

1. Kyrie

Violon 1 *f* = 80

Violon 2 *f* = 80 *mf*

Alto *f* = 80 *mf*

Violoncello *f* = 80

Contrebasse *f* = 80

The musical score is for five instruments: Violon 1, Violon 2, Alto, Violoncello, and Contrebasse. It is in 4/4 time and B-flat major. The score consists of ten measures, numbered 1 to 10. The first measure of each part is marked with a dynamic of *f* = 80. The second measure of the Violon 2 and Alto parts is marked with a dynamic of *mf*. The Violon 1 part features a melodic line with various rhythmic values and rests. The Violon 2 and Alto parts play a rhythmic accompaniment. The Violoncello and Contrebasse parts provide a harmonic and rhythmic foundation.

1. Kyrie

11 12 13 14 15 16 17 18

SS

AS

TS

BS.

SC

AC

TC

BC.

V1.

V2.

A

Vcl.

Cb.

mf

mp

f

Ky - ri - e, Kyri - e e - lei - son

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

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

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

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

mf

mp

mp

mp

mp

mp

1. Kyrie

19 20 21 22 23 24 25

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

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

TS Ky ri e e lei lei son

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

V1 *p* *f* *mp*

V2 *p* *f* *mp*

A *p* *mp*

Vcl. *p* *f* *mp*

Cb. *p* *f* *mp*

1. Kyrie

26 27 28 29 30 31 32

SS lei - son Ky - ri - e e - lei son Chri - ste e - lei - son

AS lei - son Ky - ri - e e - lei son Chri - ste e - lei - son

TS *mp* Chris - te _____ Christe e - lei - son *p* Ky - ri - e e - lei son *mf* Chri - ste e - lei - son

BS *mp* Chris - te _____ Christe e - lei - son *p* Ky - ri - e e - lei son *mf* Chri - ste e - lei - son

SC Ky - ri - e e - lei son *mf* Chri - ste e - lei - son. *mp* Christe e -

AC Ky - ri - e e - lei son *mf* Chri - ste e - lei - son

TC Ky - ri - e e - lei son *mf* Chri - ste e - lei - son

BC Ky - ri - e e - lei son *mf* Chri - ste e - lei - son

V1 *p* *p* *p* *p* *f* *f*

V2 *p* *p* *p* *p* *f* *mf*

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

Vcl. *p* *p* *p* *p* *f* *mf*

Cb. *p* *p* *p* *p* *f* *mf*

1. Kyrie

33 34 35 36 37 38 39

SS Ky - ri - e Ky - ri -

AS Ky - ri - e Ky - ri -

TS Ky - ri - e Ky - ri -

BS Ky - ri - e Ky - ri -

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

AC Chri - ste Chri - ste e - lei - son, Ky ri - e e - lei - son Chri ste e - lei - son

TC Chri - ste Chri - ste Ky ri - e e - lei - son Chri ste e - lei - son

BC Chri - ste Chri - ste Ky ri - e e - lei - son Chri ste e - lei - son

V1. *p* *pp* *p* *pp* *mf*

V2. *p* *pp* *p* *pp* *mp* *mf*

A *p* *pp* *p* *pp* *mp* *mf*

Vcl. *mf* *mf* *f*

Cb. *mf* *mf* *f*

1. Kyrie

40 41 42

SS - e - e - lei - son

AS - e - e - lei - son

TS - e - e - lei - son

BS - e - e - lei - son

SC - e - e - lei - son

AC - e - e - lei - son

TC - e - e - lei - son

BC - e - e - lei - son

V1. *ff*

V2. *ff*

A *ff*

Vcl. *ff*

Cb. *ff*

2. Gloria

1 $\text{♩} = 90$ *mf* 2 3 4 5

Soprano
pax — ho — mi — ni — bus | bo — nae vo — lun — ta — tis | Bo nae vo lun ta-tis .

1 $\text{♩} = 90$ *mf* 2 3 4 5

Alto
pax — ho — mi — ni — bus | bo — nae vo — lun — ta — tis | Bo nae vo lun ta - tis

1 *mf* 2 3 4 5

Ténor
8 Et in ter ra pax — ho — mi — ni — bus | bo — nae vo — lun — ta — tis | bo nae vo lun ta - tis

1 *mf* 2 3 4 5

Basse
Et in ter ra pax ho — mi — ni — bus | bo — nae vo — lun — ta — tis | bo nae vo lun ta - tis

1 2 3 4 5

Clavier d'orgue
1 *mf* $\text{♩} = 90$ 2 3 4 5

1 $\text{♩} = 90$ *mf* 2 3 4 5

Violon
1 *mf* $\text{♩} = 90$ 2 3 4 5

Violon
1 *mf* $\text{♩} = 90$ 2 3 4 5

V. Alto
1 *mf* $\text{♩} = 90$ 2 3 4 5

Violoncelle
1 *mf* $\text{♩} = 90$ 2 3 4 5

Contrebasse
1 *mf* $\text{♩} = 90$ 2 3 4 5

2. Gloria

The musical score is arranged in a standard orchestral format. At the top, the vocal parts are listed: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line includes a staff with a treble clef and a corresponding line of lyrics. The lyrics are: "Bo nae vo - lun ta - tis | bo - nae - vo - lun - ta - tis | bo - nae - vo - lun - ta - tis |". Above the vocal staves, dynamic markings of *mf* (mezzo-forte) are placed at measures 7, 8, 9, and 10. Below the vocal parts is the piano accompaniment, consisting of a grand staff with a treble and bass clef. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Below the piano part are the string parts: Violin I (V1), Violin II (V2), Viola (V.A.), Violoncello (Vcl.), and Contrabasso (Cb.). The string parts are written in a bass clef and provide a steady, rhythmic accompaniment to the vocalists. Measure numbers 6, 7, 8, 9, 10, and 11 are indicated at the beginning of each system.

