

Messe à 2 voix égales, facile e chantante

Soprano

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato $\frac{2}{4}$ **Tutti** $\frac{2}{4}$

p Ky - ri-e e - le - i-son,

9 Ky - ri-e e - le - i-son, Ky - ri-e, Ky - ri-e e - le - i - son.

f

15 *p* Ky - ri-e e - le - i-son, Ky - ri-e e - le - i-son,

23 Ky - ri-e, Ky - ri-e e - le - i - son, Ky - ri - e e -

f

29 **Fine** Solo *p* Chris - te e - le - i - son, Chris - te

37 Chris - te e - le - i - son, Chris - te e - le - i - son,

44 **D.S. al Fine** $\frac{3}{4}$ Chris - te Chris - te e - le - i - son.

2. Gloria

Allegro moderato

f Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

9 cel - sis De - o, et in ter - ra pax bo - næ vo - lun - ta -

p

18 tis. Lau - da - mus te, be - ne di - ci - mus te, a - do - ra - mus te, glo - ri - fi -

f

25 ca - mus te. **mf** Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

32 glo - ri - am tu - am. Do - mi - ne De - us, Rex cœ - les - tis, De - us

f

39 Pa - ter, De - us Pa - ter om - ni - po - tens. **16** **Tutti** **p** Do - mi - ne De - us,

61 A - gnus De - i, Fi - li - us Fi - li - us³ Pa - tris

cresc. **f**

68 *Solo* *p* pec - ca - ta mun - di, *Tutti* *f* mi - se re - re no - bis.

75 *Solo* *mf* Qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris,

87 *più lento* *p* mi - se - re - re³ no - bis. *a tempo* *4* *Tutti* *f* Quo - ni - am tu

97 so - lus san - ctus, quo - ni - am tu so - lus Do - mi - nus, tu so - lus, tu so - lus al -

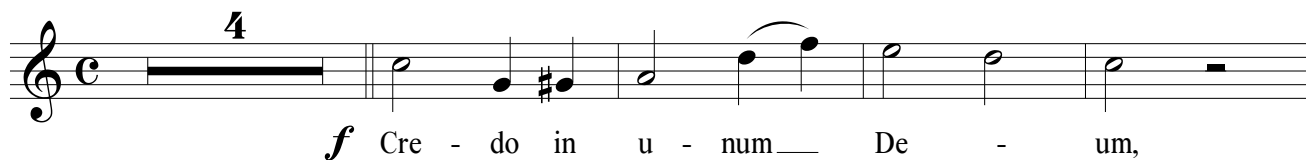
105 tis - si - mus, *p* Je - su, Je - su Chris - te. *f* Cum san - cto, cum san-cto

113 *ff* Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men! A - men! A - men!

120 *2* A - men! A - - - - men!

3. Credo

Moderato



48 *rall.* *più lento* **6**

lu - tem des - cen - dit, des - cen - dit de - coe - lis.

dim.

60 *Solo* *pp* de Spi - ri - tu San - cto, de Spi - ri - tu

66 San - cto, ex Ma - ri - a Vir - gi - ne, et Ho - mo fa - ctus est.

cresc. *f*

71 **5** *p* sub Pon - ti - o Pi - la - to pas -

cresc.

80 *rit.* **2** *Moderato* *Tutti* *f* Et re - sur -

sus, pas - sus et se - pul - tus est. *dim.*

86 re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, et as - cen - dit in coe -

91 lum, se - det ad dex - te - ram Pa - tris, et i - te - rum ven - tu - rus est cum -

96 *rit.* glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis.

p

più lento

103 **Solo**

p Do - mi - num, et vi - vi - fi - can - tem

108 **9**

 qui lo - cu - tus — est per Pro - phe - tas.

Moderato

122 **3** **Tutti**

mf Et u - nam san - ctam Ca - tho - li - cam et A - pos - to - li - cam Ec -

129

 cle - si - am, con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to -

133

 rum. *f* Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum, et ex -

138

 pe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et

più veloce

142

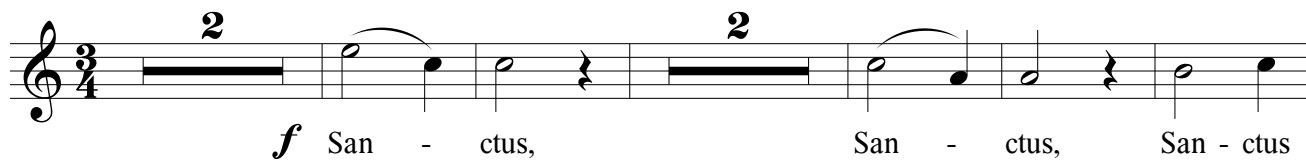
 vi - tam ven - tu - ri sæ - cu - li. A - men! A - men! Et —

146

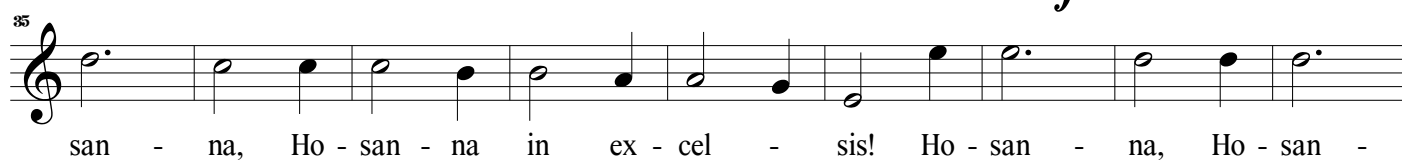
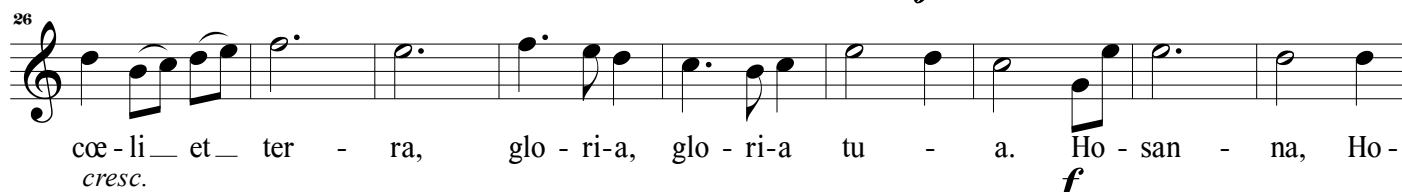
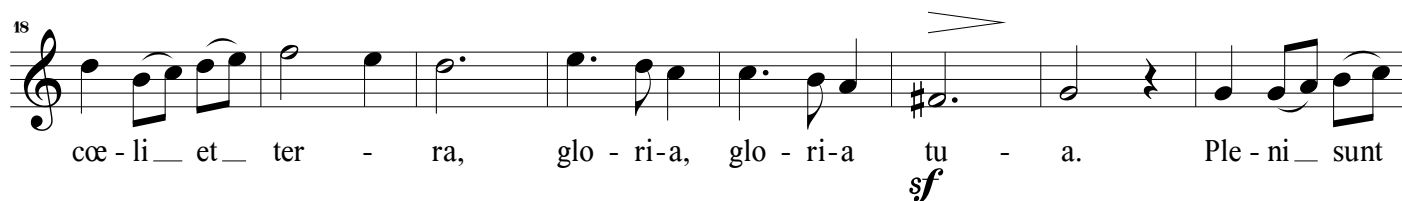
 vi - tam ven - tu - ri - sæ - cu - li. A - men! A - men! A - men!
cresc.

4. Sanctus

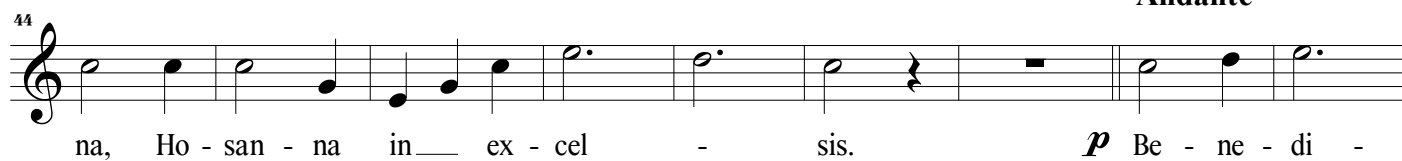
Moderato



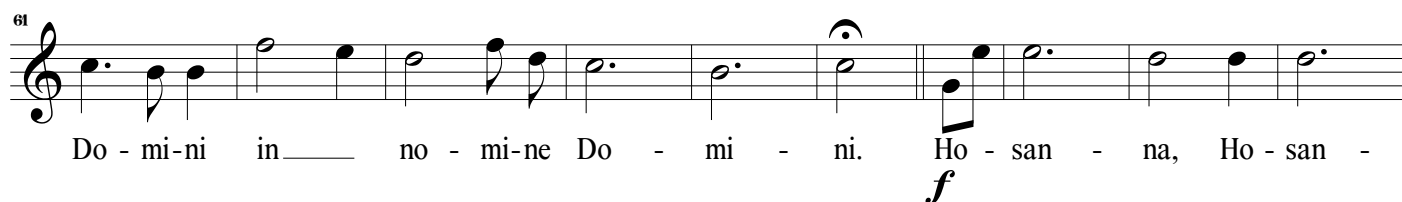
Allegro



Andante



Allegro



71

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

80

san - na in ex - cel - sis.

5. Agnus Dei

Andante

3 **Solo**

p A - gnus De - i qui tol - lis pec - ca - ta mun - di,

8 **8** **Tutti**

mi - se - re - re no - bis, mi - se - re - re no - bis. *p* A - gnus

21

De - i qui tol - lis pec - ca - ta mun - di, do - na no - bis,

rall.

25

do - na no - bis pa - cem, *p* pa - cem, *pp* pa - cem.

