



Massimo Malavasi

Italie, Novi di Modena

Messa Regina Nivis (Op.3)

A propos de l'artiste

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... (la suite en ligne)

Sociétaire : SIAE

Page artiste : https://www.free-scores.com/partitions_gratuites_massimo-malavasi.htm

A propos de la pièce

Titre : Messa Regina Nivis
[Op.3]
Compositeur : Malavasi, Massimo
Droit d'auteur : Malavasi Massimo © All right reserved
Instrumentation : Choeur SSATB, Orchestre
Style : Classique moderne

Massimo Malavasi sur [free-scores.com](https://www.free-scores.com)

LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

S'acquies de cette licence sur :

<https://www.free-scores.com/licence?p=aMQSgAZORT>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquies de la licence
- contacter l'artiste

Interdiction de diffusion sur d'autres sites Web.

Messa Regina Nivis

Op.3
(Kyrie)

Massimo Malavasi

Durata : 3 minuti (circa)

♩ = 88

Flute

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

Contralti

Tenori

Bassi

Organ

Soprano Solo

Violin I
p

Violin II

Viola

Cello

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*

//

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*

19

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

8

f

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

le-i-son. Ky - - - - -

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

f Ky - - - ri-e_e-lei-son. Ky - - - - - ri -

f

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.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

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

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

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

f 5

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

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

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

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

f *mf*

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

f *mf*

f *mf*

f *mf*

f *mf*

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-ra pax - 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

