

Obm̄fate

Oratorium

nach Beyten aus der heiligen Schrift und der katholischen

Liturgie

Soli, Chor, Orgel und grosses Orchester
componirt

von

Franz Liszt.

Partitur Pr. 20 r. netto.

Clavier-Ausz. " 8 "

Orch. Stimmen Pr. 25 r.

Chor-Stimmen " 5 r.

Eigentum des Verleger.

LEIPZIG,
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Der Besitz dieser Partitur giebt nur dann ein Recht zur öffentlichen Aufführung, wenn eine nachweisliche Einigung mit dem Verleger, welchem ich das Aufführungsrecht mit abgetreten habe, deshalb vorausgegangen ist. F. Liszt.

**Veritatem autem facientes in caritate, crescamus in illo per
omnia, qui est caput Christus.**

Paulus, ad Ephesios 4, 15.

**Wahrheit in Liebe wirkend, lasset uns in Allem wachsen
an Dem der das Haupt ist, Christus.**

Paulus, an die Epheser 4, 15.

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TEXT

ZU DEM

ORATORIUM „CHRISTUS“

FRANZ LISZT.

Erster Theil.

Weihnachts-Oratorium.

No. 1. Einleitung.

„Rorate caeli desuper, et nubes
pluant iustum; aperiatur terra et
germinet Salvatorem.“

(Jes. XLV. 8.)

„Thauet ihr Himmel von oben,
die Wolken mögen regnen den
Gerechten; die Erde thu' sich
auf, und sprosse den Heiland.“
(Uebersetzung von J. Fr. Allioli.)

O quam laeta et beata
Fuit illa Immaculata
Mater Unigeniti!

Quae gaudebat et ridebat,
Exultabat, cum videbat
Nati partum inclyti.

Quis est is, qui non gauderet,
Christi matrem si videret
In tanto solatio?

Quis non posset collaetari,
Christi matrem contemplari
Ludentem cum Filio?

Pro peccatis suae gentis
Christum vedit cum jumentis
Et algori subditum.

Vedit suum dulcem natum
Vagientem, adoratum
Vili diversorio.

Nato Christo in praesepe,
Caeli cives canunt laete
Cum immenso gaudio.

Stabat Senex cum Puëla,
Non cum verbo nec loquela,
Stupescentes cordibus.

Eja Mater, fons amoris,
Me sentire vim ardoris
Fac ut tecum sentiam!

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Welche sel'ge, wonnerweckte
Mutter war die Unbefleckte
Ob des Eingeborenen!

Jauchzend sieht vor ihren Augen,
Die nicht satt an ihm sich
saugen,
Sie den Auserkorenen.

Wer nicht sollte mitempfinden
Lust, so ihre Augen künden,
Die hier Christi Mutter fühlt?

Wen nicht labte Himmelsthauen,
Darf er Christi Mutter schauen,
Wie sie mit dem Kindlein
spielt?

Wegen seines Volkes Schulden
Sieht sie, bei den Thieren, dulden
Ihn der Kälte Ungemach;

Weinen sieht den süßen, lieben
Sohn sie, doch Anbetung üben
Hirten unter schlechtem Dach.

Als geboren Christ im Stalle,
Singen Engelein mit Schalle
Hosanna in der Höh’;

Joseph und Maria, schweigend,
Stehn mit Staunen sich ver-
neigend
In des Wunders heiliger Näh’.

Mutter, Du, der Liebe Quelle,
Fach in mir die Glüten helle,
Gieb mir Deiner Lieb’ ein Theil;

Lass mein Herz für Christ ent-
brennen,
Meine Lieb’ ihm heiss bekennen:
Ihm gefallen sei mein Heil!

No. 2.

Pastorale (Instrumentale). Verkündigung des Engels.

Angelus Domini ad pastores
ait: Nolite timere! annuntio vobis
gaudium magnum, quia natus est
vobis hodie Salvator mundi, alle-
luja. Facta est cum Angelo multi-
tudo caelestis exercitus, laudantium
Deum et dicentium: gloria in exel-
sis Deo et in terra pax hominibus
bonae voluntatis.“

(Luc. II, 10—14.)

Der Engel des Herrn sprach zu
den Hirten: „Fürchtet euch nicht,
denn siehe, ich verkündige euch
eine grosse Freude, die allem Volk
widerfahren wird: denn heute ist
euch der Heiland der Welt ge-
boren worden. Und sogleich war
bei dem Engel eine Menge himmlischer
Heerschaaren, welche Gott
lobten und sprachen: „Ehre sei
Gott in der Höh’, und Friede den
Menschen auf Erden, die eines
guten Willens sind.“

(Allioli.)

No. 3. Stabat mater speciosa (Canto).

Stabat mater speciosa
Juxta foenum gaudiosa,
Dum iacebat parvulus;

Cujus animam gaudentem
Laetabundam et ferventem
Pertransivit jubilus.

Stand die Mutter da, die hohe,
Die ob ihres Kindleins frohe,
Das in armer Krippe lag,

Deren Seele, voll Entzücken,
Strahlt’ aus ihren Freuden-
blicken
Jubelt’ in des Herzens Schlag.

Sancta Mater, istud agas
Prone nostro ducas plagas
Cordi fixas valide;

Tui Nati caelo lapsi
Tam dignati foeno nasci
Poenas mecum divide.

Fac me vere congaudere,
Jesulino cohaerere,
Donec ego vixero.

In me sistat ardor tui;
Puerino fac me frui,
Dum sum in exilio.

Hunc ardorem fac communem
Ne facias me immunem
Ab hoc desiderio.

Virgo virginum paeclarata,
Mihi jam non sis amara:
Fac me Parvum rapere;

Pulchrum Fantem fac ut portem,
Qui nascendo vicit mortem,
Volens vitam tradere.

Fac me tecum satiari,
Nato tuo ineibriari,
Stans inter tripudia;

Infammatus et accensus,
Obstupescit omnis sensus
Tali de commercio.

Fac me Nato custodiri,
Verbo Dei praemuniri,
Conservari gratia.

Quando corpus morietur,
Fac ut animae donetur
Tui Nati visio.

Heil'ge Mutter, lass den Deinen
Tief empfinden jene Peinen,
Präge sie in dieses Herz;

Er, vom Himmel Dir erkoren,
Auf geringer Streu geboren,
Theile mit mir seinen Schmerz.

Schaff, dass ich mit Liebesfreude
Auch am theuren Sohn mich
weide,
Bis erlischt mein Lebenslicht.

Deine Inbrunst zu dem süßen
Kinde lass mich mit geniessen,
Weil mich hier der Bann um-
flicht.

Solche Liebe, fleh' ich, theile
Allen mit zu ihrem Heile:
Dies auch mir versage nicht!

Jungfrau, heilig allerwegen,
Sei nicht meiner Bitt' entgegen:
Reiche mir den Kleinen dar,

Ihn in meinem Arm zu wiegen,
Der, den Tod uns zu besiegen,
Willig ging des Lebens baar.

Lass mich satt dem Anblick
lauschen,
Mich an Deinem Sohn be-
rauschen
In dem Kreis der Engelreich'n;

Hochentflammt von solcher Minne,
Sind voll Staunens alle Sinne
Ob solch himmlischem Vercin.

Gieb, dass mich Dein Sohn be-
wache,
Gottes Wort zum Schild mir
mache,
Seine Gnade mir verleih';

Und, zerbricht des Leibes Höhle,
Dass im Anschaun meine Seele
Deines Sohnes selig sei!

(Uebers. v. K. Eitner.)

No. 4. Hirtenspiel an der Krippe (Pastorale).

No. 5. Die heiligen drei Könige (Marsch).

„Et ecce stella, quam viderant
in Oriente, antecedebat eos.“
(Matth. II, 9.)

„Apertis thesauris suis, obtulerunt Magi Domino aurum, thus
et myrrham.“
(Ibid. 11.)

„Und siche, der Stern, den sie
im Morgenlande geschen hatten,
ging vor ihnen her.

„Sie thaten auch ihre Schätze
auf, und brachten Geschenke:
Gold, Weihrauch und Myrrhen.“
(Allioli.)

Zweiter Theil.

Nach Epiphanie.

No. 6. Die Seligpreisungen.

„Beati pauperes spiritu, quoniam
ipsorum est regnum caelorum.“

„Beati mites, quoniam ipsi possi-
debunt terram.“

„Beati qui lugent, quoniam ipsi
consolabuntur.“

„Beati qui esuriunt et sitiunt
justitiam, quoniam ipsi saturabun-
tur.“

„Beati misericordes, quoniam ipsi
misericordiam consequentur.“

„Beati mundo corde, quoniam
ipsi Deum videbunt.“

„Beati pacifici, quoniam filii
Dei vocabuntur.“

„Beati qui persecutionem patiun-
tur propter justitiam, quoniam ip-
sorum est regnum caelorum.“

(Matth. V, 3—10.)

„Selig sind die Armen im Geiste,
denn ihnen ist das Himmelreich.“

„Selig sind die Sanftmütigen,
denn sie werden das Erdreich be-
sitzen.“

„Selig sind die Trauernden,
denn sie werden getröstet werden.“

„Selig sind, die Hunger und
Durst haben nach der Gerechtig-
keit, denn sie werden gesättigt
werden.“

„Selig sind die Barmherzigen,
denn sie werden Barmherzigkeit
erlangen.“

„Selig sind, die ein reines Herz
haben, denn sie werden Gott an-
schauen.“

„Selig sind die Friedsamen,
denn sie werden Gottes Kinder
genannt werden.“

„Selig sind, die Verfolgung
leiden um der Gerechtigkeit willen,
denn ihnen ist das Himmelreich.“

(Allioli.)

No. 7. Pater noster. Das Gebet des Herrn.

„Pater noster, qui es in caelis,
sanctificetur nomen tuum; adveniat
regnum tuum; fiat voluntas tua
sicut in coelo et in terra. Panem
nostrum quotidianum da nobis ho-
die; et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus
nostris; et ne nos inducas in ten-
tationem; ed libera nos a malo.
Amen!“ —

(Matth. VI, 9 ff.)

„Vater unser, der du bist in
den Himmeln, geheiligt werde dein
Name; zu uns komme dein Reich;
dein Wille geschehe wie im Himmel,
so auch auf Erden. Unser täglich
Brod gib uns heut; und vergib
uns unsere Schulden, wie auch
wir vergeben unsern Schuldigern;
und führe uns nicht in Versuchung,
sondern erlöse uns von dem Uebel.
Amen.“ —

(Allioli.)

No. 8. Die Gründung der Kirche.

„Tu es Petrus et super hanc
petram aedificabo Ecclesiam meam,
et portae inferi non pravalebunt.“
(Matth. XVI, 18.)

„Simon Joannis deliges me?
Pasce agnos meos.
Pasce oves meos.“
(Joh. XXI, 15 ff.)

„Du bist Petrus, und auf diesen
Felsen will ich meine Kirche bauen,
und die Pforten der Hölle werden
sie nicht überwältigen.“

„Simon Johanna hast du mich
lieb?
Weide meine Lämmer!
Weide meine Schafe!“

No. 9. Das Wunder.

„Et ecce motus magnus factus est in mari, ita ut navicula operatur fluctibus; ipse vero dormiebat. Et accesserunt ad eum discipuli ejus, et suscitaverunt eum dicentes: Domine, salva nos, perimus. Et dicit eis Jesus: Quid timidi estis modicae fidei? Tunc surgens, imperavit ventis et mari, et facta est tranquillitas magna.“

(Matth. VIII, 23—26.)

„Und siehe, es erhab sich ein Sturm im Meere, so dass das Schifflein mit Wellen bedeckt wurde; er aber schließt. Und seine Jünger traten zu ihm, weckten ihn auf, und sprachen: Herr, hilf uns, wir gehen zu Grunde! Und Jesus sprach zu ihnen: Was seid ihr so furchtsam, ihr Kleingläubigen? Dann stand er auf, gebot den Winden und dem Meere, und es ward eine grosse Stille.“

(Allioli.)

No. 10. Der Einzug in Jerusalem.

„Hosanna, benedictus qui venit in nomine Domini, rex Israel.“

„Benedictus qui venit Rex in nomine Domini, pax in caelo et gloria in excelsis.“

„Hosanna Filio David, benedictus qui venit in nomine Domini.“

„Benedictum quod venit Regnum patris nostri David; hosanna in altissimis

(Matth. XXI, 9 ff.)
(Mastai, Evangelisti Uniti et Commentati.
Vol. II. lib. XIV. § III.).

„Hosianna, gesegnet sei, der da kommt im Herrn, ein König Israels.“

Gesegnet sei, der da kommt ein König im Namen des Herrn: Friede im Himmel und Ehre in der Höhe.

Hosianna dem Sohne Davids; gesegnet sei, der da kommt im Namen des Herrn.

Gesegnet sei, welches da kommt als das Reich unsers Vaters David; Hosianna in der Höhe!“

(Allioli.)

Quae moerebat et dolebat
Pia mater, dum videbat
Nati poenas inclyti.

Quis est homo qui non fleret,
Christi matrem si videret
In tanto suppicio?

Quis non posset contristari
Piam matrem contemplari
Dolentem cum filio?

Pro peccatis suac gentis
Vidit Jesum in tormentis,
Et flagellis subditum;

Vidit suum dulcem Natum
Moriendo desolatum,
Dum emisit spiritum.

Eja, Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam;

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide;

Tui nati vulnerati,
Tam dignati pro me pati,
Poena mecum divide.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero;

Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

Virgo virginum praecclara,
Mihi jam non bis amara:
Fac me tecum plangere.

Fac ut portem Christi mortem,
Passionis fac consortem
Et plagas recolere.

Fac me plagis vulnerari,
Cruce hac ineibriari —
Ob amorem Filii;

Inflammatus et accensus,
Per te, Virgo, sim defensus
In die judicii.

Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia;

Quando corpus morietur
Fac, ut animae donetur
Paradisi gloria. Amen.

Die von Seufzern schwer Bedrückte,
Als die Leiden sie erblickte
Ihres Auserkorenen!

Wer nicht fühlte tiefes Wehe,
Wenn er Christi Mutter sähe
In so grosser Seelennoth?

Wessen Herz nicht sollt' erweichen
Sie, die Mutter ohnegleichen,
Bei des Sohnes Martertod?

Ach, für seines Volkes Schulden
Sicht sie Qualen ihn' erdulden,
Ihn, den nicht die Geissel mied;

Muss den süßen Sohn vergehen,
Sonder Trost ihn sterben schen,
Während ihm der Geist entflieht.

Lass, o Mutter, Quell der Liebe,
Fühlen mich des Mitleids Triebe,
Mich mit Dir der Trauer weih'n;

Lass mein Herz für Christ entbrennen,
Liebend ihn als Gott erkennen,
Wohlgefällig ihm zu sein.

Präg', o Heil'ge, jene Wunden,
Die Dein Sohn am Kreuz gefunden,
Unvertilbar in mein Herz;

Theil', aus Deines Sohnes Hulden,
Auserwählt, für mich zu dulden,
Mit mir seiner Peinen Schmerz.

Lass mich innig mit Dir klagen,
Treu vereint den Jammer tragen,
Bis auch meine Stunde schlägt;

Dir gesellt am Kreuz zu weilen,
Willig Deinen Gram zu theilen:
Solches fleh' ich tief bewegt.

Heiligste der Jungfrau'n, wehre
Mir die Bitte nicht, die schwere:
Deine Klage sei auch mein;

Lass mich fühlen Christi Scheiden
Mich Genoss sein seiner Leiden
Seine Maal' an mir erneu'n.

Lass mich seine Wunden'tauschen,
Mich an diesem Kreuz berauschen:
Also lieb' ich deinen Sohn.

Dieser Liebe halb behütte
Vor Verdammniss Deine Gütte
Mich, schallt des Gerichtes Ton.

Gieb, dass mich das Kreuz beschütze,
Christi Tod mir dien' als Stütze,
Dass er Gnade mir verleiht;

Wenn mir dann der Tod genahet,
Gieb, dass meine Seel' umfahet
Paradieses-Herrlichkeit!

(K. Eitner.)

Dritter Theil.

Passion und Auferstehung.

No. 11.

„Tristis est anima mea usque ad mortem; pater si possibile est, transeat a me calix iste, sed non quod ego volo, sed quod tu.

(Marc. XIV, 34—36.)

„Meine Seele ist betrübt bis in den Tod. Mein Vater, wenn es möglich ist, so gehe dieser Kelch vor mir vorüber; doch nicht wie ich will, sondern wie du willst.“

No. 12. Stabat mater dolorosa (Canto).

Stabat mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius;

Cujus animam gementem
Contristatam et dolentem
Pertransivit gladius.

O quam tristis et afflita
Fuit illa benedicta
Mater Unigeniti!

Stand die Mutter voller Schmerzen,
Weinend aus zerrissnem Herzen,
Wo ihr Sohn am Kreuze hing;

Da, erfüllt von banger Trauer,
Bebend in der Aengste Schauer,
Durch die Seel' ein Schwert
ihr ging.

Welch betrübte, schmerzgeweihte
Mutter war die Benedic'to
Durch den Eingeborenen,

No. 13. O Filii et Filiae (Osterhymne).

O filii et filiae!
Rex coelestis, rex gloriae,
Morte surrexit hodie.
Alleluia!

Et Maria Magdalene,
Et Jacobi et Salome,
Venerunt corpus ungere.
Alleluia!

Et mane prima Sabbati
Ad ostium monumenti
Accesserunt discipuli.
Alleluia!

Sed Joannes Apostolus
Cucurrit Petro citius,
Ad sepulcrum venit prius.
Alleluia!

In albis sedens Angelus
Respondit mulieribus,
Quia surrexit Dominus.
Alleluia!

Discipulis astantibus
In medio stetit Christus,
Dicens: Pax vobis omnibus.
Alleluia!

Postquam audivit Didymus,
Quia surrexerat Jesus,
Remansit fere dubius.
Alleluia!

Seid Menschenkinder hocherfreut
Der Herr der ew'gen Herrlichkeit
Ist von dem Tod erstanden heut.
Alleluja!

Die Frauen kamen bald herbei,
Maria und die andern zwei,
Zu salben ihn mit Specerei.
Alleluja.

Die Jünger auch am frühen Tag
Sah'n bei der Stätte suchend
nach,
Wo Jesus Christ begraben lag.
Alleluja.

Der Liebesjünger Sanct Johann,
Er eilte Petro flugs voran,
Kam früher bei dem Grabe an.
Alleluja.

Ein Engel dort in Lichtgewand
Den frommen Frauen macht
bekannt,
Dass Jesus Christus auferstand.
Alleluja.

Der Jünger Schaar stand in dem
Saal,
Der Herr auch unter ihrer Zahl,
Sprach: Friede sei Euch allzu-
mal.
Alleluja.

Doch Thomas war jetzt nicht
dabei;
Der wagte nun zu läugnen frei,
Dass Christus auferstanden sei.
Alleluja.

Vide, Thoma, vide latus,
Vide pedes, vide manus,
Noli esse incredulus.
Alleluia!

Quando Thomas Christi latus,
Pedes vidi atque manus,
Dixit: Tu es Deus meus.
Alleluia!

Beati qui non viderunt,
Et firmiter crediderunt.
Vitam aeternam habebunt.
Alleluia!

In hoc festo sanctissimo
Sit laus et jubilatio.
Benedicamus Domino!
Alleluia!

Ex quibus nos humillimas
Devotas atque debitas
Deo dicamus gratias.
Alleluia!

Sieh Thomas! sieh die Seite hier,
Beschau so Händ als Füsse dir,
Nicht sei ungläubig mehr hinfür.
Alleluja.

Als Thomas Christi Seite sah,
Was ihm an Hand und Fuss
geschah:
„Du bist's, mein Herr!“ so
sprach er da.
Alleluja.

Glückselig sind, die nicht geseh'n
Und dennoch fest im Glauben
steh'n;
Sie werden ein zum Himmel
gehn.
Alleluja.

An diesem Tage heilger Pracht
Sei Preisesjubel dargebracht
Der allerhöchsten Gottesmacht.
Alleluja.

Drum wir, von Tod und Höll'
befreit,
In tiefdemüthiger Schuldigkeit,
Dem Herrn Dank jubeln allezeit!
Alleluja!

No. 14. Resurrexit.

„Resurrexit tertia die:
Christus vincit;
Christus regnat;
Christus imperat
In sempiterna saecula. Amen!

Am dritten Tage auferstanden —
Siegt Christus,
Herrscht Christus,
Gebietet Christus
In alle Ewigkeit. Amen!

Christus.

ERSTER THEIL.

Rorate Coeli desuper et nubes pluant justum;
aperiatur terra et germinet Salvatorem.

(Isai 45-8.)

Andante sostenuto.

Franz Liszt.

1^{te} Violinen. con sordini.
2^{te} Violinen. con sordini.
Bratschen. p

Clarinette in B.

SOLO.

SOLO.

A
Fagott.

SOLO.

Violoncelle. con sordini.
(ohne C. B.) p <> A

espressivo

Clarinette.

SOLO.

pp

Fagott.

SOLO.

p

Contrabass mit Violoncell.

p

Hoboen.

B SOLO.

Clarinetten in B.

Fagotte.

SOLO.

1. Viol.

2. Viol.

Bratschen.

Vcl. u. C.B.

B

SOLO.

SOLO.

cresc.

a2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

1. u. 2. Horn in F.

rinf.

espressivo

poco ritard.

dim.

espressivo

poco ritard.

dim.

espressivo

poco ritard.

dim.

espressivo

poco ritard.

dim.

8 Hohgen.
a 2.

D

a 2.

f

2 Trompeten
in F.

con maestà
SOLO.

ten.

2 Tenor Posaunen.

ten.

Bass Posaune.

Tuba.

Pauken.

poco a poco

sf

sf

sf

sf

4. u. 2. Horn.

SOLO.

f dim. *p*

tremolo *p* *tremolo*

Bratschen.

mp
SOLO.

a 2.
ten.
f
ten.
ten.
dim.
f
trem.
p trem.
p

E a 2.
SOLO.
a 2.
SOLO.
1. Viol.
2. Viol.
Bratschen. divisi
Vcl.
Contrabass.

E

10

rinf.

a2.

rinf.

rinf.

rinf.

SOLO

4. u. 2. Horn.

3. u. 4. Horn.

SOLO.

Bass Pos.

Tuba.

trem.

rinf.

dimin.

dim.

F

dim.

a2. p.

dim.

#8 8

#8 8

pp

dim.

Bass Pos. p

Tuba. Pauken. pp

dim. pp

pizz. arco

pizz. arco

divisi.

sempre trem.

pizz. arco

pizz. arco

dim. pp

dim. pp

dim. pp

F 4034

Allegretto moderato.

Englisches Horn.

2. SOLO. *p marcato*

p

p pastoreale

dolce

dolce

G

dimin. e un poco rit.

a tempo

dolce

dim.

un poco rit.

un poco marcato

p

I. SOLO.

dolce

SOLO.

p

Fagott.

G

SOLO.
p un poco marcato

1. Viol.

2. Viol.

B.

senza sordini.

p dolce
senza sordini.

SOLO.

Br.

senza sordini.

un poco marcato

dim.

pizz. arcu.

pizz.

H Cl. *p*

1. Viol. *semper dolce*

dimin.

2. Viol. *p dolce*

H

Eng. Horn.

Clar. *simplice il 1. Clar. un poco espressivo*

Fé. *SOLO.*

1. Viol. *p*

2. Viol. *p*

Bratschen. *arcu.*

Vell. *p*

un poco espressivo

ruhig

simile

simile

Hoboen.

SÓLO.

Musical score for Hoboens (Horn) section, marked SOLO. The score consists of six staves of music in G major, 2/4 time. The parts include Treble, Alto, Bass, and Double Bass staves. The music features sustained notes and rhythmic patterns.

Flüten.

SÓLO.

dolce

Musical score for Flüten (Flutes) section, marked SOLO. The score consists of six staves of music in G major, 2/4 time. The parts include Treble, Alto, Bass, and Double Bass staves. The music includes dynamic markings like f, dolce, espressivo, and p.

2 Hörner in G.

*grazioso**simile**simile*

Musical score for 2 Hörner in G (2 Horns in G) section. The score consists of six staves of music in G major, 2/4 time. The parts include Treble, Alto, Bass, and Double Bass staves. The music includes dynamic markings like f, dolce, espressivo, p, grazioso, simile, and simile.

Contrabass mit Violoncell.

Musical score page 15, measures 1-8. The score consists of eight staves. Measures 1-4 show eighth-note patterns with dynamic markings f . Measure 5 starts with a solo section, indicated by *SOLO.*, followed by eighth-note patterns with *un poco marcato* dynamics. Measures 6-8 show sixteenth-note patterns.

Musical score page 15, measures 9-16. The score continues with eighth-note patterns. Measure 9 has *poco a poco cresc.* dynamics. Measures 10-12 also have *poco a poco cresc.* dynamics. Measures 13-16 show sixteenth-note patterns with *poco a poco cresc.* dynamics.

I ♩.

più cresc. -

mf un poco marc.

più cresc.

3.u.4. in G.

più cresc. -

più cresc. -

più cresc. - I ff

ff

mf

ff

ff

ff

ff

ff

Musical score page 17 featuring six staves of music. The staves are arranged in two groups of three. The top group consists of a soprano staff, an alto staff, a tenor staff, a bass staff, a second soprano staff, and a second alto staff. The bottom group consists of a soprano staff, an alto staff, a tenor staff, a bass staff, a second soprano staff, and a second alto staff. The music is in common time and includes dynamic markings such as *p* (piano) and *f* (forte). Measures 1 through 6 are shown.

a.2.

Musical score page 17 featuring six staves of music. The staves are arranged in two groups of three. The top group consists of a soprano staff, an alto staff, a tenor staff, a bass staff, a second soprano staff, and a second alto staff. The bottom group consists of a soprano staff, an alto staff, a tenor staff, a bass staff, a second soprano staff, and a second alto staff. The music is in common time and includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *1. SOLO.* (Horn 1. SOLO). Measures 7 through 12 are shown.

Horn. 1. SOLO.

cresc.

cresc.

cresc.

Musical score page 18 featuring six staves of music. The staves are arranged in two columns of three. The top row consists of soprano, alto, and tenor voices. The middle row consists of soprano, alto, and bass voices. The bottom row consists of soprano, alto, and bass voices. The music is written in common time with a key signature of one sharp. Measures are divided by vertical bar lines, and each measure contains six eighth notes. Measures 1 through 4 show sustained notes with grace notes. Measures 5 through 8 show eighth-note patterns. Measures 9 through 12 show sustained notes with grace notes.