Alto

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Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato $\frac{2}{4}$

p Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

7 Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e, Ky - ri-e e -

f

13 le - i - son. *p* Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

19 Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e, Ky - ri-e e -

f

25 le - i - son, Ky - ri - e e - le - i - son. **Fine**

32 Chris - te Chris - te e - le - i - son, Chris - te e -

43 le - i - son, Chris - te Chris - te e - le - i - son. **D.S. al Fine**
3

2. Gloria

Allegro moderato

f Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

cel - sis De - o, *p* ho - mi - ni - bus bo - næ vo - lun - ta -

tis. *f* Lau - da - mus te, be - ne di - ci - mus te, a - do - ra - mus te, glo - ri - fi -

ca - mus te. *mf* Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

glo - ri - am tu - am. *f* Do - mi - ne De - us, Rex cœ - les - tis, De - us

Pa - ter, De - us Pa - ter om - ni - po - tens. *p* Do - mi - ne

Fi - li u - ni - ge - ni - te, Do - mi - ne Je - su Chris - te,

Tutti Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. *Solo* Qui

p *cresc.* *f* *p*

67 **3** Solo
 tol - lis pec - ca - ta, *f* mi - se - re - re no - bis, *p* qui tol - lis pec -

76
 ca - ta, pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem

82 **più lento**
 nos - tram. *mf* Qui se - des ad dex - te - ram Pa - tris, *p* mi - se - re - re

89 *a tempo* **4** Tutti
 no - bis. *f* Quo - ni - am tu so - lus san - ctus, quo - ni -

100
 am tu so - lus Do - mi - nus, tu so - lus, tu so - lus al - tis - si - mus, *p* Je - su,

108
 Je - su Chris - te. Cum san - cto, cum san - cto Spi - ri - tu in *f*

115
 glo - ri - a De - i Pa - tris. A - men! A - men! A - men! *ff*

120 **2**
 A - men! A - - - - men!

3. Credo

Moderato

4

f Cre - do in u - num De - um,

9 **p** Pa - trem om - ni-po - ten - tem, fac - to - rem coe - li et ter - ræ, vi - si - bi - li - um om-ni -

14 um et in - vi - si - bi - li - um. **f** Et in u - num Do - mi-num, Je - sum

19 Chris - tum, **p** Fi - li - um De - i u - ni - ge - ni - tum, **f** Et ex

25 Pa - tre na - tum an-te om - ni - a sæ - cu - la, **p** De - um de De - o,

31 lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro,

37 7 Tutti **p** Qui pro - pter nos ho - mi-nes et pro - pter nos - tram sa -

48 *rall.* *più lento* 5
lu - tem des - cen - dit, des - cen - dit de coe - lis.
dim.

59 Solo
Et in-car-na-tus est, et in-car-na-tus est,
pp

67
ex Ma-ri - a Vir - gi - ne, et Ho-mo fa - ctus est.
cresc. *f*

75
Cru - ci-fi - xus, pas - sus, pas - sus
p *cresc.* *f*

81 *rit.* *Moderato*
et se - pul - tus est. *Tutti* *f* Et re - sur - re - xit ter - ti - a
dim.

87
di - e, se-cun - dum Scri - ptu - ras, et as - cen - dit in cœ - lum, se - det ad

92
dex - te - ram Pa - tris, et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

97 *rit.*
ca - re vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis.
p

103 *più lento* Solo
p Et in Spi-ri-tum san - ctum, qui cum Pa - tre et

118 **3**
 Fi - li-o si - mul a - do-ra - tur, per Pro - phe -

Moderato
 121 **3** Tutti
 tas. *mf* Et u - nam san - ctam Ca - tho - li - cam et A - pos -

128
 to - li - cam Ec - cle - si - am, con-fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem

132
 pec - ca - to - rum. *f* Et ex - pe - cto re - sur-re - cti - o - nem mor - tu - o -

137
 rum, et ex - pe - cto re - sur-re - cti - o - nem mor - tu - o - rum. Et

più veloce
 142
 vi - tam ven - tu - ri sæ - cu - li. A - men! A - men! Et vi - tam ven - tu - ri - sæ - cu -

147
 li. A - men! A - men! A - men!
cresc.

Allegro

61
Do - mi-ni in____ no - mi-ne Do - mi - ni. Ho - san - na, Ho - san -
f

71
na, Ho - san - na in ex - cel - sis! Ho - san - na, Ho - san - na, Ho -

80
san - na in____ ex - cel - sis.

5. Agnus Dei

Andante

3 **8** Solo
p A - gnus____ De - i, qui tol - lis pec-ca - ta

15 Tutti
mun - di mi - se-re - re no - bis mi - se - re - re no - bis *p* A - gnus

21
De - i qui tol - lis pec-ca - ta mun - di, do - na no - bis, do - na no - bis

rall.

26
pa - cem, *p* pa - cem, pa - cem.
pp

Tenor

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1. Kyrie

Moderato $\frac{2}{4}$ **Tutti** $\frac{2}{4}$

p Ky - ri-e__ e - le - i-son,

9
8 Ky - ri-e__ e - le - i-son, Ky - ri-e, Ky - ri-e e - le - i - son.

f

15
8 *p* Ky - ri-e__ e - le - i-son, Ky - ri-e__ e - le - i-son,

23
8 *f* Ky - ri-e, Ky - ri-e e - le - i - son, Ky - ri - e e - le - i -

Fine

30
8 son. *p* Chris - te e - le - i-son Chris - te__ Chris - te e -

38
8 le - i - son, Chris - te e - le - i - son, Chris - te__

D.S. al Fine **3**

45
8 Chris - te e - le - i - son.

2. Gloria

Allegro moderato

8 *f* Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

9
8 cel - sis De - o, *p* ho - mi - ni - bus bo - næ vo - lun - ta -

18
8 tis. Lau - da - mus te, be - ne di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus
f

26
8 te. *mf* Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -

34
8 am. Do - mi - ne De - us, Rex cœ - les - tis, De - us Pa - ter, De - us Pa - ter om -
f

41
8 ni - po - tens. *p* Do - mi - ne De - us, A - gnus De - i,
cresc.

63
8 Fi - li - us Fi - li - us³ Pa - tris *p* qui tol - lis pec -
f

2

16 Tutti

3 Solo

72 *Tutti* *f* ca - ta, mi-se re-re no - bis. *mf* Solo Qui se-des ad dex - te-ram, ad

7

85 *più lento* *p* dex - te - ram Pa - tris, mi - se - re - re³ no - bis. *a tempo* 4

95 *Tutti* *f* Quo - ni - am tu so - lus san - ctus, quo - ni - am tu so - lus Do - mi - nus, tu

103 *p* so - lus, tu so - lus al - tis - si - mus, *f* Je - su, Je - su Chris - te. Cum

111 san - cto, cum san-cto Spi - ri - tu in glo - ri - a De-i Pa -

118 *ff* tris. A - men! A - men! A - men! A - men! A - men!

2

3. Credo

Moderato

4

f Cre - do in u - num De - um,

9
8 **p** Pa - trem om - ni-po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si - bi - li - um om - ni -

14
8 **f** um Et in u - num Do - mi-num, Je - sum Chris -

20
8 tum, **p** Fi - li - um De - i u - ni - ge - ni - tum, **f** Et ex Pa - tre

26
8 na - tum an - te om - ni - a sæ - cu - la, **p** De - um de De - o, lu - men de

32
8 lu - mi-ne, De - um ve - rum de De - o ve - ro, 7

44 Tutti
8 **p** Qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des -

rall. più lento

49
8 cen - dit, des - cen - dit de cœ - lis. 13
dim.

67 Solo
8 ex Ma-ri - a Vir - gi - ne, et Ho-mo fa - ctus est.
p cresc. f

73 8 *p* e - ti-am pro no - bis pas - sus, pas - sus et se-pul - tus
cresc. f dim. rit.

Moderato
82 8 est. *f* Et re - sur - re - xit ter-ti-a di - e, se-cun-dum Scri-
Tutti

88 8 ptu - ras, et as - cen-dit in coe - lum, se-det ad dex-te-ram Pa - tris, et

94 8 i - te-rum ven - tu - rus est cum glo - ri-a ju-di-ca - re vi - vos et mor - tu-
p rit. più lento

99 8 os, cu - jus re - gni non e - rit fi - nis.
5

109 Solo
8 *p* qui ex Pa-tre Fi - li-o - que pro-ce - dit. si-mul a - do-ra -

115 8 tur et con-glo - ri - fi - ca - tur, per Pro - phe - tas.

Moderato

Tutti

122 **3**
 8 *mf* Et u - nam san - ctam Ca - tho - li - cam et A - pos - to - li - cam Ec -
 129
 8 cle - si - am, con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to -
 133
 8 rum. **f** Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum, et ex -
più veloce
 138
 8 pe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sæ - cu -
 143
 8 li. A - men! A - men! Et vi - tam ven - tu - ri sæ - cu -
 147
 8 li. A - men! A - men! A - men!
cresc.

4. Sanctus**Moderato**

2
 8 **f** San - ctus, San - ctus, San - ctus
2
 10
 8 Do - mi - nus De - us Sa - ba - oth! **mf** Ple - ni sunt
Allegro

18
8
cœ - li et ter - ra, glo - ri-a, glo - ri-a tu - a. Ple - ni sunt
sf

26
8
cœ - li et ter - ra, glo - ri-a, glo - ri-a tu - a. Ho - san - na, Ho -
cresc. *f*

35
8
san - na, Ho - san - na in ex - cel - sis! Ho - san - na, Ho - san -

44
8
na, Ho - san - na in ex - cel - sis. *Andante* *p* Be - ne - di -

53
8
ctus qui ve - nit, qui ve - nit in no - mi - ne in no - mi - ne

61
8
Do - mi - ni in no - mi - ne Do - mi - ni. *Allegro* *f* Ho - san - na, Ho - san -

71
8
na, Ho - san - na in ex - cel - sis! Ho - san - na, Ho - san - na, Ho -

80
8
san - na in ex - cel - sis.

5. Agnus Dei

Andante

3 **16** **Tutti**

p A - gnus De - i qui tol - lis pec-ca - ta mun - di,

rall.

24

do-na no-bis, do-na no-bis pa - cem, *p* pa - cem, pa - cem. *pp*

Messe à 2 voix égales, facile e chantante

Bass

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1. Kyrie

Moderato $\frac{2}{4}$ **Tutti** $\frac{2}{4}$

p Ky - ri - e e - le - i - son,

9 Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son.

f

15 *p* Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

23 *f* Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

31 **Fine** *p* Chris - te Chris - te e - le - i - son,

42 **D.S. al Fine** *p* Chris - te e - le - i - son, Chris - te Chris - te e - le - i - son.

