

Christus.

DRITTER THEIL.

N^o 11. Tristis est anima mea!

Lento assai.

Clarinetten in A.

Fagotte.

2 Hörner in E.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Contrabässe.

First system of musical score for instruments. It includes staves for Clarinettes in A, Fagotte, 2 Hörner in E, 1. Violinen, 2. Violinen, Bratschen, Violoncelle, and Contrabässe. The tempo is Lento assai. Dynamics include *mf* and *con sordini*. The strings are marked *divisi*. The first violin part has a *gemendo* marking.

Second system of musical score for instruments. It includes staves for Clarinettes in A, Fagotte, 2 Hörner in E, 1. Violinen, 2. Violinen, Bratschen, Violoncelle, and Contrabässe. Dynamics include *mf* and *con sordini*. The strings are marked *divisi*. The first violin part has a *gemendo* marking. The text *di-mi-nu-en-do* is written above the first violin staff.

Third system of musical score for instruments. It includes staves for Clar. (Clarinet), Fag. (Bassoon), Viol. (Violin), and Vcll. (Viola). Dynamics include *mf*, *sf*, and *dim.*. The Clarinet and Bassoon parts are marked *SOLO.*. The Violin part has a *flebile molto accentato* marking. The text *per-den-do-si* is written above the Violin staff.

SOLO.

SOLO.
con sordino

Vell.
Vcll.
C.B.
pizz.
marcato

Fl.
Hob.

SOLO.

Christus.
Tri - - stis est a -
p dolente
marcato
p dolente

Hob.
Cl.
SOLO.
dim.
- ni - ma me - a u - sque ad mor - tem tri
Vell. m. C.-B.
p dolente

Fl. **D**

Hob. 2.

Fag.

Horn.

Viol. *mf*

dim.

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

D

Cl. a 2.

Fag.

espressivo

Viol. *p*

simile

simile

espressivo legato

Hob. 2. SOLO.

Fl.

a 2.

E

Musical score for Flute (Fl.) and strings. The Flute part begins with a melodic line marked 'a 2.' and 'E'. The strings provide harmonic support with various textures.

4 Hörner in F.

Musical score for 4 Horns in F, Violins (Vcll.), and Cellos/Double Basses (C.-B.). The Horns play a sustained note. The Violins and Cellos/Double Basses play rhythmic patterns with dynamics like *sp* and *cresc.*

Hob.

Musical score for Clarinet (Cl.) and Bassoon (Faß.). Both instruments play melodic lines with dynamics like *rinf.*

Hör.

1. Tromp. in F.

2. u. 3. Tromp. in F.

2 Ten. Pos.

Bass-Pos.

Musical score for 1st Trumpet in F, 2nd and 3rd Trumpets in F, 2 Tenor Trombones, and Bass Trombone. Dynamics include *ten.*, *marcato*, *mf*, and *SOLO.*

Tuba tacet.

Musical score for Percussion and strings. The Percussion part features rhythmic patterns with dynamics like *rinf.*

a 2.

rinf.

a 2.

rinf.

rinf.

p

f marcato

p

f marcato

ten.

Pauken in D. Dis. Gis.

mf

sf appassionato

cresc.

rinf.

sf

cresc.

rinf.

sf

cresc.

rinf.

sf

cresc.

sf

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with one flat and a 4/4 time signature. The vocal lines feature melodic phrases with some rests. The piano accompaniment provides harmonic support with chords and moving lines. The word *rinf.* appears in the second measure of the second vocal staff and the second measure of the second piano staff.

The second system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four are piano accompaniment. The piano part includes a section marked *SOLO.* in the second measure. Performance markings include *ten.* (tension) and *f marcato* (forte, marked) in the vocal lines, and *mf* (mezzo-forte) in the piano accompaniment. The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

The third system of the musical score consists of six staves, primarily piano accompaniment. The top two staves are in the right hand, and the bottom four are in the left hand. The music is characterized by dense textures, including sixteenth-note runs and complex chordal structures. The word *rinf.* appears in the second measure of the first, second, third, and fourth staves.

sempre più rinf.

sempre più rinf.

sempre più rinf.

sempre più rinf.

f

f

sempre f

lan.

sempre f

mf

sempre più rinf.

rinf.

sempre più rinf.

rinf.

sempre più rinf.

rinf.

sempre più rinf.

sempre più rinf.

F

This musical score is arranged in three systems. The first system consists of four staves: three treble clefs for brass instruments (likely Trumpets and Trombones) and one bass clef for the piano. The second system contains five staves: two treble clefs for woodwinds (likely Flutes and Clarinets), two bass clefs for strings, and one bass clef for the piano. The third system consists of five staves: three treble clefs for brass instruments (likely Trumpets and Trombones) and two bass clefs for the piano. The score includes various dynamic markings such as *p*, *ff*, *sp*, and *ten.*. A section for "B.-Pos. u. Tuba." is indicated in the second system. The piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes. The score concludes with a final *F* dynamic marking.

pp pp pp a 2. a 2.

a 2. B-Pos. SOLO.

divisi divisi sempre ff

String quartet (Violin I, Violin II, Viola, Violoncello) and woodwind parts (Flute, Oboe, Clarinet, Bassoon). The strings play a rhythmic pattern of eighth notes. The woodwinds have melodic lines with various articulations.

1. u. 2. Horn.
Bass-Pos.
Pauken. *mf*

1. u. 2. Horn. (Horn I and II)
Bass-Pos. (Bass Trombone)
Pauken. (Drums) *mf*

Piano accompaniment with multiple staves. The texture is dense with many sixteenth and thirty-second notes. Dynamics include *poco*, *a poco*, and *decrease.*

Hob.
Cl.
Fag.
dimin. *pp*

Hob. (Horn)
Cl. (Clarinet)
Fag. (Bassoon)
dimin. *pp*

Viol.
più dimin. *pp* *ppp*

Viol. (Violin)
più dimin. *pp* *ppp*

Cl.
Fag.
1. Horn. 1^{mo} *espress. dolente* in E. Solo con sordino.

Viol. *accentato molto*

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

Clar. *marcato* in B. *pizz. sempre*

Fag. *SOLO.*

Viol. *tem*

Hob. **H**

Cl. **H**

Fag. **H**

Hörner in F. *V.1. (Alla breve taktiren.)*

pizz. Pa - - ter Pa - - ter si pos - si - bi - le

Fl.

poco rit. - - | **I** *a tempo*

poco rit.

est tran - se - at a me ca - lix i - ste tran - se - at a me ca - lix

Vcl. mit C. B. pizz. arco. pizz. arco.

Hob. - *a tempo*

1. u 2. Horn.

- - *a tempo* pizz. arco *ruhig*

i - ste sed non quod e - go vo - le sed quod Tu quod Tu

pizz. arco pizz. arco

a 2.

dolce espressivo

dolce espressivo

dolce espressivo

dolce espressivo

simile

simile

simile

poco cresc.

poco cresc.

poco cresc.

tran - - - se - at a me

Vell. m. C.-B.

simile

poco cresc.

K

ca - - - lix i - - ste tran - - - se - at

dim. *p* *poco cresc.*

K

a me - - - ca - - - lix i - - ste

poco a 2. *poco a* *dim.* *p* *poco a*

poco cresc.

cresc.

poco cresc.

a 2

a 2

SOLO

SOLO.

SOLO.

SOLO.

3. u 4. in E.

Tromp. in E.

Pos.

p

p

p

simile

poco cre

scen

simile

do

più cresc.

poco cre

scen

simile

do

più cresc.

poco cre

scen

do

più cresc.

sed non quod e - - - su vo - - - lo

poco cre

scen

do

più cresc.

sed

quod

Tu

sed

quod

Tu

lunga *p* *a 2.* *simile* *simile* *legato*

1. Horn espressivo *SOLO.* *p*

Pauk. in Des. C. A. As.

ppp ma un poco marcato

lunga *p* *simile* *simile* *simile*

sed quod Tu

OSSIA.

sed quod Tu

simile

pp

dim. *p* *pp* *pp*

Hörn. *p* *pp* *pp*

Bass-Pos. *p* *pp* *pp*

Pauk. *p* *pp* *pp*

Tubatacet. *pp* *pp*

pp *pp* *pp* *pp*

p *p* *p* *p*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp trem. quod Tu

a2. *a2.*

sempre legato

Hörn. SOLO.

Pauk.

dimin. *dimin.* *dimin.*

dimin.

M

perdendo.

perdendo.

perdendo.

SOLO.

perdendo.

quod Tu

M

1. SOLO.

p dolce ma accentato

ben tenuto

pizz.

Nº 12.

Stabat Mater.

Molto Lento.

