

# Aumann.

# Missa S: Martini.

Franz Josef

**Aumann**

**Missa Sancti Martini**

DorA I.7

*S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 2 vl, b, org*

*Full score*




Edition Esser-Skala, 2023

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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/aumann-missa-sancti-martini-DorA-I-7](https://github.com/edition-esser-skala/aumann-missa-sancti-martini-DorA-I-7)  
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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

## Sources



<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 18
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037833
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/637.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/637.html</a>

## 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>
1	74–98	–	bars in <b>B1</b> indicated by “Kyrie allegro da capo al Segno”
	17	S	2nd ♮ in <b>B1</b> : grace note b'4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
2	5	T	last ♪ in B1: c'8
	7	S	last ♪ in B1: γ-d''8
	48	T	4th ♪ in B1: g8.–g16
	51	vl 2	8th ♪ in B1: c''16
	54	clno 2	4th ♪ in B1: d''8
	69	vl 1	last ♪ in B1: f'8
	74	A	bar in B1: a'2–a'4–a'4
	85	S	1st ♪ in B1: c''2
	135	vl 2	last ♪ in B1: g''16–f''16
	135	T	2nd ♪ in B1: grace note e'4
	136	T	last ♪ in B1: b8
3	6	clno 2	3rd ♪ in B1: c''8.–d''16
	14	clno 2	1st ♪ in B1: e''4
	15	A	1st ♪ in B1: g'4
	23	clno 2	1st ♪ in B1: c''4– 
	23	T	bar in B1: g1
	58	vl 2	1st ♪ in B1: b'8
	58	S	2nd ♪ in B1: grace note b'4
	58	org	2nd ♪ in B1: g8
	62	vl 2	2nd to 4th ♪ in B1: f''8–g''8–e''8
	79	clno 2	bar missing in B1
	88	vl	2nd ♪ in B1: b'16–d''16
	101	S	2nd ♪ in B1: grace note b'4
	109	clno 2	2nd ♪ in B1: e''4
	115	T	1st ♪ in B1: a4
	135–138	org	upper voice in B1 indicated by bass figures
	148	clno 1	1st ♪ in B1: g''4– 
	148	T	5th ♪ in B1: c'8
	153	A	3rd ♪ in B1: f'4
	155	vl	2nd ♪ in B1: b'16–g''16–g''16–b'16
	157	timp, vl, S, A	bar in B1: ♪.
4	11	org	bar in B1: G1
	13	org	3rd ♪ in B1: e4
	17	vl 1	4th ♪ in B1: d''8
	18	vl 1	4th ♪ in B1: d''8
	58	vl 2, A	2nd ♪ in B1: e'2
6	17	org	2nd ♪ of upper voice in B1: c4–g8.–g16
	29	clno 2	4th ♪ in B1: d''8
	32	A	1st ♪ in B1: d'4
	37	vl 2, A	2nd ♪ in B1: e'8
	53	vl 2	3rd ♪ in B1: e'4

# Changelog

**1.0.0 – 2023-06-22**

*Added*

- initial release



# Contents

1	Kyrie	1
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## 1 Kyrie

**Adagio**

*Clarino I, II*  
*in C*

*Timpani*  
*in C-G*

*I*  
*Violino*

*II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo*  
*e Bassi*

**f** **Tutti** **p**

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

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

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

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

**f** **Tutti** **p**

6 7 # 6 4 # 7 # 6 4 # 6 6 6 4 # 2 6

*Allegro*

7

*f*

*f*

*f*

*f*

*f*

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

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

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

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

7 6 8 7  $\flat 6$  5  $\flat 4$  2 [5]  $\flat$

[6]

13

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

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

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

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

7 6 7 6

17

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

21

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

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

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

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

25

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

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

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

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

6

29

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

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

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

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

6 4 3

33

Christe eleison, eleison,

*Solo* 4 3 6 6 *p* # 6 5 # *f*



39

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

[6] # *p* #

44

The musical score consists of seven staves. The first two staves are for a vocal line, both containing whole rests. The next two staves are for a piano accompaniment, also containing whole rests. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment line with a melodic line. The seventh staff is a piano accompaniment line with a bass line. The lyrics are: lei - - - - - son, e - lei - son. The piano accompaniment features a melodic line in the sixth staff and a bass line in the seventh staff. The melodic line starts with a dotted half note, followed by a quarter note, and then a half note. The bass line starts with a quarter note, followed by a quarter note, and then a half note. The piano accompaniment features a melodic line in the sixth staff and a bass line in the seventh staff. The melodic line starts with a dotted half note, followed by a quarter note, and then a half note. The bass line starts with a quarter note, followed by a quarter note, and then a half note. The piano accompaniment features a melodic line in the sixth staff and a bass line in the seventh staff. The melodic line starts with a dotted half note, followed by a quarter note, and then a half note. The bass line starts with a quarter note, followed by a quarter note, and then a half note.

