

6416 KALMUS VOCAL SCORES

Franz  
**SCHUBERT**

**FIRST MASS**  
IN F MAJOR

# MESSE

(No 1.)

## Kyrie.

Franz Schubert.

**Larghetto.** *Tutti pp*

**SOPRANO.** Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,

**ALTO.** *Tutti pp*

**TENORE.** *Tutti pp* Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,

**BASSO.** *Tutti pp*

**Pianoforte.** *Larghetto.* Ob. Clar. *pp* Fag. Str. Corni

*cresc.* *pp* *cresc.* *pp*

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

*cresc.* *pp* *cresc.* *pp*

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

*cresc.* *pp* *cresc.* *pp*

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

*cresc.* *pp* *cresc.* *pp*

Solo. *fp* *p*

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

son. *Tutti.* *p e -*

son. *Tutti.* *p e -*

son. *Tutti.* *p e -*

Ob. *Cor.* *cresc.* *pp*

*Tutti.* *p*

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

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

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

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

*pp* *Tutti.*

Solo. *sf*

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

Clar. Viol. *Wind.* *pp* *Red. Str.*

*p* Str.

First system of musical notation. It includes a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "e, e - lei - son Ky - ri - e - Christe, Christe e - lei - son." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *Tutti*. The system concludes with the lyrics "Christe, Christe e - lei - son,".

Second system of musical notation. It features woodwind and string parts. The woodwind part is labeled "Wind." and includes a *cresc.* marking. The string part is labeled "Str." and includes a *cresc.* marking. The system concludes with a *pp* dynamic marking.

Third system of musical notation. It includes a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "te e - lei - son, Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *Tutti*. The system concludes with the lyrics "Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son,".

Fourth system of musical notation. It features woodwind and string parts. The woodwind part is labeled "Ob." and includes a *pp* dynamic marking. The string part is labeled "Viol." and includes a *pp* dynamic marking. The system concludes with a *pp* dynamic marking.

Fifth system of musical notation. It includes a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son, e - lei - son,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *Tutti*. The system concludes with the lyrics "Chri - ste e - lei - son,".

Sixth system of musical notation. It features woodwind and string parts. The woodwind part is labeled "Ob." and includes a *mf* dynamic marking. The string part is labeled "Str." and includes a *mf* dynamic marking. The system concludes with a *mf* dynamic marking.



*Tutti pp*  
 Solo Chri - ste e - lei - son, *Tutti pp* Chri - ste e - lei - son,  
 Chri - ste e - lei - son, *Tutti pp* Chri - ste e - lei - son,  
 Chri - ste, Chri - ste e - lei - son, Chri - ste e - lei - son,  
*pp Str.*

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

Wind. *fp* Wind. *pp*  
 Str. *fp* *pp*  
 Cel. \* Cel. \*

*pp* Ky - ri - e e - lei - son,  
*pp* Ky - ri - e e - lei - son,  
*pp*

*pp* Viol. *pp*  
 Str. pizz. *pp*  
 Cel. \* Cel. \* Cel. \* Cel. \*

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

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

*sf*

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

lei - son, e - lei - son,

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

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

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

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

*mf* **Tutti**

Solo

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

Clar. Viol. Cor.

*p* *pp* *decresc.* *pp*

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

Tutti *pp*

Tutti *pp*

Tutti *pp*

Tutti *pp*

Ob. *cresc.* *pp* Tutti

lei - son, Ky - ri - e.

lei - son, Ky - ri - e.

Viol. Clar. Ob. Cor. *pp* Fag.

# Gloria.

Allegro vivace.

Glo - ri - a, Glo - ri - a in ex - cel - sis  
Glo - ri - a, Glo - ri - a in ex - cel - sis

Allegro vivace.

Ob. Tutti L.H. Tutti

De - o et in ter - ra pax ho -  
De - o et in ter - ra pax ho -

Ob. *decresc.* *p* Viol. pizz.

mi - ni - bus bo - nae vo - lun - ta - tis, Lau - da - mus  
mi - ni - bus bo - nae vo - lun - ta - tis, Lau -

Viol. Tutti

8va ad lib.

te, be - ne - di - ci - mus te, a - do - ra - mus te,  
 da - mus te, be - ne - di - ci - mus te, a - do - ra - mus

glo - ri - fi - ca - - - mus te,  
 te, glo - ri - fi - ca - - - mus te,

Ad. \*

glo - ri - fi - ca - - mus te,  
 lau - da - mus te, glo - ri - fi -  
 glo - ri - fi - ca - - - mus te,

Tromb.

lau - da - mus te, glo - ri - fi -  
 ca - mus te, lau - da - mus te,  
 - mus te, glo - ri - fi - ca - mus te, glo - ri - fi -  
 glo - ri - fi - ca - mus te,

Bassi e Tromb.

ca - mus te, a - do - ra - mus te, he - ne - di - ci - mus  
 ca - mus te, a - do - ra - mus te, he - ne - di - ci - mus

te, a - do - ra - mus te, lau - da - mus te  
 te, a - do - ra - mus te, lau - da - mus te.

Ad.

ed Oboe.  
Viol.  
*sp* *p*  
Viol. II. e Viola.

This system contains five staves. The top four staves are for woodwinds and strings, mostly containing rests. The fifth staff is a grand staff (treble and bass clefs) for strings. It features a melodic line in the treble clef starting with a forte (*sp*) dynamic, followed by a piano (*p*) section. The bass clef contains harmonic accompaniment. A double bar line with an asterisk (\*) is placed at the end of the system.

*cresc.*  
Ped.

This system contains five staves. The top four staves are for woodwinds and strings, mostly containing rests. The fifth staff is a grand staff for strings, featuring a melodic line in the treble clef with a crescendo (*cresc.*) marking. The bass clef contains harmonic accompaniment. A double bar line with a pedaling symbol (Ped.) is placed at the end of the system.