Flöten.
Hoboen.
Clarinetten in B.
Fagotte.
2 Hörner in Es.
1te Violinen.
2te Violinen.
Bratschen.
Violoncelle und Contrabässe.

p *f* *dimin.* *p*

p *f* *dimin.* *p*

Allo *Allo* *Allo*

(Alla breve taktiren.)

p *divisi* *p*

f *dimin.* *A* *p*

Cl. *colla voce* *dolente*

Fag. *SOLO!*

Viol. *pp*

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

pp

Hob.

B

SOLO.

dimin.

p dolente

SOLO.

1. u. 2. Horn in F.

Viol.

de - bat Fi - li - us

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

CHOR.

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

B

mp

SOLO.

C *atempo*

più piano e un poco ritenuto.

SOLO.

diminuendo - più piano e un poco ritenuto - atempo

crucem lacry - mo - sa dum pen - de - bat Fi - li - us dum pen - de - bat Fi - li - us

crucem lacry - mo - sa dum pen - de - bat Fi - li - us dum pen - de - bat Fi - li - us

Hob. SOLO.

Viol. *espresso*

cu - jus a - ni - mam ge - men - - - tem con - tri - sta - - tam et do - len -

cu - jus a - ni - mam ge - men - - - tem con - tri - sta - - tam et do - len -

Violoncell und C. B. tacet

con - tri - sta - - tam et do - len -

Fl. *a2.*

1.u.2. Horn in F SOLO.

3.u.4. Horn in E

Viol. *divisi*

- - tem per - tran - si - vit gla - di - us per - tran - si - vit gla - di - us

tem per - tran - si - vit gla - - - di - us per - tran - si - vit gla - - - di - us

tem

C.B. tacet Vcll.

Violin I: *sf*, *p gemendo*, *a2.*

Violin II: *a2.*

Piano: *sf*, *a2. 1/2*, *p gemendo*

Violin Solo 1: *in F.*, *SOLO.*, *sf*, *p gemendo*

Violin Solo 2: *in E.*, *SOLO.*, *sf*

Violin I: *ten.*, *p*, *marcato*, *ten.*

Violin II: *ten.*, *p*, *ten.*

Piano: *ten.*, *ten.*, *ten.*

Vocal: *SOLO.*, *p*, *O quam tri-stis et afflicta*

Piano: *p*, *O quam tri-stis et afflicta*

SOPR.: *p gemendo*, *O quam tri-stis*

CHOR. ALT.: *p gemendo*, *O quam tri-stis*

Violin I: *sf*, *p*

Violin II: *sf*, *p*

Piano: *sf*, *p*

Hob.

1. Horn in F.

Viol. *sempre marcato*

O — quam tri - stis et af - fli - cta fu - - it il - - la be - - ne -

O — quam tri - stis et af - fli - - cta

O — quam tri - stis et af - fli - cta fu - - it il - - la be - - ne -

et — af - fli - cta

et — af - fli - cta O quam tri - stis et af -

Vcll. u. C. B.

E

rinforzando

in F.

3. u. 4. Horn in Es.

Bass-Pos.

Tuba tacet.

ten.

Viol.

crescendo

rinforzando

ff

ten.

crescendo

rinforzando

ff

piano

forte

di - cta ma - ter ma - ter ma - ter

piano

forte

ff

di - cta ma - ter ma - ter ma - ter

piano

forte

ff

fli - cta ma - ter ma - ter

piano

forte

ff

ten.

crescendo

rinforzando

ff

Orgel.

piano

E

Hob.

The first system of the musical score consists of five staves. The top staff is for the Flute (Hob.), and the bottom four staves are for the piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The piano part features a steady accompaniment with some melodic lines in the right hand.

The second system continues the musical score. It includes dynamic markings: *rinforz.* (ritornello) and *dimin.* (diminuendo). The piano accompaniment has a more active texture with sixteenth-note patterns in the right hand.

The third system introduces vocal lines. The lyrics are: "u - - ni - ge - - ni - ti" and "ter u - ni - ge - - ni - ti". The piano accompaniment includes the phrase "quae moe-rebat et do - le-bat".

The fourth system continues the vocal lines. The lyrics are: "u - - ni - ge - - ni - ti" and "ter u - - ni - ge - - ni - ti". The piano accompaniment provides harmonic support for the vocal parts.

The fifth system concludes the page. It includes dynamic markings: *rinforz.*, *dimin.*, and *p* (piano). The piano accompaniment features a final melodic flourish in the right hand.

Hob. **F** *forte* *a 2.*

1. 2. Horn in F. *forte* *ten.* *ten.* *ten.* *ten.* *ten.*

3. Horn in Es. *forte*

4. Horn in F. *forte*

Viol. *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-

quae moe-re-bat et do-le-

quae moe-re-bat et do-le-

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

forte *nuzzo forte*

F

sf espressivo a 2.
ten.

sf espressivo assai

f

ter pi - a ma - - - ter cum vi de - bat cum vi de - - - bat na - ti
 pi - - - a ma - - - ter cum vi de - - - bat na-ti poe - - - nas
 - - - ter pi - a ma - - - ter cum vi de - - - bat na-ti poe - - - nas

f

bat pi - a ma - - - ter cum vi de - - - bat na-ti poe - - - nas
 bat pi - a ma - - - ter cum vi de - - - bat na-ti poe - - - nas

ten.

poco ritenuto - **G** - - a tempo

dim. SOLO. *pp*

2. Horn in F.

SOLO.

poco ritenuto - - a tempo

mf sostenuto

ad libitum poco ritenuto *pp* a tempo

po - nas in - cly - ti in - - cly - ti
in - cly - ti in - - cly - ti
in - - cly - ti

poco ritenuto *pp* in - - cly - ti a tempo

in - - cly - ti
in - - cly - ti
in - - cly - ti

Vcll.

C.B.

un poco marcato

poco ritenuto **G** - - a tempo

Hob. ^{a 2.} *pp* *dimin.*
Clar.
Fag. SOLO.

1. Viol.

2. Viol.

Bratschen.

Vcll.

C.B.

pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

Piu lento.

Clar. in A.

Fag. *p flebile*

1 Viol. arco *ten.*

2 Viol. arco *ten.*

Br. arco *ten.*

BASS-SOLO.

Quis est ho - - mo qui non fle - ret Christi ma - trem si - vi - de - ret *dim.* In tan - - -

Vcll. arco *ten.*

C.B. arco *ten.*

H

ALT-SOLO.

TENOR-SOLO.

Matrem

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

- - - to sup - pli - - - ci - o

mf *espress.* *ten.*

Clar. *p flebile*

Fag.

ALT.

TENOR.

Chri - sti con - tem - pla - ri do - len - - - tem cum Fi - - - li -

Chri - sti con - tem - pla - ri - do - len - - - tem cum Fi - li -

I Poco a poco più di moto ma non troppo.

Hob.

Clar.

Fag.

1. Horn.

SOLO.

1. Viol.

2. Viol.

Bratsche.

SOPRAN.

ALT.

TENOR.

BASS.

SOPRAN.

ALT.

TENOR.

BASS.

Vcll.

Vcll. u. C. B. *espressivo*

espressivo
C. B. tacet.

I Poco a poco più di moto ma non troppo.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various note values, rests, and dynamic markings such as *a2.* and *p*.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. A dynamic marking of *p* is present.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and dynamic markings.

Fourth system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The system includes Latin lyrics: "Je - - sum in tor - men - - tis et fla - gel - - - lis sub - - di -" and "vi - dit Je - - - sum in tor - men - tis et fla - gel - - - lis".

Fifth system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The system includes Latin lyrics: "gen - - tis vi - dit Je - sum in tor - men - - tis" and "gen - - tis vi - dit Je - - - sum in - tor - men - - tis".

Sixth system of musical notation, consisting of a single bass staff. The music includes various note values and rests.

Hob. *marc.*

Clar. *marc.*

Fag. *marc.*

Hörner in F. *marc.* *ff* *un poco tenuto*

Tromp. in F. 1. u. 2. *ff* *un poco tenuto*

Ten-Pos. *ff* *un poco tenuto*

Bass-Pos. u. Tuba. *f marc.*

1. Viol. *ff*

2. Viol. *ff*

Br. *ff*

sempre ff

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. *cresc.* et fla - gel - - - lis sub - di - tum pro pec - ca - - - tis su - ae gen - tis

Vcll. *f marc.*

C.B. *f marc.*

Orgel. *stacc.*

The first system of the score consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The upper staff contains a complex texture of chords and moving lines, while the lower staff provides a more rhythmic and harmonic foundation. The system concludes with a double bar line.

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

This system marks the beginning of the vocal entry. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are written below the vocal staves. The music is marked with a dynamic of *ff* (fortissimo) and includes a *ten.* (tenuto) marking. The vocal lines are melodic and expressive, while the piano accompaniment provides harmonic support.