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

[6] 4 3 *f* 6

49

Chri - ste e -

6 6 6 6 4 3 *p*

54

lei - son, e - lei - son, e - lei - son, Chri - ste e - lei - son, Chri-ste e -

60

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

[b] 6 5 3 6 # 6 6

65

6 6 6 # # 6 #

69

*f*

*f*

*tr*

son.

*f*

6 5 # *f* 6 [6] [6 5] # 6 7

74

*f*

*f*

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*Tutti*

[6] 7 6



[illegible]

82

The musical score for page 18 begins at measure 82. It features a vocal ensemble and a piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in measure 82 with the lyrics "son. Ky - ri-e e - lei -". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right-hand melody is in treble clef and the left-hand bass line is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The score continues for several measures, with the vocal parts and piano accompaniment playing in unison. The lyrics "Ky - ri-e e - lei -" are repeated in each vocal part. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The score ends with a double bar line and a key signature change to one sharp (F#).

son. Ky - ri-e e - lei -

son. Ky - ri-e e - lei -

son. Ky - ri-e e - lei -

son. Ky - ri-e e - lei -

4 #

86

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

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

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

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

90

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

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

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

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

6 6

94

son, e - lei - - son.

son, e - lei - - son.

son, e - lei - - son.

son, e - lei - - son.

*Solo*

4 3

4 3

## 2 Gloria

**Allegro**

*clno*  
1, 2

*timp*

1  
*vl*  
2

*S*

*A*

*T*

*B*

*org*  
*b*

***p* Solo** Glo - ri-a in ex-cel-sis De - o, in ex - cel-sis De - o. ***p* Tutti** Et in ter-ra pax ho-mi - nibus,

Et in ter-ra pax ho-mi - nibus,

Et in ter-ra pax ho-mi - nibus,

Et in ter-ra pax ho-mi - nibus,

***p* Solo** [6] 6 5 ***f*** ***p* Tutti** [6] [b5]



9

3

3

3

3

6

#

6

[#]

#

#

[5<sup>\*</sup>

6]



12

*p* Solo  
Lau - da - mus te, lau - da - - - mus,

*p* 6 [6] 2 3 *f*

15

be - ne - di - cimus, ad - o - ra - mus, glo - ri - fi - ca -

[6] *p* *f* *p* 9 [5] 9 [5] 9 [5] 4 6]

18

mus, glo - ri - fi - ca - - - mus te.

*f*

7 6 [6] *f* 6

21

The musical score for page 28, measures 21-23, is arranged in a system of staves. The top two staves are vocal staves (treble and bass clef). The middle two staves are piano accompaniment (treble and bass clef). The bottom two staves are additional vocal staves (treble and bass clef). The score begins with a measure rest in the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal staves enter in measure 21 with the lyrics "Gra - ti-as a - gimus ti - bi pro-pter". The solo section is marked with a *P* Solo and includes a melodic line in the vocal staves. The piano accompaniment continues with a rhythmic pattern. The bottom two staves feature a melodic line with dynamics *p*, *f*, and *p*. The score concludes with a measure rest in the vocal staves.

*P* Solo

Gra - ti-as a - gimus ti - bi pro-pter

2 [6] 4 3 *p* *f* *p*

24

ma - - gnam glo - - - - - ri - am

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

27

tu - am.

*p* Solo  
Do - mine De - us, Rex coe - le - stis,

[6]  
4

[5]  
#

6

[6]

6

*f*

[#]

6 5

30

Do - mi-ne De - us, Rex coe - le - stis, De - us Pa -

[6 5 6 6] # *p* [6] 6 6 [6]

33

The musical score is written for a voice and piano. It begins at measure 33. The vocal line (soprano) has the lyrics "ter o - mni - po-tens." The piano accompaniment consists of a right hand and a left hand. The right hand features a triplet of eighth notes in the final measure of the system. The left hand has a complex bass line with figured bass notation: 7, 7, 9 [9], 8, 7, 6, 5, #, 6, [6], 4, #, [9], and a final measure with a forte (f) dynamic marking.

ter o - mni - po-tens.