Glo - ri - a, Glo - ri - a in ex - cel -  
Glo - ri - a, Glo - ri - a in ex - cel -  
Ob.  
Tutti  
Ob.  
Ped. \*

This system contains five staves. The top two staves are vocal staves with lyrics: "Glo - ri - a, Glo - ri - a in ex - cel -" and "Glo - ri - a, Glo - ri - a in ex - cel -". The third staff is for Oboe (Ob.) with a dynamic marking of *f*. The fourth staff is for woodwinds, marked "Tutti". The fifth staff is a grand staff for strings, marked "Tutti". A double bar line with a pedaling symbol (Ped.) and an asterisk (\*) is placed at the end of the system.

sis, De - o in ex - cel - sis, De - o

sis, De - o in ex - cel - sis, De - o

This system contains the first two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "sis, De - o in ex - cel - sis, De - o" for both parts.

7# Ped. \* Ped. \* Ped. \*

This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right hand plays a complex, rhythmic pattern with many beamed notes. The left hand plays a simpler, more harmonic accompaniment. There are three dynamic markings: "Ped." with an asterisk, indicating pedal use, and a "7#" marking. The system ends with a forte "f" dynamic marking.

Glo - ri - a, Glo - ri - a

Glo - ri - a, Glo - ri - a

This system contains the second two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "Glo - ri - a, Glo - ri - a" for both parts.

Viol. Tr. L.H.

This system shows the violin and piano accompaniment for the second system. The top staff is for the Violin (Viol.) and the bottom staff is for the Piano (P.). The violin part has a trill marking "Tr." and a left-hand marking "L.H.". The piano part continues with a rhythmic accompaniment.

in ex - cel - sis De - sis - o,

in ex - cel - sis De - sis - o,

This system contains the third two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "in ex - cel - sis De - sis - o," for both parts.

*sf*

This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right hand plays a rhythmic pattern with many beamed notes. The left hand plays a harmonic accompaniment. The system starts with a sforzando "sf" dynamic marking.



Glo - ri - a , Glo - ri - a in ex -

Glo - ri - a , Glo - ri - a in ex -

L.H. L.H. *sf sf*

cel - sis De - - - o ,

cel - sis De - - - o ,

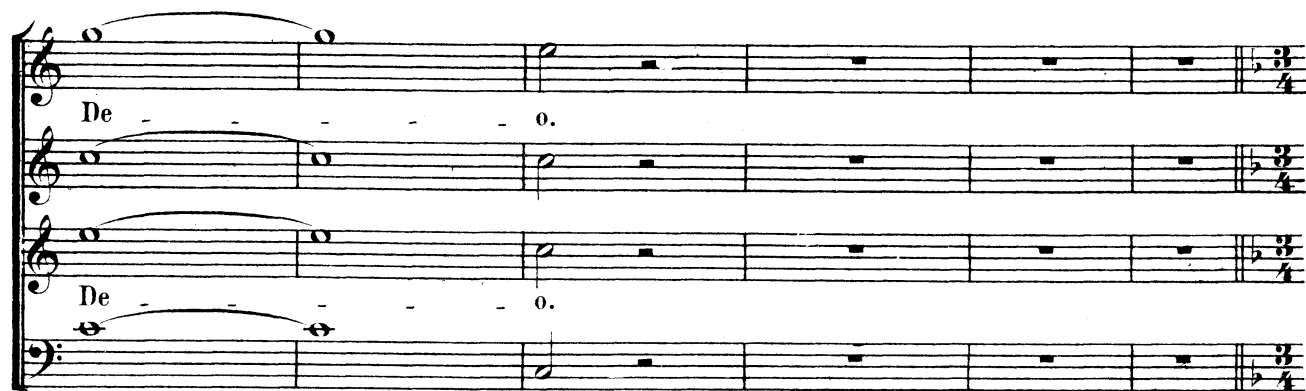
*sf sf* *Ad.* *Timp.* *Viole Tr.*

*ff* Glo - ri - a in ex - cel - - - sis

*ff* Glo - ri - a in ex - cel - - - sis

*ff*

*Tutti* *Bassi* \* *Ad.* \*

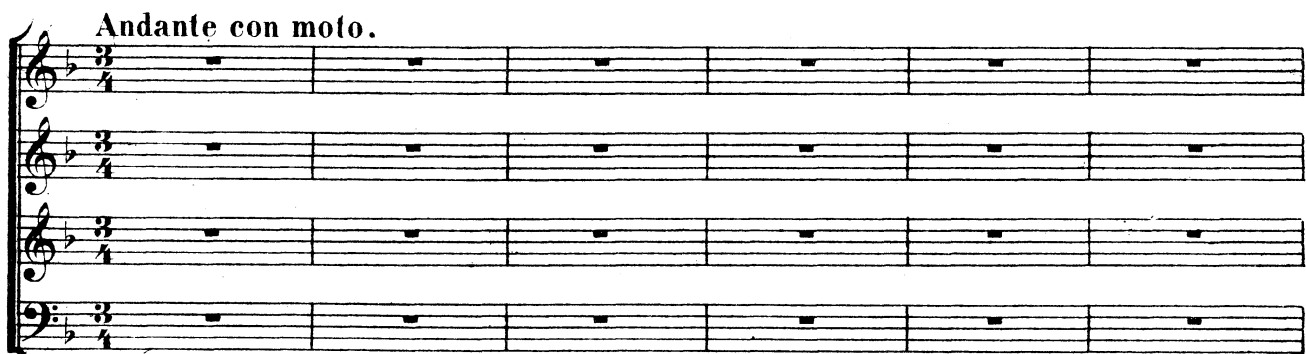


De - - - o.