Musical score page 18 continuing from the previous page. It features six staves of music. The top row consists of soprano, alto, and tenor voices. The middle row consists of soprano, alto, and bass voices. The bottom row consists of soprano, alto, and bass voices. The music is written in common time with a key signature of one sharp. Measures 1 through 4 show sustained notes with grace notes. Measures 5 through 8 show eighth-note patterns. Measures 9 through 12 show sustained notes with grace notes. Measure 13 starts with a dynamic of *dimin.* (diminishing). Measures 14 through 16 show eighth-note patterns. Measures 17 through 19 show sustained notes with grace notes. Measure 20 ends with a dynamic of *dimin.*

Hoboen.

Clar.

Fag.

SOLO.

dolce

p

SOLO.

p

1. Viol.

tranquillo

dolce con grazia

2. Viol.

pizz.

Bratschen.

pizz.

Vcll.

dolce, un poco espressivo

Contrabass.

pizz.

SOLO.

SOLO.

Hoboen.

Eng. Horn.

C. I.

SOLO.

K

Flöten.

Hoboen.

B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

arcò

^{a2.}

f

1.u.2. Horn.

3.u.4. Horn.

divisi

divisi

staccato

staccato

staccato

4931

A page from a musical score containing ten staves of music. The staves are arranged in two columns of five. The top row consists of soprano, alto, tenor, bass, and double bass staves. The bottom row consists of soprano, alto, tenor, bass, and double bass staves. The music is in common time and includes dynamic markings such as *p* (piano), *rinf.* (rinf.), and *p subito*. The score is numbered 22 at the top left. The bottom staff of the first column is labeled "Contrabass mit Vcll." (Contrabass with Cello).

Musical score for orchestra, page 10, measures 11-16. The score consists of eight staves. Measures 11-12 show woodwind entries with dynamic *p*. Measure 13 begins with a forte dynamic. Measures 14-15 show woodwind entries with dynamic *p*. Measure 16 concludes with a forte dynamic. The score includes various dynamics such as *p*, *cresc.*, *molto cresc.*, and *non divisi*.

A musical score page featuring five systems of music for orchestra. The score includes parts for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Double Bass, and Cello. The key signature is one sharp, and the time signature varies between common time and 2/4. The dynamics are indicated by *ff*, *ff*₂, *ff*₃, *ff*₄, *ff*₅, *ff*₆, *ff*₇, *ff*₈, *ff*₉, *ff*₁₀, *ff*₁₁, *ff*₁₂, *ff*₁₃, *ff*₁₄, *ff*₁₅, *ff*₁₆, *ff*₁₇, *ff*₁₈, *ff*₁₉, *ff*₂₀, *ff*₂₁, *ff*₂₂, *ff*₂₃, *ff*₂₄, *ff*₂₅, *ff*₂₆, *ff*₂₇, *ff*₂₈, *ff*₂₉, *ff*₃₀, *ff*₃₁, *ff*₃₂, *ff*₃₃, *ff*₃₄, *ff*₃₅, *ff*₃₆, *ff*₃₇, *ff*₃₈, *ff*₃₉, *ff*₄₀, *ff*₄₁, *ff*₄₂, *ff*₄₃, *ff*₄₄, *ff*₄₅, *ff*₄₆, *ff*₄₇, *ff*₄₈, *ff*₄₉, *ff*₅₀, *ff*₅₁, *ff*₅₂, *ff*₅₃, *ff*₅₄, *ff*₅₅, *ff*₅₆, *ff*₅₇, *ff*₅₈, *ff*₅₉, *ff*₆₀, *ff*₆₁, *ff*₆₂, *ff*₆₃, *ff*₆₄, *ff*₆₅, *ff*₆₆, *ff*₆₇, *ff*₆₈, *ff*₆₉, *ff*₇₀, *ff*₇₁, *ff*₇₂, *ff*₇₃, *ff*₇₄, *ff*₇₅, *ff*₇₆, *ff*₇₇, *ff*₇₈, *ff*₇₉, *ff*₈₀, *ff*₈₁, *ff*₈₂, *ff*₈₃, *ff*₈₄, *ff*₈₅, *ff*₈₆, *ff*₈₇, *ff*₈₈, *ff*₈₉, *ff*₉₀, *ff*₉₁, *ff*₉₂, *ff*₉₃, *ff*₉₄, *ff*₉₅, *ff*₉₆, *ff*₉₇, *ff*₉₈, *ff*₉₉, *ff*₁₀₀, *ff*₁₀₁, *ff*₁₀₂, *ff*₁₀₃, *ff*₁₀₄, *ff*₁₀₅, *ff*₁₀₆, *ff*₁₀₇, *ff*₁₀₈, *ff*₁₀₉, *ff*₁₁₀, *ff*₁₁₁, *ff*₁₁₂, *ff*₁₁₃, *ff*₁₁₄, *ff*₁₁₅, *ff*₁₁₆, *ff*₁₁₇, *ff*₁₁₈, *ff*₁₁₉, *ff*₁₂₀, *ff*₁₂₁, *ff*₁₂₂, *ff*₁₂₃, *ff*₁₂₄, *ff*₁₂₅, *ff*₁₂₆, *ff*₁₂₇, *ff*₁₂₈, *ff*₁₂₉, *ff*₁₃₀, *ff*₁₃₁, *ff*₁₃₂, *ff*₁₃₃, *ff*₁₃₄, *ff*₁₃₅, *ff*₁₃₆, *ff*₁₃₇, *ff*₁₃₈, *ff*₁₃₉, *ff*₁₄₀, *ff*₁₄₁, *ff*₁₄₂, *ff*₁₄₃, *ff*₁₄₄, *ff*₁₄₅, *ff*₁₄₆, *ff*₁₄₇, *ff*₁₄₈, *ff*₁₄₉, *ff*₁₅₀, *ff*₁₅₁, *ff*₁₅₂, *ff*₁₅₃, *ff*₁₅₄, *ff*₁₅₅, *ff*₁₅₆, *ff*₁₅₇, *ff*₁₅₈, *ff*₁₅₉, *ff*₁₆₀, *ff*₁₆₁, *ff*₁₆₂, *ff*₁₆₃, *ff*₁₆₄, *ff*₁₆₅, *ff*₁₆₆, *ff*₁₆₇, *ff*₁₆₈, *ff*₁₆₉, *ff*₁₇₀, *ff*₁₇₁, *ff*₁₇₂, *ff*₁₇₃, *ff*₁₇₄, *ff*₁₇₅, *ff*₁₇₆, *ff*₁₇₇, *ff*₁₇₈, *ff*₁₇₉, *ff*₁₈₀, *ff*₁₈₁, *ff*₁₈₂, *ff*₁₈₃, *ff*₁₈₄, *ff*₁₈₅, *ff*₁₈₆, *ff*₁₈₇, *ff*₁₈₈, *ff*₁₈₉, *ff*₁₉₀, *ff*₁₉₁, *ff*₁₉₂, *ff*₁₉₃, *ff*₁₉₄, *ff*₁₉₅, *ff*₁₉₆, *ff*₁₉₇, *ff*₁₉₈, *ff*₁₉₉, *ff*₂₀₀, *ff*₂₀₁, *ff*₂₀₂, *ff*₂₀₃, *ff*₂₀₄, *ff*₂₀₅, *ff*₂₀₆, *ff*₂₀₇, *ff*₂₀₈, *ff*₂₀₉, *ff*₂₁₀, *ff*₂₁₁, *ff*₂₁₂, *ff*₂₁₃, *ff*₂₁₄, *ff*₂₁₅, *ff*₂₁₆, *ff*₂₁₇, *ff*₂₁₈, *ff*₂₁₉, *ff*₂₂₀, *ff*₂₂₁, *ff*₂₂₂, *ff*₂₂₃, *ff*₂₂₄, *ff*₂₂₅, *ff*₂₂₆, *ff*₂₂₇, *ff*₂₂₈, *ff*₂₂₉, *ff*₂₃₀, *ff*₂₃₁, *ff*₂₃₂, *ff*₂₃₃, *ff*₂₃₄, *ff*₂₃₅, *ff*₂₃₆, *ff*₂₃₇, *ff*₂₃₈, *ff*₂₃₉, *ff*₂₄₀, *ff*₂₄₁, *ff*₂₄₂, *ff*₂₄₃, *ff*₂₄₄, *ff*₂₄₅, *ff*₂₄₆, *ff*₂₄₇, *ff*₂₄₈, *ff*₂₄₉, *ff*₂₅₀, *ff*₂₅₁, *ff*₂₅₂, *ff*₂₅₃, *ff*₂₅₄, *ff*₂₅₅, *ff*₂₅₆, *ff*₂₅₇, *ff*₂₅₈, *ff*₂₅₉, *ff*₂₆₀, *ff*₂₆₁, *ff*₂₆₂, *ff*₂₆₃, *ff*₂₆₄, *ff*₂₆₅, *ff*₂₆₆, *ff*₂₆₇, *ff*₂₆₈, *ff*₂₆₉, *ff*₂₇₀, *ff*₂₇₁, *ff*₂₇₂, *ff*₂₇₃, *ff*₂₇₄, *ff*₂₇₅, *ff*₂₇₆, *ff*₂₇₇, *ff*₂₇₈, *ff*₂₇₉, *ff*₂₈₀, *ff*₂₈₁, *ff*₂₈₂, *ff*₂₈₃, *ff*₂₈₄, *ff*₂₈₅, *ff*₂₈₆, *ff*₂₈₇, *ff*₂₈₈, *ff*₂₈₉, *ff*₂₉₀, *ff*₂₉₁, *ff*₂₉₂, *ff*₂₉₃, *ff*₂₉₄, *ff*₂₉₅, *ff*₂₉₆, *ff*₂₉₇, *ff*₂₉₈, *ff*₂₉₉, *ff*₃₀₀, *ff*₃₀₁, *ff*₃₀₂, *ff*₃₀₃, *ff*₃₀₄, *ff*₃₀₅, *ff*₃₀₆, *ff*₃₀₇, *ff*₃₀₈, *ff*₃₀₉, *ff*₃₁₀, *ff*₃₁₁, *ff*₃₁₂, *ff*₃₁₃, *ff*₃₁₄, *ff*₃₁₅, *ff*₃₁₆, *ff*₃₁₇, *ff*₃₁₈, *ff*₃₁₉, *ff*₃₂₀, *ff*₃₂₁, *ff*₃₂₂, *ff*₃₂₃, *ff*₃₂₄, *ff*₃₂₅, *ff*₃₂₆, *ff*₃₂₇, *ff*₃₂₈, *ff*₃₂₉, *ff*₃₃₀, *ff*₃₃₁, *ff*₃₃₂, *ff*₃₃₃, *ff*₃₃₄, *ff*₃₃₅, *ff*₃₃₆, *ff*₃₃₇, *ff*₃₃₈, *ff*₃₃₉, *ff*₃₄₀, *ff*₃₄₁, *ff*₃₄₂, *ff*₃₄₃, *ff*₃₄₄, *ff*₃₄₅, *ff*₃₄₆, *ff*₃₄₇, *ff*₃₄₈, *ff*₃₄₉, *ff*₃₅₀, *ff*₃₅₁, *ff*₃₅₂, *ff*₃₅₃, *ff*₃₅₄, *ff*₃₅₅, *ff*₃₅₆, *ff*₃₅₇, *ff*₃₅₈, *ff*₃₅₉, *ff*₃₆₀, *ff*₃₆₁, *ff*₃₆₂, *ff*₃₆₃, *ff*₃₆₄, *ff*₃₆₅, *ff*₃₆₆, *ff*₃₆₇, *ff*₃₆₈, *ff*₃₆₉, *ff*₃₇₀, *ff*₃₇₁, *ff*₃₇₂, *ff*₃₇₃, *ff*₃₇₄, *ff*₃₇₅, *ff*₃₇₆, *ff*₃₇₇, *ff*₃₇₈, *ff*₃₇₉, *ff*₃₈₀, *ff*₃₈₁, *ff*₃₈₂, *ff*₃₈₃, *ff*₃₈₄, *ff*₃₈₅, *ff*₃₈₆, *ff*₃₈₇, *ff*₃₈₈, *ff*₃₈₉, *ff*₃₉₀, *ff*₃₉₁, *ff*₃₉₂, *ff*₃₉₃, *ff*₃₉₄, *ff*₃₉₅, *ff*₃₉₆, *ff*₃₉₇, *ff*₃₉₈, *ff*₃₉₉, *ff*₄₀₀, *ff*₄₀₁, *ff*₄₀₂, *ff*₄₀₃, *ff*₄₀₄, *ff*₄₀₅, *ff*₄₀₆, *ff*₄₀₇, *ff*₄₀₈, *ff*₄₀₉, *ff*₄₁₀, *ff*₄₁₁, *ff*₄₁₂, *ff*₄₁₃, *ff*₄₁₄, *ff*₄₁₅, *ff*₄₁₆, *ff*₄₁₇, *ff*₄₁₈, *ff*₄₁₉, *ff*₄₂₀, *ff*₄₂₁, *ff*₄₂₂, *ff*₄₂₃, *ff*₄₂₄, *ff*₄₂₅, *ff*₄₂₆, *ff*₄₂₇, *ff*₄₂₈, *ff*₄₂₉, *ff*₄₃₀, *ff*₄₃₁, *ff*₄₃₂, *ff*₄₃₃, *ff*₄₃₄, *ff*₄₃₅, *ff*₄₃₆, *ff*₄₃₇, *ff*₄₃₈, *ff*₄₃₉, *ff*₄₄₀, *ff*₄₄₁, *ff*₄₄₂, *ff*₄₄₃, *ff*₄₄₄, *ff*₄₄₅, *ff*₄₄₆, *ff*₄₄₇, *ff*₄₄₈, *ff*₄₄₉, *ff*₄₅₀, *ff*₄₅₁, *ff*₄₅₂, *ff*₄₅₃, *ff*₄₅₄, *ff*₄₅₅, *ff*₄₅₆, *ff*₄₅₇, *ff*₄₅₈, *ff*₄₅₉, *ff*₄₆₀, *ff*₄₆₁, *ff*₄₆₂, *ff*₄₆₃, *ff*₄₆₄, *ff*₄₆₅, *ff*₄₆₆, *ff*₄₆₇, *ff*₄₆₈, *ff*₄₆₉, *ff*₄₇₀, *ff*₄₇₁, *ff*₄₇₂, *ff*₄₇₃, *ff*₄₇₄, *ff*₄₇₅, *ff*₄₇₆, *ff*₄₇₇, *ff*₄₇₈, *ff*₄₇₉, *ff*₄₈₀, *ff*₄₈₁, *ff*₄₈₂, *ff*₄₈₃, *ff*₄₈₄, *ff*₄₈₅, *ff*₄₈₆, *ff*₄₈₇, *ff*₄₈₈, *ff*₄₈₉, *ff*₄₉₀, *ff*₄₉₁, *ff*₄₉₂, *ff*₄₉₃, *ff*₄₉₄, *ff*₄₉₅, *ff*₄₉₆, *ff*₄₉₇, *ff*₄₉₈, *ff*₄₉₉, *ff*₅₀₀, *ff*₅₀₁, *ff*₅₀₂, *ff*₅₀₃, *ff*₅₀₄, *ff*₅₀₅, *ff*₅₀₆, *ff*₅₀₇, *ff*₅₀₈, *ff*₅₀₉, *ff*₅₁₀, *ff*₅₁₁, *ff*₅₁₂, *ff*₅₁₃, *ff*₅₁₄, *ff*₅₁₅, *ff*₅₁₆, *ff*₅₁₇, *ff*₅₁₈, *ff*₅₁₉, *ff*₅₂₀, *ff*₅₂₁, *ff*₅₂₂, *ff*₅₂₃, *ff*₅₂₄, *ff*₅₂₅, *ff*₅₂₆, *ff*₅₂₇, *ff*₅₂₈, *ff*₅₂₉, *ff*₅₃₀, *ff*₅₃₁, *ff*₅₃₂, *ff*₅₃₃, *ff*₅₃₄, *ff*₅₃₅, *ff*₅₃₆, *ff*₅₃₇, *ff*₅₃₈, *ff*₅₃₉, *ff*₅₄₀, *ff*₅₄₁, *ff*₅₄₂, *ff*₅₄₃, *ff*₅₄₄, *ff*₅₄₅, *ff*₅₄₆, *ff*₅₄₇, *ff*₅₄₈, *ff*₅₄₉, *ff*₅₅₀, *ff*₅₅₁, *ff*₅₅₂, *ff*₅₅₃, *ff*₅₅₄, *ff*₅₅₅, *ff*₅₅₆, *ff*₅₅₇, *ff*₅₅₈, *ff*₅₅₉, *ff*₅₆₀, *ff*₅₆₁, *ff*₅₆₂, *ff*₅₆₃, *ff*₅₆₄, *ff*₅₆₅, *ff*₅₆₆, *ff*₅₆₇, *ff*₅₆₈, *ff*₅₆₉, *ff*₅₇₀, *ff*₅₇₁, *ff*₅₇₂, *ff*₅₇₃, *ff*₅₇₄, *ff*₅₇₅, *ff*₅₇₆, *ff*₅₇₇, *ff*₅₇₈, *ff*₅₇₉, *ff*₅₈₀, *ff*₅₈₁, *ff*₅₈₂, *ff*₅₈₃, *ff*₅₈₄, *ff*₅₈₅, *ff*₅₈₆, *ff*₅₈₇, *ff*₅₈₈, *ff*₅₈₉, *ff*₅₉₀, *ff*₅₉₁, *ff*₅₉₂, *ff*₅₉₃, *ff*₅₉₄, *ff*₅₉₅, *ff*₅₉₆, *ff*₅₉₇, *ff*₅₉₈, *ff*₅₉₉, *ff*₆₀₀, *ff*₆₀₁, *ff*₆₀₂, *ff*₆₀₃, *ff*₆₀₄, *ff*₆₀₅, *ff*₆₀₆, *ff*₆₀₇, *ff*₆₀₈, *ff*₆₀₉, *ff*₆₁₀, *ff*₆₁₁, *ff*₆₁₂, *ff*₆₁₃, *ff*₆₁₄, *ff*₆₁₅, *ff*₆₁₆, *ff*₆₁₇, *ff*₆₁₈, *ff*₆₁₉, *ff*₆₂₀, *ff*₆₂₁, *ff*₆₂₂, *ff*₆₂₃, *ff*₆₂₄, *ff*₆₂₅, *ff*₆₂₆, *ff*₆₂₇, *ff*₆₂₈, *ff*₆₂₉, *ff*₆₃₀, *ff*₆₃₁, *ff*₆₃₂, *ff*₆₃₃, *ff*₆₃₄, *ff*₆₃₅, *ff*₆₃₆, *ff*₆₃₇, *ff*₆₃₈, *ff*₆₃₉, *ff*₆₄₀, *ff*₆₄₁, *ff*₆₄₂, *ff*₆₄₃, *ff*₆₄₄, *ff*₆₄₅, *ff*₆₄₆, *ff*₆₄₇, *ff*₆₄₈, *ff*₆₄₉, *ff*₆₅₀, *ff*₆₅₁, *ff*₆₅₂, *ff*₆₅₃, *ff*₆₅₄, *ff*₆₅₅, *ff*₆₅₆, *ff*₆₅₇, *ff*₆₅₈, *ff*₆₅₉, *ff*₆₆₀, *ff*₆₆₁, *ff*_{662</}

Fl.

Hb.

SOLO.

p dolce

Cl.

Fag.

p

SOLO.

p

M

Eng. Horn.

p un poco marcato

Clar.

Hörner.

SOLO.

più dolce

M'

dimin.

p allegramente

dimin.

pizz.

allegramente

pizz.

1. Viol.

2. Viol.

a 2.

193 allegramente

SOLO.
 p
 2.
 SOLO.
 p

Hb.
 Cl.
 Fg.
 1. SOLO. dimin.
 dimin.

Cl.
 Fg.
 un poco ritenuto
 più dimin.
 pp smorzando

Quieto.
 l'istesso tempo.
 SOLO.
 p dolce

1. Viol.
 2. Viol.
 Br.
 Vcl. SOLO.
 Vcl.
 C. B.
 Quieto.

Musical score page 26, top half. The score consists of six staves. The first three staves (Treble, Alto, Bass) play eighth-note patterns. The fourth staff (Bass) has two measures of rests followed by "pizz." markings. The fifth staff (Bass) has a single measure of rests followed by "pizz." markings. The sixth staff (Bass) has a single measure of rests.

N

Musical score page 26, middle section. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bb.), and Trombone (Tb.). The flute and bassoon play eighth-note patterns. The clarinet and bassoon play sustained notes. The trombone plays eighth-note patterns. The flute has a "SOLO." marking.

SOLO.

Musical score page 26, bottom section. The score includes parts for Bassoon (Bb.), Trombone (Tb.), Violin 1 (1. Viol.), Violin 2 (2. Violinen), and Trombone (Tb.). The bassoon and trombone play eighth-note patterns. The bassoon has a "SOLO." marking. The violin parts play eighth-note patterns. The second violin has a "SOLO." marking.

Musical score page 26, bottom right section. The score includes parts for Trombone (Tb.) and Horn in G (Hörner in G.). The trombone and horn play eighth-note patterns. The horn has a "SOLO." marking. The trombone has a "SOLO." marking.

27

Eng. Horn.

Bassoon.

Tenor S.

SOLO.

1.

2.

3.

SOLO.

p allegramente

SOLO.

p

pizz.

allegramente pizz.

allegramente

grazioso

Hb.
Eng. Horn.
Fag.
1. Viol.
2. Viol.
Br.
Vell.
C.B. tacet.

marcato e
marcato e
marcato e

Fl.

Hb.

Cl.

Fg.

rinf.

rinf.

rinf.

rinf.

mf

mf

mf

dimin.

1. SOLO.

Fl.

Hb.

Cl.

dim.

1.Viol.

p

mf

un poco marcato

tremolando

divisi.

pp

SOLO.

mf

2

Fl.

Hb.

Cl.

1.Viol.

2.Viol.

b

pp

sempre pp

divisi.

pp

Orchester iacet.

Non lento.

SOPRAN SOLO.

An - ge - lus ad Pa - sto - res a - . . . it: An - nun - ti - o vo - bis gau - dl.
p dolce
 um ma - gnum qui a na - tus est vo - bis ho - dl - e Sal - va - tor mun - dl

Hoboen. SOLO.
 Clar. in A. *pp*
p
 4 SOPRANE. 2 SOPRANE. 4 SOPRANE.
 (oder CHOR) Alle - lu - ja Alle - lu - ja Alle - lu - ja
 4 ALT.

Flöten.
 Alle - lu - ja *sf*
 SOPRAN SOLO.
 Al - le - lu - ja *cresc.* Al - le - lu - ja *cresc.* Al - le - lu - ja *cresc.* Fa - - cta
 Al - le - lu - ja

Alla breve.
 a tempo.
 SOPRAN SOLO. R SOPRAN.
 est cum An - ge - lo mul - ti - tu - do coe - le - stis ex - er - clutus Chor. Lau - dan - ti - um De -
 ALT. R Lau -

Hoboen.
 Eng. Horn.
 Clar. in A.
 Fag.
 dan - ti - um et di - cen - ti - um: Glo - ri - a in ex - cel - sis De - o
 dan - ti - um et di - cen - ti - um:

SOLO.

Hörner in E. SOLO. a 2. SOLO.

et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

S Allegro. (Alla breve.)

S Hoboien.

Eng. Horn.

Clar.

Fag.

Hörner in E.

1. Viol.

2. Viol.

Bratsche.

SOPRAN.

ALT.

Violoncell.

S C.B. facet.

Cl.

Fag.

1.Viol. *sempre p*

p

mi - ni - bus bo - nac vo - lun - ta - tis bo - nac vo - lun -

d.

Fl.

Hb. *p*

Cl.

Fag.

p

SOLO. *p*

Hörner in E. *p*

p

ta - tis

vo -

b

T Moderato.

Fl.

Hörner.

1. SOLO.

p dolce

un poco marcato

1. SOLO.

p

Harfe.

1. Viol.

p tranquillo con grazia

2. Viol.

p

Br.

p tranquillo con grazia

simile legato

simile legato

Chor. SOPRAN.

et in ter - ra

Chor. ALT.

p

TENOR SOLO.

espressivo

Glo - ri - a in ex - cel - sis

Chor. BASS.

et in ter - ra

Vcl.

tranquillo

Contrabass.

p

T Moderato.

1. SOLO.

p *un poco marcato*

sempre dolce

pax ho - mi - ni - bus

SOLO.

p pax _____ ho - mi - ni - bus bo nae

pax ho - mi - ni - bus

sempre dolce

Musical score page 35, featuring six staves of music. The top three staves represent voices (Soprano, Alto, Tenor) and the bottom three staves represent the basso continuo (Bassoon, Double Bass, Cello). The music consists of measures of mostly eighth-note patterns, with some sustained notes and grace notes. The vocal parts enter with lyrics in Latin: "ho - mi - ni - bus bo - nae vo - lun - ta - tis". The basso continuo parts also contain these lyrics. Measure 10 includes a dynamic marking *p*.

ho - mi - ni - bus bo - nae vo - lun - ta - tis

p

vo - lun - ta - tis

ho - mi - ni - bus bo - nae vo - lun - ta - tis

U *a 2.*

p *cresc.* *marcato* *p*

a 2. *cresc.* *marcato*

Hörner in E. *mf*

Tromp. in C.

SOLO.

2 Tenor-Pos.

Bass-Pos.

Tuba tacet. *mf*

animando

Animato. SOPRAN.

ALT.

CHOR.

TENOR.

BASS.

Glo - ri - a in ex - - -

1. BASS tacet.

2. BASS.

Animato.

U *mf*

Musical score page 87, featuring six systems of music for various instruments. The score includes parts for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trombone). The key signature changes between systems, and dynamic markings like *marc.*, *mf*, and *p* are present. The vocal parts sing "cel - sis" and "De -". The bassoon part has a prominent role in the lower register.

marc.

mf

p

cel - sis in ex - cel - sis De -

cel - sis in ex - cel - sis De -

This page contains six systems of musical notation, each consisting of multiple staves. The staves include treble clef, bass clef, and a bass staff. The key signature varies between systems, including major (G, C) and minor (A, D, F#). The time signature is common time throughout.

- System 1:** Features two staves. The top staff has a dynamic marking "cresc.". The bottom staff has a dynamic marking "cresc." in the first measure and "mf" in the second measure.
- System 2:** Features three staves. The top staff has a dynamic marking "a2". The middle staff has a dynamic marking "b2". The bottom staff has a dynamic marking "b2".
- System 3:** Features three staves. The top staff has a dynamic marking "b2". The middle staff has a dynamic marking "b2". The bottom staff has a dynamic marking "b2".
- System 4:** Features three staves. The top staff has a dynamic marking "b2". The middle staff has a dynamic marking "b2". The bottom staff has a dynamic marking "b2".
- System 5:** Features three staves. The top staff has a dynamic marking "b2". The middle staff has a dynamic marking "b2". The bottom staff has a dynamic marking "b2".
- System 6:** Features three staves. The top staff has lyrics "Glo - ri - a" and "in ex -". The middle staff has lyrics "Glo - ri - a" and "in ex -". The bottom staff has lyrics "1. BASS tacet." and "in ex -".

