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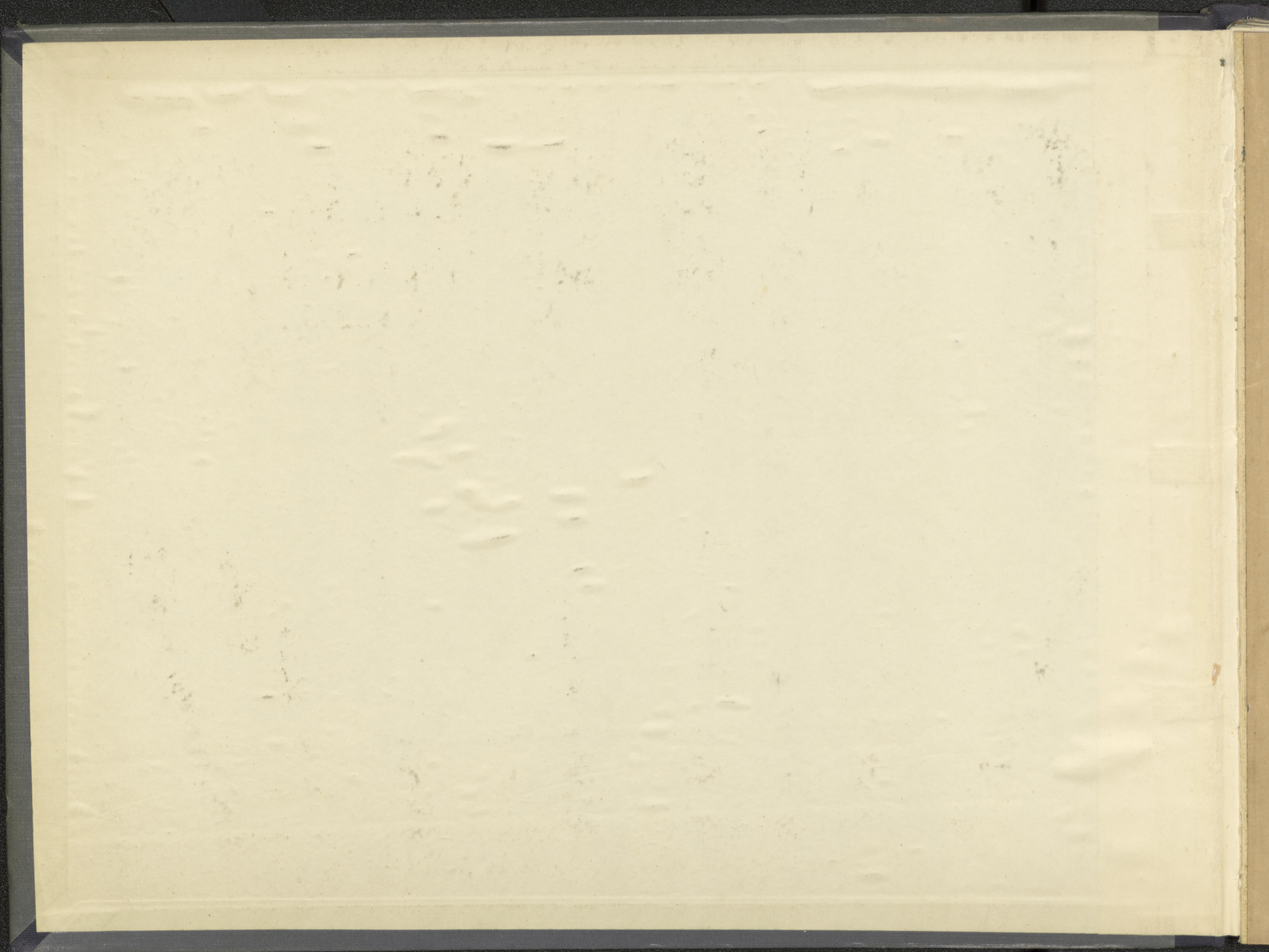
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Mozart
Litania Klar. *Mozart*

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LITANIA

(comp. 1776)



W. A. MOZART

Partitur fl. 7, 12 kr.

Pianoforte zu 4 Händen fl. 3, -

Klavier-Auszug fl. 3, 36 kr.

OFFENBACH ^a/M, bei JOH. ANDRÉ.

