

Adlgasser. Requiem.

Anton Cajetan

Adlgasser

Requiem

Viennese abridged version

CatAd 2.01*

S, A, T, B (solo), S, A, T, B (coro),

2 ob, 2 fag, 2 clno (C), 2 trb, timp (C-G), 2 vl, vla, b, org

edited by Wolfgang Esser-Skala

Full score




Edition Esser-Skala · Koppl, Austria · 2024

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/adlgasser-requiem-catad-2.01-short](https://github.com/edition-esser-skala/adlgasser-requiem-catad-2.01-short)
v1.0.1, 2024-09-08 (6faf9304f1258f4d686d564e5271d01733c58f73)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.1813
	<i>Category</i>	manuscript copy (principal source)
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	<i>RISM ID</i>	600101827
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Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	–	Compared to authentic copies of the work (e.g., A-KR D 40/2, RISM 600171007), B1 contains large cuts, which comprise the following bars: <i>Introitus</i> (bars 1–12 and 38–45, yielding 27 bars in B1 vs 47 bars in the long version), <i>Te decet</i> (52–60, 77f, 106f, 113; 54 vs 68), <i>Kyrie</i> (6–8 (replaced by one new bar), 27–38; 43 vs 29), <i>Dies iræ</i> (62–65; 66 vs 62), <i>Liber scriptus</i> (74–81, 146–155, 176–183 (1 new), 200–207 (1 new); 254 vs 222), <i>Lacrymosa</i> (no cuts; 30 bars), <i>Domine Jesu Christe</i> (56–60 (1 new), 83–87 (1 new), 90–92 (2 new); 94 vs 85), <i>Quam olim Abrahæ 1</i> (replaced by the shorter repeat; 136 vs 41), <i>Hostias</i> (239–249; 262–266, 273–284 (1 new); 65 vs 38), <i>Quam olim Abrahæ 2</i> (no cuts; 41 bars), <i>Sanctus</i> (10–13 (1 new), 19–20 (1 new), 24–35 (2 new), 39 (2nd half)–41 (1st half); 48 vs 32), <i>Benedictus</i> (5–19 (1 new), 25–77, 106 (2nd half)–108 (1st half); 115 vs 46), <i>Agnus Dei</i> (no cuts, 43 bars), and <i>Requiem</i> (same as <i>Introitus</i> ; 47 vs 27). Moreover, ob and fag parts have likely been added by later hand.
1	–	–	The <i>da capo</i> of the <i>Requiem</i> (bars 1–27) is written out in B1 .
	25	T	bar in B1 : c'2. (also in the <i>da capo</i>)
	26	A	1st ♩ in B1 : g'4
	35	vl 2	3rd to 6th ♩ in B1 : 4 × f'8
	45	vla	1st ♩ in B1 : a+e'4
	53	vl 2	1st ♩ in B1 : grace g''16–f''8
	76	fag 2	3rd ♩ in B1 : B♭4
	78	vl 1	grace note missing in B1
2	26	ob 2	bar missing in B1
	27	S	2nd ♩ in B1 : d''8
3	26	vl 2	1st ♩ in B1 : 8 × a'16
	38	S	grace note missing in B1
	42	S	1st ♩ in B1 : d'4
	92	A	4th ♩ in B1 : g'8
	121	vl 2	2d ♩ in B1 unison with vl 1
	138	trb 1	4th ♩ in B1 : b♭'16
	158	vl 1	grace note missing in B1
	274	trb 2	2nd ♩ in B1 : e'4
	287	org	5th ♩ in B1 : b♭8
	298	trb 2	8th ♩ in B1 : c'16
	309	trb 1	2nd ♩ in B1 : d'4
4	–	–	The <i>da capo</i> of the <i>Quam olim</i> (bars 86–128) is written out in B1 .
	79	vl 2	grace note missing in B1
5	12	trb 1	3rd ♩ in B1 : d'4
	12	trb 2	3rd ♩ in B1 : b4
	25	ob 1	5th ♩ missing in B1
7	4	vl 1	8th ♩ in B1 : e'32
	4	B	1st ♩ in B1 : A4
	16	vl 1	2nd ♩ in B1 : 6 × d'+c''16
	19	T	7th ♩ in B1 : g+b8
	38	vla, org	12th ♩ in B1 : c16

Changelog

1.0.1 - 2024-09-08

Added

- details (exact bar numbers) on cuts compared to original version

Changed

- updates to LilyPond 2.24.2 and EES Tools 2023.10.0

Fixed

- abbreviation for catalogue of works
- Sanctus, bar 4, vl 1, 5th 16: f''16 → e''16
- Agnus Dei, bar 31, vl 2, 2nd 8: a'16–a'16 → g'16–g'16

1.0.0 – 2022-11-25

Added

- initial release

Contents

1	Introitus	1
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5	Sanctus	130
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7	Agnus Dei	150

1 Introitus

1

Moderato non tanto

Oboe I, II

Fagotto I, II

Clarino I, II
in C

I

Trombone

II

Timpani
in C-G

I

Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f Tutti
8 6 5
3 4 3

p
9 8 7
6 3

13

p cresc. *f*

p cresc. *f*

f

f

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

P Solo
Et lux per - pe - tu-a lu - ce-at e - i,

P Solo
Et lux per - pe - tu-a lu - ce-at

P Solo
Et lux per - pe - tu-a lu - ce-at

P Solo
Et lux per - pe - tu-a lu - ce-at e - i,

p Solo *cresc.* *f* *p*

23

The musical score consists of piano accompaniment and four vocal staves. The piano part features a complex texture with multiple voices. The vocal staves are arranged in two systems of two staves each. The lyrics are 'lu - ce - at e - - - i.'.

lu - ce - at e - - - i.

lu - ce - at e - - - i.

lu - - ce - at e - - - i.

lu - ce - at e - - - i.

5 6 6 5 7
4 3

28 Andantino

The musical score is written for piano and consists of five systems of staves. The first system (measures 28-32) is marked 'Andantino' and begins with a forte (*f*) dynamic. The piano part features a melody in the right hand and a bass line in the left hand, both marked *f*. The second system (measures 33-37) is a solo section marked *p* Solo. The piano part features a melody in the right hand and a bass line in the left hand, both marked *p*. The third system (measures 38-42) is a solo section marked *p* Solo. The piano part features a melody in the right hand and a bass line in the left hand, both marked *p*. The fourth system (measures 43-47) is a solo section marked *p* Solo. The piano part features a melody in the right hand and a bass line in the left hand, both marked *p*. The fifth system (measures 48-52) is a solo section marked *p* Solo. The piano part features a melody in the right hand and a bass line in the left hand, both marked *p*. The bottom staff includes a 'f Solo' section with a 6/4/3 time signature change and a final 'p' dynamic.

f *p* *p* *p* *f* Solo *p*

6/4/3 5 6 6 6 8 7

33

de - - - cet hy - - - mnus, De - us, in

6 4 3 5 6 6 6 8 7 5 *f* [6] *p* 6 6 4 5 3

42

p

cresc.

cresc.

cresc.

vo - tum in Ie - ru - sa - lem, ti - bi red-de-tur vo - - -

vo - tum in Ie - ru - sa - lem, ti - bi red-de-tur vo - - -

5
3

6
4

8
3

6

6

6
5

cresc.

—

[illegible]

[illegible]

55

au - di, ex - au - di o - ra - ti - o - nem

6 [b6] 6l b6 6 6/5

59

p
p
p

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

p Solo
Ad

me-am, o - ra - ti - o - nem me - am,

f *p* *5* *6* *6* *7*
6 2

[illegible]

67

67

f

p

p

p

te, ad te omnis ca-ro ve-ni-et,

te, ad te omnis ca-ro ve-ni-et, ad te o-mnis

6 5 8 7 5 6 5 6 5 3 4 3 5 6 5 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

72

ad te o-mnis ca-ro ve-ni-et.

ca-ro ve-ni-et.

6 6 5 *cresc.* *fp* 6 6 5 3 *f* [6]

77 *Requiem da capo* ✱

The musical score is written for a piano and voice. It consists of five systems of staves. The first system (measures 77-81) features a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part has a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The second system (measures 82-86) shows the vocal line with various ornaments and trills, while the piano accompaniment continues with a similar pattern. The third system (measures 87-91) includes a complex piano part with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The fourth system (measures 92-96) shows the vocal line with a trill and a final cadence. The fifth system (measures 97-101) features a grand staff for the piano, with a complex bass line and a treble line. The score concludes with a final cadence in the bass line.