A page of musical notation for orchestra and choir, featuring multiple staves with various instruments and vocal parts. The notation includes dynamic markings like 'mf' and 'f', and performance instructions like 'cel. - sis'. The page is numbered '10' at the bottom right.

Eng. Horn.

Harfe. *mf*

divisi.

trillo

divisi.

p

p

sotto voce

et in ter- ra pax ho - mi - ni .

et in ter- ra pax ho - mi - ni .

trillo

p

2 Hörner in E.

pp

dimin.

bus

bonac volun - ta - tis

bus

bonac volun - ta - tis

pp

W Un poco più mosso. (sempre alla breve.)

The musical score consists of six systems of music, each with multiple staves:

- System 1:** Treble clef, key signature of one sharp. It features a sustained note on the first staff, followed by eighth-note patterns on the second and third staves.
- System 2:** Treble clef, key signature of one sharp. It includes dynamics **pp** and **p**.
- System 3:** Treble clef, key signature of one sharp. It features a sustained note on the first staff, followed by eighth-note patterns on the second and third staves.
- System 4:** Treble clef, key signature of one sharp. It includes dynamics **pp**, **p**, and **p**.
- System 5:** Treble clef, key signature of one sharp. It features a sustained note on the first staff, followed by eighth-note patterns on the second and third staves.
- System 6:** Treble clef, key signature of one sharp. It includes lyrics "Alle - lu - ja" and dynamics **p**.
- System 7:** Bass clef, key signature of one sharp. It features eighth-note patterns on the first and second staves.
- System 8:** Bass clef, key signature of one sharp. It features eighth-note patterns on the first and second staves.
- System 9:** Bass clef, key signature of one sharp. It features eighth-note patterns on the first and second staves.
- System 10:** Bass clef, key signature of one sharp. It features eighth-note patterns on the first and second staves.

W Un poco più mosso. (sempre alla breve.)

SOLO.

poco a poco cresc.

cresc.

Clar.

poco a poco cresc.

T.u.2. Horn in E.

8.u.4. Horn in E.

Trompette in E. SOLO. tenuto

tenuto

p

poco a poco cresc.

poco a poco cresc.

p

Al - le - lu - ja

Al - le - lu - ja

poco a poco cresc.

lu - ja

Al - le - lu - ja

Al - le -

legato

Musical score page 10 featuring ten staves of music. The instruments include Eng. Horn, Bass-Pos., and strings. The score consists of ten staves of music. The first staff shows the Eng. Horn playing eighth-note patterns. The second staff shows a bassoon-like instrument playing eighth-note patterns. The third staff shows a cello-like instrument playing eighth-note patterns. The fourth staff shows a double bass-like instrument playing eighth-note patterns. The fifth staff shows a violin-like instrument playing eighth-note patterns. The sixth staff shows a viola-like instrument playing eighth-note patterns. The seventh staff shows a cello-like instrument playing eighth-note patterns. The eighth staff shows a double bass-like instrument playing eighth-note patterns. The ninth staff shows a violin-like instrument playing eighth-note patterns. The tenth staff shows a viola-like instrument playing eighth-note patterns. The score includes dynamic markings such as *cresc.*, *ff*, and *f*. The vocal parts sing "Alleluja" in a choral style.

stringendo

X

sempre più **f**

a 2.

in Es.

2 Ten.-Pos.

Bass.-Pos.

Tuba.

sempre più **f**

a 2.

ff marcato

f

ff solo

f

— Allelu - ja Allelu -

ja Allelu - ja Allelu - ja Allelu - ja Allelu - ja Allelu -

sempre più **f**

Orgel.

X

stringendo

Sheet music for orchestra and choir, page 10. The score consists of ten staves. The first six staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves represent the choir. The vocal parts are labeled with 'V.' (Violin), 'O.' (Oboe), 'B.' (Bassoon), and 'C.' (Cello). The music is in common time, with a key signature of one sharp. The vocal parts sing the word 'Alleluja' in a call-and-response pattern. The score includes dynamic markings such as ff , f , p , and pp .

A musical score page showing two staves of music. The top staff is for the orchestra, with the instruction "Orchester tacet" (the orchestra remains silent) written above it. The bottom staff is for the choir, singing "Al-le-lu-ja". The music consists of six measures, each starting with a sharp sign (F major). The vocal line is continuous, with the word "Al-le-lu-ja" repeated three times. The instrumentation includes various woodwind and brass instruments, with dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo).

Z Un poco più Moderato.

Cl. *Fg. p*

Hörner in G. *p*

Bass Pos.

Pauken.

1. Viol. *p* *p* *pp* *mf espressivo*

ja.

ja.

Moderato. Z

Fl. *rallent. al*

Cl. *p dolce legato*

2. SOLO.

1. Viol.

2. Viol. *dimin. rallentando*

1. Viol. SOLO.

2. Viol. SOLO.

Moderato.

dimin.

dimin.

SOLO dolce

perdendo e ritenuto

pp

perdendo e ritenuto

pp

Stabat Mater speciosa.

(Hymne.)

Lento sostenuto misterioso.

E Tempo I.

Quis est qui non gau - de - ret Christi matrem si vi - de - ret in tan - to so - la - ti - o
m/expressivo

Tempo I.

F

Quis non posset colae - ta - ri Christi matrem con - templa - ri lu - den - tem cum Fi - li - o
mf

G

Pro pec - ca - tis su - ac gen - tis vi - dit Christum cum ju - men - tis et al - go - ri sub-di - tum.
poco ritenuto
poco ritenuto

H Un poco meno Lento.

M su-um
 Vi - dit suum dul - cem Na - tum va - gi en - tem a - do - ra - tum vi - li di - ver - so - ri - o.
 ritenuto ritenuto
 1. Tenöre Soli
 2. Tenöre tacent Na-tum va - gi en - tem a - do - ra - tum
 1. Bäss. Soli
 2. Bäss. tacent ritenuto
 ritenuto
 smorzando
 ritenuto
 ritenuto
 a - do - ran-tum vi - li di - ver - so - ri - o.

I Più Lento chel Tempo I.
e misterioso assai.

e misterioso assai.

Na-to Chri-sto in praes - se - pe, coe-li ci - ves canunt lac - te cum im - men - so gau - dio.
rit.

K a tempo

L Tempo I. (ma senza slentare.)

pp
 Elia Master fons a - mo - ris me sen - ti - re vim ar - do - ris fac ut te-cum sen - ti - am
 pp
 pp
 pp dolce con espressione
 pp
 dolce
 pp
 espressivo
 fac ut te - cum sen - ti - am

M $\mu\mu$

M *pp*

fac ut ar-deat cor meum in a-man-do Christum De- um ut si - bl compla-ce am
pp am *pp* *dolce espressivo* *espress.*
com-pla- ceam ut si - bi complace-

N

N *poco a poco cre - - - scen - - - do mezzo forte*

Sancta Ma-ter ist-ud a-gas prono nostro du-cas pla-gas cor-di fi-xa va-li de cordi fi-xa va-li-de.

poco a poco cre - - - scen - - - do mezzo forte forte

am *poco a poco cre - - - scen - - - do mezzo forte forte*

poco a poco cre - - - scen - - - do mezzo forte forte

p

Con poco meno Lento.

Musical score for 'Tunc' featuring five vocal parts (Soprano, Alto, Tenor, Bass, Organ) and an organ part. The vocal parts are arranged in two staves: Soprano/Alto on top and Tenor/Bass on bottom. The organ part is in the bass clef staff at the bottom. The score includes lyrics in Latin and German, with dynamic markings like *p*, *f*, and *poco a poco*. The organ part is marked '(Orgel tacet.)'.

me-cum di - vi - de poe - - nas me - cum di - vi - de.

pp *p* *ritenuto*

pp *p* *ritenuto*

pp *p* *ritenuto*

c *c* *c*

P Poco a poco animando il Tempo (ma non troppo)

pteriormente

A page from a musical score featuring four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for Organ. The music is in common time, with a key signature of one sharp. The vocal parts sing in unison, with lyrics in Latin: "Fac me te - cum con-gau - de - re Je-su - li - no co-hae - re - re do-nec e - go vi - xe - ru In me sis-tat ar-dor". The organ part consists of sustained notes with fingerings above them: 4-3-4-3, 4-3-4-3, 4-3-4-3, and 4-3-4-3. Dynamics include *p* (pianissimo) and *p teneramente*. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

tul Pue - ri - no fac me frui dum sum in e - xi - li o. Hunc ar - do - rem fac com mu - nem ne
 dim. cre - scen -
 dim. cre - scen -
 dim. cre - scen -
 cre - scen -
 cre - scen -

S forte

do
fa - ci - as me im - mu - nem ab hoc
de - si - de - - ri o. dim.
do
ab hoc
de - si - de - - ri o. dim.
rallent.
smorzando

do
ab hoc
de - si - de - - ri o. dim.
rallent.
dim.
rallent.
smorzando

do
ab hoc
de - si - de - - ri o. dim.
rallent.
smorzando

T con grazia e espressione

Vir - go Vir - ginum pree - cia - ra mi - hi jam non sis a - ma - ra fac me par - - vum sa - pe-re
par - - vum sa - pe-re

p dolce

U

Fac ut por - temp pulchrum For - tem qui nascen - do vi - cit mor - - tem vo - lens vi - - tam tra - de-re.
cre - scen - do
fac ut
cre - scen - do
cre - scen - do
cre - scen - do

ma - tus et ac cen - sus *pp un poco ritenu-to*

Ob-tu - pes-cit om-ni sen-sus ta - - le de co-mer-ci - - o
un poco ritenu-to *pp più ritenu-to*

pp *un poco ritenu-to* *pp più ritenu-to*

pp *un poco ritenu-to* *pp più ritenu-to*

ff *bo* *bo* *bo*

Y Più Lento che'l Tempo primo sostenuto assai.

p dolce

più espressivo

Musical score for section Y. The vocal parts sing in a sustained, rhythmic pattern of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords. The vocal parts are labeled with lyrics: 'Fa me Na-to cu - sto-di-re', 'Verbo De-i praemuni-re', 'con - ser - va - ri gra - ti - a.', 'Fac me Na-to eu - sto-di-re', 'con - ser - va - ri gra - ti - a.', 'gra - ti - a.'.

Z con-ser - va - ri gra - ti - a.

Ver-bo De-i

praemuni-re

con - ser -

va - ri gra -

ti - a.

pp

pp

pp

pp

Quando

corpus mo-ri - e - tur

Fac ut

a - ni-mae do-

con - ser - va - ri gra - ti - a.

un poco ritenuto

smorzando

Ancora più Lento.

diminuendo

ne - tur

ppp

tu - i

ppp

Na - ti

f

a -

- men

sf

pp

smorzando

a -

- men

sf

diminuendo pp

un poco ritenuto

f

a -

sf

diminuendo pp

un poco ritenuto

f

a -

sf

diminuendo pp

un poco ritenuto

f

a -

sf

diminuendo pp

Ancora più Lento.

s

a -

sf

pp

ARIA

Hirtengesang an der Krippe.

*Allegretto pastorale.
dolce*

The musical score consists of eight staves of music for various instruments. The instruments listed on the left are Hoboen, Clarinetten in A., Fagotte, Englisch Horn, 1. Clar. ein wenig hervortretend, Hob., and Bassoon. The score is divided into sections labeled A and B. Section A starts with a solo for the Englisch Horn. Section B begins with a solo for the Bassoon. The music includes dynamic markings such as *rall.*, *ten.*, *dim.*, *pp smorz.*, *SOLO.*, *Die*, *munter*, *un poco marcato*, and *p*. The tempo is indicated as *a tempo*.

Hoboen.

Clarinetten in A.

Fagotte.

Englisches Horn.

1. Clar. ein wenig hervortretend.

Hob.

Bassoon.

a tempo

rall. *ten.* *dim.* *pp smorz.* *SOLO.* *Die*

munter

un poco marcato

p

dim. *dim.* *SOLO.*

Hob.

dim.

a 2.

C

poco rallent.

poco rallent.

a tempo SOLO.

dolce

a tempo

SOLO.

dolce

F1.

p ruhig.

Clar. in A

p

Harfe

mf

simile

Viol. 1 (die obern Noten etwas hervortretend)
pizz.

ruhig

Viol. 2 (die untern Noten etwas hervortretend)
pizz.

ruhig

Bratsche

p ruhig

Vcll.

p ruhig

B.

pizz.

p

8

Hob.

Eng. H.

p dolce

ten.

p dolce

ten.

8

sempr. pizz.

un poco marc.

sempr. pizz.

un poco marc.

8

ten.

ten.

ten.

ten.

D

8

un poco rallent. ma poco

Musical score page 60, measures 1-5. The score consists of five staves. The top three staves (Treble, Alto, Bass) play eighth-note patterns with slurs. The Bassoon (B.C.) has eighth-note patterns. The C.B. (Cello/Bass) is silent (C.B. tacet). The Double Bass (Vcl.) has eighth-note patterns. Dynamics include *dirisi espress.*, *dirisi*, *espress.*, *pizz.*, *un poco marc.*, and *un poco marc.*. The bassoon part includes *Vcl.* and *C.B. tacet.*

sempre espress.

Musical score page 60, measures 6-10. The staves remain the same. The dynamics change to *pizz. un poco marc.* and *dirisi arco*. The bassoon part includes *espress.*

E I.
dolce tranquillo

Musical score page 60, measures 11-15. The staves remain the same. The bassoon part includes *dolce tranquillo*.

Musical score page 60, measures 16-20. The staves are: Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), Harp (Harp.), and Double Bass (Vcl.). The bassoon part includes *r singend* and *p singend*. The Double Bass part includes *sempr p* and *pizz.*

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries with grace notes. Measures 4-5 feature a rhythmic pattern with eighth-note pairs. Measures 6-7 show woodwind entries with grace notes. Measure 8 begins with a forte dynamic (F) from the brass section. Measures 9-10 show woodwind entries with grace notes.

measures 1-3: Woodwind entries with grace notes.

measures 4-5: Rhythmic pattern with eighth-note pairs.

measures 6-7: Woodwind entries with grace notes.

measure 8: Forte dynamic (F) from brass.

measures 9-10: Woodwind entries with grace notes.

Clar.

1.SOLO

a tempo

poco rallent.

1.SOLO.

dolce

poco rallent.

dirisi

poco rallent.

F1. ruhig

Harfe.

Viol. pizz.

pizz.

ruhig

Vcl.

C.B. ruhig

pizz.

Hob.
Eng. H.

dolce

dolce

ten.

un poco marc.

un poco marc.

Viol.

ten.

ten.

ten.

ten.

un poco rall.

arco

arco

scherzando stacc.

scherzando stacc.

C.B. facet

dimisi espr.

dimisi un poco rall.

espr.

un poco pizz.

pizz. maro.

rall. ma poco

dirisi

arco

dolce espress.

Quasi Andante. Religioso. 1.SOLO.

Fl.

I

Clar. A.

Fag.

Horn.

2SOLO Horn in F.

dol.cant.

dim.

più dim.

pp

dim.

più dim.

pizz.

dirisi

arco dim.

più dim.

dim.

poco cresc.

Flöte. SOLO

Hob. SOLO.

p dolce

p dolce

p dolce

Bratsche p dolce

SOLO un poco marc.

Fl. ff.

K sempre dolce
sempre dolce

SOLO marc.

marc.

marc.

Fl.

4934

This page of musical notation is from a score for orchestra. It begins with a section for Flöte (Flute) Solo, Hob. SOLO (Hoboe Solo), and Bratsche (Double Bassoon). The Flöte part consists of six staves of music, with dynamics like 'p dolce' and 'dim.'. The Hob. SOLO part has three staves. The Bratsche part has two staves. Following this, there is a section for Fl. (Flute) with a dynamic 'ff.' and a melodic line. This is followed by a section labeled 'K' with the instruction 'sempre dolce' repeated twice. Below these sections, there is a 'SOLO' section for Flute with a dynamic 'marc.'. The bottom half of the page contains a continuous line of music for Flute, with dynamics 'marc.', 'ff.', and 'f.'. The page is numbered '65' in the top right corner and '4934' in the bottom center.

Un poco animato.
SOLO

A detailed musical score page from a symphony, likely the 9th, featuring ten staves of music. The instrumentation includes Hob. (Horn), Eng. II. (English Horn), 1.Viol. (1st Violin), 2.Viol. (2nd Violin), Cello, Clar. (Clarinet), Fag. (Bassoon), Horn, 1.SOLO (1st Solo Violin), and Vcl. (Double Bass). The key signature is B-flat major. Measure 1 starts with a forte dynamic (f) in the strings. Measure 2 features a solo for the 1st Violin (SOLO) with eighth-note patterns. Measures 3-4 show a transition with dynamics *cresc.* and *divisi*. Measures 5-6 continue with rhythmic patterns in the strings. Measures 7-8 introduce woodwind entries with dynamics *mp* and *p*. Measures 9-10 feature solos for the Clarinet and Bassoon, with dynamics *pp* and *p*. The page number 4834 is at the bottom center.

A page from a musical score featuring six staves of music for orchestra. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom three staves use a bass clef. The key signature changes between staves. Measure 1 starts with a dynamic of p . Measures 2-3 show eighth-note patterns with dynamics pp . Measures 4-5 show eighth-note patterns with dynamics p . Measure 6 begins with a dynamic of p , followed by pp and $cresc.$ The page number 67 is located in the top right corner.

M⁸
a 2.

Musical score page 12, measures 1-4. The score consists of eight staves. Measures 1-2 show woodwind entries (Flute 2, Bassoon 2, Trombone 2, Horn in F) with dynamic *f*. Measure 3 introduces a bassoon line with dynamic *f*, labeled "a 2.". Measures 4-5 feature continuous eighth-note patterns from various sections: Bassoon 2, Trombone 2, Horn in F, Bassoon 1, Trombone 1, Bassoon 3, Trombone 3, and Bassoon 4. The bassoon parts are marked with "arco". The bassoon entries begin at measure 4 and continue through measure 5.

Musical score page 8, measures 8-12. The score consists of eight staves. Measures 8-9 show woodwind entries (Flute, Oboe, Bassoon) with eighth-note patterns. Measure 10 features a solo flute line with grace notes and slurs. Measure 11 includes a harp part with sustained notes. Measures 12-13 show string entries (Violin, Cello) with eighth-note patterns. Measure 14 concludes the section.

8

p express.

1. SOLO.

p express.

p express.

A.u. 2. H.

p dolce

Harfe.

m

1. Viol. getheilt

2. Viol. dim.

ruhig

ruhig

c.

grazioso

SOLO

marc.

Vell.

C.B.tacet

pizz.

4931

espress.

Musical score page 20, measures 1-10. The score consists of eight staves. Measures 1-3 show eighth-note patterns with dynamic markings "espress." above each measure. Measures 4-6 show eighth-note chords. Measures 7-10 show sixteenth-note patterns. Measure 10 ends with a forte dynamic.

N

Musical score page 20, measures 11-20. The score continues with eight staves. Measures 11-14 feature eighth-note chords with dynamic markings "smorz." above each measure. Measures 15-18 show sixteenth-note patterns. Measures 19-20 show eighth-note chords. Measure 20 concludes with a forte dynamic and a final dynamic marking "N".

Hob.
Eng.H.
Clar.

1.Viol.
2.Viol.
Bassoon
Double Bass

4934

72

Hob.

Musical score page 72, first system. The score consists of ten staves. The top staff is for the Hobo (Hob.). The second staff has a dynamic marking *dolce*. The third staff is for the tenor (ten.). The bottom staff is for the bass (bass). The subsequent staves are grouped by a brace and include Flute (Fl.), Bassoon (Bass), and Double Bass (Double Bass). The bass staff has a dynamic marking *dirisi*.

Musical score page 72, second system. The score continues with ten staves. The top staff is for the Flute (Fl.). The second staff has a dynamic marking *crescendo*. The third staff is for the Bassoon (Bass). The bottom staff is for the Double Bass (Double Bass). The bass staff has a dynamic marking *SOLO*.

Musical score page 72, third system. The score continues with ten staves. The top staff has a dynamic marking *cre-*. The second staff has a dynamic marking *scen-*. The third staff has a dynamic marking *-do*. The bottom staff is for the Double Bass (Double Bass).

0 a.2.

3.u.4.in E. cresc.

dirisi

Vcll.u.B.

Tromp. in E.

Pauken in E.

mf

ff

4031

Musical score page 74, featuring ten staves of music. The first nine staves are grouped together and have dynamic markings: *dim.* in measures 1-3, 4-6, 7-9, and 10-12; *p* in measure 13; and *pizz.* in measure 14. The tenth staff is a bass staff with a dynamic marking of *dim.*

F1.
Hob.
Clar.
Fag.
2.Viol.
Br.

più dim.

munter

mf

SOLO

un poco marc.

p *un poco marc.*

This section of the score includes parts for Flute (F1.), Bassoon (Hob.), Clarinet (Clar.), Bassoon (Fag.), 2nd Violin (2.Viol.), and Bass (Br.). The flute part has a dynamic marking of *più dim.*. The bassoon part has dynamic markings of *munter* and *mf*. The clarinet part has a dynamic marking of *mf*. The bassoon part has a dynamic marking of *SOLO*. The 2nd violin part has a dynamic marking of *un poco marc.*. The bass part has a dynamic marking of *p* followed by *un poco marc.*

Hob.

p

2.Viol.

SOLO

a

SOLO

un poco rall.

un poco rall.

SOLO. a tempo

un poco rall.

dirisi

un poco rall.

divisi *p.*

Fl.

ruhig

Harfe.

Viol. pizz.

pizz.

Vcl. ruhig

C.B. ruhig

pizz.

Hob.

Eng. H.

dolce

dolce

ten.

un poco marc.

sempre pizz.

sempre pizz.

marc.

ten.

Eng.H. R

arco
scherzando, stacc.
Vcll.
C.B.tacet
espress.
dolce
dirisi
un poco rallent. ma poco
dirisi
espress.
un poco marcato
pizz.
un poco marcato

sempre espress.
plzz.
dirisi arco marcato
dolce espress.

S dim.
dim.
arco
dirisi
dim.

a tempo
SOLO
F1.

marcato
marcato
marcato

Measures 1-6: Six staves. Measures 1-3: Eighth-note patterns. Measures 4-6: Sixteenth-note patterns.

T

Measures 7-12: Six staves. Parts: Hob. SOLO, Clar. SOLO, Fag. SOLO. Measure 12 ends with **p**.

Measures 13-18: Six staves. Parts: Vcl., C.B. tacet T. Measure 16 starts with **p**. Measure 17: *un poco marc.*

Measures 19-24: Six staves. Parts: Vcl., C.B. tacet T. Measure 22 starts with **p**.

Measures 25-30: Six staves. Parts: Vcl., C.B. tacet T. Measure 28 starts with **p**. Measure 29: *un poco marc.*

U

Eng.H.

Clar.

ruhig

SOLO

V

nach und nach abnehmend

anhaltend

più rallent.

Vell.

Hob.

SOLO

1.Viol. *pp* *pizz.*

2.Viol. *pp* *pizz.*

Bratsche *pp* *pizz.*

Vcl. *pp* *pizz.*

C.B. *pp* *pizz.*

Die heiligen drei Könige.

Marsch.

Allegro un poco mosso.

Flöten.
Hoboen.
Clarinetten in B.
Fagotte.
Hörner in Es.
Hörner in C.
Pauken in G.
Bratschen.
Violoncelle.
Contrabass.

A

A

un poco marcato

sempre pizzicato

sempre pizzicato

un poco marcato

1.Viol. pizz.

2.Viol. pizz.

e piano

e piano

Hob. SOLO. *p*

p

p

p

Hörner. *p*

p *ten.*

p *ten.*

sempre pizzicato

sempre pizzicato

sempre pizzicato

B

ten.ten.

SOLO.

arco

pizz.

pizz.

Hob.

2te

SOLO.

arco

Cl.

Fag.

Hörner.

marcato ten. *ten.* *ten.* *ten.*

SOLO.

SOLO.

ten. *ten.* *ten.* *ten.*

cresc. *ten.* *ten.*

divisi *ten.* *ten.*

cresc.

arcō

marcato

arcō

cresc.

arcō

cresc.

arcō

Fl.

C s. a. z. ten. ten.

SOLO. cresc. ten. ten. ten. ten. ten. ten. ten. ten.

cresc.

C

ten. ten. ten. ten. ten. ten. ten. ten.

divisi

divisi dirisi

S

p

p

p

p

SOLO.

p

Trompete in C. SOLO.

pizz.

pizz.

S

Musical score page 84 featuring six staves of music. The top four staves are grouped by a brace and show a continuous line of notes. The first three staves have dynamic markings *staccato*. The fourth staff has dynamic markings *SOLO.* and *pp*. The fifth staff, labeled *Tr. in C.*, also has *pp* markings. The bottom two staves are grouped by a brace and show sustained notes. The bassoon staff is labeled *Vcl.* and the double bass staff is labeled *Vcl.*

Contrabass tacet.

Continuation of the musical score from page 84. The top two staves are blank. The third staff is labeled *3. Horn.* The fourth staff shows a rhythmic pattern with dynamic *pizz.* The fifth staff shows a rhythmic pattern with dynamic *arco*. The bottom two staves are grouped by a brace and show sustained notes. The bassoon staff is labeled *Vcl. arco* and the double bass staff is labeled *Vcl. pizz.*

D

a 2.

SOLO.

SOLO.

p

ten. **ten.** **ten.**

D C. R. tacet

Hob.

1. Viol.

2. Viol. arco

pizz.

arco

pizz.

SOLO.

3. u. 4. H.

pp

C. B. tacet

Hb.

1^{re} SOLO.2^{te}

Hb.

E

SOLO.

sempre staccato

sempre staccato

C. B. tacet **E** . mit Contrabass pizz.

sempre pizz.

sempre pizz.

IIb.

1. u. 2. H. solo.
un poco marcato
marcato

divisi
arco
arco

p

staccato

218

SOLO.

F

SOLO.

p

staccato

ten. ten. ten.

ten. ten. ten.

pizz.

pizz.

F

Fl. SOLO.

p un poco rall. pp

SOLO. p

a 2. p

divisi p ben sostenuto

100 un poco rall.

un poco rall.

Fl. cantando

dolce cantando

dolce

Hörner in Es.

dolcissimo

Bass Pos. SOLO. sempre pp

Tuba facet.