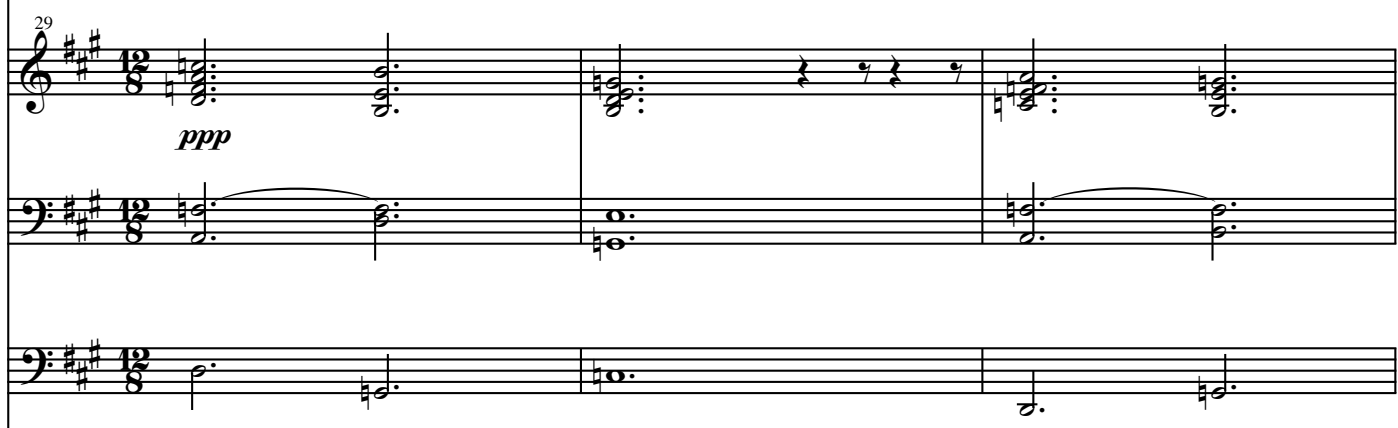
Vln. II

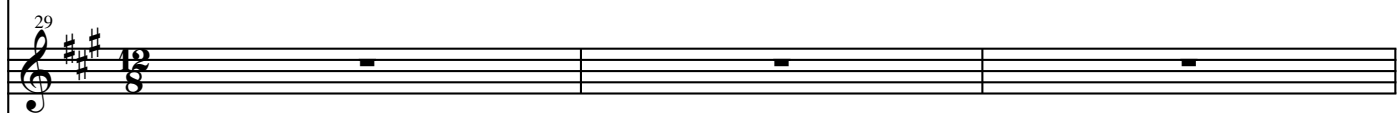



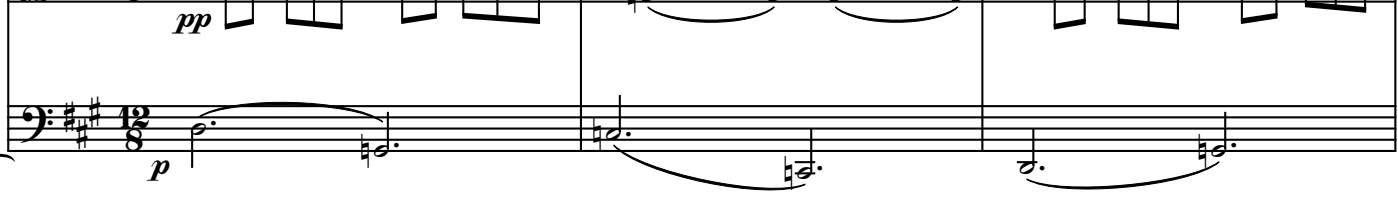
Vla.

Vcl.

ff

29
Fl. 
Sop. 
Cont. 
Ten. 
Bas. 

29
Org. 
ppp

29
Solo 
Vln. I 
p
Vln. II 
pp
Vla. 
pp
Vlc. 
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.

Vcl.

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.
no - - - bis.

Bas.
no - - - bis.

Org. *f*

Solo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

This musical score page features several staves for different instruments and voices. At the top, the Flute (Fl.) staff shows a complex melodic line starting at measure 47, characterized by rapid sixteenth-note passages and a long, sweeping slur. Below it, the vocal staves (Soprano, Contralto, Tenor, Bass) are currently silent, indicated by horizontal bars. The Piano (Org.) section consists of three staves: the right hand plays chords with a long slur, the left hand plays chords, and the bass line features a melodic line with a slur. The string section includes Solo Violin, Violin I and II, Viola, and Violoncello, all of which have melodic lines with slurs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

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.

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

58

Fl.

Sop.

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

Cont.

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

Ten.

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

Bas.

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

Org.

Solo

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

Vln. I

mf *f*

Vln. II

mf *f*

Vla.

mf *f*

Vlc.

58

12/8

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,

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.

Vlc.

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.

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

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

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

Org. *ff*

Solo 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: *mp*.
- Vocalists:** Soprani, Contralti, Tenori, Bassi, and Soprano Solo. 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, and the left hand plays a bass line. Dynamic: *pp*.
- Violin I:** Treble clef, 4/4 time. The part begins with a *Pizz.* (pizzicato) marking and a dynamic of *p*. The melody is a series of eighth-note chords.
- Violin II:** Treble clef, 4/4 time. The part begins with a *Pizz.* marking and a dynamic of *p*. The melody is a series of eighth-note chords.
- Viola:** Alto clef, 4/4 time. The part begins with a *Pizz.* marking and a dynamic of *p*. The melody is a series of eighth-note chords.
- Cello:** Bass clef, 4/4 time. The part consists of a single bass note per measure. Dynamic: *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 in treble clef with a 6/8 time signature. These staves contain only rests, indicating that the vocalists are silent for this section. The Organ (Org.) part is positioned in the middle of the page and consists of two staves. The upper staff is in a treble clef and contains a melodic line with slurs and ties, while the lower staff is in a bass clef and provides a simple harmonic accompaniment. Below the organ are three string staves: Solo (Solo) in treble clef, Violin I (Vln. I) in treble clef, and Violin II (Vln. II) in treble clef. The Viola (Vla.) part is in a bass clef, and the Violoncello (Vlc.) part is also in a bass clef. The string parts consist of rhythmic patterns of eighth notes and rests.

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, starting at measure 10. It features a vocal line (Soprano, Contralto, Tenor, Bass) and instrumental parts for Flute, Organ, Soloist, Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The organ part begins with a *pp* dynamic. The soloist part begins with a *mp* dynamic and includes the lyrics "Cre - do in - un-num Du - um,". The string parts provide harmonic support with various rhythmic patterns.

