



Massimo Malavasi

Italia, Novi di Modena

Messa Regina Nivis (Op.3)

About the artist

Pianist and composer.

A Composition and Piano graduate.

Alongside a very productive compositional activity, he has had an equally intense concert, didactic, musical arranger, and choir director activity.

He has received rewards and distinctions in Italian and international composition competitions.

With the formation of the group Armonya Nova he has recorded the cd Armonya Nova Gospel.

Among his compositions: the Regina Nivis Mass, the Christmas Oratory The Stone and the Light and the Oratory of Passion, only for, choir and orchestra, the operas Other Lives and Fragments The musicals Look, Gramigna's Lover the Saint of Arra The Canterville Ghost "The Angel of Hell's Kitchen", "Nix", NIX had an Equity Showcase production at Planet Connections Theatre Festivity in NYC, and was nominated for 8 Outstanding Awards, including Outstanding Production, Outstanding Music & Lyrics and Outstanding Book of a Musi... (more online)

Associate: SIAE

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-massimo-malavasi.htm>

About the piece

Title:	Messa Regina Nivis [Op.3]
Composer:	Malavasi, Massimo
Copyright:	Malavasi Massimo © All right reserved
Instrumentation:	Choir SSATB, Orchestra
Style:	Modern classical

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Messa Regina Nivis

Op.3
(Kyrie)

Massimo Malavasi

Durata : 3 minuti (circa)

♩ = 88

Flute

Soprani

Contralti

Tenori

Bassi

Organ

Soprano Solo

Violin I

Violin II

Viola

Cello

p Ky - - - ri - e_e - lei - son Ky - - - - - ri - e_e - lei - son. -

7

Sop. Ky - - - ri - e e - le - i -

Cont. *mp* Ky - - - ri - e e - lei - son. Ky - - - ri - e e - lei - son. -

Org.

Vln. I

Vln. II *mp*

//

13

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

Cont. Ky - - - ri - - - e e - lei - son. Ky - - - ri - e e -

Ten. *mf* Ky - - - ri - e e - lei - son. Ky - - - ri - e e - lei - son.

Org.

Vln. I

Vln. II

Vla. *mf*

24

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

e e-le-i-son.

ri - e e-le-i-son.

ri - e e-le-i-son.

e_e-lei-son.

mf Ky - - - ri - e_e - lei - son. Ky -

p

p

p

mf

29

Solo

rie e - lei - son. Ky - - - rie e - lei - son. Ky - - - rie e -

Vln. I

Vln. II

Vla.

Vlc.

//

34

Bas.

mf Chri - - - - ste_e -

Org.

Solo

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

Vln. I

Vln. II

Vla.

Vlc.

39

Fl.

Sop.

Cont.

Ten.

8

mf Chri - - - ste_e lei - son. Chri -

Bas.

lei - son. Chri - ste e - lei - son. *mp* Chri - ste e - lei - son.

39

Org.

Solo

39

Vln. I

Vln. II

Vla.

Vlc.

44

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

f Chri - - ste_e - lei - son. Chri - ste e -

ste e - lei - son. *mf* Chri - ste e - lei - son. Chri - ste e -

Chri - ste e - lei - son. *mf* Chri - ste e - lei - son. Chri - ste

Cresc.

Cresc.

Cresc.

Cresc.

49

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

f Chri - - - ste_e lei - son. Chri - ste e - - - lei -

mf lei - son. Chri - - - ste e - lei - son. Chri - ste e - - - lei -

8 lei - son. Chri - ste e - lei - son. Chri - ste_e - - - lei -

e - lei - son. Chri - ste e - lei - son. Chri - ste_e - - - lei -

Maestoso (ma stesso tempo)

54

Fl.

Sop.
son. *f* Ky - - - - - ri -

Cont.
son. *f* Ky - - - - - ri -

Ten.
son. *f* Ky - - - - - ri -

Bas.
son. *f* Ky - - - - - ri -

Org.

Solo
ff Chri - - - ste_e-lei-son. Chri - - - ste_e - le - - - i -

Vln. I
f

Vln. II
f

Vla.
f

Vlc.
f

59

Fl.

Sop.
e e - le - - - i - - - son.

Cont.
e e - lei - son.

Ten.
e e - le - - - - - - - i - son.

Bas.
e e - le - - - - - i - son.

Org.

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

Vln. I
sf *ff*

Vln. II
sf *ff*

Vla.
sf *ff*

Vlc.
sf *ff*

Gloria

Durata : 3'35"

♩=96

Flute

Soprani

Contralti

Tenori

Bassi

Organ

Soprano Solo

Violin I

Violin II

Viola

Cello

The musical score is written for a full orchestra and choir. It begins with a tempo marking of ♩=96. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score is divided into several systems. The first system includes the Flute, Soprani, Contralti, Tenori, and Bassi. The Flute part starts with a forte (*f*) dynamic and a five-measure rest. The vocal parts enter with the lyrics "Glo-ria in - ex-cel - sis" in a forte (*f*) dynamic, followed by "Glo-ria Glo-ria Glo-ria" in a mezzo-forte (*mf*) dynamic. The organ part provides harmonic support, starting with a forte (*f*) dynamic and then moving to mezzo-forte (*mf*). The second system includes the Organ, Violin I, Violin II, Viola, and Cello. The organ part continues with a mezzo-forte (*mf*) dynamic. The string parts (Violin I, Violin II, Viola, and Cello) enter with a forte (*f*) dynamic and then move to mezzo-forte (*mf*). The Soprano Solo part enters with the lyrics "Glo-ri-a in - ex-cel - sis De - o. Et" in a forte (*f*) dynamic. The score concludes with a final measure of music.

5

Fl. *f*

Sop. *f* Glo-ria Glo-ria Glo-ria bo - nae vo - lun - ta - tis.

Cont. *f* Glo-ria Glo-ria Glo-ria bo - nae vo - lun - ta - tis.

Ten. *f* Glo-ria Glo-ria Glo-ria bo - nae vo - lun - ta - tis.

Bas. De - o. Et in ter - ra *f* pax ho - mi - ni - bus

Org.