9 8 7 6 6 6 6 5 4 3

Allegro moderato

ob
1, 2

f

fag
1, 2

f

clno
1, 2

f

1

trb

2

timp

f

1

vl

f

2

f

vla

f

S

A

T

B

org
b

f Solo

Detailed description: This is a page of a musical score for a Kyrie, page 18, measures 1-3. The tempo is marked 'Allegro moderato'. The score includes parts for Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Trumpets 1 & 2, Timpani, Violins 1 & 2, Viola, Soprano, Alto, Tenor, Bass, and Organ. The key signature has one flat (B-flat), and the time signature is common time (C). The organ part begins with a 'Solo' marking. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass and organ provide harmonic support.

4

tr

7 8 8 7 4 6 6
3 3 3 5 2 5

7

f

p

p

p

p

f

p

p

f

p

p *Tutti*

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

p *Tutti*

Ky -

p *Tutti*

Ky -

p *Tutti*

Ky -

p *senza org*
Tutti

f *col'org*

6 7 5 3

[illegible]

14

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

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

8 Ky - ri - e e - le - i - son.

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

5 6 6/5 6/4 5/3 senza org Solo

17

The musical score is written for a piano and voice ensemble. It consists of five systems of staves. The first system features a treble and bass staff. The second system features a grand staff with treble, middle C, and bass staves. The third system also features a grand staff. The fourth system features a grand staff with vocal staves. The fifth system features a grand staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Chri -

p Tutti

[illegible]

24

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

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

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

son, e - lei - son, e - lei - son, e - lei - son, e -

6 5 3 7 3 7 3 6 7 6 7 6

27

Instrumental Introduction:

- Grand Staff (Piano & Celesta):** The piano part features a complex, rhythmic melody in the right hand and a more active bass line. The celesta part provides a harmonic accompaniment with chords and single notes.
- Key Signature:** One flat (B-flat).
- Dynamic Markings:** *f* (forte) and *p* (piano).

Vocal Entry:

** e - lei - son, e - lei - son.*

le - i - son, e - lei - son.

8 lei - son, e - lei - son.

lei - son, e - lei - son, e - lei - son.

Footnote:

6 5 6 5 6 5

3 Sequentia

27

Allegro

ob
1, 2
f

fag
1, 2
f

clno
1, 2
f

1
f

trb
2
f

timp
f

1
f

vl
2
f

vla
f

S
f Tutti
Di-es ir - - - ae, di - es

A
f Tutti
Di-es ir - - - ae, di - es

T
8
f Tutti
Di-es ir - - - ae, di - es

B
f Tutti
Di-es ir - - - ae, di - es

org b
f Tutti unisono

il - - - la

sol - vet

il - - - la

sol - vet

il - - - la

sol - vet

il - - - la

sol - vet

p Solo

f Tutti

8

sae - clum in fa - vil - la: Te - ste Da - vid cum Si -

sae - clum in fa - vil - la: Te - ste Da - - vid cum Si -

sae - clum in fa - vil - la: Te - ste Da - - vid cum Si -

sae - clum in fa - vil - la: Te - ste Da - - vid cum Si -

6 5 4 2 6

11

byl - la, te - ste Da - vid cum Si - byl - - - -

byl - la, te - ste Da - vid cum Si - byl - - - -

byl - la, te - ste Da - vid cum Si - byl - - - -

byl - la, te - ste Da - vid cum Si - byl - - - -

4 6 6 6 5 6 6 5

2 2 6 6 5 5 4 3

15

f

a 2

3

la. Quan - tus tre - - - -

la. Quan - tus tre - - - -

la. Quan - tus tre - - - -

la. Quan - tus tre - - - -

unisono
Solo

3

Tutti
8
3

6
4
3

18

trill

trill

fz *fz* *fz*

fz *fz* *fz*

mor est fu - - tu - - -

mor est fu - - tu - - -

mor est fu - - tu - - -

mor est fu - - tu - - -

8 6 6
3 5

21

fz

p

fz

p

p

p

fp

fp

p

p

p

p

rus, quan - do iu - - - dex est ven -

rus, quan - do iu - - - dex est ven -

rus, quan - do iu - - - dex est ven -

rus, quan - do iu - - - dex est ven -

p

6
b5

6
45

27

Piano Accompaniment (Measures 27-30):

- Measure 27:** Treble clef has a whole note chord (F#4, A4) marked *fz*. Bass clef has a whole note chord (F#3, A3) marked *fz*.
- Measure 28:** Treble clef has a whole note chord (F#4, A4) marked *fz*. Bass clef has a whole note chord (F#3, A3) marked *fz*.
- Measure 29:** Treble clef has a half note (F#4) marked *f*. Bass clef has a half note (F#3) marked *f*.
- Measure 30:** Treble clef has a whole note chord (F#4, A4) marked *f*. Bass clef has a whole note chord (F#3, A3) marked *f*.

Vocal Parts (Measures 27-30):

- Staff 1 (Soprano):** Treble clef. Measure 27: whole note (F#4) marked *fp*. Measure 28: whole note (F#4) marked *fp*. Measure 29: half note (F#4) marked *f*. Measure 30: whole note (F#4) marked *f*.
- Staff 2 (Alto):** Treble clef. Measure 27: whole note (F#4) marked *fp*. Measure 28: whole note (F#4) marked *fp*. Measure 29: half note (F#4) marked *f*. Measure 30: whole note (F#4) marked *f*.
- Staff 3 (Tenor):** Treble clef. Measure 27: whole note (F#4) marked *fp*. Measure 28: whole note (F#4) marked *fp*. Measure 29: half note (F#4) marked *f*. Measure 30: whole note (F#4) marked *f*.
- Staff 4 (Bass):** Bass clef. Measure 27: whole note (F#3) marked *fp*. Measure 28: whole note (F#3) marked *fp*. Measure 29: half note (F#3) marked *f*. Measure 30: whole note (F#3) marked *f*.

Lyrics:

stri - - cte, stri - cte dis - cus - su - - -

stri - - cte, stri - cte dis - cus - su - - -

stri - - cte, stri - cte dis - cus - su - - -

stri - - cte, stri - cte dis - cus - su - - -

Fingerings (Bottom):

6 5 6 5 6 4 5 #

30

ff

f

f

f

rus. Tu - ba mi - rum spar-gens

rus. Tu - ba mi - rum spar-gens

rus. Tu - ba mi - rum spar-gens

rus. Tu - ba mi - rum spar-gens

unisono
Solo

34

Piano Accompaniment (Measures 34-36):

- Measure 34:** Treble clef has a whole rest. Bass clef has a whole rest.
- Measure 35:** Treble clef has a whole rest. Bass clef has a whole rest.
- Measure 36:** Treble clef has a half note G4 (f). Bass clef has a half note G3 (f).

Vocal Parts (Measures 34-36):

- Measure 34:** All vocal parts (Soprano, Alto, Tenor, Bass) have a whole rest. Dynamics: *mf*.
- Measure 35:** All vocal parts have a whole rest. Dynamics: *mf*.
- Measure 36:** All vocal parts have a half note G4 (f). Dynamics: *f*.

Lyrics:

so - - - - num per se - pul - cra re - gi -

Figured Bass (Bottom System):

mf Tutti 5 6 5 6 5 f 6 6

3 4 3 4 3 6 5

37

o - num co - get o - mnes an - te thro - num, co - get

o - num co - get o - mnes an - te

o - num co - get o - mnes an - te thro - num, co - get

o - num co - get o - mnes an - te thro - num,

[6] 9 8 46 6 5

40

o - mnes an - te thro - num.

thro - num, an - te thro - num.

o - mnes an - te thro - num.

o - mnes an - te thro - num.

5 6 6 5
4 4 3

unisono
Solo

43

fz

fp

fp

p

fp

fp

Mors stu - pe - bit

fp

Mors stu -

fp

Mors stu -

fp

Mors stu -

fp *Tutti*

47 2 47 #

46

Measure 46: Piano accompaniment in B-flat major. Treble clef has a whole rest. Bass clef has a whole rest. Dynamics: *f*.

Measure 47: Piano accompaniment. Treble clef has a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3. Dynamics: *f*.

Measure 48: Piano accompaniment. Treble clef has a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3. Dynamics: *f*.