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

This system continues the vocal entry with the same three vocal staves and piano accompaniment. The lyrics are repeated. The music maintains the *ff* dynamic and includes a *ten.* marking. The vocal lines are melodic and expressive, while the piano accompaniment provides harmonic support.

The second system of the score consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The upper staff contains a complex texture of chords and moving lines, while the lower staff provides a more rhythmic and harmonic foundation. The system concludes with a double bar line.

a 2.

K

sempre f
sempre f
sempre f
 SOLO. *sempre f*
mezzo forte espresso

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 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

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 -

1. SOLO.

pizz.

sit spi - ri - tum
 sit spi - ri - tum
 sit spi - ri - tum
 sit spi - ri - tum

sit spi - ri - tum
 sit spi - ri - tum
 sit spi - ri - tum

pizz.

Fl. *dim.*
 Hb. *dim.*
 Cl. *dim.*
 Br. *dim.*
 Vcll. arco *rit.*
 C. B. tacet.

2.Viol.
Br.
Vcll.
C.B. tacet. *espressivo*
rit. e smorz.

ben sostenuto
ben sostenuto
mf
mf
mf

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

Fl.
Cl.
Fg.
dolce
dolce
dolce
p

4 Hörner in E.
dolce
SOLO.
p

1. Viol.
2. Viol.
Br.
ben legato e dolce
cantando
cantando

ALT-SOLO.
lu - ge - am. — fac ut te - cum lu - ge - am.

R.
B.
C.
Vcll.
C.B.
dolce
E - ja
dolce
dolce
E - ja
dolce

Fl. *cantando*
 Clar.
 Fag.

4 Hörn.

Viol.

I.
 I.
 S. *espressivo*

espressivo

fac ut te - cum lu - ge - am
 fons a - mo - ris fac ut te - cum

espressivo

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.

Fl. N *poco rallent.* a tempo

Hb.

Cl. a2.

Fg.

1. Viol. *poco rallent.* a tempo

dim. a tempo

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

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

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

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

dim.

dim. a tempo

fac ut te - cum lu - ge - am

fac ut te - cum lu - ge - am

fac ut te - cum lu - ge - am

fac ut te - cum lu - ge - am

dim.

tenuto

tenuto

N a tempo

SOLO.

Un poco più di moto.

1. Horn. *plangendo* SOLO. *p*

1. Viol. *p*

2. Viol. *p*

S O L I.

fac ut arde - at cor meum ut ar - de - at cor

fac ut arde - at cor meum ut ar - de - at cor

fac ut arde - at cor meum ut ar - de - at cor

fac ut arde - at cor meum ut ar - de - at cor

Harmonium. (Nahe dem Chor.) *mf*

0 *dolce con grazia* *cresc.* *sf rinf.*

me - um 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 Chri -

me - um *dolce espress. assai* 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 Chri -

p dolce

0 *dolce* *piu dolce* *dolce legatissimo*

- stum De - um ut si - bi com - pla - ce am

- stum De - um ut 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 mf *P*
deciso mf *P* fac ut arde at cor meum ut arde at cor me.um
deciso mf *P* fac fac ut arde at cor meum ut arde at cor me.um
deciso mf *P* fac ut arde at cor meum ut arde at cor me.um *dolce espressa assai*
deciso mf *P* fac ut arde at cor meum ut arde at cor me.um in a-man.

P

dolce con grazia *cresc.* *sf. rinf.* *dolce*
dolce in a-man-do in a-man-do in a-man-do Chri-stum De-um ut *dolce*
dolce in a-man-do in a-man-do in a-man-do Chri-stum De-um ut *dolce*
dolce in a-man-do in a-man-do in a-man-do Chri-stum De-um *dolce espressivo* ut
 do in a-man-do in a-man-do Chri-stum De-um ut si-bi com-

1. Viol.

Q poco rall.

2. Viol. *dolce legatissimo*
 Br.

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.

Andante moderato ma con moto. (Alla breve.)

Fl. *p dol.*

Hb. *p dol.*

Cl. *p dol.*

Fg. *p dol.*

1. Viol. *espressivo ma senza agitazione*

2. Viol.

Br.

SOLI. *con divozione*

con divozione

Vcll. m. C. B. *tranquillo*

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

San - - - cta Ma - - - ter i - - - stud a - - - gas Cru -

- cta Ma - - - ter i - - - stud a - - - gas Cru -

Andante moderato ma con moto. (Alla breve.)

1. u. 2. Horn in E.

1. Viol. *espressivo*

gas Cru - - - ci - - - fi - - - xi fi - - - ge pla - - - gas

gas Cru - - - ci - - - fi - - - xi fi - - - ge pla - - - gas

- - - ci - - - fi - - - xi fi - - - ge pla - - - gas

CHOR.

TENOR. *p*

BASS. *p*

San - - - cta

San - - - cta

Hörner in E.
Hörner in F.
Trompeten in E.
Bass-Pos. u. Tuba.

1. Viol.
2. Viol.

gas fi - ge pla - gas fi - ge pla - gas Cru - ci - fi - xi
gas fi - ge pla - gas fi - ge pla - gas Cru - ci - fi - xi
pla - gas fi - ge pla - gas Cru - ci - fi - xi
pla - gas fi - ge pla - gas Cru - ci - fi - xi

san - cta Ma - ter i - stud a - gas Cru - ci - fi - xi

CHOR.
Ma - ter i - stud a - gas Cru - ci - fi - xi

Vcll. m.C.B.
Orgel.

String and woodwind section score. Includes parts for Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, and Bassoons. The music is in E major and 4/4 time. Dynamics include *ff marcato assai*.

Brass section score. Includes parts for Trumpets (in E and F), Trombones (1st and 2nd), Tenor Trombone, Bass Trombone, and Tuba. Dynamics include *poco a poco cresc.* and *ff marcato assai*.

Percussion and timpani score. Includes parts for Snare Drum, Cymbals, and Timpani. Dynamics include *più cresc.* and *ff marcato assai*.

Vocal score for Soprano and Alto. Lyrics: *fi - ge pla - gas Cru - ci - fi - xi Cru - ci - fi - xi*. Dynamics include *più cresc.* and *ff*.

Vocal score for Tenor and Bass. Lyrics: *fi - ge pla - gas cor - di me - o va - li - de Cru - ci - fi - xi*. Dynamics include *più cresc.* and *ff*.

String and woodwind section score. Dynamics include *più cresc.* and *ff marcato assai*.

First system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *ten. ten. ten.*

Second system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *ten. ten. ten.*

Third system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *ten. ten. ten.*

Fourth system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *fi - ge pla - gas cor - di me - o va - li - de cor - di me -*

Fifth system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *fi - ge pla - gas cor - di me - o va - li - de cor - di me -*

Sixth system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *cor - di me - o va - li - de cor - di me -*

Seventh system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *cor - di me - o va - li - de cor - di me -*

ten. ten. *ff*

ten. *ff* in F. a2. *ff marcantissimo*
 Tuba tacet.

ff marcantissimo marcantissimo marcantissimo

o va - - - li - de
 o va - - - li - de
 o va - - - li - de

me - o va - - li - de
 o va - - - li - de
 va - - li - de
 va - - li - de
 o va - - - li - de

ff marcantissimo

T a tempo

Hb.
Cl.
Fg.

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

1. Viol.

Hörner (gestopft)
1. Viol. (gestopft)

SOLI.

Fl.
Hb. dolente
Fg.

1. Viol.
2. Viol.
Br.

vul - ne - ra - - ti tam di - - gna - ti pro me pa - - ti poe - nas me - cum
 vul - ne - ra - - ti tam di - - gna - ti pro me pa - - ti poe - nas me - cum
 vul - ne - ra - - ti tam di - - gna - ti pro me pa - - ti poe - nas me - cum
 Vcll. m. C. B.

SOLO.

ten. *sf* *mf* *sf*
 lange Pause. *mf* *sf* *mf* *sf*
 längere Pausc. *mf* *sf* *mf* *sf*

di - - vi - de poe - nas me - cum di - - vi - de
 di - - vi - de *ritenuto* poe - nas me - cum di - - vi - de *ritenuto*
 poc - - nas *espress. assai* me - cum *smorz.* di - vide *espress. assai* *dimp.* *pp* poe - nas me - cum di - vide
 di - - vi - de poe - nas me - cum di - - vi - de

Fl. *a 2.*

Hb.

Cl. in B.

Fg.

Hörn. in Es.

espress.

fac. ut te. cum pi. e

ritenuto.

fac ut tecum pi. e fle. re

salto voce

fac ut te. cum pi. e fle. re

fac ut tecum pi. e fle. re

Vcl. u. C.B.

p

a 2.

espress.