Solo in ter - ra pax - ho - mi - ni - bus Glo-ria Glo - ri - a

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

7

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

bo - nae vo - lun - ta - tis. *f* Glo - ria in - ex - cel - sis

bo - nae vo - lun - ta - tis *f* Glo - ria in ex - cel - sis

bo - nae vo - lun - ta - tis *f* Glo - ria in - ex - cel - sis

bo - nae vo - lun - ta - tis *f* Glo - ria in ex - cel - sis

Glo - ria Glo - ri - a Glo - ri - a

f

f

f

f

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

10

12

mf

f

Glo-ria Glo-ria Glo-ria Glo-ria Glo-ria Glo-ria

bo-nae vo-lun-ta - tis.

Glo-ria Glo-ria Glo-ria Glo-ria Glo-ria Glo-ria

bo-nae vo-lun-ta - tis.

Glo-ria Glo-ria Glo-ria Glo-ria Glo-ria Glo-ria

bo-nae vo-lun-ta - tis.

mf Glo - ria in ex-cel - sis De - o. Et in ter - ra *f* pax ho-mi-ni-bus

mf

f

in - ex-cel - sis De-o. Et in ter-rapax - ho-mi - ni - bus Glo-ria Glo-ri-a

mf

f

mf

f

mf

f

13

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

Calmo ma non fermo
mp

bo - nae vo-lun-ta - tis. Be-ne di-ci-mus te. Glo-ri-fi-ca-mus

bo - nae vo-lun-ta - tis. Be-ne-di-ci-mus te. Glo-ri-fi-ca-mus

bo - nae vo-lun-ta - tis. Be ne di-ci-mus te. Glo-ri-fi-ca-mus

bo - nae vo-lun-ta - tis. *mf* La-u-da - muste. A-do-ra - muste.

Glo-ria Glo-ri-a

mp

mp

mp

mf

16

Fl. *p* *Poco Agitato*

Sop. *p* te. Gra - tias a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

Cont. *p* te. Gra - tias a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

Ten. *p* te. Gra - tias a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

Bas. Gra - tias a - gi - mus ti - bi

Org.

Solo

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc.

18

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

tu - am. *mp* Rex Cae - les - tis, De - us Pa - ter om - ni - po -

tu - am. *mp* Rex Cae - les - tis, De - us Pa - ter om - ni - po -

tu - am. *mp* Rex Cae - les - tis, De - us Pa - ter om - ni - po -

mf Do - mi - ne De - us, Pa - ter om - ni - po - tens.

mp

mp

mp

mf

20

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

tens. Do-mi ne Fi - li u-ni-ge-ni-te, Je - su Chri-ste. Do-mi-ne De-

tens. *p* Do-mi-ne Fi - li u-ni-ge-ni-te, Je - su Chri-ste. *mp* Do-mi-ne De-

tens. *p* Do-mi-ne Fi - li u-ni-ge-ni-te, Je - su Chri-ste. *mp* Do-mi-ne De-

Do - mi-ne Fi - li Do-mi-ne Fi-li u - ni-ge - ni-te, *p* Do - mi - ne De - us

p *mp* *p* *mp* *p* *p*

23

Fl. *f* *ff*

Sop. *mf* *f* *ff*
 us, A-gnus De - i, Fi-lius Pa - tris A-gnus De-i,

Cont. *mf* *f* *ff*
 us, A-gnus De - i, Fi-lius Pa - tris A-gnus De-i,

Ten. *mf* *f* *ff*
 us, A-gnus De - i, Fi-lius Pa - tris A-gnus De-i,

Bas. *mp* *mf* *f*
 A - gnus - De - i, Fi - li - us Pa-tris. Do - mi - ne De - us,

Org.

Solo

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vcl. *mp* *mf* *f*

26 *mp*

Fl.

Sop. *meno e cresc.*

Cont.

Ten.

Bas.

ff Do-mi-ne De-us, Fi-li-us Pa-tris Do-mi-ne De-us, Fi-li-us Pa-tris.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

ff

29

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

ppp

p

pp

p

Detailed description: This page of a musical score covers measures 29, 30, and 31. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The Flute part (Fl.) features a melodic line with slurs and ties across measures 29 and 30, and a rest in measure 31. The vocal parts (Soprano, Contralto, Tenor, Bass) are silent, indicated by horizontal lines. The Organ part (Org.) consists of two staves; the upper staff has chords and rests, with a *ppp* dynamic marking, while the lower staff has a simple bass line. The Solo part is silent. Violin I (Vln. I) plays a melodic line with slurs and ties, marked *p*. Violin II (Vln. II) plays a rhythmic eighth-note pattern with slurs, marked *pp*. Viola (Vla.) plays a rhythmic eighth-note pattern with slurs, marked *pp*. Violoncello (Vlc.) plays a simple bass line with slurs, marked *p*.

32

Fl.

Sop.

Cont.

Ten.

Bas.

32

Org.

32

Solo

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

32

Vln. I

Vln. II

Vla.

Vlc.

35

Fl.

Sop. *mp* mi - se - re - re no - bis.

Cont. *mp* mi - se - re - re no - bis.

Ten. *mp* mi - se - re - re no - bis.

Bas. *mp* mi - se - re - re no - bis.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

Qui - tol - lis pec - ca - ta

38

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

su - sci-pe de - pre-ca - ti-o-nem no-stram.

su - sci-pe de - pre-ca - ti-o-nem no-stram.

su - sci-pe de - pre-ca - ti-o-nem no-stram.

su - sci-pe de - pre-ca - ti-o-nem no-stram.

mun - di, Qui -

41

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

mi - se - re - re -

mi - se - re - re

mi - se - re - re

mi - se - re - re

se - des dex - te - ram Pa - tris,

44

Fl. *ff*

Sop. no - - - bis.

Cont. no - - - bis.

Ten. 8 no - - - bis.

Bas. no - - - bis.

Org. *f*

Solo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

This musical score page features the following parts and notation:

- Fl. (Flute):** Treble clef, key signature of three sharps (F#, C#, G#). Measure 47 begins with a melodic line of eighth notes, which then transitions into a long, sweeping phrase with a slur and a fermata.
- Voice (Sop., Cont., Ten., Bas.):** All vocal staves are currently silent, indicated by a horizontal bar across the staff.
- Org. (Organ):** Treble and bass clefs. The right hand plays chords with a slur and fermata. The left hand plays a single note with a slur and fermata.
- Solo:** Treble clef, currently silent.
- Vln. I & II (Violins):** Treble clef. Violin I plays a single note with a slur and fermata. Violin II plays a single note with a slur and fermata.
- Vla. (Viola):** Alto clef. Plays a single note with a slur and fermata.
- Vlc. (Violoncello):** Bass clef. Plays a single note with a slur and fermata.

