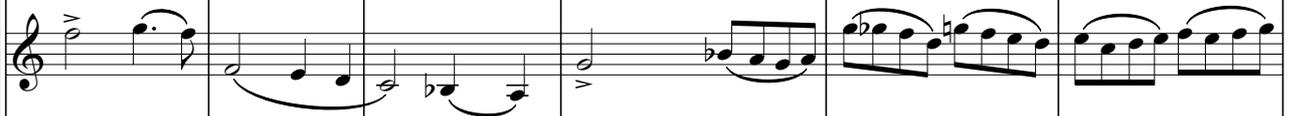
f

184

S.  Spi ri tu cum Sanc to Spi ri tu cum Sanc

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

190

S. *to Spi ri tu in glo ria Dei Pa tris A*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

195

S. *men A*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 195, features a vocal line and six instrumental parts. The vocal line (S.) has lyrics 'men A' and a long note spanning the end of the page. The piano accompaniment (Pno.) and string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with a forte (*f*) dynamic. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand. The string parts consist of sustained notes and rhythmic patterns. The score is written in a key with one flat and a common time signature.

rall.

199

S. men A men A men

Pno. *ff* *ff*

rall.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Credo

Adagio

Soprano

Piano

p *molto espress.*

Adagio

Violin I

Violin I

p

Violin II

p

Viola

p

Violoncello

p *molto espress.*

Contrabass

p *molto espress.*

4

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

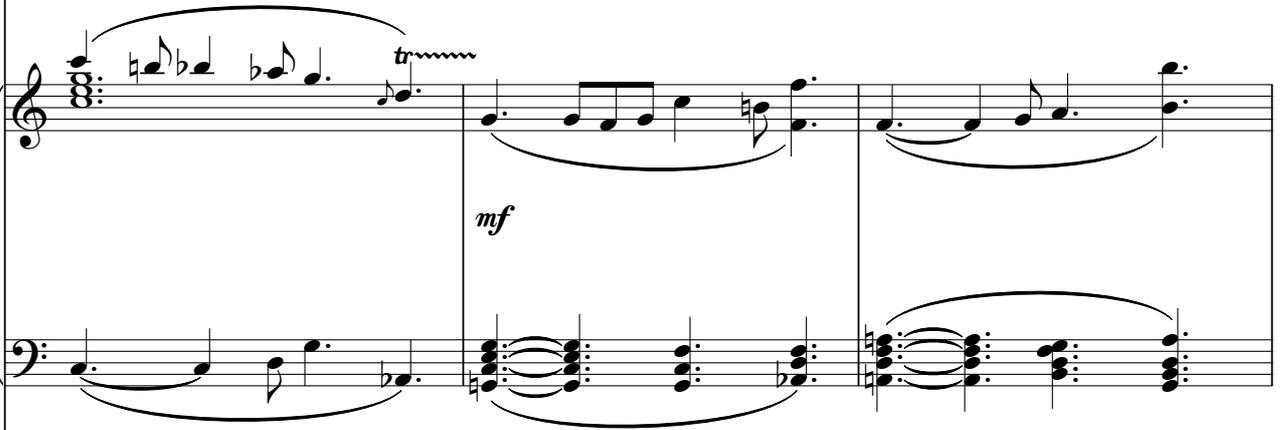
Detailed description: This is a page of a musical score, page 2, starting at measure 4. The score is arranged in a system with seven staves. The top staff is for the Soprano (S.), which is mostly empty with a few rests. The second staff is for the Piano (Pno.), consisting of two staves (treble and bass clefs) with complex chordal and melodic textures. The third staff is for Violin I (Vln. I), showing a melodic line with some slurs. The fourth staff is for Violin II (Vln. II), which has a melodic line and includes the instruction 'pizz.' (pizzicato) in the third measure. The fifth staff is for Viola (Vla.), also with a melodic line and 'pizz.' markings. The sixth staff is for Violoncello (Vc.), with a melodic line and 'pizz.' markings. The bottom staff is for Contrabass (Cb.), providing a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor key, as indicated by the flat signs on the notes.

A

7

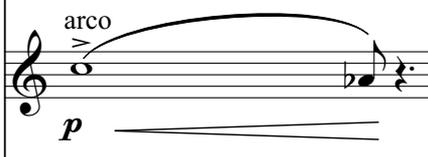
mf molto dolce

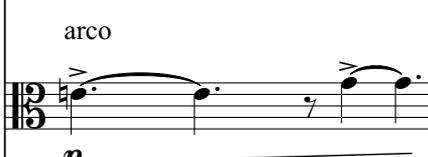
S. 
Cre_____ do Cre_____ do Cre_ do in u num

Pno. 
mf

A

Vln. I 
p *mf*

Vln. II 
arco *p* *mf*

Vla. 
arco *p* *mf*

Vc. 
arco *p* *mf*

Cb. 
p *mf*

10

S. De_ um Cre_ do in u num De_ um

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 10, 11, and 12. The vocal line (S.) features the lyrics 'De_ um Cre_ do in u num De_ um' with a melodic line in treble clef. The piano accompaniment (Pno.) consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support with chords and arpeggios. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), each with a staff. The Viola part is in alto clef, while the others are in their standard positions. The score is written in a key with one flat and a common time signature.

13

S. Pa trem Pa trem om ni po ten tem

Pno. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 5, starting at measure 13. The score is for a vocal soloist (Soprano) and a chamber ensemble. The vocal line is in treble clef with a 7/8 time signature. The lyrics are "Pa trem Pa trem om ni po ten tem". The piano accompaniment is in treble and bass clefs, with a mezzo-forte (*mf*) dynamic marking. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass, all in their respective clefs. The score is written in a single system with a brace on the left side.

B

f

16

S.

fac_____ to rem

Pno.

p cresc. *f*

B

Vln. I

tr *f*

Vln. II

tr *f*

Vla.

tr *f*

Vc.

pizz. arco *p* *f*

Cb.

pizz. arco *p* *f*

19

S. *fac to rem cae li et te rrae vi si bi*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score, page 7, starting at measure 19. The score is for a vocal part and a full orchestra. The vocal line (S.) has the lyrics "fac to rem cae li et te rrae vi si bi". The instrumental parts include Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in a soprano clef. The piano accompaniment is in a grand staff. The violin parts are in a soprano clef. The viola part is in an alto clef. The cello and contrabass parts are in a bass clef. The score is divided into three measures. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment. The third measure contains the vocal line and the piano accompaniment.

22

S. li um omni um_ et in vi si bi_ li_ um

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Detailed description: This is a page of a musical score, page 8, starting at measure 22. The score is for a voice part and a string quartet. The voice part (S.) has lyrics: "li um omni um_ et in vi si bi_ li_ um". The piano accompaniment (Pno.) features a melody in the right hand and chords in the left hand, with a piano (*p*) dynamic marking. The string quartet consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), and a Contrabass (Cb.). The Vln. I part has a melodic line with slurs and accents. The Vln. II part has a more static line with some movement in the third measure. The Vla. part has a simple harmonic line. The Vc. and Cb. parts provide a bass line with some movement in the third measure. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

25

S.
Et in u num Do mi num Et in u num Do mi num Je sum

Pno.

Vln. I *tr*

Vln. II

Vla.

Vc.

Cb. *pizz.*

Detailed description: This is a page of a musical score, page 9, starting at measure 25. The score is for a Soprano (S.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Soprano part has the lyrics "Et in u num Do mi num Et in u num Do mi num Je sum". The Piano part consists of two staves (treble and bass clef) with complex chordal and melodic textures. The Violin I part has a trill (tr) in the second measure. The Violin II part has a melodic line in the first measure. The Viola part has a melodic line in the first measure. The Violoncello part has a melodic line in the first measure. The Contrabass part has a melodic line in the first measure and a pizzicato (pizz.) instruction in the second measure. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

