

Kurze Messe in D

Kyrie

Ignaz Reimann

Andante maestoso

Violine I

Violine II

Viola

Sopran

Alt

Tenor

Bass

Kontrabass

The musical score is arranged in a standard orchestral format. It includes staves for Violine I, Violine II, Viola, Sopran, Alt, Tenor, Bass, and Kontrabass. The vocal parts (Sopran, Alt, Tenor, Bass) have lyrics written below their respective staves. The instrumental parts (Violine I, Violine II, Viola, Kontrabass) are written in treble and bass clefs. The score is in the key of D minor (one flat) and common time (C). The tempo is marked 'Andante maestoso'. The dynamics are marked 'p' (piano) throughout. The lyrics are: 'ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e'.

7

VI. I *mf* *fz dolce*

VI. II *mf*

Vla. *mf*

S. *mf*
ri - e, Ky - - - ri - e e - le - i - son. Chri -

A. *mf*
ri - e, Ky - - - ri - e e - le - i - son. Chri -

T. *mf*
ri - e, Ky - - - ri - e e - le - i - son. Chri -

B. *mf*
Ky - ri - e, Ky - ri - e e - le - i - son.

mf *fz*

Kb. *mf*

13

VI. I

VI. II

Vla.

S.

A.

T.

B.

8

13

Kb.

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

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

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

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

mf *f* *f* *f* *fz* *f*

20

VI. I

VI. II

Vla.

Musical notation for Violin I, Violin II, and Viola parts, measures 20-24. The Violin I part features a melodic line with eighth notes and a slur. The Violin II part has a similar melodic line. The Viola part provides harmonic support with a lower melodic line.

20

S.

A.

T.

B.

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

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

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

lei - - - son, Chri - ste, Chri - ste e - lei - - -

Musical notation for Soprano, Alto, Tenor, and Bass vocal parts, measures 20-24. The lyrics are: "i - son, Chri - - - ste, Chri - ste e - le - i - son." for Soprano, Alto, and Tenor; and "lei - - - son, Chri - ste, Chri - ste e - lei - - -" for Bass. The notation includes slurs and accents.

Musical notation for Piano accompaniment, measures 20-24. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

20

Kb.

Musical notation for Keyboard part, measures 20-24. The part is written in the bass clef and features a simple harmonic accompaniment with chords and single notes.

25

VI. I

dolce

p

25

VI. II

dolce

p

25

Vla.

p

25

S.

p

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

A.

p

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

T.

p

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

B.

p

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

p

25

Kb.

p

30

VI. I

VI. II

Vla.

30

S.

A.

T.

B.

Ky - - - ri - e, Ky - - - ri - e, Chri - - -

Ky - - - ri - e, Ky - - - ri - - - e, Chri - - -

Ky - - - ri - e, Ky - - - ri - e, Chri - - -

son, Ky - ri - e, Ky - ri - e,

30

Kb.

35

VI. I *p*

VI. II *p*

Vla. *p*

S. *p* *pp*
 ste, Chri - ste e - le - i - son, e - lei - son. Et

A. *p* *pp*
 ste, Chri - ste e - le - i - son, e - lei - son. Et

T. *p* *pp*
 ste, Chri - ste e - le - i - son, e - lei - son. Et

B. *p* *pp*
 Chri - ste, Chri - ste e - lei - son, e - lei - son.

Kb. *p*

Gloria

41 *Allegro moderato*

VI. I *p*

VI. II *p*

Vla. *p*

S. *f*
in ter - ra pax ho - mi - ni - bus bo - - nae vo - lun - ta -

A. *f*
in ter - ra pax ho - mi - ni - bus bo - - nae vo - lun - ta -

T. *f*
in ter - ra pax ho - mi - ni - bus bo - - nae vo - lun - ta -

B. *f*
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

p

Kb. *p*

52

VI. I

VI. II

Vla.

52

S.

A.

T.

B.

8

glo - ri - fi - ca - mus Te, glo - ri - fi - ca - mus Te. Qui

glo - ri - fi - ca - mus Te, glo - ri - fi - ca - mus Te. Qui

ad - - - o - ramus Te, glo - ri - fi - ca - mus Te. Qui

Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te.

52

Kb.

52

Kb.

57

VI. I *p*

VI. II *p*

Vla. *p*

S. *p*
 tol - lis pec-ca - ta mun - di: mi - - - se - re -

A. *p*
 tol - lis pec-ca - ta mun - di: mi - - - se - re -

T. *p*
 8 tol - lis pec-ca - ta mun - di: mi - - - se - re -

B. *p*
 Qui tol - lis pec - ca - ta mun - - di: mi - se -

p

57

Kb. *p*

62

VI. I

VI. II

Vla.