2. Gloria

Allegro moderato

2

f Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

9

cel - sis De - o, et in ter - ra pax bo - næ vo - lun - ta -

p

18

tis. Lau - da - mus te, be - ne di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

f

26

te. *mf* Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -

34

am. Do - mi - ne De - us, Rex cœ - les - tis, De - us Pa - ter, De - us Pa - ter om -

f

41

ni - po - tens. *p* Do - mi - ne Fi - li u - ni - ge - ni - te,

55

Do - mi - ne Je - su Chris - te, *p* Do - mi - ne De - us,

Tutti

62 *cresc.* *f* A - gnus De - i, Fi - li-us Pa - tris. *p* *f* mi-se-

73 *mf* re-re no - bis, *mf* Qui se - des ad dex - te - ram — Pa - tris,

più lento 87 *a tempo* *p* mi - se - re - re no - bis. *f* Tutti Quo - ni - am tu — so - lus san -

98 ctus, quo - ni - am tu — so - lus Do - mi - nus, tu so - lus, tu so - lus al -

105 *p* tis - si - mus, *f* Je - su, Je - su Chris - te. Cum san - cto, cum san-cto

113 Spi - ri - tu in glo - ri - a De-i Pa - tris. A - men! A - men! A - men! *ff*

120 A - men! A - - - - men!

3. Credo

Moderato

4



f Cre - do in u - num De - um, *p* Pa-trem om-ni-po-

10



ten - tem, fac - to-rem cœ - li et ter - ræ, vi - si - bi - li - um om-ni - um

16



f Et in u - num Do - mi-num, Je - sum Chris - tum, *p* Fi - li - um

22



De - i u - ni - ge - ni - tum, *f* Et ex Pa - tre na - tum an-te om-ni-a sæ - cu -

28



la, *p* De - um de De - o, lu - men de lu - mi-ne, De - um ve - rum de

35

Solo



De - o ve - ro, *p* Ge - ni-tum, non fac - tum, con-sub-stan - ti - a - lem

40

Tutti



Pa - tri, per — quem om - ni-a, om - ni-a fac - ta sunt, *p* Qui pro - pter nos

46 *rall.*

ho - mi-nes et pro-pter nos-tram sa - lu - tem des - cen - dit, des - cen - dit de coe -
dim.

52 *più lento* **13** Solo

lis. *p* ex Ma-ri - a Vir - gi-ne, et Ho-mo fa - ctus
cresc. *f*

70 **6**

est. *p* Cru - ci-fi - xus, pas - sus, pas - sus
cresc. *f*

81 *rit.* **2** *Moderato* Tutti

et se - pul - tus est. *dim.* *f* Et re - sur - re - xit ter - ti-a

87

di - e, se-cun-dum Scri-ptu - ras, et as - cen-dit in coe - lum, se-det ad

92

dex-te-ram Pa - tris, et i - te-rum ven - tu - rus est cum glo-ri - a ju-di - ca - re vi -
p

98 *rit.*

vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis.

più lento Solo **3** **9**

p qui ex Pa-tre Fi - li-o - que pro - ce - dit

Moderato

119 **3** Tutti *mf* Et u - nam san - ctam Ca -

per Pro - phe - tas.

127

tho - li - cam et A - pos - to - li - cam Ec - cle - si - am, con - fi - te - or u - num ba - ptis -

131

ma in re - mis - si - o - nem pec - ca - to - rum. *f* Et ex - pe - cto re - sur - re - cti - o - nem mor - tu -

136

o - rum, et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o -

più veloce

141

rum. Et vi - tam ven - tu - ri sæ - cu - li. A - men! A - men! Et —

146

vi - tam ven - tu - ri - sæ - cu - li. A - men! A - men! A - men!

cresc.

4. Sanctus

Moderato

2

f San - ctus, San - ctus, San - ctus

2

Allegro

10 *mf* Ple - ni sunt cœ - li et —

Do - mi - nus De - us Sa - ba - oth!

19

 ter - ra, glo - ri-a, glo - ri-a tu - a. *sf* Ple - ni sunt cœ - li et *cresc.*

27

 ter - ra, glo - ri-a, glo - ri-a tu - a. *f* Ho - san - na, Ho - san -

36

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

Andante

45

 san - na in ex - cel - sis. *p* Be - ne - di - ctus qui

54

 ve - nit, qui ve - nit in no - mi - ne in no - mi - ne Do - mi - ni

Allegro

62

 in no - mi - ne Do - mi - ni. *f* Ho - san - na, Ho - san -

71

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

80

 san - na in ex - cel - sis.

5. Agnus Dei

Andante

3 16 Tutti



p A - gnus De - i qui tol-lis pec-ca - ta mun - di,

24



do-na no-bis, do-na no-bis pa - cem, *p* pa - cem, *rall.* pa - cem.
pp

2. Gloria

Allegro moderato

The musical score for the Gloria section of Missa Op. 335 is written for a single melodic line in 3/4 time. The tempo is marked "Allegro moderato". The score consists of seven staves of music, with measures numbered 1 through 47. The dynamics range from *f* (forte) to *p* (piano), with *mf* (mezzo-forte) also appearing. The music features various articulations, including slurs, accents, and breath marks. There are several triplet markings (3) and a double bar line with a "2" indicating a repeat or a specific measure count. The key signature is one sharp (F#).

1 *f* *f* 3 3 3

8 3 3 3 *p* 2

16 *f*

24 *mf*

32 *f*

40 *p*

47 8 *p*

61 *cresc.* *f* 3

68 *p* *f*

75 7 *mf*

87 *più lento* *a tempo* *tr* *tr* *p* 3 *f*

94 *f* 3 3 3

101 3 3 3 *p*

108 *f*

116 *ff*

123 3 3 3

Moderato

[illegible]

63 *cresc.* ***f***

69 ***p***

76

81 *rit.* **2** **Moderato** ***f***

87 *tr*

93 *tr* ***p***

99 *rit.* *più lento* ***p***

106

The image shows a musical score for the song "The Rose Tree". It is written on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked "Moderato". The score begins with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, with a long slur covering the first eight measures. The first measure is marked with a "118" above the staff. The melody ends with a double bar line, followed by a repeat sign and a final measure. The dynamics "mf" (mezzo-forte) are indicated at the end of the score.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The melody consists of eighth and quarter notes, with some notes beamed together. A repeat sign is placed after the first four measures. The system concludes with a forte dynamic marking (*f*) below the staff.

141 *più veloce*

146

cresc.

4. Sanctus

Moderato

Allegro

Andante

Allegro

10

18

26

34

43

51

60

67

77

f

f

mf

sf

cresc.

f

p.

f

5. Agnus Dei

Andante

p *p*

6

12 8

p

25 *rall.* *p* *pp*

Clarinet in B $\flat$

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato

p *p* *p* *f* *p* *f* *p*

2 **3** **2** **3** **2** **3**

Fine

D.S. al Fine

3

Allegro moderato

Musical score for "The Rose Tree" in G major, 3/4 time. The score consists of eight staves of music. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features various dynamics including forte (f), piano (p), and mezzo-forte (mf). It includes triplets, slurs, and a crescendo. The melody is simple and folk-like, with a final cadence on the eighth staff.

60 *cresc.* *f* *p*

67 *f*

74 *p*

81 *mf* *p* *più lento*

88 *a tempo* *f* *f*

96 *3* *3* *3* *3* *3*

103 *p* *f*

111

118 *ff*

3. Credo

Moderato

f *f* *p* *f* *p* *f* *p* *p* *p*

50 *rall.* *dim.* *più lento* **6** *pp*

61

67 *cresc.* *f* *p*

73

79 *rit.* **2**

Moderato

85 *f* *tr*

91

96 *rit.* *p*

più lento

103 *p*

108

114 **3**

Moderato

122 **3** *mf*

129 *f*

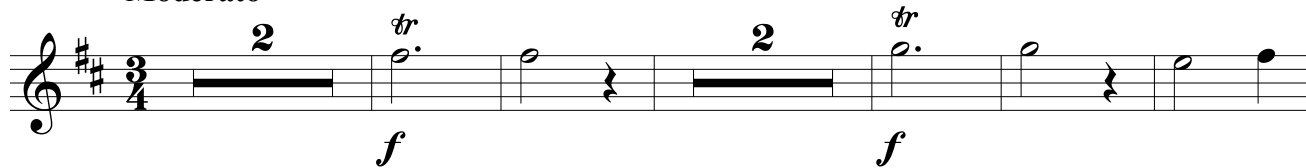
134

139 *più veloce*

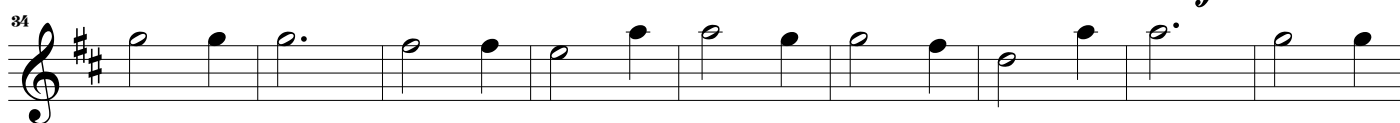
145 *cresc.*

4. Sanctus

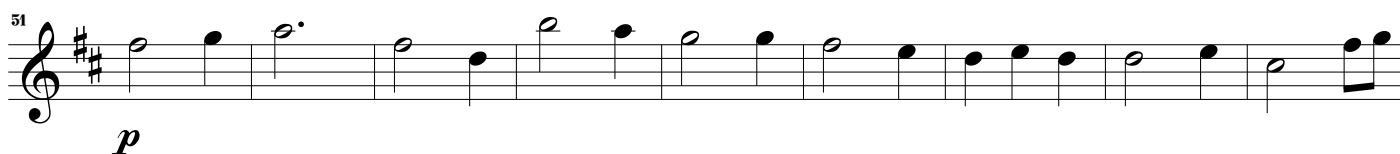
Moderato



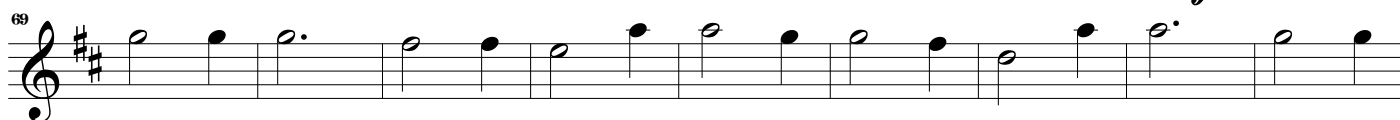
Allegro



Andante



Allegro



5. Agnus Dei

Andante

14

21

28

p

p

p

pp

rall.

