

I. Kyrie

V. Ciocac

Andante con moto

Violoncello

11 1

22 2

31

39

47 Pezante

55 3 Andante meno mosso.

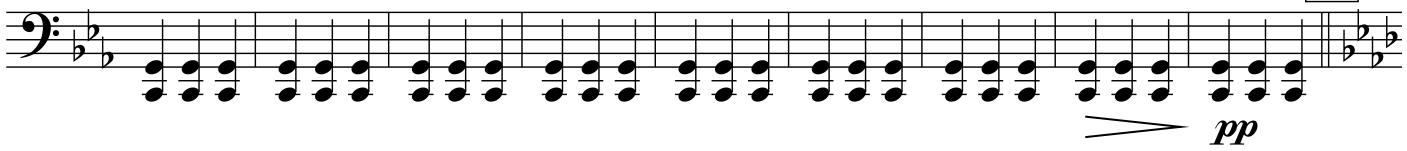
63

71

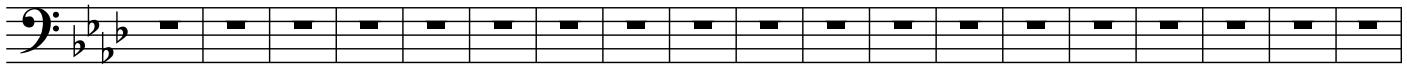
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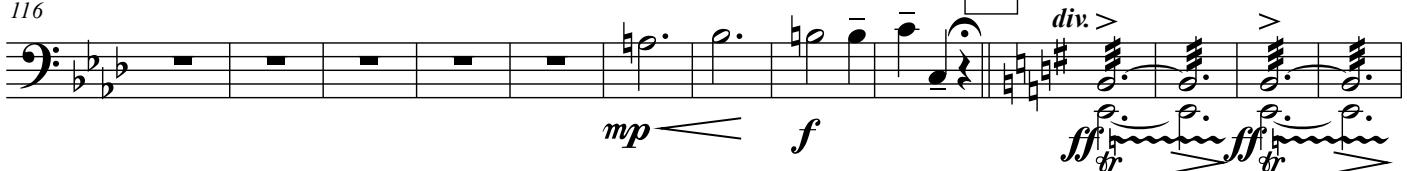
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4

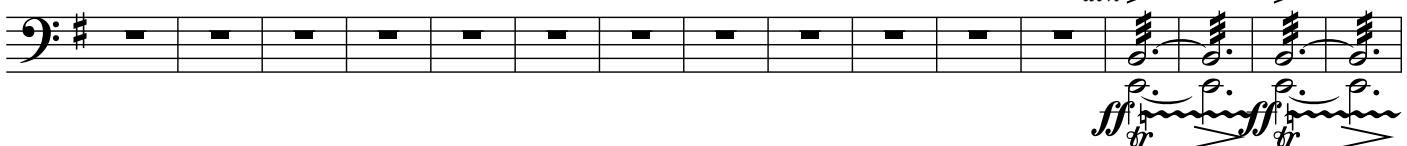
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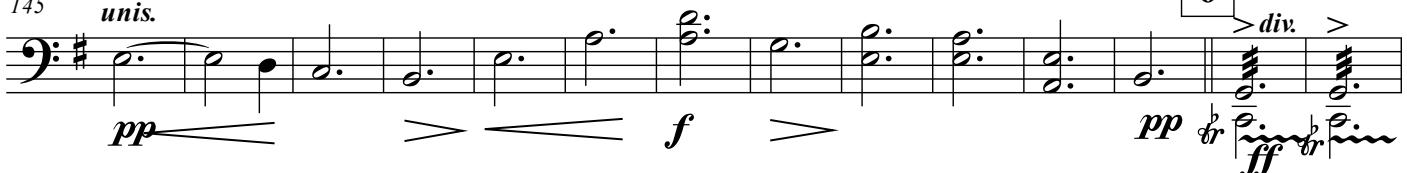
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5