2. Gloria

19 20 21 22 23 24 25

S. *choeur* *p*³ *f*

- ci as a - gi mus | Do - mi ne De - us, | Rex cae - les - tis, | De - us Pa - ter om

A. *p*³ *f*

Glori - am tu - am. | Do - mi ne De - us, | Rex cae - les - tis, | De - us Pa - ter om

T. *p*³ *f*

ti - bi | Do - mi ne De - us, | Rex cae - les - tis, | De - us Pa - ter om

B. *p*³ *f*

pro - - pter magnam glo ri - am tu - am. | Do - mi ne De - us, | Rex cae - les - tis, | De - us Pa - ter om

19 20 21 22 23 24 25

p *f*

V1. *p*³ *f*

V2. *p*³ *f*

V.A. *p*³ *f*

Vcl. *p*³ *f*

Cb. *p* *f*

2. Gloria

33 *ff* 35 *mf* 36 37 38 *mf* 39

S A - gnusDe - i Fil - li - us Pa - tris. Qui tol - lis pec ca ta mun - di, mi - se - re - re no - bis. Qui tol lis pec

33 *ff* *mf* 36 37 38 *mf* 39

A A - gnusDe - i Fil - li - us Pa - tris Qui tol - lis pec ca ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec

33 *ff* *mf* 36 37 38 *mf* 39

T A - gnusDe - i Fil - li - us Pa - tris Qui tol - lis pec ca ta mun - di mi - se - re - re no - bis. Qui tol lis pec

33 *ff* *mf* 36 37 38 *mf* 39

B. A - gnusDe - i Fil - li - us Pa - tris Qui tol - lis pec ca ta mun - di mi - se - re - re no - bis. Qui tol - lis pec

33 34 35 36 37 38 39

V1. *ff* *mf* 36 37 38 39 *mf*

V2. *ff* *mf* 36 37 38 39 *mf*

V.A. *ff* *mf* 36 37 38 39 *mf*

Vcl. *ff* *mf* 36 37 38 39 *mf*

Cb. *ff* *mf* 36 37 38 39 *mf*

2. Gloria

40 41 42 43 44 45 46 47

S *p* *mf*
- ca ta mun - di, sus - ci - pe sus - ci - pe de - pre - ca ti - o - nem nos - tram Qui se - des ad dex te - ram

A *p* *mf*
- ca ta mun - di, sus - ci - pe sus - ci - pe de - pre ca - ti - o - nem nos - tram Qui se - des ad dex te - ram

T *p* *mf*
- ca ta mun - di, sus - ci - pe sus - ci - pe de - pre - ca ti - o - nem nos - tram Qui se - des ad dex te - ram

B. *p* *mf*
- ca ta mun - di, sus - ci - pe sus - ci - pe de - pre ca - ti - o - nem nos - tram Qui se - des ad dex te - ram

40 41 42 43 44 45 46 47

40 41 *p* 42 43 44 45 46 47

V1. *p* 41 42 43 44 45 46 47

V2. *p* 41 42 43 44 45 46 47

V.A. *p* 41 42 43 44 45 46 47

Vcl. *p* 41 42 43 44 45 46 47

Cb. *p* 41 42 43 44 45 46 47

2. Gloria

48 49 50 51 52 53 54

mp *mf*

S Pa - tris, mi - se - re - re no - bis. Quo ni am tu so - lus sanc - tus, tu so - lus - Do mi nus, tu

A Pa - tris, mi - se - re - re no - bis. Quo ni am tu so - lus sanc - tus, tu so - lus - Do mi nus, tu

T Pa - tris mi - se - re - re no - bis. Quo ni am tu so - lus sanc - tus tu so - lus - Do mi nus, tu

B. Pa - tris mi - se - re - re no - bis. Quo ni am tu so - lus sanc - tus tu so - lus - Do mi nus, tu

48 49 50 51 52 53 54

f *mf* *f*

V1. pizz

V2. *mf* *f*

V.A. *mf* *f*

Vcl. *f*

Cb. *f*

Detailed description: This is a page of a musical score for the Gloria, measures 48 to 54. The score is arranged in a standard orchestral format. At the top, the vocal parts are listed: Soprano (S), Alto (A), Tenor (T), and Bass (B.). Each vocal part has a staff with a treble clef and a line of lyrics underneath. The lyrics are: "Pa - tris, mi - se - re - re no - bis. Quo ni am tu so - lus sanc - tus, tu so - lus - Do mi nus, tu". The vocal parts are marked with dynamics: *mp* (mezzo-piano) and *mf* (mezzo-forte). Below the vocal parts is the piano part, consisting of a grand staff (treble and bass clefs). The piano part is marked with *f* (forte) and *mf* (mezzo-forte). Below the piano part are the string parts: Violin I (V1.), Violin II (V2.), Viola (V.A.), Violoncello (Vcl.), and Contrabasso (Cb.). The string parts are marked with *f* (forte) and *mf* (mezzo-forte). The Violin I part has a "pizz" (pizzicato) marking. The score is in a key signature of one flat (B-flat major) and a 4/4 time signature. The measures are numbered 48 through 54. The page is titled "2. Gloria" at the top center.

2. Gloria

The musical score is for the second movement, '2. Gloria'. It features a vocal quartet (Soprano, Alto, Tenor, Bass), piano accompaniment, and a string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts have lyrics: 'A - men, a - men, a - men, a - men. A - men. A - men.' The piano part provides harmonic support with chords and melodic lines. The string parts include Violin 1 and Violin 2 with melodic lines, Viola with a rhythmic accompaniment, and Violoncello and Contrabass with a steady bass line. The score is divided into measures 62 through 67. The vocal parts start with a *mf* dynamic and transition to *f* at measure 66. The piano part also starts with *mf* and transitions to *f* at measure 66. The string parts have various dynamics, with the Violoncello and Contrabass parts starting with *mf* and the Violoncello part transitioning to *f* at measure 66.

62 *mf* 63 64 65 66 *f* 67

S A - men, a - men, a - men, a - men. A - men. A - men.

62 *mf* 63 64 65 66 *f* 67

A A - men, a - men, a - men, a - men. A - men. A - men.

62 *mf* 63 64 65 66 *f* 67

T A - men, a - men, a - men, a - men. A - men. A - men.