Measure 49: Piano accompaniment. Treble clef has a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3. Dynamics: *f*.

Measure 50: Piano accompaniment. Treble clef has a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Bass clef has a half note F#3, quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3. Dynamics: *f*.

Vocal Parts:

Measure 46: Treble clef: et na - - tu - - - ra, cum re -
Bass clef: pe - bit et na - tu - - - ra,
Soprano: pe - bit et na - tu - - - ra,
Alto: pe - bit et na - tu - - - ra,
Bass: pe - bit et na - tu - - - ra,

Measure 47: Treble clef: et na - - tu - - - ra, cum re -
Bass clef: pe - bit et na - tu - - - ra,
Soprano: pe - bit et na - tu - - - ra,
Alto: pe - bit et na - tu - - - ra,
Bass: pe - bit et na - tu - - - ra,

Measure 48: Treble clef: et na - - tu - - - ra, cum re -
Bass clef: pe - bit et na - tu - - - ra,
Soprano: pe - bit et na - tu - - - ra,
Alto: pe - bit et na - tu - - - ra,
Bass: pe - bit et na - tu - - - ra,

Measure 49: Treble clef: et na - - tu - - - ra, cum re -
Bass clef: pe - bit et na - tu - - - ra,
Soprano: pe - bit et na - tu - - - ra,
Alto: pe - bit et na - tu - - - ra,
Bass: pe - bit et na - tu - - - ra,

Measure 50: Treble clef: et na - - tu - - - ra, cum re -
Bass clef: pe - bit et na - tu - - - ra,
Soprano: pe - bit et na - tu - - - ra,
Alto: pe - bit et na - tu - - - ra,
Bass: pe - bit et na - tu - - - ra,

Chord Symbols:

Measure 46: $\flat 6$ 4
Measure 47: $\flat 6$ 4
Measure 48: $\flat 6$ 4
Measure 49: $\flat 6$ 4
Measure 50: $\flat 6$ 4

[illegible]

53

tu - ra, iu - di - can - ti re - spon - su - ra, iu - di -

tu - ra, iu - di - can - ti re - spon - su - ra, iu - di -

tu - ra, iu - di - can - ti re - spon - su - ra, iu - di -

tu - ra, iu - di - can - ti re - spon - su - ra, iu - di -

6 5 7 [6]

56

can - ti re - spon - su - ra, iu - di - can - ti re - spon - su - - -

can - ti re - spon - su - ra, iu - di - can - ti re - spon -

can - ti re - spon - su - ra, iu - di - can - ti re - spon -

can - ti re - spon - su - ra, iu - di - can - ti re - spon -

6 6 6 6 5 6 5

[illegible]

Andantino

63 Andantino

ob 1
f
fag 1
f

f
f
f

f Solo
6 3 - 8 6 [6] 5 [6] 6 6 [6]

69

p

p

3

p Solo

Li - ber scriptus pro - fe - re-tur, in quo

p

3

8 7 6 5
6 5 4 3

[6]

3

8

6

5

[6]

5

6

6

5

3

76

p

p

fp

fp

fp

to - tum con - ti - ne - tur, in quo to - tum con - ti-

6 [6] 8 7 6 5
6 6 5 4 3

fp 6 7 8
6 2 3

fp 6 4 4
4 2 -

82

ob 1

fag 1

f *p*

f *p*

mf *p* *f* *tr* *p*

p *f* *tr* *p*

mf *p* *f* *p*

ne-tur, un - de_ mun - dus iu - di - ce-tur, un - de_

mf *p* *f* *p*

[2] 5 3 6 6 5 6 6 6 6 [6]

88

mun - dus iu - di - ce - tur. Iu - dex

Iu - dex

Iu - dex

Iu - dex

Tutti

6 6 6 6 5 6 5 #

93

er - - go cum se - de - - bit, quidquid

er - - go cum se - de - - bit, quidquid

er - - go cum se - de - - bit, quidquid

er - - go cum se - de - - bit, quidquid

6/4 5/3 6/4 7/2 8/3

98

la - tet ap - pa - re - bit, ap - pa - re - bit: Nil in - ul - tum re - ma -

la - tet ap - pa - re - bit, ap - pa - re - bit: Nil in - ul - tum re - ma -

la - tet ap - pa - re - bit, ap - pa - re - bit: Nil in - ul - tum re - ma -

la - tet ap - pa - re - bit, ap - pa - re - bit: Nil in - ul - tum re - ma -

4/2

5 7 6 #

103

ne - bit, nil, nil, nil in - ul - - tum re - ma -

ne - bit, nil, nil, nil in - ul - tum re - ma -

ne - bit, nil, nil, nil in - ul - tum re - ma -

ne - bit, nil, nil, nil in - ul - tum re - ma -

6 6 # 5 6 5 6 6 5

108

ob 1

fag 1

ne - - bit.

ne - - bit.

ne - - bit.

ne - - bit.

Solo

6 4 5 # 6 # 5 - 3 6 5 6 [5] 6 6 6 6

1.

Quid sum mi-ser tunc di-cturus? Quem pa-

121

p

tro - num ro - ga - tu - rus, cum vix iu - stus, vix

[6] 6 8 7 6 5 6 5 4 # 4 2 6 46

126

ob 1

fag 1

p

f

p

f

p

iu - stus sit se - cu-rus, cum vix iu - stus, vix iu - stus sit se -

6 # f $\frac{4}{3}$ 6 $\flat 5$ $\frac{4}{3}$

131

Piano Introduction: The piano introduction begins with a melodic line in the right hand and a more complex rhythmic pattern in the left hand. The key signature is G major (one sharp) and the time signature is 4/4. The introduction ends with a forte (f) dynamic.

Vocal Entry: The vocal entry begins with a single line of music. The lyrics are: "cu - rus, cum vix iu - stus sit se - cu - rus? Rex tre -". The vocal line is marked with a forte (f) dynamic.

Tutti Section: The tutti section begins with a single line of music. The lyrics are: "cu - rus, cum vix iu - stus sit se - cu - rus? Rex tre -". The tutti section is marked with a forte (f) dynamic and the word "Tutti".

Chord Progression: The chord progression for the tutti section is as follows:

- 6
- 6 4/5
- 6 4
- 5 #
- 5
- 6
- 6 5/4
- 6
- 4 #
- f Tutti

136

men - - dae, tre - men-dae ma - ie - sta-tis, qui sal - van - dos

men - - dae, tre - men-dae ma - ie - sta-tis,

men - - dae, tre - men-dae ma - ie - sta-tis, qui sal -

men - - dae, tre - men-dae ma - ie - sta-tis,

4/4 6 6/4 5- [4/4] 6 p 3/4

142

Piano Accompaniment (Measures 142-146):

- Measure 142:** Treble and Bass staves start with a forte (**f**) chord. The right hand has a half note G4 and a half note A4. The left hand has a half note F#3 and a half note G3.
- Measure 143:** Treble staff has a whole rest. Bass staff has a half note G3 and a half note A3.
- Measure 144:** Treble staff has a whole rest. Bass staff has a half note G3 and a half note A3.
- Measure 145:** Treble staff has a whole rest. Bass staff has a half note G3 and a half note A3.
- Measure 146:** Treble staff has a whole rest. Bass staff has a half note G3 and a half note A3.

Vocal Lines (Measures 142-146):

- Measure 142:** Treble staff has a half note G4 and a half note A4. Bass staff has a half note F#3 and a half note G3. Dynamics: **f**.
- Measure 143:** Treble staff has a half note G4 and a half note A4. Bass staff has a half note F#3 and a half note G3. Dynamics: **f**.
- Measure 144:** Treble staff has a half note G4 and a half note A4. Bass staff has a half note F#3 and a half note G3. Dynamics: **f**.
- Measure 145:** Treble staff has a half note G4 and a half note A4. Bass staff has a half note F#3 and a half note G3. Dynamics: **f**.
- Measure 146:** Treble staff has a half note G4 and a half note A4. Bass staff has a half note F#3 and a half note G3. Dynamics: **f**.

Lyrics:

sal - vas gra - tis, qui sal - van - dos

sal - vas gra - tis,

van - dos sal - vas gra - tis, qui sal -

sal - vas gra - tis,

6 6 6

[illegible]

152

ob 1
p

fag 1
p

fons pi - e - ta - - tis.

me, fons pi - e - ta - - tis. *p* Solo Re - cor - da - re Ie - su pi - e,

me, fons pi - e - ta - - tis.

fons pi - e - ta - - tis.