LITANIA

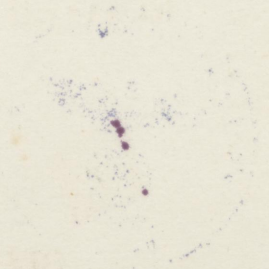
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DE MANTOVA



LITANIA

DI VENERABILE ALTARIS

für

Sopran, Alt, Tenor u. Bass

mit Begleitung des

ORCHESTERS UND DER ORGEL

(im Monat März 1776)

componirt von

W. A. M. O. Z. A. R. T.

Nachgelassenes Werk.

KLAVIER-AUSZUG von GEORG VIERLING.

Tenor Solo m. Pf. Pr. 36 kr.
Sopran Solo m. Pf. Pr. 36 kr.



Preis fl. 3, 36 kr.

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Chorstimmen
jede zu 24 kr.
in Parthien v. 30 Stimmen
jede zu 12 kr.

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ALLTANNA

durch die Entfernung des Herrn Vicedom vom Druckort dieses folgenden
Geschichts in Notizen (Kaiser-Ausgabe) haben, welche
die vorstehenden sind.
1. Ist die Rede von dem...
2. ...
3. ...
4. ...
5. ...
6. ...
7. ...
8. ...
9. ...
10. ...

KYRIE.

W. A. MOZART, LITANIA.

Andante moderato.

Canto.

Alto.

Durch die Entfernung des Herrn Vierling vom Druckort blieben folgende wesentliche Druckfehler in Mozart's Litania (Klavier-Auszug) stehen, welche man zu berichtigen bittet.

- Seite 3, Takt 14 lese man im Diskant des Pf. 1s Viertel Es statt D (1/2 Ton höher).
- " 8, " 2 lese man — re statt re-gum.
- " 8, " 6 lese man im Bass des Pf. das letzte Achtel C statt B (1/2 Ton höher).
- " 10, " 16 lese man das 3te u. 4te Achtel im Diskant des Pf. B. Es. G statt Es. G.
- " 13, " 1 ist im Diskant des Pf. die Note E im 1ten Viertel ein 16tel statt ein 8tel, ebenso F im 3ten Viertel.
- " 16, " 1 lese man im Bass des Pf. E statt G (eine grosse Terz tiefer)
- " 19, " 13, 14, 15 ändere man den Tenor
- " 20, " 4 streiche man im Diskant des Pf. im letzten Achtel die Note A.
- " 22, " 1 lese man die erste Note im Sopran B statt H (1/2 Ton tiefer).
- " 28, " 15 sind im Bass des Pf. im 1ten Viertel die Noten a. c. 16tel statt 8tel.
- " 31, " 7 setze man die 1te halbe Note im Sopran B statt G eine kleine Terz höher.
- " 36, " 7 lese man im Bass des Pf. statt
- " 36, " 10 lese man das 2te Achtel im Bass des Pf. C statt B (eine grosse Secunde höher).

Tutti.

i - son, e - lei - son! Ky - rie, Ky - rie e - lei - son, e - lei - son!

Tutti.

Tutti.

Solo.

Ky - ri - e e - lei - son, e - lei - son! **Tutti.** Ky - ri - e e, - lei - son e - lei - son, e - lei - son!

KYRIE.

W.A. MOZART, Litania.

Andante moderato.

Canto.

Alto.

Tenore.

Basso.

Four vocal staves (Canto, Alto, Tenore, Basso) in 3/4 time, showing rests for the first few measures.

PIANOFORTE.

Piano accompaniment for the first section, marked "Andante moderato" and "legato". It features a flowing melody in the right hand and a steady bass line in the left hand.

Solo.

Tutti.

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

Solo.

Tutti.

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

Solo.

Tutti.

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

Piano accompaniment for the second section, including lyrics and musical notation. It features a flowing melody in the right hand and a steady bass line in the left hand.

Solo. Tutti.
 Chris-te e - lei - son, Chris-te e lei son! Ky - ri - e, Ky - ri - e e lei son!
 Solo. Tutti.
 Chris te e - lei son!
 Solo. Tutti.
 Chris-te e lei son, Chris-te e lei son! Ky - ri - e, Ky - ri - e e lei son!
 Solo. Tutti.
 Chris te e - lei son! Ky - ri - e e - lei - son, e - lei son!