Des As. pp mano sinistra

Harfe. mano destra

mezzo f

pp

du legato e tranquillo assai nulo simile sempre legatissimo

arco p tranquillo assai simile sempre legatissimo

arco p tranquillo assai

Et ecce stella quam viderant in Oriente, a tecebat eos, usque dum veniens staret supra ubi erat puer. (Matthaei: Cap. II. 9.)
L'ut siehe, der Stern, den sie im Morgenlande gesehen hatten, ging vor ihnen hin, bis dass er kam und stand oben über dem Kindlein war.

8

G

3. u. 4. H. in Es.

pp

sempre pp

sempre legatissimo

G

8

poco rall. - - *a tempo*

poco rall. - - *a tempo*

poco rall. - - *a tempo*

Tromp. in Es.

2. Ten. Pos.

poco rall. - - *a tempo* *dolcissimo* *SOLO 1st* *dolcissimo*

pp

pp

m. 8. *poco rall.* - - *a tempo*

espressivo *poco rall.* *pp*

poco rall. *pp a tempo* *pp*

espressivo *poco rall.* *a tempo*

espressivo *poco rall.* *p*

三

SOLO.cantando

Musical score page 8, featuring six staves of music. The top two staves are vocal parts, with the first labeled "SOLO" and "cantando". The third staff is a piano accompaniment. The fourth staff is a vocal part, with the instruction "a 2." and "dolcissimo". The fifth staff is a piano accompaniment. The bottom two staves are vocal parts. Measure numbers 8 and 9 are indicated above the staves. The dynamic "pp" is shown below the piano accompaniment staff. The page number "H" is at the bottom right, and "divisi" is written below the bass clef.

Musical score page 93, featuring six systems of music for orchestra. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Clarinet, Bassoon, Oboe, English Horn, Horn, Trombone, Tuba, and Timpani. The key signature is B-flat major (two flats). Measure numbers 8, a2., b2., and 9 are indicated above the staves. Dynamic markings include crescendo (cresc.) and piano (p). The score shows various musical patterns, including eighth-note chords and sustained notes. The Tuba part is highlighted in the fourth system with a dynamic marking of *p*.

8

f nobile e sosten.

f nobile

Va

grandioso

divisi

NB. Alle mit — bezeichneten Noten sollen während ihrer ganzen Dauer gleichmässig stark ausgehalten werden.

Musical score page 95, featuring three systems of music for orchestra. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Percussion.

System 1: Measures 1-4. Dynamics: *p*, *f*, *ff*. Articulation: *sf*.

System 2: Measures 5-8. Dynamics: *ff*. Articulation: *sf*.

System 3: Measures 9-12. Dynamics: *ff*. Articulation: *sf*.

System 4: Measures 13-16. Dynamics: *f*. Articulation: *sf*.

System 5: Measures 17-20. Dynamics: *p*, *ff*. Articulation: *sf*.

System 6: Measures 21-24. Dynamics: *ff grandioso*. Articulation: *sf sempre staccato*.

System 7: Measures 25-28. Dynamics: *ff*. Articulation: *sf sempre staccato*.

System 8: Measures 29-32. Dynamics: *ff*. Articulation: *sf*.

Page Number: 4984

Musical score for orchestra, page 96, featuring three staves of music. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The key signature changes between measures, including G major, F# major, and C major. The time signature is mostly common time (indicated by 'C'). Measure 1 starts with a forte dynamic (F) and includes slurs and grace notes. Measures 2-3 show more rhythmic complexity with sixteenth-note patterns. Measures 4-5 continue the melodic line with various dynamics and articulations. Measure 6 begins with a forte dynamic (F) and includes a dynamic marking 'sf' (sforzando). Measures 7-8 feature eighth-note patterns and sixteenth-note figures. The score concludes with a 'divisi' instruction at the end of measure 8.

Musical score page 97, featuring three systems of music for orchestra. The score includes multiple staves for various instruments, primarily strings, with some woodwind and brass parts. The key signature changes between systems, starting in E major (two sharps) and moving to G major (one sharp). The time signature is common time throughout.

System 1 (Top): This system consists of six staves. It begins with a dynamic of $\dot{\text{p}}$. The first three staves play eighth-note patterns with grace notes. The fourth staff has a sustained note. The fifth staff has a sustained note. The sixth staff ends with a dynamic of dim. .

System 2 (Middle): This system starts with a dynamic of f . The first two staves play eighth-note patterns. The third staff has a sustained note. The fourth staff has a dynamic of p and is labeled "SOLO". The fifth staff has a sustained note. The sixth staff ends with a dynamic of dimin. .

System 3 (Bottom): This system starts with a dynamic of $\dot{\text{p}}$. The first three staves play eighth-note patterns. The fourth staff has a sustained note. The fifth staff has a sustained note. The sixth staff ends with a dynamic of pizz. followed by marcato .

Musical score page 94, measures 1-4. The score consists of eight staves. Measures 1-3 show various instruments (strings, woodwinds) playing eighth-note patterns. Measure 4 begins with a dynamic of *dimin.* (diminished). The strings play eighth-note patterns. The woodwind section (clarinet, oboe) has a melodic line. The brass section (trumpets, tuba) enters with sustained notes. The bassoon has a prominent role in measure 4. The vocal parts (Soprano, Alto, Tenor, Bass) enter with sustained notes. The dynamic changes to *p.* (pianissimo) at the end of measure 4. The vocal parts sing "SOLO" and "2. Solo". The brass section continues with sustained notes. The vocal parts sing "Pauken" (drums) and "2. Viol." (second violin). The score concludes with a dynamic of *pp* (pianississimo).

Adagio sostenuto assai.

Clar. in A.

4. Horn in E.

Adagio sostenuto assai.

SOLO Vcl.

mf arco

Vcl. arco

C.B. arco

Adagio sostenuto assai.

K

divisi

express.

express.

K

cresc. - *rinforz.*

F1.

L

p *p* *p*

SOLO cantando

dolce

SOLO

dolce cantando

1.u. 2.Horn in E.

divisi

p

p

L *p*

espress.

Solo

SOLO

M

SOLO

SOLO

SOLO

SOLO

legatissimo

legatissimo

M

ritenuto - - - mollo - - -

SOLO

espressivo e ritenuto - - - mollo - - -

espressivo f > diminuendo pizz. - - -

ritenuto - - - mollo - - -

espress. > - - - pizz.

espress. > - - - pizz.

C. B. tacet C.B. pizz.

Tempo I.

dolcissimo

pp dolcissimo

1.u.2.H.

Tr. in E.

B.Pos. ppp

Tuba tac. pp
Pauken in Cis.

pp m.s. m.d.

Harfe mf

Tempo I.

p bion sostenuto

p quieto assai

p quieto assai

p

103

R

a2

103

pp sempre

Tuba sempre tacet

pp

sempre legato

sempre legato

legato sempre

Kleine Fl.

10

dolce

dolce

3.u.4. H. in E. **SOLO**

p

pp

dolce cantando

SOLO

p

p sempre

in H.

pp

p

espressivo

espressivo

p

p

ben sostenuto

Musical score page 105, featuring two systems of music.

The top system consists of seven staves. It begins with a treble clef staff, followed by three bass clef staves, another treble clef staff, and two more bass clef staves. The music is in common time, indicated by a 'C' at the beginning of each measure. The key signature is A major (three sharps). The notation includes various note heads, stems, and beams. Dynamic markings include 'dolce' above the first and second staves. Measures 1 through 6 show a repeating pattern of eighth-note chords. Measure 7 begins with a single eighth note on the first staff, followed by a sixteenth-note pattern on the second staff, and so on across the other staves.

The bottom system consists of five staves. It begins with a treble clef staff, followed by three bass clef staves, and ends with a treble clef staff. The key signature changes to D major (one sharp). The notation includes eighth-note patterns. Measure 1 shows a sixteenth-note pattern on the first staff. Measures 2 through 6 show eighth-note patterns on the first staff, with the second staff providing harmonic support. Measure 7 begins with a sixteenth-note pattern on the first staff, followed by eighth-note patterns on the second staff, and so on across the other staves. The word 'divisi' is written above the first staff in measure 7, indicating that the parts will split into multiple voices.

S*espressivo*

Musical score page 106, system 1. The score consists of ten staves. The first six staves are grouped by a brace and play eighth-note chords. The first three staves have fermatas over them. The next three staves have slurs under them. The last three staves have fermatas over them. The first staff has a dynamic of f . The second staff has a dynamic of f . The third staff has a dynamic of f . The fourth staff has a dynamic of f . The fifth staff has a dynamic of f . The sixth staff has a dynamic of f . The seventh staff has a dynamic of f . The eighth staff has a dynamic of f . The ninth staff has a dynamic of f . The tenth staff has a dynamic of f .

Musical score page 106, system 2. The score consists of ten staves. The first six staves are grouped by a brace and play eighth-note chords. The first three staves have fermatas over them. The next three staves have slurs under them. The last three staves have fermatas over them. The first staff has a dynamic of f . The second staff has a dynamic of f . The third staff has a dynamic of f . The fourth staff has a dynamic of f . The fifth staff has a dynamic of f . The sixth staff has a dynamic of f . The seventh staff has a dynamic of f . The eighth staff has a dynamic of f . The ninth staff has a dynamic of f . The tenth staff has a dynamic of f .

divisi

S

A detailed musical score page from a symphony, numbered 107. The page features ten staves of music for different instruments. The top four staves are for woodwind instruments, with dynamics including crescendo (cresc.), decrescendo (decresc.), and forte (f). The fifth staff is for Trompete in C., with instructions for solo performance (SOLO) and dynamic levels p, f, and f. The sixth staff is for Bassoon, with dynamics p, f, and f. The seventh staff is for Tuba, with dynamics f and f. The eighth staff is for strings, with dynamics f and f. The ninth staff is for woodwind instruments, with dynamics cresc., decresc., and f. The tenth staff is for woodwind instruments, with dynamics espressivo, cresc., and f. The score includes various performance instructions such as 'divisi' (divided parts), 'tacet.' (silence), and 'espressivo'. The key signature is mostly A major (three sharps) throughout the page.

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves: Treble, Alto, Bass, Tenor, and Cello/Bassoon. Measure 11 starts with a dynamic of $\text{f} \cdot$ followed by a fermata over the first measure. Measure 12 begins with a dynamic of ff . The music features sustained notes and rhythmic patterns typical of a symphonic score.

in C.

A musical score for orchestra, page 10, featuring five staves. The top two staves are treble clef, the middle staff is bass clef, and the bottom two staves are bass clef. Measure 1: Treble 1 plays eighth notes, Treble 2 rests, Bass 1 rests, Bass 2 rests. Measure 2: Treble 1 rests, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 3: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 4: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 5: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 6: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 7: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 8: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 9: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 10: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 11: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 12: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 13: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 14: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 15: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 16: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 17: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 18: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 19: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note. Measure 20: Treble 1 eighth note, Treble 2 eighth note, Bass 1 eighth note, Bass 2 eighth note.

3. Trompeten

non divisi

A musical score for four staves. The top staff uses a treble clef and has six measures. It features eighth-note patterns with slurs and dynamic markings like 'z:' and 'p'. The second staff uses a treble clef and has six measures, also with eighth-note patterns and slurs. The third staff uses a bass clef and has six measures, with eighth-note patterns and slurs. The bottom staff uses a bass clef and has six measures, with eighth-note patterns and slurs. The score concludes with a measure of rests and a fermata over the bass staff. The text 'non divisi' is written above the top staff.

A page from a musical score containing three staves of music. The top staff uses treble clef and has several measures of music with various note heads and stems. The middle staff also uses treble clef and includes markings like 'a2.' and 'staccato'. The bottom staff uses bass clef. The music is divided into measures by vertical bar lines. The page number '103' is located in the top right corner.

Musical score for orchestra, page 110. The score consists of three staves:

- Staff 1:** Treble clef, common time. Features six measures of rhythmic patterns primarily consisting of eighth and sixteenth notes.
- Staff 2:** Treble clef, common time. Features six measures of rhythmic patterns primarily consisting of eighth and sixteenth notes. Measure 3 includes a dynamic instruction *a2*.
- Staff 3:** Bass clef, common time. Features six measures of rhythmic patterns primarily consisting of eighth and sixteenth notes.

A page from a musical score containing three staves of music. The top staff uses treble clef and includes markings such as 'p subito', 'cresc.', 'p subito', 'a2.', 'p subito', 'cresc.', and 'cresc.'. The middle staff uses bass clef and includes markings like 'SOLO', 'p', 'a2.', '3.tacet', 'p', 'p', 'p', and 'p'. The bottom staff uses bass clef and includes markings such as 'p subito', 'cresc.', 'p subito', 'non divisi', 'cresc.', 'p subito', 'cresc.', and 'cresc.'. The page number '111' is located in the top right corner.

ff

rinf.

a 2.

rinfando
a 2.

f

a 2.

a 2..

s. facet.

s.

s.

rinf.

rinf.

rinf.

marcatissimo

V

The musical score consists of three staves of five-line music. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measure 111 begins with a rest followed by eighth-note patterns in each staff. Measures 112 and 113 feature various rhythmic patterns including sixteenth-note figures, eighth-note pairs, and sustained notes. Measure 113 concludes with a final dynamic marking.

V

Musical score for orchestra, page 115, featuring three staves of music. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The score consists of six measures per staff. Measure 1: All staves play eighth-note patterns. Measure 2: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 3: All staves play eighth-note patterns. Measure 4: All staves play eighth-note patterns. Measure 5: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 6: All staves play eighth-note patterns. Measure 7: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 8: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 9: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 10: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 11: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 12: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 13: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 14: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 15: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 16: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 17: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 18: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 19: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns. Measure 20: Treble and Bass staves play eighth-note patterns; Alto staff plays sixteenth-note patterns.

The image shows three staves of musical notation, likely from a symphony or large ensemble score. The top staff uses treble clef and has a key signature of one sharp. It consists of four measures, each starting with a forte dynamic (f). Measure 1 ends with a fermata over the fourth note. Measures 2-4 begin with a half note followed by a fermata. Measure 4 ends with a dynamic instruction 'p subito'. The middle staff uses bass clef and has a key signature of one sharp. It starts with a measure of rests, followed by measures with eighth-note patterns. Measure 3 ends with a dynamic instruction '3. tacet' (3. silent). The bottom staff also uses bass clef and has a key signature of one sharp. It features measures with eighth-note patterns, some with grace notes. Measures 4 and 5 end with dynamic instructions 'p subito'. The music is set in common time.

The image displays three staves of musical notation for an orchestra. The top staff uses treble clef and includes dynamic markings such as *p*, *cresc.*, *a2.*, and *f*. The middle staff uses bass clef and includes *p*, *cresc.*, *a2.*, and *f*. The bottom staff uses bass clef and includes *p*, *cresc.*, *non divisi*, and *f*. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. Measures are separated by vertical bar lines.

8.

sf

sempre più rinf.

marcato

3. *tacet*

sempre più rinf.

divisi

sempre più rinf.

X

8.

sempre ff

a 2.

1.u.2. Trompete.

3. Trompete.

In C.G.H.

sempre ff

ten.

ten.

ten.

ten.

ten.

ten.

ten.

sempre ff

sempre ff

sempre ff

sempre ff

X *sempre ff*

This page contains ten staves of musical notation. The top three staves are for woodwind instruments: Horn (Hb.), Clarinet (Cl.), and Bassoon (Fag.). The subsequent seven staves are for strings: Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The music consists of two systems of six measures each. The first system begins with a forte dynamic and includes vocal entries with the lyrics "ten." repeated three times. The second system begins with a piano dynamic. The piano part features sustained notes and chords throughout both systems.

Fl.

Hb.

a 2.

a 2.

1. 2. u. 3. Tromp.

a 2.

a 3.

a 2.

staccato

Christus.

ZWEITER THEIL.

Nº 6.

Die Seligkeiten.

Andante.

Orgel.

Più Lento.

Baryton Solo.

dolce

poco rit.

Be . a . ti pau . pe . res spi . ri . tu, quo . ni . am ip . so . rum est regnum coe . lo .

dimin. e rit.

A

(lange Pause)

SOP. I. II. p

Be .

a .

ti

pau .

pe .

res

spi .

ri .

tu,

quo .

ni .

am

ip .

so .

rum .

est

regnum

coe .

lo .

rum .

ALT. p

Chor.

TENOR. p

BASS. p

pp

p = p dolce

B

a . ti mi . tes, quo . ni . am ip . si possi . de . bunt ter . ram .

Be . a . ti mi . tes, quo . ni . am ip . si

p dolce

p dolce

p dolce

p dolce

(lange Pause) *espressivo**dol.***C***poco rall.* Be . a . ti qui lu . gent, quo . ni . am ip . si con . so . la bun . tur!

pos . si de . bunt ter . ram.

*poco rall.**poco rall.**poco rall.*

Be . a . ti qui

*p**orecendo*Be . a . ti qui e . su . ri . lunt et si . ti . lunt ju . sti . ti . am. (*fest*)

lu . gent, quo . ni . am ip . si con . so . la bun . tur!

dolciss.

dolciss.

dolciss.

dolciss.

quo . ni .

(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)(*fest*)

(lange Pause)

*rit.***E** smorz.Oberw. Bord . 8' u. 8'
Gemsh. 8'
Octave 4'
Gamba 8'
Octave 8'**D**

Be . a . ti mi se . ri . cor . des

am ip . si sa . tu . ra . bun . tur.

quo . ni . am ip . si mi . se . ri . cor . di .

am ip . si sa . tu . ra . bun . tur.

quo . ni . am ip . si mi . se . ri . cor . di .

am ip . si sa . tu . ra . bun . tur.

quo . ni . am ip . si mi . se . ri . cor . di .

am ip . si sa . tu . ra . bun . tur.

quo . ni . am ip . si mi . se . ri . cor . di .

am ip . si sa . tu . ra . bun . tur.

quo . ni . am ip . si mi . se . ri . cor . di .

(lange Pause) K

am, quo. il am ip . so . rum est re - gnum coe lo - rum. Be - a - ti, Be - a - ti,
 am, quo. il am ip . so . rum est re - gnum coe lo - rum. Be - a - ti, Be - a - ti,
 qui perse - sotto voce
 qui perse - sotto voce
 qui perse - sotto voce
 qui perse - sotto voce

K

Bereite vor: Unterw. Flöte 8'
Rohrfl. 8'
Fugara.

accel.

p espressivo rit. L a tempo

Be - a - ti, Be - a - ti.
 cu - ti - onem pa - ti - un - tur. rit. - smorz. a tempo p
 Be - a - ti. quo - ni - am ip - so - rum est - re - cresc.
 rit. - smorz. cresc.
 rit. - smorz. cresc.
 rit. - smorz. cresc.
 quoni - am ip - so - rum est ip - so - rum est cresc.

L Unterw.

M L'istesso Tempo.

N

Ip - so - rum est regnum coe lo - rum.
 gnum coe lo - rum, regnum coe lo - rum, regnum coe lo - rum. mfp
 regnum
 re - gnum coe lo - rum, L'istesso Tempo. mfp
 cresc. mfp
 N

Hauptw. voll.

40:14

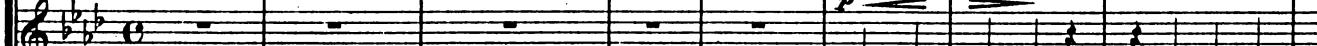
T *Più lento.*

Pater noster.

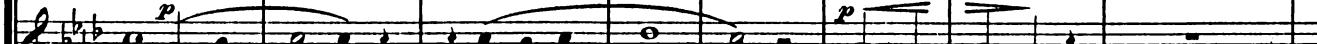
(Vater unser.)

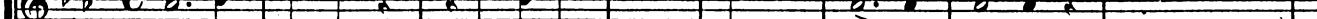
Nº 7.

Andante pietoso.

Sopr. I. II. 

Alt. 

Tenor I. II. 

Bass I. II. 

san - cti - fi - ce - tur

B

tur, san - cti - fi - ce - tur, sancti - fi - ce - tur, no - men tu - um, no - men

tur, san - cti - fi - ce - tur, no - men tu - um, no - men

tur, san - cti - fi - ce - tur, no - men tu - um, no - men

tur, san - cti - fi - ce - tur, no - men tu - um, no - men

C

tu - um largamente
ad - ve - ni - at
ad - ve - ni - at
ad - ve - ni - at
ad - ve - ni - at

Man.

D

re - gnum tu - um, ad - ve - ni - at
re - gnum tu - um, ad - ve - ni - at
re - gnum tu - um, ad - ve - ni - at
re - gnum tu - um, ad - ve - ni - at
re - gnum tu - um, ad - ve - ni - at
re - gnum tu - um, ad - ve - ni - at

D

poco rall.

E

mf marcato

tu - um.
fi - at vo - lun - tas tu - a, fi - at vo - lun - tas
fi - at vo - lun - tas tu - a, marcato
fi - at vo - lun - tas tu - a,
- gnum tu - um. E fi - at vo - lun - tas tu - a, fi - at vo -

F

f

tu - a, fi - at vo - lun - tas tu - a,
fi - at vo - lun - tas, fi - at vo - lun - tas tu - a,
fi - at vo - lun - tas tu - a, vo - lun - tas tu - a,

lun - tas fi - at vo - lun - tas tu - a, vo - lun - tas tu - a, si - cut in coe - lo et in

Ped.

G

p dolce

si - cut in coe - lo et in
p

Man.

sempre dolce

coe - lo et in ter - ra, si cut in
sempre dolce coe - lo et in ter -
sempre dolce
si cut in coe - lo
si cut in cue - lo

H *p sotto voce*

- ra, si cut in coe.lo et in terra dim. Pa - nem nostrum quo.ti.di . a .
p sotto voce si cut in dim. et in ter.ra. *p dolce*
p sotto voce dim. pp Panem
p sotto voce dim. pp *p dolce*

H

I

num, da no - bis ho - di - e, da no - bis da no - bis ho - di -
dolcissimo da no - bis ho - di - e, da no - bis ho - di -
nostrum quo.ti.di.a num, da no - bis ho - di - e, da no - bis ho - di -
da no - bis da no - bis ho - di -

espress. ma non troppo forte

e, et di - mit - te no - bis de - bi - ta no - stra, di - mit - te no - bis de - bi - ta no - stra, si cut et
no - bis ho - di - e, di - mit - te no - stra, de - bi - ta no - stra, mp
e, et di - mi - te, di - mit - te no - bis de - bi - ta no - stra, mp
e, et di - mit - te no - bis de - bi - ta no - stra, di - mit - te no - bis de - bi - ta no - stra, mp

K *mp*

K

poco rall.

La tempo

p

nos di - mit - ti - mus de - bi - to - ri - bus no - stris,
 et ne nos
 de - bi - to - ri - bus no - stris,
 et ne nos
 poco rall. et ne nos in - du - cas
 et ne nos in - du - cas in ten - ta - ti -
 et ne nos in - du - cas in ten - ta - ti -
 4 Fuss.

L

M

in - du - cas in ten - ta - ti - o - nem sed
 ne nos in - du - cas in ten - ta - ti - o - nem
 in ten - ta - ti - o - nem ne nos in - du - cas in ten - ta - ti - o - nem
 o - nem ne nos in - du - cas in ten - ta - ti - o - nem sed li - be - ra nos sed
 ne nos in - du - cas

M

N

li - be - ra nos a ma - lo li - be - ra nos a ma - lo, li - be - ra,
 li - be - ra nos a ma - lo li - be - ra nos a ma - lo, li - be - ra,
 li - be - ra nos a ma - lo li - be - ra nos a ma - lo, li - be - ra,
 li - be - ra nos a ma - lo li - be - ra nos a ma - lo, li - be - ra,
 li - be - ra nos a ma - lo li - be - ra nos a ma - lo, li - be - ra,

Ped.

Ossia.

li - be - ra nos a ma - lo, li - be - ra nos a
 li - be - ra nos a ma - lo, li - be - ra nos a
 li - be - ra nos a ma - lo, li - be - ra nos a
 li - be - ra nos a ma - lo, li - be - ra nos a
 li - be - ra nos a ma - lo, li - be - ra nos a

Ossia.

Ped.

Man.

rit. *dim.* *pp* **O** a tempo *p*

li - be - ra nos a ma - lo. A - men, A - men, A - men,

li - be - ra nos a ma - lo. A - men, A - men, A - men,

li - be - ra dim. *pp* *p*

li - be - ra nos a ma - lo. A - men, A - men,

rit. *pp*

ma - rit. lo. *pp*

ma - rit. *pp*

ma - rit. *pp*

O

men, **P** *p*

A - men, A - men,

A - men, A - men, A - men, A - men, A - men, A - men,

P

O

R

men, A - men, A - men, A - men, *f cresc.* *ff* *dim.* men.

R

p *ff* *dim.* *pp*

f cresc. *ff* *dim.* *pp*

f cresc. *ff* *dim.* *pp*

f cresc. *ff* *dim.* *pp*

R

4934

Ped.

„Die Gründung der Kirche“

Nº 8.

Andante maestoso assai.

Fagotte. 

Trompeten in C. 

Bratschen. 

Tenor. 

Bass. 

Violoncelle. 

Contrabass. 

Chor.

Tu es Pe - trus et su - per hanc

Hoboen. 

Fagotte. 

Tromp. 

1. Violin. 

2. Violin. 

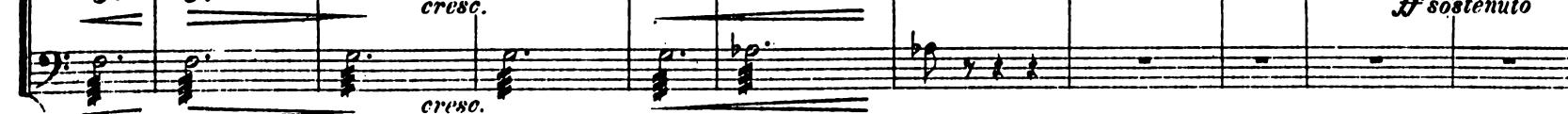
Bratsche. 

Po - tram ae - di - fi - ca - bo Eco - le - - si - am me - am

cresc. 

cresc. 

a tempo 

a2. 

ff sostenuto

ff sostenuto

ff sostenuto

A

133

Tenor-Pos.

et portae in - fe ri non praeva lo bunt non praeva -

A

Andante, un poco mosso.

p dolce

Soprano I.

Soprano II.

Alt.

Choir:

Tenor I. II.

Bass I. II.

Organ.

Musical score for orchestra and choir, page 10, measures 11-12. The score includes parts for Hb., Cl., Fag., and Hörner. The vocal parts sing "Pa-sce pa-sce a-gnos me-os pa-sce pa-sce pa-sce o- ves". The piano part provides harmonic support. Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic and continues with the vocal line.

Flöten.