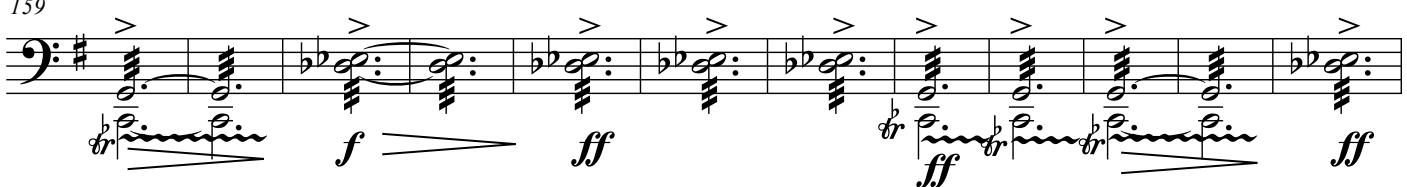
129

div. >

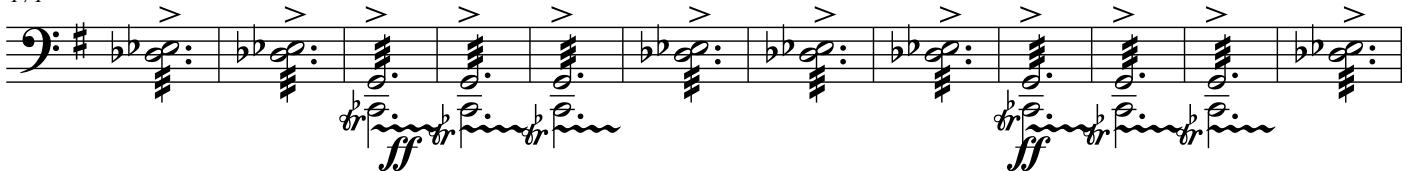
145

*unis.***6**

159



171



183

7

196 **a tempo**

204

210

217

224 **8** **Tempo I**

233

244

251

a tempo

II. Gloria

Allegretto ma non troppo

Violoncello

Violoncello

9

18

27 9

37

44 10

51

60

69 11

79

87

95

106

117

126

133

142

153

III. Credo

Maestoso con fermezza

Violoncello

ff > > >

mp ff > > >

9 15 *div.* 3 3

mp f ff > > >

16 3 3 3 3 3 3 3 3 3 3 3

mf 3 3 3 3 3 3 3 3 3 3 3

21 3 3 3 3 3 3 3 3 3 3 3

26 3 3 3 3 3 3 3 3 3 3 3

31 3 3 3 unis. 3 3 3 3 3 3

mf

36 16 > > >

ff > > > >

mp 3 3 3 3 3 3 3 3 3 3 3

42 3 3 3 3 3 3 3 3 3 3 3

47 3 3 ff > > > p unis. pp

17 Moderato con moto



62

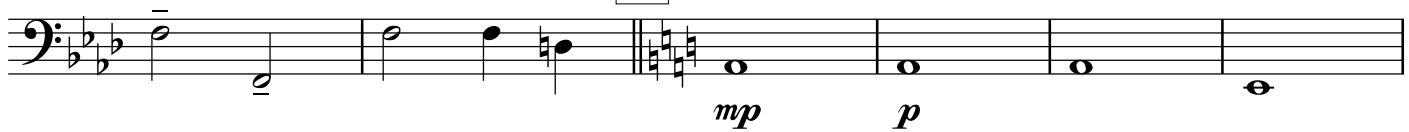


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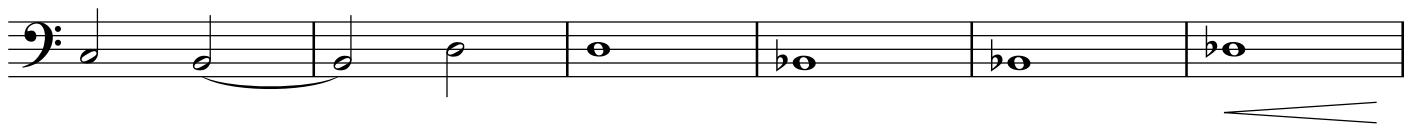


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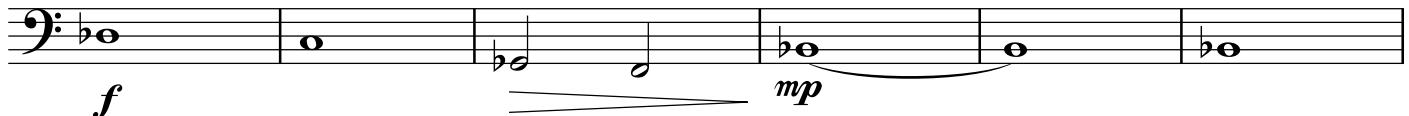
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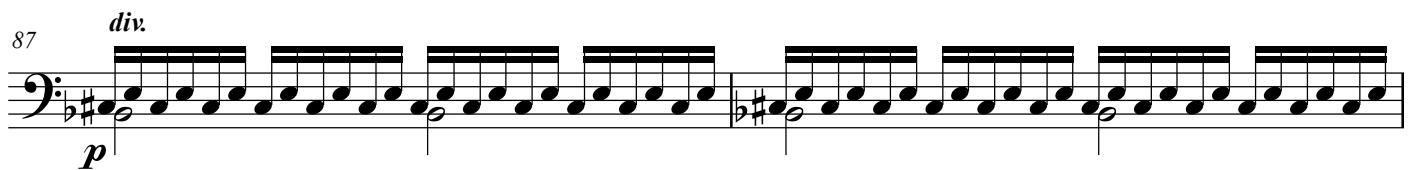
75