De - - - o.



*And.* *sempre And.*



**Andante con moto.**



**Andante con moto.**

Viol. *pp*

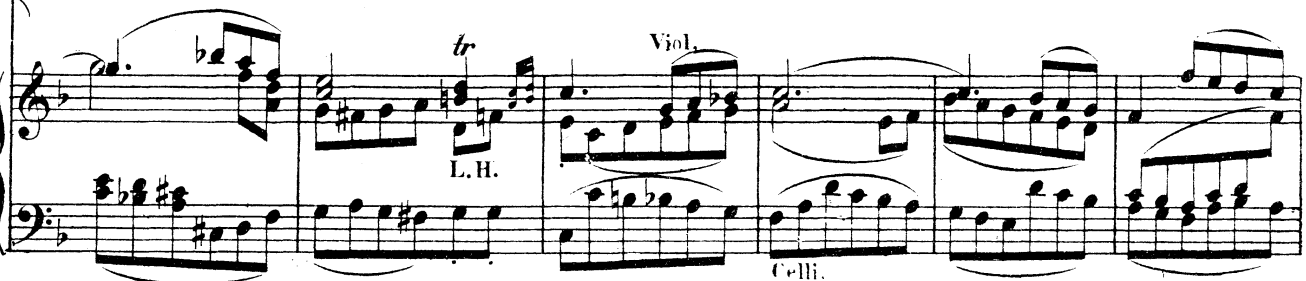
Viola



**Solo**

Ob

Gra - - - tias a - gi - mus



Viol.

L.H.

Celli.

ti - bi pro - pter ma - gnam glo - riam tu - - am.

Ob.

Gra - - ti - as a - gi - mus, a - gi - mus ti - bi propter ma - gnam

Solo

Gra - ti - as a - gi - mus ti - bi propter ma - gnam

*p* Str. Ob. Fag.

glo - riam tu - - am.

glo - riam tu - - am. Gra - ti - as

Str.

a - gi - mus ti - bi pro - pter ma - gnam glo - riam tu -  
 gra - tias, a - gi - mus ti - bi pro - pter ma - gnam glo - riam tu -

Viol.Ob. Corni.  
 L.H. *f* *p* *f* *p*

am. Gra - ti - as a - gi - mus ti - bi pro - pter

Viol. Celli

Gra - ti - as a - gi - mus ti - bi  
 ma - gnam glo - riam tu - am, gra - tias a - gi - mus ti - bi  
 Gra - ti - as a - gi - mus ti - bi

Cor. *cresc.*

pro - pter ma - gnam glo - ri - am tu - am.

pro - pter ma - gnam glo - ri - am tu am.

Ob.

pp Fag.

Cor.

tr

pp Str.

Tutti

f Do - mi - ne De - us, rex coe -

Tutti

f Do - mi - ne De - us, - rex coe -

f

sp

cresc.

ff Tutti

pp

les - tis, De - us Pa - ter o - mni - po - tens,

les - tis, De - us Pa - ter o - mni - po - tens,

*ff* *p* *ff* *fp* *p* *Corni*

*p* Do - mine Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

*p* Do - mine Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

*p* *Viol.* *Cor.* *Viol.* *Cor.* *Cor.*

**Adagio.** *Solo* *Solo* *Solo* *Solo*

Qui tollis pecca - ta

Fi - li - us Patris,

A - gnus De - i, qui tollis pecca - ta

Do - mine Deus.

**Adagio.** *pp* *Fag.* *Ob.* *Cor.* *Ob.* *Cor.* *Tromb.* *Tromb.* *Str.*

Solo

Tutti no bis. Do - mine Deus, Solo

mun - di, mi - se - re - re, mi - se - re - re no - bis.

Tutti A - gnus

Tutti no bis.

mun - di, mi - se - re - re, mi - se - re - re no - bis.

Ob. Tutti Cor. Tromb. Ob. Pag.

qui tol - lis pec - ca - ta mun - di, mi - se - re - re

De - i, Solo

Fi - li - us Pa - tris, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Solo

Ob. Corni Tutti

Tutti no bis. Qui

sus - ci - pe de - pre - ca - ti - onem nos - tram.

Tutti

Tutti no bis. Qui

sus - ci - pe de - pre - ca - ti - onem nos - tram.

Tutti Solo

Ob. Clar. Str. Tromb.

*Tutti*  
mi - se - re - re

*Tutti*  
mi - se - re - re nobis, mi - se - re - re

se - des ad dex - teram Pa - tris,

Ob. Clar. Tromb. Str.

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

*Tutti*  
mi - se - re - re, mi - se - re - re no -

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

*Tutti*  
*p* mi - se - re - re nobis, mi - se - re - re, mi - se - re - re no -

Ob. Clar. Cor.

*Allegro.*

bis. Quo - niam tu so - lus san -

bis. Quo - niam tu so - lus

bis. Quo - niam tu so - - lus

bis.

Cor. *Allegro.* Ob. *Viol. Ob. cresc.*



et us, quo ni am tu so lus san ctus,  
 san ctus, quo ni am tu so lus san ctus,  
 san ctus quo ni am tu so lus san ctus,  
 Quo niam tu so lus sanctus, quo niam tu so lus san ctus,

*f* Tutti  
 Viol.  
*p*  
*f* Tutti  
 Viola.

quo niam tu so lus al tis simus,  
 quo niam tu so lus al tis simus,  
 quo niam tu so lus al tis simus,  
 quo niam tu so lus san ctus,

Viol.  
*p*  
*f* Tutti  
 Viola

quoni am tu so lus  
 quoni am tu so lus  
 quoni am tu so lus  
 quo niam tu so lus

*f* Tutti  
 Viola

Do - minus, Je - - - su Chri - ste tu so - lus al -

Do - minus, Je - - - su Chri - ste tu so - lus al -

Tr. Tutti Tr. Tutti

**Allegro vivace.**

tis - simus.

tis - simus.

