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Formal methods for the design of imitative
polyphonic structures

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A portfolio of original compositions
submitted in partial fulfilment of requirements for the degree of
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Spiral

Spiral, Part 1

Largo, $\text{♩} = 40$

Part 1

Jurjen van Geenen

Musical score for Part 1, measures 1-7. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Largo, with a quarter note equal to 40 beats. The key signature has one sharp (F#). The time signature is common time (C). The Violoncello part starts with a *mf* dynamic and a *legato* marking. The Viola part also has a *mf* dynamic and a *legato* marking. The Violin I and Violin II parts are mostly rests.

Musical score for Part 1, measures 8-11. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is Largo, with a quarter note equal to 40 beats. The key signature has one sharp (F#). The time signature is common time (C). The Vln. II part starts with a *mf* dynamic and a *legato* marking. The Vla. part has a *mf* dynamic and a *legato* marking. The Vc. part has a *sostenuto* marking. The Vln. I and Cb. parts are mostly rests.

15

Vln. I *mf* legato

Vln. II sostenuto

Vla. sostenuto

Vc. *mp* lamentoso

Cb.

22

Vln. I sostenuto

Vln. II

Vla. *mp* lamentoso

Vc.

Cb.

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp *lamentoso*

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *ma non troppo*

p *ma non troppo*

p *sostenuto, poco a poco cresc.*

p *legato*

A

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

sostenuto, poco a poco cresc.

mp

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

sostenuto, poco a poco cresc.

mp

4

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

sostenuto poco a poco cresc.

B

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

restless, press within tempo, cresc.

restless, press within tempo, cresc.

mf

5

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

restless, press within tempo, cresc.

78

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

restless, press within tempo, cresc.

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

mf legato

press within tempo, cresc.

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

sostenute

mf legato

99

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf legato

sostenuto

sostenuto

106

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf legato

sostenuto

dolce

sonore

Spiral, Part I

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

sostenuto

dolce

120

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolce

127

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolcissimo

134

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolcissimo

f

sonore

f

141

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolcissimo

f

sonore

148

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolcissimo

f

sonore

155

Vln. I

sonore

Vln. II

Vla.

Vc.

appassionata

ecstatic

Cb.

ecstatic

ff

162

Vln. I

Vln. II

appassionata

Vla.

appassionata

ecstatic

Vc.

ff

Cb.

169

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ecstatic

appassionata

ecstatic

176

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

D

Musical score for measures 183-188, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *sfz*, *f*, and *morendo*, and performance instructions like "icy, nearer to bridge" and "reverberant lift".

183

Vln. I *sfz* icy, nearer to bridge *morendo*

Vln. II icy, nearer to bridge *morendo* *f*

Vla. *f*

Vc. *f*

Cb. *f* decided icy, nearer to bridge

Musical score for measures 190-195, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *f*, *mf*, and *rit.*, and performance instructions like "icy, nearer to bridge" and "reverberant lift".

190

Vln. I *f* icy, nearer to bridge *rit. mf* reverberant lift

Vln. II icy, nearer to bridge *rit. mf* reverberant lift

Vla. icy, nearer to bridge *rit. mf* reverberant lift

Vc. icy, nearer to bridge *morendo* *rit. mf* reverberant lift

Cb. *morendo* *rit. mf* reverberant lift

Part 2

$\text{♩} = 70$

A

passacaglia

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

Contrabass *mp*

Detailed description: This block contains the first system of the musical score. It features five staves: Violin I, Violin II, Viola, Cello, and Contrabass. The Violin I part begins with a whole note chord (Bb, D, F) and a half note G. The Violin II part has a whole rest followed by a sixteenth-note pattern. The Viola part has a whole rest followed by a half note chord (Bb, D). The Cello part has a whole rest followed by a half note chord (Bb, D). The Contrabass part has a half note chord (Bb, D) and a half note G. The dynamic marking *mp* is present on each staff. A dashed line above the Violin I staff indicates a slur over the first two measures.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features five staves: Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part has a sixteenth-note pattern starting with a five-measure rest. The Violin II part has a half note chord (Bb, D) and a half note G. The Viola part has a whole rest followed by a half note chord (Bb, D). The Violoncello part has a whole rest followed by a half note chord (Bb, D). The Contrabasso part has a whole rest followed by a half note chord (Bb, D). The dynamic marking *mp* is present on each staff. A dashed line above the Violin I staff indicates a slur over the first two measures.

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

Spiral, Part 2

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 17 through 20. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part begins with a fermata in measure 17, followed by a melodic line in measures 18 and 19, and a final note in measure 20. The Violin II part has a melodic line starting in measure 17 and continuing through measure 20. The Viola part is mostly silent, with a single note in measure 18. The Violoncello and Contrabass parts play a similar melodic line, with the Cb. part starting in measure 17 and continuing through measure 20. A fermata is placed over the first note of the Cb. part in measure 17. A 'trm' (trill) marking is present above the first note of the Vln. I part in measure 18.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 21 through 24. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part has a melodic line starting in measure 21 and continuing through measure 24. The Violin II part has a melodic line starting in measure 21 and continuing through measure 24. The Viola part has a melodic line starting in measure 21 and continuing through measure 24. The Violoncello and Contrabass parts play a similar melodic line, with the Cb. part starting in measure 21 and continuing through measure 24. A fermata is placed over the first note of the Vln. I part in measure 21. A 'trm' (trill) marking is present above the first note of the Vln. I part in measure 22.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp dolce cantabile

mp dolce cantabile

mp dolce cantabile

mp dolce cantabile

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

8

5

R

L

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff agitato

ff agitato

ff agitato

ff agitato

ff

8

41

B

Vln. I

very broad

Vln. II

Vla.

Vc.

sim.

Cb.

45

Vln. I

very broad

Vln. II

sim.

Vla.

sim.

very broad

Vc.

Cb.

sim.

Spiral, Part 2

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim

very broad

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

very broad

57

Vln. I

sempre

Vln. II

Vla.

8

Vc.

Cb.

fff

sim.

61

Vln. I

Vln. II

Vla.

8

Vc.

Cb.

R

L

Spiral, Part 2

65

Vln. I

Vln. II

Vla.

Vc.