27

S. *Chris tum Fi li um De i u ni ge ni tum et ex Pa tre*

Pno. *p*

Vln. I *p*

Vln. II *p*

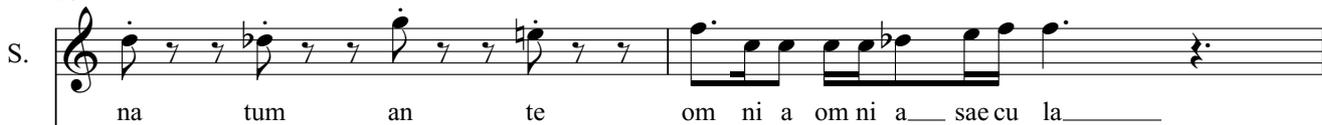
Vla. *p*

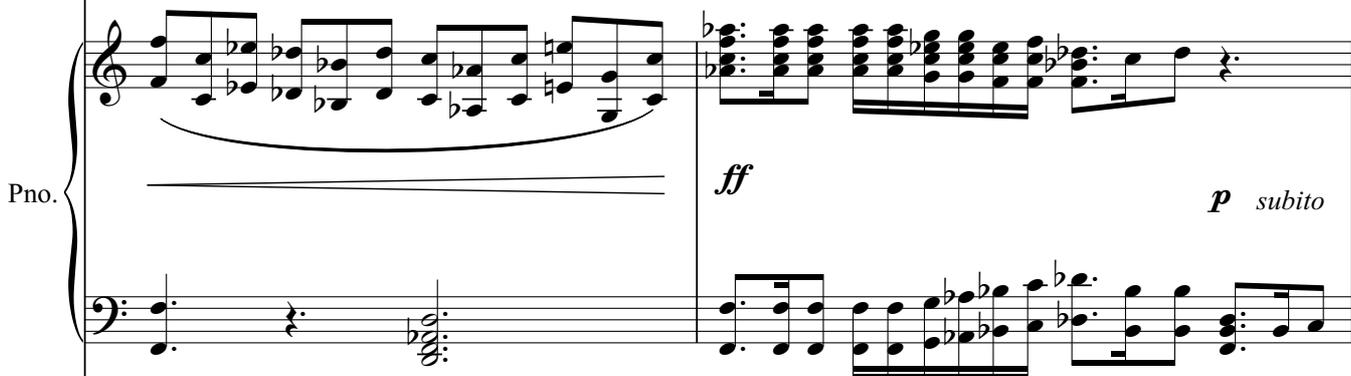
Vc. *pizz.* *arco* *p*

Cb. *arco* *p*

ff

30

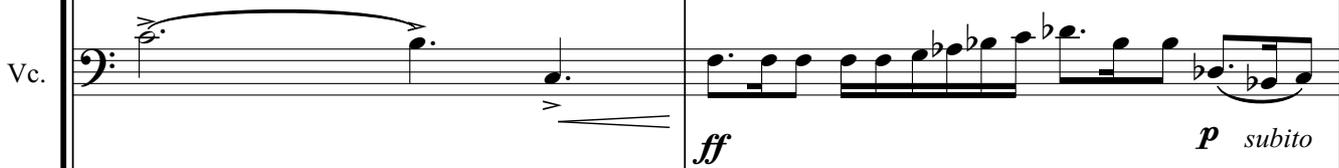
S. 
na tum an te om ni a om ni a sae cu la

Pno. 
ff *p subito*

Vln. I 
ff

Vln. II 
ff

Vla. 
ff

Vc. 
ff *p subito*

Cb. 
ff *p subito*

32

S.

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

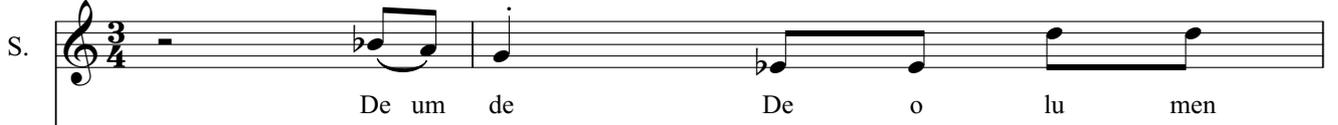
Cb. *p*

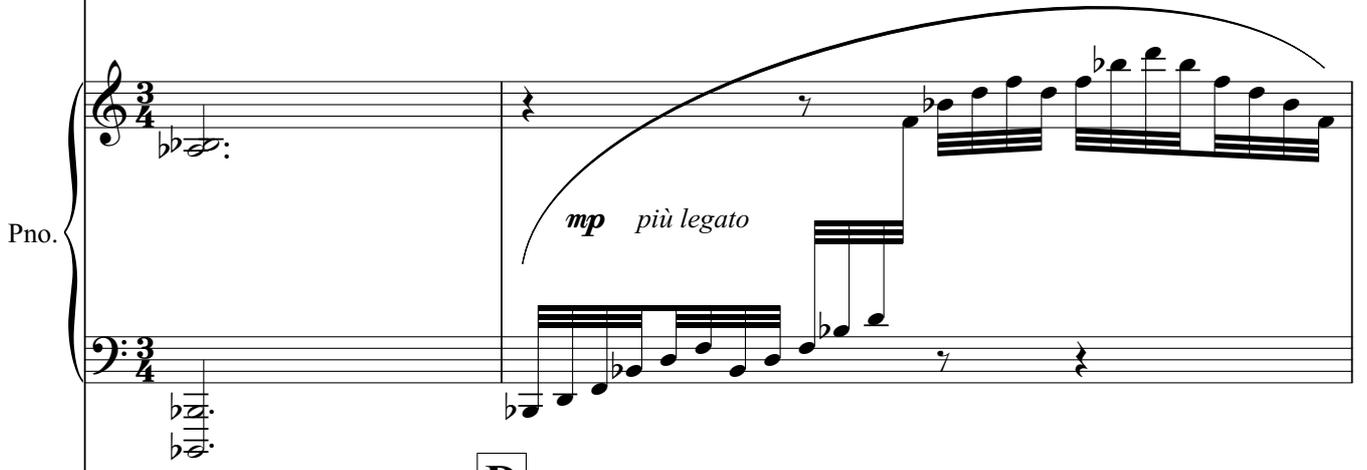
The musical score consists of seven staves. The vocal line (S.) is mostly silent, with a few notes in measure 34. The piano accompaniment (Pno.) features a complex texture with chords and moving lines in both hands. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) provides a rhythmic and harmonic foundation with various articulations and dynamics. The key signature has one flat, and the time signature is 3/4. The score is marked with a piano (*p*) dynamic throughout.

D

mp **Più mosso** *cresc.*

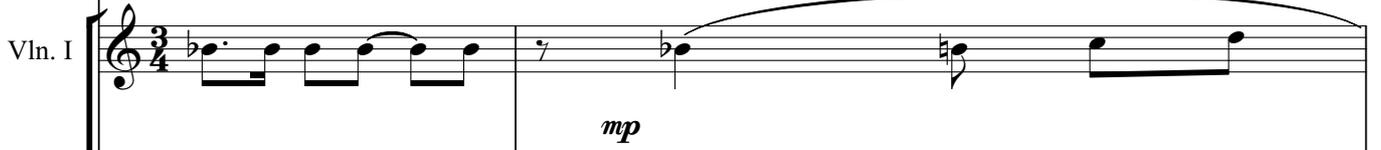
34

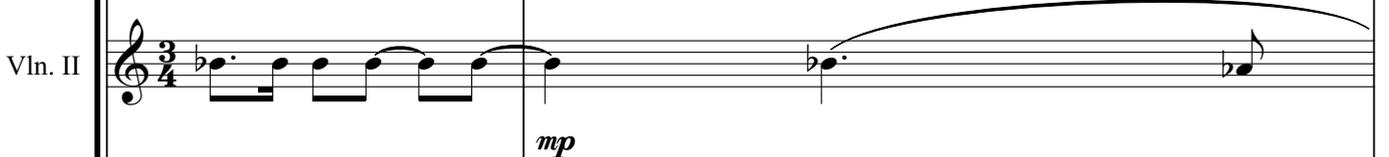
S. 
De um de De o lu men

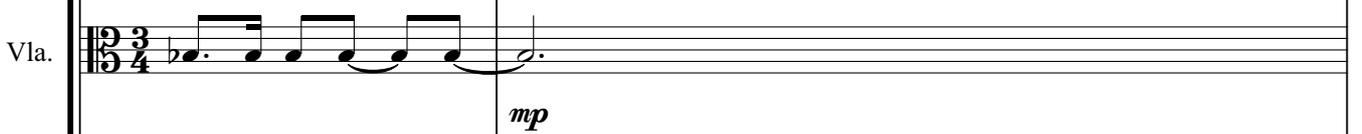
Pno. 
mp più legato

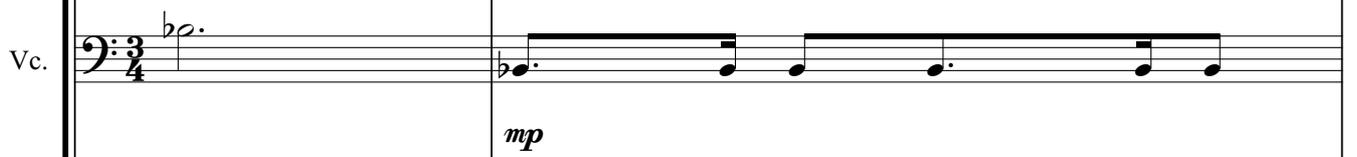
D

Più mosso

Vln. I 
mp

Vln. II 
mp

Vla. 
mp

Vc. 
mp

Cb. 
mp

mf

36

S.

