

Andante sostenuto

pp

Do-mi-ne, de - us, rex coe-le - stis, de - us, pa-ter o-mni - po - tens,

pp

Do-mi-ne, de - us, rex coe-le - stis, de - us, pa-ter o-mni - po - tens,

pp

Do-mi-ne, de - us, rex coe-le - stis, de - us, pa-ter o-mni - po - tens,

pp

Do-mi-ne, de - us, rex coe-le - stis, de - us, pa-ter o-mni - po - tens,

11

Andante sostenuto

p

mf

do-mi-ne, fi - li u - ni - ge - ni - te Je - su Chri - ste, do - mi - ne,

mf

do-mi-ne, fi - li u - ni - ge - ni - te Je - su Chri - ste, do - mi - ne,

mf

do-mi-ne, fi - li u - ni - ge - ni - te Je - su Chri - ste, do - mi - ne,

mf

do-mi-ne, fi - li u - ni - ge - ni - te Je - su Chri - ste, do - mi - ne,

mf

de - us, a - gnus de - i, fi - li - us, pa -

de - us, a - gnus de - i, fi - li - us, pa -

de - us, a - gnus de - i, fi - li - us, pa -

de - us, a - gnus de - i, fi - li - us, pa -

The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It includes various musical notations such as eighth notes, sixteenth notes, and chords, with some notes marked with accents (>). The bass staff also contains eighth and sixteenth notes, with some notes marked with accents (>). A *pp* (pianissimo) dynamic marking is present above the piano part.

- tris.

- tris.

- tris.

- tris.

The piano accompaniment continues with a treble and bass staff. The treble staff includes a key signature change to one flat (Bb) and a common time signature. It features complex musical notation with many sixteenth and thirty-second notes, often beamed together, and some notes marked with accents (>). The bass staff continues with eighth and sixteenth notes, also with some accents (>).

Andante mosso

Bassi

Qui tol - lis pec-ca - ta, pec-ca - ta —

12 Andante mosso

pp *p*

mun - di — su - sci-pe de - pre - ca - tio - nem,

3 *3*

Soprani

Contralti

Tenori

Bassi

p Mi - se - re - re,

p Mi - se - re re,

p Mi - se - re

de-pre-ca-tio-nem no - stram. *p* Mi - se - re - re, mi - se -

13

p

mi - - se - re - - re, mi - se -

mi - se - re - - re, mi - se -

- re, mi - - se - re - re,

- re - re, mi - se - re - - re, mi - se -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key (two flats). The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. The lyrics are: mi - - se - re - - re, mi - se -

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

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

mi - se - re - - re, mi - - se - re -

- re - re, mi - se - re - re, mi - se - re -

The second system continues the musical piece. It includes four vocal staves and a piano accompaniment. The vocal parts continue the melody with the lyrics: - re - - re, mi - - se - re - re no -. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics are: - re - - re, mi - - se - re - re no -

-bis, *mf* mi-se-re - re, mi-se-re - re, mi-se-
 -bis, *mf* mi-se-re - re, mi-se-
 -re, *mf* mi-se-re - re, mi-se-re -
 -re, *mf* mi-se-re - re, mi-se-re - re, mi-se-

-re - re no - bis. *mf* Qui tol - lis pec-
 -re - re. *mf* Qui tol - lis pec-
 -re no - bis. *mf* Qui tol - lis pec-
 -re - re. *mf* Qui tol - lis pec-

14

- ca - ta, pec - ca - ta — mun - di, —

- ca - ta, pec - ca - ta — mun - di, —

- ca - ta, pec - ca - ta — mun - di, —

- ca - ta, pec - ca - ta — mun - di, —

su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio-nem no -

su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio-nem no -

su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio-nem no -

su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio-nem no -

p

- stram. Qui tol - lis pec - ca - ta, pec -

- stram.

- stram.

- stram.