B

Hb.

Cl.

Fg.

Hörner.

Tromp.

mf.

Tenor-Pos. SOLO

Bass - Pos.

1.Viol.

me . os. Si - mon Jo - an.nis di - li - ges me? Si - mon Jo - an.nis di - li - ges me?

me . os. Simon Jo - an.nis di - li - ges me? Simon Jo - an.nis di - li - ges me?

Violoncelle.

Contrabass.

ten.

ten.

B

Orgel.

A detailed musical score page from a classical composition. The page features ten staves of music, each with a unique set of clefs and key signatures. The vocal parts are labeled with 'a1' and 'a2'. The score includes dynamic markings such as 'sempre f', 'ten.', 'mf', 'mfp', 'p', 'cresc.', 'divisi', and 'cresc.'. The lyrics 'Pa - sse pa - sse a - gnos me - os.' and 'Pasce pasce agnos me - os.' are written below the vocal staves. The music consists of a mix of eighth and sixteenth note patterns, with some staves featuring sustained notes or rests.

C

137

Fl. *mf espressivo*

C. *mf espressivo*

Fg. *mp*

1. Viol. *mp espressivo*

2. Viol.

C *dolce espressivo* *mp espressivo*

TENOR I.

C *a - mas me* *di - li - ges me* *a - mas me* *di - li - ges*

Vcl. *pizz.*

C.B.tacet.

Fl. *dim.*

Hb. *> dim.*

D *a2.* *a2. marcato* *mf*

C. *dim.*

Fg. *dim.*

1. Horn in F. *dim.*

2. Horn in E. *sf dim.* *p* *dolce espressivo*

1. Viol. *dim.*

2. Viol. *dim.*

Br. *dim.*

SOLO. *p*

1. Viol. *espressivo* *sf* *dimin. riten.* **D** *p sotto voce*

2. Viol. *espressivo* *sf* *dimin. riten.* **D** *p sotto voce*

Br. *espressivo* *sf* *dimin. riten.* **D** *p sotto voce*

me *espress.* *dimin. riten.* **D** *p sotto voce* a - gnos me - os

a - mas me *dimin. riten.* **D** *p sotto voce* a - gnos me - os

Vcl. *arco*

C. B. *dimin.*

D *p dol.*

Orgel.

Hob.

Clar.

Fg.

4 Hörner in E.

Tromp.

SOLO.

ten.

pa - sce a - gnos me - os. Pa - - - - sce pa - sce o - ves me.os con -

pa - sce a - gnos me - os. Pa - - - - sce pa - sce o - ves me.os con -

A page from a musical score featuring ten staves of music. The top staff is for Flute (Fl.), followed by two staves for Oboe (Oboe), three staves for Bassoon (Bassoon), and three staves for Trombone (Trombone). The key signature is A major (three sharps). The time signature varies between common time (4/4) and 3/4. The music includes dynamic markings such as ff (fortissimo), f (forte), and p (pianissimo). Measure numbers 126 and 127 are indicated. The vocal parts begin in measure 127 with lyrics in Spanish: "fir ma fra - tres tu - os pa - sse pa - sse a - gnos me - os pa -". The vocal parts continue through measure 128.

142

Petrus et super hanc Pe. tram ae - di - fl - ca -

Petrus et super hanc Pe. tram ae - di - fl - ca -

a2.

Pauken.

bo ecc. le. si. am me. am et portae in. fe. ri non praeva. le. bunt.

bo eco. le. si. am me. am et portae in. fe. ri non praeva. le. bunt.

4934

non praevalere bunt.

non praevalere bunt.

Das Wunder

Nº 9.

Agitato.

*„Et ecce motus magnus factus est in mari, ita ut navicula operietur
fluctibus“ (Matth. 8.)*

1.u.2.Horn in F.

eine Oktave höher

„Ipsse vero dormiebat“

Un poco ritenuto

espressivo

B *poco a poco accelerando il Tempo fino*

Hob.
1.Solo
2.Solo
3.Solo
dolce
dolce
sempre pp

Vcll.
C.B.tacet

all' Allegro strepitoso

Clar.
Fag.
Pauken.
1.Viol.
Bratschen.
Vcll.
C.B.

Hob.
1.u.2.Horn
Viol.

poco a poco crescendo e più agitato

SOLO

SOLO

117

p

poco a poco cresc.

poco a poco crescendo e più agitato

divisi

Allegro strepitoso.

2 Kl. Fl.

F1.

Hob.

Clar.

Fag.

Tu. 2.Horn

3. u. 4. Horn

3 Tromp. in F.

Tu. 2.Pos.

3.Pos.

Tuba tacet.

Pauken in C.D.E.s.

Becken.

1.Viol.

2.Viol.

Bratschen.

Vcll.

C.B.

Allegro strepitoso.

Musical score for orchestra and tuba, page 10. The score consists of two systems of music. The top system features six staves: three woodwind staves (Flute, Clarinet, Bassoon) in G major, and three brass staves (Trombone, Horn, Tuba) in C major. The bottom system features four staves: two woodwind staves (Flute, Clarinet) in G major, and two brass staves (Trombone, Horn) in C major. The music includes dynamic markings such as *ff*, *v*, and *p*, and performance instructions like "Tuba tacet". The score is written on a grid of five-line staves.

D

ff

ff Tuba tacet.

D ff
1934

Musical score page 151, measures 1-10. The score consists of six staves. Measures 1-5 show various melodic lines with dynamic markings like f , ff , and s . Measure 6 begins with a dynamic ff and a solo instruction. Measures 7-10 show a continuation of the music with dynamic ff .

Musical score page 151, measures 11-15. The score continues with six staves. Measures 11-14 feature eighth-note patterns with dynamics f and ff . Measure 15 concludes with a dynamic ff and a *divisi* instruction.

F1.

Hob.

Clar.

Fag.

4.u.2.Horn

3.u.4.Horn

Tromp.

4.u.2.Pos.

3.Pos.

Tuba tacet.

Pauken in C.D.Es.

This section contains six staves of musical notation for woodwind and brass instruments. The instruments listed are Flute (F1.), Bassoon (Hob.), Clarinet (Clar.), Bassoon (Fag.), Four or Two Horns (4.u.2.Horn), Three or Four Horns (3.u.4.Horn), Trombone (Tromp.), Four or Two Trombones (4.u.2.Pos.), Bass Trombone (3.Pos.), Tuba (Tuba tacet), and Timpani (Pauken in C.D.Es.). The music consists of six measures, with the first three measures featuring sustained notes and eighth-note patterns, and the last three measures featuring eighth-note patterns.

1.Viol.

2.Viol.

Bratschen.

Vcl.

C.B.

This section contains four staves of musical notation for strings and bass. The instruments listed are First Violin (1.Viol.), Second Violin (2.Viol.), Bratschen (Bratschen), and Cello/Bass (C.B.). The music consists of six measures, with each measure featuring eighth-note patterns across all four staves.

Musical score for orchestra, page 12, showing six staves of music. The score includes parts for woodwinds, brass, and bassoon/double bass. Dynamics such as **ff**, **f**, and **ff** are used throughout the piece.

The score consists of six staves:

- Woodwind 1 (Top Staff): Measures 1-12. Includes dynamic markings: **ff** (measures 1-2), **f** (measures 3-4), **ff** (measures 5-6), **f** (measures 7-8), **ff** (measures 9-10), and **ff** (measures 11-12).
- Woodwind 2 (Second Staff): Measures 1-12. Includes dynamic markings: **ff** (measures 1-2), **f** (measures 3-4), **ff** (measures 5-6), **f** (measures 7-8), **ff** (measures 9-10), and **ff** (measures 11-12).
- Brass 1 (Third Staff): Measures 1-12. Includes dynamic markings: **ff** (measures 1-2), **f** (measures 3-4), **ff** (measures 5-6), **f** (measures 7-8), **ff** (measures 9-10), and **ff** (measures 11-12).
- Brass 2 (Fourth Staff): Measures 1-12. Includes dynamic markings: **ff** (measures 1-2), **f** (measures 3-4), **ff** (measures 5-6), **f** (measures 7-8), **ff** (measures 9-10), and **ff** (measures 11-12).
- Bassoon (Fifth Staff): Measures 1-12. Includes dynamic markings: **ff** (measures 1-2), **f** (measures 3-4), **ff** (measures 5-6), **f** (measures 7-8), **ff** (measures 9-10), and **ff** (measures 11-12).
- Double Bass (Bottom Staff): Measures 1-12. Includes dynamic markings: **ff** (measures 1-2), **f** (measures 3-4), **ff** (measures 5-6), **f** (measures 7-8), **ff** (measures 9-10), and **ff** (measures 11-12).

Measure numbers 1 through 12 are indicated above the staves.

A musical score for orchestra, page 10, showing measures 11 through 16. The score consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature changes from B-flat major to A major at the beginning of measure 11. Measure 11 starts with a dynamic of sf . Measures 12 and 13 continue with sf dynamics. Measure 14 begins with sf , followed by a dynamic of v . Measure 15 starts with sf , followed by a dynamic of v . Measure 16 starts with sf , followed by a dynamic of ff . The bassoon part in measure 16 is labeled "non divisi". The page number "10" is at the bottom right.

furioso

ff

ff

ff

a 2:

ff

SOLO

fff un poco tenuto ma non legato

fff un poco tenuto ma non legato

fff

Tuba tacet.

ff furioso

ff

ff

ff

ff

ff

ff furioso

Musical score page 155, featuring three systems of music for a symphony. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trombone, and Bassoon. The first system consists of six staves, with the Flute, Oboe, and Clarinet parts showing sixteenth-note patterns. The Bassoon part has dynamic markings *f*, *ff*, and *fff*. The second system consists of five staves, with the Trombone and Bassoon parts showing sustained notes. The third system consists of five staves, with the Bassoon part showing sixteenth-note patterns. The page number 155 is located at the top right, and the page number 4034 is at the bottom center.

Musical score page 2, measures 11-15. The score consists of six staves. Measures 11-13 show woodwind entries with slurs and grace notes. Measure 14 begins a solo section for the first violin, indicated by *SOLO.*. Measures 15-16 show rhythmic patterns with eighth and sixteenth notes. The tuba part is marked *Tuba tacet.*

a 2.
ff
a 2.
ff
a 2.
ff
a 2.
ff
SOLO.
ff
Tuba tacet.
ff

Musical score page 157 featuring ten staves of complex musical notation. The staves include various clefs (G, F, C), key signatures, and dynamic markings such as *ff*, *ff sempre*, and *simile*. The notation consists primarily of eighth and sixteenth note patterns.

Continuation of musical score page 157, showing ten staves of complex musical notation. The notation includes eighth and sixteenth note patterns, with specific markings like *kl. Fl* (Clarinet) and dynamic changes. The score concludes with a page number at the bottom center.

kl. Fl.

Musical score page 11, measures 11-12. The score consists of ten staves. Measures 11 (top) show woodwind entries with dynamic markings like ff and f . Measure 12 (bottom) begins with a forte dynamic f followed by a 2. measure repeat sign. The strings play eighth-note patterns, and the bassoon has a prominent eighth-note line. The vocal parts enter with eighth-note chords.

The image shows three staves of musical notation. The top staff consists of five staves, each with a treble clef and a key signature of one sharp. The middle staff has four staves, each with a treble clef and a key signature of one sharp. The bottom staff has four staves, each with a bass clef and a key signature of one sharp. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems. Measure numbers 1 through 10 are present above the top staff, and measure numbers 11 through 15 are present above the middle staff. The bottom staff begins at measure 16. There are also some handwritten markings, such as 'H' at the top right and 'marcatiss.' near the end of the middle staff.

160

cresc.

furioso

A page of musical notation for orchestra, featuring ten staves of music. The top five staves are in common time (indicated by a 'C') and the bottom five are in 2/4 time (indicated by a '2'). The notation includes various musical elements such as eighth and sixteenth note patterns, dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and performance instructions like 'riten.' (riten.) and 'a 2.' (allegro 2.). The instruments represented by the staves include strings (Violin I, Violin II, Viola, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum). The page is filled with dense musical markings, including many slurs, grace notes, and specific rhythmic patterns.

Musical score page 162 featuring ten staves of music. The top five staves include parts for Flute, Clarinet, Bassoon, Trombone, and Percussion. The bottom five staves include parts for Bassoon, Trombone, Bassoon, Bassoon, and Bassoon. The score includes dynamic markings such as ff , f , p , and cresc. . The bassoon parts in the lower section feature sustained notes and rhythmic patterns. The bassoon part in the fifth staff is labeled "Becken." and "Gr. Trommel.".

Continuation of the musical score from page 162. The top five staves show the continuation of the instrumental parts from the previous page. The bottom five staves introduce vocal parts: TENOR, CHORUS, and BASS. The bassoon parts in the lower section continue with sustained notes and rhythmic patterns. The bassoon part in the fifth staff is labeled "Becken." and "Gr. Trommel.".

Musical score for orchestra and choir, page 163, section G.P. The score consists of two systems of music. The top system features ten staves for woodwind instruments (Flute, Oboe, Clarinet, Bassoon, Trombone, Horn, Trumpet, Trombone, Trombone, Trombone) and three staves for brass instruments (Tuba, Trombone, Trombone). The bottom system features four staves for brass instruments (Tuba, Trombone, Trombone, Trombone). The vocal parts are indicated by 'ten.' (tenor) and 'bass' (bass). The score includes dynamic markings such as *sf*, *dim.*, and *molto*. The vocal parts sing the Latin text: "ri-mus Do-mi-ne sal-va nos pe-ri-mus pe-ri-mus."

pp

pp

pp

pp

pp

pp

ten

ne

ha

3.u.4.Horn in E.

pp

ha

he

lg

J

4001

J

K_{a 2.}

Sheet music for orchestra and choir, page 167. The score consists of six systems of musical staves, each with multiple voices (e.g., soprano, alto, tenor, bass). The key signature is A major (three sharps), and the time signature varies between common time and 2/4.

- System 1:** Measures 1-10. Dynamics: *p*, *p*, *p*. Measure 10 ends with *pp*.
- System 2:** Measures 11-18. Dynamics: *p*, *p*, *p*. The bassoon part is labeled "Bass.-Pos.".
- System 3:** Measures 19-26. Dynamics: *p*, *p*, *p*. The vocal parts sing "appoggiando". Measure 26 ends with *f*.
- System 4:** Measures 27-34. Dynamics: *p*, *p*, *p*.
- System 5:** Measures 35-42. Dynamics: *p*, *p*, *p*. The vocal parts sing "ma - gna".
- System 6:** Measures 43-50. Dynamics: *p*, *p*, *p*.

Text: *ma - gna*

Page number: 4934

Section marker: K

Cl.

Fag.

Harpfe.

1. Viol.

mf sostenuto assai

divisi

mf sostenuto assai

Fl.

Hb.

Cl.

Fag.

Hörner.

SOLO

sostenuto espressivo

SOLO

Harfe.

1. Viol.

L

SOLO

L

M

SOLO.

2. Viol.

Br.

M

p

divisi

N

Hb.

Cl.

Fg.

N

Hörner.

SOLO.

p

Harfe.

N

p

Bassoon.

Trombone.

p

Bass.

p dolce
 a2.
p dolce
 a2.
p dolce
p dolce

Tromp. in E.
p dolce sereno
 Bass-Pos.
 Tuba tacet.

SOLO.

pp

kleine Flöte.

kleine Flöte.

Fl. *dim.* *pp* *pp* *pp* *ppp*
dim. *pp* *pp* *pp* *ppp*
pp *a 2.* *pp* *pp* *pp* *ppp*
pp *pp* *pp* *ppp*

Tenor-Pos. *pp* *pp* *pp* *ppp*
Bass-Pos. *pp* *pp* *pp* *ppp*
Pauken in Gis u. Cis. *ppp*

Harfe. *p* *p* *p* *p*

pp *pp* *pp* *ppp*
pp *pp* *pp* *ppp*
pp *pp* *pp* *ppp*
pp *pp* *pp* *ppp*

Nº 10. Der Einzug in Jerusalem.

Allegro moderato. (*Alla breve taktiren.*)

Hoboen. a2.

Clarinetten in A. f a2.

Fagotte. f

2 Hörner in E.

Trompeten in E. c

1^{te} Violinen. f

2^{te} Violinen. f

Bratschen. f

Violoncelle. f

Contrabässe. f

1. Viol.

2. Viol.

Br.

Vell.

C.B.

A

Cl.

Bb.

V.10l.

B.

B.

A

Fl.

Hb.

Cl.

Fg.

B.

Hörner.

SOLO.

un poco espressivo

divisi

SOLO.

B.

SOLO.

un poco

divisi

B''

4934

2. SOLO.

p

SOLO. *espress.*

pp

pp

espressivo

p tranquillo

p tranquillo

divisi

pizz.

pizz.

dolce

espressivo

pp

in F. SOLO.

dolce espressivo

dolce

arco

arco

C

pizz.

pizz.

p

175

espressivo **Solo**

mf espressivo

SOLO. *espressivo*

in E.

p

divisi

espressivo
non divisi

non divisi

ore *scendo*

cresc.

cresc.

cresc.

Cl.

Fag.

D *un poco più di moto.*

poco rit.

sempr espressivo

Hb.

Cl.

Fag.

1. SOLO.

2. SOLO.

poco cresc.

poco creso.

Musical score page 178, measures 1-12 of section E. The score includes parts for Hb., Cl., Fag., Hörner., Trompeten., Pauken in E. H. Dis., 4.Viol., Fl., and Hb. The key signature is E major (no sharps or flats). Measure 1 starts with a forte dynamic. Measures 2-3 show a crescendo with dynamics *cresc.*, *cresc.*, *p*, *a 2.*, *a 2.*. Measures 4-5 show a decrescendo with dynamics *p*, *p*, *p*, *p*, *p*. Measures 6-7 show a crescendo with dynamics *p*, *pp*, *pp*, *pp*. Measures 8-9 show a decrescendo with dynamics *p*, *p*, *p*, *p*, *p*. Measures 10-11 show a crescendo with dynamics *p*, *p*, *p*, *p*, *p*. Measure 12 ends with a forte dynamic.

F

Un poco più animato e sempre stringendo il tempo, ma senza agitazione.

Musical score for orchestra and choir. The score consists of ten staves. The top three staves are for the orchestra: two violins, one cello, and one double bass. The fourth staff is for the choir: 2 Tenor-Pos. (two tenor voices). The fifth staff is for the choir: Pauken (drums). The sixth staff is for the choir: Bass (bassoon). Measure 1 starts with forte dynamic. Measures 2-3 show eighth-note patterns with accents. Measures 4-5 show eighth-note patterns with accents. Measures 6-7 show eighth-note patterns with accents. Measures 8-9 show eighth-note patterns with accents. Measure 10 ends with a forte dynamic.

(Alla Breve taktiren.)

Musical score for orchestra. The score consists of ten staves. The top three staves are for the orchestra: two violins, one cello, and one double bass. The fourth staff is for the choir: 2 Tenor-Pos. (two tenor voices). The fifth staff is for the choir: Pauken (drums). The sixth staff is for the choir: Bass (bassoon). Measure 11 starts with forte dynamic. Measures 12-13 show eighth-note patterns with accents. Measures 14-15 show eighth-note patterns with accents.

Musical score for choir. The score consists of four staves: SOPRAN, ALT., TENOR, and BASS. The sopranos sing "Ho - san - na" (with a fermata over the last note). The altos sing "Ho - san - na". The tenors sing "Ho - san - na". The basses sing "Ho - san - na". Measures 11-15 show eighth-note patterns with accents.

Musical score for orchestra. The score consists of ten staves. The top three staves are for the orchestra: two violins, one cello, and one double bass. The fourth staff is for the choir: 2 Tenor-Pos. (two tenor voices). The fifth staff is for the choir: Pauken (drums). The sixth staff is for the choir: Bass (bassoon). Measure 16 starts with forte dynamic. Measures 17-18 show eighth-note patterns with accents. Measures 19-20 show eighth-note patterns with accents.

F Un poco più animato e sempre stringendo il tempo, ma senza agitazione.

Fl. a2. G

a2.

2 Ten.-Pos.

Bass.-Pos.

Tuba tacet.

na Ho - san - na Ho - san - na Ho - san - na Ho - san -

na Ho - san - na Ho - san - na Ho - san - na Ho - san -

G

kleine Flöte.

Musical score page 10, measures 11-15. The score consists of ten staves. Measures 11-14 show various instrumental parts (strings, woodwinds, brass) playing eighth-note patterns with dynamic markings like *ff*, *ff sempre*, and *ten.*. Measure 15 begins with vocal entries:

san - na qui ve - nit in no - - mi ne Do - - - mi ni
en

182.