Musical notation for Violin I, Violin II, and Viola parts, measures 62-65. The key signature is two sharps (F# and C#). The Violin I part features a melodic line with a slur over measures 62-63 and a fermata in measure 64. The Violin II and Viola parts provide harmonic support with rhythmic patterns.

62

S.

A.

T.

B.

re no - bis, sus - - - ci - pe de - pre - ca - ti - o - nem nost -

re no - bis, sus - - - ci - pe de - pre - ca - ti - o - nem nost -

re no - bis, sus - - - ci - pe de - pre - ca - ti - o - nem nost -

re - re no - - - bis, sus - ci - pe de - pre - ca - ti - o - nem

Vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), measures 62-65. The lyrics are: "re no - bis, sus - - - ci - pe de - pre - ca - ti - o - nem nost -". The Soprano and Alto parts have a fermata in measure 64. The Tenor part has an octave sign (8) under the first measure. The Bass part has a fermata in measure 64.

Piano accompaniment, measures 62-65. The right hand plays a melodic line with slurs and a fermata in measure 64. The left hand provides harmonic support with chords and a long note in measure 64.

62

Kb.

Cello part, measures 62-65. The part consists of a simple harmonic line with a fermata in measure 64.

67

VI. I

VI. II

Vla.

S.

A.

T.

B.

8

67

Kb.

The musical score consists of several staves. The string parts (VI. I, VI. II, Vla., Kb.) are in G major and feature dynamic markings of *f* and *p*. The vocal parts (S., A., T., B.) have lyrics in Latin. The piano part (P.) is in G major and features dynamic markings of *mf* and *p*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

ram. Quo - - - - - ni - am Tu so - lus Sanc -

ram. Quo - - - - - ni - am Tu so - lus Sanc -

ram. Quo - - - - - ni - am Tu so - lus Sanc -

nost - - - ram. Quo - ni - am Tu so - lus

f *p* *mf* *p*

72

VI. I

VI. II

Vla.

S.
tus, Tu so - lus Do - mi - nus al - tis - si - mus, Je - su Chri - ste.

A.
tus, Tu so - lus Do - mi - nus al - tis - si - mus, Je - su Chri - ste.

T.
8 tus, Tu so - lus Do - mi - nus al - tis - si - mus, Je - su Chri - ste.

B.
Sanc - tus, Tu so - lus Do - mi - nus al - tis - si - mus, Je - su Chri -

Kb.

77

VI. I *f*

VI. II *f*

Vla. *f*

S. *f*
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu in glo -

A. *f*
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu in glo -

T. *f*
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu in glo -

B. *f*
ste. Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu in

f

77

Kb. *f*

Detailed description: This page of a musical score contains measures 77 through 80. It features seven staves: VI. I (Violin I), VI. II (Violin II), Vla. (Viola), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Piano (P), and Kb. (Cello/Double Bass). The key signature is D major (two sharps) and the time signature is 4/4. The dynamic marking *f* (forte) is present in all parts. The vocal parts (S., A., T., B.) have lyrics in Latin: 'Cum Sancto Spiritu, cum Sancto Spiritu in gloria.' The piano part features a complex texture with arpeggiated chords and sustained notes. The cello/double bass part provides a harmonic foundation with sustained notes and some rhythmic movement.

Credo

88 *Allegro moderato*

VI. I *p*

VI. II *p*

Vla. *p*

S. *p*
rem om - ni - po - ten - tem, fac - to - rem coe - li et ter -

A. *p*
rem om - ni - po - ten - tem, fac - to - rem coe - li et ter -

T. *p*
rem om - ni - po - ten - tem, fac - to - rem coe - li et ter -

B. *p*
Pat - rem om - ni - po - ten - - - tem, fac - to - rem coe - li et

p

Kb. *p*

94

VI. I

VI. II

Vla.

f

f

f

94

S.

A.

T.

B.

rae et in u - num Do - mi - num Je - sum Chri - stum,

rae et in u - num Do - mi - num Je - sum Chri - stum,

8 rae, et in u - num Do - mi - num Je - sum Chri - stum,

ter - rae, et in u - num Do - mi - num Je - sum Chri - -

f

94

Kb.

f

99

VI. I

VI. II

Vla.

S.

A.

T.

B.