Cb.

broad & gradually softer

broad

L+R, broad & gradually softer

broad & gradually softer

broad & gradually softer

broad & gradually softer

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Vln. I
mf gradually softer

Vln. II
mf gradually softer

Vla.
mf

Vc.
mf gradually softer

Cb.
mf gradually softer

77

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

Cb.
mp

Spiral, Part 2

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 81 through 84. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part begins with a measure rest, followed by a melodic line with a dotted half note and a half note, then a quarter note, and a dotted half note. The Violin II part has a measure rest, followed by a dotted half note, a quarter note, and a dotted half note. The Viola part starts with a sixteenth-note triplet, followed by a dotted half note, a quarter note, and a dotted half note. The Violoncello and Contrabass parts have measure rests in the first two measures, followed by a dotted half note and a quarter note in the third measure, and a dotted half note and a quarter note in the fourth measure. Dashed lines indicate phrasing across measures. A hairpin crescendo is shown in the first measure of Vln. I, and a hairpin decrescendo is shown in the second measure of Vln. II.

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

fm

Detailed description: This system of musical notation covers measures 85 through 88. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part has a dotted half note, a quarter note, a dotted half note, and a quarter note, followed by a melodic line with a dotted half note and a quarter note. The Violin II part has a dotted half note, a quarter note, a dotted half note, and a quarter note, followed by a melodic line with a dotted half note and a quarter note. The Viola part has a dotted half note and a quarter note, followed by measure rests. The Violoncello and Contrabass parts have a dotted half note and a quarter note, followed by measure rests. Dashed lines indicate phrasing across measures. A hairpin crescendo is shown in the first measure of Vln. I, and a hairpin decrescendo is shown in the second measure of Vln. II. The dynamic marking *fm* (forzando) is present above the first measure of Vln. I and the second measure of Vln. II.

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

tr

p

p

p

p

mf

93

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

Spiral, Part 2

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

fff

ff

fff

ff

fff

Detailed description: This system covers measures 97 to 100. The Vln. I part begins in measure 99 with a series of eighth-note runs. The Vln. II part starts in measure 97 with a melodic line. The Vla. part features a rhythmic eighth-note pattern. The Vc. part has a melodic line with some rests. The Cb. part provides a bass line with eighth notes. Dynamic markings *ff* and *fff* are used throughout. Dashed lines indicate phrasing or breath marks across measures.

101

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system covers measures 101 to 104. The Vln. I part has a melodic line with some rests. The Vln. II part continues with a melodic line. The Vla. part has a melodic line with some rests. The Vc. part has a melodic line with some rests. The Cb. part has a bass line with some rests. Dynamic markings *ff* and *fff* are used throughout. Dashed lines indicate phrasing or breath marks across measures.

105

Vln. I

Vln. II

Vla.

Vc.

Cb.

109

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

Spiral, Part 2

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

Vln. I

Vln. II

Vla.

Vc.

Cb.

125

Vln. I

Vln. II

Vla.

Vc.

Cb.

Spiral, Part 2

129

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system of music covers measures 129 to 132. The Vln. I part begins with a melodic line of eighth notes, marked with a dashed slur. The Vln. II part provides harmonic support with sustained notes and some movement. The Vla. part features a steady eighth-note accompaniment. The Vc. part has a more melodic line with some rests. The Cb. part plays a rhythmic eighth-note pattern. The key signature has one flat, and the time signature is 4/4.

133

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system of music covers measures 133 to 136. The Vln. I part continues its melodic line with a dashed slur. The Vln. II part has a more active eighth-note accompaniment. The Vla. part continues with its eighth-note accompaniment. The Vc. part has a melodic line with some rests. The Cb. part continues with its eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

141

Vln. I

Vln. II

Vla.

Vc.

Cb.

Spiral, Part 2

145

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 145 through 148. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vln. I staff begins with a treble clef and a key signature of one flat (B-flat). The Vln. II staff also uses a treble clef. The Vla. staff uses an alto clef. The Vc. and Cb. staves use bass clefs. The music is characterized by long, sweeping melodic lines with many ties across bar lines. The Vln. I part has a complex, multi-measure rest in the first measure. The Vla. part features a continuous eighth-note pattern with a dashed line indicating a slur across measures. The Vc. part has a simple melodic line with ties. The Cb. part is mostly silent, indicated by rests.

149

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 149 through 152. It features the same five staves as the previous system. The Vln. I staff continues with its complex melodic line. The Vln. II staff has a melodic line with some triplets in measures 151 and 152. The Vla. staff continues with its eighth-note pattern. The Vc. part has a simple melodic line with ties. The Cb. part has a simple melodic line with ties. The music maintains the same long, sweeping melodic style as the previous system.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

157

Vln. I

Vln. II

Vla.

Vc.

Cb.

161

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

ff

164

subito

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

mf

fff

mf

fff

mf

fff

mf

proceed

167

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

pas ralentir

Part III farewell

8^{va}-----

$\text{♩} = 36$ **con sordino**

Violin I r
Violin II

Con sord.
pp dolce

poco piu piano

Con sord.
pp dolce

(8^{va})-----

8

Vln. I r
Vln. II
Vln. II
Vla.

poco piu forte legato

poco piu piano

poco piu forte

Con sord.
pp dolce

poco piu piano

(8^{va})-----

15

Vln. I r
Vln. II
Vln. II
Vla.

poco piu piano

legato

poco piu forte legato

Con sord.
pp dolce

poco piu piano

(8^{va})

Musical score for measures 22-28, featuring four staves: Vln. I, Vln. II, Vln. III, and Vla. The score includes dynamic markings such as *poco piu piano* and *poco piu forte*, and articulation markings like *legato*. The Vln. I staff starts with a box containing the number 22. The Vln. III staff has a *poco piu piano* marking starting at measure 25. The Vla. staff has *poco piu forte* and *legato* markings starting at measure 25.

(8^{va})

Musical score for measures 29-34, featuring five staves: Vln. I, Vln. II, Vln. III, Vla., and Vc. The score includes dynamic markings such as *poco piu forte* and *poco piu piano*, and articulation markings like *legato*. The Vln. I staff starts with a box containing the number 29. The Vln. II staff has a *poco piu piano* marking starting at measure 30. The Vln. III staff has *poco piu forte* and *legato* markings starting at measure 31. The Vla. staff has a *poco piu piano* marking starting at measure 30. The Vc. staff has a *poco piu piano* marking starting at measure 31.