36

37

38

39

40

Do - mine Fi - li - u - ni -

39

ge-nite, Do-mine Fi-li u-ni-ge-nite, Je-su, Je-

*f* 6 [#] 6 [#] *p* 6 [#] 6 [#] 5- # [6] # [5']

42

The musical score is written for piano and voice. It begins with a treble and bass staff for the piano, followed by a grand staff (treble and bass) for the piano, and then a single bass staff for the voice. The piano part features a complex rhythmic pattern with triplets and a forte (f) dynamic. The vocal part includes lyrics: 'su Chri - ste.' and a final melodic phrase with a forte (f) dynamic.

su Chri - ste.

9 8 # 9 8 # 9 8 4 # # f 5' 6





50

Pa - - - - - tris, Fi -

9 6 5 9 6 5 9 6 5 9 6 [5 4 6 3 5] 9 6

53

tris, Pa - tris.

li - us Pa - tris, Pa - tris.

tris, Fi - li - us Pa - tris, Pa - tris.

5 4 3 6 [5] 9 6 6 5 4 3

56 Adagio

*f* Tutti  
Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re

*f* Tutti  
Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re

*f* Tutti  
Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re

*f* Tutti  
Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re

*f* Tutti senza Org.  
 $\flat 6$   $\frac{6}{4}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{3}$  6 7  $\sharp$   $\flat 7$   $[\flat]$



60

The musical score consists of several staves. The top two staves are empty. The third staff is a piano accompaniment with a treble and bass clef, featuring a melody with dynamics *p* and *f*. The fourth staff is a vocal line with lyrics: "no - bis. Qui tol - lis pec-ca - ta". The fifth staff is another vocal line with the same lyrics. The sixth staff is a vocal line with the same lyrics. The seventh staff is a vocal line with the same lyrics. The eighth staff is a piano accompaniment with a bass clef, featuring a melody with dynamics *p* and *f*. The bottom staff contains figured bass notation:  $\frac{4}{\#}$ ,  $\frac{6}{6}$ ,  $\frac{6}{4}$ ,  $\frac{5}{\#}$ ,  $\frac{6}{5}$ , and  $-$ .

64

mun - di: Su - sci-pe, su - sci-pe de-pre-ca - ti - o - nem, de-pre-ca - ti - o - nem no - stram,

mun - di: Su - sci-pe, su - sci-pe de-pre-ca - ti - o - nem, de-pre-ca - ti - o - nem no - stram,

mun - di: Su - sci-pe, su - sci-pe de-pre-ca - ti - o - nem, de-pre-ca - ti - o - nem no - stram,

mun - di: Su - sci-pe, su - sci-pe de-pre-ca - ti - o - nem, de-pre-ca - ti - o - nem no - stram,

$\flat$     $\flat$   $\flat$   $\flat$    6    $\flat$ 7  $\flat$ 5   5   6  $\flat$ 5   5 6 5   [9 8]

68

su - sci - pe.

su - sci-pe.

su - sci-pe.

su - sci - pe.

7 # 6 4 5 4 # p 5 8 # 7 6 4 #

72 **Allegro**

*f*

*f*

*f*

*f*

Qui se - - des ad dex - - te - ram

*f*

Qui se - - des ad dex - - te - ram

*f*

Qui se - - des ad dex - - te - ram

*f*

Qui se - - des ad dex - - te - ram

*f* col'Org.

$\frac{6}{4}$

75

Pa - - tris, ad dex - - te - ram Pa - - tris, ad

Pa - - tris, ad dex - - te - ram Pa - - tris, ad

Pa - - tris, ad dex - - te - ram Pa - - tris, ad

Pa - - tris, ad dex - - te - ram Pa - - tris, ad

- 5 3 7 #

## Adagio

78

dex - te - ram Pa - tris: Mi - se - re - re,

dex - te - ram Pa - tris: Mi - se - re - re,

dex - te - ram Pa - tris: Mi - se - re - re,

dex - te - ram Pa - tris: Mi - se - re - re,

6 # senza Org. [5]  $\flat$   $\flat 6$  [b6]  $\frac{4}{3}$  6

82

mi - se - re - re no - - - - - bis.

mi - se - re - re no - - - - - bis.

mi - se - re - re no - - - - - bis.

mi - se - re - re no - - - - - bis.