8

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 6/8 time. It consists of 28 measures. The tempo is marked 'Andante'. The score is divided into four systems. The first system (measures 1-8) begins with a piano (*p*) dynamic and includes a fermata over measure 8. The second system (measures 9-13) continues the melodic line with a piano (*p*) dynamic. The third system (measures 14-20) features a piano (*p*) dynamic and includes a crescendo and decrescendo hairpin. The fourth system (measures 21-28) begins with a piano (*p*) dynamic, transitions to pianissimo (*pp*) in measure 24, and concludes with a 'rall.' (ritardando) marking in measure 28.

Messe à 2 voix égales, facile e chantante

Trumpet in B $\flat$

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato

p *p*

7 *p* *f*

14 *p* *p*

22 *f*

29 Fine D.S. al Fine 19

2. Gloria

Allegro moderato

f *f*

7 *f*

20 *f*

36 16

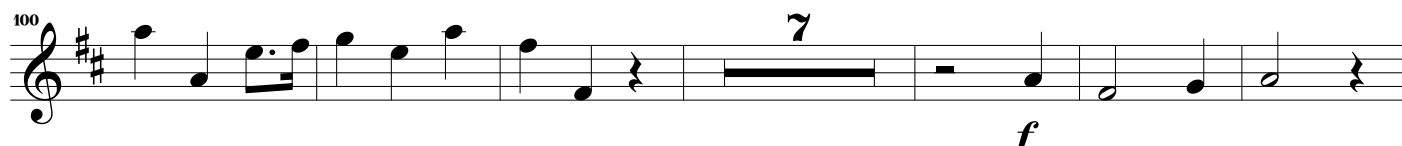
59 *p* *cresc.* *f* 3

67 5 *f* 8 *mf*

86 *p* 3 *f* *a tempo*

98 *f*

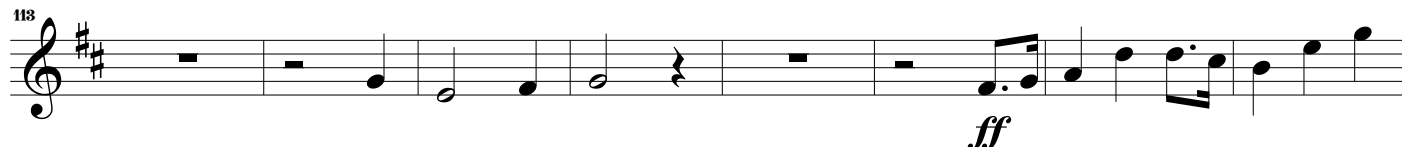
100



7

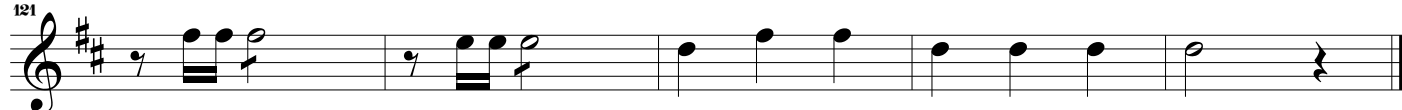
f

113



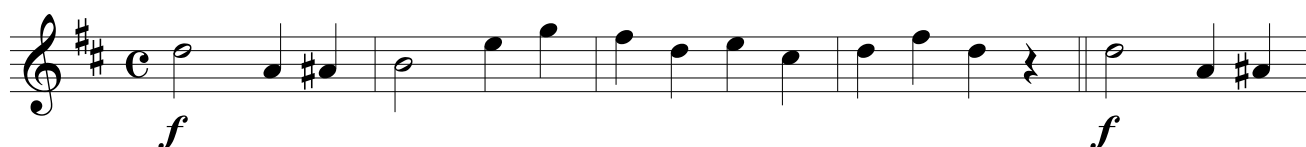
ff

121



3. Credo

Moderato



f *f*

6



7

f

18



3

f

più lento

25



24

32

Moderato

35



f *tr* 3

93 *f* *p* *rit.*

98

104 *più lento* **Moderato** **21** *mf*

129 *f*

134

139 *più veloce*

145 *cresc.*

4. Sanctus

Moderato

2 *f* **2**

Allegro

9 **4** **15** *f*

38

40

47 **Andante** **Allegro** **16** *f*

69

76

81

5. Agnus Dei

Andante

3 **29**

Messe à 2 voix égales, facile e chantante

Horn in F

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato

p

p

f

p

p

2

2

2

3

19

Fine

D.S. al Fine

2. Gloria

Allegro moderato

The musical score for the Gloria section of Missa Op. 335 is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Allegro moderato". The score consists of nine staves of music, with measures numbered 1 through 95. The dynamics range from *f* (forte) to *p* (piano), with crescendos and decrescendos indicated. The tempo changes from "Allegro moderato" to "più lento" at measure 87 and back to "a tempo" at measure 95. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as articulation marks like slurs and accents. The first staff begins with a *f* dynamic and a half note rest. The second staff has a *f* dynamic and a half note rest. The third staff has a *f* dynamic and a half note rest. The fourth staff has a *f* dynamic and a half note rest. The fifth staff has a *p* dynamic and a half note rest. The sixth staff has a *f* dynamic and a half note rest. The seventh staff has a *mf* dynamic and a half note rest. The eighth staff has a *p* dynamic and a half note rest. The ninth staff has a *f* dynamic and a half note rest.

8

22

36

43

67

87

95

f

f

f

f

p

cresc.

f

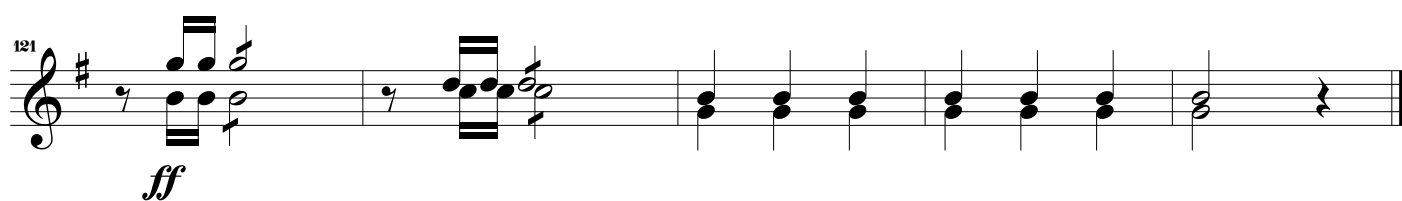
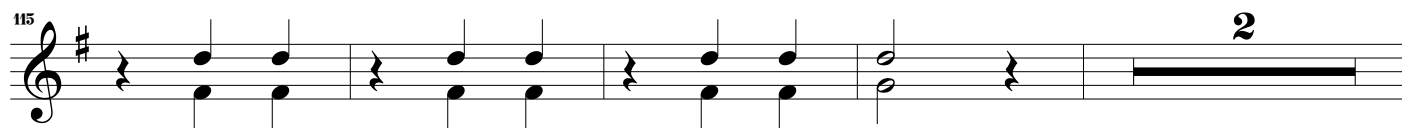
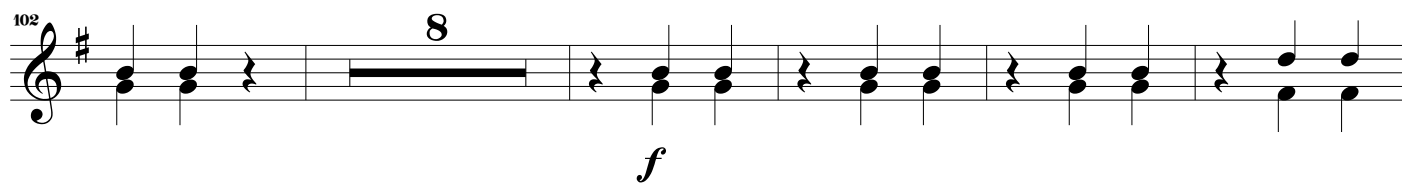
f

mf

p

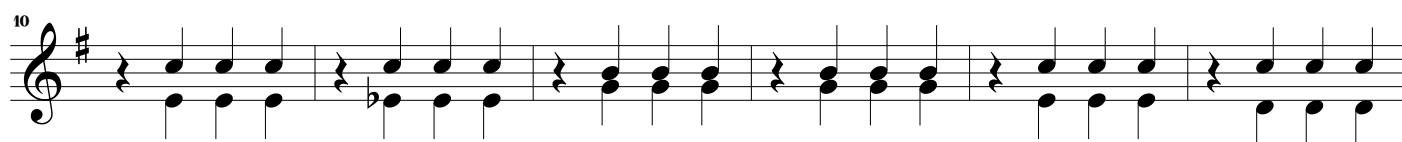
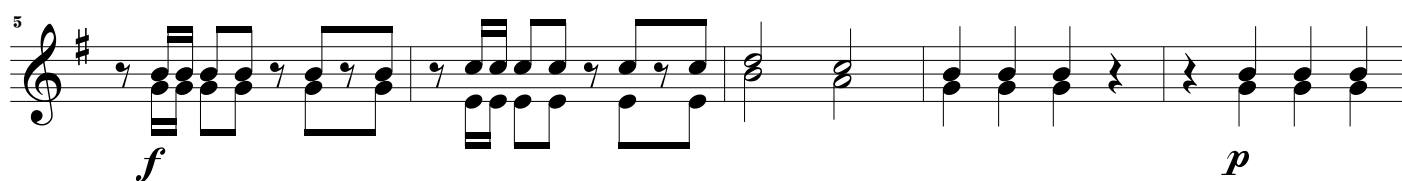
f