62 *mf* 63 64 65 66 *f* 67

B. A - men, a - men, a - men, a - men. A - men. A - men.

62 63 64 65 66 67

mf 63 64 65 66 *f* 67

V1. 62 63 64 65 66 *f* 67

V2. 62 63 64 65 66 *f* 67

V.A. 62 63 64 65 66 *f* 67

mf 63 64 65 66 *f* 67

Vcl. 62 63 64 65 66 *f* 67

mf 62 63 64 65 66 *f* 67

Cb. 62 63 64 65 66 *f* 67

Credo

1 *f* $\text{♩} = 100$ 2 3 4 5 *solos*

Soprano
Pa - trem om - ni - po - ten - tem fac - to - rem, fac - to - rem cae - li cae li et ter - rae. Vi - si - bi - li -

Alto
Pa - trem om - ni - po - ten - tem fac - to - rem, fac - to - rem cae - li cae li et ter - rae. Vi

Ténor
Pa - trem om - ni - po - ten - tem fac - to - rem, fac - to - rem cae - li cae li et ter - rae.

Basse
Pa - trem om - ni - po - ten - tem fac - to - rem, fac - to - rem cae - li cae li et ter - rae.

Clavier d'orgue
1 *f* 2 3 4 5 *mp*
 $\text{♩} = 100$ *p*

Violon
1 *f* 2 3 4 5 *mp*

Violon 2
1 *f* 2 3 4 5 *p*

Alto
1 *f* 2 3 4 5 *p*

Violoncelle
1 *f* 2 3 4 5 *p*
 $\text{♩} = 100$

Contrebasse
1 *f* 2 3 4 5 *p*
 $\text{♩} = 100$

Credo

6 7 8 9 10 11 12

S. *mf* *choeur*
- um o - mni - um et in - vi - si - bi - li - um Et in u - num Do - mi - num Je - sum Chris - tum

A. *mf*
- si - bi - li - um o - mni - um et in - vi - si - bi - li - um Et in u - num Do - mi - num Je - sum Chris - tum

T. *mf*
Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chris - tum

B. *mf*
Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um Et in u - num Do - mi - num Je - sum Chris - tum

6 7 8 9 10 11 12

V. *mf*

V2. *mf*

A. *mf*

Vcl. *mf*

Cb. *mf*

13 14 15 16 17 18 19

S. + soliste pour note haute
Je - sum Chris tum | Fi - li - um u - ni - ge - ni - tum De - i | et ex Pa tre na - tum, an - te... Et ex Pa

A. *mf*
Je - sum Chris tum | Fi - li - um u - ni - ge - ni - tum De - i | et ex Pa tre na - tum, an - te... Et ex Pa

T. *mf*
Je - sum Chris tum | Fi - li - um u - ni - ge - ni - tum De - i | et ex Pa tre na - tum, an - te... Et ex Pa

B. *mf*
Je - sum Chris tum | Fi - li - um u - ni - ge - ni - tum De - i | et ex Pa tre na - tum, an - te... Et ex Pa

Piano (P.)

V. *mf*

V2. *mf*

A. *mf*

Vcl. *mf*

Cb. *mf*

Credo

20 21 22 23 24 25 26 27 28

S. - tre na tum, an - te... Et ex Pa - tre na tum, an - te An - te o - mia se cu - la. An - te om ni a se - cu - la.

A. - tre na tum, an - te... Et ex Pa - tre na tum, an - te om ni a se cu - la om ni a se - cu - la

T. - tre na tum, an - te... Et ex Pa - tre na tum, an - te om ni a se cu - la om ni a se - cu - la

B. - tre na tum, an - te... Et ex Pa - tre na tum, an - te om ni a se cu - la om ni a se - cu - la

V. *p* *mp* *f*

V2. *p* *f*

A. *p* *f*

Vcl. *p* *f*

Cb. *p* *f*

Credo

29 30 31 32 33 34 35

S. De - um de De - o lu - men de lu - mi ne De - um ve - rum de De - o ve - ro

A. De - um de De - o lu - men de lu - mi ne De - um ve - rum de De - o ve - ro

T. De - um de De - o lu - men de lu - mi ne De - um ve - rum de De - o ve - ro

B. De - um de De - o lu - men de lu - mi ne De - um ve - rum de De - o ve - ro

V. V2. A. Vcl. Cb.

p

The image shows a page of a musical score for the Credo, covering measures 36 to 43. The score is arranged in a standard orchestral format with vocal parts at the top and instrumental parts below. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same text: "De um ve - rum de - o ve - ro Ge - ni tum non". The instrumental parts include Piano (P), Violin (V.), Viola (V2.), Cello (C.), and Double Bass (Cb.). The score features various dynamics such as *f* (forte) and *p* (piano), and includes musical notations like slurs, accents, and fermatas. The key signature is one flat (B-flat), and the time signature is 4/4. The page number 6/33 is located at the bottom center, and the date and time "Mardi 21 juin 2016, 18:29:36" are at the bottom right.

44 45 46 47 48 solos 49 50

S. *mf* fac tum, con sub stan ti - a - lem Pa - tri per quem om - ni - a fac ta sunt. Per quem om - ni - a fac - ta sunt

A. *mf* con sub stan ti - a - lem Pa - tri per quem om - ni - a fac ta sunt. Per quem om - ni - a fac - ta sunt

T. *mf* fac tum con sub stan ti - a - lem Pa - tri per quem om - ni - a fac ta sunt. Per quem om - ni - a fac - ta sunt

B. *mf* con sub stan ti - a - lem Pa - tri per quem om - ni - a fac ta sunt. Per quem om - ni - a fac - ta sunt

Piano: *mf* *p* *ff*

V. *mf* *ff*

V2. *mf* *p* *ff*

A. *mf* *p* *ff*

Vcl. *mf* *p* *ff*

Cb. *mf* *p* *ff*

51 52 53 54 55

choeur

S. *ff* Qui prop ter nos ho - mi nes et prop - ter no - stramsa - lu - tem des - cen - dit de cae -

A. *ff* Qui prop ter nos ho - mi nes et prop - ter no - stramsa - lu - tem *f* des - cen - dit de cae -

T. *ff* Qui prop ter nos ho - mi nes et prop - ter no - stramsa - lu - tem *f* des - cen - dit de cae -

B. *ff* Qui prop ter nos ho - mi nes et prop - ter nos - stramsa - lu - tem *f* des - cen - dit de cae -

Piano (P.)