Cum san - cto spi - ri - tu in glo - ri - a De - i,

**Allegro vivace.**

Viol.

Bassi

Cum san - cto spi - ri - tu

in glo - ri - a De - i pa - tris, A - men, a - - - men, cum san - cto

in glo-ria De - i, in glo-ria De - i pa - tris, A -  
spi - ritu in glo-ria De - i, in glo-ria De - i pa -

Cum san-cto spi - ri-tu in glo-ria De - i, in glo-ria  
men, a - - men, cum san-cto spi - ri-tu in glo-ria De - i,  
tris,

Cum san-cto spi - ri-tu in glo-ria  
De - i pa - tris, a - men, a - men, cum san-cto spi - ri-tu  
in glo-ria De - i pa - tris, cum san-cto spi - ri-tu  
cum san-cto

De - i, in glo - ri - a De - i pa - tris, a - - men, a - -

in glo - ri - a De - i, in glo - ri - a De - i pa - tris,

in glo - ri - a De - i, in glo - ri - a De - i pa - tris,

spi - ri - tu in glo - ri - a De - i pa - tris, a - - men, cum san - cto

*Tutti*

men.

cum san - cto spi - ri - tu in glo - ri - a De - i, in glo - ri - a

cum san - cto spi - ri - tu in glo - ri - a De - i, in glo - ri - a

spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i

Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris,

De - i pa - tris, a - - men, a - - men, a - - men,

De - i pa - tris, a - - men, a - - men, a - - men, cum san - cto

pa - tris, a - - men, a - - men,

*tr*

cum san\_cto spi - ri - tu in glo - ri - a De - i a -  
a - men, cum san\_cto spi - ri - tu in glo - ri - a De - i  
spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i pa - tris,

men. Cum san\_cto  
pa - tris, a - men, a - men, a - men, cum san\_cto  
a - men, a - men, a - men,  
a - men, a - men.

R.H.

spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i pa -  
a - men, a - men, a -

trīs, a - men, cum san\_eto spi - ri - tu in glo - ria De - i,

a - men. a - men.

- men, a - men, a -

Cum san\_eto spi - ri - tu in glo - ria De - i,

This system contains the first system of a musical score. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "trīs, a - men, cum san\_eto spi - ri - tu in glo - ria De - i," followed by "a - men. a - men." and "- men, a - men, a -". The piano part includes a section labeled "L.H." (Left Hand).

cum san\_eto spi - ri - tu in glo - ria De - i pa -

men, a - men, a -

- men, a - men, a -

cum san\_eto spi - ri - tu in glo - ria De - i,

L.H.

This system contains the second system of the musical score. The lyrics continue: "cum san\_eto spi - ri - tu in glo - ria De - i pa -" followed by "men, a - men, a -" and "- men, a - men, a -". The piano part includes a section labeled "L.H." (Left Hand).

trīs, a - men, a -

men, a - men,

men, a - men,

a - men, a -

L.H.

This system contains the third system of the musical score. The lyrics continue: "trīs, a - men, a -" followed by "men, a - men," and "men, a - men," and "a - men, a -". The piano part includes a section labeled "L.H." (Left Hand).

men, a men,  
 a men, a men, a men, cum san-cto  
 a men, cum san-cto  
 men, a men,

a men, a men,  
 spi-ri-tu in glo-ria De-i, cum san-cto spi-ri-tu  
 spi-ri-tu in glo-ria De-i, cum san-cto spi-ri-tu  
 a men, a men, a

a men, a men, a men, a men, a  
 in glo-ria De-i pa-tris, a men, a men, a  
 in glo-ria De-i, a men, a men, a men, a  
 men, cum san-cto spi-ri-tu in glo-ria De-i pa-tris, in

men, a - - men, a - -

- men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

glo-ri-a De-i pa-tris, a - men, a - men, a - men, a -

men, a - - men, a - - men, a - - men,

men, a - - men, a - - men, cum san-cto spi-ri-tu

men, a - - men, a - - men, cum san-cto spi-ri-tu in glo-ri-a

men, a - men, a - - men, a - - men, a - -

Tr.e Tromb. Viol. Tr.e Tromb.

Red \* Tr.e Tromb. Bassi

a - - men, a - - men, a - -

in glo-ri-a De-i, cum san-cto spi-ri-tu in glo-ri-a

De-i, cum san-cto spi-ri-tu, cum san-cto spi-ri-tu

- n, a - - men, a - -

Viol. Tr.e Tromb. Viol. Tutti

Tromb. Bassi Tromb.



men, cum san-cto spi-ri-tu in glo-ri-a De-i,  
De-i pa-tris, a-men, a-  
in glo-ri-a De-i, a-men, a-  
men, a-

Str. Ob. Tromb. Str. Ob. Tromb.

cum san-cto spi-ri-tu in glo-ri-a De-i pa-tris,  
men, a-men, a-men, a-men,  
men, a-men, a-men, a-men,  
men, a-men, a-men, a-men,  
men,

Str. Ob. Tromb. Str. Celli, Tromb.

cum san-cto spi-ri-tu in  
cum san-cto spi-ri-tu in glo-ri-a De-i, cum  
cum san-cto spi-ri-tu in glo-ri-a  
cum san-cto spi-ri-tu in glo-ri-a De-i, cum san-cto