f



3. Credo

Moderato



25 *f* *p*

32 8

45 *p* *dim.*

51 *rall.* *più lento* **32** *Moderato*

58 *f* 4

65 *f* *più lento* **6** **21** *Moderato*

72 *mf*

85 *f*

92 *più veloce*

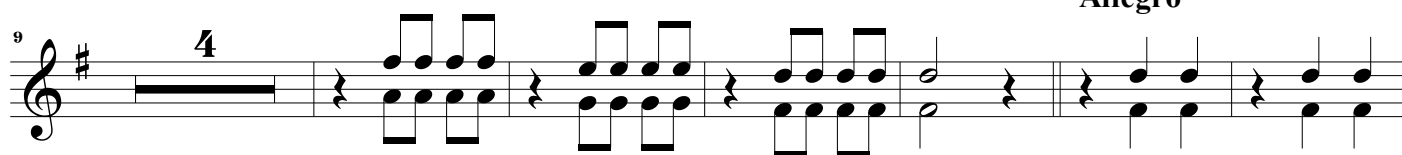
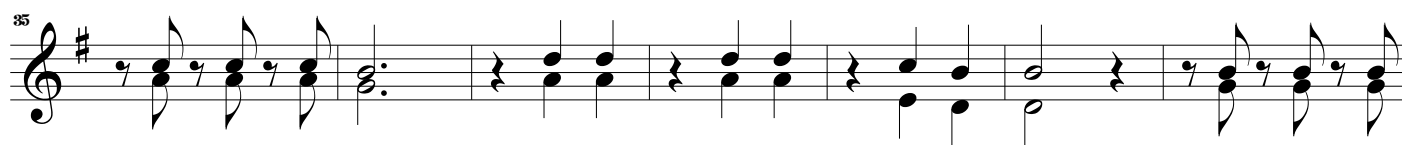
99 *cresc.*

4. Sanctus

Moderato

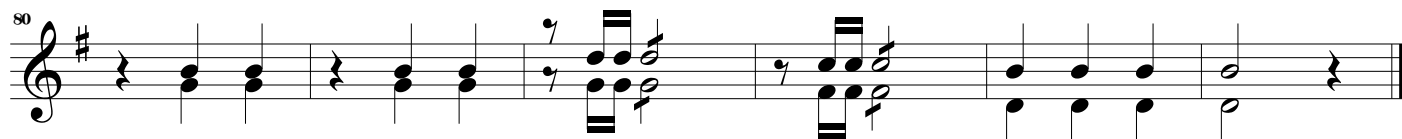
*f*

Allegro

*mf**f*

Andante

Allegro

*f*

5. Agnus Dei - TACET

Messe à 2 voix égales, facile e chantante

Trombone

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato

Measures 1-27 of the Kyrie. The score is in bass clef with a common time signature (C). It includes dynamic markings *p* (piano) and *f* (forte). There are repeat signs with first and second endings. The piece concludes with a double bar line and the instruction "Fine".

9

18

27

Fine

D.S. al Fine
19

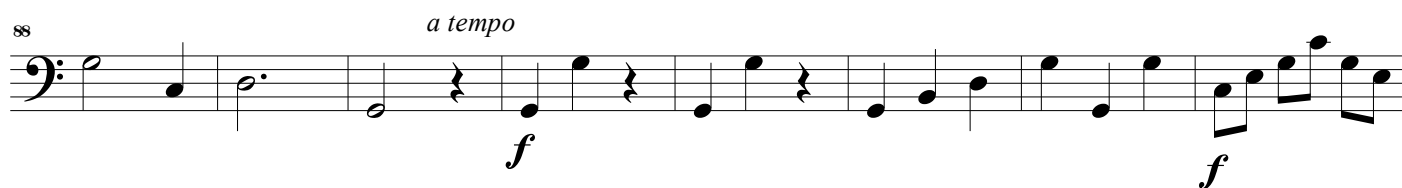
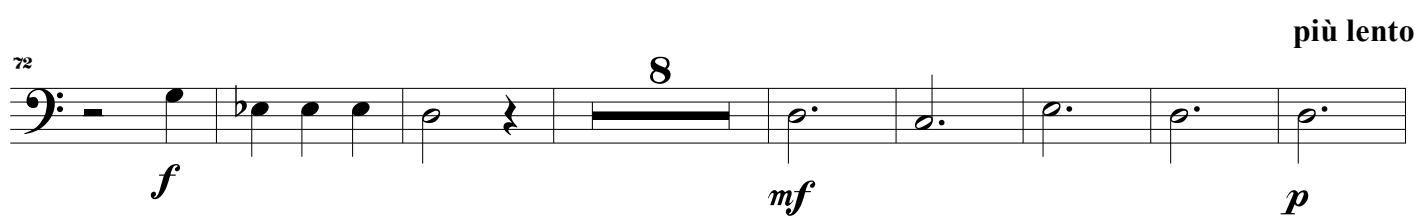
2. Gloria

Allegro moderato

Measures 1-21 of the Gloria. The score is in bass clef with a 3/4 time signature. It includes dynamic markings *f* (forte). There are repeat signs with first and second endings. The piece concludes with a double bar line.

7

21



3. Credo

Moderato

f *f*

7 *p*

13 *f*

20 4 *f* *p*

30

36 8 *p*

49 *dim.* *rall.* *più lento* 32

21 **2**

29 *f*

36

43

Andante **Allegro**

51 **16** *f*

74

81

5. Agnus Dei

Andante

3 **29**

Messe à 2 voix égales, facile e cantante

Violin I

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato

p *p* *f* *p* *f* *p* *p* *D.S. al Fine*

Fine

2. Gloria

Allegro moderato

musical score for Gloria, measures 1-56. The score is written in treble clef, 3/4 time, and D major. It features various dynamics and articulations.

Measures 1-8: *f* (forte). The melody is marked with a *f* dynamic.

Measures 9-16: *p* (piano). The melody is marked with a *p* dynamic.

Measures 17-24: *f* (forte). The melody is marked with a *f* dynamic.

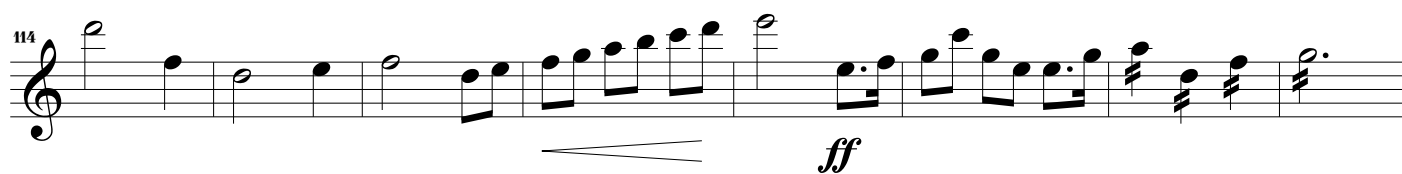
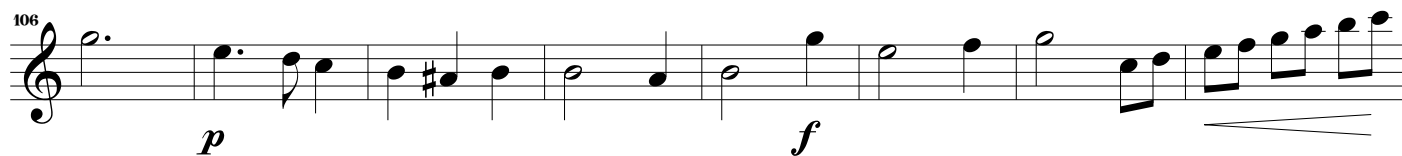
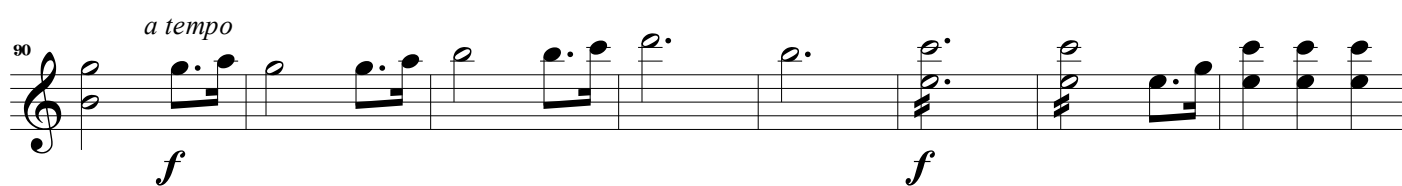
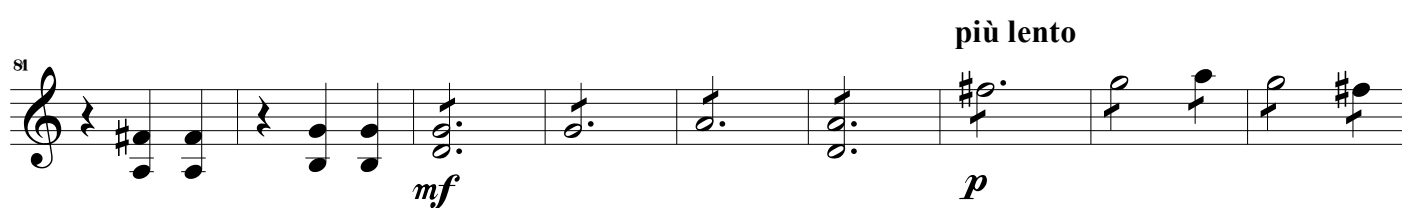
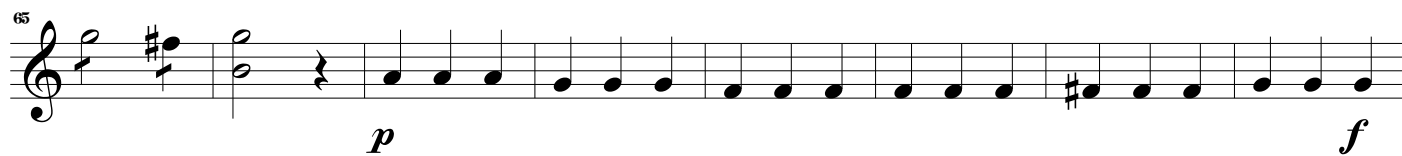
Measures 25-32: *mf* (mezzo-forte). The melody is marked with a *mf* dynamic.