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

ritenuto.

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

dim.

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

dim.

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

dim.

U

Hb. a 2.

ritenuto

espress molto

SOLO.

1. Viol.

ritenuto

2. Viol.

Br. divisi

U
C
H
O
R.

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

U

Cl.

dim.

SOLO.

MEZZO-SOPRAN-SOLO.

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

SOLO. V

Hb.

espressivo

SOLO.

1. u. 2. Horn in F.

1. Viol.

2. Viol.

Br.

Sopran-Solo.

a - re in plan - ctu de - si - de - ro

U
C
H
O
R.

Jux - ta cru - cem

Jux - ta cru - cem

Vcll. m. C. B.

V

First system of musical notation, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music includes various note values and rests.

Second system of musical notation, continuing the vocal and piano parts. It features a piano dynamic marking (*p*) and a second ending bracket labeled *a. 2.*

Third system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics are: *te - cum sta - re et me ti - bi so - ci - a - re in plan - ctu de - si - de.*

Fourth system of musical notation, continuing the vocal and piano parts. The lyrics are: *te - cum sta - re et me ti - bi so - ci - a - re in plan - ctu de - si - de.*

Fifth system of musical notation, including vocal lines and piano accompaniment. Performance instructions include *W poco ritenuto*, *a tempo*, *pp*, and *smorz.*

Sixth system of musical notation, including vocal lines and piano accompaniment. Performance instructions include *SOLO.*, *p*, *poco ritenuto*, *pp*, *piu p*, *legatissimo*, and *p dolce*.

Seventh system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics are: *ro in plan - ctu de - si - de - ro*

Eighth system of musical notation, including vocal lines and piano accompaniment. Performance instructions include *pp*, *piu p*, *W poco ritenuto*, and *pp tenuto*.

SOPRAN-SOLO.

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

Harmonium.

p dolce

Fl.

Cl.

Fg.

dolce cantando

dolce

dolce cantando

Hörner in E.

1. Viol.

p dolce

dolce e legato

cantando

cantando

sostenuto

fac me te - - cum plan - ge - re

S O L O

espressivo

Vir - - go

CHOR.

dol.

Vir - go Vir - gi - num prae -

dol.

Vir - go Vir - gi - num prae -

Vcll. m. C. B.

Harmonium.

p

pp

Fl.

cresc.
a2.
cresc.

cresc.

cresc.
cresc.

espressivo

fac me te cum plan ge re fac me
 fac me te cum plan ge re fac me
 vir gi num fac me te cum plan ge re fac me

cresc.
cresc.
cresc.

fac me

cresc.

cla ra mihi jam non sis a ma ra fac me te cum plan ge re
 cla ra mihi jam non sis a ma ra fac me te cum plan ge re

cresc.
cresc.
cresc.

Vcll.

C. B.

cresc.

Hb. *poco rallentando* *a tempo*

Cl. *a2.* *p*

Fag. *p*

Viol. *poco rallentando* *p*

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 *p*

p fac me te - cum plan - - ge - re *p*

p fac me te - cum plan - - ge - re *p*

ten.

ten.

poco rallentando *p* *a tempo*

Fl.

Hb.

Hörner in F.

marcato

Viol. *mf*

marcato

mf

marcato

mf

R.

C

H

C

mp

fac - ut por - tem Chri - sti mor - - tem

mp

mp

fac - ut por - tem Chri - sti mor - - tem

mp

marcato

marcato

mf

mf

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is mostly rests, with some notes appearing at the end of the system. Dynamic markings include *p* (piano) at the end of the system.

The second system consists of two staves, both in treble clef. The music features long, flowing lines with notes and rests. Dynamic markings include *p* (piano) in the middle of the system.

The third system consists of three staves. The top two are in treble clef and the bottom is in bass clef. The music is more active with many notes. Dynamic markings include *mf* (mezzo-forte) at the beginning and middle of the system.

The fourth system consists of four staves. The top two are in treble clef and the bottom two are in bass clef. It includes lyrics: "pas - si - o - nis fac con - sor - tem". Dynamic markings include *mp* (mezzo-piano) throughout the system.

The fifth system consists of two staves, both in bass clef. The music features long, flowing lines with notes and rests. Dynamic markings include *mf* (mezzo-forte) throughout the system.

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

Musical score for the first system, featuring a piano introduction with a 'Z' time signature change.

Viol. *mf*
mf

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

Vcll. e C. B.
et pla - gas re - co - le -

SOLO. *espressivo dolente*
marcato espressivo
p agitato
agitato
agitato

rit
p agitato
agitato

re fac me pla - gis vul -
ro fac me pla - gis vul -
re fac me pla - gis vul -
re fac me pla - gis vul -
p agitato

f. u. 2. Hr. in F.

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

sempre accelerando (ma poco a poco)
 cre - scen - do
 cre - scen - do
 cre - scen - 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 -
 e - bri - a - ri et cru - o - scen - re - Fi - do -

sempre accelerando (ma poco a poco)

String section score (Violins I, Violins II, Violas, Cellos/Double Basses). The score features a rhythmic pattern of eighth notes with a crescendo. The first two staves are marked *a 2.* (second ending). The section concludes with a *cresc.* (crescendo) marking.

Horn part (Hörn.). The part is marked *in F.* and consists of sustained notes with a crescendo.

Violin part (Viol.). The part features a melodic line with a *più cresc.* (more crescendo) marking.

Lyrics: *li - i*

Chorus part (CHOR.). The part includes the lyrics: *fac me pla - gis vul - ne - ra - ri fac me cru - ce in -*

String accompaniment for the chorus part, marked *più cresc.*

Harmonium part (Harmonium.). The part features a melodic line with a crescendo.

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *fff*. The piano part features a complex rhythmic pattern of eighth-note triplets.

Second system of musical notation, continuing the piano and violin parts. Dynamic markings include *f* and *fff*.

Third system of musical notation, including piano and violin parts. It features *trem.* markings and dynamic markings like *fff*.

Fourth system of musical notation, including vocal lines with lyrics: *in-flam - ma* and *con somma passione*. Dynamic markings include *fff*.

Fifth system of musical notation, including vocal lines with lyrics: *e - bri - a - ri et cru - o - re Fi - li - i*. Dynamic markings include *f*.

Sixth system of musical notation, including piano and violin parts. It features *trem.* markings and dynamic markings like *fff*.

Seventh system of musical notation, including piano and violin parts. Dynamic markings include *f* and *fff*.

Woodwinds and strings section. Includes parts for Flute, Oboe, Clarinet, Bassoon, and strings. Dynamics include *ff sempre* and *ff marcato*. A *SOLO.* marking is present for the Bassoon part.

Tromp. in F.
Ten.-Pos.
B.-Pos. u. Tuba.
Dynamics include *ff sempre* and *ff marcato*. A *a 2.* marking is present for the Tromp. in F part.

Woodwinds and strings section. Dynamics include *ff sempre*.

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

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

Woodwinds and strings section. Dynamics include *ff con esul.*, *ff marcato*, and *ff marcato*.

Orgel.
Dynamics include *ff*.

The first system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is characterized by dense, rhythmic patterns, likely for a string ensemble or woodwinds. Dynamic markings include *v* (forte) and *mf* (mezzo-forte).

The second system continues the musical score with five staves. It features a prominent dynamic marking of *marcatissimo* (very marked) in the second and third staves. The rhythmic intensity remains high.

The third system consists of five staves, continuing the complex rhythmic and melodic development of the piece. The notation includes various note values and rests.

The fourth system features vocal lines. The top two staves are treble clefs, and the bottom one is a bass clef. The vocal parts are marked with *sus* (sustained) and have long, horizontal note heads. The piano accompaniment is minimal, consisting of a few chords.

The fifth system contains the vocal melody with lyrics. The lyrics are: *ma - tus et ac - cen - sus per Te Vir - - - go sim de - -*. The word *lazione* is written above the notes. The piano accompaniment features a melodic line with slurs and dynamic markings.

The sixth system includes the instruction *Vel. m. C-B.* (Moderato). It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, both with slurs and dynamic markings.

Bb

The first system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs, providing harmonic support. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment. The music is in a key with two flats (Bb) and a 3/4 time signature.

The second system continues the piano accompaniment with five staves. The bottom staff includes a drum part with the instruction "Pauk. in Es." (Drum in E-flat). The piano accompaniment features complex rhythmic patterns and dynamic markings such as *mf* and *sfz*.

The third system consists of five staves of piano accompaniment. The music continues with intricate textures and dynamic markings like *mf* and *sfz*.