Tutti

glo-ri-a De - i, cum san-cto spi - ri - tu in glo-ri-a De - -  
 san-cto spi - ri - tu in glo-ri-a De - i, cum san-cto spi - ri -  
 De - i, cum san-cto spi - ri - tu in glo-ri-a De - i,  
 spi - ri - tu in glo-ri-a De - i, cum san-cto spi - ri - tu

i, in glo-ri-a pa - tris, cum san-cto spi-ri-tu in gloria De -  
 tu  
 in glo-ri-a De - i pa - tris, cum san-cto spi-ri-tu in gloria De -

- - - - i pa -  
 - - - - i pa -

tris, ————— cum *pp*

tris, ————— cum *pp*

Str. Ob. *pp*

Bassi. Fag. *pp*

*decresc.*

san - eto spi - ri - tu in glo - *cresc.*

san - eto spi - ri - tu in glo - *cresc.*

e Clar. *cresc.*

e Tr. *cresc.*

- ri - a De - i pa - *cresc.*

- ri - a De - i pa - *cresc.*

*f* *cresc.*

tr<sup>is</sup>, a - - - - - men, - - - - - Glo - ri -

tr<sup>is</sup>, a - - - - - men, - - - - - Glo - ri -

*ff* Tutti *ff* Timp. *Tutti*

The first system of the score consists of four staves. The top two staves are vocal parts with lyrics 'tr<sup>is</sup>, a - - - - - men, - - - - - Glo - ri -'. The bottom two staves are piano accompaniment. The piano part features a dense texture with chords and moving lines. A 'Tutti' marking is present above the piano part, and a 'Timp.' (timpani) part is indicated with rhythmic patterns.

a, Glo - ri - a, Glo - ri - a, Glo - ri -

a, Glo - ri - a, Glo - ri - a, Glo - ri -

The second system continues the vocal and piano parts. The vocal staves have lyrics 'a, Glo - ri - a, Glo - ri - a, Glo - ri -'. The piano accompaniment continues with a similar dense texture, featuring chords and moving lines.

a in ex - cel - sis De - - - - -

a in ex - cel - sis De - - - - -

The third system continues the vocal and piano parts. The vocal staves have lyrics 'a in ex - cel - sis De - - - - -'. The piano accompaniment continues with a similar dense texture, featuring chords and moving lines.

Three vocal staves (Soprano, Alto, Tenor/Bass) showing vocal lines with rests and a fermata over the final note.

Piano accompaniment for the first system, featuring a Violin Trill (Viol.Tr.) and Timpani (Timp.) parts. The piano part includes chords and rhythmic patterns.

Vocal staves for the 'Gloria in excelsis' section, marked *ff*. The lyrics are: *Glo - ri - a in ex - cel - sis*. The staves show vocal lines with notes and rests.

Piano accompaniment for the 'Gloria in excelsis' section, marked *Tutti*. The piano part features a dense texture of chords and rhythmic patterns.

Vocal staves for the 'Deo' section, showing vocal lines with notes and rests. The lyrics are: *De - o.*

Piano accompaniment for the 'Deo' section, marked *sempre Ped.*. The piano part includes chords and rhythmic patterns, ending with a fermata.

# Credo.

Andantino.

Musical score for the first system, featuring four staves. The top two staves are for the first and second parts of the woodwinds, and the bottom two are for the strings. Dynamics markings include *p* and *Cre*.

Andantino.

Musical score for the second system, featuring woodwinds and strings. Dynamics markings include *pp*, *Cor.*, *Tromb.*, *Viol.*, *Cor. Fag.*, and *Bassi*. There are also *Red. \** markings.

Vocal staves for the first two parts of the text: "do in u - num De - um, pa - trem o - mni - po - ten - tem, fa - ctorem".

Piano accompaniment for the first two parts of the text, including dynamics markings *p* and *Red. \**.

Vocal staves for the next two parts of the text: "coe - li et ter - rae, vi - si - bi - li - um o - mni - um et".

Piano accompaniment for the next two parts of the text, including dynamics markings *p* and *Red. \**.

in - vi - si - bi - li - um .

in - vi - si - bi - li - um .

Red. \* Red. \* Red. \* Red. \*

R.H.  
Fag.

Detailed description: This system contains the first two systems of a musical score. The first system features two vocal staves (Soprano and Alto) with the lyrics 'in - vi - si - bi - li - um .' and a piano accompaniment. The second system continues the piano accompaniment with various textures and dynamics, including 'Red. \* Red. \* Red. \* Red. \*' and 'R.H. Fag.'.

*p* Cre - do, cre - do in u - num Do - minum

*p* Cre - do, cre - do in u - num Do - minum

Viol.

Cor. Fag.

Bassi pizz.

Detailed description: This system contains the third and fourth systems of the musical score. The third system features two vocal staves with the lyrics 'Cre - do, cre - do in u - num Do - minum' and a piano accompaniment. The fourth system continues the piano accompaniment with various textures and dynamics, including 'Viol.', 'Cor. Fag.', and 'Bassi pizz.'.