de lu mi ne De um ve rum de De o ve

Pno.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

mf

38

p *cresc.*

S. ro et in car na tus

Pno. *p cresc.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

E

40 *f*

S. *f*

est Et in car na tus

Pno. *f*

E

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

42

mf

S. *mf*
est Et in car na tus

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

F

S. *f*
44
est de Spi ri tu Sanc to ex Ma

Pno. *f* *ff*

F

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

48

ri a Vir gi ne et ho mo fac ctus

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

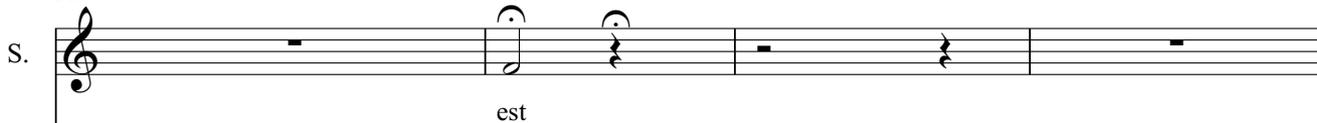
Detailed description: This is a page of a musical score, page 19, starting at measure 48. The score is for a vocal soloist (Soprano) and a full orchestra. The vocal line is in the top staff, with lyrics: "ri a Vir gi ne et ho mo fac ctus". The piano accompaniment (Pno.) is in the second and third staves. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), each in their respective staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line features a mix of quarter and eighth notes with some rests. The piano accompaniment is dense, with arpeggiated chords in the right hand and block chords in the left hand. The string section provides a steady accompaniment with eighth-note patterns.

G

rall.

Adagio

52

S. 

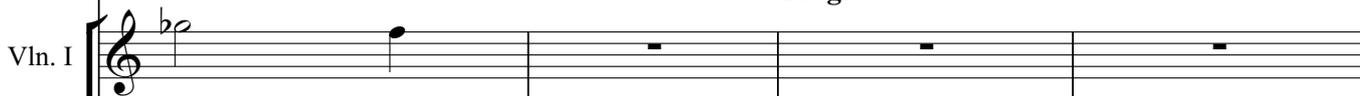
Pno. 

rall.

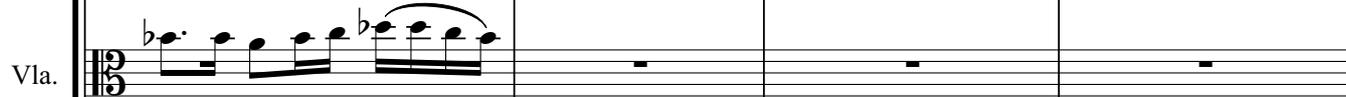
G

Adagio

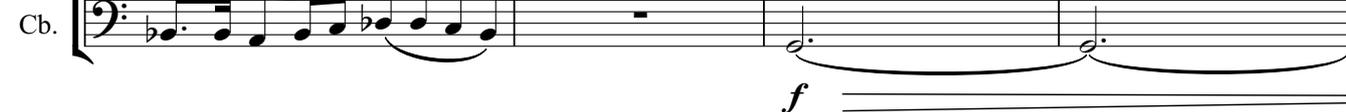
tr 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

f

f

56

S. *Cru ci fi xux e ti*

Pno. *pp* *mf*

Vln. I

Vln. II

Vla.

Vc. *pp* *mf*

Cb. *pp* *mf*

62

S.

am pro no bis sub _____ Pon tio Pi

Pno.

più dolce

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

Cb.

66

S.
la to pa ssus et se pul tus est

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 66, features a Soprano vocal line and six instrumental parts: Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Soprano part is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are 'la to pa ssus et se pul tus est'. The Piano part consists of two staves (treble and bass clefs) with complex chordal textures and arpeggiated figures. The Violin I part is in a treble clef with a key signature of one flat, playing a melodic line with long notes and slurs. The Violin II part is also in a treble clef with a key signature of one flat, playing a similar melodic line. The Viola part is in an alto clef with a key signature of one flat, playing a rhythmic accompaniment. The Violoncello and Contrabass parts are in bass clefs with a key signature of one flat, providing a steady bass line.

rit.

71

S. et re su rre xit ter tia di e se cun dum Scrip tu ras

Pno.

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

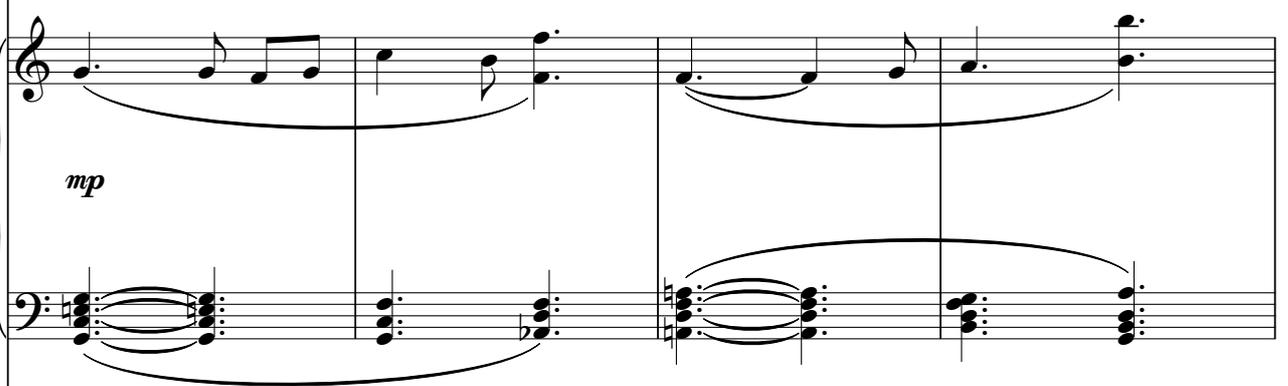
H

A tempo *mp*

74 -

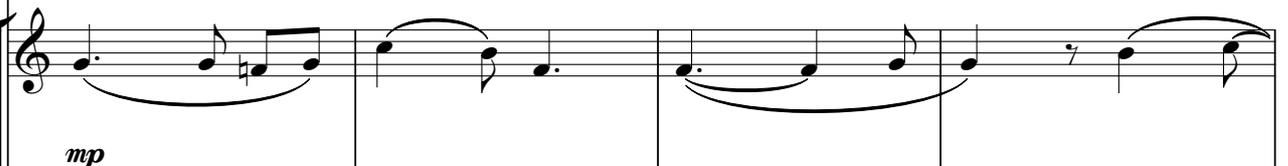
S. 
et as cen dit in cae lum se det ad dex te ram Pa

(tr)

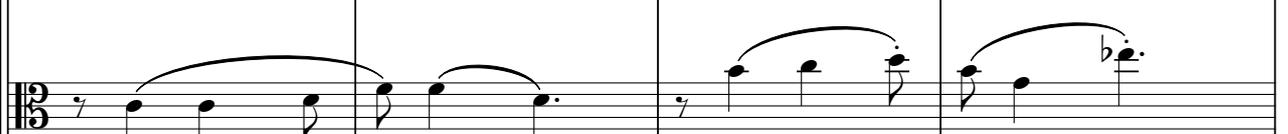
Pno. 
mp

H

A tempo

Vln. I 
mp

Vln. II 
mp

Vla. 
mp

Vc. 
mp

Cb. 
mp

78

S.

tris se det ad dex te ram Pa

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

S. tris

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 82 to 85. The vocal line (S.) begins in measure 82 with a melodic phrase that includes the word 'tris'. The piano accompaniment (Pno.) features a complex texture with arpeggiated chords in the right hand and sustained chords in the left hand. The string ensemble consists of five parts: Violin I (Vln. I) plays a rhythmic eighth-note pattern; Violin II (Vln. II) has a few notes in measures 83 and 84; Viola (Vla.) and Violoncello (Vc.) play sustained notes in measures 83 and 84; and Contrabass (Cb.) has a few notes in measures 84 and 85. The score is written in a key with one flat and a 3/4 time signature.

86

S.