49

Fl. *f*

Sop. *f* Glo-ria in - ex-cel - sis *mf* Glo-ria Glo-ria Glo-ria

Cont. *f* Glo-ria in ex-cel - sis *mf* Glo-ria Glo-ria Glo-ria

Ten. *f* Glo-ria in - ex-cel - sis *mf* Glo-ria Glo-ria Glo-ria

Bas. *f* Glo-ria in ex-cel - sis *mf* Glo - ria in ex-cel - sis

Org. *ff*

Solo *f* Glo-ri-a in - ex-cel - sis De-o. Et

Vln. I *ff* *f* *mf*

Vln. II *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vcl. *ff* *f* *mf*

53

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

Glo-ria Glo-ria Glo-ria

f bo - nae vo - lun - ta - tis.

Glo-ria Glo-ria Glo-ria

f bo - nae vo - lun - ta - tis.

Glo-ria Glo-ria Glo-ria

f bo - nae vo - lun - ta - tis.

De - o. Et in ter - ra *f* pax ho - mi - ni - bus

in ter - ra pax - ho - mi - ni - bus Glo-ria Glo - ri - a

f

f

f

f

55

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

bo - nae vo-lun - ta - tis. *f* Glo-ria in - ex-cel - sis

bo - nae vo-lun - ta - tis *f* Glo-ria in ex-cel - sis

bo - nae vo-lun - ta - tis *f* Glo-ria in - ex-cel - sis

bo - nae vo-lun - ta - tis *f* Glo-ria in ex-cel - sis

Glo-ria Glo - ri - a Glo-ri - a

f

f

f

f

61

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

bo - nae vo-lun-ta - tis. Tu so-lus Do-mi-nus. Je - su

bo - nae vo-lun-ta - tis. Tu so-lus Do-mi-nus. Je - su

bo - nae vo-lun-ta - tis. Tu so-lus Do-mi-nus. Je - su

bo - nae o-lun-ta - tis. Quoniam tu so-lus Sanctus. Tu - so-lus al-tis-si-mus,

Gloria Glo-ri-a

64

Fl.

Sop.

Chri - ste. Cum San - cto Spi - ri - tu - in glo - ri - a De - i

Cont.

Chri - ste. Cum San - cto Spi - ri tu - in glo - ri - a De - i

Ten.

8 Chri - ste. Cum San - cto Spi - ri - tu - in glo - ri - a De - i

Bas.

Cum San - cto Spi - ri - tu

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

66

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

Pa - tris. Tu so - lus Do - mi - nus. Je - - - su

Pa - tris. Tu so - lus Do - mi - nus. Je - - - su

Pa - tris. Tu So - lus Do - mi - nus. Je - - - su

Quo - niam Tu so - lus San - ctus. Tu - so - lus Al - tis - si - mus,

68

Fl.

Sop.

Chri - ste. Cum San - cto Spi - ri - tu - in glo - ri - a De - i

Cont.

Chri - ste. Cum San - cto Spi - ri - tu - in glo - ri - a De - i

Ten.

8 Chri - ste. Cum San - cto Spi - ri - tu - in glo - ri - a De - i

Bas.

Cum - San - cto Spi - ri - tu in glo - ria De - i Pa - tris.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

70

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

Pa - tris. *p* Tu so-lus Do-mi-nus. *mp* Je - su Chri-ste *mf* in glo - ria De-i

Pa - tris. *p* Tu so-lus Do-mi-nus. *mp* Je - su Chri-ste *mf* in glo - ria De-i

Pa - tris. *p* Tu so-lus Do-mi-nus. *mp* Je - su Chri-ste *mf* in glo - ria De-i

Quoniam Tu so-lus Sanctus Tu - so-lus Al-tis-si-mus, Cum - San - cto Spi - ri-tu

Tu so-lus Al-tis-si-

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

73

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

f

f

f

f

f

Pa-tris. Je - su Chri-ste. Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris.

Pa-tris. Je - su Chri-ste. Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris.

Pa-tris. Je - su - Chri-ste. Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris.

Tu - so-lus Al-tis-si-mus, Je-su Chri-ste. Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris.

mus, Je - su Chri-ste. Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris.

76 *ff*

Fl.

Sop. *ff* A - - - men. A - - - - men.

Cont. *ff* A - - - men. A - - - - men.

Ten. *ff* A - - - men. A - - - - men.

Bas. *ff* A - - - men. A - - - - men.

Org. *ff*

Solo A - - - - men. A - - - - men.

Vln. I

Vln. II

Vla.

Vlc.

Credo

Durata: 7:15

♩=94

The musical score is arranged in a system with the following parts from top to bottom:

- Flute:** Treble clef, 4/4 time. The melody consists of eighth-note patterns with slurs. Dynamic marking: *mp*.
- Vocalists:** Soprani, Contralti, Tenori, and Bassi. All parts are currently silent, indicated by a horizontal line with a bar.
- Organ:** Treble and Bass clefs, 4/4 time. The right hand plays a melodic line with slurs, dynamic marking: *pp*. The left hand plays a simple accompaniment of quarter notes, dynamic marking: *pp*.
- Soprano Solo:** Treble clef, 4/4 time. The part is currently silent.
- Violin I:** Treble clef, 4/4 time. The part begins with a *Pizz.* (pizzicato) marking and a dynamic of *p*. The melody consists of eighth-note patterns.
- Violin II:** Treble clef, 4/4 time. The part begins with a *Pizz.* marking and a dynamic of *p*. The melody consists of eighth-note patterns.
- Viola:** Alto clef, 4/4 time. The part begins with a *Pizz.* marking and a dynamic of *p*. The melody consists of eighth-note patterns.
- Cello:** Bass clef, 4/4 time. The part consists of a simple accompaniment of quarter notes, dynamic marking: *p*.