5 6 7 6 5
4 4 5 3

p Solo [6] 5 6 8 6 [5 6] 6 [6 8]

159

59

p

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

quod — sum cau - sa tu - ae vi - ae: Ne me per-das

6 5 4 6 [6] 8 6 7 5 6 4 3 *f* *p* 3 2 [6]

165

Piano Part:

- Measure 165: *p* (piano), *fag 1* (fagotto 1), *p* (piano).
- Measure 166: *f* (forte), *p* (piano).
- Measure 167: *f* (forte), *p* (piano).
- Measure 168: *f* (forte), *p* (piano).
- Measure 169: *f* (forte), *p* (piano).
- Measure 170: *f* (forte), *p* (piano).

Violin Part:

- Measure 165: *f* (forte), *p* (piano).
- Measure 166: *f* (forte), *p* (piano).
- Measure 167: *f* (forte), *p* (piano).
- Measure 168: *f* (forte), *p* (piano).
- Measure 169: *f* (forte), *p* (piano).
- Measure 170: *f* (forte), *p* (piano).

Cello Part:

- Measure 165: *f* (forte), *p* (piano).
- Measure 166: *f* (forte), *p* (piano).
- Measure 167: *f* (forte), *p* (piano).
- Measure 168: *f* (forte), *p* (piano).
- Measure 169: *f* (forte), *p* (piano).
- Measure 170: *f* (forte), *p* (piano).

Lyrics:

il - la di - e, ne me per - das il - la di -

Figured Bass:

6 # 7 8 6 p 6 6 6 5

2 3

171

Quae - rens me, — quae - rens me, —

p Solo

[6] 3 3 6 5 # 6 6 6 # 6 # 6 # 6

178

quae - rens me, — se -

6 # 6 [6 # 5] 5 - 3 6 [5 6] 5' 6 ♯6
 5

184

p

p

di - sti, se - di - sti las - sus: Re - de -

6 5 6 6 5 6 7 6 5 5 6 4 5 5 6 4 3

189

ob 1

fag 1

mi-sti cru - cem pas-sus: Tan - - tus la - bor non sit

6 [H] 6 4 3 6 [H] [5] # 5 6 5 [H]

194

f

f

f

f

f

f

f Tutti

Iu - ste iu - -

f Tutti

Iu - ste iu - -

f Tutti

cas - sus, tan - tus la - bor non sit cas - sus. Iu - ste iu - -

f Tutti

Iu - ste iu - -

5 6 6 6 [5] **f** Tutti 4/3

199

dex ul - ti - o - nis, iu - ste iu - dex ul - ti - o - nis,
 dex ul - ti - o - nis, iu - ste iu - dex ul - ti - o - nis,
 dex ul - ti - o - nis, iu - ste iu - dex ul - ti - o - nis,
 dex ul - ti - o - nis, iu - ste iu - dex ul - ti - o - nis,

6/8 4/4 6 4/2 6 6 6/4 5/4

204

do - num fac re - mis-si - o - nis,

do - num fac re - mis-si - o - nis,

do - num fac re - mis-si - o -

do - num fac re - mis-si - o -

211 ob 2

fag 2

an - te di-em ra - ti - o - - - nis, an - te di-em ra - ti -

an - te di-em ra - ti - o - - - nis, an - te di-em ra - ti - o - nis,

nis, an - te di-em ra - ti -

nis, an - te di-em ra - ti - o - - -

5 6 # # $\frac{4}{2}$ [6 6] 6 5 b # $\frac{4}{2}$

vlc

219

o - nis, an - te di - em ra - ti - o - - nis.

an - te di - em, an - te di - em ra - ti - o - nis.

o - nis, an - te di - em, di - em ra - ti - o - nis.

nis, an - te di - em ra - ti - o - - - - nis.

6 [6] 5⁺ 5 6 7 6 5 6⁵ #

p pizz.
senza org
Solo

227

ob 1

p

p

p Solo

In - ge - mi - sco, tam - quam re -

The musical score for measures 227-234 is written for Oboe 1, Piano, and Voice. The Oboe 1 part begins at measure 227 with a half note G4, followed by quarter notes A4, Bb4, Bb4, A4, G4, and a half note F#4. The Piano part provides harmonic support with chords. The Voice part enters at measure 230 with the lyrics 'In - ge - mi - sco, tam - quam re -'. The score is in G major and 4/4 time.

235

The musical score is for a piece in G major, 4/4 time. It begins with a piano introduction (measures 235-242) featuring a treble and bass staff. The piano part consists of a series of chords and single notes. The vocal melody (measures 243-250) is written in the treble staff, with lyrics: "us, tam - quam re - - - us: Cul - pa". The piano accompaniment for the vocal section (measures 243-250) is written in the treble and bass staves, featuring a rhythmic pattern of eighth and sixteenth notes. The cello/bass line (measures 243-250) is written in the bass staff, featuring a simple harmonic line. The score ends with a double bar line and the instruction "arco col'org #".

us, tam - quam re - - - us: Cul - pa

arco
col'org
#

243

fp

f

fp

fp

ru-bet vul - tus me-us, vul - tus me - us:

p Solo

Cul - pa ru-bet vul - tus me-us, vul - tus me -

fp

6

5 7

4 2

6

5 4 7

250

p

p

Sup - pli - can - ti par - ce De - us, sup - pli - can - ti par - ce,

us: Sup - pli - can - ti par - ce De - us, sup - pli - can - ti

9 8 7 6 5 6 7 6 6

7 6 5 4 3 4 5 - 5

257

Piano Introduction: The piano part begins with a series of chords and arpeggios, marked with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

Vocal Entry: The vocal parts enter with the lyrics "par - ce De - us." and "Qui Ma -". The vocal melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

Tutti Section: The tutti section begins with the vocal parts singing "Qui Ma -". The piano part continues with a series of chords and arpeggios, marked with a forte (*f*) dynamic. The key signature is one sharp (F#).

Lyrics:

par - ce De - us. Qui Ma -

par - ce De - us. Qui Ma -

Qui Ma -

Qui Ma -

Figured Bass:

4 3 *f* 6 6 5 6 6 6 6 6 5 *Tutti* 6

263

ri - am ab - sol - vi - sti, et la - tro - nem ex - au -

ri - am ab - sol - vi - sti, et la - tro - nem ex - au -

ri - am ab - sol - vi - sti, et la - tro - nem ex - au -

ri - am ab - sol - vi - sti, et la - tro - nem ex - au -

5 3 - 5 6 5 6 6 4 6 5 6 [6 6] 8 6 7 5 6 4 5 3

269

di - sti, mi - hi quo - que spem de - di sti, mi - hi quo - que

di - sti, mi - hi quo - que spem de - di sti, mi - hi quo - que

di - sti, mi - hi quo - que spem de - di - sti, mi - hi quo - que

di - sti, mi - hi quo - que spem de - di - sti, mi - hi quo - que

6 7 8 6 4 4 5 6
4 2 3 4 2 - 2 3

[illegible]

280

di - sti, de - di - sti, spem de - di - sti.

di - sti, de - di - sti, spem de - di - sti.

de - di - sti, quo - que spem de - di - sti.

de - di - sti, quo - que spem de - di - sti.

6] 5 6 6 5 5 6 5

Lento assai

285

[illegible]

287

di - es il - - - la, qua re -

- - es il - - - la,

di - es il - - - la,

di - es il - - - la,

6 5 7 6 4 2

289

289

sur - get, re - sur - get ex fa - vil - la

qua re -

6 7 7 7 4/2

291

sur - get, re - sur - get ex fa - vil - la qua re -

6 7 [b5] 7 4 2

vlc

293

Musical score for page 87, starting at measure 293. The score includes piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. The vocal lines include lyrics in French: "sur - get, re - sur - get ex fa - vil - la qua re -".

The score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The vocal part consists of two staves (treble and bass clef) with a key signature of two flats. The lyrics are in French.

The piano accompaniment features a complex rhythmic pattern with sixteenth notes and triplets. The vocal lines include lyrics in French: "sur - get, re - sur - get ex fa - vil - la qua re -".

The score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The vocal part consists of two staves (treble and bass clef) with a key signature of two flats. The lyrics are in French.

The piano accompaniment features a complex rhythmic pattern with sixteenth notes and triplets. The vocal lines include lyrics in French: "sur - get, re - sur - get ex fa - vil - la qua re -".