Cre_____ do

Pno.

pp

Vln. I

mf

pp

Vln. II

mf

pp

Vla.

mf

pp

Vc.

mf

pp

Cb.

mf

pp

89

S.
Cre_ do Cre_ do in u num De_ um Cre_ do in u num

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 29, marked 'ad libitum'. It features a vocal line (S.) and six instrumental staves (Pno., Vln. I, Vln. II, Vla., Vc., Cb.). The vocal line is in G major and contains the lyrics 'Cre_ do Cre_ do in u num De_ um Cre_ do in u num'. The instrumental parts are in G major and include various melodic and harmonic lines. The piano part has a complex texture with many chords and arpeggios. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) have more melodic and harmonic lines. The score is written in a standard musical notation style with a common time signature.

più tenuto

A tempo *cresc.*

92

S. De um Pa trem Pa trem

Pno. *p* *cresc.*

A tempo

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

f rall.

94

S. om ni po ten tem

Pno. *ff* *ff*

rall.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Sanctus

Andante

f *p*

SOPRANO

Sanc tus Sanc

PIANO

f

Andante

Violin I

f *p*

Violin II

f *p*

Viola

f *p*

Violoncello

f *p*

Contrabass

f *p*

Detailed description: This is a page of a musical score for the 'Sanctus' movement. The score is written for Soprano, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano part has lyrics 'Sanc tus Sanc' and dynamic markings *f* and *p*. The Piano part consists of two staves (treble and bass clef) with a dynamic marking of *f*. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) all have dynamic markings of *f* and *p*. The score is divided into four measures. The first measure shows the Soprano and Piano parts. The second measure shows the Soprano and Piano parts. The third measure shows the Soprano and Piano parts. The fourth measure shows the Soprano and Piano parts.

A

5

f

S.

tus Do mi nus De us Sa ba oth

PNO.

f

A

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

8

S. *Do mi nus De us Sa ba oth*

PNO.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10 *p* *cresc.* *f*

S. Do mi nus De us Sa ba oth Sanc tus

PNO. *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

14 *mp*

S. *mp*
Sanc tus

PNO. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

B

18

S.

Soprano vocal line with four measures of rests.

PNO.

Piano accompaniment with two staves. The right hand features chords and arpeggios, while the left hand has triplet patterns. Dynamics include *mp* and *f*.

B

Vln. I

Violin I part with four measures of music, including a crescendo and decrescendo hairpin. Dynamic is *mp*.

Vln. II

Violin II part with four measures of music, including a crescendo and decrescendo hairpin. Dynamic is *mp*.

Vla.

Viola part with four measures of music, including a crescendo and decrescendo hairpin. Dynamic is *mp*.

Vc.

Violoncello part with four measures of music, including a crescendo and decrescendo hairpin. Dynamic is *mp*.

Cb.

Contrabass part with four measures of music, including a crescendo and decrescendo hairpin. Dynamic is *mp*.

22

S.

PNO.

Vln. I

f

Vln. II

f

Vla.

pizz.

p

Vc.

pizz.

p

Cb.

pizz.

p

C

f

24

S.

Do mi nus De_ us Sa ba oth

PNO.

f

C

Vln. I

Vln. II

arco

Vla.

arco

Vc.

f

arco

Cb.

f

28

S. Sa ba oth Do mi nus De us

PNO. *sempre f*

Vln. I *sempre f*

Vln. II *sempre f*

Vla. *sempre f*

Vc. *sempre f*

Cb. *sempre f*

30

S.

Do_____ mi nis De_____ us

PNO.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

S.

Sa ba oth Sa ba oth

PNO.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 31-34. The vocal line (S.) is in a soprano clef with a key signature of one flat (B-flat). The lyrics are 'Sa ba oth Sa ba oth'. The piano accompaniment (PNO.) consists of two staves. The right hand plays a descending arpeggiated figure, primarily eighth and sixteenth notes, with a '7' (seventh) fingering indicated above several notes. The left hand plays a simple bass line of quarter notes. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) consists of five staves. Vln. I and Vln. II are in treble clef with a key signature of one flat. Vla. is in alto clef with a key signature of one flat. Vc. and Cb. are in bass clef with a key signature of one flat. All string parts play a simple harmonic accompaniment of quarter notes.

32

S. Sa ba oth Sa ba oth

PNO.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

S. ple__ ni sun coe__ li ple__ ni sun coe__ li

PNO. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

D

p

S. *36*

et te rra glo ria tu a et te rra glo ria tu a

Detailed description: The vocal line for Soprano (S.) starts at measure 36. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with several triplet markings (indicated by a '3' above a bracket) over groups of three notes. The lyrics are 'et te rra glo ria tu a et te rra glo ria tu a'. The dynamic marking *p* is placed above the second measure.

PNO.

f *p subito*

Detailed description: The piano accompaniment (PNO.) consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and contains a melody of eighth notes with accents and slurs. The bass staff contains a rhythmic accompaniment of eighth notes, also with triplet markings. The dynamic marking *f* is in the first measure, and *p subito* is in the second measure.

D

Vln. I *f* *p subito*

Vln. II *f* *p subito*

Vla. *f* *p subito*

Vc. *f* *p subito*

Cb. *f* *p subito*

Detailed description: This section contains the staves for the string ensemble: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Each staff begins with a dynamic marking of *f* in the first measure and *p subito* in the second measure. The Vln. I and Vln. II staves have treble clefs and a key signature of one sharp (F#). The Vla., Vc., and Cb. staves have bass clefs and a key signature of one sharp (F#). The Vln. I and Vln. II parts feature melodic lines with slurs and triplet markings. The Vla., Vc., and Cb. parts feature sustained notes with slurs.

f *p cresc.*

38 *f* *p*

S. *f* *p*

et te rra glo ria tu a et te rra glo ria tu

PNO. *f subito* *p*

Vln. I *f subito* *p subito*

Vln. II *f subito* *p subito*

Vla. *f subito* *p subito*

Vc. *f subito* *p subito*

Cb. *f subito* *p subito*

40 *f*

S.

a

PNO.

ff più marcato

Vln. I

ff subito

Vln. II

ff subito

Vla.

ff subito

Vc.

ff subito

Cb.

ff subito

43

S.

43
S. [Musical notation for Soprano line, starting with a rest and then a melodic phrase with triplets.]

et te rra glo ria tu a

PNO.

PNO. [Musical notation for Piano accompaniment, including treble and bass staves with chords and triplets.]

Vln. I

Vln. I [Musical notation for Violin I, including a dynamic marking *mf* and a crescendo line.]

Vln. II

Vln. II [Musical notation for Violin II, including a dynamic marking *mf* and a crescendo line.]

Vla.

Vla. [Musical notation for Viola, including a dynamic marking *mf* and a crescendo line.]

Vc.

Vc. [Musical notation for Violoncello, including a dynamic marking *mf* and a crescendo line.]

Cb.

Cb. [Musical notation for Contrabass, including a dynamic marking *mf* and a crescendo line.]

p

f

45 3

S.

et te rra glo ria tu a et te rra glo ria tu a

The vocal line consists of two measures. The first measure starts with a treble clef and a key signature of one flat. It contains a triplet of eighth notes (G4, A4, B4) followed by quarter notes (C5, B4, A4, G4). The second measure starts with a treble clef and a key signature of two sharps. It contains a triplet of eighth notes (A4, B4, C5) followed by quarter notes (B4, A4, G4, F4). There are dynamic markings *p* and *f* above the first and second measures respectively.

PNO.

The piano accompaniment is written for two staves. The right hand (treble clef) has a melodic line with a slur over the first measure and a dynamic marking *p*. The left hand (bass clef) has a triplet of eighth notes in the first measure and a dynamic marking *f* in the second measure. The key signature changes from one flat to two sharps between measures.

Vln. I

The Violin I part has a treble clef and a key signature of one flat. It features a melodic line with a slur and a dynamic marking *p subito* in the first measure, and a dynamic marking *f* in the second measure. A triplet of eighth notes is marked in the second measure.

Vln. II

The Violin II part has a treble clef and a key signature of one flat. It features a melodic line with a slur and a dynamic marking *p subito* in the first measure, and a dynamic marking *f* in the second measure.

Vla.

The Viola part has an alto clef and a key signature of one flat. It features a melodic line with a slur and a dynamic marking *p subito* in the first measure, and a dynamic marking *f* in the second measure.

Vc.

The Violoncello part has a bass clef and a key signature of one flat. It features a long note with a slur and a dynamic marking *p subito* in the first measure, and a dynamic marking *f* in the second measure.