$\flat 4$   $\flat 6$   $\flat 5$  9 8  $\flat 7$   $\flat 6$  5 -  $\flat 4$

86 Andante

*p* 5 3 4 b

*f* Solo [6 #] [6 #]



91

The musical score consists of several staves. The piano introduction (measures 91-94) features a melody in the right hand and a bass line in the left hand, both containing triplets. The vocal solo (measure 95) is marked *p* and includes the lyrics "Quo-ni - am tu so-lus, tu so-lus". The piano accompaniment continues with various chords and dynamics, including *p* (piano), *f* (forte), and *p* (piano) markings. The score includes a variety of musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

Quo-ni - am tu so-lus, tu so-lus

# # 6 [6 5] 6] # *p* 6 *f* [6 #] *p*

98

san-ctus, tu so-lus Do - minus, tu so - lus al - tis - simus, Je - - -

*f* # 6 [#] # *p* 6 [#] 6 5 # [5] #

105

105

106

107

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111

Quo-ni - am tu so - lus, tu so-lus, so - lus sanctus, tu so-lus, so - lus

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

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

118

The musical score for page 53, starting at measure 118, features a vocal line and piano accompaniment. The vocal line consists of two staves, both of which are empty in this section. The piano accompaniment is written for a grand piano, with the right hand playing a melody and the left hand providing harmonic support. The melody begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment includes a series of eighth notes in the right hand and a series of quarter notes in the left hand. The score also includes a basso continuo line, which is written in bass clef and includes figured bass notation. The lyrics are: Dominus, tu so - lus al - tis - simus, Je - su.

Dominus, tu so - lus al - tis - simus, Je - su

*f* *p* 6 5 6 6 9 6 9 6

125

*f*

*f*

*f*

*f* Tutti  
Cum San-cto

*f* Tutti  
Cum San-cto

*f* Tutti  
Cum San-cto

*f* Tutti  
Cum San-cto

Chri - ste.

*f* Tutti

4 # *f* [6 # 6 # 3 3 3 3] # 6 [5 6] 4 #

132

132

Spi - ri-tu in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - - -

Spi - ri-tu in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - - -

Spi - ri-tu in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - - -

Spi - ri-tu in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - - -

# - 6 [6 6] 4 3

138

men, a - men, a - men, a - men.

men, a - men, a - men, a - men.

men, a - men, a - men, a - men.

men, a - men, a - men, a - men.

[6] 4 3 4 3



## 3 Credo

*Allegro*

*clno*  
1, 2

*f*

*timp*

*f*

1  
*vl*

*f*

2

*f*

*f Tutti*

*S*

Cre - do in u - num De - um, fa - cto - rem coe - li et

*f Tutti*

*A*

Cre - do in u - num De - um, fa - cto - rem coe - li et

*f Tutti*

*T*

Pa - trem o-mni - po - ten - tem, vi - si - bi - lium

*f Tutti*

*B*

Pa - trem o-mni - po - ten - tem,

*org*  
*b*

*f Tutti*

6 6 #

5

ter - rae, et in u - num Do - mi -

ter - rae, et in u - num Do - mi -

o - mnium et in - vi - si - bi - li - um,

et in - vi - si - bi - li - um,

[6]  
5

4 #

[6]  
5

6 6

[6]  
5

9

num Je-sum Chri - stum, Fi - li-um De - i u - ni - ge - ni - tum,

num Je-sum Chri - stum, Fi - li-um De - i u - ni - ge - ni-tum, ge - ni-tum non

De - um de De - o, lu - men de

et ex Pa - tre na - tum an - te o - mni-a sae - cu - la,

# 7 # [6] 5 4 # [6] 5 #

13

per quem o - mni-a fa - cta

fa - ctum, con-sub - stan-ti - a-lem Pa - tri, qui

lu - mine, De - um ve - rum de De - o ve - ro, de De - o ve - - - - - qui

6 6 [6] 7 6 - 5 # 6 4 #

17

sunt, qui pro - pter nos ho - mines et propter no-stram sa - lu - tem de - scen -

pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem de - scen -

ro, et propter nostram sa-lu - - tem de - scen -

pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem de - scen -

[6] 9 6 9 6 5

21 *Adagio*

- - - - dit de coe - lis. *p* Solo Et in-car-na - tus est de Spi - ri-tu  
 - - - - dit de coe - lis. *p* Solo Et in-car-na - tus est de Spi - ri-tu  
 8 - - - - dit de coe - lis. *p* Solo Et in-car-na - tus est de Spi - ri-tu  
 - - - - dit de coe - lis. *p* Solo Et in-car-na - tus est de Spi - ri-tu  
 9 6 9 6 [6] 4 3 *p* Solo 6 5 4 3