V. *f*

V2. *f*

A. *f*

Vcl. *f*

Cb. *f*

Credo

56 57 58 59 60 61 62 63

S. *rall* *p* *mf* = 90
- lis descen - dit de cae - lis Et in - car - na - tus est de spi - ri - tu Sanc - to

A. *p* *mf*
- lis descen - dit de cae - lis Et in - car - na - tus est de spi - ri - tu Sanc - to

T. *p* *mf*
- lis descen - dit de cae - lis Et in - car - na - tu - est de spi - ri - tu Sanc - to ex Ma ri - a Vir - gi -

B. *p* *mf*
- lis descen - dit de cae - lis Et in car - na - tus est de spi - ri - tu Sanc - to ex Ma ri - a Vir - gi -

Piano: *mf* = 90, *f* pizz, *f* = 90

V. *p* *mf* = 90

V2. *p* *mf* = 90

A. *p* *mf* = 90

Vcl. *f* pizz, *f* = 90

Cb. *f* pizz, *f* = 90

64 65 66 67 68 69 70 71

S. Vir - gi - ne et ho - mo fac - tus est Cru - ci - fi - xus et - i - am pro no - bis sub Pon - ti -

A. Vir - gi - ne et ho - mo fac - tus est Cru - ci - fi - xus et - i - am pro no - bis Cru - ci - fi - xus et - i - am pro no - bis

T. - ne et ho - mo fac - tus est Cru - ci - fi - xus et - i - am pro no - bis sub Pon - ti -

B. - ne et ho - mo fac - tus est Cru - ci - fi - xus et - i - am pro no - bis Cru - ci - fi - xus et - i - am pro no - bis

archet *f*

archet *f*

archet *f*

piqué

piqué

archet *f*

archet *f*

p

p

Credo

72 73 74 75 76 77 78 79 80

choeur + sopr et ténor solos

S - o Pi la - to sub Pon ti - o Pi la - to sub Pon ti - o Pi - la - to Pas - sus, pas - sus, pas - sus, pas - sus, pas - sus,

A - - - - - pas - sus pas - sus, pas - sus,

T - o Pi la - to sub Pon ti - o Pi la - to sub Pon ti - o Pi - la - to pas - sus, pas - sus, pas - sus, pas - sus, pas - sus,

B. - - - - - pas - sus, pas - sus, pas - sus, pas - sus, pas - sus,

72 73 74 75 76 77 78 79 80

76 piqué

V. 76 legato

V2. 76 p

A. 76 p

Vcl. 75 f 76 p piqué

Cb. 75 f 76 p

Credo

81 82 83 84 85 86 87 88

S. pas - sus, et se - pul - tus est, se - pul - tus est. se pul - tu\$ est se - pul - tu\$ est

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

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

B. pas - sus, et se - pul - tus est, se - pul - tus est se pul - tu\$ est se - pul - tu\$ est

mf

f

f

f

f

mf

mf

f

f

Credo

89 90 91 92 93 94 95

S

89 90 91 92 93 94 95

A *solo*

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

89 90 91 92 93 94 95

T *f*

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

89 90 91 92 93 94 95

B.

89 90 91 92 93 94 95

89 90 91 92 93 94 95

89 90 91 92 93 94 95

V. *mf*

89 90 91 92 93 94 95

V2.

89 90 91 92 93 94 95

A

89 90 91 92 93 94 95

Vcl.

89 90 91 92 93 94 95

Cb. *mf*

Credo

96 97 98 99 100 101 102

S. *mf* se - cun - dum | Scrip - tu - ras | Scrip - tu - ras | Scrip - tu - ras. Et *f* as - cen - dit, et as - cen -

A. - e | Et *f* as - cen - dit et as - cen -

T. - e | Et *f* as - cen - dit et as - cen -

B. *mf* se - cun - dum | Scrip - tu - ras | Scrip - tu - ras | Scrip - tu - ras. Et *f* as - cen - dit et as - cen -

Piano accompaniment and strings (V., V2., A., Vcl., Cb.) are marked *mf*.

103 104 105 106 107 108 109 110

S. *mf* solistes
- dit et as - cen - dit in cae - lum se - det ad dex te

A. *mf*
- dit et as - cen - dit in cae - lum se - det ad dex te - ram Pa - tris

T. *mf*
- dit et as - cen - dit in cae - lum

B. *mf*
- dit et as - cen - dit in cae - lum

103 104 105 106 107 108 109 110

103 104 105 106 107 108 109 110

V. *pizz*
103 104 105 106 107 108 109 110

V2. *p*
103 104 105 106 107 108 109 110

A. *p*
103 104 105 106 107 108 109 110

Vcl. *p*
103 104 105 106 107 108 109 110

Cb. *p*
103 104 105 106 107 108 109 110

111 112 113 114 115 116 Choeur et solistes 117

S. - ram Pa - tris se - det ad dex - te - ram

A. se - det ad dex - te - ram

T. *mf* se - det ad dex te - ram Pa - tris *f* se - det ad dex - te - ram

B. *mf* se - det ad dex te - ram Pa - tris *f* se - det ad dex - te - ram

V. *f* archet

V2. *f*

A. *f*

Vcl. *f*

Cb. *f*

Detailed description: This is a page of a musical score for a Credo. It covers measures 111 to 117. The score is written for a choir and a symphony orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in French: '- ram Pa - tris' and 'se - det ad dex - te - ram'. The instrumental parts include Violin (V.), Viola (V2.), Alto (A.), Violoncello (Vcl.), and Double Bass (Cb.). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. Dynamics include *mf* (mezzo-forte) and *f* (forte). The section 'Choeur et solistes' begins at measure 116. The score is arranged in a standard orchestral layout with vocal staves at the top and instrumental staves below.