8

99

Kb.

qui prop - ter nost - ram sa - lu - tem des - cen - dit

qui prop - ter nost - ram sa - lu - tem des - cen - dit

sa - - - - - lu - tem des - cen - dit

stum, qui prop - ter nost - ram sa - lu - tem des - cen -

105 *Adagio*

VI. I *p* *rit.* *p*

VI. II *p* *rit.* *p*

Vla. *p* *rit.* *p*

S. *p* *f*
de coe - lis. Et in - ca - na - tus est de Spi -

A. *p* *f*
de coe - lis. Et in - car - na - tus est de Spi -

T. *p* *f*
de coe - lis. Et in - car - na - tus est de Spi -

B. *p* *f*
dit de coe - lis. Et in - car - na - tus est de

p *rit.*

Kb. *p* *rit.*

III

VI. I

VI. II

Vla.

VI. I, VI. II, and Vla. staves. Each staff begins with a treble clef (VI. I, VI. II) or a bass clef (Vla.) and a key signature of one sharp (F#). The staves contain rests and dynamic markings (p, mf, f) across five measures.

III

S.

A.

T.

B.

ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est.

ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est.

ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est.

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a treble clef (S., A., T.) or a bass clef (B.) and a key signature of one sharp (F#). The lyrics are: "ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus est." for S., A., and T.; and "Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo fac - tus" for B. The music includes dynamic markings (p, mf, f) and phrasing slurs.

Piano accompaniment staves for the right and left hands. Both staves begin with a treble clef (right) and a bass clef (left) and a key signature of one sharp (F#). The staves contain rests and dynamic markings (p, mf, f) across five measures.

III

Kb.

Kb. staff. The staff begins with a bass clef and a key signature of one sharp (F#). It contains rests and dynamic markings (p, mf, f) across five measures.

116

VI. I *p*

VI. II *fz*

Vla. *fz*

S. *p*
Cru - ci - fi - xus, pas - sus et se - pul - tus est. Et

A. *p*
Cru - ci - fi - xus, pas - sus et se - pul - tus est. Et

T. *p*
Cru - ci - fi - xus, pas - sus et se - pul - tus est. Et

B. *p*
est. Cru - ci - fi - xus, se - pul - tus est.

p

116

Kb. *p*

121 *Allegro moderato*

VI. I

Musical staff for VI. I (Violin I) in treble clef, key of D major. It begins with a piano (*p*) dynamic. The melody consists of quarter notes, followed by a half note, and then a sixteenth-note triplet.

VI. II

Musical staff for VI. II (Violin II) in treble clef, key of D major. It begins with a piano (*p*) dynamic. The melody consists of quarter notes.

Vla.

Musical staff for Vla. (Viola) in alto clef, key of D major. It begins with a piano (*p*) dynamic. The melody consists of quarter notes.

S.

Musical staff for Soprano (S.) in treble clef, key of D major. It begins with a piano (*p*) dynamic. The lyrics are: re - sur - re - xit ter - ti - a di - e et as - cen -

A.

Musical staff for Alto (A.) in treble clef, key of D major. It begins with a piano (*p*) dynamic. The lyrics are: re - sur - re - xit ter - ti - a di - e et as - cen -

T.

Musical staff for Tenor (T.) in treble clef, key of D major. It begins with a piano (*p*) dynamic. The lyrics are: re - sur - re - xit ter - ti - a di - e et as - cen -

B.

Musical staff for Bass (B.) in bass clef, key of D major. It begins with a piano (*p*) dynamic. The lyrics are: Et re - sur - re - xit ter - ti - a di - - - e et as -

Piano accompaniment in grand staff, key of D major. It begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur, and the left hand provides harmonic support with chords and single notes.

Kb.

Musical staff for Kontrabaß (Kb.) in bass clef, key of D major. It begins with a piano (*p*) dynamic. The melody consists of quarter notes.

126

VI. I

VI. II

Vla.

S.

A.

T.

B.

8

126

Kb.

f

dit in coe - lum. Et i - te - rum ven - tu - rus est

dit in coe - lum. Et i - te - rum ven - tu - rus est

dit in coe - lum. Et i - te - rum ven - tu - rus est

cen - dit in coe - lum. Et i - te - rum ven - tu - rus

132

VI. I

VI. II

Vla.

S.

A.

T.

B.

est cum glo - ri - a ju - di - ca - - - re.

132

Kb.

149

VI. I

VI. II

Vla.

p

p

p

149

S.

A.

T.