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* *mf* 3 5 3 5 3

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.

Più Mosso ♩=104

Fl. 27 *f*

Sop. 27 *f* Cre-do

Cont. 27 *f* Cre-do

Ten. 27 *f* Cre-do

Bas. 27 *f* Cre-do

Org. 27

Solo 27 *f* De-um de De - o,

Vln. I 27 *f* *Arco 6* *mf*

Vln. II 27 *f* *Arco 6* *mf*

Vla. 27 *f* *Arco 5* *mf*

Vlc. 27 *f*

Detailed description: This page of a musical score, page 48, contains measures 27 through 30. The tempo is marked 'Più Mosso' with a quarter note equal to 104 beats per minute. The score is for a choral ensemble (Soprano, Contralto, Tenor, Bass) and an instrumental ensemble (Flute, Organ, Soloist, Violin I, Violin II, Viola, Violoncello). Measures 27-29 feature a flute solo with a forte (*f*) dynamic, a choral entry with 'Cre-do' in all parts at *f*, and instrumental accompaniment. Measure 30 continues the choral entry with 'De-um de De - o,' and the instrumental ensemble. Dynamics for the instruments in measure 30 range from *mf* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

29

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

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

39

Fl.

6 6 6

Sop.

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

Cont.

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

Ten.

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

Bas.

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

Org.

Solo

fac - ta sunt.

Vln. I

p



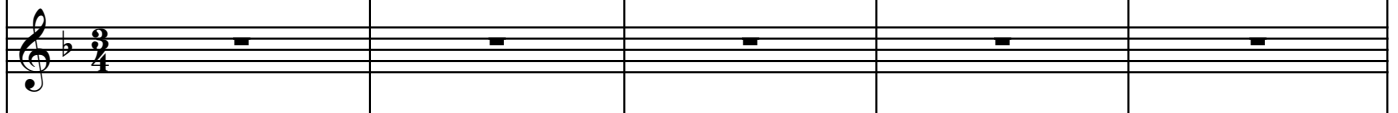


Vln. II

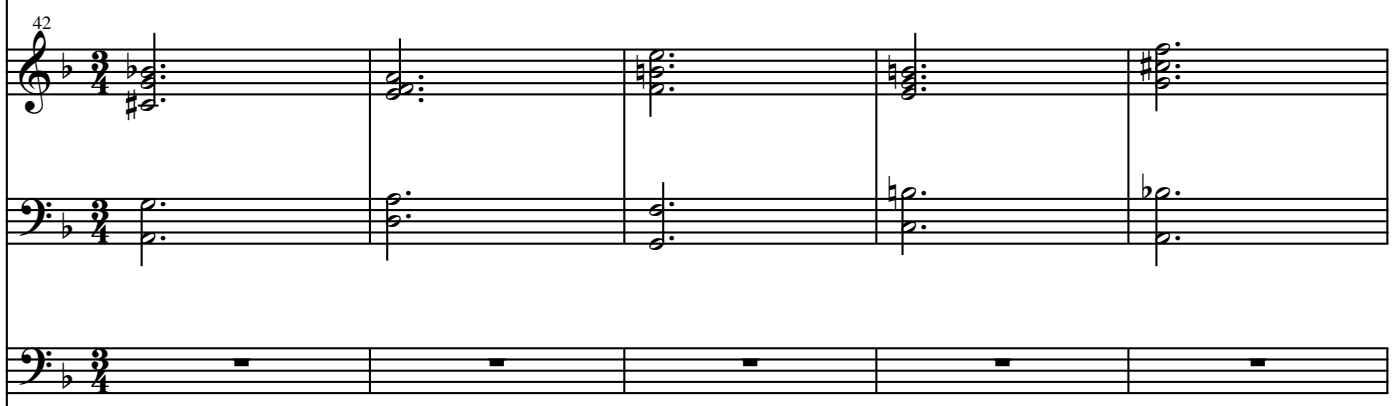
p

Vla.

p

Vlc.