Cb.

The Contrabass part has a bass clef and a key signature of one flat. It features a long note with a slur and a dynamic marking *p subito* in the first measure, and a dynamic marking *f* in the second measure.

p cresc.

f

47

S.

et te rra glo ria tu a

The vocal line begins with a treble clef and a key signature of one flat. It features a melodic line with three triplet markings over the notes 'et te rra glo ria tu'. The line concludes with a long, sustained note for the word 'a'.

PNO.

p subito *ff più marcato*

The piano accompaniment consists of two staves. The right hand features a melodic line with a slur and a key signature change to two sharps. The left hand plays a rhythmic accompaniment with triplet markings.

Vln. I

p subito *ff*

The Violin I part features a melodic line with a slur and a key signature change to two sharps. It begins with a dynamic marking of *p subito* and ends with a dynamic marking of *ff*.

Vln. II

p subito *ff*

The Violin II part features a melodic line with a slur and a key signature change to two sharps. It begins with a dynamic marking of *p subito* and ends with a dynamic marking of *ff*.

Vla.

p subito *ff*

The Viola part features a melodic line with a slur and a key signature change to two sharps. It begins with a dynamic marking of *p subito* and ends with a dynamic marking of *ff*.

Vc.

p subito *ff*

The Violoncello part features a melodic line with a slur and a key signature change to two sharps. It begins with a dynamic marking of *p subito* and ends with a dynamic marking of *ff*.

Cb.

p subito *ff*

The Contrabasso part features a melodic line with a slur and a key signature change to two sharps. It begins with a dynamic marking of *p subito* and ends with a dynamic marking of *ff*.

49

S.

PNO.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

49

50

51

S.

PNO.

p più espress. *cresc.* *tr*

pizz.

Vln. I

p arco

Vln. II

p pizz. arco *tr*

Vla.

p pizz.

Vc.

p

Cb.

p

54

S.

PNO.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p

p

p

arco

59 *f* *p*

S. *f* *p*

Sanc tus Sanc

PNO. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

63

S. tus Sanc

PNO. *f* *p subito*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This page of a musical score, numbered 63, features six staves. The top staff is for the Soprano (S.), with lyrics 'tus' and 'Sanc'. The piano accompaniment (PNO.) consists of two staves, with dynamics *f* and *p subito*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all marked with *f* and *p* dynamics. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

67

S. tus

PNO.

Vln. I pizz. arco *pp*

Vln. II pizz. arco *pp*

Vla. pizz. arco *pp*

Vc. arco *pp*

Cb. *pp*

Benedictus

Andante

Soprano

p piu dolce

Andante

Violin I

p sempre legato

p sempre legato

p sempre legato

p sempre legato

5

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score begins at measure 5. The Soprano (S.) part is a single staff with a treble clef, showing a whole rest in every measure. The Piano (Pno.) part consists of two staves, both with bass clefs. The right hand features a complex texture of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The Violin I (Vln. I) part has a treble clef and plays a melodic line with slurs and accents. The Violin II (Vln. II) part also has a treble clef and plays a similar melodic line. The Viola (Vla.) part has an alto clef and plays a melodic line with slurs. The Violoncello (Vc.) part has a bass clef and plays a melodic line with slurs. The Contrabass (Cb.) part has a bass clef and plays a melodic line with slurs. The score is written in a key signature of two flats and a common time signature.

II

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 3, measures 11 through 16, is arranged in a standard orchestral layout. The Soprano (S.) part is mostly silent, indicated by rests. The Piano (Pno.) part is the most active, with dense chordal textures and moving lines in both the right and left hands. The Violin I (Vln. I) part features a melodic line with slurs and accents. The Violin II (Vln. II) part plays a similar melodic line. The Viola (Vla.) part provides harmonic support with sustained notes. The Violoncello (Vc.) and Contrabass (Cb.) parts play sustained notes, with the Cb. part including articulations like 'pizz.' and 'arco'.

17

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 17 through 22. The score is arranged in a system with seven staves. The Soprano (S.) staff is mostly silent, with rests. The Piano (Pno.) part is a complex texture with multiple voices in both hands, featuring arpeggiated chords and melodic lines. The Violin I (Vln. I) part has a melodic line with some rests. The Violin II (Vln. II) part has a melodic line with some rests. The Viola (Vla.) part has a melodic line with some rests. The Violoncello (Vc.) part has a melodic line with some rests. The Contrabass (Cb.) part has a melodic line with some rests. The key signature is B-flat major, and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings like 'v' (forte) and 'p' (piano).

A

23 *p*

S. *p*

Be ne dic tus qui ve nit

Pno. *p*

A

Vln. I *sempre p*

Vln. II *sempre p*

Vla. *sempre p*

Vc. *sempre p*

Cb. *sempre p*

sempre p

cresc.

28

S. in no mi ni Be ne dic tus

Pno.

Vln. I *mf.*

Vln. II

Vla.

Vc.

Cb.

32 *f*

S. qui ve nit in no mi ne

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. pizz. arco *f*

Cb. pizz. arco *f*

37

S. Do mi ni

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 37 through 41. The vocal line (S.) begins at measure 37 with the lyrics 'Do mi ni'. The piano accompaniment (Pno.) features a complex texture with arpeggiated chords and moving lines in both hands. The string ensemble consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play sustained notes and moving lines, often with slurs and accents, providing a harmonic and rhythmic foundation for the vocal line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

43 *f*

S. Be ne dic tus Be ne

Pno. *f*

Vln. I *f molto espress.*

Vln. II *f molto espress.*
pizz.
3 3 3 3

Vla. *f molto espress.*
pizz.
3 3 3 3

Vc. *f molto espress.*
pizz.
3 3 3 3

Cb. *f molto espress.*
3 3 3 3

46

S. dic tus qui ve nit

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 46 and 47. The vocal line (S.) is in a soprano part, with lyrics 'dic tus qui ve nit'. The piano accompaniment (Pno.) consists of a right hand with a sustained chord and a left hand with a rhythmic pattern of eighth notes. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Vln. I and Vln. II play a melodic line with a slur. Vla., Vc., and Cb. play a triplet accompaniment.

48 *dim.* *p*

S. in no mi ni Be ne dic

Pno. *dim.* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

50 *cresc.* *f*

S. tus _____ Be _____ ne dic

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

52

S.

tus

Pno.

meno

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 54 and 55 is presented in a standard orchestral layout. The vocal line (S.) is in a soprano clef and contains whole rests for both measures. The piano accompaniment (Pno.) is in a bass clef with a key signature of two flats (B-flat and E-flat). In measure 54, the piano part features a complex chordal texture with a large slur over the first four notes. In measure 55, the piano part continues with a similar texture, including accents and a slur over the final notes. The string sections (Vln. I, Vln. II, Vla., Vc., Cb.) are in various clefs and play rhythmic patterns. The Violin I and Violin II parts play sixteenth-note runs with slurs and hairpins. The Viola, Violoncello, and Contrabass parts play triplet patterns, each marked with a '3' above the notes. The score is divided into two measures by a vertical bar line.

C

f

56

S.

Be ne dic tus

Pno.

f marcato

6

C

Vln. I

f

7

Vln. II

f

Vla.

arco

f

6

Vc.

arco

f

6

Cb.

arco

f

6

58

S. *qui ve nit qui ve nit*

Pno. *mp*

Vln. I *6*

Vln. II *6 mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

60

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 60-62 is arranged in a system with seven staves. The Soprano (S.) part is silent. The Piano (Pno.) part features a complex texture with sixteenth-note runs in the left hand and chords in the right hand, marked *f* and *p*. The Violin I (Vln. I) part has a melodic line starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The Violin II (Vln. II) part has a melodic line starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The Viola (Vla.) part has a melodic line starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The Violoncello (Vc.) part has a melodic line starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The Contrabass (Cb.) part has a melodic line starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

63 *dim.* *p*

S. Be ne dic tus

Pno. *f* *p*

Vln. I *f* *dim.* *p*

Vln. II *f* *dim.* *p*
pizz.

Vla. *pizz.* *dim.*

Vc. *f* *dim.*
pizz.

Cb. *dim.*

67

S. *qui venit in no mi ne*

Pno.

Vln. I

Vln. II

Vla. *arco*
p

Vc. *arco*
p

Cb. *arco*
p

72 *cresc.* *molto*

S. Do mi ni

Pno. *cresc. molto* *tr* *ff*

Vln. I *cresc. molto* *ff*

Vln. II *cresc. molto* *ff*

Vla. *cresc. molto* *ff*

Vc. *cresc. molto* *ff*

Cb. *cresc. molto* *ff*

75

S.