B.

nem pec - ca - to - rum. Et vi - tam ven - tu - ri sae - cu - li,

nem pec - ca - to - rum. Et vi - tam ven - tu - ri sae - cu - li,

8
nem pec - ca - to - rum. Et vi - tam ven - tu - ri sae - cu - li,

o - nem pec - ca - to - rum. Et vi - tam ven - tu - ri sae - cu -

mf

mf

mf

mf

p

149

Kb.

p

155

VI. I

VI. II

Vla.

S.

A.

T.

B.

Kb.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

pp

pp

rit.

pp

155

a - men, a - men. Sanc - - - - -

a - men, a - men. Sanc - - - - -

a - men, a - men. Sanc - - - - -

li, a - - - - men, a - men.

Sanctus

162 *Adagio*



VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*

S. *p* *f*
tus, Sanc - - - tus, Sanc - tus Do - mi - nus De -

A. *p* *f*
tus, Sanc - - - tus, Sanc - tus Do - mi - nus De -

T. *p* *f*
tus, Sanc - - - tus, Sanc - tus Do - mi - nus De -

B. *p* *f*
Sanc - tus, Sanc - tus, Sanc - tus Do - mi - ns

Piano *p* *f*

Kb. *p* *f*

168

VI. I

VI. II

Vla.

S.

A.

T.

B.

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo -

168

Kb.

Detailed description of the musical score: The page contains seven systems of music. The first system (VI. I) is a single staff in treble clef with a key signature of two sharps (F# and C#). The second system (VI. II) is a single staff in treble clef with the same key signature. The third system (Vla.) is a single staff in bass clef with the same key signature. The fourth system (S.) is a vocal line in treble clef with lyrics: 'us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo -'. The fifth system (A.) is a vocal line in treble clef with the same lyrics. The sixth system (T.) is a vocal line in treble clef with lyrics: 'us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo -'. The seventh system (B.) is a vocal line in bass clef with lyrics: 'De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra'. The eighth system is a grand staff (treble and bass clefs) for piano accompaniment. The ninth system (Kb.) is a single staff in bass clef with the same key signature. The number '168' is written above the first measure of each system.

174

VI. I

VI. II

Vla.

S.

A.

T.

B.

8

174

Kb.

ff

ff

ff

ff

ff

ff

ff

ff

ri - a, glo - ri - a Tu - a. Ho - san - na in ex - cel - sis. Be -

ri - a, glo - ri - a Tu - a. Ho - san - na in ex - cel - sis. Be -

ri - a, glo - ri - a Tu - a. Ho - san - na in ex - cel - sis. Be -

glo - ri - a, glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

ff

Benedictus

181 *Andante cantabile*

VI. I

Violin I part, starting at measure 181. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with some slurs and a double bar line.

VI. II

Violin II part, starting at measure 181. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with some slurs and a double bar line.

Vla.

Viola part, starting at measure 181. The staff is in alto clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with some slurs and a double bar line.

S.

Soprano vocal part, starting at measure 181. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic. The lyrics are: "ne - dic - tus, be - ne - dic - tus, qui ve - nit, qui ve - nit in no -".

A.

Alto vocal part, starting at measure 181. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "ne - dic - tus, be - ne - dic - tus, qui ve - nit, qui ve - nit in no -".

T.

Tenor vocal part, starting at measure 181. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with an octave sign (8) below the staff. The lyrics are: "ne - dic - tus, be - ne - dic - tus, qui ve - nit, qui ve - nit in no -".

B.

Bass vocal part, starting at measure 181. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Be - ne - dic - tus, be - ne - dic - tus, qui ve - nit, qui ve - nit in".

Piano accompaniment part, starting at measure 181. The staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a harmonic accompaniment with some slurs and a double bar line.

Kb.

Cello/Double Bass part, starting at measure 181. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with some slurs and a double bar line.

187

VI. I

VI. II

Vla.

S.

A.

T.

B.

no - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, qui

187

Kb.

mi - ne Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, qui

mi - ne Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, qui

mi - ne Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, qui

no - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, qui

193

VI. I

VI. II

Vla.

S.

A.

T.

B.

193

Kb.

ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne - dic -

ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne - dic -

ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne - dic -

qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne -

193

206

VI. I

VI. II

Vla.

S.

A.

T.

B.

no - mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne - dic - tus,

mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne - dic - tus, qui

mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne - dic - tus, qui

mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne - dic - tus, qui

no - mi - ne Do - mi - ni. Be - ne - dic - tus, be - ne - dic - tus,

206

Kb.

213

VI. I

VI. II

Vla.