Spiral, Part 3

(8^{va})

poco a poco cresc. a mezzo forte

36

Vln. I r

Vln. II

Vln. II

Vla.

Vc.

senza vibrato sul tasto

poco piu forte *legato*

poco piu piano *poco piu piano*

pp

(8^{va})

43

Vln. I r

Vln. II

Vln. II

Vla.

Vc.

simile

senza vibrato sul tasto

poco piu forte *legato*

poco piu piano *poco piu forte*

(8^{va})

50

Vln. I r

Vln. II

Vln. II
senza vibrato sul tasto

Vla.

Vc.
legato

Cb.

(8^{va})

57

Vln. I r

Vln. II

Vln. II

Vla.

Vc.
senza vibrato sul tasto

Cb.

(8^{va})-----

64

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf

senza vibrato sul tasto
Con sord.

72

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf

80

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

molto rit

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

Fugue in G

Jurjen van Geenen

♩ = 68

mp

11

21

poco rit *a tempo*

mp

31

Musical score for measures 31-40. The score is written for four staves: Treble, Treble (8va), Treble, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music features a complex texture with overlapping melodic lines and a prominent bass line. A *mf* dynamic marking is present at the bottom of the system.

41

Musical score for measures 41-50. The score is written for four staves: Treble, Treble (8va), Treble, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with intricate melodic patterns and a strong bass line. A *f* dynamic marking is present at the bottom of the system.

51

Musical score for measures 51-60. The score is written for four staves: Treble, Treble (8va), Treble, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music concludes with a sustained bass line and melodic fragments in the upper staves. A *mf* dynamic marking is present at the bottom of the system.

Fugue in G

61

Musical score for measures 61-70. The system consists of four staves. The top staff is in treble clef, the second and third staves are in treble clef with an 8va marking, and the bottom staff is in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. A dynamic marking of *f* is present at the end of the system, with a hairpin leading to a second *f* marking.

71

Musical score for measures 71-80. The system consists of four staves. The top staff is in treble clef, the second and third staves are in treble clef with an 8va marking, and the bottom staff is in bass clef. The music continues with complex rhythmic patterns and slurs. A dynamic marking of *f* is present at the end of the system, with a hairpin leading to a second *f* marking.

81

Musical score for measures 81-90. The system consists of four staves. The top staff is in treble clef, the second and third staves are in treble clef with an 8va marking, and the bottom staff is in bass clef. The music continues with complex rhythmic patterns and slurs. Dynamic markings include *mf*, *mp*, and *cresc.* with hairpins indicating volume changes.

mf *mp* *cresc.* -----

91

f *mf*

101

p *cresc.*

111

ff *mf*

Fugue in G

121

ff

131

A3

A3

141

mf

151

Musical score for measures 151-160. The score is written for four staves (two treble clefs and two bass clefs). It features complex melodic lines with many accidentals (sharps and naturals) and dynamic markings. A fermata is present over the final measure of the system.

161

B1

Musical score for measures 161-170. The score is written for four staves (two treble clefs and two bass clefs). It features complex melodic lines with many accidentals (sharps and naturals) and dynamic markings. A fermata is present over the final measure of the system.

f

171

Musical score for measures 171-180. The score is written for four staves (two treble clefs and two bass clefs). It features complex melodic lines with many accidentals (sharps and naturals) and dynamic markings. A fermata is present over the final measure of the system.

mf

Fugue in G

181

191

201

211

Musical score for measures 211-216. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The music features a complex melodic line in the upper staves with various intervals and accidentals, and a bass line with rests.

221

rit. ----- *a tempo*

Musical score for measures 221-226. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The music features a complex melodic line in the upper staves with various intervals and accidentals, and a bass line with rests. A *rit.* (ritardando) marking is present above the first staff, followed by a dashed line, and an *a tempo* marking above the second staff. A *p* (piano) dynamic marking is located below the Bass staff.

231

Musical score for measures 231-236. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The music features a complex melodic line in the upper staves with various intervals and accidentals, and a bass line with rests. A *cresc.* (crescendo) marking is present below the Bass staff, followed by a dashed line.

Fugue in G

241

mf *cresc.* *ff*

251

dim.

261

rubato

B2

mp *cresc.*

271

281

291

----- *ff*

Fugue in G

301

311

321

331

dim.

341

mp

351

mf

Fugue in G

361

cresc.

371

f

381

p

391

B3

401

morendo -----

fff

411

leggiere

mp

Fugue in G

421

Musical score for measures 421-430. The system consists of four staves. The top staff (treble clef) begins with a melodic line in G major, featuring a half note G4, quarter notes A4 and B4, and a half note C5. The second staff (treble clef) provides a counterpoint with a half note G4, quarter notes F4 and E4, and a half note D4. The third staff (treble clef, marked with an 8) contains rests. The bottom staff (bass clef) provides a bass line with a half note G3, quarter notes F3 and E3, and a half note D3. The key signature has one sharp (F#) and the time signature is common time.

431

Musical score for measures 431-440. The system consists of four staves. The top staff (treble clef) continues the melodic line with a half note D4, quarter notes C4 and B3, and a half note A3. The second staff (treble clef) continues the counterpoint with a half note G3, quarter notes F3 and E3, and a half note D3. The third staff (treble clef, marked with an 8) contains rests. The bottom staff (bass clef) continues the bass line with a half note C3, quarter notes B2 and A2, and a half note G2. The key signature has one sharp (F#) and the time signature is common time.

441

Musical score for measures 441-450. The system consists of four staves. The top staff (treble clef) begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff (treble clef) provides a counterpoint with a half note G4, quarter notes F4 and E4, and a half note D4. The third staff (treble clef, marked with an 8) contains rests. The bottom staff (bass clef) provides a bass line with a half note G3, quarter notes F3 and E3, and a half note D3. The key signature has one sharp (F#) and the time signature is common time.