Solo. Tutti.
 Chris te ex - au - di - nos, Chris te ex - au - di - nos, ex - au - di - nos! Pa - ter de coelis, De - us de coelis
 Solo. Tutti.
 Chris te, Chris te ex - au - di - nos!
 Solo. Tutti.
 Pa - ter de coelis De - us de coelis

De - us, *p* mi - se - re - re, *f* mi - se - re - re, mi - se - re - re no - bis!

p mi - se - re - re, *f* misere re, mi - se - re re no - bis!

p mise re re nobis, mi - se - re re no - bis!

p misere - re nobis, mi - se - re re no - bis!

Fili redemptor, re - demptor mundi Deus *p* mi se re re nobis, *f* spi - ri - tus sanc - te Deus, sanc - te

Fili redemptor, re - demp - tor mundi Deus *p* mi se re re nobis, *f* spi - ri - tus sanc - te Deus, sanc - te

De - us mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis; sancta trini - tas,
 De - us mi - se - re - re, mi - se - re - re no - bis; sancta trini - tas,
 De - us mi - se - re - re, mi - se - re - re no - bis; sancta trini - tas,
 mi serré - re nobis, mi - se - re - re no - bis;

p *f*

Solo.
 u - nus De - us, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re
 Solo.
 Solo.
 Solo.
 u - nus De us,

p *p*

tr *f* **Tutti.** *tr* *f* **Tutti.** *f* **Tutti.** *f* **Tutti.** *Solo.* *Solo.* *Solo.* *Solo.*

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

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

no bis mi se - re - re

tr *f* *p*

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

no bis

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

no bis

PIANOFORTE.

Allegro a perto.

The first system of the piano accompaniment consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of piano (p) and forte (f). Trills (tr) are indicated above several notes. The bass staff begins with a bass clef and the same key signature and time signature, providing a harmonic foundation with chords and moving lines.

The second system introduces the vocal line. The top staff is labeled "Tenore Solo" and contains the lyrics: "Pa - - nis vi - vus, qui de coe - lo de - scen - dis - ti, mi - se re - re, mi". The piano accompaniment continues below, with dynamic markings of piano (p) and forte (f). Trills (tr) are present in both the vocal line and the piano accompaniment.

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "se - re - re no - bis; De - us ab - seon - - di - tus et sal". The piano accompaniment features dynamic markings of piano (p) and forte (f). Trills (tr) are also present in the piano part.

bei Joh. Andre in Offenbach ^aM.

va - - - - - tor, e - lec - to - rum, fru - men - tum mi - se - re - re no bis, mi

se - re - re nobis; vin - um ger - minans virgines

mi - se - re - re no - bis; pa - nis pinguis et de - li - ci - ae

regum mi - - - se - re -

*trihen
atmen*

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

re-re no bis;

ju-ge, ju-ge sa-cri-

fi-ci-um, ob-la-tio mun-da mi-se-re-re no-bis; ag-nus abs que

ma - cu - la mi - se - re - re no - bis, mi - se - re - re no - bis;

men - sa, pu - ris - si - ma an - ge - lo - rum es - ca,

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

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

man - na abs - con - ditum mi - se - re - re no - bis mi - se - re - re no - bis ;

me - mo - ri - a mi - ra - bi - li - um,

mi - ra - bi - li - um De - i, pa - nis su - per - sub

stan - ti - alis mi - se - re -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a series of eighth notes, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

The second system continues the musical score. The vocal line includes the lyrics: "re, mi - se - re - re, mi - se - re - re no". The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano). The right hand of the piano part has a dense texture of sixteenth notes, while the left hand provides a harmonic foundation.

The third system of the score includes the vocal lyrics: "bis, mi - se - re - re no - bis!". The piano accompaniment is marked with *sp* (sforzando) and includes a *crescendo* marking. The right hand of the piano part features a complex texture of sixteenth notes, and the left hand has a rhythmic bass line.

The fourth system of the score shows the piano accompaniment continuing. It features a complex texture of sixteenth notes in the right hand and a rhythmic bass line in the left hand. There are trill markings (*tr*) above some notes in the right hand.

Largo.

Canto.

Tutti. *p*

Alto.

Tutti. *p*

Tenore.

Tutti. *p*

Basso.