The fourth system features vocal lines. The top two staves are vocal staves with lyrics: "fen - - sus in di - - e ju - di - - ci - i". The bottom two staves are piano accompaniment. The lyrics are repeated in the second vocal staff.

The fifth system consists of five staves of piano accompaniment. The music concludes with sustained chords and dynamic markings like *mf* and *sfz*.

Bb

Listesso tempo

ff sempre
ff sempre
ff sempre

ff
ff
In E.

ff sempre
ff sempre
ff sempre

SOLI.
ff
ff
in - flam - ma - -
in - flam - ma - -

CHOR.
in di - ju - di - ci - i
in di - ju - di - ci - i

ff sempre
C. B. tacet

Listesso tempo.

String section (Violins I, Violins II, Violas, Cellos, Double Basses) and Bassoon. The score features dense sixteenth-note passages in the strings and a melodic line in the bassoon. The tempo is marked *ff* *maestoso*. A *SOL.* (Solo) marking is present in the bassoon part.

Brass section including Trumpets (1-4) and Trombones (1-3). The score is marked *in E.* and *ff* *maestoso*. The music consists of sustained notes and rhythmic patterns.

Violin section (Violins I and II). The score features a melodic line with various ornaments and trills, marked *ff* *maestoso*.

Vocal parts (Soprano and Alto). The lyrics are: *tus et ac - ceu - sus per Te Vir - go sim de - fen -*

Vocal parts (Tenor and Bass). The lyrics are: *tus et ac - ceu - sus per Te Vir - go sim de - fen -*

Piano accompaniment (Violoncello and Contrabasso). The score features a melodic line in the right hand and a supporting bass line in the left hand, marked *ff* *maestoso*.

The musical score is arranged in several systems. The top system consists of five staves, likely for woodwinds and strings, featuring dense rhythmic patterns with many sixteenth notes. The second system includes a piano accompaniment with a 'marcatissimo' marking. The third system shows woodwind parts with complex rhythmic figures. The fourth system contains vocal parts with the lyrics: 'ma - tus et ac - cen - sus per Te Vir - go sim de -'. The bottom system continues the piano accompaniment and vocal lines.

Cc

The first system of the score begins with a piano introduction. It consists of five staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs, with the third staff containing a dense, rhythmic accompaniment. The fourth and fifth staves are bass clefs, providing a harmonic and rhythmic foundation. The key signature is one sharp (F#) and the time signature is 4/4. The system concludes with a 'C' time signature change.

The second system continues the piano introduction and includes vocal entries. It features five staves. The top two staves are treble clefs, and the bottom two are bass clefs. The fifth staff contains a drum part labeled 'Pauken. in E.H.' with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a 'C' time signature change.

The third system is a piano accompaniment consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a series of chords and arpeggiated figures, primarily in the right hand, with a steady bass line in the left hand. The system concludes with a 'C' time signature change.

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

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

The fourth system contains vocal lines and piano accompaniment. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The lyrics 'fen - - - sus in di - - - e ju di - - - ci i' are written under the vocal staves. The piano accompaniment provides harmonic support for the vocal lines. The system concludes with a 'C' time signature change.

The fifth system is a piano accompaniment consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features sustained chords and arpeggiated figures, primarily in the right hand, with a steady bass line in the left hand. The system concludes with a 'C' time signature change.

This musical score consists of several systems of staves. The first system includes a trumpet staff with a *a2.* marking, a woodwind staff with *ff* dynamics, a brass staff with *a2.* and *ff* markings, and a bass staff. The second system features two vocal staves with lyrics "in di - e Ju - di - ci - i" and "in di - o - ju - di - ci - i", a tuba staff with the instruction "Tuba tacet.", and a bass staff. The third system contains two woodwind staves with *divisi* markings and a bass staff. The fourth system shows a vocal staff and a bass staff. The fifth system includes a woodwind staff and a bass staff. The score is marked with various dynamics such as *ff* and *a2.*, and includes performance instructions like "Tuba tacet." and "divisi".

Dd

dimin.

dimin.

diminuendo e un poco rallentando

trem.

trem.

diminuendo e un poco rallentando

Dd

Cl. *Andante moderato. (quasi f stesso Tempo.)*

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 prae - mu - ni - ri

Ee

Viol.

non troppo forte *dimin.*

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

Harmonium.

mezzo forte

Ee

p *crescendo* *ff*

-ti a fac-me cru-ce cu-sto-di-ri mor-te Chri-
espressivo
 gra-ti-a fac-me cru-ce cru-ce cu-sto-di-ri *ff*
 gra-ti-a *p* *cresc.* *ff*
 gra-ti-a *p*

Harm.

ff poco rall. *p smorzando*

-sti prae-mu-ni-ri con-fo-ve-ri con-fo-ve-ri gra-ti-
p *p*
 -sti prae-mu-ni-ri con-fo-ve-ri con-fo-ve-ri gra-ti-
p *p*
 gra-ti-
p

ff

SOLO. dolce a 2. p dolce

1.u.2. Horn in F. SOLO. SOLO. dolce legatissimo con grazia p senza agitazione divisi senza agitazione

CHOR. dolce con divozione fac - me cru - ce cu - fac - me cru - ce cu - sto - di -

Violoncell und C. B.

Harmonium.

First system of musical notation, including piano accompaniment with multiple staves. The music is in a minor key and features complex harmonic textures with many accidentals.

Second system of musical notation, featuring Horns (Hörn.) and a section marked "in E." with a piano (*p*) dynamic marking.

Third system of musical notation, featuring Violin (Viol.) and sections marked "divisi" and "espressivo".

Fourth system of musical notation, featuring vocal lines with lyrics "fac me cru" and "espressivo" markings.

Fifth system of musical notation, featuring vocal lines with lyrics "sto di ri mor te Chri sti prae mu ni ri fac" and "p" markings.

Sixth system of musical notation, featuring Violoncello (Vcll. C.B.) accompaniment.

espressivo

espressivo

a2. cre - scendo -

Tromp. in F.

B. Pos. u. Tuba.

a2. p

a2. p

1. SOLO. poco a poco

espressivo

cre - scendo -

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

ce cu - sto di - ri fac me

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

ce cu - sto di - ri fac me

cre - scendo -

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

ce cu - sto di - ri fac me

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

ce cu - sto di - ri fac me

cre - scendo -

Orgel.

First system of the musical score, including vocal lines and piano accompaniment. The piano part features a dense texture of chords and moving lines.

ff marcatisimo

Second system of the musical score, including vocal lines and piano accompaniment. The piano part continues with a similar dense texture.

ff marcatisimo

I. SOLO.

Pos. Tuba.

poco a poco crescendo

ff marc.

Third system of the musical score, including vocal lines and piano accompaniment. The piano part features a dense texture of chords and moving lines.

più cresc.

più cresc.

più crescendo

ff

Fourth system of the musical score, including vocal lines and piano accompaniment. The piano part features a dense texture of chords and moving lines.

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

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

Fifth system of the musical score, including vocal lines and piano accompaniment. The piano part features a dense texture of chords and moving lines.

più crescendo

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

più cresc.

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

più cresc.

ff

Sixth system of the musical score, including vocal lines and piano accompaniment. The piano part features a dense texture of chords and moving lines.

Vcll.

C.B.

più crescendo

ff

Seventh system of the musical score, including vocal lines and piano accompaniment. The piano part features a dense texture of chords and moving lines.

cresc.

Hh

Woodwind and string staves for the first system. The woodwinds include flutes, oboes, and bassoons. The strings are divided into first and second violins, violas, cellos, and double basses. The music is in a minor key and features complex rhythmic patterns with many slurs and accents.

Second system of the musical score. It includes a drum part at the bottom left, labeled "Pauken in Des." (Drums in D minor). The woodwinds and strings continue with their respective parts, marked with dynamics like *ff* and *ten.*

ff marcato

Third system of the musical score. The woodwinds and strings continue with their parts. The drum part is also present. Dynamics include *ff* and *ten.*

SOPRAN u. ALT.

ff sempre

Vocal staves for Soprano and Alto. The lyrics are: "ni - ri con - fo - ve - ri gra - ti - a con - fo - ve - ri gra - ti - a". The music is marked *ff sempre*.

Continuation of the vocal staves for Soprano and Alto. The lyrics are: "ni - ri con - fo - ve - ri gra - ti - a con - fo - ve - ri gra - ti - a". The music is marked *ff sempre*.

Fourth system of the musical score. It includes woodwind and string staves. The music is marked *ff sempre*.

Fifth system of the musical score. It includes woodwind and string staves. The music is marked *ff sempre*.