Measures 33-40: *f* (forte). The melody is marked with a *f* dynamic.

Measures 41-47: *p* (piano). The melody is marked with a *p* dynamic.

Measures 48-55: *p* (piano). The melody is marked with a *p* dynamic.

Measures 56-63: *cresc.* (crescendo) leading to *f* (forte). The melody is marked with a *cresc.* dynamic, leading to a *f* dynamic.



3. Credo

Moderato

f *f*

p

f

p *f*

p

p

49 *dim.* *rall.* *più lento* *pp*

56

62 *cresc.*

68 *f* *p*

74

80 *rit.* *Moderato* *f* *dim.* *pp*

87

92

97 *rit.* *p*

49 *dim.* *rall.* *più lento* *pp*

56

62 *cresc.*

68 *f* *p*

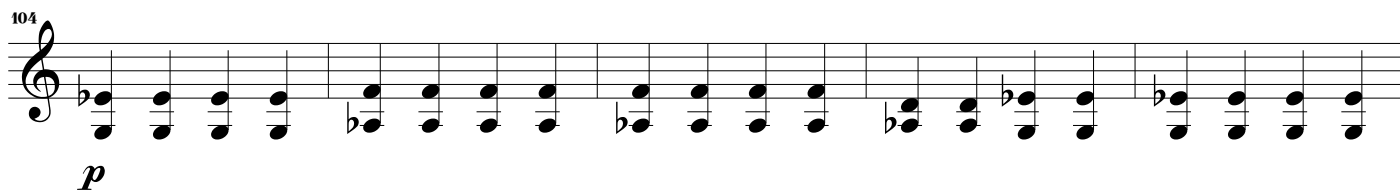
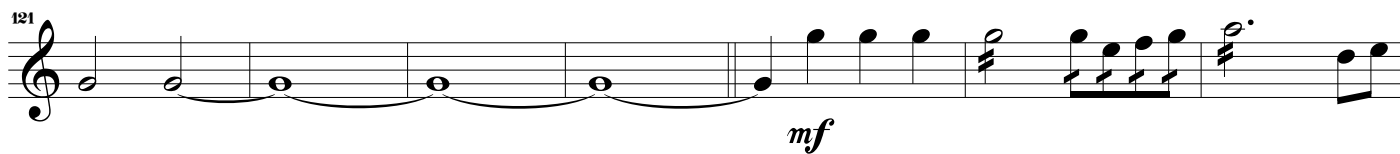
74

80 *rit.* *Moderato* *f* *dim.* *pp*

87

92

97 *rit.* *p*

più lento**Moderato**

4. Sanctus

Moderato

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff in 3/4 time, marked with a forte 'f' dynamic. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some chords. The second system, starting at measure 8, features a treble clef and continues the melody with various note values, including dotted notes and slurs. The score is written in a clear, standard musical notation style.

Allegro

17

mf

25

f

33

43

The musical score for 'The Rose Tree' is presented in four systems. The first system (measures 17-24) features a melody in treble clef with a mezzo-forte (*mf*) dynamic. The second system (measures 25-32) continues the melody, reaching a forte (*f*) dynamic. The third system (measures 33-42) consists of a sustained harmonic accompaniment in treble clef. The fourth system (measures 43-50) continues the accompaniment, ending with a final chord and a fermata.

Andante

51

51

p

Allegro

The image displays a musical score for the song "The Rose Tree". It consists of three staves of music, each beginning with a measure number: 59, 70, and 80. The notation is written on a single-line staff with a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is composed of eighth and quarter notes, with some measures containing rests. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The third staff contains no lyrics. The score ends with a double bar line and a repeat sign.

5. Agnus Dei

Andante

[illegible]

17

Musical notation for Example 17, showing a sequence of chords and melodic lines on a staff.

Messe à 2 voix égales, facile e cantante

Violin II

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato

p

p

f

p

f

Fine

p

D.S. al Fine

2. Gloria

Allegro moderato

First system (measures 1-8): Treble clef, 3/4 time. Measure 1: *f* (forte), chord of G4 and B4. Measure 2: chord of G4 and B4. Measure 3: *f* (forte), chord of G4 and B4. Measure 4: chord of G4 and B4. Measure 5: chord of G4 and B4. Measure 6: chord of G4 and B4. Measure 7: chord of G4 and B4. Measure 8: chord of G4 and B4.

Second system (measures 9-16): Treble clef, 3/4 time. Measure 9: *p* (piano), chord of G4 and B4. Measure 10: chord of G4 and B4. Measure 11: chord of G4 and B4. Measure 12: chord of G4 and B4. Measure 13: chord of G4 and B4. Measure 14: chord of G4 and B4. Measure 15: chord of G4 and B4. Measure 16: chord of G4 and B4.

Third system (measures 17-24): Treble clef, 3/4 time. Measure 17: *f* (forte), chord of G4 and B4. Measure 18: chord of G4 and B4. Measure 19: chord of G4 and B4. Measure 20: chord of G4 and B4. Measure 21: chord of G4 and B4. Measure 22: chord of G4 and B4. Measure 23: chord of G4 and B4. Measure 24: chord of G4 and B4.

Fourth system (measures 25-32): Treble clef, 3/4 time. Measure 25: *mf* (mezzo-forte), chord of G4 and B4. Measure 26: chord of G4 and B4. Measure 27: chord of G4 and B4. Measure 28: chord of G4 and B4. Measure 29: chord of G4 and B4. Measure 30: chord of G4 and B4. Measure 31: chord of G4 and B4. Measure 32: chord of G4 and B4.

Fifth system (measures 33-40): Treble clef, 3/4 time. Measure 33: *f* (forte), chord of G4 and B4. Measure 34: chord of G4 and B4. Measure 35: chord of G4 and B4. Measure 36: chord of G4 and B4. Measure 37: chord of G4 and B4. Measure 38: chord of G4 and B4. Measure 39: chord of G4 and B4. Measure 40: chord of G4 and B4.

Sixth system (measures 41-47): Treble clef, 3/4 time. Measure 41: *p* (piano), chord of G4 and B4. Measure 42: chord of G4 and B4. Measure 43: chord of G4 and B4. Measure 44: chord of G4 and B4. Measure 45: chord of G4 and B4. Measure 46: chord of G4 and B4. Measure 47: chord of G4 and B4.

Seventh system (measures 48-55): Treble clef, 3/4 time. Measure 48: *p* (piano), chord of G4 and B4. Measure 49: chord of G4 and B4. Measure 50: chord of G4 and B4. Measure 51: chord of G4 and B4. Measure 52: chord of G4 and B4. Measure 53: chord of G4 and B4. Measure 54: chord of G4 and B4. Measure 55: chord of G4 and B4.

Eighth system (measures 56-62): Treble clef, 3/4 time. Measure 56: *cresc.* (crescendo), chord of G4 and B4. Measure 57: chord of G4 and B4. Measure 58: chord of G4 and B4. Measure 59: chord of G4 and B4. Measure 60: chord of G4 and B4. Measure 61: chord of G4 and B4. Measure 62: *f* (forte), chord of G4 and B4.

65

p *f*

Musical staff 65-72. Treble clef, key of D major. Measures 65-72. Dynamics: *p* (measures 65-70), *f* (measures 71-72).

73

p

Musical staff 73-79. Treble clef, key of D major. Measures 73-79. Dynamics: *p* (measures 73-79).

81

più lento

mf *p*

Musical staff 81-88. Treble clef, key of D major. Measures 81-88. Dynamics: *mf* (measures 81-84), *p* (measures 85-88). Tempo marking: *più lento*.

90

a tempo

f *f*

Musical staff 90-98. Treble clef, key of D major. Measures 90-98. Dynamics: *f* (measures 90-91), *f* (measures 92-98). Tempo marking: *a tempo*.

99

Musical staff 99-106. Treble clef, key of D major. Measures 99-106.

107

p *f*

Musical staff 107-114. Treble clef, key of D major. Measures 107-114. Dynamics: *p* (measures 107-110), *f* (measures 111-114).

115

ff

Musical staff 115-120. Treble clef, key of D major. Measures 115-120. Dynamics: *ff* (measures 115-120).

121

Musical staff 121-128. Treble clef, key of D major. Measures 121-128.

3. Credo

Moderato

f *f*

7 *p*

13 *f*

19 *p* *f*

25 *p*

31

37 *p*

43 *p*

49 *dim.* *rall.* *più lento* *pp*

56

62 *cresc.*

68 *f* *p*

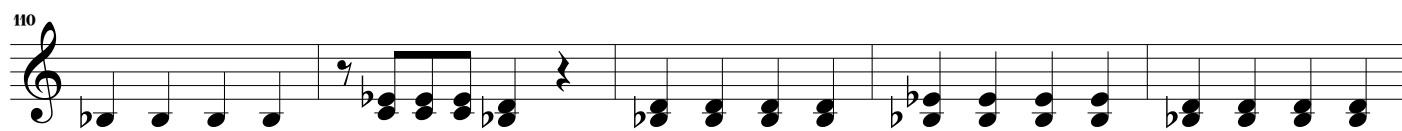
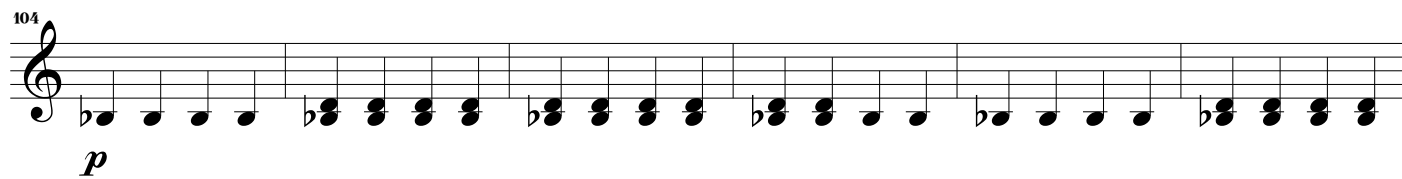
74

80 *rit.* *Moderato* *f* *dim.* *pp*

86

92 *p*

98 *rit.*

più lento**Moderato***più veloce*

4. Sanctus

Moderato

8 *f*

Musical notation for the beginning of the Sanctus, Moderato tempo. The first staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music begins with a forte (*f*) dynamic. The second staff continues the melody, marked with an 8.