42
Fl. 
Sop. 
Cont. 
Ten. 
8
Bas. 

42
Org. 

42
Solo 

42
Vln. I 
Vln. II 
mf
Vla. 
mf
Vlc. 
f

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*

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 and II parts feature rhythmic patterns and dynamics of *p* and *Pizz.*. The Viola part has a rhythmic pattern with accents and a dynamic of *p*. The Violoncello part has a bass line with dynamics 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 continues with a melodic line starting at measure 69. The Organ part provides harmonic support with chords and moving lines. The Violin I and II parts feature rhythmic patterns and dynamics of *p*. The Viola part has a rhythmic pattern with accents and a dynamic of *p*. The Violoncello part has a bass line with dynamics of *p* and *mf*.

77

Fl.

Sop.

Cont.

Ten.

Bas.

77

Org.

77

Solo

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

77

Vln. I

Vln. II

Vla.

Vlc.

Arco

pp

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*

Detailed description: This page of a musical score covers measures 96, 97, and 98. It features a choral ensemble with Soprano, Contralto, Tenor, and Bass parts, and an instrumental ensemble including Flute, Organ, Soloist, Violin I, Violin II, Viola, and Violoncello. The choral parts are in a B-flat major key and 4/4 time. The instrumental parts provide harmonic support and texture. Dynamics range from *f* (forte) to *p* (piano). The lyrics are in Latin: "Et resurrexit tertia die, se..."

99

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

cun - dum Scri - ptu - ras. *f* Et a - scen - dit in coe - lum:

cun - dum Scri - ptu - ras. *f* Et a - scen - dit in coe - lum:

cun - dum Scri - ptu - ras. *f* Et a - scen - dit in coe - lum:

cun - dum Scri - ptu - ras. *f* Et a - scen - dit in coe - lum:

f

mf

mf

f

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

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*
8 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.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

8

Detailed description: This page of a musical score covers measures 117 through 122. The Flute part (Fl.) is the only instrument with active notation, featuring a melodic line with eighth-note patterns and slurs. The vocal parts (Sop., Cont., Ten., Bas.) are all marked with a flat line, indicating they are silent. The Organ part (Org.) consists of two staves with sustained chords and a few moving notes. The Solo part is also marked with a flat line. The string section (Vln. I, Vln. II, Vla., Vlc.) has active parts: Violin I and Violin II play eighth-note patterns, Viola plays eighth-note chords, and Violoncello plays a steady bass line of half notes. A rehearsal mark '8' is placed at the beginning of the Tenor staff.

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.

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

137

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

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

The score consists of several staves. The vocal staves (Sop., Cont., Ten., Bas.) feature lyrics: "A - men." starting at measure 148. The Solo part has lyrics: "vi - tam ven-tu-ri sae - cu-li." starting at measure 145. Dynamic markings include *ff* and *mp*. The woodwind and string parts (Vln. I, Vln. II, Vla., Vlc.) have various musical notations including slurs and accents.

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

ff

ff

ff

ff

ff

ff

mp

A - men.

A - men.

A - men.

A - men.

vi - tam ven-tu-ri sae - cu-li.

ff

ff

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 is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 72. The score includes parts for Flute, Soprano, Alto, Tenor, Bass, Organ, Soprano Solo, Violin I, Violin II, Viola, and Cello. The vocal parts (Tenor and Bass) enter in the third measure with the lyrics 'San - ctus, San - ctus, San - ctus,'. The Tenor part is marked *mp* and the Bass part is marked *p*. The Viola and Cello parts have a rhythmic accompaniment starting in the second measure, with the Viola marked *p* and the Cello marked *mp*. The Organ part is present but contains no notes. The string parts (Violin I, Violin II, Viola, Cello) are also present but contain no notes.