Pno.

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 79 through 82. The vocal line (S.) is mostly silent, with rests in all four measures. The piano accompaniment (Pno.) features complex textures with chords and moving lines in both hands. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play sustained notes and moving lines, with some instruments having rests in the first two measures.

83

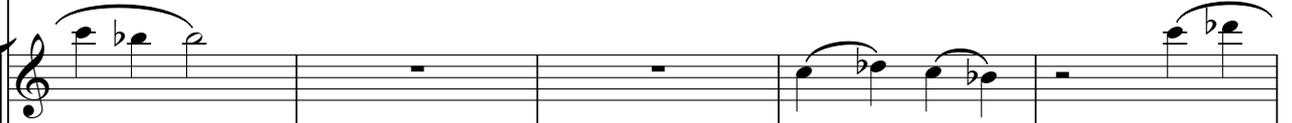
S.



Pno.



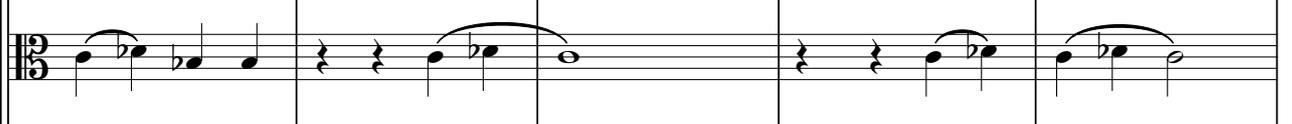
Vln. I



Vln. II



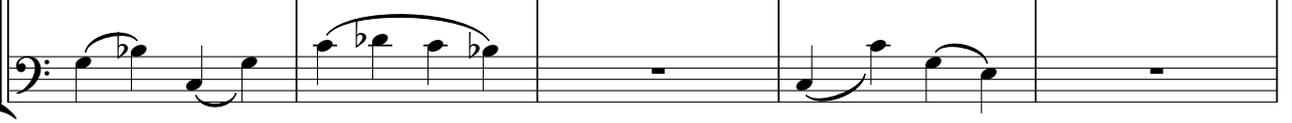
Vla.



Vc.



Cb.



88

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

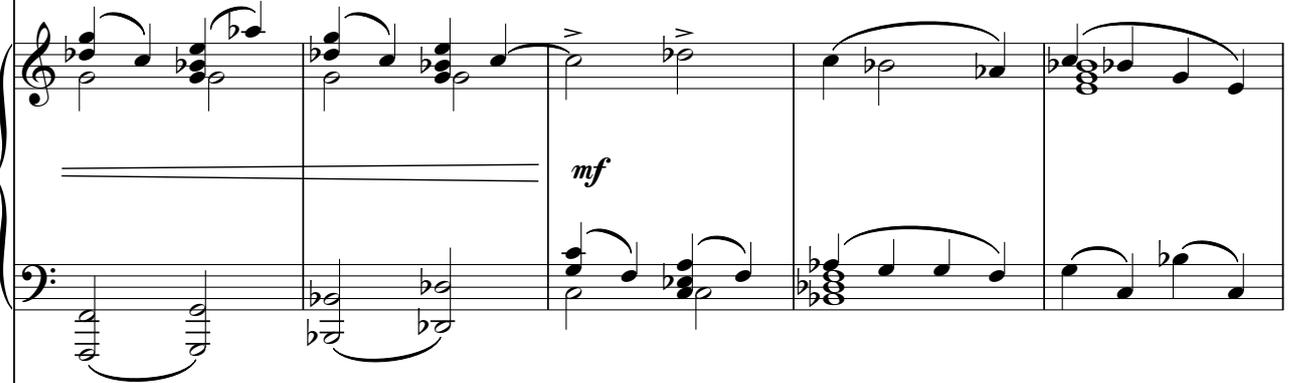
The musical score consists of seven staves. The vocal line (S.) is mostly silent with rests. The piano (Pno.) part features complex chordal textures in the right hand and melodic lines in the left hand, including a double bar line in the second measure. The violin I (Vln. I) part has a melodic line with a *cresc.* marking in the third measure. The violin II (Vln. II) part has a melodic line with a *cresc.* marking in the third measure. The viola (Vla.) part has a melodic line with a *cresc.* marking in the third measure. The cello (Vc.) part starts with a *pizz.* marking in the second measure, switches to *arco* in the third measure, and has a *cresc.* marking in the fourth measure. The double bass (Cb.) part has a *pizz.* marking in the second measure and a *cresc.* marking in the fourth measure.

93

S.



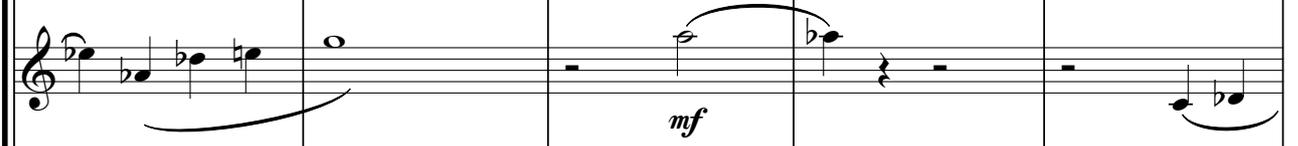
Pno.



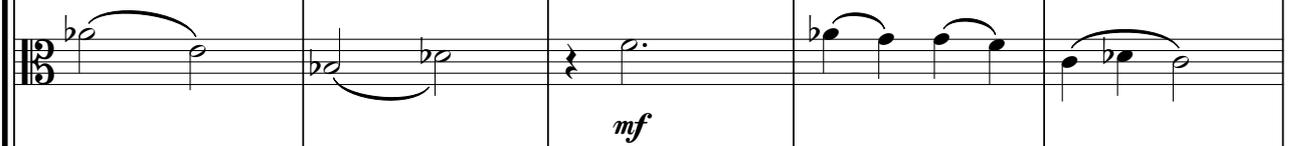
Vln. I



Vln. II



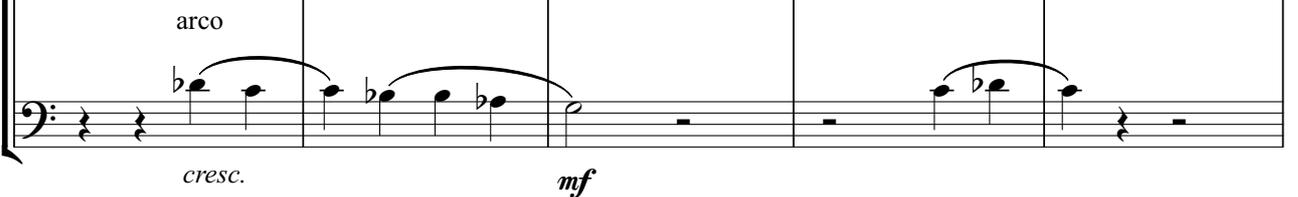
Vla.



Vc.



Cb.



cresc.

mf

E

f

98

S.



Be ne

Pno.



f

E

Vln. I



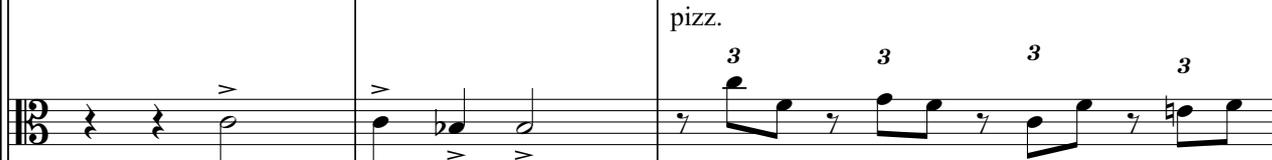
f

Vln. II



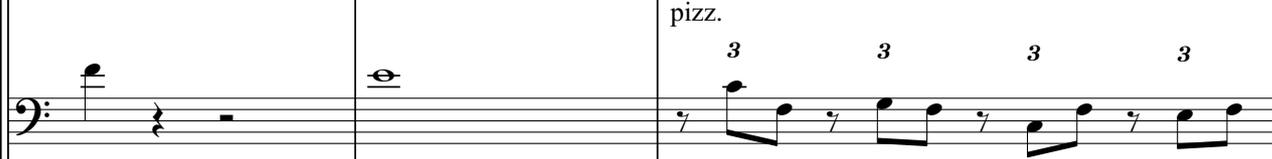
f

Vla.



pizz.
3 3 3 3

Vc.



f
pizz.
3 3 3 3

Cb.



f
pizz.
3 3 3 3

f

101

S. dic tus qui ve nit in no mi ni

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre f

sempre f

sempre f

Detailed description of the musical score: The score is for measures 101, 102, and 103. The vocal line (S.) is in a soprano clef with a key signature of one flat. The lyrics are 'dic tus qui ve nit in no mi ni'. The piano accompaniment (Pno.) is in a grand staff with a key signature of one flat. The right hand plays chords, and the left hand plays bass notes. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts have slurs and hairpins. The Viola, Violoncello, and Contrabasso parts are marked 'sempre f'. The string parts play a rhythmic pattern of eighth notes in triplets.