15

p

Soprani

- ca - ta — mun - di — su - sci.pe de - pre - ca -

- tio - - - nem, de - pre - ca - tio - nem - no -

-stram, de - - pre - ca - tio - nem, de - pre - ca -

-tio - nem no - stram, su - sci-pe de-pre-ca - tio - nem

no - stram, su - sci-pe de - pre-ca - tio - nem, de-pre - ca -

-tio - nem no - stram.

p cresc.

ff
Qui tol - lis pec-

ff
Qui tol - lis pec-ca - ta, pec -

ff
Qui tol - lis pec-

ff
Qui tol - lis pec-ca - ta, pec -

16

-ca - ta, pec - ca - ta mun - di

-ca - ta mun - di su - sci-pe de - pre - ca -

-ca - ta, pec - ca - ta mun - di

-ca - ta mun - di su - sci-pe de - pre - ca -

su - sci-pe de - pre - ca - tio - nem no - stram, de - pre - ca -

- tio - nem de - pre - ca - tio - nem no - stram,

su - sci-pe de - pre - ca - tio - nem no - stram, de - pre - ca -

- tio - nem de - pre - ca - tio - nem no - stram,

- tio - nem no - stram, su - sci-pe

de - pre - ca - tio - nem, de - pre - ca -

- tio - nem no - stram, su - sci-pe

de - pre - ca - tio - nem, de - pre - ca -

f *p espress.*

de - pre-ca - tio - nem — no - stram, su - sci-pe, su -

f *p*

- tio - nem, — de - pre-ca - tio - nem — no - stram, su - sci-pe, de -

f *p*

de - pre-ca - tio - nem — no - stram, su - sci-pe, de -

f *p*

- tio - nem, — de - pre-ca - tio - nem — no - stram, su - sci-pe, de -

rall. *stentate*

- sci - pe, — su - - sci - pe — de - pre - ca - tio - nem no -

rall.

- pre - ca - tio - - - - - nem no - - - -

rall.

- pre - ca - tio - nem no - - - -

rall.

- pre - ca - tio - nem no - - - -

stentate

rall.

a tempo
- stram.

a tempo
- stram.

a tempo
- stram.

a tempo
- stram.

a tempo

rall.

rall.

rall.

rall.

rall.

Maestoso

f Quo - niam tu so - lus, tu so - lus san - ctus, —

f Quo - niam tu so - lus, tu so - lus san - ctus, —

f Quo - niam tu so - lus, tu so - lus san - ctus, —

f Quo - niam tu so - lus, tu so - lus san - ctus, —

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Maestoso

f

quo - niam tu so - lus do - mi - nus. —

quo - niam tu so - lus, so - lus do - mi - nus. —

quo - niam tu so - lus, so - lus do - mi - nus. —

quo - niam tu so - lus, so - lus do - mi - nus. —

Musical score for the first system, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Tu so - lus san - - - ctus, tu so - lus". The piano accompaniment includes a measure marked with a box containing the number 18.

Musical score for the second system, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "do - mi - nus, tu so - lus san - ctus,". The piano accompaniment includes several measures with triplets and a measure marked with a box containing the number 18.

tu so-lus al-tis-si-mus Je-su

tu so-lus al-tis-si-mus Je-su

tu so-lus al-tis-si-mus Je-su

tu so-lus al-tis-si-mus Je-su

19

Chri-ste.

Chri-ste.

Chri-ste.

Chri-ste.

Cum — san - cto

spi-ri-tu — in glo-ri-a de-i pa-tris a - men in glo - ria

de - i pa - - tris a - men, a - - men,

in glo - ria de - i pa - tris a - - -

spi-ri-tu — in glo-ri-a de-i pa - tris a - men, in glo - ria

de - i pa - - tris a - - - men,

in glo - ria de - i pa - tris a - men, a -

- - - men, a - - - men, Cum — san - cto

21

de - i pa - - tris, a - men, a - men, a - men,
 a - - men, a - - men, a -
 - - - - - men, Cum san - cto in
 spi - ri - tu — in glo - ri - a de - i pa - tris, Cum san - cto spi - ri - tu in glo - ri - a

a - men, a - men, a - men, a - men, cum san - cto
 - - men, a - - - - men, a - - - - men,
 glo - ri - a, in glo - - ri - a, cum — san - cto
 de - i pa - tris a - - - - men, in glo - ri - a

spi - ri - tu in glo - ria de - i pa - tris

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

spi-ri-tu in glo-ri-a de-i pa-tris a - men, in glo - ria

de - i pa - tris a - men, Cum san - cto

22

a - men, a -

in glo - ria de - i pa - tris,

de - i pa - tris, a - men, a -

spi-ri-tu in glo-ri-a de-i pa - tris a - men, a -

cresc.

cresc.

cresc.

cresc.

cresc.