451

subito

mf *f*

461

471

Al'

Fugue in G

481 *proco rit* *cantabile*
a tempo

ff

491 *A2'*

mp

501

mp

511

Musical score for measures 511-514. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, often grouped with slurs and ties. A dynamic marking of *f* (forte) is present at the beginning of the system.

521

Musical score for measures 521-524. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with complex rhythmic patterns and slurs. A dynamic marking of *mp* (mezzo-piano) is present, followed by a *cresc.* (crescendo) marking.

531

Musical score for measures 531-534. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features more intricate rhythmic figures and slurs. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

Fugue in G

541

cresc.

551

fff

fff

fff

fff

fff

----- *fff*

A3'

561

571

Musical score for measures 571-580. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and slurs. The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third staff has a more rhythmic, eighth-note pattern. The fourth staff has a bass line with slurs and ties.

581

Musical score for measures 581-590. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with complex textures and many beamed notes. The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third staff has a more rhythmic, eighth-note pattern. The fourth staff has a bass line with slurs and ties. The word "dim." is written at the end of the system.

591

Musical score for measures 591-600. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (Bb). The music continues with complex textures and many beamed notes. The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third staff has a more rhythmic, eighth-note pattern. The fourth staff has a bass line with slurs and ties.

Fugue in G

601

mf

611

rit. -----

rit.

Missa ad fugam

for soprano, alto, (counter-)tenor, bass

Kyrie

Jurjen van Geenen

$\text{♩} = 55$ natural dynamics throughout

Soprano
Ky -

Alto
Ky - ri - e e -

Tenor
Ky - ri - e e - lei - son

Bass
Ky - ri - e e - lei - son Ky - ri - e e -

S
ri - e e - lei - son Ky - ri - e e - lei -

A
lei - son Ky - ri - e e - lei - son Chris -

T
Ky - ri - e e - lei - son Chris - te e - lei -

B
lei - son Chris - te e - lei - son Chris -

21

S
son Chris - te e - lei - son Chris - te

A
te e - lei - son Chris - te e - lei -

T
8
son Chris - te e - lei - son Ky - ri - e

B
te e - lei - son Ky - ri - e e - lei -

31

S
e - lei - son Ky - ri - e e - lei - son

A
son Ky - ri - e e - lei - son Ky - ri - e e -

T
8
e - lei - son Ky - ri - e e - lei - son Ky -

B
son Ky - ri - e e - lei - son Ky - ri - e e -

41

S
Ky - ri - e e - lei - son Ky - rie e - lei - son

A
lei - son Ky - ri - e e - lei - son

T
8
ri - e e - lei - son e - lei - son

B
le - i - son e - lei - son

rit.

Gloria

Jurjen van Geenen

$\text{♩} = 65$

Soprano

Alto

Tenor

Bass

Glor - ri - a

Glor - ri - a in ex - cel - cis De - o et in ter - ra

Glor - ri - a in ex - cel - sis De - o et in ter -

10

S

A

T

B

Glo - ri - a in ex - cel - cis De - o et in ter - ra pax ho - mi - ni -

in - ex - sis De - o et in - ter - ra - pax hom - ni - bus

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus

ra - pax hom - ni - bus bo - nae vo - lun - ta - tis Lau - da - - - mus -

19

S

A

T

B

bus bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus

bo - nae vo - lun - ta - tis Lau - da - mus - te - be - ne - di -

te, be - ne - di - ci - mus te, a - do - - - ra - mus te glo -

te - be - ne - di - ci - mus te a - do - ra - - - mus te,

28

S te, a - do - - - ra - mus te glo - ri-fi - ca - mus

A ci - mus te a - do - ra - - - mus te, glo - ri-fi - ca - mus

T - ri - fi - ca - mus te gra - ti-as a - gi - mus ti - bi prop - ter

B glo - ri-fi - ca-mus te gra - ti - as a - gi - mus ti - bi prop-ter

37

S - gra - ti - as a - gi - mus ti - bi prop - ter mag-nam glo-ri-am tu - am

A te gra - ti - as a - gi - mus ti - bi-prop-ter mag-nam glo - ri-am tu - am,

T mag-nam glo-ri-am tu - am Do - mi - ne De - ni - us Rex cae - les -

B mag-nam glo - ri-am tu - am, Do - mi-ne De - us Rex cae - les - tis De - us

46

S Do - mi - ne De - ni - us Rex cae - les - tis De - us Pa - ter

A Do - mi-ne De - us Rex cae - les - tis De - us Pa - ter om - ni-po-

T tis De - us Pa - ter om - ni - po - - - tens om - - -

B Pa - ter om - ni-po - tens

Missa ad fugam, Gloria

55

S om - ni - po - - - - - tens om - - - - - ni - po - tens

A tens Do - mi - - - - ne Fi - li Un - ni - ge -

T ni - po - tens

B

64

S - - - - - le - - - - - su - - - - - Christ-te Do - - - - - mi - ne - - - - - Fi -

A - - - - - ni - te - - - - - le - - - - - su - - - - - Christ-te

T Do - mi - ne Fi - le U - ni - ge - ni - te le - - - - -

B Do - mi - ne Fi - le U - ni - ge - ni -

73

S le U - ni - ge - - - - - ni - - - - - te le - - - - - su - - - - - Chris - te

A Do - mi - ne - - - - - Fi - le U - ni - ge - - - - - ni - - - - - te le - - - - -

T - - - - - su - - - - - Christ-te Do - - - - - mi - ne - - - - - Fi - le U - ni - ge - - - - - ni -