The musical score consists of four systems of music. The first system (measures 1-4) shows six staves: Treble, Alto, Bass, Trombones, Bassoon, and Double Bass. The second system (measures 5-8) shows the same staves, with the Trombones and Bassoon parts labeled 'marcato' and 'a 2.'. The third system (measures 9-12) shows the same staves. The fourth system (measures 13-16) shows the same staves. The fifth system (measures 17-20) shows the same staves. The sixth system (measures 21-24) shows the same staves. The seventh system (measures 25-28) shows the same staves. The eighth system (measures 29-32) shows the same staves. The ninth system (measures 33-36) shows the same staves. The tenth system (measures 37-40) shows the same staves. The eleventh system (measures 41-44) shows the same staves. The twelfth system (measures 45-48) shows the same staves. The thirteenth system (measures 49-52) shows the same staves. The fourteenth system (measures 53-56) shows the same staves. The fifteen system (measures 57-60) shows the same staves. The sixteen system (measures 61-64) shows the same staves. The seventeen system (measures 65-68) shows the same staves. The eighteen system (measures 69-72) shows the same staves. The nineteen system (measures 73-76) shows the same staves. The twenty system (measures 77-80) shows the same staves. The twenty-one system (measures 81-84) shows the same staves. The twenty-two system (measures 85-88) shows the same staves. The twenty-three system (measures 89-92) shows the same staves. The twenty-four system (measures 93-96) shows the same staves. The twenty-five system (measures 97-100) shows the same staves. The twenty-six system (measures 101-104) shows the same staves. The twenty-seven system (measures 105-108) shows the same staves. The twenty-eight system (measures 109-112) shows the same staves. The twenty-nine system (measures 113-116) shows the same staves. The thirty system (measures 117-120) shows the same staves. The thirty-one system (measures 121-124) shows the same staves. The thirty-two system (measures 125-128) shows the same staves. The thirty-three system (measures 129-132) shows the same staves. The thirty-four system (measures 133-136) shows the same staves. The thirty-five system (measures 137-140) shows the same staves. The thirty-six system (measures 141-144) shows the same staves. The thirty-seven system (measures 145-148) shows the same staves. The thirty-eight system (measures 149-152) shows the same staves. The thirty-nine system (measures 153-156) shows the same staves. The forty system (measures 157-160) shows the same staves. The forty-one system (measures 161-164) shows the same staves. The forty-two system (measures 165-168) shows the same staves. The forty-three system (measures 169-172) shows the same staves. The forty-four system (measures 173-176) shows the same staves. The forty-five system (measures 177-180) shows the same staves. The forty-six system (measures 181-184) shows the same staves. The forty-seven system (measures 185-188) shows the same staves. The forty-eight system (measures 189-192) shows the same staves. The forty-nine system (measures 193-196) shows the same staves. The五十 system (measures 197-200) shows the same staves. The fifty-one system (measures 201-204) shows the same staves. The fifty-two system (measures 205-208) shows the same staves. The fifty-three system (measures 209-212) shows the same staves. The fifty-four system (measures 213-216) shows the same staves. The fifty-five system (measures 217-220) shows the same staves. The fifty-six system (measures 221-224) shows the same staves. The fifty-seven system (measures 225-228) shows the same staves. The fifty-eight system (measures 229-232) shows the same staves. The fifty-nine system (measures 233-236) shows the same staves. The六十 system (measures 237-240) shows the same staves. The六十-one system (measures 241-244) shows the same staves. The六十-two system (measures 245-248) shows the same staves. The六十-three system (measures 249-252) shows the same staves. The六十-four system (measures 253-256) shows the same staves. The六十-five system (measures 257-260) shows the same staves. The六十-six system (measures 261-264) shows the same staves. The六十-seven system (measures 265-268) shows the same staves. The六十-eight system (measures 269-272) shows the same staves. The六十-nine system (measures 273-276) shows the same staves. The七十系统 (measures 277-280) shows the same staves. The七十-one system (measures 281-284) shows the same staves. The七十二系统 (measures 285-288) shows the same staves. The七十三系统 (measures 289-292) shows the same staves. The七十四系统 (measures 293-296) shows the same staves. The七十五系统 (measures 297-300) shows the same staves. The七十六系统 (measures 301-304) shows the same staves. The七十七系统 (measures 305-308) shows the same staves. The七十八系统 (measures 309-312) shows the same staves. The七十九系统 (measures 313-316) shows the same staves. The八十系统 (measures 317-320) shows the same staves. The八十-one system (measures 321-324) shows the same staves. The八十二系统 (measures 325-328) shows the same staves. The八十三系统 (measures 329-332) shows the same staves. The八十四系统 (measures 333-336) shows the same staves. The八十五系统 (measures 337-340) shows the same staves. The八十六系统 (measures 341-344) shows the same staves. The八十七系统 (measures 345-348) shows the same staves. The八十八系统 (measures 349-352) shows the same staves. The八十九系统 (measures 353-356) shows the same staves. The九十系统 (measures 357-360) shows the same staves. The九十-one system (measures 361-364) shows the same staves. The九十二系统 (measures 365-368) shows the same staves. The九十三系统 (measures 369-372) shows the same staves. The九十四系统 (measures 373-376) shows the same staves. The九十五系统 (measures 377-380) shows the same staves. The九十六系统 (measures 381-384) shows the same staves. The九十七系统 (measures 385-388) shows the same staves. The九十八系统 (measures 389-392) shows the same staves. The九十九系统 (measures 393-396) shows the same staves. The一百系统 (measures 397-400) shows the same staves. The一百一系统 (measures 401-404) shows the same staves. The一百二系统 (measures 405-408) shows the same staves. The一百三系统 (measures 409-412) shows the same staves. The一百四系统 (measures 413-416) shows the same staves. The一百五系统 (measures 417-420) shows the same staves. The一百六系统 (measures 421-424) shows the same staves. The一百七系统 (measures 425-428) shows the same staves. The一百八系统 (measures 429-432) shows the same staves. The一百九系统 (measures 433-436) shows the same staves. The一百十系统 (measures 437-440) shows the same staves. The一百十一系统 (measures 441-444) shows the same staves. The一百十二系统 (measures 445-448) shows the same staves. The一百十三系统 (measures 449-452) shows the same staves. The一百十四系统 (measures 453-456) shows the same staves. The一百十五系统 (measures 457-460) shows the same staves. The一百十六系统 (measures 461-464) shows the same staves. The一百十七系统 (measures 465-468) shows the same staves. The一百十八系统 (measures 469-472) shows the same staves. The一百十九系统 (measures 473-476) shows the same staves. The一百二十系统 (measures 477-480) shows the same staves. The一百二十一系统 (measures 481-484) shows the same staves. The一百二十二系统 (measures 485-488) shows the same staves. The一百二十三系统 (measures 489-492) shows the same staves. The一百二十四系统 (measures 493-496) shows the same staves. The一百二十五系统 (measures 497-500) shows the same staves. The一百二十六系统 (measures 501-504) shows the same staves. The一百二十七系统 (measures 505-508) shows the same staves. The一百二十八系统 (measures 509-512) shows the same staves. The一百二十九系统 (measures 513-516) shows the same staves. The一百三十系统 (measures 517-520) shows the same staves. The一百三十一系统 (measures 521-524) shows the same staves. The一百三十二系统 (measures 525-528) shows the same staves. The一百三十三系统 (measures 529-532) shows the same staves. The一百三十四系统 (measures 533-536) shows the same staves. The一百三十五系统 (measures 537-540) shows the same staves. The一百三十六系统 (measures 541-544) shows the same staves. The一百三十七系统 (measures 545-548) shows the same staves. The一百三十八系统 (measures 549-552) shows the same staves. The一百三十九系统 (measures 553-556) shows the same staves. The一百四十系统 (measures 557-560) shows the same staves. The一百四十一系统 (measures 561-564) shows the same staves. The一百四十二系统 (measures 565-568) shows the same staves. The一百四十三系统 (measures 569-572) shows the same staves. The一百四十四系统 (measures 573-576) shows the same staves. The一百四十五系统 (measures 577-580) shows the same staves. The一百四十六系统 (measures 581-584) shows the same staves. The一百四十七系统 (measures 585-588) shows the same staves. The一百四十八系统 (measures 589-592) shows the same staves. The一百四十九系统 (measures 593-596) shows the same staves. The一百五十系统 (measures 597-600) shows the same staves. The一百五十一系统 (measures 601-604) shows the same staves. The一百五十二系统 (measures 605-608) shows the same staves. The一百五十三系统 (measures 609-612) shows the same staves. The一百五十四系统 (measures 613-616) shows the same staves. The一百五十五系统 (measures 617-620) shows the same staves. The一百五十六系统 (measures 621-624) shows the same staves. The一百五十七系统 (measures 625-628) shows the same staves. The一百五十八系统 (measures 629-632) shows the same staves. The一百五十九系统 (measures 633-636) shows the same staves. The一百六十系统 (measures 637-640) shows the same staves. The一百六十一系统 (measures 641-644) shows the same staves. The一百六十二系统 (measures 645-648) shows the same staves. The一百六十三系统 (measures 649-652) shows the same staves. The一百六十四系统 (measures 653-656) shows the same staves. The一百六十五系统 (measures 657-660) shows the same staves. The一百六十六系统 (measures 661-664) shows the same staves. The一百六十七系统 (measures 665-668) shows the same staves. The一百六十八系统 (measures 669-672) shows the same staves. The一百六十九系统 (measures 673-676) shows the same staves. The一百七十系统 (measures 677-680) shows the same staves. The一百七十一系统 (measures 681-684) shows the same staves. The一百七十二系统 (measures 685-688) shows the same staves. The一百七十三系统 (measures 689-692) shows the same staves. The一百七十四系统 (measures 693-696) shows the same staves. The一百七十五系统 (measures 697-700) shows the same staves. The一百七十六系统 (measures 701-704) shows the same staves. The一百七十七系统 (measures 705-708) shows the same staves. The一百七十八系统 (measures 709-712) shows the same staves. The一百七十九系统 (measures 713-716) shows the same staves. The一百八十系统 (measures 717-720) shows the same staves. The一百八十一系统 (measures 721-724) shows the same staves. The一百八十二系统 (measures 725-728) shows the same staves. The一百八十三系统 (measures 729-732) shows the same staves. The一百八十四系统 (measures 733-736) shows the same staves. The一百八十五系统 (measures 737-740) shows the same staves. The一百八十六系统 (measures 741-744) shows the same staves. The一百八十七系统 (measures 745-748) shows the same staves. The一百八十八系统 (measures 749-752) shows the same staves. The一百八十九系统 (measures 753-756) shows the same staves. The一百九十系统 (measures 757-760) shows the same staves. The一百九十一系统 (measures 761-764) shows the same staves. The一百九十二系统 (measures 765-768) shows the same staves. The一百九十三系统 (measures 769-772) shows the same staves. The一百九十四系统 (measures 773-776) shows the same staves. The一百九十五系统 (measures 777-780) shows the same staves. The一百九十六系统 (measures 781-784) shows the same staves. The一百九十七系统 (measures 785-788) shows the same staves. The一百九十八系统 (measures 789-792) shows the same staves. The一百九十九系统 (measures 793-796) shows the same staves. The二百系统 (measures 797-800) shows the same staves. The二百一系统 (measures 801-804) shows the same staves. The二百二系统 (measures 805-808) shows the same staves. The二百三系统 (measures 809-812) shows the same staves. The二百四系统 (measures 813-816) shows the same staves. The二百五系统 (measures 817-820) shows the same staves. The二百六系统 (measures 821-824) shows the same staves. The二百七系统 (measures 825-828) shows the same staves. The二百八系统 (measures 829-832) shows the same staves. The二百九系统 (measures 833-836) shows the same staves. The二百十系统 (measures 837-840) shows the same staves. The二百十一系统 (measures 841-844) shows the same staves. The二百十二系统 (measures 845-848) shows the same staves. The二百十三系统 (measures 849-852) shows the same staves. The二百十四系统 (measures 853-856) shows the same staves. The二百十五系统 (measures 857-860) shows the same staves. The二百十六系统 (measures 861-864) shows the same staves. The二百十七系统 (measures 865-868) shows the same staves. The二百十八系统 (measures 869-872) shows the same staves. The二百十九系统 (measures 873-876) shows the same staves. The二百二十系统 (measures 877-880) shows the same staves. The二百二十一系统 (measures 881-884) shows the same staves. The二百二十二系统 (measures 885-888) shows the same staves. The二百二十三系统 (measures 889-892) shows the same staves. The二百二十四系统 (measures 893-896) shows the same staves. The二百二十五系统 (measures 897-900) shows the same staves. The二百六系统 (measures 901-904) shows the same staves. The二百七系统 (measures 905-908) shows the same staves. The二百八系统 (measures 909-912) shows the same staves. The二百九系统 (measures 913-916) shows the same staves. The二百十系统 (measures 917-920) shows the same staves. The二百十一系统 (measures 921-924) shows the same staves. The二百十二系统 (measures 925-928) shows the same staves. The二百十三系统 (measures 929-932) shows the same staves. The二百十四系统 (measures 933-936) shows the same staves. The二百十五系统 (measures 937-940) shows the same staves. The二百十六系统 (measures 941-944) shows the same staves. The二百十七系统 (measures 945-948) shows the same staves. The二百十八系统 (measures 949-952) shows the same staves. The二百十九系统 (measures 953-956) shows the same staves. The二百二十系统 (measures 957-960) shows the same staves. The二百二十一系统 (measures 961-964) shows the same staves. The二百二十二系统 (measures 965-968) shows the same staves. The二百二十三系统 (measures 969-972) shows the same staves. The二百二十四系统 (measures 973-976) shows the same staves. The二百二十五系统 (measures 977-980) shows the same staves. The二百六系统 (measures 981-984) shows the same staves. The二百七系统 (measures 985-988) shows the same staves. The二百八系统 (measures 989-992) shows the same staves. The二百九系统 (measures 993-996) shows the same staves. The二百十系统 (measures 997-1000) shows the same staves.

1

a 2.

a 2.

a 2.

Rex Is - - - ra - el Rex Is - - - - - ra - el
Rex Is - - - ra - el Rex Is - - - - - ra - el

Hb. a 2.

Cl. staccato

Fg. staccato

Trompeten.

Bassoon a 2.

Ho . san . na Ho . san . - - - - na

Ho . san . na Ho . san . - - - - na

staccato

staccato

staccato

staccato

staccato

J

SOLO.

Be - di - ectus qui ve - nit rex in no . mi . ne Do - mi - ni Ho -

Measure 11 ends with a fermata over the first note of the second measure. Measure 12 begins with a dynamic >, followed by 'staccato' markings and a fermata over the first note of the third measure.

Musical score for Tromp. (Trumpet) and Bassoon section. The score consists of four staves. The top staff is for Tromp. (Trumpet), indicated by a brace and the label 'Tromp.' above it. The second and third staves are for Bassoon, indicated by a brace and the label 'Bassoon' below it. The bottom staff is for Bassoon, indicated by a brace and the label 'Bassoon' below it. The music is in common time, with measures numbered 1 through 10. The first measure shows a rest in the Tromp. part and a bassoon note in the Bassoon part. Subsequent measures show various patterns of notes and rests for both instruments.

san-na Ho-san-na
 san-na Ho-san-na
 san-na Ho-san-na

A musical score for bassoon or cello. The first measure shows a bass clef, a key signature of four sharps, and a common time signature. The second measure begins with a vertical bar line, followed by a sharp sign, and a bass note. Above the staff, there is a small 'v'. Below the staff, the word 'staccato' is written. A horizontal line with three short dashes follows.

poco a poco rallentando

K

187

187

poco a poco rallentando

K

SOLO.

TENOR.

Chor. Be . ne . di . c tus qui ve . nit rex . in no . mi . ne Do - - - d m i n .

BASS.

poco a poco rallentando

s.f.

K

Detailed description: This page contains a musical score for orchestra and choir. The top half shows parts for strings (Violin 1, Violin 2, Cello, Bass), woodwinds (Oboe, Clarinet, Bassoon, Horn in E, Horn in F), and brass (Trumpet). The vocal parts include Tenor, Chorus, and Bass. The vocal entries begin with a solo, followed by the Tenor, then the Chorus and Bass together. The vocal line consists of the Latin hymn 'Benedictus qui venit rex in nomine domini'. The music is marked 'poco a poco rallentando' and includes dynamic markings like 'f', 'p', and 's.f.'. The bottom half of the page shows the continuation of the score with different instrumentation and vocal parts, including 'Solo. Mezzo Soprano' and 'TEN.'.

Un poco meno Allegro, ma sempre mosso e alla breve.

Hb. a2
CL. espressivo con serenita

F. g.

Hörner in E.

Hörner in F.

1. Viol. dolce

2. Viol.

tranguillo Br.

Solo. Mezzo Soprano.

TEN. p

Chor. nl

BASS. p

Vcll. mit C.B.

Be . ne . di . c tus

p dolce

pax in Coe . . lo et

p dolce

Detailed description: This section of the score continues with a different instrumentation. It features woodwind instruments (Flute, Clarinet, Bassoon) and brass (Horns in E and F). The vocal parts include a Solo Mezzo Soprano and Tenor. The vocal line continues the 'Benedictus' hymn. The music is marked 'Un poco meno Allegro, ma sempre mosso e alla breve.' and includes dynamic markings like 'p', 'p dolce', and 'tranguillo'.

F1.
Hb.
Cl.
Fg.
in E.
SOLO.
1.Viol.
SOLO.
Fl.
Cl.
Fg.
Hörner
SOLO.
1.Viol.
dicitus qui ve - - - ntit.
pax in Coe - - - lo et glo - - - - ri - a in ex.

sempre legato

espressivo con serenità

sempre legato

p espressivo

Be.. ne..

glo - - - - ri - a in ex. cel - - sis

an poco espress.

Laz.

espressivo

a 2.

espressivo

dolce ma un poco marcato

divisi

senza agitazione.

sempre legato

sempre legato

Be . . . ne . di . . . ctus

SOPRAN.

Ho . . san . . na

ALT.

Ho . san . na Fi . . li . o Da . . vid

2. Ho .

TENOR.

Ho . san . na Fi . . li . o Da . . vid

Ho .

cel . . sis

Ho . san . na

BASS.

Ho . san . na

2. Ho . san . na Fi . . li . o Da . . vid

2. Ho .

espressivo

L

1. Viol.

2. Tenor-Pos.

Bass-Pos.

Tuba tacet.

a 2.

più marcato

espress.

p dolce

p

divisi

Be - ne - di - - - etus

Ho - san - - -

Ho -

san - na Fi - li - o Da - - - vid

Ho - san - - - na

Ho -

san - na Fi - li - o Da - - - vid

Ho - san - - - na

Ho -

Ho - san - - - na

Ho -

san - na Fi - li - o Da - - - vid

Ho - san - - - na

Ho -

un poco

Musical score for orchestra and choir, page 10. The score consists of ten staves. The top six staves represent the orchestra, with parts for strings, woodwinds, brass, and percussion. The bottom four staves represent the choir, with parts for soprano, alto, tenor, and bass. The music is in common time, with various key signatures (G major, C major, F major, B-flat major). The score includes dynamic markings such as *poco rallent.*, *dim.*, and *p*. The vocal parts sing the Latin hymn "Hosanna in David". The bass part has the following lyrics:

na
Ho . san . na
san - na
Da . - - vid
Be - ne - di - etus qui ve - - nit in
Da . - - vid
Be - ne - di - etus qui ve - - nit in
san - na
san - na
Da . - - vid
poco rallent.

M^{a tempo}

pp misterioso

Hörner. *pp*

Trompeten in D. *pp*

2 Ten.-Pos. *pp*

Bass.-Pos. *pp*

1. Viol. *pp misterioso*

pp *pp sempre*

Ho - san - na

pp *pp* *ppp*

no - mi - ne *Do - - - mi - ni* *in pp* *no - mi - ne* *Do - mi - ni*
no - mi - ne *Do - - - mi - ni* *pp* *no - mi - ne* *Do - mi - ni*

pp *ppp* *ppp*

M^{a tempo}

Fl.

Cl.

1. Viol. *ritenuto col canto*

espresso.

Mezzo Sopran SOLO.

Be - ne - di - etus qui ve - nit qui ve - nit in no - mi - ne *Do - mi -*

F1. **N** Un poco più lento (quasi Andante.)

194

The musical score consists of five systems of music, each with multiple staves and various dynamics and markings.

- System 1:** Treble clef, key signature of two sharps. Measures show dynamic **p**, dynamic **f**, and dynamic **p**.
- System 2:** Treble clef, key signature of one sharp. Measures show dynamic **pp**, dynamic **pp**, dynamic **p**, and dynamic **p**. Includes vocal parts labeled "2 Ten.-Pos." and "Bass - Pos." with dynamics **solo pp** and **Bass - Pos. pp**.
- System 3:** Treble clef, key signature of two sharps. Measures show dynamic **p** and dynamic **f**.
- System 4:** Treble clef, key signature of two sharps. Measures show dynamic **p** and dynamic **f**. Includes vocal parts with dynamic **simile p** and dynamic **un poco rinf.**
- System 5:** Treble clef, key signature of two sharps. Measures show vocal parts with lyrics "ctus qui ve . . . nit." and "Be . . . ne . . . di . . ." followed by dynamic **p**.

0

poco rall. ma pochissimo a tempo

dolcissimo

smorzando

smorzando

a 2.

p

dolcissimo

smorzando

pp

sempre forte e vibrato

poco rall.

smorzando

smorzando

smorzando

qui ve - nit

dolcissimo

etus qui ve - nit

in no - mi - ne

Do - - - mi - ni.

pp

etus qui ve - nit

in no - mi - ne

Do - - - mi - ni.

smorzando

p

poco rall.

0 a tempo

Musical score for orchestra and choir, page 10. The score consists of six systems of music. The first system shows woodwind entries with dynamic markings *p*, *f*, and *p*. The second system features a solo brass instrument (likely tuba or bassoon) with dynamic *p* and *pp*. The third system contains a dense texture of woodwind and brass notes. The fourth system includes vocal entries with dynamic markings *un poco rinf.* (reinforced). The fifth system continues with vocal entries. The sixth system concludes with a vocal section labeled *sempre cantando messa voce*, with lyrics: *Be - ne - di - c - tus qui ve - nit*. The score is written in 2/4 time, with various key signatures (G major, C major, F major, B major, E major, A major) and includes dynamic markings such as *p*, *f*, *pp*, and *un poco rinf.*

197

in F.

in F.

qui ve - nit

ne di . . . ctus qui ve nit

in no . . . mi ne

Do . . . mi . . .

Do . . . mi . . .

Do . . . mi . . .

P*gradatamente un poco agitato e più espressivo**espressivo*

a 2.

espress.

Tromp. in E.

SOLO.

SOLO.

pp sostenuto

pp

pp

pp

gradatamente un poco agitato e più espressivo

SOLO. *f espressivo*

Be - - ne - di - - - ctus Ho - san - - - na Be - - ne -

p

p

p

p

p

*agitato***P**

8

p espressivo

un poco meno piano

SOLO.

SOLO.

poco rinf.

poco rinf.

di - - - - etus Ho - san - - - na Ho - sa - - na Ho - san - - na
 san - - - - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - - na
 san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - - na
 san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - - na

poco rinf.

Hob.

Q Tempo I.
SOLO.

dimin.

dimin.

dimin.

SOLO und CHOR.

in ex - cel - sis Ho - san - na

dimin.

Q

*poco a poco cresc.**cresc.**pp*

Pauken.

*poco a poco cresc.**poco a poco cresc.**mezzo forte*

SOPR.

ALT. CHOR.

Ho - san - na qui

*stacc.**poco a poco cresc.*

Fl. a2.

oresc.

cresc.

cresc.

a2.

4 Hörner in E.

cresc.

f

f

p

cresc.

f

f

divisi

cresc.

ve - nit rex Ho - san - na qui ve - nit rex qui ve - nit rex

f

f

cresc.

mf

Ho - san - na Ho - san - na Ho - san - na

cresc.

qui ve - nit rex Ho - san - na Ho - san - na

R Allegro animato. (alla breve)

ff marcato molto

marcato molto

TENOR. forte

Fi - li - o Da - vid Ho - san - na Be - ne -

Fi - li - o Da - vid Ho - san - na Be - ne -

R Contrabass tacet.

1. Viol.

Ho - san - na Fi - li - o

di - catus qui ve - nit qui ve - nit in no - mi - ne Do - mi -

di - catus qui ve - nit in no - mi - ne Do - mi - ni Ho - san -

Fi - li - o Da - vid Ho - san -

Da - vid Ho sanna Be - ne di - etus qui ve - nit in no - mine
ni Be - ne di - etus qui ve - nit in no - mine
na Fil - o Da - vid qui ve - nit in no - mine
na Ho - san - na qui ve - nit in no - mine

f C. B. unis. col Violone.

Fl. S f a 2.
a 2. a 2.
1. u. 2. Horn. f a 2.
SOLO. Bass-Pos. p
Tuba tacet. *sempre ff*
Do - mi - ni Ho - san - na Ho - san -
Do - mi - ni Ho - san -
Do - mi - ni Ho - san - na Ho -
S f ff 4034

Musical score page 10 featuring five staves of music. The top three staves are vocal parts: Soprano, Alto, and Bass. The Bass staff includes lyrics: "na", "Ho . san . na", "Ho . san .", "san . na", "Ho . san . na", "Ho .". The fourth staff is for the Violoncello, and the fifth staff is for the Double Bass (C.B.). Various dynamics and performance instructions are included, such as "a 2.", "f a 2.", "SOLO.", "mf marcato", "mezzo forte", "rinf.", "f", "p", "divisi", and "Violoncelle.".

8

SOLO.

SOLO.

marcato

sempre ff

- - - na Ho san - na Fi - li - o Da - vid Ho san - na Fi - li - o

san - - na Ho san - na Fi - li - o Da - vid Ho san - na Fi - li - o

4034

T

1.u.2.Horn.

2 Tromp. in F.

Tenor-Po.

4 Pauken in H. E. C. F.

(Trompetten unisono) *ff nobile*

ff

ff non pesante

ff non pesante

divisi

Da - - vid Ho - san - na qui ve - nit rex qui ve - nit rex in no - mi - ne Do - mi - ni Ho -

Da - - vid Ho - san - na qui ve - nit rex qui ve - nit rex in no - mi - ne Do - mi - ni Ho -

Da - - vid Ho - san - na qui ve - nit rex qui ve - nit rex in no - mi - ne Do - mi - ni Ho -

8

1ste Tromp. in E.

2 Trompeten in F.

san-na qui ve - nit rex in no - mi - ne Do - mi - ni Ho - san - na Ho - san - na Ho -

san-na qui ve - nit rex in no - mi - ne Do - mi - ni Ho - san - na Ho - san - na Ho -

4034

Animate.

Kl.FI.

U

Kl. Fl.

U

Animato.

Becken u. gr. Tr.

san - na Be - ne - di - chtus qui ve - nit in no - mi - ne
 san - na Be - ne - di - chtus qui ve - nit in no - mi - ne

ff

ff

ff

ff

a 2

ff

F nach Dis.

Do - mi - ni Ho - san - na qui ve - nit in no - - - - mi ne Do - -

Do - mi - ni Ho - san - na qui ve - nit in no - - - - mi ne Do - -

ff sempre

III

marcato *marcato*

ff sempre

ten.

- - mi - ni Rex Is - - - ra - el Rex Is - - - ra -

- - mi - ni Rex Is - - - ra - el Rex Is - - - ra -

Musical score page 10, measures 11-15. The score consists of ten staves. Measures 11-14 show continuous eighth-note patterns with various dynamics (e.g., f , ff , fff) and articulations (e.g., accents, slurs). Measure 15 begins with vocal entries:

el		Rex	Is - - - ra - el	Rex	Is - - -
el		Rex	Is - - - ra - el	Rex	Is - - -

The vocal parts are supported by rhythmic patterns on the lower staves.

V un poco ritenuto

d=8
Andante (non troppo Moderato.)

un poco ritenuto

in 4 Viertel taktiren.

(Sopran a 2. ad libitum.)
espress.

V un poco ritenuto d=8
1931 Andante (non troppo Moderato.)

a 2.

SOLO

Tromp.

1.Viol.

2.Viol.

pizz.

pa - tris no - stri Da - - vid Be - ne di - ctum quod ve - nit re - gnum pa - tris no - stri

pa - tris no - stri Da - - vid Be - ne di - ctum quod ve - nit re - gnum pa - tris no - stri

Vcll.

C.B.tacet

W

SOLO

Pauken

mezzo forte pizz. pizz. pizz. arco sosten. arco sosten. arco sosten. arco

Da - - vid Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho -

Da - - vid Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho -

pizz. arco sosten.

W **f** 4934

X un poco più lento.

dolce
SOLO

rit.

SOLO

Bass-Pos.

Tuba facet

pprit.

Harfe. *vibrato*

riten. *smorz.* *un poco più lento.* *poco rinf.*

smorz. *poco rinf.* *poco rinf.*

smorz. *Cantando mezzo voce*

tis - - si - mis Be - ne - di - etum quod ve - - nit
smorz.

smorz. *CHOIR* *smorz.* *smorz.*

tis - - si - mis Be - ne - di - etum quod ve - - nit

tis - - si - mis

riten *p* *un poco marcato* *poco rinf.*

X un poco più lento. *poco rinf.*

217

This page contains six staves of musical notation. The top four staves feature dynamic markings such as *cresc.*, *cresc.*, *pp subito*, *pp subito*, *pp subito*, *pp subito*, *p subito*, *p subito*, *p subito*, *p*, *cresc.*, *pp subito*, *pp subito*, and *pp solo*. The bottom two staves show vocal parts with lyrics: "Ho - san - na" and "in al - tis - si - mis". The vocal parts are marked with *pp* dynamics.

Klarinetten
crescendo molto - - - *ff*
cresc. - - - *f* Ho - san - - - na.
cresc. - - - *f* Ho - san - - - na.
cresc. - - - *f* Ho - san - - - na.
cresc. - - - *f* Ho - san - - - na.
crescendo molto - - - *ff*
crescendo molto - - - *ff*

Christus.

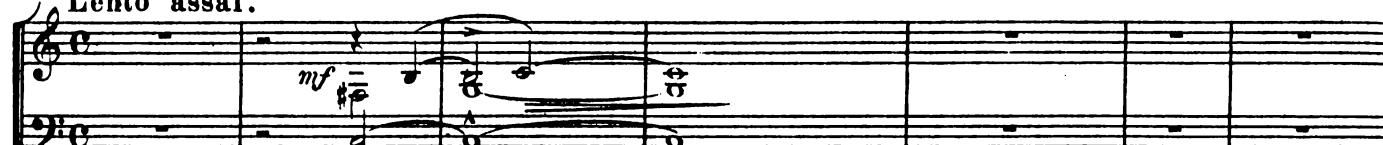
DRITTER THEIL.

Nº 11.

Tristis est anima mea!

Lento assai.

Clarinetten in A.



Fagotte.



2 Hörner in E.



1. Violinen.



2. Violinen.



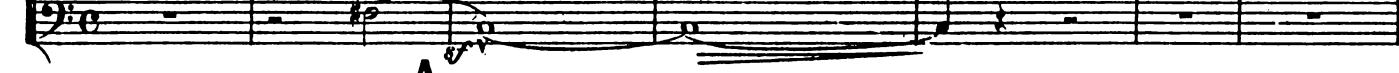
Bratschen.



Violoncelle.



Contrabässe.



A

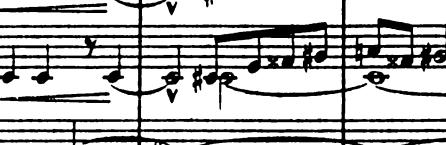


a 2. con sordini

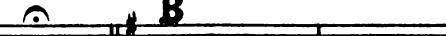


di-mi-nu-en-do

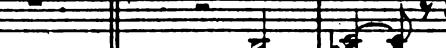
gemendo



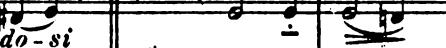
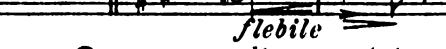
A



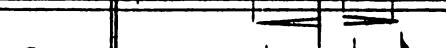
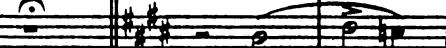
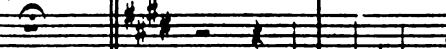
mf



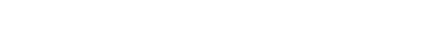
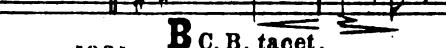
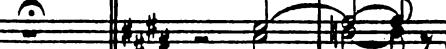
mf



B



SOLO.



SOLO.

SOLO.
con sordino

divisi

pizz. marcato G

Hob.

SOLO.

Christus.
Tri - stis est a -
p dolente

pizz. marcato C *p dolente*

Hob. SOLO.