295

sur - get, re - sur - get ex fa - vil - la

Solo
[6] 6 5

297

iu - di - can - dus ho - mo

iu - di - can - dus

iu - di - can - dus

iu - di - can - dus

Tutti

[5]
3

6
4

5
[3]

6
4

7
[5]

6
4

[7]
3

6
4

299

re - us, iu - di - can - dus

ho - mo re - us, iu - di - can - dus

ho - mo re - us, iu - di - can - dus

ho - mo re - us, iu - di - can - dus

7 6 7 6

3 4 [5] 5

301

The musical score is written for a piano and voice. It begins at measure 301. The piano part starts with a forte (f) dynamic, featuring a complex rhythmic pattern of eighth notes with sixteenth-note triplets. The vocal part enters with the lyrics "ho - mo re - - - us: Hu - - ic". The piano accompaniment includes a complex rhythmic pattern of eighth notes with sixteenth-note triplets, and a bass line with a sequence of notes (5, 6/5, 4, 3) leading to a final forte (f) chord.

ho - mo re - - - us: Hu - - ic

ho - mo re - - - us: Hu - - ic

ho - mo re - - - us: Hu - - ic

ho - mo re - - - us: Hu - - ic

5 6/5 4 3 f 6

303

The musical score consists of two measures, 303 and 304. The piano accompaniment features arpeggiated chords in the right hand and sustained chords in the left hand. The vocal line is written in a single staff with lyrics. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

Measure 303:

- Piano: Right hand plays arpeggiated chords (F4, A4, C5, B4, G4, E4) and (F4, A4, C5, B4, G4, E4). Left hand plays sustained chords (F4, A4, C5, B4, G4, E4) and (F4, A4, C5, B4, G4, E4).
- Vocal: The vocal line is silent in measure 303.

Measure 304:

- Piano: Right hand plays arpeggiated chords (F4, A4, C5, B4, G4, E4) and (F4, A4, C5, B4, G4, E4). Left hand plays sustained chords (F4, A4, C5, B4, G4, E4) and (F4, A4, C5, B4, G4, E4).
- Vocal: The vocal line has the lyrics "er - go par - ce". The notes are: E4 (er), G4 (go), F4 (par), and E4 (ce).

Lyrics:

er - go par - ce

305

Instrumental Part:

- Right Hand (RH):** Melodic line with a long note in measure 305, followed by a series of eighth notes and sixteenth notes. Dynamics include *p* (piano) and *f* (forte).
- Left Hand (LH):** Bass line with a long note in measure 305, followed by a series of eighth notes and sixteenth notes. Dynamics include *p* (piano) and *f* (forte).

Vocal Part:

- Staff 1 (Soprano):** Lyrics: De - - us. Pi - e Ie - su
- Staff 2 (Alto):** Lyrics: De - - us. Pi - e
- Staff 3 (Tenor):** Lyrics: De - - us.
- Staff 4 (Bass):** Lyrics: De - - us.

Figured Bass:

- Measure 305: $\flat 6$ $\frac{4}{4}$
- Measure 306: 6 $\frac{5}{4}$
- Measure 307: $\flat 6$ $\frac{4}{4}$
- Measure 308: $\flat 7$ $\frac{4}{4}$
- Measure 309: 8 $\frac{4}{4}$
- Measure 310: 7 $\frac{4}{4}$

307

p

p

p

Do - mi-ne, Ie - su Do - mi-ne,

Ie - su Do - mi-ne, Ie - su Do - mi-ne,

p

Pi - e Ie - su, Ie - su Do - mi-ne,

p

Pi - e Ie - su Do - mi-ne,

6 *5* *6* *5* *6* *5* *6* *5*

309

Instrumental Section:

- Measure 309:** Treble clef, **f**. Bass clef, **f**.
- Measure 310:** Treble clef, **f**. Bass clef, **f**.
- Measure 311:** Treble clef, **f**. Bass clef, **f**.
- Measure 312:** Treble clef, **p**. Bass clef, **p**.

Vocal Section:

do - na e - - i re - - qui -

do - na e - - i re - - qui -

do - na e - - i re - - qui -

do - - na e - - i re - - qui -

Footnote:

6 5 6 5

311

The musical score consists of six systems. The first system (measures 311-312) shows the piano introduction with a forte (*f*) dynamic. The second system (measures 313-314) continues the piano accompaniment, with a forte (*f*) dynamic and a 2nd ending bracket over the final measure of measure 314. The third system (measures 315-316) features a complex piano accompaniment with sixteenth-note patterns in the right hand and a forte (*f*) dynamic. The fourth system (measures 317-318) introduces the vocal staves with the lyrics "em, a - men, a - men, a - - -". The fifth system (measures 319-320) continues the vocal melody and piano accompaniment. The sixth system (measures 321-322) concludes the passage with a forte (*f*) dynamic and a final chord.

Lyrics: em, a - men, a - men, a - - -

Chord symbols: 6, 5 3, 6 5 [b], [5] b, 6 4, 5 4, -

313

p

pp

smorzando

p

pp

men.

men.

men.

men.

decresc.

p

pp

$\frac{7}{2}$

$\frac{8}{3}$

$\frac{7}{2}$

$\frac{8}{3}$

4 Offertorium

Vivace non troppo

ob
1, 2
f

fag
1, 2
f

clno
1, 2
f

trb
1
f
2
f

timp
f

vl
1
f
2
f

vla
f

S
f Tutti
Do - mi - ne Ie - su Chri - ste, Rex glo - ri -

A
f Tutti
Do - mi - ne Ie - su Chri - ste, Rex glo - ri -

T
f Tutti
Do - mi - ne Ie - su Chri - ste, Rex glo - ri -

B
f Tutti
Do - mi - ne Ie - su Chri - ste, Rex glo - ri -

org b
f Tutti
6 5 5 6 5 6 6 5 6 6 5 3

5

ae, Rex glo - ri - ae, Rex glo - ri - ae,

ae, Rex glo - ri - ae, Rex glo - ri - ae.

ae, Rex glo - ri - ae, Rex glo - ri - ae.

ae, Rex glo - ri - ae, Rex glo - ri - ae.

6 6 6 Solo 6 6 5

8

f

p

p Solo

li - be - ra

5 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{5}{3}$ **p** $\frac{6}{4}$

12

ob 1

p

fag 1

p

f

f

f

a - ni - mas o - mni-um fi - de - lium, fi - de - li-um de-fun - cto - rum de

6
5

6

6
5

5
2, 3

6

f
4
2

6

Detailed description: This is a page of a musical score, page 101. It features a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics in Latin. The piano accompaniment consists of three staves: Oboe 1, Bassoon 1, and Piano. The Oboe and Bassoon parts have dynamics of *p* (piano). The piano part has dynamics of *f* (forte). The score includes a variety of musical notation, including notes, rests, and accidentals. At the bottom of the page, there is a bass line with figured bass notation: 6/5, 6, 6/5, 5/2, 3, 6, *f* 4/2, 6.

17

poe - - - nis in - fer - - - ni, et

p

6 6 6 6
4 4 4 4
3 3 3 3

21

p cresc. *f*

cresc. *f* *p* *cresc.* *f* *p*

f *p*

de pro - fun - do, et de pro - fun - do la -

6 6 6 6 5

f *p* 6 5 6 6 5

[illegible]

30

The musical score for page 105, starting at measure 30, features a piano accompaniment and vocal parts. The piano part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes. The vocal parts include a soprano line, a mezzo-soprano line, and a bass line, all with lyrics in Latin. The lyrics are: "o - re le - o - nis, ne ab - sor - be-at e - as". The score is written in a key with one sharp (F#) and a common time signature (C). The piano part includes a complex figure in the right hand, featuring a sequence of eighth and sixteenth notes, and a bass line with eighth notes. The vocal parts are written in a standard staff with a treble clef. The lyrics are written below the vocal staves.

o - re le - o - nis, ne ab - sor - be-at e - as

o - re le - o - nis, ne ab - sor - be-at e - as

o - re le - o - nis, ne ab - sor - be-at e - as

o - re le - o - nis, ne ab - sor - be-at e - as

5 6 5 6 6 5 6 6 6 6 6 6

34

tar - tarus, ne ab - sor - be-at e - as tar - tarus, ne ca - dant,

tar - tarus, ne ab - sor - be-at e - as tar - tarus, ne ca - dant,

tar - tarus, ne ab - sor - be-at e - as tar - tarus, ne

tar - tarus, ne ab - sor - be-at e - as tar - tarus, ne ca - dant,

- 6 5 6 # 5

38

ne ca - dant, ne ca - dant,

ne ca - dant, ne ca - dant,

ca-dant, ne ca-dant, ne ca-dant, ne ca-dant, ne

ne ca-dant, ne ca - dant, ne ca-dant, ne ca - dant,

6 5 5 6 5 5

42

ne ca - dant in ob - scu - rum, in ob -

ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum, in ob -

ne ca - dant, ne ca - dant in ob - scu - rum, in ob -

ne ca - dant, ne ca - dant in ob - scu - rum, in ob -

6 5

6

6 4 3

46

p

p

p

fp

fp

fp

fp

rum, in ob - scu - rum.

scu - rum, in ob - scu - rum.

scu - rum, in ob - scu - rum.

ca - dant in ob - scu - rum.