Tutti. *p*

PIANOFORTE.

f *p* *fp* *fp*

ver - bum ca - ro fac - tum, ha - bitans in no bis, mi - se - re - re, mi - se - re - re,

f *p* *fp* *fp*

ver bum ca ro fac tum, ha - bitans in no bis, mi - se - re - re, mi - se - re - re,

fp
 re - re,
p
 mi - se - re - re no - bis, mi - se - re - re no - bis!
fp
p
 no - bis, mi - se - re - re no - bis!
fp
 re - re,
fp
 mi - se - re - re, mi - se - re - re no - bis!
fp
 mi - se - re - re no - bis!

f *tr* *p* *f* *p* *f* *p* *diminuendo.*
f *p* *f* *p*
 di - e

Allegro comodo.
Solo. Hos - ti - a sanc - ta, *Tutti. f* prae - celsum,
 mys - te - rium fi - de - i, mi - se - re - re no - bis ;
Solo. ea - lix be - ne - dicti - o - nis *Tutti. f*
Tutti. f prae - celsum,
Tutti. f

p *f*

prae-cel-sum, prae-cel-sum et ve - ne - ra - bi - le sa - cra - men - tum, sa - cri - fi - cium om - nium sanc - tissim - um

prae-cel-sum, prae-cel-sum et ve - ne - ra - bi - le sa - cra - men - tum, sa - cri - fi - cium om - nium sanc - tissim - um

p mi se - re - re, mi - se - re - re, *f* mi se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no

p mi se - re - re, mi - se - re - re, *f* mi se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re

p mi - - se - - re, re

fp bis, mi - se - re - re mi - se - re - re no - - - bis;
f
fp bis, mi - se - re - re mi - se - re - re - no - - - bis.
fp

fp *fp* *p*

Solo.
 ve - re pro - pi - tia - to - ri - um pro - vi - vis et de - functis, coe - les - te an - ti - do - tum, quo a pec - ca - tis praeser -
 Solo.
 coe - les - te an - ti - do - tum, quo a pe - ca - tis prae - ser -

p *tr*

Tutti.
 va - mur, stupendum, stupendum, stupendum su - pra om - ni - a mi - ra - culum mi - se -

Tutti.
 stupendum, stupendum, stupendum su - pra om - ni - a mi - ra - culum *p* mi -

Tutti.
 stupendum, stupendum, stupendum su - pra om - ni - a mi - ra - culum *p* mi -

f

p

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

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

p

se - re - re;

f

fp bis, mi - se - re - re, mi - se - re - re no - - - bis, *fp* mi - se - re - re mi - se - re - re, no bis;

Solo. do - num tran - scen - dens

Solo. sa - cra - tis - sima Do - mi - nicae passi - o - nis comemo - ra - tis

om-nem pleni-tu-dinem, me-mo-ri-a-le prae-ci-pium di-vi-ni a-mo-ris,
 Solo. *pium* di

om-nem pleni-tu-dinem me-mo-ri-a-le prae-ci-pium di-vi-ni a-mo-ris,
 Solo.

mi-se-re-re, mi-serere no-bis; **Tutti.** sacro-sanc-tum

vi-nae afflu-en-tia largi-ta-tis **Tutti.** sacro-sanc-tum

Tutti. sacro-sanc-tum

et au - gus - tis - si - mum mys - te - rium,

et au - gus - tis - si - mum mys - te - rium,

Solo. phar - macum immor - tali - ta - tis, *tr.* *Tutti.* mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

Solo. phar - macum immor - tali - ta - tis, *tr.* *Tutti.* mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

Solo. phar - macum immor - tali - ta - tis, *tr.* *Tutti.* mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

Solo. phar - macum im - morta - li - ta - tis *Tutti.*

jetzt
Septime

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

mi se - re - re no - bis

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

mi - se - re - re no bis

re-re no - - bis, mi - se - rere, mi - se - re-re no - - bis!

re-re no bis, mi - se - rere, mi - se - re-re no - - bis!

Adagio.

Canto

Alto.

Tenore.

Basso.

Tre men dum,

Tre men dum,

Tre men dum,

PIANOFORTE.

f tremen - dum, tremen - dum ac vi - vi - fi - cum sa - era - men - tum

f tremen - dum, tremen - dum ac vi - vi - fi - cum sa - era - men - tum

mi - se - re - re no - bis; pa - nis, pa - nis omni - po - ten - ti - a

mi - se - re - re no - bis; pa - nis, pa - nis omni - po - ten - ti - a

ver - bi ca - ro fac - tus, tremen - dum sa - cra - men - tum

ver - bi ca - ro fac - tus, tremen - dum sa - cra - men - tum

mi - se - re - re no - bis; in - cru - en - tum sa - cri - fi - ci - um

mi - se - re - re no - bis

mi - se - re - re no - bis; in - cru - en - tum sa - cri - fi - ci - um

This system contains the first four staves of music. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is the piano accompaniment. Dynamics include *p* and *f*. The key signature has one flat (B-flat).