Hh

The musical score is arranged in several systems. The top system contains piano and string parts. The second system includes a tuba part with the instruction "Tuba tacet." and a woodwind part with the instruction "In F." and dynamic markings "gestopft" and "ff marcatisissimo". The third system features vocal parts for Soprano and Alto, Tenor, and Bass, with dynamic markings "ff marcatisissimo" and "ff". The bottom system shows the piano accompaniment. The page number "291" is printed at the bottom center.

Fag. *a 2.*
mezzo forte dolente

4 Hörner.

Pauken.

Vcll. *decrescendo al p poco rall.* *mezzo forte dolente*

C.B. *mezzo forte dolente*

Fag. **ii** SOLO. *p*

4 Hörner. *p* 3 SOLO.

1. Viol. *p* 4 SOLO. pizz.

2. Viol. pizz.

Br. *p ma marcato*

TENOR. *p* Soli. quan-do

BASS. *p* quan-do

SOPRAN. *p*

ALT. *p* quan - do cor - - pus mo - ri - e - tur

TENOR. *p* CHOR. quan - do cor - - pus mo - ri - e - tur

BASS. *p* quan - do cor - - pus mo - ri - e - tur

Vcll. *p ma marcato*

C.B. *p ma marcato*

ii *p ma marcato*

Fl.

Clar.

Fag.

1.u.2.Horn.

3.Horn. SOLO.

1.Viol.

2.Viol.

Br.

pizz.

pizz.

p ma marcato

TENOR.

cor-pus mo-ri e - tur

BASS.

cor-pus mo-ri - e - tur

SOPRAN.

ALT.

TENOR.

BASS.

fac ut a - - ni - mae do - ne - - tur

fac ut a - - ni - mae do - ne - - tur

Vcll.

C.B.

Fl. *rit.* *pp* *sosten.*

Hob. *rit.* *pp* *sosten.*

Clar. *rit.* *pp* *sosten.*

TEN. *p dolce* *rit.* *pposten.*

BASS. *p dolce* *rit.* *pposten.*

SOP. *p dolce* *rit.* *pposten.*

ALT. **CHOR.** *pp* pa - ra - di - si glo - ri -

Harmonium. *p* (ohne Octaven)

Fl. *pp*

Hob. *sempre p* *pp*

Clar. *sempre p* *pp*

Fag. **SOLO.** *pposten.* *pp* *a 2.*

1. u. 2. Horn. *pp*

1. Viol. *divisi* *pposten.* *pp*

2. Viol. *divisi* *pposten.* *pp*

Br. *divisi* *pposten.* *pp*

SOP. *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si

ALT. *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si

TEN. *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si

BASS. *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si

SOP. *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si

ALT. *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si

TEN. *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si

BASS. *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si glo - ri - a *pp* pa - ra - di - si

Vell. *pposten.*

C.B. tacet.

Harm. *pposten.*

riten.
SOLO *a 2*

Musical score for strings and woodwinds. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horns (Hörn.). The strings are marked with *pp* and *ppp*. The woodwinds have various articulations and dynamics.

4 Hörner. Musical score for four horns, marked with *pp* and *ppp*.

Viol. Musical score for violins, marked with *pp* and *ppp*. Includes the instruction *divisi* and *riten.*

Vocal score for Soprano, Alto, Tenor, and Bass. The lyrics are: *glo - ri - a pa - ra - di - si glo - ri - a a - men, a - men.*

Vocal score for Soprano, Alto, Tenor, and Bass. The lyrics are: *pa - ra - di - si glo - ri - a a - men, a - men.*

Musical score for strings, marked with *pp* and *ppp*.

Musical score for strings, marked with *pp* and *ppp*. Includes the instruction *riten.*

O Filii et Filiae.

Oster-Hymne.

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, Hoboen und Clarinetten weg.

Nº 13. Un poco animato.

Clarinetten in B.
(oder engl. Horn ad lib.) *p dolce*

Sopran. *p*

Alt. *p*

Harmonium. *pp*

Fl. *a 2.*

Hb. *IIº*

Cl. *IIº*

O Fi-li-i et Fi-li-æ Rex coe-le-stis Rex glori-ae mor-te sur-re-xit ho-di-e Al-le-lu-

sempre dolcissimo

rit. - a tempo

rit. - a tempo

ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja Et Ma-ri-a Mag-da-le-na et Ja-co-bi et

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 Ma - g - 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

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

rit. e dimin.

rit. *smorzando*

Segue.

Resurrexit.

Nº 11.

Allegro mosso. (Alla Breve)

Hoboen.
 Clarinetten in A.
 Fagotte.
 1^{te} Violinen.
 2^{te} Violinen.
 Bratschen.
 Violoncelle.

p un poco marcato
p un poco marcato
p marc.
p marc.

C. B. tacet

Fl. 2.
 Fl. 1.
 Fl. 2.

Hörner in E.
 2. Tenor-Pos.
 Bass-Pos. u. Tuba.
 Pauken in Es u. H.

pp
pp
cresc.

1 und 2. SOPRAN.
 ALT.
 TENOR. CHOR.
 BASS.

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

Vell.
 Contra-B.

Orgel.

mf

Kl. Fl. eine Octave tiefer.

Musical score for Clarinet in F (Kl. Fl. eine Octave tiefer). The score consists of three staves. The first staff is the main melody, the second and third staves are accompaniment. The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The key signature has one sharp (F#).

Musical score for Tromp. in E. The score consists of three staves. The first staff is the main melody, the second and third staves are accompaniment. The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The key signature has one sharp (F#). The tempo marking *crsc.* is present.

Musical score for Piano accompaniment. The score consists of three staves. The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The key signature has one sharp (F#).

Vocal score with lyrics. The score consists of three staves. The lyrics are:
 resur - re - xit ter - ti - a di - e resur - re - xit resur - re - xit
 resur - re - xit ter - ti - a di - e resur - re - xit resur - re - xit

Piano accompaniment for the vocal part. The score consists of three staves. The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The key signature has one sharp (F#).

Piano accompaniment for the vocal part. The score consists of three staves. The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The key signature has one sharp (F#).

The first system of the score consists of four staves. The top staff is for the Flute (Kl. Fl. unisono), marked with a dynamic of *ff*. The second and third staves are for the piano accompaniment, with the right hand marked *a 2.* and the left hand marked *a 2.*. The music features a melodic line with slurs and a rhythmic accompaniment.

The second system includes vocal parts and piano accompaniment. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are for the piano accompaniment, with the right hand marked *a 2.* and the left hand marked *a 2.*. The lyrics are: "re-sur-re - xit".

The third system is primarily piano accompaniment, consisting of four staves. The right hand is marked *a 2.* and the left hand is marked *a 2.*. The music features a dense texture with many sixteenth notes.

The fourth system includes vocal parts and piano accompaniment. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are for the piano accompaniment, with the right hand marked *a 2.* and the left hand marked *a 2.*. The lyrics are: "re-sur-re - xit".

The fifth system is primarily piano accompaniment, consisting of four staves. The right hand is marked *a 2.* and the left hand is marked *a 2.*. The music features a dense texture with many sixteenth notes.

The sixth system is primarily piano accompaniment, consisting of four staves. The right hand is marked *a 2.* and the left hand is marked *a 2.*. The music features a melodic line with slurs and a rhythmic accompaniment.

Fl.

Fl. *staccato*

Hob. *staccato* *a 2.*

Cl. *ff* *staccato* *a 2.*

Fg. *ff* *staccato*

Hörner. *ff* *staccato* *a 2.*

2 Tromp. *ff* *staccato* *a 2.*

2 Tenor-Pos. *ff* *staccato*

Bass-Pos. u. Tuba. *ff* *staccato*

Pauken. *ff* *staccato*

Pauken („stimmen auf E“)

1. Viol. *ff* *staccato*

2. Viol. *ff* *staccato*

Br. *ff* *staccato*

Vcll. u. C. B. *ff* *staccato*

Orgel.

Hob. **C**

Clar.

Fg.

Hörner.

2 Tromp.

2 Tenor-Pos.

Bass-Pos. u. Tuba.

Pauken.

1. Viol.

2. Viol.

Br.

Ten.

CHOR.

Bass.

Christus

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

Vell. u. C.B.

ff C. B. tacet. *ten.*

Orgel.

C

Hörner.

2 Tromp.

2 Tenor-Fos.

2 Viol.

Br.

2 SOPRAN und ALT.

Ten.

Bs.

Vcll.

C.B. tacet.

Fg.

Hörner.

2 Tromp.

1. SOPRAN.

2. SOPRAN und ALT.

Vcll.

ten.

SOLO.

ff

A

Christus vin - cit Christus re - gnat

vin - cit Christus re - gnat Christus im - pe - rat in sem - pi - ter - - - na sae - - - cu -

- na sae - - - cu - la in sem - pi - ter - - - na sae - cu - la

D a 2.

ff

ten.

ff

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

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

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

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

D

Hob. a 2.