Je - sum Christum, fi - li - um De - i u - ni - ge - ni - tum

Je - sum Christum, fi - li - um De - i u - ni - ge - ni - tum

Detailed description: This system contains the fifth and sixth systems of the musical score. The fifth system features two vocal staves with the lyrics 'Je - sum Christum, fi - li - um De - i u - ni - ge - ni - tum' and a piano accompaniment. The sixth system continues the piano accompaniment with various textures and dynamics.

et ex Pa - tre na - tum an - te o - mnia

et ex Pa - tre na - tum an - te o - mnia

*f* *p* R.H. *pp* L.H.

sae - cu - la, credo De - um de De - o, lu - men de

sae - cu - la, credo De - um de De - o, lu - men de

*f* *sp*

S<sup>va</sup> ad lib.

lu - mine, De - um ve - rum de De - o ve - ro,

lu - mine, De - um ve - rum de De - o ve - ro,

*sp*



*f*  
 ge - nitum, non fa - ctum, consubstanti - a - lem Pa - tri, per quem  
 ge - nitum, non fa - ctum, consubstanti - a - lem Pa - tri, per quem  
*f*  
*cresc.*

o - mnia, per quem o - mnia fa - cta sunt.  
 o - mnia, per quem o - mnia fa - cta sunt. Qui

*Solo.*

Cor. Tromb. Str. Cor. Tromb. Tutti. Viola

pro - pter nos ho - mines et pro - pter nostram sa - lu - tem de - scen - dit de

*pp* Viol. Fag. Ob. Bassi

coe - lis, et in - car - na - tus est de Spi - ritu san - cto ex Ma -

*pp Str.*

ri - a vir - gine et ho - mo fa - ctus est. **Tutti.**

Cru - ci -

*Ob.* *Corni* *Fag.* *ppesc.*

**Tutti.** Cru - ci - fi - xus, cru - ci - fi - xus

**Tutti.** Cru - ci - fi - xus, cru - ci - fi - xus

**Tutti.** Cru - ci - fi - xus, cru - ci - fi - xus

*f* *decrease* *p* *cresc.*

*Ad.* \* *Ad.* \* *Ad.* \*

*p*  
 e - tiam pro no - bis, eru - ci -  
*p*  
 e - tiam pro no - bis, eru - ci -  
*p*  
 e - tiam pro no - bis, eru - ci - fi - xus, eru - ci -

*p*  
*pp* Viol.

Red. \* Red. \*

fi - xus sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.  
 fi - xus sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.  
 fi - xus

Tromb.  
 Cello  
 Str.

*f*  
 Et re - sur -  
*f*  
 Et re - sur -

Cor.  
 Viol.  
 Wind.  
 Bassi  
 Red. \* Red. \*

re - xit ter - ti - a di - e

re - xit ter - ti - a di - e

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

se - cundum scri - ptu - ras et as - cen - dit in

se - cundum scri - ptu - ras et as - cen - dit in

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

coe - lum, se - det ad dex - teram Pa -

coe - lum, se - det ad dex - teram Pa -

tris.

tris. Solo.

Et i - terum ven - turusest cum glo - ria ju - di - care vi - vos et mor - tu -

*p* Str. *f* Tromb. *p* *ff*

*fp*

os, cu - jus re - gni non e - rit fi - nis,

Str. Ob. *cresc.* *ff* Tromb.

Bassi e Fag. *ped.* \*

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

*f* Tromb. *f* Str.

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*Tutti.*  
*p* Cre - do, cre - do in spi - ritum — san - ctum  
*Tutti.*  
*p* Cre - do, cre - do in spi - ritum san - ctum  
*Tutti.*  
*p* *Viol.*  
*pp* *Cor.*  
*Fag.*  
*Bassi pizz.*

Do - mi - num et vi - vi - fi - can - tem,  
 Do - mi - num et vi - vi - fi - can - tem,  
*Viol.*  
*Cor.*  
*Fag.*  
*Bassi pizz.*

qui ex Pa - tre Fili - o - que pro - ce - dit, qui cum  
 qui ex Pa - tre Fili - o que pro - ce - dit, qui cum  
*Viol.*  
*Cor.*  
*Fag.*  
*Bassi pizz.*  
*Red.* \*

Pa - tre et Fi - li - o si - mul a - do - ra - -

Pa - tre et Fi li - o si - mul a - do - ra - -

This system contains the first two systems of music. The first system has two vocal staves with lyrics and a piano accompaniment. The second system continues the piano accompaniment with more complex textures.

tur et con - glori - fi - ca - - - tur,

tur et con - glori - fi - ca - - - tur,

Ob.

Cor.

*f* *p* *pp* *f*

*p* R.H.

Ed. \*

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics. The piano accompaniment includes markings for *f*, *p*, *pp*, and *f*, and a section for the right hand (*p* R.H.). Instrument markings for Oboe (Ob.) and Cor (Cornet) are present. The system ends with a double bar line and a repeat sign.

qui lo - cu - tus est per Pro - phe - tas. Con - fi - teor

qui lo - cu - tus est per Pro - phe - tas. Con - fi - teor

*mf* *f* *p*

Viol.

Ed. \*

This system contains the fifth and sixth systems of music. The vocal lines continue with the lyrics. The piano accompaniment includes markings for *mf*, *f*, and *p*. A Violin (Viol.) part is introduced. The system ends with a double bar line and a repeat sign.

u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to -

u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to -

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to -' written below each staff. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand.

rum et ex - pe - cto re - surre - cti - o - nem mor - tu - o - rum

rum et ex - pe - cto re - surre - cti - o - nem mor - tu - o - rum

The second system continues the musical score with the lyrics 'rum et ex - pe - cto re - surre - cti - o - nem mor - tu - o - rum' on the vocal staves. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *f* and *p* appearing in the piano part.

et vi - - tam ven - tu - ri sae - cu - li,

et vi - - tam ven - tu - ri sae - cu - li,

The third system of the score features the lyrics 'et vi - - tam ven - tu - ri sae - cu - li,'. The vocal parts are more sparse, with longer note values. The piano accompaniment includes a *cresc.* (crescendo) marking and dynamic changes between *f* and *p*.



et vi - tam ven - tu - ri sae -

*cresc.* *f* *p* *pp*

- cu - li, a - - - men,

- cu - li, a - - - men,

Viol. Ob. Cor. Ob. Cello

*pp* a - - - men.

*pp* a - - - men.

Viol. Cello pizz. C. Basso pizz.

# Sanctus.

Adagio maestoso.