B te le - - - - - su - - - - - Christ-te Do - - - - - mi - ne - - - - - Fi -

82

S Do-mi-ne De - - - us, Ag - nus De - i qui tol - lis

A su - - - Chris - te Do-mi-ne De - - - us, Ag - nus De

T te Ie - - - su - - - Chris - te Do-mi-ne De - - -

B le U - ni - ge - ni - te Ie - - - su - - - Chris - te

91

S pec - ca - ta mun - - - di mi - se - re - re no - - -

A - i qui tol - lis - pec - ca - ta mun - - - di mi - se - re -

T us, Ag - nus De - i qui tol - lis pec - ca - ta mun -

B Do-mi-ne De - - - us, Ag - nus De - i qui tol - lis

100

S bis qui tol - lis

A re no - - - bis qui tol - lis pec - ca - ta mun -

T - - - di mi - se - re - re no - - - bis

B pec - ca - ta mun - - - di mi - se - re - re no - - -

Missa ad fugam, Gloria

109

S pec - ca - - - ta mun - di su - sci - pe de - pre - ca - tio - nem nos -

A di - sus sci - pe de - pre - ca - tio - nem nos - tram

T qui - tol - lis pec - ca - - - ta

B bis qui tol - lis pec - ca - - ta mun - - - di sus - sci - pe

118

S tram Qui - se - des ad dex - te - ram Pa - tris mi - se - re -

A Qui se - des ad - dex - - - - tram Pa -

T mun - di su - sci - pe de - pre - ca - tio - nem nos - tram Qui - se - des

B de - pre - ca - tio - nem nos - tram sus - sci - - - - pe de - pre - ca - tio - nem nos -

127

S re - - - - no - - - - bis Quo - ni - am tu so - - - - lus

A tris mi - se - re - re no - - - - bis Quo - ni - am

T ad dex - te - ram - Pa - tris mi - se - re - re - no -

B tram Qui se - des ad dex - te - ram Pa - - - - tris mi - se - re -

136

S
Sanc-tus tu so-lus Do-mi-nus tu so-lus

A
tu so-lus Sanc-tus tu so-lus Do-mi-

T
bis Quo-ni-am tu so-lus Sanc-tus tu

B
re no-bis Quo-ni-am tu so-lus San-

145

S
al-ti-si-mus Ie-su

A
nus tu so-lus al-ti-si-mus Ie-

T
so-lus Do-mi-nus tu so-lus al-ti-si-

B
tus tu so-lus Do-mi-nus tu sol-lus

154

S
Chris-te cum Sanc-to Spi-ri-tu in

A
su Chris-te cum Sanc-to Spi-ri-tu in glo-

T
mus Ie-su Chris-te

B
al-ti-si-mus Ie-su Chris-

Missa ad fugam, Gloria

163

S glo - ri - a De - - - i Pa - - - tris in glo - - - ri -

A ri - a De - - - i Pa - - - tris A - - -

T cum Sanc - - - to Spi - ri tu in glo - ri - a De - - -

B te cum Sanc - to Spi - ri-tu in glo - ri - a De - - -

172

S a De - i Pa - - - tris A - men

A men A - - -

T i Pa - tris in glo - - - ri - a De - i

B i Pa - - - tris A - - - men A -

181

S A - men A -

A men A - - - men A - - -

T Pa - - - tris A - - - men A - men

B men A - - -

190

S
men A - - - men A - - - - - men

A
men A men

T
8 A - - - men A - - - men

B
men A - - - - - men A - - - - - men

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measures 190-193. The Soprano part has lyrics 'men A - - - men A - - - - - men'. The Alto part has lyrics 'men A men'. The Tenor part has lyrics '8 A - - - men A - - - men'. The Bass part has lyrics 'men A - - - - - men A - - - - - men'. The music is in a key with one sharp (F#) and a common time signature. The Soprano and Tenor parts are in treble clef, while the Alto and Bass parts are in bass clef. The Alto part has a '8' below the first measure. The lyrics are written below the notes, with hyphens indicating long notes or rests.

Credo

Jurjen van Geenen

Bass

Cre - - - do in un - um De - - - um, Pa - trem om - ni -

10

T

8

fac - to - rem cae - li et ter - rae vi - si - bi - li -

B

po - ten - tem,

19

A

Et in Do - mi - num

T

8

um, om - ni - um et in vi - si - bi - li - um.

28

A

Ie - sum Chris - tum, Fi - li - um De - u - ni - ge - ni - tum,

37

S

et ex Pa - tre na - tum an - - - te om - ni - a

46

S

sae - cu - la.

T

8

De - um de De - o.

B

De - um de De - o, Lu - men de Lu - mi -

55

S
ge - ni - tum non fac - tum, con - sub - stan - tia - lem

A
ge - ni - tum non

T
Lu - men de Lu - mi - ne De - um ve - rum de De - o ve - ro,

B
ne De - um ve - rum de De - o ve - ro,

64

S
Pa - tri; per quem om - ni - a fac - ta sunt.

A
fac - tum, con - sub - stan - tia - lem Pa - tri; per quem om - ni - a fac - ta sunt.

T
Qui prop - ter

B
Qui prop - ter nos ho - mi - nes et prop - ter nostram sa -

73

S
Qui prop - ter nos ho - min - nes et

A
Qui prop - ter nos ho -

T
nos ho - min - nes et prop - ter nos - tram sa - lu - tem de - scen - dit de cae -

B
lu - tem de - scen - dit de cae - lis cae - lis

Missa ad fugam, Credo

82

S prop - ter nos - tram sa - lu - tem de - scen - dit de cae - lis.

A mi - nes et prop - ter nostram sa - lu - tem de - scen - dit de cae - lis

T lis. Et in - car - na - tus

B Et in - car - na - tus est de Spi - ri - tu Sanc -

91

S Et in - car - na - tus est de Spi - ri - tu Sanc -

A Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

T est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne,

B to ex Ma - ri - a Vir - gi - ne,

100

S to ex Ma - ri - a Vir - gi - ne,

A Vir - gi - ne, et ho - mo -

T et ho - mo - fac - tus -

B et ho - mo - fac - tus - est -

109

S et ho - mo fac - - - - - tus est

A fac - - - - - tus est

T 8 est Cru - ci - fix - us

B Cru - ci - fix - us e - ti - am pro no -

118

S Cru - ci - fix - us e - ti - am pro

A Cru - ci - fix - us e - ti - am pro no - bis sub Pon - ti - o

T 8 e - ti - am pro no - bis sub Pon - ti - o - Pi - la - - - to,

B bis sub Pon - ti - o Pi - la - to, pas - sus se - pul - tus

127

S no - bis sub Pon - ti - o Pi - la - to, pas - sus se - pul - tus est

A Pi - la - to, pas - sus se - pul - tus est et re - su -

T 8 pas - sus se - pul - tus est et re - - - su - rex - it ter - - -

B est et re - - - su - rex - it ter - ti - a di - - - e,

Missa ad fugam, Credo

136

S et re - - - su - rex - it ter - - - ti - a - - - di -

A rex - - - it ter - ti - a se - cun - dum scrip - tu - ras

T ti - a - - - di - e, se - cun - dum scrip - tu - ras et as - - - cen - dit in

B se - cun - dum scrip - tu - ras et asc - en - dit - - - in - cae - lum se - det ad dex - te -