- men, a - men, a - men, a - men in glo - ri - a de - i
 - tris, a - - - men, a - men, a -
 - men, a - - - - men, in glo-ria de -
 - - - - men, a - - - - men, a -

pa - tris a - - - - men, in glo-ria de - i pa tris, a -
 - - - - - men,
 - i pa - tris, a - men, in glo-ria de - i
 - - - - - men,

23

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "- men, a - - - - - men, in glo-ria — de-i pa -". The second staff is empty. The third staff is a vocal line with lyrics: "pa-tris, a - - - - - men, a - men, a - - - - -". The fourth staff is empty. The piano accompaniment is shown in the bottom system.

Second system of the musical score. It consists of five staves. The first staff is a vocal line with lyrics: "- tris a - men,". The second staff is a vocal line with lyrics: "In glo-ria de - i pa-tris a - men, a -". The third staff is a vocal line with lyrics: "- men,". The fourth staff is a vocal line with lyrics: "In glo-ria de - i pa-tris, a - men,". The fifth staff is a piano accompaniment line. The piano part is marked with a *p* (piano) dynamic.

musical score for the song "Amen" by Franz Schubert, Op. 107, No. 1. The score is in 4/4 time and features a vocal line and a piano accompaniment. The vocal line includes lyrics: "a - - - men, a - - - men, a - - - men, a - - -". The piano accompaniment consists of a right hand and a left hand. The score is marked with "mf" (mezzo-forte) and includes a rehearsal mark "24".

men, a - - - men, a - men. Cum san - cto

men, a - - - - - men,

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

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

spi-ri-tu — in glo-ri-a de - i pa - tris, — a - - - *dim.*
 In glo - ria de - - - i pa- - - *dim.*
 a - - - men, a - - - men, a - - - *dim.*
 - - - -cto, cum san - - - -cto *dim.*

- men, a - - - men, a - - - men,
 spi - ri - tu in glo - ria de - i pa - tris,

p cresc.
- men, a - - men, a - - men, a -
p cresc.
- tris, a - - men, a - - men, -
p cresc.
a - - men, a - - men, a -
p cresc.
a - men, a - - - -
25

ff
- men, a - - men, in
ff
a - - men, a - men, in
ff
- men, a - - men, in
ff
- men, a - - men, in
ff

glo - ri - a dei pa - tris,

glo - ri - a dei pa - tris,

glo - ri - a dei pa - tris,

glo - ri - a dei pa - tris,

The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands.

Glo - ria, glo - ria in ex - cel - sis

In glo-ria de - i pa -

26

The piano accompaniment continues with a strong bass line and melodic fragments in the upper register.

f
In glo-ria de - - - i
f
Glo - ria, glo - ria
de - o, glo-ri - a de - o, glo-ri - a
- tris, a - men, a - - -

pa - - - tris a - - - -
in ex-cel-sis de - o a - - - men, a - - -
in ex-cel-sis de - - - - -
- men, a - men, a - - - - -

- men, a - - - - men.

- men, a - - - - men.

- o a - - - - men.

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

ff Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

ff Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

ff Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

ff Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

27

ff

de - o, — glo - ri - a, glo - ria, glo - ri - a, glo - ria,

de - o, — glo - ri - a, glo - ria, glo - ri - a, glo - ria,

de - o, — glo - ri - a, glo - ria, glo - ri - a, glo - ria,

de - o, — glo - ri - a, glo - ria, glo - ri - a, glo - ria,

glo - ri - a, glo - ria, glo - ri - a, — glo - ri - a de - o,

glo - ri - a, glo - ria, glo - ri - a, — glo - ri - a de - o,

glo - ri - a, glo - ria, glo - ri - a, — glo - ri - a de - o,

glo - ri - a, glo - ria, glo - ri - a, — glo - ri - a de - o,

mf dim.
glo-ri-a, — glo-ri-a de - o, glo-ri-a,
mf dim.
glo-ri-a, — glo-ri-a de - o, glo-ri-a,
mf dim.
glo-ri-a, — glo-ri-a de - o, glo-ri-a,
mf dim.
glo-ri-a, — glo-ri-a de - o, glo-ri-a,

p
glo-ri-a, a - men, a - men,
p
glo-ri-a, a - men, a - men,
p
glo-ri-a, a - men, a - men,
p *p cresc.*
glo-ri-a, a - men, a - men, a - -

[illegible][illegible]

a - - - - - men.