Two vocal staves (Soprano and Alto) in G major, 3/4 time. The tempo is Adagio maestoso. The music begins with a whole rest, followed by a half note G4 and a half note A4. The lyrics are "San - ctus,". The dynamic is *ff*.

Piano accompaniment for the first system. It features a string section (Str.) and woodwinds (Ob. Clar.). The tempo is Adagio maestoso. The music starts with a piano (*pp*) texture, moving through sixteenth-note patterns. It includes dynamic markings *cresc.* and *ff Tutti.*, and ends with *decresc.*. There are rehearsal marks with the symbol  $\text{Q}\omega$ .

Two vocal staves (Soprano and Alto) in G major, 3/4 time. The tempo is Adagio maestoso. The music begins with a whole rest, followed by a half note G4 and a half note A4. The lyrics are "san - ctus,". The dynamic is *ff*.

Piano accompaniment for the second system. It features woodwinds (Ob. Clar., Viol. 6) and strings (Str.). The tempo is Adagio maestoso. The music starts with a piano (*pp*) texture, moving through sixteenth-note patterns. It includes dynamic markings *cresc.* and *ff Tutti.*, and ends with *decresc.* and *pp*. There are rehearsal marks with the symbol  $\text{Q}\omega$ .

Two vocal staves (Soprano and Alto) in G major, 3/4 time. The tempo is Adagio maestoso. The music begins with a whole rest, followed by a half note G4 and a half note A4. The lyrics are "san - ctus, Do - minus De - us Sa - baoth!". The dynamic is *ff*.

Piano accompaniment for the third system. It features a string section (Str.). The tempo is Adagio maestoso. The music starts with a piano (*pp*) texture, moving through sixteenth-note patterns. It includes dynamic markings *cresc.* and *ff Tutti.*, and ends with *f*. There are rehearsal marks with the symbol  $\text{Q}\omega$ .

Ple - ni sunt coe - li et ter - ra

Ple - ni sunt coe - li et ter - ra

*Ad.* \* *Ad.* \* *Ad.* \*

glo - ri - a tu - a, o - san - na in ex -

glo - ri - a tu - a, o - san - na in ex -

*Ad.* \* *Ad.* \* *Ad.* \*

cel - sis! Ple - ni sunt coe - li et

cel - sis! Ple - ni sunt coe - li et

Clar.

Fag. L.H.

Viol.

*Ad.* \* *Ad.* \* *Ad.* \*

ter - ra glo - ri - a tu - a, o -

ter - ra glo - ri - a tu - a, o -

This system contains the first two systems of music. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with slurs. There are fermatas over the vocal lines at the end of each system.

san - na in ex - cel - sis,

san - na in ex - cel - sis,

*f* Tutti

This system contains the second and third systems of music. The piano accompaniment continues with the same rhythmic pattern. The third system includes a dynamic marking of *f* and the instruction *Tutti*. There are fermatas over the vocal lines.

san - na in ex - cel - sis!

san - na in ex - cel - sis!

L.H.

Timp.

This system contains the fourth and fifth systems of music. The piano accompaniment continues. The fifth system includes the marking *L.H.* and *Timp.* (Timpani). There are fermatas over the vocal lines.

# Benedictus.

Andante con moto.

SOPRANO I.  
SOLO.

SOPRANO II.  
SOLO.

TENORE I.  
SOLO.

TENORE II.  
SOLO.

Pianoforte.

Andante con moto. Be - ne - di - ctus qui ve - nit in

Oboi  
pp  
pp Str.  
Corni

no - mi - ne Domini, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mini,

be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne

Ob.  
Cor.  
pp Str. Ob. Clar.  
Cor. Fag.

Be - ne - di - ctus qui ve - nit in  
Do - mi - ni, bene - di - ctus, be - ne - di - ctus qui ve - nit, qui ve - nit in

*pp* *str.*

no - mi - ne Do - mini, be - ne -  
no - mi - ne Do - mini, be - ne -

di - ctus qui ve - nit in no - mi - ne Do - mi - ni,  
di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -

be - ne - di - ctus, be - ne - di - ctus qui ve - nit in  
 di - ctus, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in

Ob.  
 Tutti.  
 Viol.  
 Con.  
 R. d. \*

Be - ne - di - ctus qui  
 no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui  
 no - mi - ne Do - mi - ni, be - ne - di - ctus qui

Viol.  
 pp  
 Viola  
 Bassi pizz.

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

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne

di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne

Do - mi - ni, be - ne - di - ctus,

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,

be - ne - di - ctus qui ve - nit in

be - ne - di - ctus qui ve - nit in

be - ne - di - ctus qui ve - nit in

Ob.  
7 Esg.

Ed.

\*

Ed.



Be - ne - di - ctus qui  
 no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui  
 no - mi - ne Do - mi - ni, be - ne - di - ctus qui  
 no - mi - ne Do - mi - ni, be - ne - di - ctus qui

Str. pizz.

Clav.

ve - nit in no - mi - ne Do - mi - ni, be - ne -  
 ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, be - ne -  
 ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -  
 ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -

Clav.

di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -  
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -  
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -  
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -

di - etus, be - ne - di - etus qui ve - nit in  
 di - etus, be - ne - di - etus qui ve - nit in  
 di - etus, be - ne - di - etus qui ve - nit in  
 di etus, be - nedi - etus qui ve - nit in

Str. col arco  
 Clar. Fag.

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

Viol.  
 Ob.  
 mf

Soprano. Tutti.  
 O - san - na in ex - cel - sis!  
 Alto. Tutti.  
 Tenore. Tutti.  
 Basso. Tutti.  
 O - san - na in ex - cel - sis!

Ob. Fag.  
 Corni.  
 Tutti.

# Agnus.

Adagio.