81



87



89



Lugubre

p <*mf*> <*f*>

12 *v unis.* 19 *v*

p *p*

19 *v*

p

20 *p*

mp

21 **Maestoso con espressione**

mf *ff* *mf*

37 *ff* *mf* *mf* *mp* *mp* *p* *p*

46 **Allegro impetuoso.** 22 *pp* *ff*

54

69

ff

74 **23**

ff *unis.* *div.*

81

f *unis.* *ff*

91

24

p *f* *mf*

100

f *mf* *mp*

108

mp *p* *mf* *f*

119

mp *mf*

25 Maestoso con fermezzo

128

f *ff*

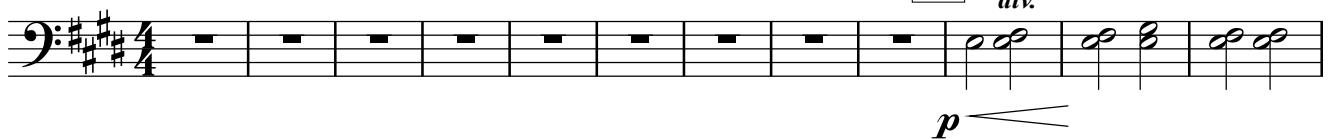
IV Sanctus

Moderato. Limpido

26

div.

Violoncello



27

unis.

div.

13

28

21

29

29

Maestoso

36

45

30

53

31

unis.

60

68

pp

V. Benedictus

Andante maestoso con espressione

Violoncello

32

unis.

33

34

35

unis.

36

37

45

div. 3 3
div. 3 3

p

mf

p

mf

f

p

mp

p

pp

This musical score for Violoncello (Violoncello) is titled "V. Benedictus" and is set in a "Andante maestoso con espressione" tempo. The score spans from measure 32 to measure 45. The key signature changes frequently, including sections in 4/4, 3/4, and 2/4 time. Dynamic markings such as *p*, *mf*, *f*, *mp*, and *pp* are used throughout. Expression markings like "unis." (uniform) and "div." (divisi) are also present. Measure 32 begins with a sustained note followed by eighth notes. Measure 33 shows a transition with eighth notes and sixteenth-note patterns. Measure 34 features a dynamic shift from *f* to *p*. Measure 35 includes a section with sustained notes and sixteenth-note patterns. Measure 36 shows a dynamic shift from *mp* to *p*. Measure 37 consists of sustained notes. Measure 45 concludes with a dynamic of *pp*.

VI. Agnus Dei

Lento con affetto

Violincelli

The musical score consists of ten staves of music for Violincelli. The key signature changes frequently, including sections in A major, E major, D major, G major, C major, F major, B-flat major, E major, A major, and finally G major at the end. The time signature is mostly 4/4. The score includes dynamic markings such as *p*, *mp*, *f*, *ff*, and *pp*. Articulation marks like '*>*' and '*<*' are used to indicate bow direction. Performance instructions include 'div' (divisi) and 'unis.' (unison). Measure numbers 9, 15, 19, 22, 25, 29, 34, and 37 are indicated. The score concludes with a final dynamic of *pp* in 6/4 time.

42 **39** con moto

49 **40**

55 **41** Lugubre *div.*

58

63 **42**

66

69

73

76 **43** con moto

79

This musical score page features four staves of bassoon music. The key signature is B-flat major (two flats). Measure 79 begins with a sixteenth-note pattern: B-flat, A, C-sharp, B-flat, A, C-sharp. Measures 80 and 81 continue this pattern with slight variations. Measure 82 introduces a new melodic line, starting with B-flat, A, C-sharp, B-flat, A, C-sharp, followed by a descending scale. Measures 83 and 84 continue this pattern. Measure 85 concludes with a sixteenth-note pattern: B-flat, A, C-sharp, B-flat, A, C-sharp.

82

85

88

The score continues with three more staves. Measures 88 and 89 show a continuation of the melodic line from measure 85. Measure 90 begins with a sixteenth-note pattern: B-flat, A, C-sharp, B-flat, A, C-sharp, followed by a descending scale. The dynamic marking *pp* is placed above the first note of the descending scale, and *ppp* is placed above the second note.