Cl.

Fg.

sempre forte e marcato

Hörner.

sempre forte e marcato

Tromp. SOLO. SOLO.

mf

1. Viol.

2. Viol.

Br. *divisi* *divisi*

*)

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

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

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

- na sae - - cu - la Christus vin - - cit Christus

Vcll.

C. B.

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

Fl.

Hob.

Cl.

Fg. *a. 2.*

Hörner.

2 Tromp. SOLO.

2 Tenor-Pos.

Bass-Pos. und Tuba.

Pauken.

re - - gnat Chri - - stus Im - po - rat in sem - pi - ter - na

re - - gnat Chri - - stus Im - - pe - rat in

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

re - - gnat Chri - - stus Im - po - rat in

Orgel.

The first system of the musical score consists of five staves. The top staff contains five measures of music, each with a slur over a pair of notes and a '2' below it, indicating a second ending. The second and third staves contain melodic lines with various note values and slurs. The fourth and fifth staves provide harmonic support with chords and bass lines.

The second system continues the musical composition with five staves. It features a variety of rhythmic patterns and melodic lines across the staves, maintaining the harmonic structure established in the first system.

The third system of the score consists of five staves, showing further development of the musical themes through complex rhythmic and melodic interplay.

The fourth system includes vocal lines with Latin lyrics. The lyrics are: "saecula in sempiterna saecula in sempiterna saecula". The notation includes slurs and dynamic markings such as 'v' (forte) and 'p' (piano). The fifth staff of this system provides a bass line for the vocal parts.

The fifth system consists of five staves, continuing the instrumental accompaniment and providing a rhythmic foundation for the vocal lines.

The sixth system concludes the page with five staves of music, featuring sustained chords and melodic fragments in the upper staves and a steady bass line.

Hb. sempre animato

Cl.

Fg.

fp SOLO.

p

2. x.

tremolando il più presto possibile

Harfo.

1. Viol.

tremolando

2. Viol.

tremolando

Br.

tremolando

1. SOPR.

esaltato

Chri - - - - - stus via - - - - - cit Ho - - - - - san - - - - -

2. SOPR.

SOLI.

TEN.

BASS.

1. SOPR.

la

2. SOPR. u. ALT.

CHOR.

TEN.

la

BASS.

Vcll.

C.B.

sempre animato

Three staves of piano introduction. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music consists of sustained chords and arpeggiated patterns.

Hörner in F. SOLO.

A single staff for the horn solo, marked 'SOLO.' and 'p' (piano). It begins with a treble clef and a key signature of two flats.

Two staves of piano accompaniment for the horn solo. The top staff has a treble clef and the bottom staff has a bass clef. Both are in a key signature of two flats.

Two staves of piano accompaniment for the vocal entry. The top staff has a treble clef and the bottom staff has a bass clef. Both are in a key signature of two flats.

f esaltato

na in ex - cel .

Chri - - - - - stus vin - - - - - cit Ho - san - - -

Vocal and piano accompaniment for the first vocal phrase. The vocal line is on a treble clef staff with a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) in the same key signature. The lyrics are: 'na in ex - cel . Chri - - - - - stus vin - - - - - cit Ho - san - - -'.

Chri - - - - - stus

Chri - - - - - stus

Vocal and piano accompaniment for the second vocal phrase. The vocal line is on a treble clef staff with a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) in the same key signature. The lyrics are: 'Chri - - - - - stus Chri - - - - - stus'.

tremolando

Two staves of piano accompaniment for the tremolando section. The top staff has a treble clef and the bottom staff has a bass clef. Both are in a key signature of two flats. The section is marked 'tremolando'.

F. a. r.

The first system of music features a vocal line with a melodic line and a piano accompaniment consisting of a treble and bass clef. The piano part includes a prominent bass line with sustained notes and a treble part with chords.

The second system is primarily piano accompaniment, showing a dense texture of sixteenth-note patterns in both the treble and bass clefs.

The third system continues the piano accompaniment, featuring dynamic markings such as *sf* (sforzando) and *p* (piano) to indicate changes in volume.

The fourth system includes vocal lines with lyrics and piano accompaniment. The lyrics are: *esallato* - sis, Chri - - - - - stus re - - - - - gnat Ho - san - - - - - ua Ho - san - - - - - . The piano part provides harmonic support for the vocal lines.

The fifth system features vocal lines with lyrics and piano accompaniment. The lyrics are: Chri - - - - - stus, Chri - - - - - stus. The piano part continues with sustained chords and a steady bass line.

The sixth system is primarily piano accompaniment, showing a continuation of the rhythmic and harmonic patterns from the previous systems.

F. sf

The first system consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a bass clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music is written in a complex, multi-measure style with many ties and slurs.

3.u.4. Horn in E.

The second system features a Horn part on a single staff with a treble clef and a key signature of two flats. The notation includes a dynamic marking 'a 2.' and a series of notes with slurs. Below the Horn part is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of two flats, featuring a dense texture of sixteenth notes.

The third system continues the piano accompaniment from the second system, consisting of two staves (treble and bass clefs) with a key signature of two flats, featuring a dense texture of sixteenth notes.

The fourth system includes vocal lines and piano accompaniment. The top staff is a vocal line with a treble clef and a key signature of two flats, containing the lyrics: "na in ex cel". The middle staff is another vocal line with a treble clef and a key signature of two flats, containing the lyrics: "na Ho san na in ex". The bottom staff is a piano accompaniment with a bass clef and a key signature of two flats, starting with a dynamic marking 'ff' and the instruction 'scattato'. The lyrics "Chri stus im . . pe rat Ho . . san . ." are positioned below the piano accompaniment.

The fifth system features vocal lines and piano accompaniment. The top staff is a vocal line with a treble clef and a key signature of two flats, containing the lyrics "Chri stus". The middle staff is another vocal line with a treble clef and a key signature of two flats, also containing the lyrics "Chri stus". The bottom staff is a piano accompaniment with a bass clef and a key signature of two flats, containing the lyrics "Chri stus".

The sixth system continues the piano accompaniment from the fifth system, consisting of two staves (treble and bass clefs) with a key signature of two flats, featuring a dense texture of sixteenth notes.

Hb.

poco a poco rallentando

in E.

4 Hörner.

poco a poco rallentando

poco a poco rallentando

Chri - - - - - sis

cel - - - - - sis

na

poco a poco rallentando

vin - - - - - cit

re - - - - - gnāt

vin - - - - - cit

re - - - - - gnāt

poco a poco rallentando

1.Viol. pizz. **H** Andante.

2.Viol. pizz.

Br. pizz.

dolce espressivo assai *p*

im-pe rat im-pe rat Ho san - na ho san -

dolce espress. assai

Ho - san - na ho -

dolce espress. assai

Ho - san - na ho -

dolce espress. assai

Ho - san - na ho -

im-pe rat im-pe rat

im-pe rat im-pe rat

Vcll. pizz.

C.B. pizz.

Harmonium. *dolciss.*

H Andante.

1.Viol.

2.Viol.

Br.

p sotto voce

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

p sotto voce

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

p sotto voce

san - na ho - san - na in ex - cel - sis *A espressivo* in

san - na ho - san - na in ex - cel - sis Chri - stus reñnat in sem - pi - ter -

Vcll. m. C.B.

Cl. *ritenuto*

Hörner in Es.

2 Trompeten in Es. SOLO.

1. Viol. pizz. arco

ritenuto

sempi - ter - na sae - cu - la.

sempi - ter - na sae - cu - la.

sempi - ter - na sae - cu - la.

na sae - cu - la.

R

Christus vin - cit.

C

Christus vin - cit.

Vcll. pizz. arco

C.B. pizz. arco

Hb. a 2.

Cl.

Fg. *cresc.*

Hörner in Es.

Hörner in E.

Trompeten in Es. *cresc.*

SOLO. *cresc.*

2 Tenor-Pos. *cresc.*

Bass-Pos. *cresc.*

Tuba tacet.

1. Viol.

2. Viol.

Br.

O. B.

O. H.

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

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

Voll. u. C. B.

J

Fl.

Hb.

Cl.

Fg.

p

cresc.

cresc.

cresc.

cresc.

in E.

Hörner.

Pauken.

p

cresc.

cresc.

cresc.

Viol.

p

cresc.

cresc.

cresc.

p

ter - - - na sae - - - cu - - - la in sem - -

p

p

ter - - - na sae - - - cu - - - la in sem - -

p

J

p

cresc.

Woodwind and string accompaniment for the first system, measures 1-4. The woodwinds (flute, clarinet, bassoon) play a rhythmic pattern of eighth notes. The strings play a steady accompaniment.