This musical score page, numbered 40, features a variety of instruments. At the top, the Flute (Fl.) part is written in a treble clef with a key signature of one flat and a 6/8 time signature. It begins with a sixteenth rest, followed by a series of eighth notes with slurs and ties. Below the flute are four vocal staves: Soprano (Sop.), Contralto (Cont.), Tenor (Ten.), and Bass (Bas.), all of which contain only rests. The Organ (Org.) part is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The right hand part has a melodic line with slurs and ties, while the left hand provides a simple accompaniment. Below the organ are staves for Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The Solo part is a single staff with rests. The Violin I part has a melodic line with slurs and ties. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a simple accompaniment of eighth notes. The entire score is written in a key signature of one flat and a 6/8 time signature.

10

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

pp

mp Cre - do in - un-num Du - um,

Detailed description of the musical score: The score is for page 41 of a musical work. It features a vocal line (Solo) and several instrumental parts. The vocal line begins at measure 10 with the lyrics 'Cre - do in - un-num Du - um,'. The instrumental parts include Flute (Fl.), Organ (Org.), Soloist (Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The Organ part is marked *pp* and the Soloist part is marked *mp*. The score is in 6/4 time and begins with a key signature of one flat (B-flat). The vocal line is in the soprano range. The instrumental parts are arranged in a standard orchestral layout. The page number '10' is written above the Flute staff. The page number '- 41 -' is written at the bottom of the page.

13

Fl. *p* $\overset{\curvearrowright}{\text{3}}$

Sop. *mp* fac-to-rem coe - li

Cont. *mp* fac-to-rem coe - li

Ten. *mp* fac-to rem coe - li fact - o - remcoeli_et

Bas. *mp* fac-to-rem coe - li fact - o - remcoeli_et

Org.

Solo *mp* Pa - trem om - ni - po - ten - tem,

Vln. I

Vln. II

Vla.

Vlc.

16

Fl. *mp* 3 5 *mf* 3 5

Sop. *mf* vi - si - bi - li - um om - nium

Cont. *mf* vi - si - bi - li - um om - nium

Ten. 8 ter - rae, *mf* vi - si - bi - li - um om - nium et in - vi - si -

Bas. ter - rae, *mf* vi - si - bi - li - um om - nium et in - vi - si -

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

18

Fl. *f* 6 3

Sop.

Cont.

Ten. *f* 8 bi - lium.

Bas. *f* bi - lium.

Org.

Solo *mf* Et in u - num

Vln. I

Vln. II

Vla.

Vlc.

20

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

p Fi-li-um

p Fi-li-um

p Fi-li-um

p Fi-li-um

p Fi-li-um

Do-mi-num Je - - - - - sum Chri - stum,

23 *p* *mp* *mf*

Fl. *3* *3* *5* *3*

Sop. De - i Et ex Pa-tre *mf*

Cont. De - i Et ex Pa-tre *mf*

Ten. 8 De - i *mp* Fi-li - um Dei_u-ni - ge - ni-tum. *mf* Et ex Pa-tre

Bas. De - i *mp* Fi-li - um Dei_u-ni - ge - ni-tum. *mf* Et ex Pa-tre

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

25

Fl. *mf* 3 5 3 *f* 6 3

Sop. na - tum

Cont. na tum

Ten. 8 na - tum *f* an - te om-nia sae - - cu la.

Bas. na - tum *f* an - te om-nia sae cu la.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

29

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

Cre - do

Cre - do

Cre - do

Cre - do

Cre - do

lu - men de lu - mi-ne, De - um ve - rum de Deo ve - ro.

32

Fl.

Sop.

Cre - do *mf* in u - num De - um,

Cont.

Cre - do *mf* in u - num De - um,

Ten.

8 Cre - do *mf* in u - num De - um,

Bas.

Cre - do *mf* in u - num De - um,

Org.

Solo

Ge - ni - - - - tum, non fac - - - - tum,

Vln. I

f *mf*

Vln. II

f *mf*

Vla.

Vlc.

34 *mf* 6 6 6 6

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

f Cre - do

f Cre - do

f Cre - do

f Cre - do

con - sub - stan - tia - lem

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

36

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

mf in u - um De - um,

f Cre - do

mf in u - num De - um,

f Cre - do

mf in u - num De - um,

f Cre - do

mf in u - num De - um,

f Cre - do

Pa - tri: per quem om - ni - a

p *f* *mf*

p *f* *mf*

p

42

Fl.

Sop.

Cont.

Ten.

Bas.

42

Org.

42

Solo

42

Vln. I

Vln. II

Vla.

Vlc.

47

Fl. *f*

Sop. *f* Cre-do

Cont. *f* Cre-do

Ten. *f* Cre-do

Bas. *f* Cre-do

Org.

Solo Qui pro - pter nos

Vln. I *ff* *f* *mf*

Vln. II *f* *f* *mf*

Vla. *f* *mf*

Vlc. *ff* *f*

51

Fl. *mf* *mf* *mf* *mf*

Sop. *mf* in u-num De - um,

Cont. *mf* in u-num De - um,

Ten. *mf* in u-num De - um,

Bas. *mf* in u-num De - um,

Org.

Solo ho - mi - nes,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc.

53

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

f Cre-do

mf in u-num De-um,

f Cre-do

mf in u-num De-um,

f Cre-do

mf in u-num De-um,

f Cre-do

mf in u-num De-um,

et pro - pter nos-tram sa - lu - tem

f *mf* *p*

f *mf* *p*

mf *p*

56

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

f Cre - do *mf* in u - num De - um

f Cre - do *mf* in u - num De - um

f Cre - do *mf* in u - num De - um

f Cre - do *mf* in u - num De - um

de - sce - - dit de coe - lis.

f *mf* *p*

f *mf* *p*

p

6 6

59

Fl. *6*

Sop. *p* Cre - do

Cont. *p* Cre - do

Ten. *p* Cre - do

Bas. *p* Cre - do

Org.

Solo Cre - do

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vlc. *f*

Tempo I

Musical score for measures 64-68. The score includes parts for Flute (Fl.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is one flat (B-flat), and the time signature is 4/4. The Flute part begins at measure 64 with a rest, followed by a melodic line starting at measure 65 with a dynamic marking of *p*. The Organ part provides harmonic support with chords and moving lines. The Violin I part features a rhythmic pattern of eighth notes, with a *Pizz.* marking and *p* dynamic at measure 67. The Violin II part has a similar rhythmic pattern. The Viola part has a rhythmic pattern with accents. The Violoncello part has a rhythmic pattern with accents and dynamic markings of *mf* and *mp*.