Cl.

dim.

- ni - ma me - a u - que ad mor - tem tri -
Vcl. m. C-B. *p dolente*

F1.
Hob.
Fag.
Horn.

D

- - stis est — a - ni-ma me - a u - que ad mor-tem.

dim.

Cl. a 2.
Fag.

D

espressivo

simile

simile

espressivo legato

Hob.

2. SOLO.

a 2.

rinf.

a 2.

f

p

f marcato

f marcato

tom.

#

B

B

Pauken in D. Dis. Gis.

mfp

f appassionato

cresc.

rinf.

f p

cresc.

rinf.

f p

cresc.

rinf.

f p

cresc.

f p

Musical score page 10, measures 11-16. The score consists of eight staves. Measures 11-12 show woodwind entries with grace notes and slurs. Measures 13-14 feature vocal entries labeled "rinf." (ritenato) with dynamic markings like *f*, *mf*, and *ten.*. Measure 15 begins with a forte dynamic *f* marcato, followed by *mf* SOLO entries and *mf* entries for other voices. Measures 16-17 show woodwind entries with grace notes and slurs, similar to the beginning of the section.

sempre più rinf. -

sempre più rinf. -

sempre più rinf. -

sempre più rinf. -

f

sempre *f*

ten.

bass:

sempre *f*

mf

sempre più rinf. -

rinf.

sempre più rinf. -

rinf.

sempre più rinf. -

rinf.

sempre più rinf. -

F $\sharp\sharp$

The musical score consists of four systems of music, each with multiple staves. The instrumentation includes:

- Top System:** Four staves, likely Flute, Clarinet, Bassoon, and Trombone. Dynamics include p , f , and \sharp .
- Second System:** Four staves, likely Flute, Clarinet, Bassoon, and Trombone. Dynamics include p , f , and \sharp . The bassoon has a dynamic marking "a 2".
- Third System:** Four staves, likely Flute, Clarinet, Bassoon, and Trombone. Dynamics include p , f , and \sharp . The bassoon has a dynamic marking "ten.". The bassoon part is labeled "B.-Pos. u. Tuba."
- Bottom System:** Four staves, likely Flute, Clarinet, Bassoon, and Trombone. Dynamics include p , f , and \sharp .

227

a 2.

a 2.

a 2.

B.-Pos. SOLO.

divisi

divisi

sempre ff

Fl., Ob., Bassoon, Horn, Trombone, Bassoon, Drums, Bassoon.

1. u. 2. Horn.

Bass Pos.

Trombone, m^f

Pauken.

poco a poco decresc.

Hob.

G

Cl.

SOLO.

Fag.

dimin.

pp

più dimin.

pp

ppp

p

pp

ppp

pizz.

Cl.

Fag.

1mo espress. dolente

accentato molto

accentato molto

Christus.

Tri - stis tri - stis est a - ni - ma me - a u - sque ad mor -

marcato

pizzi. sempre.

in B.

'SOLO.

tem

marcato

Hob.

Cl.

Fag.

Hörner.

V.I. (*Alla breve taktiren.*)

pizz.

pizz.

Pa - ter Pa - ter si pos - si - ble

Fl.

poco rit. - - a tempo

poco rit.

13

poco rit.

pizz. poco rit. - a tempo pizz. poco rit.

Vcl. mit C. B. pizz. arco

Hob. - a tempo J

1. u 2. Horn. f

- a tempo pizz. f ruhig

pizz. arco pizz. arco pizz. arco

- a tempo f arco

i-ste sed non quod é- go vo-lo sed quod Tu quod Tu!

pizz. f arco pizz. f arco

dolce espressivo

dolce espressivo

dolce espressivo

dolce espressivo

simile

simile

simile

poco cresc. -

poco cresc. -

poco cresc. -

tran - se - at a me

Vcl. m. C.-B.

simile

dim. p poco cresc. -

dim. p poco cresc. -

dim. p poco cresc. -

ca - - - lly i - - ste tran - - - se - at

dim. p poco cresc. -

sf poco a 2.

poco a

sf

sf

sf

sf

sf

sf

dim. p poco a

dim. p poco a

dim. p poco a

a me ca - - - lly i - - ste

dim. p poco a

poco cresc. - *a 2.* cresc.
 poco cresc. - *a 2.*
 3. u 4. in E. SOLO.
 Tromp. in E. SOLO.
 SOLO.
simile
 poco cre seen simile do più cresc.
 poco cre seen simile do più cresc.
 poco cre seen simile do più cresc.
 sed non quod e - - go vo - - - lo
 poco cre seen do più cresc.
 L
 sed quod Tu

4934

lunga *p* *a 2.* *simile*
simile
legato
a 2. *p*
1. Horn espressivo
SOLO.
p
ff
ff
ff
Pauk. in Des. C. A. As.
ppp ma un poco marcato
lunga *p* *simile*
simile
simile
sed quod Tu
OSSIA.
sed quod Tu
p *simile*

dim.

Tuba tacet.

pp

p

pp

pp

pp

pp

pp trem.

quod Tu

a2.

semper legato

SOLO.

a2.

p

dimin.

dimin.

dimin.

dimin.

M

perdendo.

Tuba tacet.

pp

pp

perdendo.

quod Tu

M

Tr. in B.

1. SOLO. dim.

p dolce ma accentato ben tenuto

pizz.

4984 p pp

Nº 12.

Stabat Mater.

Molto Lento.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

2 Hörner in Es.

1te Violinen.

2te Violinen.

Bratschen.

Violoncelle und Contrabässe.

(Alla breve taktiren.)

A

Cl.

SOLO.

dolente

MEZZO SOP. SOLO. Stabat Mater do-lo-ro-sa jux-ta cru-cem la-cry-mo-sa dum pen.

Hob.

B

SOLO.

dimin.

p dolente

SOLO 2

1. u. 2. Horn in F.

p

de - bat Fi - li - us .

Sta - bat Ma - ter do - lo - ro - sa jux - ta

Sta - bat Ma - ter do - lo - ro - sa jux - ta

B*mp***C** atempo

SOLO.

più piano e un poco ritenuto

SOLO.

*diminuendo**più piano e un poco ritenuto*

atempo

cru - cem la - cry mo - sa dum pen de - bat Fi - li - us dum pen de - bat Fi - li - us

cru - cem la - cry mo - sa dum pen de - bat Fi - li - us dum pen de - bat Fi - li - us

Hob.

SOLO.

Hob. (Horn) part: Measures 1-4 show sustained notes and rhythmic patterns. Measure 5 starts with a forte dynamic.

Violin (Viol.) part: Measures 1-4 show eighth-note patterns. Measure 5 is labeled *espressivo*.

Cello/Bass (C. B. tacet) part: Measures 1-4 show sustained notes. Measure 5 is labeled "Violoncell und C. B. tacet".

Flute (Fl.) part: Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic.

Voice part: The vocal line consists of the Latin text "cu-jus a-ni-mam ge-men-tem con-tri-stan-tem et do-len-tem con-tri-stan-tem et do-len-tem". The vocal line follows the flute's patterns.

Violoncell und C. B. tacet

con - tri - stan - tem et do - len -

Fl.

Flute (Fl.) part: Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic.

Trombones 3 & 4 (Horn in E.) part: Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic.

Trombones 3 & 4 part: Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic.

Bassoon (Vcll.) part: Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic.

Cello/Bass (C. B. tacet) part: Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic.

Voice part: The vocal line consists of the Latin text "tem per-transi-vit gla-di-us tem per-transi-vit gla-di-us". The vocal line follows the flute's patterns.

C. B. tacet'

Vcll.

D

A musical score page featuring six staves of music. The top two staves show woodwind-like parts with dynamics *sf*, *p gemendo*, and *a 2.*. The third staff features three solo voices labeled *SOLO.* with dynamics *sf* and *p gemendo*. The fourth staff contains tenor parts with dynamics *v*, *ten.*, *marcato*, *p*, and *ten.*. The fifth staff shows soprano parts with dynamics *p* and lyrics "O quam tristis et afflita". The sixth staff includes alto and bass parts with dynamics *p* and lyrics "O quam tristis et afflita". The bottom staff is for the choir, with parts for soprano (*SOPR.*), alto (*CHOR. ALT.*), and bass (*D*). The bass part includes dynamics *sf*, *p*, and *p gemendo*.

Hob.

1. Horn.

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

sempre marcato

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

O _____ quam tri - - stis et af - fili - - cta fu - - it il - - la be - - ne -

O _____ quam tri - - stis et af - fili - - cta

O _____ quam tri - - stis et af - fili - - cta fu - - it il - - la be - - ne -

et af - fili - - cta

p

et af - fili - - cta O quam tri - - stis et af -

Vcl. u. C.B.

Hob.

Hob.

rinforz. *dimin.*

rinforz. *dimin.*

rinforz. *dimin.*

u - ni - ge : - ni - ti

u - ni - ge - - ni - ti

u - ni - ge - - ni - ti

ter u - ni - ge - - ni - ti

quae moe-rebat et do - le-bat

ter u - ni - ge - - ni - ti

ter u - ni - ge - - ni - ti

rinforz. *dimin.*

F

forte a 2.

1.u. 2.Horn in F.

3.Horn in Es.

4.Horn in F.

forte
forte
divisi
forte

quae moe-re-bat et do le-bat do le - bat forte
ma -
quae moe-re-bat et do le-bat do le - bat
do le - bat
ma -
do le - bat ma -
ma -

quac moe-re - - bat et do le - -
ma -
quac moe-re - - bat et do le - -
ma -

ten. ten. ten. ten.
forte
mezzo forte

sempre a 2.

f

f

sf espressivo

a 2.

sf

poco ritenuto - G - a tempo

dim. SOLO *p*
 2.Horn *pp* SOLO
poco ritenuto - - a tempo *p*
mf sostenuto
mf sostenuto
ad libitum *poco ritenuto* *pp* a tempo
 poc - nas in - cly - ti in - cly - ti
 in - cly - ti in - cly - ti
 in - cly - ti
poco ritenuto *in* - - cly - ti *a tempo*
 in - cly - ti
 in - cly - ti
 Vcll.
 C.B.
poco ritenuto - G - a tempo
un poco marcato
 Hob. a 2. *p*
 Clar.
 Fag. SOLO *dimin.*
 1.Viol.
 2.Viol.
 Bratschen
 Vcll. pizz.
 C.B. pizz.
 arco pizz.
 pizz. *p*

8
4

Fag.
2
4

1 Viol. arco *ten.*
2 Viol. arco *ten.*
Br. arco *ten.*

BASS SOLO *sf* *p* *dim.*

Vcll. arco *ten.*
C.B. arco *ten.* *sf*

qui est ho - mo qui non fle - ret Christi ma-trem si vi - de - ret in tan - - -

H

ALT SOLO

TENOR SOLO

qui non pos - set con-tri - sta - ri Matrem

to sup - pli - ci - o

mf *espress.*

ten. *ten.* *sf*

H

Clar.
Fag.
ALT.
TENOR.
Christi con - tem - pla - ri
do - len - - - tem cum Fi - li -

Christi con - tem - pla - ri
do - len - - - tem cum Fi - li -

1934

I Poco a poco più di moto ma non troppo.

Hob.

Clar.

Fag.

1. Horn.

SOLO

p

1. Viol.

2. Viol.

Bratsche.

mf espressivo

mf espressivo

mf espressivo

SOPRAN.

ALT.

pro pec - ca - - tis su - ac gen - - tis

vi-dit

TENOR.

pro pec - ca - - tis su - ac gen - - tis

vi-dit

BASS.

pro pec - ca - - tis su - ac gen - - tis

pro pec - ca - - tis su - ac gen - - tis

SOPRAN.

ALT.

pro pec - ca - - tis su - ac

TENOR.

BASS.

pro pec - ca - - tis su - ac

Vcl. u. C. B.
espressivo

p sempre legato

pro pec - ca - - tis su - ac

p sempre legato

pro pec - ca - - tis su - ac

espressivo

C. B. tacet.

I Poco a poco più di moto ma non troppo.

42.

p

Je - - sum in tor - men - - tis et fla - gel - - - lis sub - - di -

Je - - sum in tor - men - - tis et fla - gel - - - lis sub - - di -

vi - dit Je - - sum in tor - men - tis et fla - gel - - - lis

vi - dit Je - - - sum in tor - men - tis et fla - gel - - - lis

gen - - tis vi - dit Je - - sum in tor - men - - tis

gen - - tis vi - dit Je - - - sum in tor - men - - tis

vi - dit Je - - - - sum in tor - men - - tis

4934

F1.

Hob. Clar. Fag. marc.

Hörner in F. marc. ff e un poco tenuto

Tromp. in F. ff e un poco tenuto

Ten. Pos. ff e un poco tenuto

Bass Pos. u. Tuba. p f marc.

1. Viol. f 2. Viol. f Br. f sempreff

SOP. tum fla - - gel - - lis sub - di - tum
 ALT. tum fla - - gel - - lis sub - di - tum
 TEN. sub - di - tum fla - - gel - - lis sub - di - tum
 BASS. sub - di - tum fla - - gel - - lis sub - di - tum

SOP. cresc. et fla - gel - - lis sub - di - tum pro pec - ca - - tis su - ae gen - tis
 ALT. cresc. et fla - gel - - lis sub - di - tum pro pec - ca - - tis su - ae gen - tis
 TEN. cresc. et fla - gel - - lis sub - di - tum pro pec - ca - - tis su - ae gen - tis
 BASS. oroso. et fla - gel - - lis sub - di - tum pro pec - ca - - tis su - ae gen - tis

Vcl. f marc. ff stacc.
 C. B. f marc. ff

Orgel. f ff

252

a.2.

K f. b. b. b. b.

sempref sempref sempref

ten. SOLO sempref

ten. mezzo forte espressivo

meno f.

meno f.

meno f.

lis sub-di - tum vi - - dit vi - - dit su - um dul - cem na -

lis sub-di - tum vi - - dit su - um dul cem na -

lis sub-di - tum vi - - dit su - um dul - cem na -

lis sub-di - tum vi - - dit su - um dul - cem na -

lis sub-di - tum vi - - dit su - um dul - cem na -

lis sub-di - tum vi - - dit su - um dul - cem na -

lis sub-di - tum vi - - dit su - um dul - cem na -

lis sub-di - tum vi - - dit su - um dul - cem na -

meno f.

meno forte ma ben legato

p K 4984

Hörner.
2 Ten.-Pos.
Bass.-Pos.
Tuba tacet.

in E.

divisi.

tum mo - ri - en - tem de - - so la - tum dum e mi -
 tum mo - ri - en - tem de - - so la - tum dum e mi -
 tum mo - ri - en - tem de - - so la - tum dum e mi -
 tum mo - ri - en - tem de - - so la - tum dum e mi -
 tum mo - ri - en - tem de - - so la - tum dum e mi -
 tum mo - ri - en - tem de - - so la - tum dum e mi -
 tum mo - ri - en - tem de - - so la - tum dum e mi -
 tum mo - ri - en - tem de - - so la - tum dum e mi -

1. SOLO.

pizz.

sit

spi - ri - tum

pizz.

Fl.

Hb.

Cl.

Br.

Vcl.

rit.

lang.

arco

dim.

AQUA

C. B. facet

1.Viol. Sempre Lento.

255

2.Viol.
Br.
Vcll.
C.B. tacet. *espressivo*

rit. e smorz.

L
p ben sostenuto
p ben sostenuto

ALT SOLO.
dolce
E - ja Ma - ter fons a - mo - ris me sen - ti - re vim do - lo - ris fac ut te - cum
Vcll.
L *p ben sostenuto*

M

Fl.
Cl.
Fag.

4 Hörner in E.

p dolce **SOLO.**

1. Viol.
2. Viol.
Br.

ben legato e dolce

ALT SOLO.

lu - ge - am fac ut te - cum lu - ge - am

B.
C.

dolce
E - ja dolce
dolce
E - ja dolce

Vcll.
C.B.

M

cantando

cresc.

cresc.

a2.

p

cresc.

cresc.

divisi.

rinf.

espressivo fac

espressivo

fons a . mo . ris

fac ut te . cum lu . geam

espressivo

fons a . mo . ris

fac ut te . cum

E . . . ja Ma . ter

fac ut te . cum fac ut te . cum

cresc.

Ma . ter fons a . mo . ris me sen . ti . re vim do . lo . ris fac ut te . cum lu . ge . am

Ma . ter fons a . mo . ris me sen . ti . re vim do . lo . ris fac ut te . cum lu . ge . am

cresc.

N

poco rallent. *a tempo*

Fl. *Hb.* *Cl.* *Fag.*

a 2.

1. Viol.

poco rallent. *a tempo*

ut. te - - - cum lu - ge am *fac ut te - cum lu - - - ge am*
dim.

fac ut te . cum lu - - - ge am *fac ut te . cum lu - - - ge am*
dim.

fac ut te . cum lu - - - ge am *fac ut te . cum lu - - - ge am*
dim.

fac ut te . cum lu - - - ge am *fac ut te . cum lu - - - ge am*
dim.

p *poco rallent.* *dim.* *a tempo*

fac ut te . cum lu - - - ge am
dim.

fac ut te . cum lu - - - ge am
dim.

tenuto

tenuto

N

p *a tempo*

SOLO.

pianegendo *SOLO.*

deciso *p*

fac ut arde - at cor meum ut arde - at cor
deciso *p* *deciso* *p* *deciso* *p* *deciso* *p*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*
 fac ut arde - at cor meum ut arde - at cor
 fac ut arde - at cor meum ut arde - at cor
 fac ut arde - at cor meum ut arde - at cor
 fac ut arde - at cor meum ut arde - at cor

Harmonium. (Nahe dem Chor.)

dolce con grazia

me.um in dolce a man do in a man do in a man do in a man do Chri -
 me.um in dolce a man do in a man do in a man do in a man do Chri -
 me.um dolce espress. assai in a man do in a man do in a man do in a man do Chri -
 me.um in a man - - - - do in a man do in a man do in a man do Chri -

p dolce

1.Viol.

dolce *più dolce* *dolce legatissimo*

- stum De um ut dolce si bi com pla ce am
 - stum De um ut dolce si bi com pla ce am
 - stum De um dolce espress. ut si bi com pla ce am
 - stum De um ut si bi com pla ce am ut si bi com pla ce am

1 Violinen P

deciso p

fac ut arde at cor meum ut arde at cor meum
 fac ut arde at cor meum ut arde at cor meum
deciso fac ut arde at cor meum ut arde at cor meum
deciso fac ut arde at cor meum ut arde at cor meum *dolce espress. assai*
deciso fac ut arde at cor meum ut arde at cor meum in a.mam.

P

dolce con grazia

in a man do in a man do in a man do Chri - stum De um ut dolce
 in a man do in a man do in a man do Chri - stum De um ut dolce
 in a man do in a man do in a man do Chri - stum De um ut dolce espressivo
 in a man do in a man do in a man do Chri - stum De um ut si bi com.
p dolce

1. Viol.

2. Viol.

Br.

dolce legatissimo

poco rall.

più dolce

si bi com pla ce am. più dolce
 si bi com pla ce am. più dolce
 si bi com pla ce am.
 pla ce am ut si bi com pla ce am.

260 Andante moderato ma con moto. (Alla breve.)

Fl.
Hb.
Cl. *p dol.*
Fag. *dol.*

1. Viol. *espressivo ma senza agitazione*
2. Viol.
Br.

San - cta Ma - ter i - stud a -
con divisione

SOLI. *p con divisione*
San - cta Ma - ter i - stud a -
p con divisione cta Ma - ter i - stud a - gas Cru -

Vell. m. C. R. San - cta Ma - ter i - stud a - gas Cru -
tranquillo

Andante moderato ma con moto. (Alla breve.)

1. u. 2. Horn in E.

1. Viol. *espressivo*

gas Cru - cl. fl. - xi fl. - ge pla - espressivo -
gas Cru - cl. fl. - xi fl. - ge pla -
cl. fl. - xi fl. - ge pla - gas fl. - ge
cl. fl. - xi fl. - ge pla - gas fl. - ge

TENOR. *p*

CHOR.

BASS. *p*
San - cta
San - cta

R a.2.

Hörner in E.

Trompeten in E.

Bass-Pos. u. Tuba.

1. Viol.

CHOR.

Orgel.

R a.2.

a.2. p cresc.

a.2. p cresc.

1. SOLO.

p

espressivo

cresc.

gas fl - - ge pla - espressivo - gas fl - - ge pla - espressivo - gas Cru - ci - fl - xi cresc.

gas fl - - ge pla - - gas fl - - ge pla - - gas Cru - ci - fl - xi cresc.

pla - - - gas fl - - ge pla - - - gas Cru - ci - fl - xi cresc.

pla - - - - gas fl - - - - ge pla - - - - gas Cru - ci - fl - - xi cresc.

pla - - - - - gas fl - - - - - ge pla - - - - - gas Cru - ci - fl - - - xi cresc.

san . . cta Ma . . ter i . . stud a . . gas Cru - ci - fl - xi cresc.

Ma . . ter i . . stud a . . gas Cru - ci - fl - - xi cresc.

Ma . . - - ter i - stud a - - - - gas Cru - ci - fl - - - xi cresc.

Voll. m. C.B.

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R

S

ff ten.

ff ten.

ff ten.

Pauken in C.

ff marcato

ff sempre

fl. - ge pla - - gas cor - di me - o va - - li de cor - di me -

fl. - ge pla - - gas cor - di me - o va - - li de cor - di me -

fl. - ge pla - - gas cor - di me - o va - - li de cor - di me -

fl. - ge pla - - gas cor - di me - o va - - li de cor - di me -

fl. - ge pla - - gas cor - di me - o va - - li de cor - di me -

fl. - ge pla - - gas cor - di me - o va - - li de cor - di me -

Vcl.

C.B.

ff sempre

ff sempre

S 1934

T a tempo

Hb.
Cl.
Fg.

Hörner.
2 Tenor-Pos.
Bass-Pos.
Pauken.

1. Viol.

Hörner (gestopft)
SOLO.
1. Viol. (gestopft)

Tenor
Soprano
Bass

dolente
a2.
mf

un poco ritenuato
decresc. - al piano

mf dolente
f
T *mf dolente*

a2.
mf
dolente
dolente

dolente
dolente con sordini
con sordini
messo forte e marcato
dolente

dolente
Tu - i na - ti
dolente Tu - i na - ti
dolente Tu - i na - ti
Tu - i na - ti
mezzo forte e marcato

F1.

Hb. dolente

Fl.

1. Viol.

2. Viol.

Br.

vul - ne - ra - ti tam di - gna - ti pro me pa - ti poe - nas me - cum

Vell. m. C. B.

SOLO.

ten.

langere Pause.

längere Pause.

di - vi - de

poe - nas me - cum di - vi - de

di - vi - de ritenuto -

poe - nas me - cum di - vi - de ritenuto -

poe - nas express assat smors. di - vide

poe - nas espress assat dim. pp me - cum di - vide

di - vi - de

poe - nas me - cum di - vi - de

Fl. I. Tempo I. Lento molto.

267

a2. 2. 2. 2. 2.

Hb.
Cl. in B.
B. Hörner in E_b.
T.
S.

espress. fac ut tecum pi-e *ritenuto.* fle-re
fac ut tecum pi-e fle-re
fac ut tecum pi-e fle-re

sotto voce

Vcl. u. C.B.

a2. 2. 2. 2. 2.

espress. Cru-ci-fi-xo con-do-le-re
Cru-ci-fi-xo con-do-le-re
Cru-ci-fi-xo con-do-le-re

dim. Cru-ci-fi-xo con-do-le-re

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268 U a2.

Hb. ritenuto *espress molto* SOLO.

1.Viol. 2.Viol. Br. divisi ritenuto

do - nec e - go vi - - xe - ro

ppp *ppp* *ppp* *ppp*

do - nec e - go vi - - xe - ro

pp *pp* *pp* *pp*

U *dim.* Cl. SOLO.

Fg. MEZZO SOPRAN SOLO.

Jux - ta crucem te - cum sta - re et me ti - bi so - ci -

Hb. SOLO. V *pespresso* SOLO.

Cl. Fg.

1.u.2.Horn in F.

1.Viol. 2.Viol. Br.

Sopran Solo. a - re in plan - etu de - si - de - ro Jux - ta cru - cem

Jux - ta cru - cem

Vell. m. C.B.

te . cum sta . re et me ti . bl so . ci . a . re in plan . etu de . si . de .

poco ritenuto

a tempo

SOLO.

poco ritenuto

ligatissima

p dolce

legatissimo

p dolce

più p

più p

pp tenuto

smorz.

ro in plan . etu de . si . de .

smorz.

smorz.

ro in plan . etu de . si . de .

smorz.

più p

W poco ritenuto

pp tenuto

1934

SOPRAN SOLO.

Virgo vir - gi - num p rae - cla - ra mi - hi jam non sis a - ma - ra fac me te - cum plan - ge - re
 Harmonium.

p dolce

F1.
Cl.
Fg.

X a 2.
dolce cantando
a 2.
dolce
dolce cantando

Hörner in E.
SOLO.

p dolce
dolce e legato
cantando
cantando
sostenuto

Li fac me te - - cum plan - ge - re
S Vir - - go
espressivo

dol.
B.
O
C
Vir - go Vir - gi - num p rae -
dol.
Vir - go Vir - gi - num p rae -
dol.

Vcl. m. C. B.
Harmonium.

p
pp

Musical score page 11, measures 11-16. The score includes parts for Flute (Fl.), Bassoon (Bass), Trombone (Tromb), and Cello/Bass (C.B.). The vocal parts sing in Latin: "cresc.", "a2..", "cresc.", "cresc.", "cresc.", "espressivo", "fac me te . cum plan - ge . re", "vir . gi . num", "cresc.", "fac me te . cum plan - ge . re", "cresc.", "fac me te . cum plan - ge . re", "cresc.", "cresc.", "cresc.", "cresc.", "Vcll.", and "C.B.". The vocal parts have dynamic markings like crescendo and decrescendo, and the vocal line includes lyrics such as "vir . gi . num", "fac me te . cum plan - ge . re", and "cresc.". The score is in common time and includes rehearsal marks.

Hb. Cl. a2.

poco rallentando a tempo

Hb. Cl. a2.

poco rallentando

Hb. Cl. a2.

te . cum plan - ge re fac me te . cum plan - - - ge re

te . cum plan - ge re fac me te . cum plan - - - ge re

te . cum plan - ge re fac me te . cum plan - - - ge re

te . cum plan - ge re fac me te . cum plan - - - ge re

te . cum plan - ge re fac me te . cum plan - - - ge re

p

fac me te . cum plan - - - ge re

fac me te . cum plan - - - ge re

fac me te . cum plan - - - ge re

fac me te . cum plan - - - ge re

ten.

ten.

poco rallentando p a tempo

Fl.