- - - - - men, a - men.

- - - - - men, a - men.

a - - - - - men.

f

Più mosso

Cum - - - - -

Cum - - - - - san - cto spi - ri - tu in

Cum - - - - - san - cto spi - ri - tu in glo - ri - a de - - -

Più mosso

Cum - - - - -

Cum - - - - - san - cto spi - ri - tu in glo - ri - a de - - -

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

29

- ri - a de - o pa - tris, —
 a - men, a - men, a -
 a - men, — a - men, — a -
 - ria, in glo - ria, in glo - ri - a

30

ff

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one sharp (F#). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The score includes a box number '30' and a dynamic marking 'ff' (fortissimo). The music features various musical notations including notes, rests, and accidentals.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The first measure shows the piano introduction with a treble clef and a bass clef. The second measure begins the vocal melody with the lyrics "The rose tree". The third measure continues the vocal melody with the lyrics "stand in the green field". The fourth measure concludes the vocal melody with the lyrics "where the rose tree grows". The piano accompaniment features a steady bass line and chords that support the vocal melody. The tempo is marked "rall." (rallentando).

Largo

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

Largo

Presto

Presto

- men, a - men, a -

- men, a - men, a -

- men, a - men, a -

- men, a - men, a -

Presto

Presto

The musical score is written for piano in 2/4 time. It begins with a treble staff and a bass staff. The tempo is marked 'Presto'. The music consists of a series of eighth and sixteenth notes, with some measures containing triplets. The score is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together.

Four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The vocal parts feature long, sustained notes with slurs, and the lyrics "men." are written below each staff. The piano accompaniment consists of flowing sixteenth-note patterns in both hands, with accents marked above the notes.

Four vocal staves and a piano accompaniment. The vocal parts are mostly silent, indicated by whole rests. The piano accompaniment continues with sixteenth-note patterns, ending with a final chord marked with a fermata.

Sanctus e Benedictus

Andante

p *mf*

Soprani
Contralti
Tenori
Bassi

San - ctus, — san - ctus, —
San - ctus, — san - ctus, —
San - ctus, — san - ctus, —
San - ctus, — san - ctus, —

Andante

p *mf*



f

san - ctus do - mi - nus de - us —
san - ctus do - mi - nus de -
san - ctus do - mi - nus de -
san - ctus do - mi - nus de -



sa - ba - oth. *ff* Ple - ni sunt coeli et

- us sa - ba - oth. *ff* Ple - ni sunt coeli et

- us sa - ba - oth. *ff* Ple - ni sunt coeli et

- us sa - ba - oth. *ff* Ple - ni sunt coeli et

1

ter - ra, ple - ni sunt glo - ria tu - a, ho -

ter - ra, ple - ni sunt glo - ria tu - a, ho -

ter - ra, ple - ni sunt glo - ria tu - a, ho -

ter - ra, ple - ni sunt glo - ria tu - a, ho -

mf *p*
 -san-na, ho-san-na in ex-cel-sis, ho-san
mf *p*
 -san-na, ho-san-na in ex-cel-sis, ho-san
mf *p*
 -san-na, ho-san-na in ex-cel-sis, ho-san
mf *p*
 -san-na, ho-san-na in ex-cel-sis, ho-san

Andantino

-na.
 -na.
 -na. Baritono Solo
 -na. *p* Be-ne-dictus qui ve-nit in

Andantino

m.s.

no - mi - ne do - - - mi - ni, — be - ne -

m. s.

- di - ctus qui ve - nit — in no - mi - ne do -

(b)

- mi - ni. —

Be - ne - di - ctus,

2

p

be - ne - di - ctus, be - ne -

p

m.s.

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

Soprani *ff*

Contralti *ff*

Tenori *ff*

Bassi *ff*

do - mi - ni. Ho - san - na, ho -

f *ff*

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

- na.
 - na.
 - na.
 - na.