The piano accompaniment for the first system, showing intricate chordal textures and rhythmic patterns in both the right and left hands.

mi - se - re - re no - bis, tremen - dum sa - cra - men - tum

mi - se - re - re no - bis, tremen - dum sa - cra - men - tum

This system contains the next four staves of music. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. Dynamics include *p* and *f*. The key signature has one flat.

The piano accompaniment for the second system, continuing the complex harmonic and rhythmic structure.

mi - se - re - re no - bis; ei - bus et con - vi - va mi - se - re - re

mi - se - re - re no - bis; ei - bus et con - vi - va mi - se - re - re

Detailed description: This system contains four vocal staves. The top two staves are for the soprano and alto parts, and the bottom two are for the tenor and bass parts. The lyrics are: "mi - se - re - re no - bis; ei - bus et con - vi - va mi - se - re - re". The music is in a key with one flat (B-flat) and a common time signature. Dynamics include piano (p), forte (f), and mezzo-forte (mf).

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves, treble and bass clef. The right hand features a complex texture with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics range from piano (p) to forte (f).

no - bis, mi - se - re - re; tre men dum,

no - bis, mi - se - re - re; tre men dum,

Detailed description: This system contains four vocal staves. The lyrics are: "no - bis, mi - se - re - re; tre men dum,". The music continues in the same key and time signature. Dynamics include piano (p) and forte (f).

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass clef. The right hand continues with its intricate sixteenth-note patterns. The left hand has a more rhythmic accompaniment. Dynamics include piano (p) and forte (f).

tremen - dum, tremen - dum ac vi - vi ficum ac vi - vi ficum sa - cra -

men - tum mi - se - re - re, mi - se - re - re no - bis!

men - tum mi - se - re - re, mi - se - re - re no - bis!

Andantino. Solo.

Canto.

PIANOFORTE.

Musical notation for the first system. The vocal line (Canto) is on a single staff with a treble clef and a 3/4 time signature. It begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment (PIANOFORTE) consists of two staves (treble and bass clefs) with a 3/4 time signature. The right hand starts with a piano (p) dynamic, playing a series of chords and moving lines. The left hand plays a steady bass line. Dynamics include p, f, and tr (trills).

Musical notation for the second system. The vocal line continues with lyrics: *cis simum con-vi-vium cui as-sis-tunt an-ge-li mi-ni-stran-tes*. The piano accompaniment continues with complex textures, including trills and dynamic markings like *f*, *p*, and *fp*.

Musical notation for the third system. The vocal line continues with lyrics: *sa-cra-men-tum pie-ta-tis, vinculum chari-tatis mi-se-re-re*. The piano accompaniment features a prominent treble clef line with repeated rhythmic patterns and dynamic markings like *f* and *p*.

Musical notation for the fourth system. The vocal line continues with lyrics: *nobis mi-se-re*. The piano accompaniment concludes with a final cadence, featuring dynamic markings like *f* and *p*.

re - mise - re re no - bis; of - fe - rens et ob - la - tio

mi - se - re re, mi - se - re re no - bis, mi - se - re re; spi - ritu

a - lis dul - ce - do in pro - pri - o fon - te, pro - prio fon - te degus - ta

ta, re - fec - tio ani - marum a - ni - ma - rum sancta - rum

mise - rere no - bis, mi - se - re

re, mise - rere no - bis, mi - se - re - re

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

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

Andante.

Tutti.

f

Canto.

PIANOFORTE.

Trombone.

Vi - a

- ti - cum, vi - a - ti - cum in

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics '- ti - cum, vi - a - ti - cum in'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Do - mi - no ri - en - ti - um,

This system contains the second vocal line and piano accompaniment. The vocal line has the lyrics 'Do - mi - no ri - en - ti - um,'. The piano accompaniment continues with dense sixteenth-note passages in the right hand.

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

This system contains the third vocal line and piano accompaniment. The vocal line has the lyrics 'mi - se - re - re no - bis, mi - se - re - re no - bis!'. The piano accompaniment concludes with a final cadence in the right hand and a sustained bass line in the left hand.