145

S e se - cun - dum scrip - tu - ras et as - - - cendit in cae - lum se - det ad

A et asc - en - dit - - - in - cae - lum se - det ad - dex - te - ram Pa - tris

T cae - lum se - det ad dex - te - ram - - - Pa - tris Et i - te - rum ven - tu - rus

B ram Pa - tris Et i - te - rum ven - tu - rus est cum glo -

154

S dex - te - ram - - - Pa - tris Et i - te - rum ven - tu - rus est cum glo - ri -

A Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi -

T est cum glo - ri - a - - - iu - di - ca - re vi - vos et mor - tu -

B ri - a iu - di - ca - re vi - vos et mor - tu - os Cu - ius reg - ni

163

S a iu - di - ca - re vi - vos et mor - tu - os Cu - ius reg - ni

A vos et mor - tu - os Cu - ius reg - ni e - rit fi - - -

T os

B e - rit fi - - - nis.

172

S e - rit fi - - - nis.

A nis. Et in spi - ri - tum

T Et in spi - ri - tum Sanc - tum Do - - - mi -

B Et in spi - ri - tum Sanc - - - tum Do - mi - num et

181

S Et in spi - ri - tum Sanc - tum Do - - - mi - num et vi - vi -

A Sanc - tum Do - mi - num et vi - vi - fi - can - tem

T num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro -

B vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit, Qui cum

Missa ad fugam, Credo

190

S
fi can - tem, qui ex Pa-tre Fi - li-o - que pro - ce-dit, Qui cum Pa-tre et Fi - li-

A
qui ex - Pa-tre Fi-li-o - que pro - ce - dit, Qui cum - Pa - tre et Fi - li - o si-

T
ce-dit, Qui cum Pa-tre et Fi - li - o si - mul a-do - ra - tur et con-glo-ri - fi - ca -

B
Pa - tre et Fi - li - o si - mul a-do-ra - tur et con-glo - ri-fi - ca - tur qui lo - co - tus

199

S
o si - mul a-do - ra - tur et con-glori - fi - ca - tur

A
mul a - do - ra - tur et con-glo - ri - fi - ca - tur qui lo - co - tus est per pro - phe -

T
tur Et un-am sanc - tam

B
est per pro - phe - tas

208

S
Et un-am sanc - tam ca - tho - li - cem et a-pos-

A
tas Et un-am sanc - tam

T
ca - tho - li - cem et a-pos - to - li - cam Ec - cle - si - am.

B
Et un-am sanc - tam ca - tho - li - cem et a-pos - to - li - cam Ec - cle - si -

217

S to - li - cam Ec - cle - si - am. Con - fi - te - or

A ca - tho - li - cem et a - pos - to - li - cam Ec - cle - si - am.

T Con - fi - te - or u - num bap - tis - ma in re - mis - sio - nem pec -

B am. Con - fi - te - or u - num bap - tis - ma in

225

S u - num bap - tis - ma in re - mis - sio - nem pec - ca - to -

A Con - fi - te - or u - num bap - tis - ma in re - mis - sio - nem

T ca - to - rum Et ex - pec - to re - su - rec - tio -

B re - mis - sio - nem pec - ca - to - rum Et

233

S rum Et ex - pec - to re - su - rec - tio - nem mor - tu -

A pec - ca - to - rum Et ex - pec - to re - su -

T nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li

B ex - pec - to re - su - rec - tio - nem mor - tu - o - rum et vi - tam ven - tu -

Missa ad fugam, Credo

241

S
o - rum et vi - tam ven - tu - ri sae - cu - li A - - -

A
rec - tio - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li

T
A _____ men _____

B
ri sae - cu - li A _____ men _

249

S
men
rit.

A
A _____ men
rit.

T
A _____ men

B

Sanctus

Jurjen van Geenen

Alto *mf* Sanc - - - - -

Tenor *mf* Sanc - - - - - tus Sanc - - - - -

Bass *mf* Sanc - - - - - tus - Sanc - tus - Sanc - - - - - tus - - - - - Sanc - - - - -

10

S Sanc - - - - - tus

A tus Sanc - - - - - tus - - - - - Sanc - - - - - tus - - - - -

T tus - - - - - Sanc - - - - - tus Sanc - - - - - tus - - - - -

B - - - - - tus Sanc - - - - - tus Sanc - tus Sanc - - - - - tus - - - - -

19

S Sanc - - - - - tus - - - - - Sanc - tus Sanc - - - - - tus - - - - -

A Sanc - - - - - tus Sanc - - - - - tus Sanc - - - - -

T - - - - - Sanc - - - - - tus

B - - - - - Sanc - - - - - tus

28

S
Sanc - - - - - tus Sanc - - - - -

A
- - - - - tus - - - - -

T
Sanc - tus - - - - - Sanc - - - - - tus Sanc - - - - - tus

B
Sanc - - - - - tus Sanc - - - - - tus - - - - - tus - - - - - tus

37

S
tus Sanc - - - - - tus - - - - - Sanc - - - - -

A
Sanc - - - - - tus - - - - - Sanc - tus - - - - - Sanc - - - - - tus - - - - -

T
Sanc - - - - -

B
Sanc - - - - - tus - - - - - Sanc - - - - - tus - - - - - Sanc - - - - -

46

S
- - - - - tus - - - - - Sanc - - - - - tus

A
Sanc - - - - - tus - - - - - Sanc - tus - - - - - Sanc - - - - - tus - - - - -

T
tus Sanc - - - - - tus - - - - - Sanc - - - - - tus - - - - -

B
tus - - - - - Sanc - - - - - tus - - - - - Sanc - - - - - tus - - - - -

Missa ad fugam, Credo

55

Sanc - - - - - tus - - - - - Sanc - tus Sanc - - - - - tus - - - - -

Sanc - - - - - tus - - - - - Do

Sanc - - - - - tus Sanc - - - - - tus Sanc

64

Do - mi - nus

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

Do - - - mi - nus Do - mi - - - nus De - us Do - mi - nus

tus Do - - - - - mi - nus De - - - - -

73

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

Ple - ni - sunt cae - li et ter - ra glo - ri - a - tu -

De - us Sa - ba - oth. Ple - ni sunt cae - - - -

us Sa - - - - - ba - oth Ple - ni - sunt cae -

82

S oth. Ple - - - ni sunt cae - - - - li et ter - ra

A à Ho - sa - na in ex - cel - - sis

T - - li et ter - ra glo - ri - a tu - a. Ho - san - na

B li et - ter - - - - ra glo - - - - ri - a - tu - a.