6 5 6 7 6 5 - #

Solo

51

This musical score page contains measures 51 through 54. It features a piano accompaniment and a vocal line. The piano part begins in measure 51 with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first two measures of the piano part consist of chords in the right hand and single notes in the left hand. In measure 53, the piano part transitions to a more active texture with sixteenth-note runs in both hands, marked with dynamics *fp*, *f*, and *p*. The vocal line, which is in the bass clef, enters in measure 53 with a half note and continues with a melodic line in measure 54. The page concludes with a bass line in measure 54, marked with dynamics *f* and *p*, and a sequence of fingerings: 7 #, 5, 6, 6, 6, 6 4, and 5 #.

7 # 5 *f* *p* *f* 6 6 6 6 4 5 #

55

f

f

f

p

p

p

f

p

p

f

P Solo

Sed si - gni - fer - san - ctus Mi - chael

p

p

f

6 4 b

6 b5

6 b

60

re - prae-sen-tet e - as in lu - cem san - ctam,"

6 5 6 \flat $\frac{6}{4}$ $\frac{5}{3}$ f $\frac{6}{4}$ $\frac{5}{4}$

65

f

f

f

p

f

p

f

p

f

p Solo

Sed si - gni-fer__ san - ctus Mi - chael

p

[6 5]

f

6 6

70

f

f

f

f

fp

fp

fp

f

f

f

f

re - prae-sen - tet e - as in lu - cem san - ctam,

f

fp

5

6

6

6

5

4

75

p

p

p

p

p

si - gni - fer san-ctus Mi - cha - el re - prae - sen - tet

si - gni - fer san-ctus Mi - cha-el re - prae - sen - tet e - as

p

7

6
4

7

6
4

[illegible]

83 Quam olim Abrahæ · Alla capella

fag 2
f

f

f Tutti

Quam o - lim

6
4

5
b

unisono

f Tutti

The musical score is written for a large ensemble, including a woodwind section (flute, oboe, clarinet, bassoon, and contrabassoon), a string section (violin I, violin II, viola, cello, and double bass), and a vocal section (soprano, alto, tenor, and bass). The score begins with a key signature of one flat (B-flat) and a 4/4 time signature. The first system shows the woodwind and string sections with various musical notations, including slurs, ties, and dynamic markings. The vocal section enters in the second system with the lyrics 'Quam o - lim'. The score includes several measures of rests and complex rhythmic patterns, particularly in the woodwind and string sections. The final system shows the vocal section with the lyrics 'Quam o - lim' and a dynamic marking of 'f Tutti'.

88

ob 1

f

f

f

f

f

f Tutti

Quam o - lim A - brahae

f Tutti

Quam o -

f Tutti

Quam o - lim A - bra-hae pro - mi - si - sti, quam pro-mi - si - sti, et se-mi - ni

A - brahae pro - mi - si - sti, et se - mi - ni e - ius, et se - mini, se - mi-ni

5 6 6 5

95

pro - mi - si - sti, et se - mi - ni e - ius, se - mi - ni e - ius,

- lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - ius, quam o - lim A - bra -

e - ius, quam pro - mi - si - sti, et se - mi - ni e - ius, quam pro - mi - si -

e - ius, quam o - lim

4 # 8 2 6 7 6 [6] 7 6 6

102

quam o - lim A - bra-hae pro-mi - si - sti, quam

hae pro - mi - si - sti, et se - mi - ni e - ius, et se - mi-ni, se - mi-ni e -

sti, quam o - lim A - bra -

A - brahae pro - mi - si - sti, et se - mi-ni e - - - -

[6] 4 3 5 - 6 6 5 b 6 4 5 3

vlc

109

o - lim A - bra - hae pro-mi - si - sti, et se - mi - ni e -

ius, _____ quam pro-mi - si - sti, quam pro-mi - si - sti, et

hae pro-mi - si - sti, et se - mi - ni e - ius, quam pro-mi - si - sti, et

- - - ius, quam pro-mi - si - sti, quam pro-mi - si - sti, et

6 7 6 5 6 5
4 5 4 3 4 3

115

ius, quam o - lim A - brahae pro - mi - si - sti, et

se - mi - ni e - - ius, quam o - lim A - bra -

se - mi - ni e - - ius, quam o - lim A - bra - hae pro - mi - si -

se - mi - ni e - - ius, quam o - lim A - bra - hae pro - mi - si - sti, et

vlc

6 5 4 5 3 2 3 \flat 8 3 \flat 7 5 6 4 5 3 6 4 5 3 6 4 \flat 7 5

123 *Andante molto*

se - mi-ni, se - mi-ni e - - - ius. _____ *p* Solo Ho - sti-as et pre-ces ti -

hae pro-mi - si - sti, et se - mi-ni e - ius. _____

- sti, et se - mi-ni, se - mi-ni e - ius. _____

se - mi-ni, se - mi-ni e - - - ius. _____

6 5 4 3 2 1

131

p *p* *f* *f*

- bi, Do - mi - ne, ti - bi, Do - mi - ne, lau - dis of - fe - rimus: Tu

6 5 [7] 6 5 [7] 6] 9 8 6 4 5 3

137

su - scipe pro a - ni - ma - bus il - lis, qua - rum ho - di - e, qua - rum ho - di -

p f fz p f fz p p f fz p f fz p

p mf p mf p

6 5 7 6 5 6 5 6 5 6 5 6 5

143

p *fp*

fp *fp* *fp*

e me - mo - ri - am, me - mo - ri - am fa - - - ci -

p Solo
Quarum ho - di-e me - mo - riam, me - mo - ri - am fa - - - ci -

fp

4 7/2 7/4 5/3 6 6/4 5/4

149

mus.

mus.

p Solo

Fac e - as, Do - mi - ne, de mor-te trans - i - re ad vi - -

p

5 6 5 4 5 3 3 5 4 45 3 4 3

155

The musical score for measures 155-160 is as follows:

Measure 155: Piano accompaniment in the right hand starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The left hand has a half note G3, a quarter note A3, and a half note B3. Dynamics: *p* (piano).

Measure 156: Piano accompaniment in the right hand has a whole rest. The left hand has a half note G3, a quarter note A3, and a half note B3. Dynamics: *p*.

Measure 157: Piano accompaniment in the right hand has a whole rest. The left hand has a half note G3, a quarter note A3, and a half note B3. Dynamics: *p*.

Measure 158: Piano accompaniment in the right hand has a whole rest. The left hand has a half note G3, a quarter note A3, and a half note B3. Dynamics: *p*.

Measure 159: Piano accompaniment in the right hand has a whole rest. The left hand has a half note G3, a quarter note A3, and a half note B3. Dynamics: *p*.

Measure 160: Piano accompaniment in the right hand has a whole rest. The left hand has a half note G3, a quarter note A3, and a half note B3. Dynamics: *p*.

Vocal Lines:

Soprano: The vocal line starts with a whole rest in measure 155. In measure 156, it begins with a half note G4, a quarter note A4, and a half note B4. Dynamics: *p*. In measure 159, it has a half note G4, a quarter note A4, and a half note B4. Dynamics: *fp*.

Alto: The vocal line starts with a whole rest in measure 155. In measure 156, it begins with a half note G4, a quarter note A4, and a half note B4. Dynamics: *p*. In measure 159, it has a half note G4, a quarter note A4, and a half note B4. Dynamics: *fp*.