[illegible]

30

fa - - ctus est, et ho - mo fa - ctus est.

fa - - ctus est, et ho - mo fa - ctus est.

- ctus, fa - - ctus est, et ho - mo fa - ctus est.

8 - [5] 8 4 b6 8 - [5] 8 b5 b7 4 3 [4]  
6 - [3] 3 2 4 6 - [3] 3



34

Cru - ci - fi - xus e - ti-am pro

6 [6] 7 6

37

no - bis sub Pon - ti-o Pi - la - to, pas - sus, pas -

6 6 b 6 6 b 7 6

40

musical score for a 4-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one flat (B-flat major/D minor), and the time signature is common time (C). The score is divided into three systems. The first system shows the vocal parts and the keyboard accompaniment. The second system shows the vocal parts and the keyboard accompaniment. The third system shows the vocal parts and the keyboard accompaniment. The lyrics are: 'sus, pas - sus et se - pul - tus est.'

## Allegro

 $f$  $f$  $f$  $f$ 

---

 $f$ 

*f* Solo

4

**6**  
**b5**

4

५

48

*f Tutti*  
Et re-sur-re - - - xit

*f Tutti*  
Et re - sur - re - xit

*f Tutti*  
Et re - sur - re - -

*f Tutti*  
Et re - sur - re - -

[6] 7 4 3 *Tutti*

54

ter - ti - a di - e se - cun - dum Scrip - tu - ras, et a - scen -

ter - ti - a di - e se - cun - dum Scrip - tu - ras,

- xit ter - ti - a di - e se - cun - dum Scrip - tu - ras,

- xit ter - ti - a di - e se - cun - dum Scrip - tu - ras,

[6] 7 7# [4] #

61

dit in coe lum, se - - - det ad dex - te - ram

in coe lum, se - - - det ad dex - te - ram

in coe lum, se - - - det ad dex - te - ram

in coe lum, se - - - det ad dex - te - ram

6 6

66

Pa - - tris. Et i - te - rum

Pa - - tris. Et i - te - rum

Pa - - tris. Et i - te - rum

Pa - - tris. Et i - te - rum

4 3 6 6 #



70

ven - tu - rus est cum glo - ri - a iu - di - ca - re

ven - tu - rus est cum glo - ri - a iu - di - ca - re

ven - tu - rus est cum glo - ri - a iu - di - ca - re

ven - tu - rus est cum glo - ri - a iu - di - ca - re

[illegible]

## Adagio

78

vi - vos, vi - vos, vi - vos et mor -

vi - vos, vi - vos, vi - vos et mor -

vi - vos, vi - vos, vi - vos et mor -

vi - vos, vi - vos, vi - vos et mor -

## Allegro

83

tu - os, cu - ius re - gni non, non, non,

tu - os, cu - ius re - gni non, non, non,

tu - os, cu - ius re - gni non, non, non,

tu - os, cu - ius re - gni non, non, non,

6  
[5]

87

non, non, non, non e - - - rit fi - -

non, non, non, non e - - - rit fi - -

non, non, non, non e - - - rit fi - -

non, non, non, non e - - - rit fi - -

6/5 6/5 6/5 4 #

91

*p* Solo

nis. Et in Spi - ri-tum San - ctum, Do - minum

nis.

nis.

8 nis.

nis.