118 119 120 121 122 123 124 125

S. *fp* *mp* *cresc*
dex - te - ram | Pa - tris se - det | ad dex - te | ram Pa - tris | Et i - te | rum ven - tu -

A. *fp* *mp*
dex - te - ram | Pa - tris se - det | ad dex - te | ram Pa - tris | Et i - te | rum ven - tu -

T. *fp* *mp*
dex - te - ram | Pa - tris se - det | ad dex - te | ram Pa - tris | Et i - te | rum ven - tu -

B. *fp* *mp*
dex - te - ram | Pa - tris se - det | ad dex - te | ram Pa - tris | Et i - te | rum ven - tu -

Piano: *p* *f* *mp*

V. *p* *f* *mp*

V2. *p* *f*

A. *p* *f* *mp*

Vcl. *p* *f* *mp*

Cb. *p* *f*

Credo

134 135 136 137 138 139 140

S. *♩* = 100
- os | Cujus regni non e-rit fi-nis | Cujus re-gni-non e-rit ____ fi-nis. | Et in Spi-ri-tu Sanc-tum

A. Et in Spi-ri-tu Sanc-tum

T. - os | Et in Spi-ri-tu Sanc-tum

B. Et in Spi-ri-tu Sanc-tum

Piano: *mf* = 100, *f* = 100

V. *f* = 100

V2. *mf* = 100

A. *mf* = 100

Vcl. *mf* = 100

Cb. *mf* = 100

141 142 143 144 145 146 147

S. *mf* *solos* *ff*
Do - mi - num et vi - vi fi - can - tem, qui ex Pa - tre pro - ce - dit Fi - li - o

A. *ff*
Do - mi - num qui ex Pa - tre pro - ce - dit Fi - li - o

T. *ff*
Do - mi - num qui ex Pa - tre pro - ce - dit Fi - li - o

B. *mf* *f* *mp*
Do - mi - num et vi - vi fi - can - tem, qui ex Pa - tre, Fi - li - o que - pro ce dit Qui cum Pa - tre et Fi - li - o si -

Piano (P) *mf* *mp*
Violin (V) *mf*
Viola (V2) *mf*
Alto (A) *mf* *pp*
Violoncello (Vcl.) *mf* *pp*
Contrebasse (Cb.) *mf* *pp*

Credo

148 149 150 151 152 153 154

S. Qui lo - cu - tus est — per — Pro - phe - tas Qui

A. Qui lo - cu - tus est — per — Pro - phe - tas Qui

T. Qui lo - cu - tus est — per — Pro - phe - tas Qui

B. - mul a - do - ra - tur et con - glo - ri - fi - ca - tur

Piano

V. *f*

V2. *pp*

A. *f*

Vcl. *f*

Cb. *f*

Credo

155 156 157 158 159 160 161

S. lo - cu tus est _ per _ Pro - phe - tas Pro - phe - tas per Pro - phe - tas

A. lo - cu tus est _ per _ Pro - phe - tas Pro - phe - tas per Pro - phe - tas

T. lo - cu tus est _ per _ Pro - phe - tas Pro - phe - tas per Pro - phe - tas

B. per Pro... per Pro - phe - tas

V. *p*

V2.

A.

Vcl.

Cb.

Credo

162 163 164 165 166 167 168 169

S. *mp* et u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam ec - cle - si -

A. *mp* et u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam ec - cle - si -

T. *mp* et u - nam sanc - tam ca - tho - li - cam, et a - pos - to - li - cam ec - cle - si -

B. *mp* et u - nam sanc - tam ca - tho - li - cam, et a - pos - to - li - cam ec - cle - si -

mf 80

V. *mf* 80

V2. *mf* 80

A. *mf* 80

Vcl. *mf* 80

Cb. *mf* 80

Credo

178 179 180 181 182 183 184

S. *f* = 140 *choeur*
- ma con - fi - te - or u - num bap - tis - ma con - fi - te -

A. *f*
- ma con - fi - te - or u - num bap - tis - ma con - fi - te -

T. *f*
- ma con - fi - te - or u - num bap - tis - ma con - fi - te -

B. *f*
- ma con - fi - te - or u - num bap - tis - ma Con - fi - te -

Piano accompaniment and strings (V., V2., A., Vcl., Cb.) are marked with *f* and a tempo of 140.

Credo

185 186 187 188 189 190 191

S. -or in re - mis - si - o - nem pec - ca - to - rum re -

A. -or in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re -

T. -or in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re -

B. -or in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re -

V. V2. A. Vcl. Cb.

mp *f* *mp* *f* *mp* *mp* *mp*

Credo

192 193 194 195 196 197 198

S
- sur - rec - ti - o - nem re - sur - rec - ti - o - nem mor - tu -

A
- sur - rec - ti - o - nem et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

T
- sur - rec - ti - o - nem et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

B.
- sur - rec - ti - o - nem et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

Piano
192 193 194 195 196 197 198

V.
192 193 194 195 196 197 198

V2.
192 193 194 195 196 197 198

A.
192 193 194 195 196 197 198

Vcl.
192 193 194 195 196 197 198

Cb.
192 193 194 195 196 197 198

Credo

199 200 201 202 203 204 205

S. *mf*
- o - rum mor - tu - o - rum mor - - tu - o - rum Et

A.
- o - rum mor - tu - o - rum mor - - tu - o - rum

T.
- o - rum mor - tu - o - rum mor - - tu - o - rum

B.
- o - rum mor - tu - o - rum mor - - tu - o - rum

Piano (Grand Staff)
199 200 201 202 203 204 205

V.
mf *mp*

V2.
mf *mp*

A.
mf *mp*

Vcl.
mp

Cb.
mp

Credo

vi - tam ven - tu - ri sae - cu - li. A - men, A - men. Et vi - tam ven - tu - ri sae cu - li. A -

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

mf

Credo

213 214 215 216 217 218 219

S - men. Et vi - tam ven - tu - ri sae - cu - li. A - - men. Et vi - tam ven - tu ri

A - men, A - men. Et vi - tam ven - tu - ri sae cu - li. A - - men et vi - tam ven - tu -

T *mf* Et vi - tam ven - tu ri sae - cu - li. A - - men, A - - men. Et vi - tam ven - tu - ri sae cu

B. *mf* Et vi - tam ven - tu - ri sae - cu -

V. V2. A. Vcl. Cb.

choeur

235 236 237 238 239 240

p

- men. A - - | - men. A - | men. A - | men.