Hb.

Hörner in F.

marcato

R.
C
C

marcato

12

p

p

p

p

mf

mf

mf

mp

mp

mp

mp

mf

mf

mf

mf

pas - si - o - nis fac con - sor - tem

pas - si - o - nis fac con - sor - tem

mf

mf

poco a poco accelerando il Tempo fin al $\frac{3}{4}$

Z

TOS

et pla - - - gas re - co - - - le -
et pla - - - gas re - co - - - le -
et pla - - - gas re - co - - - le -
et pla - - - gas re - co - - - le -

Z

SOLO. espressivo dolente

a 2.

marcato espressivo

p agitato

agitato

rinf.

agitato

p agitato

agitato

re

fac

me

pla -

gis

vul -

p agitato

4034

1. u. 2. Hr.

p

- ne - ra - - - ri fac me cru - - ce in -

- ne - ra - - - ri fac me cru - - ce in -

- ne - ra - - - ri fac me cru - - ce in -

- ne - ra - - - ri fac me cru - - ce in -

- ne - ra - - - ri fac me cru - - ce in -

p

sempre accelerando (ma poco a poco)

cre - scen - do

cre - scen - do

cre - scen - do

e - bri - a - - - ri et *ore* - cru - o - scen - re Fi - - - do -

e - bri - a - - - ri et cru - o - scen - re Fi - - - do -

e - bri - a - - - ri et cru - o - scen - re Fi - - - do -

e - bri - a - - - ri et cru - o - scen - re Fi - - - do -

p *sempre accelerando (ma poco a poco)*

Aa stringendo molto

cresc. -
a 2.
a 2.
a 2.

in F.

più cresc. -
più cresc. -
più cresc. -

li - i
li - i
li - i
li - i

CHOR

p fac me pla - gis vul - ne - ra - ri fac me cru - ce in -
p fac me pla - gis vul - ne - ra - ri fac me cru - ce in -
p fac me pla - gis vul - ne - ra - ri fac me cru - ce in -

più cresc. -

Harmonium.

Aa stringendo molto

Musical score for orchestra and choir, page 278. The score consists of ten staves. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are for the choir. The vocal parts are labeled with 'trem.' (tremolo) and dynamic markings such as *f*, *ff*, and *fff*. The vocal parts sing the words 'in - flam - ma' twice. The score concludes with a dynamic marking of *con somma passione*.

Musical score for orchestra and choir, page 278, continued. The top two staves show vocal entries with lyrics: 'e - bri - a - ri et cru - o - re Fi - li - - i'. The bottom two staves show tremolo markings ('trem.') and dynamic markings like *ff* and *fff*. The final staff shows a melodic line with grace notes and slurs.

v

marcato

marcato

sus

sus

tazione

ma - tus et ac - cen - sus per Te Vir - - go sim de -

tazione

ma - tus et ac - cen - sus per Te Vir - - go sim de -

tazione

Vcl.m.C.B.

Bb

Pauk. in Es.

fen - - sus in di - - e ju - di - - ci - i

fen - - sus in di - - e ju - di - - ci - i

Bb -

L'istesso tempo.

ff sempre

ff sempre

ff sempre

ff sempre in E.

ff sempre

ff sempre

ff sempre ff > > p. in-flam-ma - - -

ff sempre ff > > p. in-flam-ma - - -

in di - e ju - di - - ci - - i

in di - o ju - di - - ci - - i

ff sempre C. B. tacet.

SOLO

CHOR

L'istesso tempo.

283

SOLO Δ

ff maestoso

a 2.

in E.

in E.

ff maestoso

ff maestoso

ff

tus et ac cen - sus per Te Vir - go sim de - fen - - -

tus et ac cen - sus per Te Vir - go sim de - fen - - -

ff

in - flam

in - flam

ff

Vel.

C.-B.

ff maestoso

ff maestoso

ff

4934

A page of musical notation from a score, likely for orchestra or choir. The page is filled with ten staves of music, each with a different clef (G, C, F) and key signature. The notation includes a variety of musical elements: eighth-note patterns, sixteenth-note patterns, sustained notes, and rests. Several measures feature dynamic markings such as 'fortissimo' (ff), 'pianissimo' (pp), and 'marcatissimo'. The vocal parts include lyrics in Latin: 'tus', 'ma - tus et ac - cen - sus', 'per Te', 'Vir - go', 'sim de -', and 'ma - tus et ac - cen - sus', 'per Te', 'Vir - go', 'sim de -'. The score is organized into measures separated by vertical bar lines.

Cc

in E.H.

fen - - sus in di - - e ju di - - ci i

fen - - sus in di - - e ju di - - ci i

Cc 4994

Dd

I.u.2.H.

dimin.

dimin.

diminuendo e un poco rallentando

trem.

trem.

diminuendo e un poco rallentando

Dd

Cl. Andante moderato. (quasi l'istesso Tempo.)

Fg.

dolce con grazia

fac me cru-ce cu-sto-di-ri

dolce con grazia

fac me cru-ce cu-sto-di-ri mor-te Chri-sti pre-mu-ni-ri

Eo

morte Chri . sti prae . mu . ni . ri *non troppo forte*
 con . fo . ve . ri *espressivo* gra . - . ti . a con . fo . ve . ri
 mor . te Chri . sti prae . mu . ni . ri *non troppo forte* *con . fo . ve . ri* *dimin.* *con . fo . ve . ri*
 con . fo . ve . ri *non troppo forte* *con . fo . ve . ri* *dimin.* *con . fo . ve . ri*
 morte Chri . sti prae . mu . ni . ri *non troppo forte* *con . fo . ve . ri* *dimin.* *con . fo . ve . ri*
 con . fo . ve . ri *con . fo . ve . ri* *con . fo . ve . ri* *con . fo . ve . ri*

Harmonium.

mezzo forte

E_e

Ff *poco rall.*

Musical score for orchestra and choir, page 10, measures 21-22. The score consists of five staves. The top three staves are vocal parts (Soprano, Alto, Tenor) with lyrics: "sti prae - mu ni - ri con - fo ve - ri con - fo ve - ri gra - ti -". The bottom two staves are for the orchestra: strings play eighth-note patterns, and woodwinds provide harmonic support. Measure 21 ends with a forte dynamic (Ff), followed by a piano dynamic (p smorzando) in measure 22.

SOLO.

dolce

a 2.

p dolce

p dolce

1.u. 2. Horn in F.

SOLO

p dolce

SOLO.

p

dolce legatissimo

con grazia

p senza agitazione

divisi

sonza agitazione

divisi

a

a

dolce con divozione

fac me cru - ce cu -

CHOR

dolce con divozione

fac me cru - ce cu - sto - di -

Violoncell und C.B.

p

Harmonium.

Musical score page 290, featuring five systems of music for orchestra and choir.

System 1: Six staves. Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic, followed by a piano dynamic and an *espressivo* instruction. Measure 6 ends with a fermata over the bassoon staff.

System 2: Two staves. Both staves begin with a forte dynamic. The first staff is labeled **SOLO.** and the second staff is also labeled **SOLO.** Measure 3 begins with a piano dynamic and an *in E.* instruction. Measure 4 ends with a piano dynamic.

System 3: Six staves. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns labeled **divisi**. Measure 5 ends with an *espressivo* dynamic.

System 4: Six staves. Measures 1-4 are mostly rests. Measures 5-6 show eighth-note patterns. The vocal parts sing **fac me cru - espressivo**. Measures 7-8 show eighth-note patterns. The vocal parts sing **fac me cru -**.

System 5: Six staves. Measures 1-4 show eighth-note patterns. Measures 5-6 show eighth-note patterns with lyrics: **sto di ri mor te Chri sti prae mu ni ri fac**. Measures 7-8 show eighth-note patterns. The vocal parts sing **ri fac me cru -**. Measures 9-10 show eighth-note patterns. The vocal parts sing **fac me cru -**.

Gg

scendo -

espressivo

espressivo

Tromp. in F.

B. Pos. u. Tuba.

1. SOLO.

poco a poco

espressivo

cre - - - scendo -

me cru - - - ce cu - - sto - di - - ri fac me cru - ce cu - sto -

ce ou - - stu - di - - ri fac me cre - - scen -

me cru - - - ce cu - - sto - di - - ri fac me cru - ce cu - sto -

- ce cu - - stu - di - - ri fac me cre - - - scendo -

me cru - - - ce eu - - stu - di - - ri fac me oru - ce cu - sto -

ce ou - - stu - di - - ri fac me cru - - ce cu - sto -

- ce cu - - stu - di - - ri fac me ore - - - scendo -

Orgel.

Gg

ff marcato

ff marcato

ff marcato

poco a poco crescendo

ff marcato

più cresc.

più cresc.

più crescendo

di - ri Chri - sti mor - te Chri - sti mor - te pra - mu -

più cresc.

di - ri Chri - sti mor - te Chri - sti mor - te pra - mu -

più crescendo

di - ri man - te Chri - sti pra - mu - ni - ri Chri - sti mor - te pra - mu -

più cresc.

di - ri mor - te Chri - sti pra - mu - ni - ri Chri - sti mor - te pra - mu -

più crescendo

Orgel.

cresc.

in F.

ff marcato
ff marcato

ff marcato

Tuba tacet

ff marcato
ff marcato
ff marcato

SOPRAN u. ALT

TENOR

BASS

ff

Fag.

a 2.

mezzo forte dolente

4 Hörner.

Pauken

Vell. *decrescendo al p. poco rall.*

C.B.

mezzo forte dolente

mezzo forte dolente

Fag. **II**

SOLO

p.

4 Hörner **3.SOLO**

p.

1 Viol. **4.SOLO**

pizz.

2 Viol.

Br.

p ma marcato

TENOR

BASS

p.

Soli.

quando

p.

quando

SOPRAN

ALT

TENOR

BASS

p.

quando cor - pus mori - e tur

p.

quando cor - pus mori - e tur

Vell.

C.B.

p ma marcato

II *p ma marcato*

Fl.

Clar.

Fag.

1.u.2.Horn

3.Horn. SOLO

4.Viol.

2.Viol.

Br.

TENOR

BASS

SOPRAN

ALT

TENOR

BASS

Vcl.

C.B.

cor-pus mori e tur

cor-pus mori e tur

fac ut a ni mae do ne tur

fac ut a ni mae do ne tur

p ma marcato

297

a tempo (molto moderato)

O Filii et Filiae.

Oster-Hymne.

299

Bei Ausführung dieses Chors haben Sänger und Instrumentisten eine Stellung zu nehmen, dass sie dem Zuhörer nicht sichtbar sind. 8 oder 10 Stimmen von Sopran und Alt genügen. Wenn ein Harmonium vorhanden ist bleibt die Begleitung der Flöten, Hoboien und Clarinetten weg.

Nº 13. Un poco animato.

Clarinetten in B.
(oder engl. Horn ad lib.)

Soprano.

Alt.

Harmonium.

Fl.

Hb.

Cl.

The musical score consists of ten staves of music. The first three staves (Clarinettes, Soprano, Alt) are in B-flat major, while the remaining seven staves (Harmonium, Flute, Horn, Clarinet, Bassoon, Trombone, Trompete) are in C major. The vocal parts sing 'Al-le-lu-ja' in unison. The instrumental parts provide harmonic support, with the woodwind section playing eighth-note patterns and the brass section providing sustained notes. The vocal parts then sing the lyrics 'O Filii et Filiae' followed by 'Rex coe-lo-stis Rex glori-ae monte sur-re-xit ho-di-e Al-le-lu-ja'. The instrumental parts continue to play their respective parts. The vocal parts then sing 'Et Ma-ri-a Mag-da-le-na et Ja-co-bi et' followed by a final section where they sing 'Al-le-lu-ja' again. The instrumental parts provide harmonic support throughout the piece.

rit.

Sa - lo - me ve - ne-runt cor - pus un - ge - re Al - le-lu - ja Al - le - lu - ja Al - le - lu - ja Al - le-lu - ja

rit.

A Mag - da - le - na mo - ni - ti ad os - ti - um mo - nu-men - ti du - o cur - runt dis - ci - pu - li Al -

sempre p

lange Pause.

ritenuto

smorzando

smorzando

rit. e dimin.

le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja

rit.

smorzando

Segue.

Resurrexit.

Nº 14.

Allegro mosso. (Alla Breve.)

Hoboen.

Clarinetten in A.

Fagotte.

1^{te} Violinen.

2^{te} Violinen.

Bratschen.

Violoncelle.

C. B. tacet

p marc.

a 2.

Hörner in E.

2. Tenor Pos.

Bass Pos. u. Tuba

Pauken in Es u. H.

cresc.

a 2.

1 und 2 SOPRAN.

ALT.

TENOR. CHOR.

BASS.

Vcll.

Contra B.

Orgel.

Kl. Fl. eine Octave tiefer

Kl. Fl. unisono

B

A page of musical notation from a score, featuring multiple staves of music with various dynamics and vocal parts. The notation includes vocal parts labeled 'a 2.' and 'a 2.' with dynamic markings like 'ff' and 'ff'. There are also sections of rhythmic patterns and sustained notes. The vocal parts include lyrics such as 're-sur - re - xit' and 're-sur - re - xit'. The score is written in a multi-stave format with different clefs and key signatures.

Fl.

Fl.
Hob.
Cl.
Fag.
staccato
ff
staccato
staccato
staccato

a 2.
ff
staccato
Hörner.
a 2.
ff
staccato
2 Tromp.
a 2.
ff
staccato
2 Tenor Pos.
ff
staccato
Bass Pos. u Tuba.
ff
staccato
Pauken.
Pauken („stimmen auf E“)

1. Viol.
ff
staccato
2. Viol.
ff
staccato
Br.
ff
staccato

Vcl. u. C. B.
ff
staccato

Orgel.

Hob. C

Clar.

Fag.

Hörner.

2 Tromp.

2 Tenor Pos.

Bass Pos.u.Tuba.

Pauken.

1.Viol.

2.Viol.

Br.

Ten.

CHOR.
Bass

Vcll.u.C.B.

Orgel.

Christus
vincit
regnat
im-pe-rat
in
sem-pi-ter - -

ff C. B. tacet

ten.

C

Hörner.

2 Tromp.

2 Tenor Pos.

2.Viol.

Br.

2 SOPRAN und ALT.

Ten.

vin - cit Chri-stus re - gnat Chri-stus im - pe - rat in sem - pi - ter - na sa - cu - la

Bs.

Vcl.

C. B. tacet

Fag.

D a 2.

Hörner.

2 Tromp.

1 SOPRAN.

2 SOPRAN und ALT.

Christus vin - cit Christus re - gnat Chri-stus im - pe - rat in

Christus im - pe - rat in sem - pi - ter - na, sem - pi - ter - na sem - pl -

la sem - pi - ter - na sa - cu - la a - men a - men in sem - pi - ter -

Vcl.

Hob.

Cl.

Fg.

sempre forte e marcato

Hörner.

Tromp.

1 Viol.

2 Viol.

Br.

sf *sf*

sempre forte e marcato

a 2.

SOLO

SOLO

mf

sf

divisi

divisi

sem - pi - ter - na sac - cu - la Christus vin - - cit Christus

ter - na sac - cu - la Christus vin - - cit Christus

- na sac - cu - la Christus vin - - cit Christus re - - gnat

- na sac - cu - la Christus vin - - cit Christus

Voll.

C. B.

*) Immer auf der ersten Zeile den 1 Sopran, und auf der zweiten Zeile 2 Sopran und Alt.

E

Fl.

Hörn.

Cl.

Fag.

Hörner.

2 Tromp. SOLO

2 Tenor Pos.

Bass Pos. und Tuba.

Pauken.

re - - guat Chri - - stus im - pe- rat in sem - pi - ter - na

re - - guat Chri - - stus im - - pe- rat in sem - pi -

Chri - - stus im - - pe- rat in sem - pi - ter - na

re - - guat. Chri - - stus im - pe- rat in

Orgel.

A musical score page featuring five systems of music for a large ensemble. The score includes multiple staves for various instruments, such as woodwinds, brass, and strings. The key signature is mostly A major (no sharps or flats), with some sections in E major (one sharp) and D major (two sharps). The time signature varies between common time and measures with triplets. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are in Latin, with the first system containing the text "sac - cu - la in sem - pi - ter - na" repeated twice, followed by a melodic line for the bassoon. The vocal entries are marked with arrows above the notes. The score concludes with a final system of music.

Hb. sempre Animato.

a 2.

Cl.
Fg.
SOLO
f p
tremolando il più presto possibile

Harfe.

1. Viol.
tremolando

2. Viol.
f p tremolando p

Br.
f p tremolando p

1. SOPR.
esaltato

Chri - - - - stus vin - - cit Ho - san - -
2. SOPR.
SOLI.
TBN.
BASS.

1. SOPR.
la

2. SOPR.u.ALT.

CHOR.
TEN.

la
BASS.

Vcl.

C.B.

sempre Animato.

Hörner in F.

SOLO.

The musical score consists of eight staves of music. The top two staves show woodwind parts (Hörner in F) with sustained notes and wavy lines indicating pitch. The third staff shows a solo part with a melodic line. The fourth staff shows a rhythmic pattern of eighth-note pairs. The fifth staff shows a sustained note. The sixth staff shows a vocal line with lyrics: "na in ex cel Chri - stus vin cit Ho san". The seventh staff shows a vocal line with lyrics: "Chri - stus". The eighth staff shows a vocal line with lyrics: "Chri - stus". The ninth staff shows a bass line with a tremolo effect. The tenth staff shows a bass line with a dynamic marking of *p*.

na in ex cel

ff esaltato

Chri - stus vin cit Ho san .

Chri - stus

Chri - stus

tremolando

Music score for orchestra and choir, page 312. The score consists of eight staves. The first four staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The fifth staff is for the soprano vocal part, the sixth for alto, the seventh for tenor, and the eighth for bass. The vocal parts sing in unison. The vocal entries begin with "esaltato sis" (soprano), followed by "Chri - - - stus" (alto), "na" (tenor), and "Ho - san -" (bass). The vocal parts continue with "re - gnat" (alto) and "Ho - san -" (bass). The score concludes with a dynamic marking of **F** **fp**.

3.u.4. Horn in E.

The musical score consists of several staves of music. The top staff shows woodwind parts with sustained notes and grace notes. The second staff is labeled "3.u.4. Horn in E." and features sustained notes with horizontal bar markings underneath. The third staff shows rhythmic patterns with sixteenth-note figures. The fourth staff contains eighth-note patterns. The fifth staff has sustained notes. The sixth staff begins with sustained notes followed by vocal entries with lyrics: "na in ex - cel - na in ex -". The bassoon part is marked "sforzando". The seventh staff continues with sustained notes and vocal entries: "na in ex - cel - na in ex -". The eighth staff has sustained notes and vocal entries: "na in ex - cel - na in ex -". The ninth staff has sustained notes and vocal entries: "na in ex - cel - na in ex -". The tenth staff has sustained notes and vocal entries: "na in ex - cel - na in ex -". The bottom staff shows sustained notes.

na in ex - cel - na in ex -

sforzando

Chri - - - - stus in ex - cel - na in ex -

Chri - - - - stus

Chri - - - - stus

Hb.

poco a poco rallentando

f

in E.

f

4 Hörner.

poco a poco rallentando

poco a poco rallentando

Chri - sis cel - sis na

poco a poco rallentando

p> vin cit re gnat

p> B

p> vin cit re gnat

G

H Andante.

1.Viol. pizz.
2.Viol. pizz.
Br.

dolce espressivo assai

im-pe-rat im-pe-rat Ho san dolce espress. assai na ho san -
Ho san - na ho -
Ho - san - na ho -
dolce espress. assai Ho - san - na ho -

p *p*

im - pe - rat im - pe - rat
im - pe - rat im - pe - rat

Vcl. pizz.
C.B. pizz.

dolciss.

H Andante.

1.Viol.
2.Viol.
Br.

p sotto voce

- na ho - san - - na in ex - cel - sis
SOLI. san - na ho - san - na in ex - cel - sis
san - na ho - san - na in ex - cel - sis *espressivo* in

p sotto voce

p sotto voce

san - na ho - san - na in ex - cel - sis Chri - stus regnat in sem - pi - ter -
Vcl. m.C.B.

I

Cl. ritenuto.

Tempo I. Allegro animato. (Alla breve.)

Fag. a 2.
Hörner in Es.
Trompeten in Es.
1.Viol. pizz.
arco

p
pizz.
arco
p
pizz.
arco
p
pizz.
arco

ritenuto
semper ter-na sae-cu-la.
semper ter-na sae-cu-la.
semper ter-na sae-cu-la.
na sae-cu-la.

na sae-cu-la.
Chri-stus vin-cit.
Chri-stus vin-cit.

B.
C.
Vcl. pizz.
C.B. pizz.

arco
arco

Tempo I. Allegro animato. (Alla breve.)

Hb. a 2.

Hörner in Es.

Hörner in E.

Trompeten in Es.

SOLO

2 Tenor-Pos.

Bass - Pos.

Tuba tacet.

1. Viol.

2. Viol.

Br.

Chri - stus re - gnat im - pe - rat in sem.pi -

Chri - stus re - gnat im - pe - rat in sem.pi -

Vcl. u. C.B.

J

Fl.

Hb.

Cl.

Fg.

cresc.

in E.

Hörner.

Pauken.

oreso.

Viol.

oreso.

cresc.

oreso.

ter . - - na sac . - - eu - - la in sem -

ter . - - na sac . - - eu - - la in sem -

p

cresc.

kl. Fl. eine Octave tiefer.

Musical score page 1 showing four staves of music. The top staff consists of woodwind parts. The second staff starts with a bassoon part labeled "in E.". The third staff starts with a bassoon part labeled "a2.". The fourth staff starts with a bassoon part labeled "f". The key signature is A major (three sharps). Measure numbers 1 through 8 are present above the staves. Articulation marks like "K" and dynamic markings like "ff" are visible.

Musical score page 2 showing four staves of music. The top staff consists of woodwind parts. The second staff starts with a bassoon part labeled "a2.". The third staff starts with a bassoon part labeled "f". The fourth staff starts with a bassoon part labeled "f". The key signature changes to G major (one sharp). Measure numbers 9 through 16 are present above the staves. Articulation marks like "K" and dynamic markings like "ff" are visible.

Musical score page 3 showing four staves of music. The top staff consists of woodwind parts. The second staff starts with a bassoon part labeled "f". The third staff starts with a bassoon part labeled "f". The fourth staff starts with a bassoon part labeled "f". The key signature changes to G major (one sharp). Measure numbers 17 through 24 are present above the staves. Articulation marks like "K" and dynamic markings like "ff" are visible.

Musical score page 4 showing four staves of music. The top staff consists of woodwind parts. The second staff starts with a bassoon part labeled "f". The third staff starts with a bassoon part labeled "f". The fourth staff starts with a bassoon part labeled "f". The key signature changes to G major (one sharp). Measure numbers 25 through 32 are present above the staves. Articulation marks like "K" and dynamic markings like "ff" are visible. The vocal parts are labeled "1. SOPR." and "2. SOPR. und ALT." with lyrics "pi - ter - na Hal - le - lu - ja hal - le -".

Musical score page 5 showing four staves of music. The top staff consists of woodwind parts. The second staff starts with a bassoon part labeled "f". The third staff starts with a bassoon part labeled "f". The fourth staff starts with a bassoon part labeled "f". The key signature changes to G major (one sharp). Measure numbers 33 through 40 are present above the staves. Articulation marks like "K" and dynamic markings like "ff" are visible.

L. kl. Fl.
f. facet.

L. kl. Fl. tacet.

A page from a musical score featuring ten staves of music. The top four staves are for woodwind instruments (Flute, Clarinet, Bassoon, Trombone) and include dynamic markings like ff and sforzando. The fifth staff is for Tuba, with the instruction "Tuba tacet." The sixth staff is for Glocken (bells), marked ff. The seventh staff is for strings, also marked ff. The eighth staff features vocal entries with lyrics: "Hal - le - lu - ja" repeated three times, followed by "Hal - le -". The ninth staff is for Bassoon, and the tenth staff is for Orgel (Organ). The score is set in common time with a key signature of two sharps.

-M-

M

in F.

in F.

3. Tromp. in Es.

Becken

Glocken

lu - ja

Chri -

a 2.

tonuta lunga

ff

fff

ff

(b)

(b)

(b)

(b)

(b)

8

tonuta lunga

tonuta

stus vin - cit Chri - stus re - gnat Chri - stus

stus vin - cit Chri - stus re - gnat Chri - stus

4034

8

tremolando il più presto pos-

Harfe.

im - - - pe - rat

Ho san - - - r

N 4934

Fl.

sibile

a 2.

p

B.

Vcl.

C. B. tacet

a 2.

p a 2.

a 2.

0

na

Ho

san

na

Ho

san

na

na

Ho

san

na

0

8

cresc.

cresc.

cresc.

cresc.

in E.
a 2.

cresc.

in E.

3 Tr. in E.

pp sec.

cresc.

cresc.

cresc.

na Hal - le -

Ho - san - na

Hal - le -

Ho - san - na

cresc.

Orgel.

8

sec. sec. sec.

lu - ja Hal - le - lu - ja Hal - le -

Vcl. u. C. B.

8

Becken.

Glocken.

8

lu - ja Hal - le - lu - ja Ho - san -

lu - ja Hal - le - lu - ja Ho - san - na Ho - san -

ff sempre

P

Kl. Flöte .

0

A page of musical notation for orchestra and choir, featuring multiple staves with various instruments and vocal parts. The notation includes dynamic markings like 'a2.', 'p', and 'f', and performance instructions like 'rit.' and 'rit.'. The vocal parts sing 'Ho - san - na' and 'in ex - cel - sis'. The page is numbered 8 at the top left.

8.....

sis Ho - san - na Ho - san - na Hal - le - lu -

sis Ho - san - na Ho - san - na Hal - le - lu -

Musical score for orchestra, Andante maestoso. The score consists of eight staves, each with a different instrument's part. The instruments include two violins, one cello, one double bass, one bassoon, one oboe, one flute, and one trumpet. The score is written in common time, with various dynamics such as *f*, *ff*, *ff ff*, and *ff ton.* The trumpet part features a prominent rhythmic pattern of eighth and sixteenth notes. The score is divided into measures by vertical bar lines, and the overall mood is somber and majestic.

Musical score for orchestra and choir, page 8, Andante maestoso. The score consists of ten staves. The top four staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom six staves are for the choir, divided into three parts: Soprano (S), Alto (A), and Bass (B). The vocal parts are marked with 'ja-' and 'amen' lyrics. The music includes dynamic markings such as *f*, *ff*, and *v*, and performance instructions like 'Andante maestoso.' and 'v'.

Andante maestoso.

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

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