Tutti.

Canto *p* mi - se - re re no - bis, *f* mi - se - re - re

Alto *p* mi - se - re - re no - bis

Tenore *f* mi - se - re - re no - bis,

Basso *f* pig - nus , pignus fu - tu - rae , fu - turae glo - riae *p* mi - se - re - re no - bis, *f* mi - se - re - re no -

PIANOFORTE. *f* *p*

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

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

f pig - nus , pignus fu - tu - rae , fu - turae glo - ri - ae *p* mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re

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

f *p* *f*

mi - se - re re no bis,

pig - nus, pignus fu - tu - rae, fu - turae glo - riae mi - se - re re no bis, mi - se - re re no -

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

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

pig - nus, pignus fu - tu - rae, fu - turae glo - ri - ae mi - se - re re no bis, mi - se - re re no - bis, mi - se - re re

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

nobis, mi - se - re re, mise - re re no - bis, mi - se - re re no bis,

mi - se - re re no bis,

nobis, mi - se - re - re no - bis, mi - se - re - re, mi - se - re re no - bis, mi - se - re - re nobis,
 re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re
 mi - se - re - re no - bis miserere no -
 pig - nus, pignus futu - rae, futurae glori - ae mi - se - re - re no - bis, miserere no - bis,

miserere no - bis, miserere - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis,
 nobis,
 bis,
 mi - se - re - re nobis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,

mi - se - re - re

pig - nus fu - tu - rae glo - riae mi - se - re - re, mi - se -

pig - nus, pignus fu - tu - rae, futurae gloriae mi - se -

mi - se - re

no - bis, pig - nus fu - tu - rae glo - riae, mi - se -

re - re no - bis, pig - nus, pignus futu - rae

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

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

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

fu - turae glo - riae mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,

mi - se - re re no - bis, pig - nus, pig - nus fu - tu - rae, futurae

mi - se - re - re no - bis,

mi - se - re re, pig - nus mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis,

mi - se - re - re, mi - se - re - re, pig - nus mi - se - re - re, mi - se - re - re no - bis,

gloriae mi - se - re - re, mi - se - re - re, pig - nus mi - se - re - re no - bis,

pig - nus mi - se - re - re, mi - se - re - re, mi - se - re - re, pig - nus

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

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

pig - nus, pig - nus,

fu - tu - rae glo - riae, pig - nus fu - tu - rae glo - riae, pignus futu - rae

nobis, mi - se - re - re nobis, pig - nus fu - tu - rae glo - ri - ae,

nobis, mi - se - re - re nobis, pig - nus fu - tu - rae glo - riae

futuræ gloriæ, pig - nus, pignus fu - tu - rae, futuræ glo - riæ,

pignus mi - se - re - re no - bis, pig - nus, pignus fu - tu - rae, futu - rae glo - ri - ae mi - se -

- nus fu - tu - rae glo - - - - - riae mi - se - re - re,

pig - nus futu - rae glo - riae,

pig - nus fu - tu - rae glo - - - - - ri - ae mi - se -

- re - re no - bis, pig - nus fu - tu - rae glo - - - - - riae, pig - nus fu -

pig - nus, pignus fu - tu - rae, fu - turae glo - riae, pig - nus fu - tu - rae glo - - - - -

pig - nus fu - tu - rae glo - - - - - riae, pig - - - - - nus, pignus fu - tu - rae, fu - turae

- re - re no - bis, pig - nus, pignus fu - tu - rae, fu - turae gloriae,

tu - rae glo - riae mi - se - re - re, mi - se re re no - -
 - riae mi - se - re - re no - bis, mise_re - re no-bis, mi - se - re - re no -
 glo-riae mi - se - re - re no -
 pig - - nus, pignus futu - rae, futurae gloriae mi - se - re - re no -

bis mi - se - re - re nobis; pig - nus,
 - bis; pig - nus, pignus fu - tu - rae, fu_turae
 - bis; *f* pig - nus, pignus futu - rae, fu_turae glo - riae mi - se - re - re, mi - se re - re
 - bis, mi-se-re-re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi-se-

pig-nus futu - rae, futurae gloriae, pig - nus fu - tu - rae glo - ri - ae,
 glo - riae mi - se - re - re, pig - nus futurae gloriae,
 no - bis, pig - nus futu - rae glo - ri - ae, pig -
 - re - re, pig - nus fu - tu - rae glo - ri - ae, pig - nus