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

Bas. San - ctus, *f* 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_inex 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. *f* *risoluto* 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

The image shows a page of a musical score, page 92, featuring a choral and instrumental ensemble. The score is written in G major and 4/4 time. It includes the following parts:

- Fl. (Flute):** Part 21, starting with a melodic line that includes a trill and a triplet.
- Sop. (Soprano):** Part 21, with lyrics "di - - - ctus qui ve - nit in -".
- Cont. (Contralto):** Part 21, with lyrics "Be-ne-di - ctus qui ve - nit".
- Ten. (Tenor):** Part 21, with lyrics "Be-ne-di - ctus qui ve - nit".
- Bas. (Bass):** Part 21, with lyrics "Be-ne-di - ctus qui ve - nit".
- Org. (Organ):** Part 21, providing harmonic support with chords and arpeggios.
- Solo:** A single staff with a whole rest.
- Vln. I (Violin I):** Part 21, playing a rhythmic pattern of eighth notes with triplets.
- Vln. II (Violin II):** Part 21, playing a rhythmic pattern of eighth notes with triplets.
- Vla. (Viola):** Part 21, playing a rhythmic pattern of eighth notes with triplets.
- Vlc. (Violoncello):** Part 21, playing a rhythmic pattern of eighth notes with triplets.

The score is marked with a forte (*f*) dynamic. The vocal parts have lyrics in Latin: "di - - - ctus qui ve - nit in -" (Soprano), "Be-ne-di - ctus qui ve - nit" (Contralto, Tenor, Bass). The instrumental parts feature various rhythmic patterns, including triplets and sixteenth-note runs.

23

Fl.

Sop. no - - - mi - ne Do-mi-ni. Be - ne

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

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

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

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

Fl. ²⁵ ³

Sop. ²⁵ ³
di - - - ctus qui ve - nit in -

Cont. ²⁵
Be-ne-di - ctus qui ve - nit

Ten. ²⁵
Be-ne-di - ctus qui ve - nit

Bas. ²⁵
Be-ne-dic - tus qui ve - nit

Org. ²⁵

Solo ²⁵

Vln. I ²⁵ ³

Vln. II ²⁵ ³

Vla. ²⁵ ³

Vlc. ²⁵ ³

Detailed description: This page of a musical score is for measures 25 to 26. It features a vocal ensemble (Soprano, Contralto, Tenor, Bass) and instrumental parts for Flute, Organ, and Strings (Violins I & II, Viola, and Cello). The vocal parts sing the Latin text 'di - - - ctus qui ve - nit in -' followed by 'Be-ne-di - ctus qui ve - nit' in the lower parts. The instrumental parts include complex rhythmic patterns with many triplets (marked '3') and trills. The Flute and Soprano parts have melodic lines with grace notes and triplets. The Organ part provides harmonic support with chords. The String section plays a rhythmic accompaniment with triplets in the violins and a similar pattern in the viola and cello. The key signature has two sharps (D major or F# minor) and the time signature is common time (C).

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.

35

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

ff

f San - ctus Do-mi-nus De -

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

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

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

f

mf

p

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

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 (Soprano, Contralto, Tenor, Bass) are marked 'oth.' (other) and have a whole note chord at measure 45. The organ and solo parts are marked with a whole rest. The string section (Violins I and II, Viola, and Violoncello) plays a rhythmic accompaniment of eighth notes. The score is written on a grand staff with five systems of staves.

This page of a musical score, numbered 105, features a variety of instruments and vocal parts. The score is written in a key signature of two sharps (F# and C#) and a common time signature. The measures shown are 47 and 48. The Flute (Fl.) and Violin I (Vln. I) parts have active melodic lines in measure 47, while the Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.) parts provide harmonic support. The vocal staves (Soprano, Contralto, Tenor, Bass) and the Organ (Org.) part are currently silent, indicated by whole rests. The Solo part is also silent. The score concludes with a double bar line at the end of measure 48.