//

Musical score for measures 69-74. The score includes parts for Flute (Fl.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is one flat (B-flat), and the time signature is 4/4. The Flute part begins at measure 69 with a melodic line. The Organ part provides harmonic support with chords and moving lines. The Violin I part has a rhythmic pattern of eighth notes. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes with a dynamic marking of *p* at the beginning.

77

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

Et in-car-na-tus est de Spi-ri - tu San - cto

pp

Arco

5 5 5

3 3 3 3

pp

Allegro ♩=132

83

Fl.

Sop.

est.

Cont.

est

Ten.

est.

Bas.

est.

mf Cru - - - - - ci-

Org.

83

pp

Solo

est.

Vln. I

Vln. II

Vla.

mf

Vlc.

mf

87

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

fix - sus e - tiam pro - no - bis; *mf* sub *mp* sub

90

Fl.

Sop.

Cont.

Ten.
8
Pon - tio - - - Pi - la - to Pas - - - - -

Bas.
Pon - tio Pi - la - - - - to Pas - - - - -

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

93

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

mf et se - - - - - pul-tus est.

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

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

mf

mp

f 7

96

Fl. *f*

Sop. *f* Et re - - - sur - re - xit *p* ter - tia di - e, se -

Cont. *f* Et re - - - sur - re - xit *p* ter - tia di - e, se -

Ten. *f* Et re - - - sur - re - xit *p* ter - tia di - e, se -

Bas. *f* Et re - - - sur - re - xit *p* ter - tia di - e, se -

Org. *f* *p*

Solo

Vln. I *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vlc. *f* *p*

102

Fl. *f*

Sop. *p* se - det ad de - ste-ram Pa - - tris. *f* Et i - te - rum ven -

Cont. *p* se - det ad de - ste-ram Pa - - tris. *f* Et i - te - rum ven -

Ten. *p* se - det ad de - ste-ram Pa - - tris. *f* Et i - te - rum ven -

Bas. *p* se - det ad de - ste-ram Pa - - tris. *f* Et i - te - rum ven -

Org. *p* *f*

Solo

Vln. I *p* *f*

Vln. II *p* *mf*

Vla. *p* *mf*

Vlc. *p* *f*

108

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

Piu veloce

mf vi - - - vos et mor - tuos: *f* cu - jus re - gni non

mf vi - - - vos et mor - tuos: *f* cu - jus re - gni non

mf vi - - - vos et mor - tuos: *f* cu - jus re - gni non

mf vi - - - vos et mor - tuos: *f* cu - jus re - gni non

mf *f*

mf

mf

mf

111

Fl. *f*

Sop. e - rit fi - nis. cu - jus re - gni non e - rit fi - nis.

Cont. e - rit fi - nis. cu - jus re - gni non e - rit fi - nis.

Ten. 8 e - rit fi - nis. cu - jus re - gni non e - rit fi - nis.

Bas. e - rit fi - nis. cu - jus re - gni non e - rit fi - nis.

Org.

Solo

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vlc. *f*

Tempo I

114

Fl. *p*

Sop. *p* *Calmando*
cu - jus re - gni non e - rit fi - - - nis.

Cont. *p*
cu - jus re - gni non e - rit fi - - - nis.

Ten. *p*
cu - jus re - gni non e - rit fi - - - nis.

Bas. *p*
cu - jus re - gni non e - rit fi - - - nis.

Org. *p* *pp*

Solo

Vln. I *p* *Pizz.* *p*


Vln. II *p* *Pizz.* *p*

Vla. *p* *Pizz.* *p*


Vlc. *p* *p*

117


Fl.



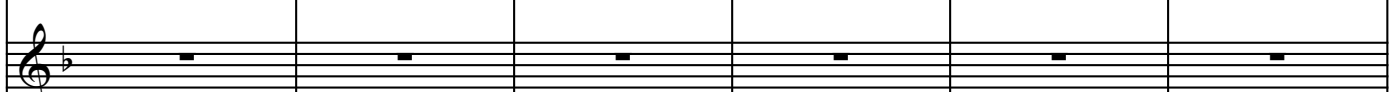
Sop.



Cont.

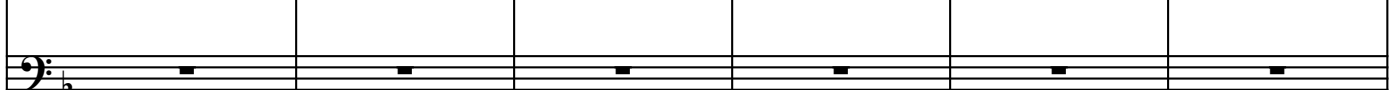


Ten.



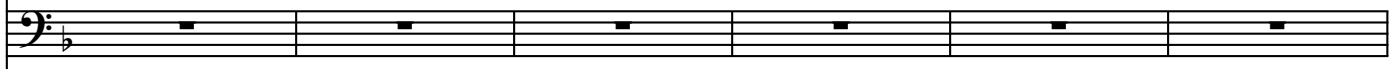
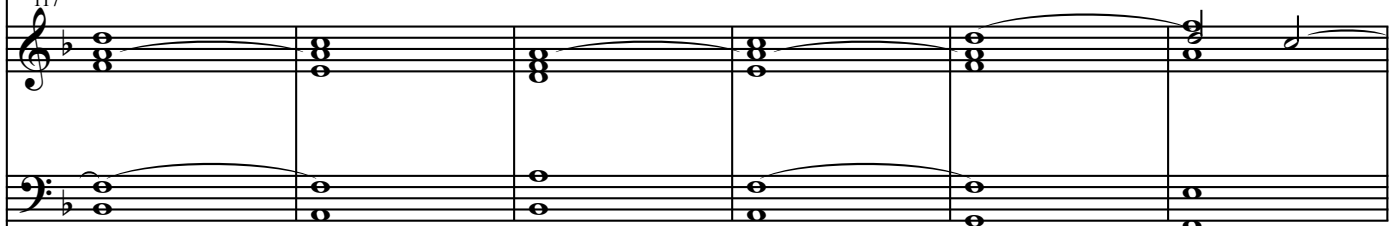
8

Bas.