pignus, pig - nus fu-turae glo - riae mi - se - re - re no - bis,
 pig - nus fu-tu - rae glo - ri - ae mi - se - re - re no - bis,
 nus fu-turae glo - ri - ae, pig - nus mi - se - re - re no - bis, mi - se - re - re
 pignus futu - rae, fu - turae glo - riae mi - se - re - re no - bis, mi - se - re - re no -

mi-se-re-re no - bis, mi - se-re - re, mi - se-re - re no - bis, mi-se - re-re no - bis mi - se-re - re, mi -
 mi - se - re - re nobis,
 nobis, mis - re-re no - bis, mi - se - re - re, mi - se - re - re, mi-se - re-re, mi - se-re - re,
 bis, mi - se - re - re nobis,

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

Andantino. Solo.

Canto.

PIANOFORTE.

The first system of the score shows the vocal line (Canto) and the piano accompaniment (PIANOFORTE). The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clefs, with a key signature of one flat and a 2/4 time signature. The piano part begins with a piano (*p*) dynamic and features a complex, rhythmic accompaniment with many sixteenth notes.

The second system continues the vocal and piano parts. The vocal line includes the lyrics: "Ag - nus De - i, qui tollis pec - ca - ta, qui tol - lis pec - ca - ta mun - di,". The piano accompaniment continues with its intricate texture. Dynamics include *fp* (fortissimo piano) and *f* (forte).

The third system continues the vocal and piano parts. The vocal line includes the lyrics: "par - ce, par - ce, par - ce no - bis Do - mi - ne, par". The piano accompaniment continues with its intricate texture. Dynamics include *fp* (fortissimo piano).

The fourth system continues the vocal and piano parts. The vocal line includes the lyrics: "ee, par - ce no - bis Do - mi - ne,". The piano accompaniment continues with its intricate texture. Dynamics include *f* (forte) and *p* (piano). A trill (*tr*) is marked above a note in the vocal line.

par no - bis no - bis Domine; ag - nus Dei, qui tollis pec - ca - ta

qui tol - lis pec - ca - ta mun - di, ex - au - di, exaudi, ex - au - di nos Domine,

ex - au

di, ex - au - di ex - au - di nos Do - mi - ne, ex

au - di, ex - au - di nos Do - mi - ne, ex - au - di nos Domine; ag - nus De - i,

qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun - di,

ag - nus De - i, qui tol - lis pec - ca - ta mun - di, qui to - lis pec -

ca - ta mun - di,

Andante moderato.

Canto
Alto
Tenore
Basso

Solo. *f* Tutti. *f*

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

Solo. *f* Tutti. *f*

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

Solo. *f* Tutti. *f*

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

Solo. *f* Tutti. *f*

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

PIANOFORTE.

p *f*

p *f* *f* *p*

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

mi - se - re - re no - bis *f*

mi - se - re - re, mi-se-re-re no - bis, *f* mi - se - re - re, mi-se-re-re no - bis,

mi - se - re - re no - bis *f*

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

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

p no - bis, *p* mi - - - se - - - re re no - bis, *f* mi se -

p no - bis, *p* mi - - - se - - - re re no - bis, *f* mi se -

re re *p* no - bis, *p* mi - se re re, mi - se re re no - bis, *f* mi - se - re - re, mi - se -

p mi - se - re - re no - bis *f*

re re *p* no - bis, *p* mi - se re re, mi - se re re no - bis, *f* mi se - re - re, mi - se -

p mi - se - re - re no - bis *f*

p *f*

- re-re no bis, *p* mi - se - re - re no - bis!

p *p* *p* *p*

- re-re no - bis, *p* mi - se - re - re no - bis!

p

p

6

16 Bg.

17

16. FEB. 1956

Rückgabetermin:

27. JAN. 1970

Bitte, überprüfen Sie sofort bei Entleihung jeden Band auf Vollständigkeit und Zustand und machen Sie das Bibliothekspersonal auf evtl. Mängel aufmerksam! Werden bei der Rückgabe fehlende Seiten oder Beschädigungen festgestellt, so wird der letzte Entleiher für den Ersatz der fehlenden Seiten bzw. des ganzen Bandes haftbar gemacht.