Solo 4 # *p* 6 6 5 #

96

et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li o -

[4 6] [6 5] 6 6 6

101

*f*

*f*

*f*

*f*

*f* Tutti

que pro-ce - dit. Qui cum Pa - tre, cum Pa - tre et Fi - li - o si - - -

*f* Tutti

Si - - -

*f* Tutti

Si - - -

*f* Tutti

Si - - -

*f* Tutti

Si - - -

*f* Tutti



107

The musical score for page 81, starting at measure 107, consists of several staves. The top two staves are for vocal parts, with the first staff containing a treble clef and the second a bass clef. The piano accompaniment is shown in a grand staff format, with the right hand playing a complex, fast-moving texture of eighth and sixteenth notes, and the left hand playing a more rhythmic pattern of eighth notes. The vocal parts enter with the lyrics "mul ad - - o - - ra - tur et". The piano part features a complex, fast-moving texture in the right hand and a more rhythmic, eighth-note pattern in the left hand. The score includes a variety of musical notations, including notes, rests, and dynamic markings.

mul ad - - o - - ra - tur et

mul ad - - o - - ra - tur et

mul ad - - o - - ra - tur et

mul ad - - o - - ra - tur et

6  
5

11

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

<sup>s</sup> con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

6 [5] - [-]

[6] 4/2

6

[5] 4/4

-] #

115

tas.

*p* Solo

tas. Et u - nam san-ctam ca - tho - li-cam et a - po - sto - li-cam

\*  
tas. *p* Solo

Con -

tas.

Solo

*p*

[5<sup>+</sup> 4<sup>+</sup> #] [6<sup>+</sup> 6] [5<sup>+</sup> #] [6<sup>+</sup> #] [6<sup>+</sup> 6]

121

Ec - cle - si - am.

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

**p** Solo

Et ex -

6 [5] 5# 4# 6 5 [6] 6 [6] 4#

127

*p*

*f*

*p*

*f*

*f* Tutti

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

*f* Tutti

133

*f* *Tutti*

Et vi - tam ven -

vi - tam ven - tu - ri sae - cu - li, a - men,

\*  
a - men,

137

*f*

*f* Tutti

Et vi - tam ven -

tu - ri sae - cu - li, a - men, a - - -

a - - -

6 [6] 6

141

*f*

*f Tutti*

Et vi - tam ven - tu - ri  
tu - ri sae - cu - li, a - men, a - -  
men,  
men,

6 6



145

sae - cu - li, a - - - - -

- - - - - men,

a - men, a - - - - -

et vi - tam ven - tu - - ri

6  
5

149

men, et vi - tam ven -

a - - - - men, et vi - tam ven -

men, a - - - - men, et

sae - cu - li, a - - - - men, et vi - tam ven -

6 7 6 6

153

tu - ri sae - cu - li, a - men, a - men.

tu - ri sae - cu - li, a - men, a - men.

vi - tam ven - tu - ri sae - cu - li, a - men, a - men.

tu - ri sae - cu - li, a - men, a - men.

6 6 6 6 [5] 4 3

## 4 Sanctus

*Andante*

*clno*  
1, 2

*timp*

1  
*vl*  
2

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

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

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

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

*org*  
*b*

*f Tutti*

6 [3 4] 6 7 3 [6] 6 5 8 5' 3 4 6 7 # 6 7 6 4 5 [6 6 6]  $\frac{4}{2}$  6 5 6

*Allegro*

san - ctus Do-minus De-us, Do-mi-nus De-us\_ Sa - ba - oth. Ple - ni sunt coe - li et ter-ra, et

- ctus Do-minus De-us, Do-mi-nus De-us\_ Sa - ba - oth. Ple - ni sunt coe - li et ter-ra,

- ctus Do-minus De-us, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt coe - li et ter-ra,

san - ctus Do-minus De-us, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt coe - li et ter-ra,

7 6 # 8 - 6 5 [8 7] 5 6 5 - [6]

15

ter - - ra, ple - ni sunt coe - li et ter-ra glo - ri-a—

ple - ni sunt coe - li et ter-ra, glo - ri -

ple - ni sunt coe - li et ter-ra glo - ri -

ple - ni sunt coe - li et terra, et ter - - ra, glo - ri -

[6]

8 7

23 Osanna · [Alla breve]

*f*

*f Tutti*

— tu - a. O - san - na in ex - cel - sis, o - san - na in ex - cel -

*f Tutti*

a tu - a. O - san - na in ex - cel - sis, o - san - na in ex - cel -

*f Tutti*

a tu - a. O - san - na in ex - cel -

a tu - a.