117

Org.



117

Solo



117

Vln. I



Vln. II



Vla.



Vlc.



123

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

pp

mp Et in Spi - ri - tum

127

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

mp qui ex -

mp qui ex -

mp qui ex -

mp qui ex

San - ctum, Do - mi - num et vi - vi - fi - can - tem:

130

Fl. *p* *mp* 3 5 3

Sop. Pa - tre Qui cum Pa-tre,et *mf*

Cont. Pa - tre Qui cum Pa-tre,et *mf*

Ten. 8 Pa - tre Fi-li - o-que pro-ce - dit. Qui cum Pa-tre,et *mf*

Bas. Pa - tre Fi-li - o-que pro-ce - dit. Qui cum Pa-tre,et *mf*

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

132

Fl. *mf* 3 5 3 *f* 6 3

Sop. Fi - lio *f* et con-glo-ri - fi - ca - tur:

Cont. Fi - lio *f* et con-glo-ri - fi - ca - tur.

Ten. 8 Fi - lio si - mul a-do - ra - tur *mp* qui lo-cu-tus *f*

Bas. Fi - lio si - mul a-do - ra - tur *mp* qui lo-cu-tus

Org.

Solo

Vln. I 132

Vln. II

Vla.

Vlc.

134

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

est per Pro-phe - - - tas.

est per Pro-phe - - - tas.

Et u - nam, sa - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec -

137

Fl. *p* $\overset{\frown}{\text{3}}$

Sop. *p* Con-fi-teor u - num

Cont. *p* Con-fi-teor u - num

Ten. *p* Con-fi-teor u - num *mp* ba-pti-sma_in re-mis-

Bas. *p* Con-fi-teor u - num *mp* ba-pti-sma_in re-mis-

Org.

Solo cle - siam.

Vln. I

Vln. II

Vla.

Vlc.

139

Fl. *mp* *mf*

Sop. *mf* pec - ca to - rum.

Cont. *mf* pec - ca to - rum.

Ten. 8 *mf* *f* sio - nem pec - ca to - rum. Et ex-pe-cto

Bas. *mf* *f* sio - nem pec - ca - to - rum. Et ex-pe-cto

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

141

Fl. *f* 6 3

Sop. Et ex-spe-cto re - sur-re-ctio - nem mor - tuo rum.

Cont. Et ex-spe-cto re - sur-re-ctio - nem mor - tuo rum.

Ten. 8 re - sur - re - ctio - - - nem sur mor - tuo rum.

Bas. re - sur - re - ctio - - - nem mor - tuo - rum.

Org.

Solo *ff* Et

Vln. I *f* Arco

Vln. II *f* Arco

Vla. *f* Arco

Vlc. *f*

144

Fl. *ff*

Sop. *ff* A - men.

Cont. *ff* A - men.

Ten. *ff* A - men.

Bas. *ff* A - men.

Org.

Solo *mp* vi - tam ven-tu-ri sae - cu-li.

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vlc. *ff* *ff*

(Sanctus)

Durata 2:24

♩=72

Flute

Soprani

Contralti

Tenori

Bassi

Organ

Soprano Solo

Violin I

Violin II

Viola

Cello

p San - ctus, San - ctus,

mp San - ctus,

p *mp*

Detailed description: This is a musical score for the 'Sanctus' movement. It features a vocal ensemble consisting of Soprani, Contralti, Tenori, and Bassi, along with a Soprano Solo part. The instrumental accompaniment includes Flute, Organ, Violin I, Violin II, Viola, and Cello. The score is in 4/4 time with a tempo of quarter note = 72. The key signature has two sharps (F# and C#). The vocal parts enter in the third measure with the lyrics 'San - ctus, San - ctus, San - ctus,'. The instrumental parts provide accompaniment, with the Cello and Viola playing a rhythmic pattern of eighth notes, and the Violin I and II parts playing a similar pattern. The Organ part is also present but has no notes in this section.

4

Fl. *f*

Sop. *f* San - ctus, Do - mi - nus De - us Sa - ba oth.

Cont. *mf* San - ctus, *f* Do - mi - nus De - us sa - ba oth.

Ten. *f* San - ctus, Do - mi - nus De - us Sa - ba oth.

Bas. *f* San - ctus, Do - mi - nus De - us Sa - ba - oth.

Org.

Solo

Vln. I *f*

Vln. II *mf* *f*

Vla. *f*

Vlc. *f* *p*

7

Fl.

Sop.

Cont.

Ten.

8

Bas.

p

Ple - - - ni

mp

sunt - - - - -

su - - - - unt

Org.

Solo

Vln. I

Vln. II

Vla.

p

Vlc.

9

Fl. *f*

Sop. *f* ter - - - ra *ff* glo - ria - tu - a. Ple - ni sunt -

Cont. *mf* cae - li - et ter - - - ra *ff* glo - ria tu - a. Ple - ni sunt -

Ten. 8 cae - - - - li *ff* glo - ria tu - a. Ple - ni sunt

Bas. cae - - - - li *ff* glo - ria tu - a. Ple - ni sunt

Org.

Solo

Vln. I *f* *ff*

Vln. II *mf* *ff*

Vla. *ff*

Vlc. *ff*

11

Fl. *mp* *mf*

Sop. cae - li et - ter - ra glo-ria tua. *mp* San - ctus, *mf* San - ctus,

Cont. cae - li et - ter - ra glo-ria tua. *mp* San - ctus, *mf* San - ctus,

Ten. cae - li et ter - ra glo-ria tua. *mp* San - ctus, *mf* San - ctus,

Bas. cae - li et ter - ra glo-ria tua. *mp* San - ctus, *mf* San - ctus,

Org.

Solo

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

13

Fl. *f* *ff*

Sop. *f* *ff* San - ctus, Do-mi-nus De - us Sa - ba - oth.

Cont. *f* *ff* San - ctus, Do-mi-nus De - us Sa - ba - oth.

Ten. *f* *ff* San - ctus, Do-mi-nus De - us Sa - ba - oth.

Bas. *f* *ff* San - ctus, Do-mi-nus De - us Sa - ba - oth.