S.

A.

T.

B.

213

Kb.

p

p

p

p

p

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

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

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

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

p

p

Agnus Dei

220 *Adagio*

VI. I *p*

VI. II *p*

Vla. *p*

S. *p*
 nus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re -

A. *p*
 nus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re -

T. *p*
 nus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re -

B. *p*
 Ag - nus De - i, qui tol - lis pec-ca - ta mun - di: mi - se -

p

Kb. *mf*

225 *dolce*
VI. I *mf*

225 *mf*
VI. II

225 *mf*
Vla.

225
S.
re no - bis. Ag - - - - -

A.
re no - bis. Ag - - - - -

8
T.
re no - bis. Ag - - - - -

B.
re - re no - - - bis.

225
Kb. *p*

Detailed description: This page of a musical score, numbered 40, contains parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Piano), and Cello (Kb.). The score begins at measure 225. The key signature has two sharps (F# and C#). The Violin I part is marked *dolce* and *mf*. The Viola part is marked *mf*. The vocal parts (S., A., T., B.) have lyrics: "re no - bis. Ag - - - - -". The Piano part features a complex accompaniment with various dynamics. The Cello part is marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

230

VI. I *f*

VI. II *f*

Vla. *f*

S. *f*
 nus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re -

A. *f*
 nus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re -

T. *f*
 nus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re -

B. *f*
 Ag - nus De - i, qui tol - lis pec-ca - ta mun - di: mi - se -

mf

Kb. 230

235

VI. I *dolce* *p*

VI. II *p*

Vla. *p*

S. *p*
re no - bis. Ag - - - - - nus De -

A. *p*
re no - bis. Ag - - - - - nus De -

T. *p*
re no - bis. Ag - - - - - nus De -

B. *p*
re - re no - - - bis. Ag - nus

mf *p*

Kb. *p* *mf*

240

VI. I

VI. II

Vla.

S.

A.

T.

B.

De - i, qui tol-lis pec-ca-ta mun - di: do - na no - bis pa - cem.

fz

240

Kb.

p

The musical score for page 43, measures 240-245, is presented in a multi-staff format. The top three staves are for the string section: VI. I (Violin I), VI. II (Violin II), and Vla. (Viola). The next four staves are for the vocal ensemble: S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The piano accompaniment is shown in two staves, and the contrabass (Kb.) part is at the bottom. The key signature is D major (two sharps). The tempo is marked 240. The vocal parts have the lyrics: 'i, quitol - lis pec-ca - tamun - di: do - na no - bis pa - cem. Do -'. The piano part features a forte (fz) dynamic, and the contrabass part features a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

247 *Andante*

VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*

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

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

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

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

Kb. *p* *f*

Detailed description of the musical score: The score is for measures 247-254, marked 'Andante'. It features a key signature of two sharps (D major) and a common time signature. The instruments and parts are: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (P), and Cello/Double Bass (Kb.). The dynamics range from piano (p) to forte (f). The vocal parts (S., A., T., B.) have lyrics in Latin: 'na no - bis pa - cem, do - na no - bis pa - cem, do -'. The piano part features a complex harmonic texture with many chords and moving lines. The Cello/Double Bass part provides a steady bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

255

VI. I

VI. II

Vla.

S.

A.

T.

B.

mf

f

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

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

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

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

mf

f

mf

f

255

Kb.

261

VI. I *p dolce*

VI. II *p*

Vla. *p*

S. *p*
cem, do - - - - na pa - cem.

A. *p*
cem, do - - - - na pa - cem. Ky - - - -

T. *p*
8 cem, do - - - - na pa - cem. Ky - - - -

B. *p*
pa - cem, do - na pa - cem.

p

Kb. *p*

Detailed description: This page of a musical score, numbered 46, contains parts for Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, Piano, and Cello. The score begins at measure 261. The key signature has two sharps (F# and C#). The Violin I part is marked *p dolce* and features a melodic line with slurs. The Violin II and Viola parts are marked *p* and provide harmonic support. The vocal parts (Soprano, Alto, Tenor, Bass) are also marked *p* and have lyrics in Latin. The Piano part is marked *p* and features a complex accompaniment with slurs. The Cello part is marked *p* and provides a bass line. The lyrics for the vocal parts are: Soprano: "cem, do - - - - na pa - cem."; Alto: "cem, do - - - - na pa - cem. Ky - - - -"; Tenor: "8 cem, do - - - - na pa - cem. Ky - - - -"; Bass: "pa - cem, do - na pa - cem."