Bass: The vocal line starts with a whole rest in measure 155. In measure 156, it begins with a half note G3, a quarter note A3, and a half note B3. Dynamics: *p*. In measure 159, it has a half note G3, a quarter note A3, and a half note B3. Dynamics: *fp*.

Lyrics:

Fac e - - as trans - i - re ad vi - -

tam, fac e - - as trans - i - re ad vi - -

Chord Symbols:

6 3 3 3 3 3 6 7 5 6 6 4

2 3 2 4

[illegible]

5 Sanctus

Moderato

ob
1, 2
f

fag
1, 2
f

clno
1, 2
f

trb
1
f

2
f

timp
f

vl
1
f

2
f

vla
f

S
f Tutti
San - ctus, san - ctus, san - ctus, san-ctus, **p** san -

A
f Tutti
San - ctus, san - ctus, san - ctus, san-ctus, **p** san -

T
f Tutti
San - ctus, san - ctus, san - ctus, san-ctus, **p** san -

B
f Tutti
San - ctus, san - ctus, san - ctus, san-ctus,

org b
f Tutti
6 5 7 8 6 5 7 8
4 3 2 3 4 3 2 3

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Gloria'. The score is arranged for piano and vocal parts. The piano part is written for a grand piano, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment. The vocal parts are written for a choir, with three staves for the voices (Soprano, Alto, and Tenor/Bass) and a separate staff for the basso continuo. The lyrics are in Latin: 'San - ctus Do - mi - nus De - us Sa - ba - oth.' The score is in 6/8 time and the key signature has one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

The score is divided into two systems. The first system contains the piano introduction and the first vocal entry. The second system contains the vocal entries for the Soprano, Alto, and Tenor/Bass voices, followed by the basso continuo. The piano part continues throughout the vocal entries.

The lyrics for the vocal parts are:

Soprano: ctus Do - mi - nus De - us Sa - - ba-oth.

Alto: ctus Do - mi - nus De - us Sa - ba - oth.

Tenor/Bass: ctus Do - mi - nus De - us Sa - - ba-oth.

Basso Continuo: san - ctus Do - mi - nus De - us Sa - ba - oth.

The piano part features a strong rhythmic accompaniment in the left hand and harmonic support in the right hand. The vocal parts enter with a simple melody that is repeated for each voice part.

10

Ple - ni sunt coe - li,

Ple - ni sunt coe - li,

Ple - ni sunt coe - li,

Ple - ni sunt coe - li,

6
5

[b] unisono

Tutti

6
4

5
3

7
2

[illegible]

18

ri - a tu - - a.

ri - a tu - - a.

a tu - - a.

ri - a tu - - a.

6 6 5
4 4 #

Solo
6
b5

[6]

6 5
4 3

22 **Allegro**

p *ob 1* *f*

f

f

f

f

p *f* *f*

f

f **Tutti**

P Solo *f* **Tutti**

O - san - na in ex - cel - sis, in ex - cel - sis, o -

f **Tutti**

f **Tutti**

f **Tutti**

f **Tutti**

p *f* **Tutti**

6 6 6 6 [6] 6 5 6 4 2 -

26

san - na, o - san - na, o - san-na in ex - cel -

san - na, o - san - na, o - san - na in ex -

san - na, o - san - na, o - san - na in ex -

san - na, o - san - na, o - san - na in ex -

2 4 6 # | 4 4 6 7 6

2 2 2 2 2 2

29

- sis, in ex - cel - sis, o - san-na in ex - cel - sis.

cel - sis, o - san-na in ex - cel - sis, o - san-na in ex - cel - sis.

cel - sis, in ex - cel - sis, o - san-na in ex - cel - sis.

cel sis, in ex - cel - sis, o - san-na in ex - cel - sis.

7 6 7 6 7 5 / 6 5 4 2 6 6 6 6 5

6 Benedictus

Andante maestoso

ob
1, 2

fag
1, 2

clno
1, 2

trb
1
2

timp

vl
1
2

vla

S

A

T

B

org
b

f *con sordino* *fp* *f* *p*

f *con sordino* *fp* *f* *p*

f

f *Solo* *fp* *f*

[6 \flat] 6 $\flat 4$ 2 6 $\flat 5$ 4 7 \flat

5

fag 1

p

f

fp

f

p

f

p *Solo*

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

p *fp* *f*

[6 \flat 6 \flat 4 2 6 \flat 5 4 7]

9

ob 1

p

p

p

f

p

p

f

p

p

f

p

p Solo

Qui ve - nit in no - mi-ne Do - mini, qui

p Solo

Qui ve - nit in no - mi-ne Do - mini, qui

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

p

f

p

6

$\frac{5}{4}$

7

6

[6] 6

[6] 6

6

13

p

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

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

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

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

p Solo
Qui ve - - - nit in no - - mi -

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

ve - nit, qui ve - - - nit in

$\flat 6$ 6 $\flat 6$ $\flat 7$ $\flat 6$ $\flat 7$ $\flat 6$ $\flat 7$

17

Do - mini, in no - mi-ne Do - mini, qui

ne, qui ve - nit in no - mine, qui ve - nit in

be - ne - di - ctus, in no - mi-ne Do - mini, qui

no - mi - ne, qui ve - nit in no - mine, qui ve - nit in

p f p [5] 6 b7 5 6 b4 2

21

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

no - mi - ne Do - mi - ni,

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

no - mi - ne Do - mi - ni,

[6] 5 6 6 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

cresc. *f* *p*

24

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

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

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

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

[6] 4 [6] 4 6 [b5]

27

ob 1
cresc. *f* *p*

fag 1
cresc. *f* *p*

cresc. *f* *p* cresc. *f* senza sordino 3

cresc. *f* *p* cresc. *f* senza sordino 3

cresc. *f* *p* cresc. *f*

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

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

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

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

cresc. *f* unisono *p* cresc. *f*

6 [b] 6 6 6 5

32

This musical score page contains measures 32 through 35. It features a piano accompaniment and a vocal line. The piano part includes a complex triplet figure in measures 32 and 33, which is repeated in measures 34 and 35. The vocal line is present in measures 32 and 33, with a trill (tr) in measure 33. Measures 34 and 35 show the vocal line resting while the piano accompaniment continues. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The piano part is written in a grand staff (treble and bass clefs), and the vocal line is in a single staff (treble clef). The page number 146 is in the top left corner.

6 [6] 7 5 6 5 6 5

40

san - na, o - san - na, o - san-na in ex - cel -

san - na, o - san - na, o - san - na in ex -

san - na, o - san - na, o - san - na in ex -

san - na, o - san - na, o - san - na in ex -

2 4 6 # | 4/2 4/2 6 7 4/2 7 6

43

The musical score for page 149, measures 43-47, is presented in a multi-staff format. The piano accompaniment is shown in the upper staves, while the vocal parts are in the lower staves. The lyrics are in Latin and are repeated across the vocal staves.

Lyrics:

- sis, in ex - cel - sis, o - san-na in ex - cel - sis.

cel - sis, o - san-na in ex - cel - sis, o - san-na in ex - cel - sis.

cel - sis, in ex - cel - sis, o - san-na in ex - cel - sis.

cel - sis, in ex - cel - sis, o - san-na in ex - cel - sis.

Figured Bass:

7 6 7 6 7 5 / 6 5 4 2 6 6 6 6 5

Andante moderato

ob
1, 2

fag
1, 2

clno
1, 2

1
trb

2

timp

1
vl

2

vla

f Tutti
S
A - gnus De-i, qui tollis, qui tol - lis pec - ca - ta, pec - ca - ta mun -

f Tutti
A
A - gnus De-i, qui tollis, qui tol - lis pec - ca - ta, pec - ca - ta mun -

f Tutti
T
A - gnus De-i, qui tollis, qui tol - lis pec - ca - ta, pec - ca - ta mun -

f Tutti
B
A - gnus De-i, qui tollis, qui tol - lis pec - ca - ta, pec - ca - ta mun -

org
b
f Tutti 6 6 6 6 6 6 6 8 5 7 3
5 5 5 5 5

4

p *f* *f* *f*

f *f* *f*

p *cresc.* *f* *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *f*

di: Do - na e - i, do - na e - i re - - qui -

di: Do - na e - i, do - na e - i re - - qui -

di: Do - na e - i re - - qui -

di: Do - na e - i re - - qui -

p *cresc.* *f*

8 3 6 6 5 4 2 6 5 6 6 4 5 3

This musical score is for guitar and piano. It begins with a guitar part on a single staff, marked with a '7' indicating the seventh fret. The guitar part consists of three measures of music. The piano accompaniment follows, with three systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass staff. The second system includes a grand staff and a separate bass staff. The third system includes a grand staff and a separate bass staff. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The guitar part is a solo, with a 'Solo' label and a '5' indicating the fifth fret. The score concludes with a final measure of guitar music.