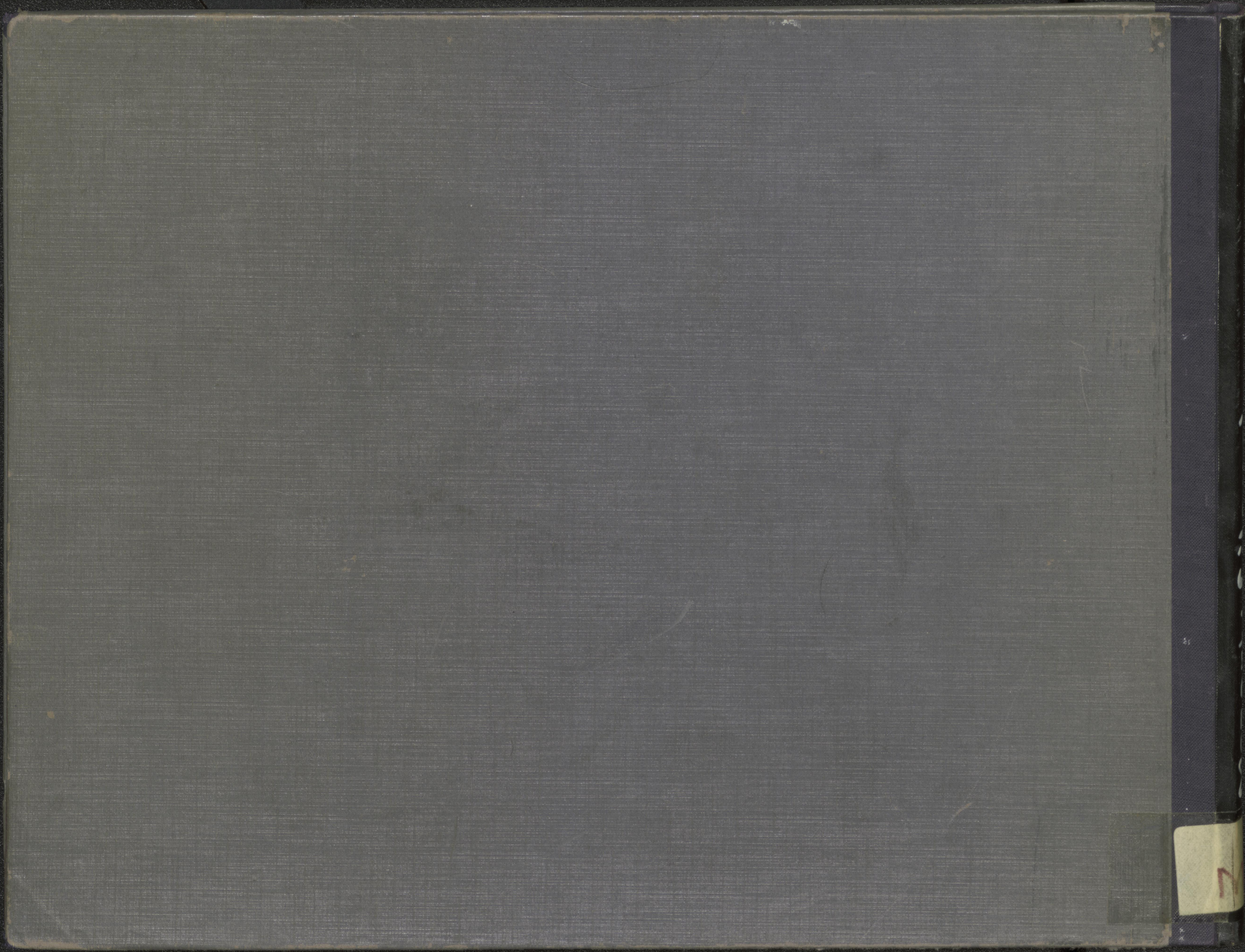
Leihfrist 4 Wochen!

Bei Bedarf ist eine Leihfristverlängerung um weitere 4 Wochen unter Vorlage des Bandes möglich. — Nicht rechtzeitig zurückgegebene Bände werden eingemahnt.

Mahngebühren: DM 0,50 bei der 2. Mahnung
DM 1,— bei der 3. Mahnung

Öffnungszeiten der Bibliothek:
Montag—Freitag von 9—14 Uhr
Sonnabend geschlossen.

Während der Pfingst- und Weihnachtsferien bleibt die Bibliothek geschlossen. In den Oster- und Sommerferien besondere Öffnungszeiten lt. Aushang.



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