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

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

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

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

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

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

1 2 3 4 5 6 7 8 9 10

Soprano

1 2 3 4 5 6 7 8 9 10

Alto

1 2 3 4 5 6 7 8 9 10

Violon

1 2 3 4 5 6 7 8 9 10

Violon

1 2 3 4 5 6 7 8 9 10

Alto

1 2 3 4 5 6 7 8 9 10

Violoncelle

1 2 3 4 5 6 7 8 9 10

Contrebasse

♩ = 90

mf = 90

mp *mf* *p*

Sanc - tus Sanc - tus

Sanc - tus

4. Sanctus

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

AS
Sanc - tus Do - mi - nus De - us Sa - ba oth

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

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

SC
ple - ni sunt coe - li et

AC
ple - ni sunt coe - li et

TC
ple - ni sunt coe - li et

BC
ple - ni sunt cae - li et

V.1
ple - ni sunt cae - li et

V.2
ple - ni sunt cae - li et

V.A
ple - ni sunt cae - li et

Vcl.
ple - ni sunt cae - li et

Cb.
ple - ni sunt cae - li et

4. Sanctus

ple - ni sunt coe - li et ter - ra ple - ni sunt coe - li et ter - ra

ple - ni sunt coe - li et ter - ra ple - ni sunt coe - li et ter - ra

ple - ni sunt coe - li et ter - ra ple - ni sunt coe - li et ter - ra

ple - ni sunt coe - li et ter - ra ple - ni sunt coe - li et ter - ra

ter - ra ple - ni sunt coe - li et ter - ra glo - ri - a

ter - ra ple - ni sunt coe - li et ter - ra glo - ri - a

ter - ra ple - ni sunt coe - li et ter - ra glo - ri - a

ter - ra ple - ni sunt coe - li et ter - ra glo - ri - a

ter - ra ple - ni sunt coe - li et ter - ra glo - ri - a

ter - ra ple - ni sunt coe - li et ter - ra glo - ri - a

ter - ra ple - ni sunt coe - li et ter - ra glo - ri - a

ter - ra ple - ni sunt coe - li et ter - ra glo - ri - a

4. Sanctus

SS
36 37 38 39 40 41 42
Ho - san - -

AS
36 37 38 39 40 41 42
in ex - cel -

TS
36 37 38 39 40 41 42
in ex - cel -

BS
36 37 38 39 40 41 42
in ex - cel -

SC
36 37 38 39 40 41 42
ho - san - na in ex - cel - sis in ex - cel - sis

AC
36 37 38 39 40 41 42
ho - san - na in ex - cel - sis in ex - cel - sis

TC
36 37 38 39 40 41 42
ho - san - na in ex - cel - sis in ex - cel - sis

BC
36 37 38 39 40 41 42
ho - san - na in ex - cel - sis in ex - cel - sis

V.1
36 37 38 39 40 41 42

V.2
36 37 pizz 38 39 archet 40 41 42 *mf*

V.A
36 37 38 39 40 41 42 *mf*

Vcl.
36 37 38 39 40 41 42

Cb.
36 37 38 39 40 41 42

4. Sanctus

SS
 Hosa na in ex - cel - sis Ho - san - na in ex - cel sis

AS
 ho sanna in ex cel - sis Ho - san - na in ex - cel sis

TS
 Hosa na in ex - cel - sis Ho - san - na in ex - cel sis

BS.
 Ho san - na Ho - san - na in ex - cel sis

SC
 - san - na in ex - cel - sis ho - sanna in ex - cel sis in ex - cel - sis

AC
 Ho - sa - na ho - sanna in ex cel sis in ex - cel - sis

TC
 Ho - sa - na ho - sama in ex - cel sis in ex - cel - sis

BC.
 Ho - san - na ho - sama in ex - cel sis in ex - cel - sis

V.1
 V.2
 V.A
 Vcl.
 Cb.

4. Sanctus

The image displays a musical score for five instruments: V.1, V.2, V.A., Vcl., and Cb. The score is organized into five staves, each with a measure number (58, 59, 60) at the beginning. The notation includes notes, rests, and dynamic markings. The V.1 and V.2 staves are in treble clef, V.A. is in alto clef, and Vcl. and Cb. are in bass clef. The music features a melodic line in the upper parts and a supporting bass line in the lower parts. The score concludes with a double bar line at the end of measure 60.

5. Benedictus

SS
Be - ne - dic - tus be - ne dic - tus, be - ne dic - tus Be - ne - di - ctus

SA
Be - ne - dic - tus be - ne dic - tus be - ne dic - tus Be - ne - di - ctus

ST
Be - ne - dic - tus, be - ne dic - tus be - ne dic - tus Be - ne - di - ctus

SB
Be - ne - dic - tus, be - ne dic - tus, be - ne dic - tus Be - ne - di - ctus

SC
Be - ne - di - ctus be - ne -

AC
Be - ne - di - ctus be - ne -

TC
Be - ne - di - ctus be - ne -

BC
Be - ne - di - ctus Be - ne -

V1.
V2.
A.
Vcl.
Cb.

19 20 21 22 23 24 25 26 27 28

p *mf* *f*

5. Benedictus

29 30 31 32 33 34 35 36 = 140 37 38 39 40

SS

SC
- di - - ctus qui ve - nit in no - mi ne do - mi ni ho - san - na in ex - cel - sis in

AC
- di - - ctus qui ve - nit in no - mi ne do - mi ni ho - san - na in ex - cel - sis in

TC
8 - di - - ctus qui ve - nit in no - mi ne do - mi ni ho - san - na in ex - cel - sis in

BC.
- di - - ctus qui ve - nit in no - mi ne do - mi ni ho - san - na in ex - cel - sis in

V1.