104

S. Be ne dic tus

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

106

S. Be ne dic tus

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 106 and 107. The vocal line (S.) is in a soprano clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'Be ne dic tus'. The piano accompaniment (Pno.) is in a grand staff with a key signature of two flats. It features chords in the right hand and arpeggiated chords in the left hand. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Vln. I and Vln. II play melodic lines with slurs and hairpins. Vla., Vc., and Cb. play rhythmic patterns of eighth notes, with triplets indicated by the number '3' above the notes.

108

S.

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

The musical score for measures 108 and 109 is as follows:

- Soprano (S.):** Two measures of whole rests.
- Piano (Pno.):** *mp*. Measure 108: Treble clef, key signature of two flats. Right hand: half note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 109: Treble clef: half note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: half note G2, quarter note A2, quarter note B2, quarter note C3.
- Violin I (Vln. I):** *mp*. Measure 108: Treble clef, key signature of two flats. Quarter notes: G4, A4, B4, C5. Measure 109: Treble clef, key signature of two flats. Quarter notes: G4, A4, B4, C5.
- Violin II (Vln. II):** *mp*. Measure 108: Treble clef, key signature of two flats. Quarter notes: G4, A4, B4, C5. Measure 109: Treble clef, key signature of two flats. Quarter notes: G4, A4, B4, C5.
- Viola (Vla.):** *mp*. Measure 108: Bass clef, key signature of two flats. Triplet eighth notes: G3, A3, B3. Measure 109: Bass clef, key signature of two flats. Triplet eighth notes: G3, A3, B3.
- Violoncello (Vc.):** *mp*. Measure 108: Bass clef, key signature of two flats. Triplet eighth notes: G3, A3, B3. Measure 109: Bass clef, key signature of two flats. Triplet eighth notes: G3, A3, B3.
- Contrabass (Cb.):** *mp*. Measure 108: Bass clef, key signature of two flats. Triplet eighth notes: G3, A3, B3. Measure 109: Bass clef, key signature of two flats. Triplet eighth notes: G3, A3, B3.

f

110

S. *p*

Be ne dic tus qui ve nit

Pno. *f* *p* *tr*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* arco

Vc. *f* *p* arco

Cb. *f* *p* arco

f

114

S. in no mi ne Be ne dic tus Be ne dic

Pno. *tr* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *pizz.* *arco* *ff*

Vc. *pizz.* *arco* *ff*

Cb. *pizz.* *arco* *ff*

Detailed description: This page of a musical score, numbered 114, features a Soprano (S.) part with the lyrics "in no mi ne Be ne dic tus Be ne dic". The music is in a key with one flat and a common time signature. The piano accompaniment (Pno.) includes a trill in the right hand and a triplet in the left hand, both marked with a forte (*f*) dynamic. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings are marked with a forte (*ff*) dynamic and play a rhythmic pattern of eighth notes. The Viola and Violoncello parts include markings for "pizz." (pizzicato) and "arco" (arco). The score is written in a standard musical notation style with various dynamics and articulation marks.

119 *dim.* *p*

S. *tus Be ne dic tus*

Pno. *p molto dolce*

Vln. I *ff mp p molto dolce*

Vln. II *ff p molto dolce*

Vla. *ff p molto dolce*

Vc. *ff p molto dolce*

Cb. *ff p molto dolce*

124

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, numbered 124, contains six staves. The top staff is for the vocal line (S.), which is mostly silent with rests. The piano accompaniment (Pno.) consists of two staves with complex chordal textures and melodic lines. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), each with its own melodic and harmonic part. The score is written in a key with one flat and a common time signature.

129

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

pizz.

arco

pizz.

f

f

f

Detailed description: This page of a musical score covers measures 129 to 133. The score is for a symphony orchestra and a soloist. The Soloist (S.) part is a single line with rests in all five measures. The Piano (Pno.) part consists of two staves. In measure 129, the right hand plays a series of eighth notes with slurs, and the left hand plays a similar pattern. In measure 130, the right hand has chords and the left hand has a bass line. In measure 131, there are accents (>) on the notes. In measure 132, the piano enters with a forte (*f*) dynamic, playing a sustained chord in the right hand and a moving bass line in the left hand. In measure 133, the piano continues with the same texture. The Violin I (Vln. I) part has a melodic line with slurs and accents, starting in measure 132 with a forte (*f*) dynamic. The Violin II (Vln. II) part has a similar melodic line, also starting in measure 132 with a forte (*f*) dynamic. The Viola (Vla.) part has a melodic line with slurs, starting in measure 132 with a forte (*f*) dynamic. The Violoncello (Vc.) part has a bass line with slurs, starting in measure 132 with a forte (*f*) dynamic, marked 'pizz.' (pizzicato) and then 'arco' (arco) in measure 133. The Contrabass (Cb.) part has a bass line with slurs, starting in measure 132 with a forte (*f*) dynamic, marked 'pizz.' (pizzicato).

134

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco

Cb.

Detailed description: This page of a musical score contains measures 134 through 138. The score is arranged in a system with seven staves. The top staff is for the Soprano (S.), which is mostly silent with rests. The second staff is for the Piano (Pno.), showing a complex accompaniment with chords and moving lines in both hands. The third and fourth staves are for Violins I and II (Vln. I and Vln. II), with Vln. I playing a melodic line and Vln. II providing harmonic support. The fifth staff is for the Viola (Vla.), playing a melodic line. The sixth staff is for the Violoncello (Vc.), playing a melodic line. The seventh staff is for the Contrabass (Cb.), with the instruction 'arco' (arco) written above the staff, indicating that the instrument is to be played with the bow. The music is in a minor key, as indicated by the key signature of one flat (B-flat).

139

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 139 through 143. The score is arranged in a system with seven staves. The top staff is for the Soprano (S.), which contains five measures of whole rests. The Piano (Pno.) part is written in a grand staff (treble and bass clefs) and features a complex texture with arpeggiated chords and melodic lines in both hands. The Violin I (Vln. I) part has five measures, including a dynamic marking of *v* and a fermata. The Violin II (Vln. II) part also has five measures, with a dynamic marking of *v*. The Viola (Vla.) part consists of five measures with a dynamic marking of *v*. The Violoncello (Vc.) part has five measures, including a dynamic marking of *fp*. The Contrabass (Cb.) part has five measures, including a dynamic marking of *v*. The key signature has one flat (B-flat), and the time signature is 4/4.

molto rall.

144

S.

Pno.

molto rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Agnus Dei

Andante

p

The first system of the musical score consists of two staves. The upper staff is a vocal line in 6/8 time, starting with a whole rest for three measures and then a half note G4. The lower staff is a piano accompaniment in 6/8 time, featuring a continuous eighth-note pattern in the bass clef. The piano part begins with a forte (*f*) dynamic and transitions to piano (*p*) in the final measure. A fermata is placed over the piano part in the final measure. The word "Ag" is written below the vocal line.

Andante

The second system of the musical score consists of five staves. The upper four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), and the bottom staff is for the Piano. All string parts begin with a forte (*f*) dynamic and transition to piano (*p*) in the final measure. The piano part includes a pizzicato (*pizz.*) instruction in the final measure. The system concludes with a fermata over the piano part.

molto dolce

5

nus De

mp e cresc.

8

mp e cresc.

f

marcato

mp e cresc.

f

mp e cresc.

f

arco

mp e cresc.

f

arco

mp e cresc.

f

arco

mp e cresc.

f

A

f

ll

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a long note with a fermata. The piano accompaniment is marked *marcato* and includes dynamic markings *p* and *f*. The key signature has one flat, and the time signature is 4/4.

A

The second system continues the musical piece with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings *p* and *f*, and the instruction *pizz.* (pizzicato). The key signature has one flat, and the time signature is 4/4.