Agnus Dei

Durata : 3' 38"

$\text{♩} = 84$

Flute

Soprani

Contralti

Tenori

Bassi

Organ

pp

Soprano Solo

mf A - - - -

Violin I

Violin II

Viola

Cello

p

pp

3

3

3

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. 11

Sop. 11

Cont. 8

Ten. 8

Bas. 8

Org. 11

Solo 11

Vln. I 11

Vln. II 11

Vla. 11

Vlc. 11

Tempo

mun - - - di, mi - se - re - re

14 *Sostenuto*
Sottovoce
pp
A - - - gnus - De - i Qui -
Sottovoce
pp
A - - - gnus De - i qui -
Sottovoce
pp
A - - - gnus - De - i, Qui -
Sottovoce
pp
A - - - gnus - De - i, Qui -

no - - - - bis.

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

27

Fl.

Sop.

Cont.

Ten.

Bas.

27

Org.

27

Solo

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

27

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

43

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vcl.

A - gnus - De - i

A - gnus De - i

A - gnus De - i

A - gnus De - i

A - gnus De - i

A - gnus De - i

A - gnus De - i

tol - lis pec - ca - ta mun - di do - na no - bis -

3

47

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

p A - gnus De - i

p qui - tol - lis

p pec - ca - ta

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

pa - cem.

p

p *pp*

51

Fl.

Sop.

Cont.

Ten.

Bas.

no - bis pa - cem.

Org.

Solo

do - na no - bis pa - cem.

Vln. I

Vln. II

Vla.

Vlc.

ff

pp

p

mf

f

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 eighth and sixteenth notes, often beamed together and accented. The vocal parts (Soprano, Contralto, Tenor, Bass) are currently silent, indicated by horizontal lines on their staves.

55

Org.

The Organ part in measures 55-60 consists of block chords in both the right and left hands. The right hand chords are primarily triads and dyads, while the left hand provides a harmonic foundation with similar chordal structures.

55

Solo

The Solo part in measures 55-60 is silent, represented by a horizontal line on the staff.

55

Vln. I

Vln. II

Vla.

Vlc.

The string section (Violins I and II, Viola, and Violoncello) is active in measures 55-60. Violin I and II play melodic lines with eighth and sixteenth notes. The Viola and Violoncello provide a rhythmic and harmonic accompaniment with eighth-note patterns and occasional accents.

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 60

Vln. II

Vla. *mf*

Vlc. *mf* 3

65

Fl.

Sop.

Cont.

Ten.

Bas.

Org.

Solo

Vln. I

Vln. II

Vla.

Vlc.

mp

mp

mp

mp

mp

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

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

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

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

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

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 do - na no - bis pa - cem.

p do - na no - bis pa - cem.

p do - na no - bis pa - cem.

p do - na no - bis pa - cem.

p *Rallentando*

The image displays a musical score for measures 74 through 77. The score is arranged in systems for various instruments and voices:

- Fl. (Flute):** Measure 74 starts with a rest. In measure 77, there is a melodic flourish followed by a *ff* dynamic marking.
- Sop. (Soprano), Cont. (Contralto), Ten. (Tenor), Bas. (Bass):** All vocal parts have rests in measures 74-77.
- Org. (Organ):** Measures 74-76 have rests. In measure 77, there is a chordal figure with a *ff* dynamic marking.
- Solo:** The Solo part has rests throughout measures 74-77.
- Vln. I (Violin I):** Measures 74-76 have rests. In measure 77, there is a melodic line starting with *pp*, followed by a triplet in measure 76, and ending with a *ff* dynamic in measure 77.
- Vln. II (Violin II):** Measures 74-76 have rests. In measure 77, there is a melodic line starting with *pp*, followed by a triplet in measure 76, and ending with a *ff* dynamic in measure 77.
- Vla. (Viola):** Measures 74-76 have rests. In measure 77, there is a melodic line starting with *pp*, followed by a triplet in measure 76, and ending with a *ff* dynamic in measure 77.
- Vlc. (Violoncello):** Measures 74-77 feature a continuous melodic line with triplets in measures 75 and 76, and a *ff* dynamic in measure 77.

A *Rallentando* marking is present above the Violin I and II staves, spanning from measure 75 to measure 76. A dashed line indicates the end of the *Rallentando* section.