91

S glo - ri - a tu - a Ho - san - na Ho - san - - -

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

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

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

100

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

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

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

B - - - ex - cel - - - sis

Missa ad fugam, Credo

109

S na in ex-cel - sis

A Be - ne - dic -

T in ex-cel - sis Be - ne - dic - tus qui ve - - -

B Be - ne - dic - tus qui ve - - - nit in no-mi-ne Do

118

S Be - ne - dic - tus qui ve - - - nit in no - - -

A tus qui ve - - - nit in no - mi - ne do - mi - ni

T nit in no - mi - ne do - - - mi - ni. Be - ne - dic - tus

B - mi-ni. Be - ne - dic - tus qui ve -

127

S mi - ne do - - - mi - ni Be - ne - dic - tus qui ve -

A Be - ne - dic - tus qui ve - - - nit in no - mi - ne

T qui ve - - - nit in no - - - mi - ne do - - - mi -

B nit in no - mi-ne do - mi-ni Ho - - - san - na

136

S
nit in no - - - mi - ne Do - - - mi - ni Ho - - - san - na

A
do - mi ni Ho san na in ex - cel -

T
ni Ho - - - san - na in ex - cel - - - cis in ex - cel -

B
in ex - cel - - - cis in ex - cel - - - cis

145

S
in ex - cel - - - cis in ex - cel - - - cis

A
cis Ho san - -

T
cis Ho - - - san - na in ex - cel - - -

B
Ho - - - san - na in ex - cel - - - cis in ex - cel -

154

S
Ho - san - na in ex - cel - - - cis

A
na in ex - cel - - - cis in ex - cel - - - cis

T
cis Ho - san - na in ex - cel - - - cis

B
cis in ex - cel - - - cis

rit.

Agnus Dei

Jurjen van Geenen

Soprano

Alto

Tenor

nus Ag - nus De - i, qui tol -

Ag - nus Ag - nus

Ag - - - - nus

Detailed description: This block contains the first system of the musical score, measures 1 through 9. It features three vocal staves: Soprano (top), Alto (middle), and Tenor (bottom). The Soprano part begins with a melodic line and lyrics 'nus Ag - nus De - i, qui tol -'. The Alto part has lyrics 'Ag - nus Ag - nus'. The Tenor part has lyrics 'Ag - - - - nus'. There are trill ornaments (marked with '3') above the Soprano and Alto parts. Dashed lines indicate phrasing across the staves.

10

S

A

T

B

- lis pec - ca - ta mun - di, Ag - nus Ag - nus

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

Ag - nus De - i, qui tol - - - lis pec - ca - ta mun -

Ag - - - - nus Ag - nus De - i, qui tol -

Detailed description: This block contains the second system of the musical score, measures 10 through 18. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has lyrics '- lis pec - ca - ta mun - di, Ag - nus Ag - nus'. The Alto part has lyrics 'De - i, qui tol - - - lis pec - ca - ta mun - di, Ag - nus'. The Tenor part has lyrics 'Ag - nus De - i, qui tol - - - lis pec - ca - ta mun -'. The Bass part has lyrics 'Ag - - - - nus Ag - nus De - i, qui tol -'. There are trill ornaments (marked with '3') above the Soprano and Tenor parts. Dashed lines indicate phrasing across the staves.

19

S

A

T

B

De - i qui tol - - - lis pec - ca - ta mun - di Ag - - - - nus

Ag - nus De - i qui tol - - - lis pec - ca - ta mun -

di, Ag - - - - nus Ag - nus De - i qui tol -

- lis pec - ca - ta mun - di, Ag - - - - nus Ag - nus

Detailed description: This block contains the third system of the musical score, measures 19 through 27. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has lyrics 'De - i qui tol - - - lis pec - ca - ta mun - di Ag - - - - nus'. The Alto part has lyrics 'Ag - nus De - i qui tol - - - lis pec - ca - ta mun -'. The Tenor part has lyrics 'di, Ag - - - - nus Ag - nus De - i qui tol -'. The Bass part has lyrics '- lis pec - ca - ta mun - di, Ag - - - - nus Ag - nus'. There are trill ornaments (marked with '3') above the Alto and Tenor parts. Dashed lines indicate phrasing across the staves.