6 7 6 # *f Tutti* 6 5 # 8 4 6 -

35

*f*

*f*

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

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

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

*f Tutti*

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

6 5 6 6 5 6 5 - 6 5 6 5



48

*f*

*p*

*f*

*p*

*f*

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

*p*

*f* \*

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

*p*

*f*

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

*p*

*f*

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

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

## 5 Benedictus

*Andante*

*vl*  
1, 2  
*f*

*B*

*org*  
*b*  
*f Solo* 6 6 6 6 6 [6 6] # [6]

4

*p* *f*

6 6] 6 5 # [6 6 6 6 5] 7 #

7

*p* *f*

3 3 3 3 3

7 5 6 6 5 [6 5] 3

10

*p* *f*

*P Solo*

Be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mine Domini, be - ne -

*p* 6 6 6 6 *f* [6] *p*

13

di-ctus, qui ve-nit in no-

6 6] 6 6 #

16

*f*

- mine Do-mini.

*f* 4 # 6 6 6 6 6 [6 6] # [6]

19

*p*

Be-ne-di-ctus, qui ve-nit, qui

# 5 5 6] 6 5 *p* 6 #

22

*f* *p*

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

6 *f* 4 6 *p* 6 [9 8] 9 8

25

nit, qui ve-nit in no

28

mine Do - mi-ni, in no-mine Do

31

mi - ni.

34

Osanna da capo

# 6 Agnus Dei

*Andante*

*clno*  
1, 2

*timp*

1  
*vl*  
2

*S*  
*p* Solo  
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re

*A*

*T*  
8

*B*

*org*  
*b*  
*p* Solo  
4 3 6 6 7 7 6 5 # - 7 6 7 # 6

5

no - bis. Mi-se -

*P* Solo

A - gnus De - i, qui tol-lis pec - ca - ta mun - di: Mi-se - re - re, mi-se-re-re, mi-se -

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

9

*f*

*f*

*f*

*f* *Tutti*

re - re, mi-se-re-re, mi-se - re - re no - bis. A-gnus De - i, qui tol - lis pec-

*f* *Tutti*

re - re, mi-se-re-re no - bis. A-gnus De - i, qui tol - lis pec-

*f* *Tutti*

A-gnus De - i, qui tol - lis pec-

*f* *Tutti*

A-gnus De - i, qui tol - lis pec-

*f* *Tutti*

7 ♭6 ♭5    ♭4 3    8 7    4 3    6 5    6 5    6 4 3

2 1    6 5    4 3    6 4 3    6 4 3    6 4 3

13 Allegro

ca - ta, pec-ca - ta mun - di:

ca - ta, pec-ca - ta mun - di:

ca - ta, pec-ca - ta mun - di: Do - na

ca - ta, pec-ca - ta mun - di: Do - na no-bis pa - cem, pa - cem, pa-cem, pa-

7 5 # 6 4 #



[illegible]

22

Do - na no-bis pa - cem, pa - - cem, pa - cem, pa -

- - cem, pa - cem, pa - - - - - cem, pa -

- - - - - cem, pa - - - - - cem, pa - - - - - cem,

- - - - - cem,

7 8 7 8 7 8 6 5 # [6] 7 [7] # 7 8 7 8 7 6 5 #

26

cem, pa - - - cem, pa - - - cem, pa - - - cem, pa - - -

cem, pa - - - cem, pa - - - cem, pa - - - cem, pa - - - cem, pa - - -

do - na no - bis pa - - -

do - na no - bis pa - - - cem, pa - - - cem, pa - - - cem, pa - - - cem, pa - - -

6 5 [h] 6 5 6 [6] 2 6 2 6 2 6 7 6 [6] 6

30

cem, pa - - - - - cem, pa - cem, do - na

cem, pa - - - - - cem,

cem, pa - cem, do - na no-bis pa - cem, pa - -

cem, pa - - - - - cem, pa - - - - -

6 6] 5 6 8 7 # 6 5 6 8 6 7 8 7 8 6

34

no-bis pa - cem, pa - - cem, pa - - cem, pa - - cem, pa - - cem, pa - - cem, do - na no - bis pa - - cem, pa - - cem, do - na - - cem, pa - - cem, pa - - cem, pa - - cem, pa - -

7 3 2 [6] 6 6 6 # [6]

[illegible]

[illegible]

[illegible]



51

cem, pa - - - - - cem, pa-cem.

- cem, pa - cem, pa - - - - - cem, pa-cem.

do - na no-bis pa - - - - - cem, pa - - - - - cem, pa - cem, pa-cem.

- - - - - cem, pa - - - - - cem, pa-cem.

- - - - - cem, pa - - - - - cem, pa-cem.

4 3