Org.

Solo

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

15

Fl. *mf*

Sop.

Cont. *f*

Vla. *mf*

Vlc. *f*

Ho - - - san-na_in excel - sis. Ho -

17

Fl.

Sop. *f*

Cont. *mf*

Vla.

Vlc.

Ho - - - san-na_in ex cel-sis. Ho - - - sa-na in ex -

sa - na in excel - - - - sis. Ho - - - san-na in ex -

19

Fl. *mf* *ff*

Sop. *mf* *ff* cel - sis. Ho - san-na in ex - cel - sis. Be - ne

Cont. cel - sis.

Ten. *risoluto* *f* Ho - - - san-na in ex-cel-sis.

Bas. *f* Ho - san-na in ex-cel - sis. Ho - - - sa - na in ex-cel-sis.

Org.

Solo

Vln. I

Vln. II

Vla. 3 3 3 3 3 3 3 3

Vlc. 3 3 3 3

27

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

no - - - - mi - - - - ne Do - mi - ni.

in no - mi - ne Do - mi - ni.

in no - mi - ne Do - mi - ni.

in no - mi - ne Do - mi - ni.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

29

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

ff San -

31

Fl. *ff*

Sop. *ff* San - ctus, San - ctus, San-ctus,

Cont. *ff* San - ctus, San-ctus,

Ten. *ff* San-ctus, San-ctus, San - ctus, San-ctus,

Bas. ctus, San - - - ctus, San - -

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

33

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

De - us Sa - ba - oth.

De - us Sa - ba - oth.

Do - mi-nus De - us Sa - ba - oth.

ctus, Sa - ba - oth.

37

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

us Sa - ba oth.

ff

Sa - ba oth.

ff

Sa - ba oth.

ff

ctus Sa - ba - oth.

ff

ff

ff

ff

ff

ff

Detailed description: This page of a musical score, numbered 100, contains parts for Flute, Soprano, Contralto, Tenor, Bass, Organ, Soloist, Violin I, Violin II, Viola, and Violoncello. The score is in G major (one sharp) and 2/4 time. It begins at measure 37. The vocal parts (Sop., Cont., Ten., Bas.) sing the lyrics 'us Sa - ba oth.', 'Sa - ba oth.', 'Sa - ba oth.', and 'ctus Sa - ba - oth.' respectively. The organ and soloist parts are silent. The string parts (Vln. I, Vln. II, Vla., Vlc.) play a rhythmic accompaniment. The flute part has a melodic line. Dynamics include *ff* (fortissimo) for the vocal and string parts.

39

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

f San - ctus do-mi-nus De -

mf San - ctus Do-mi-nus De - us Sa - ba-oth.

mp San - - - ctus San - ctus San - ctus-San - - - - ctus

p Sa - - - ctus - San - ctus San - - - - ctus San -

f

mf

p

p

41

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

us *ff* Sa - ba oth. Sa - ba -

ff Sa - ba oth. Sa - ba -

ff Sa - ba oth. Sa - ba -

ctus *ff* Sa - ba - oth. Sa - ba -

ff

ff

ff

ff

ff

43

Fl.

Sop.

oth. Sa - ba - oth. Sa - ba - oth. Sa - ba -

Cont.

oth. Sa - ba - oth. Sa - ba - oth. Sa - ba -

Ten.

8 oth. Sa - ba - oth. Sa - ba - oth. Sa - ba -

Bas.

oth. Sa - ba - oth. Sa - ba - oth. Sa - ba -

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

frullato

45

Fl.

Sop.

oth.

Cont.

oth.

Ten.

8

oth.

Bas.

oth.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

Detailed description: This page of a musical score covers measures 45 to 50. The key signature is D major (two sharps). The flute part (Fl.) begins at measure 45 with a 'frullato' (trill) and continues with a melodic line. The vocal parts (Sop., Cont., Ten., Bas.) are marked 'oth.' (other) and feature long, sustained notes that span across the two measures. The organ (Org.) and soloist (Solo) parts are marked with a horizontal line, indicating they are silent during this passage. The string section (Vln. I, Vln. II, Vla., Vlc.) provides a rhythmic accompaniment with eighth-note patterns. The page number '- 104 -' is centered at the bottom.

This musical score page, numbered 105, features a variety of instruments and vocal parts. The score is written in a key signature of two sharps (D major) and a common time signature. The instruments and parts are arranged as follows:

- Fl. (Flute):** The first staff shows a melodic line starting at measure 47, featuring eighth and sixteenth notes, with a flat (b) indicated above a note in the second measure.
- Vocalists (Sop., Cont., Ten., Bas.):** The vocal staves (Soprano, Contralto, Tenor, and Bass) are currently silent, indicated by whole rests.
- Org. (Organ):** The organ part consists of three staves (treble and two bass clefs) with whole rests.
- Solo:** A soloist part is shown on a single staff with a whole rest.
- Vln. I (Violin I):** The first violin part has a melodic line starting at measure 47, similar to the flute part, with a flat (b) indicated above a note.
- Vln. II (Violin II):** The second violin part plays a sustained chord in the first measure, followed by a whole rest.
- Vla. (Viola):** The viola part plays a rhythmic accompaniment of eighth notes in the first measure, followed by a whole rest.
- Vlc. (Violoncello):** The cello part plays a rhythmic accompaniment of eighth notes in the first measure, followed by a whole rest.

Agnus Dei

Durata : 3' 38"

$\text{♩} = 84$

Flute

Soprani

Contralti

Tenori

Bassi

Organ

Soprano Solo

Violin I

Violin II

Viola

Cello

pp

mf A - - - -

pp

pp

pp

p

3

3

3

3

3

Detailed description: This is a page of a musical score for 'Agnus Dei'. The score is written for a full orchestra and vocal soloist. The instruments listed are Flute, Soprani (Soprano), Contralti (Contralto), Tenori (Tenor), Bassi (Bass), Organ, Soprano Solo, Violin I, Violin II, Viola, and Cello. The music is in 4/4 time with a tempo of quarter note = 84. The key signature has two flats (B-flat and E-flat). The score is divided into five systems. The first system contains the woodwinds and vocal parts, which are mostly silent. The second system contains the Organ and a solo Cello part. The Organ part is silent, while the Cello part plays a melodic line starting with a piano (*p*) dynamic. The third system contains the Soprano Solo part, which begins with a mezzo-forte (*mf*) dynamic and the letter 'A' followed by a dotted line. The fourth and fifth systems contain the string parts (Violin I, Violin II, Viola, and Cello). The Violin I, II, and Viola parts play a rhythmic pattern of eighth notes, starting with a pianissimo (*pp*) dynamic. The Cello part continues its melodic line with a piano (*p*) dynamic. The score includes various musical notations such as rests, notes, slurs, and triplets.