7

em.

em.

em.

em.

Solo

5

6

7

4

2

6

5

6

6

6

10

A - gnus De-i, qui tollis, qui tol - lis pec - ca - ta pec -

A - gnus De-i, qui tollis, qui tol - lis pec - ca - ta pec -

A - gnus De-i, qui tollis, qui tol - lis pec - ca - ta pec -

A - gnus De-i, qui tollis, qui tol - lis pec - ca - ta pec -

Tutti

6 4 5 # 6 6 5 6 6 5 6 6

13

ca - ta mun - di: Do - na e - i

ca - ta mun - di: Do - na e - i

ca - ta mun - di: Do - na e - i, do - na e - i

ca - ta mun - di: Do - na e - i, do - na e - i

6 3 5 7 8 6 6 # 4 6 cresc. f 5 6

16

re - - - - - quem.

re - - - - - qui - em.

re - - - - - quem.

re - - - - - qui - em.

Solo

6 4 5 # 5 6

18

p Solo

A-gnus De-i, a-gnus

A-gnus De-i:

A-gnus De-i:

A-gnus De-i:

unisono in 8va
Tutti

5 2 6 6 5
2 4 #

21

pp

pp

p

p

p

De - i, qui tol - lis, qui tol - lis pecca - ta mun - di:

p Solo

Do -

p Solo

Do - na e - i

p Solo

5[#] 2 6 6̣ 6 6̣ 5[#] 7[#] 7^[b] 6 - 5

24

The musical score is written for a piano and voices. It begins at measure 24. The piano introduction consists of three measures of arpeggiated chords in the right hand and a melodic line in the left hand. The vocal entry occurs in measure 27, with the soprano and alto parts entering on the word 'na'. The full vocal section begins in measure 28, with the lyrics 'na e-i re-qui-em, re-qui-em, re-qui-em sem-pi-ter'. The piano accompaniment features complex triplets and crescendos, particularly in the right hand. The vocal parts are in G major and 3/4 time. The lyrics are: 'na e-i re-qui-em, re-qui-em, re-qui-em sem-pi-ter'.

na e-i re-qui-em, re-qui-em, re-qui-em sem-pi-ter

re-qui-em, do-na e-i re-qui-em, re-qui-em sem-pi-ter

9 8 7 7 5 7 5 # 4 2 6 6 6 5 6 5

[H] # [H] # # # 2 6 6 6 4 5

cresc.

27

System 1: Piano introduction. Treble and bass staves. Treble staff: f (forte). Bass staff: f (forte).

System 2: Empty staves.

System 3: Piano introduction. Treble, middle, and bass staves. Treble staff: f (forte). Middle staff: f (forte). Bass staff: f (forte). Includes triplets and a 3-measure rest.

System 4: Empty staves.

System 5: Vocal lines. Treble, middle, and bass staves. Treble staff: $nam.$. Middle staff: $nam.$. Bass staff: $nam.$.

System 6: Piano introduction. Treble and bass staves. Treble staff: f (forte). Bass staff: f (forte). Includes fingerings: 5, 6, 6, 4, 3.

29

f Tutti
Lux aeter - na lu - ce-at e - i, Do - mine, cum

f Tutti
Lux aeter - na lu - ce-at e - i, Do - mine, cum

f Tutti
Lux aeter - na lu - ce-at e - i, Do - mine, cum

f Tutti
Lux aeter - na lu - ce-at e - i, Do - mine, cum

6 6 6 5
8 8 7 5
8 6 7 5
6 4

32

San - ctis tu - is in ae - ter - num,

San - ctis tu - is in ae - ter - num,

8 San - ctis tu - is in ae - ter - num, qui - a

San - ctis tu - is in ae - ter - num, qui - a

6 4 3 8 7 #

34

qui - a pi - us es, qui - a pi - us es,

qui - a pi - us es, qui - a pi - us es,

pi - us es, qui - a pi - us es,

pi - us es, qui - a pi - us es,

47 3 6 4 7 3 6 4

36

p f f
 p f
 f
 f
 f
 p cresc. f 3 3 3 3 3
 p cresc. f 3 3 3 3 3
 p cresc. f 3 3 3
 f
 f
 p f
 p f
 p f
 p f
 p cresc. f 3 3 3

qui - a, qui - a pi - us es,
 qui - a pi - - us es,
 qui - a pi - us, qui - a pi - us es,
 qui - a pi - us, qui - a pi - - us es,
 6 6/5 4/2 6 5 6 6/4 5/3

39

System 1: Treble and Bass staves. Treble: *p* (piano), *f* (forte). Bass: *p*, *f*.

System 2: Treble, Middle, and Bass staves. Treble: *f*. Middle: *f*. Bass: *f*.

System 3: Treble, Middle, and Bass staves. Treble: *p*, *cresc.*, *f*. Middle: *p*, *cresc.*, *f*. Bass: *p*, *cresc.*, *f*.

System 4: Treble, Middle, and Bass staves. Treble: *p*, *f*. Middle: *p*, *f*. Bass: *p*, *f*.

System 5: Treble, Middle, and Bass staves. Treble: *p*, *f*. Middle: *p*, *f*. Bass: *p*, *f*.

System 6: Treble, Middle, and Bass staves. Treble: *p*, *f*. Middle: *p*, *f*. Bass: *p*, *f*.

Vocal Parts:

qui - a pi - us, qui - a, qui - a pi - - us

qui - a pi - us, qui - a pi - - - us

qui - a, qui - - a pi - - us

qui - a qui - a, pi - - us

Figured Bass:

p 6 6 4 6 *cresc.* *f* 5 6 6 5

48

System 1: Grand piano (GP) and single treble clef staff. The GP part is mostly rests, with a few notes in the bass clef.

System 2: Grand piano (GP) with three staves (treble, two bass) and a single treble clef staff. The GP part starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The single treble clef staff has a forte (*f*) dynamic.

System 3: Grand piano (GP) with three staves and a single treble clef staff. The GP part continues with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The single treble clef staff has a forte (*f*) dynamic.

System 4: Grand piano (GP) with three staves and a single treble clef staff. The GP part continues with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The single treble clef staff has a forte (*f*) dynamic.

System 5: Grand piano (GP) with three staves and a single treble clef staff. The GP part continues with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The single treble clef staff has a forte (*f*) dynamic.

Vocal Lines:

do - na, do - na, do - na e - - - i, Do - mi -

do - na, do - na e - i, e - i, Do - mi -

do - na, e - - - i, do - na e - i, Do - mi -

do - na, do - na e - i, do - na e - i, Do - mi -

Figured Bass:

p 9 8 7 6 5 6 7 6 $\flat 7$ *cresc.* $\flat 6$ 5 *f* 7 6

6 - 3 3 - 4 5 - $\flat 5$ 3 - [$\flat 5$ -]

55

Piano Accompaniment (Measures 55-60):

- Measures 55-56: **f** (forte) in both staves.
- Measures 57-58: **p cresc.** (piano crescendo) in both staves.
- Measure 59: **f** (forte) in both staves.
- Measures 60-61: **f** (forte) in both staves.

Vocal Parts (Measures 55-60):

- Soprano:** ne: Et lux per - pe - tu-a lu - ce - at e - i. (Measures 55-56), **p Solo** (Measures 57-58), **f** (Measure 59).
- Alto:** ne: (Measures 55-56), **p Solo** (Measures 57-58), Et lux per - (Measure 59).
- Tenore:** ne: (Measures 55-56), **p Solo** (Measures 57-58), Et lux per - (Measure 59).
- Bass:** ne: (Measures 55-56), **p Solo** (Measures 57-58), Et lux per - pe - tu-a lu - ce - at e - i. (Measures 59-60).

Piano Solo (Measures 60-61):

- Measures 60-61: **p Solo** (piano solo), **cresc.** (crescendo), **f** (forte).

65

pi - us es, qui - a pi - us es.

pi - us es, qui - a pi - us es.

pi - us es, qui - a pi - us es.

pi - us es, qui - a pi - us es.

6 5 6 5 6 6 5 7
3 - 5 4 3