Allegro

17 *mf*

25

33 *f*

Musical notation for the middle section of the Sanctus, Allegro tempo. The first staff begins at measure 17 with a mezzo-forte (*mf*) dynamic. The second staff continues the melody, marked with a 25. The third staff continues the melody, marked with a 33 and a forte (*f*) dynamic.

Andante

43

52 *p*

Musical notation for the slow section of the Sanctus, Andante tempo. The first staff begins at measure 43. The second staff continues the melody, marked with a 52 and a piano (*p*) dynamic.

Allegro

60

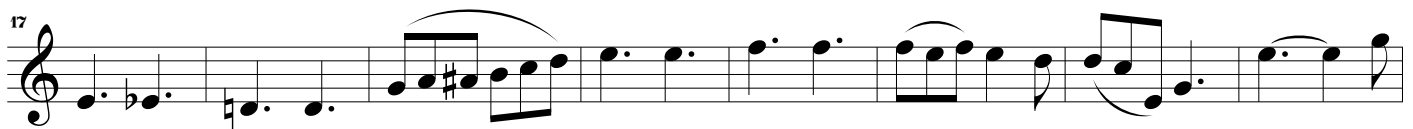
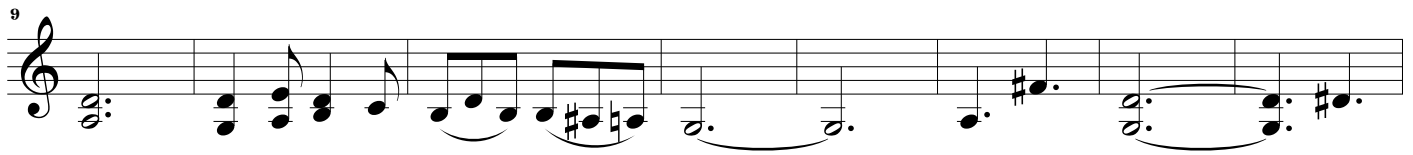
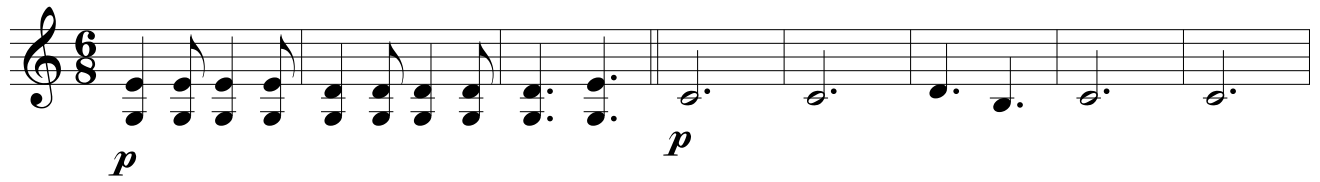
70

80

Musical notation for the final section of the Sanctus, Allegro tempo. The first staff begins at measure 60. The second staff continues the melody, marked with a 70. The third staff continues the melody, marked with an 80.

5. Agnus Dei

Andante



Messe à 2 voix égales, facile e chantante

Viola

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato

The musical score for the Viola part of the Kyrie section is written in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score is divided into measures, with measure numbers 7, 13, 19, 25, 32, 37, and 43 indicated. The dynamics range from *p* (piano) to *f* (forte). The piece concludes with a 'Fine' marking and a 'D.S. al Fine' instruction.

7

13

19

25

32

37

43

p

p

f

f

p

Fine

D.S. al Fine

2. Gloria

Allegro moderato

The musical score is written on a single staff in 3/4 time. It begins with a double bar line and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The score consists of eight lines of music, each starting with a measure number. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The music features a variety of note values, including eighth, quarter, and half notes, as well as rests and slurs.

7
f *f*

15
f

23
mf

31
f

40
p

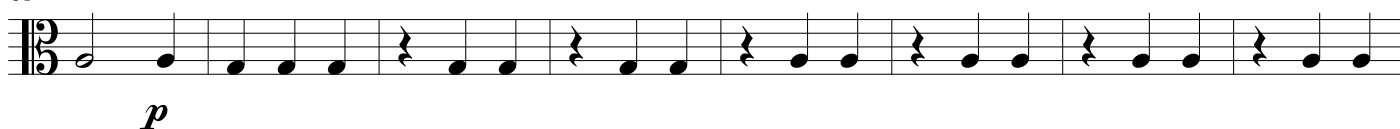
49

57
cresc. *f*

66



74



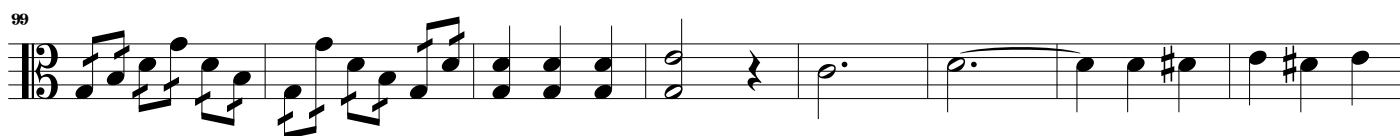
82



91



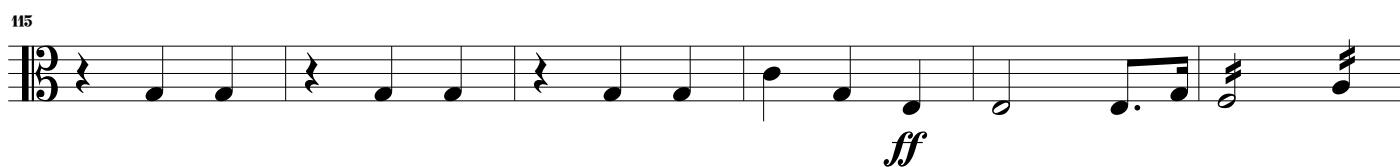
99



107



115



121



3. Credo

Moderato

The musical score is written for a single melodic line in bass clef, common time (C). It consists of eight staves of music, each beginning with a measure number in the left margin. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-5):** Starts with a forte (*f*) dynamic. The melody begins with a half note, followed by quarter notes, and ends with a half note. A second forte (*f*) dynamic is marked at the end of the staff.
- Staff 2 (Measures 6-11):** Continues the melody with quarter notes and eighth notes. A piano (*p*) dynamic is marked at the end of the staff.
- Staff 3 (Measures 12-17):** Features a series of quarter notes and eighth notes. A forte (*f*) dynamic is marked at the end of the staff.
- Staff 4 (Measures 18-23):** Continues the melody with quarter notes and eighth notes. A piano (*p*) dynamic is marked at the end of the staff.
- Staff 5 (Measures 24-29):** Features a series of quarter notes and eighth notes. A forte (*f*) dynamic is marked at the beginning of the staff, and a piano (*p*) dynamic is marked at the end.
- Staff 6 (Measures 30-35):** Continues the melody with quarter notes and eighth notes. A piano (*p*) dynamic is marked at the end of the staff.
- Staff 7 (Measures 36-41):** Features a series of quarter notes and eighth notes. A piano (*p*) dynamic is marked at the end of the staff.
- Staff 8 (Measures 42-47):** Continues the melody with quarter notes and eighth notes. A piano (*p*) dynamic is marked at the end of the staff.

48 *rall.* *più lento*

dim. *pp*

55

61

67 *cresc.* *f* *p*

73

79 *rit.* *f* *dim.* *pp*

Moderato

85 *f*

92

97 *p* *rit.*

104 *più lento*

111



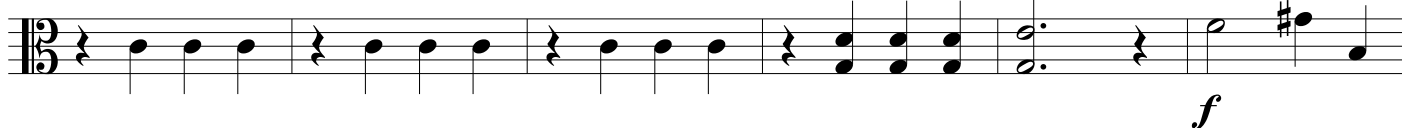
117

**Moderato**

123



129



135

*più veloce*

141



147



4. Sanctus

Moderato

8 *f*

Musical notation for the beginning of the Sanctus, Moderato tempo. The key signature has one sharp (F#). The time signature is 3/4. The notation consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music features a series of chords and single notes, with a forte (*f*) dynamic marking at the start of the second staff.

Allegro

17 *mf*

25

33

41 *f*

Musical notation for the middle section of the Sanctus, Allegro tempo. The key signature has one sharp (F#). The time signature is 3/4. The notation consists of four staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music features a series of chords and single notes, with a mezzo-forte (*mf*) dynamic marking at the start of the second staff. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music features a series of chords and single notes, with a forte (*f*) dynamic marking at the start of the fourth staff.

Andante

49

57 *p*

Musical notation for the slow section of the Sanctus, Andante tempo. The key signature has one sharp (F#). The time signature is 3/4. The notation consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music features a series of chords and single notes, with a piano (*p*) dynamic marking at the start of the second staff.

Allegro

65

74 *f*

80

Musical notation for the final section of the Sanctus, Allegro tempo. The key signature has one sharp (F#). The time signature is 3/4. The notation consists of three staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The music features a series of chords and single notes, with a forte (*f*) dynamic marking at the start of the second staff.

5. Agnus Dei

Andante

9

[illegible]

18

27

rall.