6

Fl.

mp

3

Sop.

Cont.

Ten.

Bas.

Org.

Solo

gnus De - - - i,

Vln. I

3

Vln. II

3

Vla.

3

Vlc.

9

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Tranquillo

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

Vln. I

Vln. II

Vla.

Vlc.

Fl. ¹⁴ *Sostenuto*

Sop. ¹⁴ *Sottovoce*
pp A - - - gnus - De - i Qui -

Cont. ¹⁴ *Sottovoce*
pp A - - - gnus De - i qui -

Ten. ¹⁴ *Sottovoce*
pp A - - - gnus - De - i, Qui -

Bas. ¹⁴ *Sottovoce*
pp A - - - gnus - De - i, Qui -

Org. ¹⁴

Solo ¹⁴ no - - - - bis.

Vln. I ¹⁴

Vln. II ¹⁴

Vla. ¹⁴

Vlc. ¹⁴

18

Fl.

Sop.

Con.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

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

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

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

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

Tempo

23

Fl.

Sop.
ca - ta mun - di

Cont.
ca - ta - mun - di

Ten.
ca - ta mun - di,

Bas.
ca - ta mun - di,

Org.

Solo
mp
mi - - - se - re - re - - - no - - - -

Vln. I
p

Vln. II
pp

Vla.
pp

Vcl.
mp

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

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

Vln. I

Vln. II

Vla.

Vlc.

31

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

f A - - - gnus De - i, qui - - - -

mp A - gnus e - i qui tol - lis pec - ca - ta mun - di,

mf A - - - gnus De - i

mp A - gnus - De - i qui tol - lis pec - ca - ta mun - di,

p

bis.

f

mf

mp

f

3

35

Fl.

Sop.

tol - lis pec - - - ca - ta mun - - -

Cont.

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

Ten.

8 qui - - - tol - lis pec - - - ca - - - ta

Bas.

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

Org.

3

Solo

Vln. I

Vln. II

3

Vla.

Vlc.

3

39

Fl.

Sop.
di,

Cont.
bis.

Ten.
8 mun - - - di,

Bas.
bis.

Org.

Solo
f A - - - gnus De - i qui - - - -

Vln. I
mp

Vln. II
p

Vla.
p

Vlc.
mf

mp A - gnus De - i

mp A - gnus De - i

mp A - gnus De - i

mp A - gnus De - i

f A - - - gnus De - i qui - - - -

mp

p

p

mf

47

Fl.

Sop. *p* A - gnus De - i

Cont. *p* qui - tol - lis

Ten. *p* pec - ca - ta

Bas. *p* mun - di, *pp* do - na -

Org.

Solo pa - cem.

Vln. I *p*

Vln. II

Vla.

Vlc. *p* *pp*

51

Fl. *ff*

Sop.

Cont.

Ten.

Bas.

no - bis pa - cem.

Org. *pp*

Solo *p*

do - na no - bis pa - cem.

Vln. I *ff*

Vln. II *mf*

Vla. *mf*

Vlc. *f*

Detailed description of the musical score: The score is for measures 51-54. It features a variety of instruments and voices. The Flute (Fl.) has a melodic line starting in measure 53 with a forte (ff) dynamic. The Organ (Org.) has a piano (pp) accompaniment in measures 51-52. The Soloist (Solo) has a melodic line starting in measure 51 with a piano (p) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) have melodic lines starting in measure 53 with forte (ff) and mezzo-forte (mf) dynamics respectively. The Viola (Vla.) and Violoncello (Vlc.) have melodic lines starting in measure 53 with mezzo-forte (mf) and forte (f) dynamics respectively. The vocal parts (Sop., Cont., Ten., Bas.) have lyrics: 'no - bis pa - cem.' in measures 51-52 and 'do - na no - bis pa - cem.' in measures 53-54. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

55

Fl.

Sop.

Cont.

Ten.

Bas.

This section of the score covers measures 55 to 60. The Flute (Fl.) part features a melodic line with slurs and accents. The vocal parts (Soprano, Contralto, Tenor, Bass) are currently silent, indicated by horizontal lines on their staves.

55

Org.

This section covers measures 55 to 60 for the Organ. The right hand plays chords and moving lines, while the left hand provides a harmonic accompaniment. The organ part is the only instrument playing in this section.

55

Solo

Vln. I

Vln. II

Vla.

Vlc.

This section covers measures 55 to 60 for the Soloist and strings. The Soloist part is silent. The Violin I (Vln. I) part has a melodic line with slurs. The Violin II (Vln. II) part has a melodic line with slurs. The Viola (Vla.) part has a melodic line with slurs. The Violoncello (Vlc.) part has a melodic line with slurs.

60

Fl.

mf

Sop.

f A - gnus De - i, qui tol - - -

Cont.

f A - gnus De - i, qui tol - - -

Ten.

f A - gnus De - i, qui tol - - -

Bas.

f A - gnus De - i, qui tol -

Org.

3

Solo

Vln. I

Vln. II

Vla.

mf

Vlc.

mf

3

65

Fl. *mp*

Sop. *mp*
lis pec - ca - ta mun - - - di, do - na no - bis pa - cem.

Cont. *mp*
lis pec - ca - ta mun - - - di, do - na no - bis pa - cem.

Ten. *mp*
lis pec - ca - ta mun - - - di, do - na no - bis pa - cem.

Bas. *mp*
lis pec - ca - ta mun - - - di, do - na no - bis pa - cem.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

70

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

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

pp do - na no - bis pa - cem.

pp do - na no - bis pa - cem.

pp do - na no - bis pa - cem.

pp do - na no - bis pa - cem.

pp

do - na no - bis pa - cem.

p

p

p

p

p *Rallentando* -----