SOPRANO.

ALTO.

TENORE.

BASSO.

Pianoforte.

Adagio.

Ob.

*pp* Viol.

Solo.

A - - gnus De - i qui tol - lis pecca - ta

Viol.

mun - di mi - se - re - re, mi - se - re - re no - bis,

Ob.

Viol.

*pp*

Celli

**Tutti.**  
*p* mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,  
*p* **Tutti.**  
**Tutti.** *p* mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis,  
**Tutti.** *p* mi - se - re - re,  
*p*

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

Solo.  
 A - - - gnus  
 Viol.

De - i qui tol - lis pecca - ta mun - di mi - se - re - re,

Ob.

*Tutti.*  
A - gnus De - i

*Tutti.*  
mi - se - re - re no - bis,

*Tutti.*  
Agnus De - i

mi - se - re - re no - bis. Viol. Ob.

mi - se - re - re no - bis, A - gnus De - i mi - se - re - re no - bis.

mi - se - re - re no - bis,

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

*p Tutti.*  
A - gnus De - i mi - se - re - re,

*Tutti.*

Andante.

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

Andante.

*pp*  
Viol.

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

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

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

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

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

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

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

L.H. *crese.*

The second system continues the vocal and piano parts. The piano part includes the instruction "L.H. *crese.*" (Left Hand *crecendo*) in the lower right area.

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

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

*Tutti.* *Viol.* *f* *p* *fp* L.H.

The third system introduces a violin part. The vocal parts are marked with *f* (forte) and *fp* (fortissimo). The piano part includes a *Tutti.* marking and dynamic markings *f*, *p*, and *fp*. The violin part is marked *Viol.* and *f*. The piano part also includes the instruction "L.H." in the lower right area.

no - - - bis pa - - - cem, pa - - -

no - - - bis pa - - - cem, pa - - -

*sf*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, starting with a forte (*sf*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

cem, do - na no - bis

cem, do - na no - bis

Ob. Clar.

Viol.

*pp* Viol. L.H.

Fag.

Cello

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines. The bottom two staves are instrumental parts for woodwinds and strings. The woodwinds include Oboe and Clarinet (Ob. Clar.), and the strings include Violin (Viol.), Viola (Viol. L.H.), Bassoon (Fag.), and Cello. Dynamics include *pp* for the violin.

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

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

Fag.

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines. The bottom two staves are piano accompaniment, with a Bassoon (Fag.) part indicated. The piano part continues with the rhythmic patterns established in the first system.



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

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

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

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

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

The second system continues the vocal and piano parts. It includes dynamic markings such as *sf* (sforzando) and *f* (forte). The piano accompaniment features a more active melodic line in the right hand.

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

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

The third system concludes the page. It features a *pp* (pianissimo) dynamic marking in the piano part. The vocal lines end with a fermata, and the piano accompaniment has a final melodic flourish.

cem.

cem.

Ob.

Ob. Clar.

pp

Viol.

Bassi:

Solo.

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

Solo.

Do - na no - bis,

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

Solo.

Clar.

Do - na pa - cem,

Ob.

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

do - na no - bis pa - cem,

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

do - na pa - cem, dona pa - cem,

Clar.

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

pa - cem.  
 pa - cem.

Viol.  
 Oboe Clar.  
 Cor.  
 pp

**Tutti.**  
 Do na no - bis pa cem, do - na no - bis  
**Tutti.**  
**Tutti.**  
 Do na no - bis pa - cem, do - na no - bis  
**Tutti.**

Viol.  
 Viola  
 Cor.

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

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

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth notes and slurs.

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

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

pa - - cem, do - na,

The second system continues the musical piece. It features four staves. The vocal parts have lyrics. The piano accompaniment includes a section marked "Fig." in the lower right, indicating a figured bass or a specific performance instruction.

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

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

Cor

The third system consists of four staves. The vocal parts have lyrics. The piano accompaniment includes a section marked "Cor" in the lower left, likely indicating a cor Anglais or a similar instrument.

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

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

*cresc.*  
*f*

*f*

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include *cresc.* and *f*.

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

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

*sp*  
*sp*  
*sp*  
*sp*

*p*  
*sp*  
*L. II.*

Detailed description: This system continues the vocal entry. The vocal lines are marked with *sp* (sotto piano). The piano accompaniment features a *p* (piano) dynamic in the right hand and *sp* in the left hand. A first ending bracket labeled *L. II.* is present in the piano part.

pa - - - cem, pa - - - cem, do - na

pa - - - cem, pa - - - cem, do - na

*f*  
*f*  
*f*

Detailed description: This system features a second vocal entry. The vocal lines are marked with *f* (forte). The piano accompaniment continues with a similar rhythmic pattern, also marked with *f*.

no - - - bis pa - - - pa - - -

no - - - bis

no - - - bis pa - - - pa - - -

do - - na no - - bis

Viol. Clar. Ob. Clar.

*p*

Detailed description: This block contains the vocal and piano parts for the first system. It features four vocal staves with lyrics and a piano accompaniment. The lyrics are "no - - - bis pa - - - pa - - -", "no - - - bis", "no - - - bis pa - - - pa - - -", and "do - - na no - - bis". The piano part includes staves for Violin, Clarinet, and Oboe/Clarinet. A dynamic marking of *p* is present.

cem.

cem.

Viol. Cor. L.H. Cello R.H. L.H. Viol. L.H. R.H. Cor. Cello

*pp*

*pp*

Detailed description: This block contains the woodwind and string parts for the second system. It includes staves for Cor Anglais (L.H.), Cello (R.H. and L.H.), Violin (L.H. and R.H.), and Oboe. There are dynamic markings of *pp* and *pp*. The system concludes with repeat signs.