14

Vocal line in treble clef with a key signature of one flat. The lyrics "nus De" are written below the staff. The melody consists of a half note followed by a quarter note, then a series of eighth notes.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand features chords and moving lines, while the left hand plays a rhythmic accompaniment of eighth notes.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. This system continues the accompaniment with various rhythmic patterns and chordal textures.

sempre f

17

Musical staff 1: Treble clef, key signature of one flat, starting with a half note B \flat , followed by a half note G \flat , and a half note F. A fermata is placed over the G \flat . A hairpin crescendo starts under the first measure and ends under the second measure.

i

Musical staff 2: Grand staff (treble and bass clefs), key signature of one flat. Treble clef: starts with a half note B \flat , followed by a half note G \flat , and a half note F. Bass clef: starts with a half note B \flat , followed by a half note G \flat , and a half note F. The bass line features a series of sixteenth notes and eighth notes, with accents and a *marcato* marking.

sempre f

marcato

Musical staff 3: Treble clef, key signature of one flat, starting with a quarter rest, followed by quarter notes G \sharp and F.

sempre f

Musical staff 4: Treble clef, key signature of one flat, starting with a quarter rest, followed by quarter notes G \sharp and F.

sempre f

Musical staff 5: Bass clef, key signature of one flat, starting with a quarter rest, followed by quarter notes B \flat and G \flat .

sempre f

Musical staff 6: Bass clef, key signature of one flat, starting with a quarter rest, followed by quarter notes B \flat and G \flat .

sempre f

Musical staff 7: Bass clef, key signature of one flat, starting with a quarter rest, followed by quarter notes B \flat and G \flat .

sempre f

B

rit. A tempo

20

Musical score for the first system, measures 20-23. The score is written for piano and bass. The piano part (treble clef) begins in 9/8 time with a dynamic marking of *f*. It transitions to 6/8 time in measure 21, where the dynamic changes to *p*. In measure 22, there is a fermata over the piano part, and the dynamic marking is *f subito*. The bass part (bass clef) also begins in 9/8 time and transitions to 6/8 time in measure 21. It features a fermata in measure 22. The system concludes in measure 23.

B

rit. A tempo

Musical score for the second system, measures 24-27. The score is written for piano and bass. The piano part (treble clef) begins in 9/8 time with a dynamic marking of *f*. It transitions to 6/8 time in measure 25, where the dynamic changes to *f* and the instruction *arco* is given. The bass part (bass clef) also begins in 9/8 time and transitions to 6/8 time in measure 25, where the dynamic changes to *f* and the instruction *arco* is given. The system concludes in measure 27.

24

This musical score page contains measures 24 through 28. It features a grand staff with a treble and bass clef, and a separate system with four staves (two treble and two bass clefs). The key signature is B-flat major, and the time signature is 6/8. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system (measures 24-28) includes the instruction *p e misterioso*. The second system (measures 29-32) includes the instruction *p*. The score concludes with a double bar line and a final *p* dynamic marking.

30

f

qui to llis pe cca ta

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics 'qui to llis pe cca ta'. The piano accompaniment consists of two staves (treble and bass clef). The music is in common time (C) and features a variety of rhythmic patterns and dynamics, including a forte (*f*) dynamic for the vocal line and fortissimo (*ff*) for the piano accompaniment.

ff

ff

ff

ff

ff

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff. The piano accompaniment consists of five staves (two treble clef and three bass clef). The music is in common time (C) and features a variety of rhythmic patterns and dynamics, including a fortissimo (*ff*) dynamic for the vocal line and fortissimo (*ff*) for the piano accompaniment.

34

mun di qui to llis pe cca ta mun

f

f

f

f

f

f

38

tr~~~~~

_____ di mi se re re no bis

p cresc.

p

p

p

p

p

p _____

42 *cresc.* *f* *p*

mi se re re no bis do na no bis pa cem

f *p*

47

The musical score for measures 47-50 is presented in a system with seven staves. The top staff is a treble clef staff with a whole rest in each measure. The second staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a *cresc.* (crescendo) hairpin and a *f* (forte) dynamic marking. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and slurs. The third staff is a treble clef staff with whole rests. The fourth staff is a treble clef staff with whole rests. The fifth staff is a bass clef staff with whole rests. The sixth staff is a bass clef staff with a piano (*p*) dynamic marking and a long note with a slur. The seventh staff is a bass clef staff with a piano (*p*) dynamic marking and a long note with a slur. The time signature is 4/4 for all staves.

D

50

Musical score for measures 50-51. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) in 4/4 time. The key signature has two flats (B-flat and E-flat). The music is marked *f* (forte). Measure 50 features a complex piano accompaniment with chords and moving lines in both hands. Measure 51 continues the accompaniment with some notes tied from the previous measure.

D

Musical score for measures 52-55. This section consists of five staves. The top two staves are in 4/4 time with a key signature of two flats. The bottom three staves are in 3/4 time with a key signature of one flat (B-flat). The music is marked *f* (forte). Measures 52-55 show a melodic line in the top two staves and a bass line in the bottom three staves. The bottom three staves have a 3/4 time signature, which is unusual for a grand staff. The music features sustained notes and some melodic movement.

52

The musical score for page 52 consists of several staves. At the top, there are three empty treble clef staves. Below them is a grand staff with a treble clef and a bass clef. The piano part includes a *legato e espress.* marking. Below the grand staff are five staves for a violin, each with a *dolce* marking. The violin part includes a *tr* (trill) marking. The score is divided into three measures by vertical bar lines.

rit.

55

3

qui

Musical score for the first system, measures 55-57. It features a vocal line and a piano accompaniment. The piano part includes triplets and a trill. The vocal line has a fermata over the word 'qui'.

rit.

Musical score for the second system, measures 58-60. It features a vocal line and a piano accompaniment. The piano part includes triplets and a trill. The vocal line has a trill marked '(tr)'.

Andante

p e cresc.

58 - *f*

to llis pe cca ta mun di qui to llis pe cca ta

f *p* *f*

Detailed description: This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line is in 6/8 time, starting with a half note 'to' followed by eighth notes 'llis', 'pe', 'cca', 'ta', 'mun', 'di', 'qui', 'to', 'llis', 'pe', 'cca', 'ta'. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with bass notes. Dynamics include *f* (forte) and *p* (piano) with crescendo hairpins.

-Andante

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

Detailed description: This system contains the vocal line and the next four staves of the piano accompaniment. The vocal line continues with half notes and eighth notes. The piano accompaniment features multiple staves with chords and bass lines. Dynamics are consistently *f* (forte) throughout this section.

63

mun di mi se re re no bis

f

This musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "mun di mi se re re no bis". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The key signature is two flats. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A forte dynamic marking (*f*) is present in the piano part. The piece concludes with a double bar line and repeat signs.

68

f

p

Ag nus De i Ag nus De i

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 6/8 time signature. It begins with three measures of rests, followed by two measures of music: "Ag nus De i" (measures 4 and 5) and "Ag nus De i" (measures 6 and 7). The piano accompaniment is in a grand staff (treble and bass clefs) with a 6/8 time signature. It features a melodic line in the right hand and a bass line in the left hand. The first three measures are marked *p e cresc.* and the last two measures are marked *ff marcato*. A large slur covers the piano accompaniment across all five measures.

The second system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 6/8 time signature. It begins with three measures of rests, followed by two measures of music: "Ag nus De i" (measures 4 and 5) and "Ag nus De i" (measures 6 and 7). The piano accompaniment is in a grand staff (treble and bass clefs) with a 6/8 time signature. It features a melodic line in the right hand and a bass line in the left hand. The first three measures are marked *pp* and the last two measures are marked *ff*. A large slur covers the piano accompaniment across all five measures.

molto rall.

73

f

Ag nus Dei

A vocal line in treble clef with a long note for 'nus' and a shorter note for 'Dei'. A slur covers the notes for 'nus' and 'Dei'. The lyrics 'Ag nus Dei' are written below the notes.

ff

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand accompaniment with a steady eighth-note pattern.

molto rall.

ff

Piano accompaniment for the second system, continuing the right-hand melody and left-hand accompaniment. The left hand features a more active eighth-note pattern.

78

This musical score page contains measures 78 through 81. It features a piano part and a string quartet. The piano part begins in measure 78 with a series of chords and a melodic line in the right hand, while the left hand plays a rhythmic accompaniment. The string quartet enters in measure 79 with a sustained, powerful chord in the right hand and a rhythmic pattern in the left hand. The dynamic marking *ff* (fortissimo) is used throughout the string section. The score concludes in measure 81 with a final sustained chord in the strings and a melodic flourish in the piano's right hand.