27

p *pp*

Messe à 2 voix égales, facile e chantante

Contrabass

Missa Op. 335

Jacques Louis Battmann (1818 - 1886)

Arranjo para Orquestra por Rafael Sales Arantes

1. Kyrie

Moderato

The musical score for the Contrabass part of the Kyrie is written in bass clef with a common time signature (C). The tempo is marked 'Moderato'. The score consists of 41 measures, divided into six systems. The first system (measures 1-6) begins with a piano (*p*) dynamic and includes a repeat sign. The second system (measures 7-12) continues the melody with a forte (*f*) dynamic. The third system (measures 13-18) returns to piano (*p*). The fourth system (measures 19-24) is marked forte (*f*). The fifth system (measures 25-31) ends with a 'Fine' instruction. The sixth system (measures 32-41) begins with piano (*p*) and concludes with a 'D.S. al Fine' instruction.

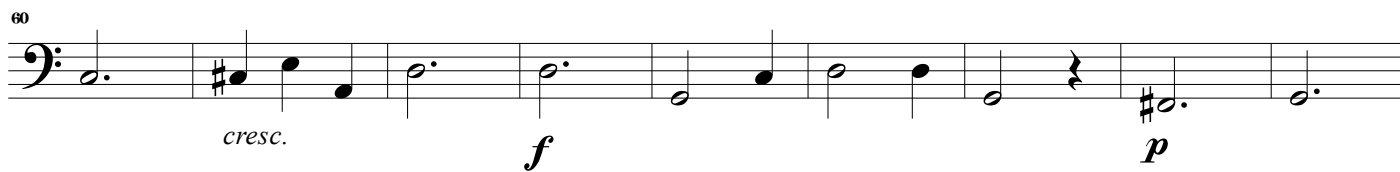
2. Gloria

Allegro moderato

The musical score is written for a bass instrument in 3/4 time. It consists of seven staves of music, each starting with a measure number in the upper left corner. The dynamics are indicated by *f* (forte), *p* (piano), and *mf* (mezzo-forte). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The key signature is one sharp (F#).

Staff 1: Measure 1. Bass clef, 3/4 time. Notes: G2, A2, B2, C3. Dynamics: *f*.
Staff 2: Measure 2. Notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, 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60



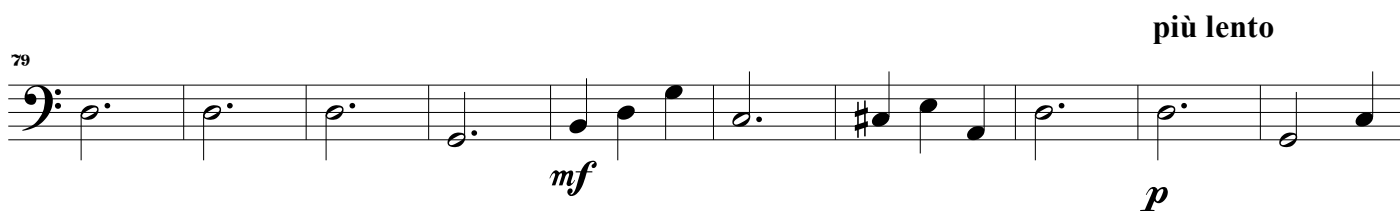
cresc. *f* *p*

69



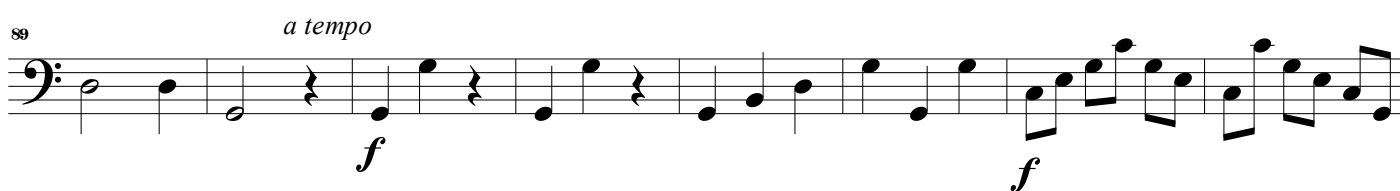
f *p*

79



più lento *mf* *p*

89



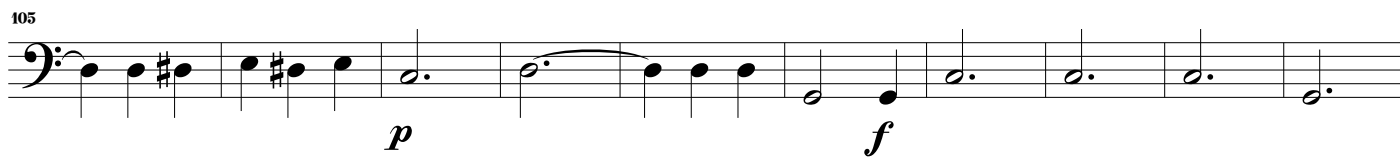
a tempo *f* *f*

97



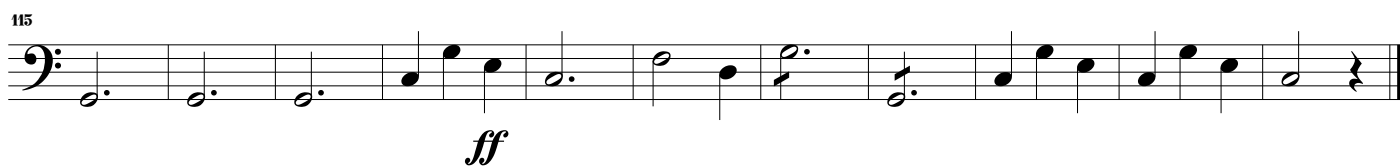
f *f*

105



p *f*

115



ff

3. Credo

Moderato

f *f*

6 *p*

13 *f*

20 *p* *f*

27 *p*

35 *p* *rall.*

43 *dim.*

52 *più lento* *pp*

60 *cresc.*

68 *f* *p*

Detailed description: This musical score is for the Credo section of Missa Op. 335, marked Moderato. It is written for a bass instrument in common time (C). The score consists of nine staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. The second staff continues with a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff shows a crescendo leading to a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The fifth staff is marked piano (*p*). The sixth staff has a piano (*p*) dynamic and ends with a *rall.* (rallentando) marking. The seventh staff continues with a *dim.* (diminuendo) marking. The eighth staff is marked *più lento* (even slower) and *pp* (pianissimo). The ninth staff begins with a forte (*f*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic, and ends with a *cresc.* (crescendo) marking.

76 *rit.*
dim. *pp*

Moderato

84 *f*

91 *rit.* *più lento*

98 *p* *p*

105

113

119

Moderato

125 *mf*

131 *f* *più veloce*

137

144

Moderato

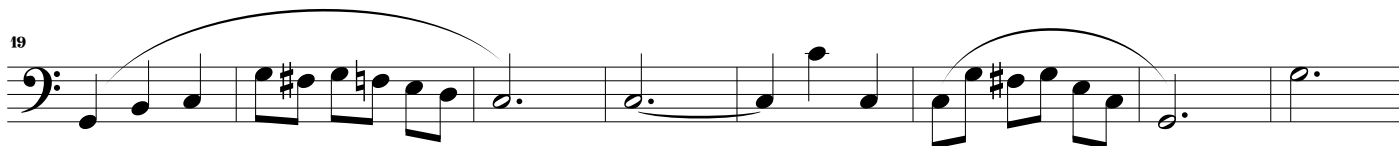
Moderato

**Allegro**

9



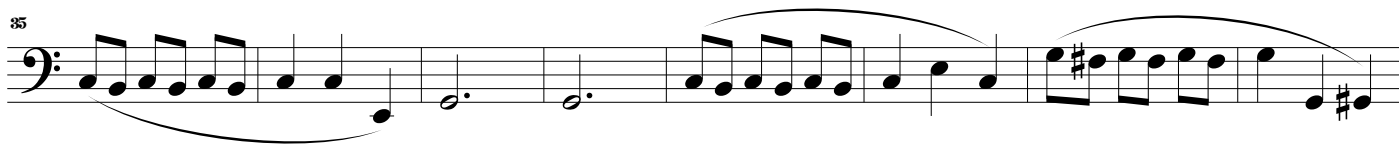
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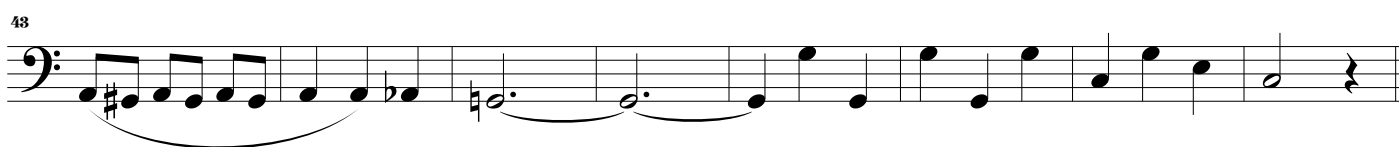
27



35



43



Andante

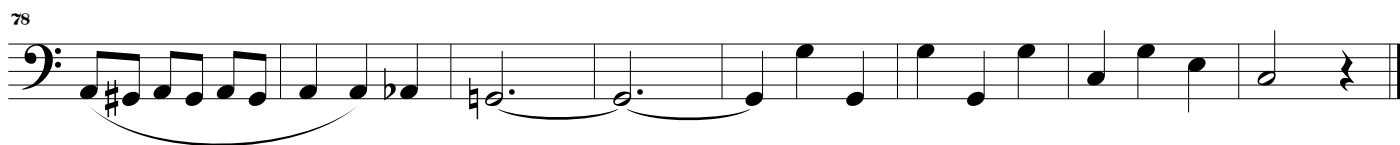
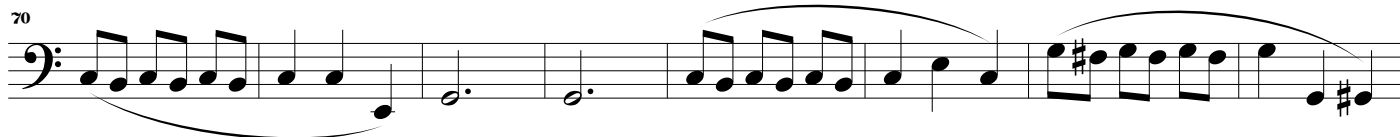
51



Allegro

61





5. Agnus Dei

Andante

p