Piano accompaniment for the first system, measures 1-4. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'a 2.' (allegretto). The key signature is E major.

Woodwind and string accompaniment for the second system, measures 5-8. The woodwinds continue their rhythmic pattern, and the strings provide harmonic support.

Vocal score for Soprano and Alto, measures 1-4. The lyrics are: "pi - ter - - - - na Hal - le - - - lu - ja hal - le - -". The Soprano part is marked "1. SOPRAN." and the Alto part "2. SOPR. und ALT.".

Woodwind and string accompaniment for the third system, measures 9-12. The woodwinds play a more complex rhythmic pattern, and the strings continue their accompaniment.

L kl. Fl.
tacet.

The first system of the score consists of five staves. The top staff is for the Clarinet in F (kl. Fl.), which is marked 'tacet'. Below it are staves for other woodwinds (likely Oboe, Bassoon, and Clarinet in Bb) and a string section. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

The second system of the score consists of five staves, primarily for piano accompaniment. It includes staves for the right and left hands of the piano, with various chordal textures and melodic lines. The notation includes many beamed notes and rests.

The third system of the score consists of five staves, similar to the first system, featuring woodwinds and strings. The woodwind parts have more active melodic lines compared to the first system.

The fourth system of the score features vocal lines with lyrics. It consists of five staves. The top staff is the vocal line with the lyrics: "lu - ja hal - le - lu - ja hal - le - lu - ja". The second and third staves are piano accompaniment for the vocal line. The bottom staff is a bass line. The lyrics are repeated across the system.

The fifth system of the score consists of five staves, primarily for piano accompaniment, continuing the musical texture from the previous systems.

L

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with two sharps (F# and C#). It features a complex texture with many overlapping lines, including long melodic phrases and dense harmonic accompaniment. Dynamics like *ff* are indicated.

The second system includes piano accompaniment on the left and a tuba part on the right. The piano part has two staves (treble and bass clef). The tuba part is on a single staff in bass clef. The piano accompaniment features a steady rhythmic pattern with some melodic movement. The tuba part is mostly rests, with the instruction "Tuba tacet" written below it. Dynamics like *ff* and *sf* are present.

A single staff labeled "Glocken." in the beginning. It contains a simple, rhythmic melodic line, likely representing a bell or glockenspiel part. The notes are mostly quarter and eighth notes.

The third system shows piano accompaniment on two staves. The texture is very dense, consisting of many chords and arpeggiated figures. Dynamics like *ff* are used throughout.

The fourth system contains vocal parts on four staves. The lyrics "Hal - le - lu - ja" are written below the notes. The vocal lines are melodic and feature long phrases with slurs. Dynamics like *ff* are indicated.

A single staff at the bottom of the system, likely for a bass instrument or a specific rhythmic accompaniment. It contains a rhythmic line with many eighth and sixteenth notes.

The sixth system shows piano accompaniment on two staves. The texture is similar to the previous piano parts, with a mix of chords and melodic lines. Dynamics like *ff* are present.

First system of musical notation, consisting of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in 4/4 time and features various rhythmic patterns and dynamics.

Second system of musical notation. It includes parts for:
 - 1. 2. in E. (First and second trumpets)
 - 3. Tromp. in Es. (Third trumpet)
 - Becken (Cymbals)
 - Glocken (Bells)
 The 1. 2. in E. part includes the instruction "tenuta lunga" (long tenuto) and dynamic markings like "ff".

Third system of musical notation. It includes parts for:
 - Glocken (Bells)
 - Vocal lines with lyrics: "lu - ja" and "Chri -".
 - Piano accompaniment and bass line.

Fourth system of musical notation. It includes:
 - Vocal lines with lyrics: "lu - ja" and "Chri -".
 - Piano accompaniment and bass line.

Fifth system of musical notation, consisting of piano accompaniment and bass line.

Piano accompaniment for the first system, featuring a treble and bass staff with complex rhythmic patterns and triplets.

Piano accompaniment for the second system, including dynamic markings like *pp* and *tenuta lunga*.

A single staff with a dynamic marking of *pp* and a series of notes.

Piano accompaniment for the third system, continuing the complex rhythmic patterns.

Vocal line with lyrics: *stus vin - cit Chri - stus re - gnat Chri - stus*

Piano accompaniment for the fourth system, featuring a treble and bass staff.

Piano accompaniment for the fifth system, including dynamic markings like *pp*.

First system of musical notation, including piano accompaniment with multiple staves.

Second system of musical notation, including parts for Horns (Hörn.) and Trombones (Tromp. 1. 2. 3.).

Third system of musical notation, including a Harp (Harfe.) part.

tremolando il più presto pos-

Fourth system of musical notation, featuring a piano accompaniment with a tremolo effect.

Fifth system of musical notation, including vocal lines with lyrics: *im - pe - rat Ho - san -*

Sixth system of musical notation, featuring a piano accompaniment.

Flg.

sibile

Harfe.

Viol.

Vell.

C. B. tacet.

na Ho - san -

na Ho - san -

na Ho - san -

na Ho - san -

String quartet (Violin I, Violin II, Viola, Cello) and woodwinds (Flute, Oboe, Clarinet). The strings play a sustained chord with a *cresc.* marking. The woodwinds have rests.

Brass section (Horn a 2, Tromp. in E, Pos. Tuba) and Percussion (Pauk.). Horn a 2 and Tromp. in E play a sustained chord with a *cresc.* marking. Pos. Tuba has a rest. Pauk. has a *pp* marking and a rhythmic pattern.

Harfe. *cresc.* - Harp playing a rhythmic accompaniment with a *cresc.* marking.

Piano accompaniment (right and left hands) with a *cresc.* marking and a rhythmic accompaniment.

Vocal score with lyrics: na Hal - le - Ho - san - na Hal - le - Ho - san - na. The vocal line has a *cresc.* marking and a *ff* dynamic.

Piano accompaniment (right and left hands) with a *cresc.* marking and a rhythmic accompaniment.

Orgel. - Organ playing a sustained chord with a *ff* dynamic.

8

Pauk. sec. sec. sec. sec.

8

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

Vcll. u. C. B.

8

P

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

Becken.

Glocken.

8

ff sempre

ff sempre

ff sempre

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

ff sempre

P

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

The first system of the musical score consists of six staves. The top two staves are for the vocal parts, with notes and rests. The bottom four staves are for the piano accompaniment, showing chords and melodic lines. Dynamic markings such as 'p' (piano) and 'f' (forte) are placed above and below notes throughout the system.

The second system of the musical score consists of six staves, primarily for piano accompaniment. It features rhythmic patterns and chordal textures. The notation includes eighth and sixteenth notes, as well as rests, across the staves.

The third system of the musical score includes vocal lines with lyrics. The lyrics are: "sis Ho - san - - na Ho - san - - na Hal - le - lu -". The vocal staves show the melody and phrasing of these words. The piano accompaniment continues with chords and rhythmic support.

The fourth system of the musical score consists of six staves. It includes piano accompaniment and vocal lines. The piano part features complex chordal structures and melodic lines. The vocal parts continue with the musical setting of the lyrics.

Andante maestoso.

This system contains the first system of music, starting with a rehearsal mark 'R' and a first ending bracket. It features multiple staves with complex notation, including dynamics like *ff* and accents. The tempo is marked *Andante maestoso*.

Andante maestoso.

This system contains the second system of music, including vocal lines with lyrics. The tempo is marked *Andante maestoso*. The lyrics include "ja" and "A - men".

Andante maestoso.

This system contains the third system of music, starting with a large rehearsal mark 'R' and a first ending bracket. The tempo is marked *Andante maestoso*.

Hob.

The first system of the musical score consists of six staves. The top two staves are for the Horn (Hob.), showing intricate rhythmic patterns with many sixteenth and thirty-second notes. The middle two staves are for the Piano, with a complex accompaniment. The bottom two staves are for the Bass, providing a steady rhythmic foundation. Dynamic markings such as *v* (forte) and *mf* (mezzo-forte) are present throughout. The system concludes with a double bar line and repeat signs.

The second system continues the instrumental parts. It features the same six-staff structure. The Horn parts continue with dense rhythmic textures. The Piano part includes a section marked *a3.* (tripla). The Bass part maintains its rhythmic role. The system ends with a double bar line and repeat signs.

The third system introduces vocal parts. The top two staves are for the vocalists, with the lyrics "men A - - men A - - men A - - - - - men." written below the notes. The Piano and Bass parts continue their accompaniment. The system concludes with a double bar line and repeat signs.

The fourth system continues the instrumental parts. It features the same six-staff structure. The vocal parts are present but mostly silent, with some notes and lyrics visible. The Piano and Bass parts continue their accompaniment. The system ends with a double bar line and repeat signs.