28

S Ag - nus De - i, qui tol - - - lis pec - ca - ta mun -

A - di Ag - nus Ag - nūs De - i, Qui - tol -

T - lis pec - ca - ta - mun - di

B De - i qui tol - - - lis pec - ca - ta - mun - di

37

S di mi - se - re - re mi - se - re - re no - bis mi - se - re -

A - lis - pe - ca - ta - mun - di mi - se - re - re no - - -

T mi - se - re - re

46

S re - - - no - bis mi - se - re - re mi - se - re - re

A bis mi - se - re - re no - bis mi - se - re -

T mi - se - re - re no - bis mi - se - re - re no -

B mi - se - re - re no - - - - - bis mi - se - re -

55

S
no - bis mi - se - re - re no - bis mi - se - re - re

A
re no - - - bis mi - se - re - re no - - - bis mi -

T
bis mi - se - re - re mi - se - re - re no - bis mi - se - re -

B
re no - - bis mi - se - re - - - re no - - -

64

S
mi - se - re - re no - bis mi - se - re - re no -

A
- - se - re - - - re no - - - - bis mi - se - re - re

T
8 re - - - no - bis mi - se - re - re mi - se - re - re

B
bis mi - se - re - re no - bis mi - se - re - - -

73

S
bis mi - se - re - re mi - se - re - re no - bis mi - se - re -

A
no - - - bis mi - se - re - - - re no - - -

T
8 no - bis mi - se - re - re no - bis mi - se - re - re

B
re no - - - bis mi - se - re - re no - - - bis mi -

4
82

S
re — no - bis mi - se-re - re mi - se-re - re

A
bis mi - se - re - re - no - bis mi - se - re - re

T
mi - se-re - re no - bis mi - se - re - re no -

B
- - se - re - - re - no - - - bis mi - se - re - re

91

S
no - bis mi - se - re - re - no - bis

A
re no - bis mi - se - re - re no - - - bis Ag -

T
bis mi - se - re - re mi - se-re - re no - bis mi - se - re -

B
no - - - bis mi - se - re - - - re no -

100

S
Ag - - - - nus De - - -

A
- - - - nus De - - - - i Qui tol - lis

T
re - - - no - bis Ag - - - - nus De - i

B
bis Ag - - - - nus De - i Ag - - - -

Missa ad fugam, Agnus Dei

109 5

S i Qui tol - lis pec - ca - ta mun - di — Ag - - - - -

A pec - ca - ta mun - di — Ag - - - - - nus De - - - - -

T — A - - - - - nus De - - - - - i Qui tol - lis

B nus De - - - - - i Qui tol - lis pec - ca - ta mun - di —

118

S nus De - - - - - i Qui tol - lis pec - ca - ta mun - di —

A i Qui tol - lis pec - ca - ta mun - di — Ag

T pec - ca - ta mun - di — Ag - - - - - nus De - - - - -

B — Ag - - - - - nus De - - - - - i Qui tol - lis

127

S — Ag - - - - - nus De - - - - - i Qui tol - lis

A nus De - - - - - i Qui tol - lis pec - ca - ta mun - di

T i Qui tol - lis pec - ca - ta mun - di — Ag

B pec - ca - ta mun - di — Ag - - - - - nus De - - - - -

6
136

S
prec-ca - - - - - fa - - - - - mun - - - - - di

A
mi - se - re - re mi - se - re - re no - bis mi - se - re -

T
nus De - - - - - i Ag - - - - - nus De - - - - -

B
i

145

S
mi - se - re - re no - - - - - bis mi - se - re - re

A
- re - - - - - no - bis mi - se - re - re mi - se - re - re

T
i mi - se - re - re

154

S
no - bis mi - se - re - re no - - - - -

A
no - bis mi - se - re - - - - re - - - - - no - bis mi - se - re - re

T
no - - - - - bis mi - se - re - re no - bis

B
mi - se - re - re mi - se - re - re no - bis mi - se - re -

163

S bis mi - se - re - re no - bis mi - se - re - re

A mi - se - re - re no - bis mi - se - re - re no

T mi - se - re - re no - bis mi - se - re - re

B re - no - bis mi - se - re - re mi - se - re - re

172

S no - bis mi - se - re - re no - bis

A bis mi - se - re - re no - bis mi - se - re - re

T no - bis mi - se - re - re no -

B no - bis mi - se - re - re

181

S mi - se - re - re no - bis mi - se - re - re

A no - bis mi - se - re - re no -

T bis mi - se - re - re no - bis mi - se - re - re

B no - bis mi - se - re - re no - bis

8
190

S
no - bis mi - se - re - re no - - - -

A
bis mi - se - re - re no - bis mi - se - re - re

T
no - - - - bis mi - se - re - re no - bis

B
mi - se - re - re no - - - - bis mi - se - re - re

199

S
bis mi - se - re - re no - bis mi - se - re - re

A
no - - - - bis mi - se - re - re no - bis

T
mi - se - re - re no - - - - bis mi - se - re - re

B
no - bis mi - se - re - re no - - - -

208

S
re no - - - - bis mi - se - re - re no - - - - bis mi -

A
mi - se - re - re no - bis mi - se - re - re

T
no - - - - bis mi - se - re - re no - - - -

B
bis mi - se - re - re no - bis mi - se - re - re

217

S
se - re - re no - bis

A
no - bis mi - se - re - re no - bis

T
bis mi - se - re - re no - bis Ag - nus

B
no - bis mi - se - re - re no - bis

226

A
bis mi - se - re - re no - bis Ag - nus De - i

T
Ag - nus De - i qui tol - lis pec - ca - ta mun -

B
Ag - nus De - i qui tol - lis pec -

235

S
Ag - nus De - i

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

T
di Ag - nus De - i Ag - nus De - i qui tol -

B
ca - ta mun - di

244

S i qui tol - lis pec - ca - ta mun - di _____

A Ag - nus - De - i qui - tol - lis pec - ca - ta -

T 8 - lis pec - ca - ta - mun - di Ag - nus Dei - i Ag - nus

B _____

Ag - - - -

253

S Ag - - - - nus Ag - nus - De - i qui - tol -

A mun - di Ag - nus - De - i qui - tol - - - -

T 8 De - i qui - tol - - - lis pec - ca - ta - mun - di Ag - nus Dei - i

B _____

262

S - lis pec - ca - ta - mun - di Ag - - - - nus Ag - nus - De -

A lis - pec - ca - ta - mun - di Ag - nus - De - i

T 8 Ag - - - - nus De - i qui - tol - - - lis pec - ca - ta - mun -

B _____

Ag - - - - - nus De - - - - - i qui tol - lis pec -

271

S
i qui tol - - lis pec - ca - ta mun - di qui tol - lis pec -

A
qui tol - - lis do - na no - bis do - na no - - - bis

T
8 di do - na no - bis

B

ca - ta mun - di

280

S
ca - ta mun - di do - na no - bis pa - - - - - cem

A
pa - cem pa - - - - - cem do - na no - bis

T
8 pa - - - - - cem pa - - - - - cem

B

Do - na no - bis do - na no - bis pa - cem pa - - - -

289

S
- - - - - pa - - - - - cem do - na -

A
do - na no - bis pa - cem pa - - - - -

T
8 do - - - - - na no - - - - - bis pa -

B
- - - - - cem do - - - - - na do - na no -