V2.
36 *f* = 140 38 pizz 40 archet

A

Vcl.
36 *f* = 140

Cb.
36 *f* = 140

5. Benedictus

41 42 43 44 45 46 47 48 49

SS Ho - san - na, ho san na in ex - cel - sis Ho - san - na in ex - cel -

SA in ex - cel - sis. Ho san na in ex - cel - sis Ho - san - na in ex - cel -

ST in ex - cel - sis. ho san na in ex - cel - sis Ho - san - na in ex - cel -

SB in ex - cel - sis. Ho san - na Ho - san - na in ex - cel -

SC ex - cel - sis ho - san - na in ex - cel - sis ho - san na in ex cel sis Ho - san -

AC ex - cel - sis ho - sa - - na ho - san na in ex cel sis Ho - san -

TC ex - cel - sis ho - sa - - na ho - san na in ex cel sis Ho - san -

BC ex - cel - sis ho - san - na ho - san na in ex cel sis Ho - san -

V1

V2 *mf* *p*

A *mf* *p*

Vcl. *f* *p*

Cb. *f* *p*

5. Benedictus

50 51 52 53 54 55 56 *f* 57 58

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

SA - sis. ho san na in ex cel - sis. Ho - san - na in ex - cel - sis

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

SB - sis. Ho san - na. Ho - san - na in ex - cel - sis

50 51 52 53 54 55 56 57 58

SC - na ho - san - na in ex - cel - sis ho - san na in ex cel sis. ho - san - na in ex - cel - sis

50 51 52 53 54 55 56 57 58

AC - na ho - sa - na ho - san na in ex cel sis. ho - san - na in ex - cel - sis

50 51 52 53 54 55 56 57 58

TC - na ho - sa - na ho - san na in ex cel sis. ho - san - na in ex - cel - sis

50 51 52 53 54 55 56 57 58

BC - na ho - san - na ho - san na in ex cel sis. ho - san - na in ex - cel - sis

50 51 52 53 54 55 56 57 58

V1. *mf* *f* *p* *mp*

50 51 52 53 54 55 56 57 58

V2. *mf* *f* *p* *mp*

50 51 52 53 54 55 56 57 58

A. *mf* *f* *p* *mp*

50 51 52 53 54 55 56 57 58

Vcl. *f* *p* *mp*

50 51 52 53 54 55 56 57 58

Cb. *f* *p* *mp*

5. Benedictus

59 60 61 62 63 64 65 66 67

SS
ho - san - na in ex - cel - sis

SA
ho - san - na in ex - cel - sis

ST
ho - san - na in ex - cel - sis

SB
ho - san - na in ex - cel - sis

SC
mf Ho - san - na in ex - cel - sis

AC
mf Ho - san - na in ex - cel - sis

TC
mf Ho - san - na in ex - cel - sis

BC
mf Ho - san - na in ex - cel - sis

V1.
mf

V2.
mf

A
mf

Vcl.
mf

Cb.
mf

6. Agnus Dei

The musical score is arranged in two systems. The first system contains the vocal parts: Soprano, Alto, Ténor, and Basse. Each vocal line is marked with measure numbers 1 through 7. The vocal parts are mostly silent, indicated by horizontal lines with a bar through them. The second system contains the instrumental parts: Violon, Violon, V. Alto, Violoncelle, and Contrebasse. The Violon parts are marked with *mf* 120 and *f*. The V. Alto part is marked with *mf* 120 and *f*, and includes trills (*tr*). The Violoncelle and Contrebasse parts are marked with *mf* 20 and *f*. The score is in 4/4 time and the key signature is one flat (B-flat major).

6. Agnus Dei

8 9 10 11 12 13 *p* 14 15 16

S

8 9 10 11 12 13 *p* 14 15 16

A

8 9 10 11 12 13 A - gnus 14 De - 15 i 16

T

8 9 10 11 12 13 A - gnus 14 De - 15 i 16

B.

8 9 10 11 12 13 A - gnus 14 De - 15 i 16

V1.

8 9 *p* 10 11 12 13 *p* 14 15 16

V2.

8 9 *p* 10 11 12 13 *p* 14 15 16

V.A.

8 9 *p* 10 *tr* 11 *tr* 12 13 14 15 16

Vcl.

8 9 *p* 10 11 12 13 14 15 16

Cb.

8 9 *p* 10 11 12 13 14 15 16

Detailed description: This is a page of a musical score for the sixth movement, 'Agnus Dei'. It covers measures 8 through 16. The score is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The key signature is B-flat major (two flats). The vocal parts enter in measure 13 with the lyrics 'A - gnus De - i'. The instrumental parts feature various textures, including rapid sixteenth-note passages in the violins and violas, and sustained chords in the cellos and basses. Dynamics include piano (*p*) and accents (>). Trills are marked in the viola part at measures 10 and 11. The page number '6' is centered at the top.

6. Agnus Dei

17 18 19 20 21 22

mf Qui tol - lis | qui tol - lis | pec - ca - ta | mun - di | Qui tol - lis | qui tol - lis

17 18 19 20 21 22

mf Qui tol - lis | qui tol - lis | pec - ca - ta | mun - di | Qui tol - lis | qui tol - lis

17 18 19 20 21 22

mf - i | qui tol - lis | qui tol - lis | pec - ca - ta | mun - di | qui tol - lis | qui tol -

17 18 19 20 21 22

mf - i | qui tol - lis | qui tol - lis | pec - ca - ta | mun - di | qui tol - lis | qui tol -

17 18 19 20 21 22

mf *tr* *tr* *tr* *tr* *tr* *tr*

17 18 19 20 21 22

f

17 18 19 20 21 22

f

6. Agnus Dei

23 24 25 *mp* 26 27 28 29 *mp* 30 31

S. pec - ca - ta | mun di | Mi - se - re - re no - bis | | Mi - se - re - re no - bis

23 24 25 *mp* 26 27 28 29 *mp* 30 31

A. pec - ca - ta | mun di | Mi - se - re - re no - bis | | Mi - se - re - re no - bis

23 24 25 *mp* 26 27 28 29 *mp* 30 31

T. - lis pec - ca - ta | mun di | Mi - se - re - re no - bis | | Mi - se - re - re no - bis

23 24 25 *mp* 26 27 28 29 *mp* 30 31

B. - lis pec - ca - ta | mun di | Mi - se - re - re no - bis | | Mi - se - re - re no - bis

V1. 23 24 25 *tr* *mf* 26 27 28 29 *ppp* 30 31 *mf*

V2. 23 24 25 *tr* *mp* 26 27 *mf* 28 29 *mp* 30 31 *mf*

V.A. 23 24 25 *tr* *mp* 26 27 28 29 *mp* 30 31 *mf*

Vcl. 23 24 25 *mp* 26 27 28 29 *mp* 30 31 *mf*

Cb. 23 24 25 *mp* 26 27 28 29 *mp* 30 31 *mf*

6. Agnus Dei

32 33 34 35 36 37 38 39 40

f *mf* *p* *pp*

S Mi - se re - re Mi - se re - re Mi - se re - re no - bis

A Mi - se re - re Mi - se re - re Mi - se re - re ho - bis

T Mi - se re - re Mi - se re - re Mi - se re - re no - bis

B Mi - se re - re Mi - se re - re Mi - se re - re no - bis

V1. *f* *mf* *p* *pp*

V2. *f* *mf* *p* *pp*

V.A. *f* *mf* *p* *pp*

Vcl. *f* *mf* *p* *pp*

Cb. *f* *mf* *p* *pp*

6. Agnus Dei

41 42 43 44 45 46 47 48 49

mf *mp* *f*

S. A. T. B. V1. V2. V.A. Vcl. Cb.

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

es

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

8 A - gnus De - i qui tol - lis pec - ca - ta mun - di mun - di mi - se re - re

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

mf *mp* *f* *p*

mf *mp* *f*

mf *f* *p*

mf *f*

mf *f*

6. Agnus Dei

50 51 52 *f* 53 54 55 56

S
Mi - se - re - re no - bis. Mi - se - re - re no - bis

50 51 52 *f* 53 54 55 56

A
p Mi - se - re - re no - bis. Mi - se - re - re no - bis

50 51 52 *f* 53 54 55 56

T
no - bis mi se - re - re no - bis. Mi - se - re - re no - bis

50 51 52 *f* 53 54 55 56

B.
Mi - se - re - re no - bis. Mi - se - re - re no - bis.

50 51 52 *mf* 53 54 55 56

V1.
p

50 51 52 *mf* 53 54 55 56

V2.

50 51 52 *mf* 53 54 55 56

V.A.

50 51 52 *mf* 53 54 55 56

Vcl.

50 51 52 *mf* 53 54 55 56

Cb.

6. Agnus Dei

65 66 67 68 69 70 71

Solistes

Do - na no - bis pa - cem do na no bis pa - cem do - na no - bis pa - cem

Do - na no - bis pa - cem do na no bis pa - cem do - na no - bis pa - cem

Do - na no - bis pa - cem do na no bis pa - cem do - na no - bis pa - cem

Do - na no - bis pa - cem do na no bis pa - cem do - na no - bis pa - cem

mf = 90

mf 90

mf = 90

mf = 90

mf = 90

6. Agnus Dei

72 73 74 75 76 77 78

S tous
do na no bis | pa - cem | Do - na no - bis | pa - cem | do na no bis | pa - cem | do - na no - bis

A
do na no bis | pa - cem | Do - na no - bis | pa - cem | do na no bis | pa - cem | do - na no - bis

T
do na no bis | pa - cem | Do - na no - bis | pa - cem | do na no bis | pa - cem | do - na no - bis

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

V1.
72 73 74 75 76 77 78

V2.
72 73 74 75 76 77 78

V.A.
72 73 74 75 76 77 78

Vcl.
72 73 74 75 76 77 78

Cb.
72 73 74 75 76 77 78

6. Agnus Dei

79 80 81 82 83 84 85 86 87

S
pa - cem | do na no bis | pa - cem, Pa cem | Pa - cem, Pa cem | Pa - cem |

A
pa - cem | do na no bis | pa - cem, Pa cem | Pa - cem, Pa cem | Pa - cem |

T
pa - cem | do na no bis | pa - cem, Pa cem | Pa - cem, Pa cem | Pa - cem |

B.
pa - cem | do na no bis | pa - cem, Pa cem | Pa - cem, Pa cem | Pa - cem |

V1. *mf*

V2. *mf*

V.A. *mf*

Vcl. *mf*

Cb. *mf*

6. Agnus Dei

88 89 90 91 92 93 94 95 96

S

88 89 90 91 92 93 94 95 96

A

88 89 90 91 92 93 94 95 96

T

88 89 90 91 92 93 94 95 96

B.

88 89 90 91 92 93 94 95 96

V1.

88 89 90 91 92 93 94 95 96

V2.

88 89 90 91 92 93 94 95 96

V.A.

88 89 90 91 92 93 94 95 96

Vcl.

88 89 90 91 92 93 94 95 96

Cb.

arch et *f*

arch et *f*

f

f

f

f

f

f

6. Agnus Dei

This musical score is for the sixth movement, "Agnus Dei". It covers measures 97 through 103. The score is arranged for a vocal quartet and a string quintet. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of two flats (B-flat and E-flat). The instrumental parts include Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Contrabass (bass clef). The key signature for the instruments is also two flats. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the beginning of measure 101. The measure numbers 97, 98, 99, 100, 101, 102, and 103 are printed above each corresponding measure.

6. Agnus Dei

Musical score for measures 104 to 110 of the 6. Agnus Dei. The score is arranged for five parts: V1 (Violin 1), V2 (Violin 2), V.A. (Viola), Vcl. (Violoncello), and Cb. (Contrabasso). The music is in a minor key and 4/4 time. Measures 104-110 show a melodic line in V1 and V.A. with a rhythmic accompaniment in V2, Vcl., and Cb. The score concludes with a double bar line and repeat dots at the end of measure 110.

104 105 106 107 108 109 110

V1.

V2.

V.A.

Vcl.

Cb.