

Boog.

Missa.

Johann Nepomuk

Boog

Missa

(A-Ed A 21)

S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), 2 trb, 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.

 [edition-esser-skala/boog-missa-A-Ed-A-21](https://github.com/edition-esser-skala/boog-missa-A-Ed-A-21)
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Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 21
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037837
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	<i>URL</i>	https: //dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/669.html

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	2	trb 1, A	6th ♪ in B1: g'8
	2	vl 1	4th ♪ in B1: f''16-e''16-d''8
	7	A	2nd ♪ in B1: g'4-f#4
	19	vl 2	1st ♪ in B1: d''8
	68	T	2nd ♪ in B1: a8
	78	org	1st ♪ of upper voice missing in B1
	84	vl 1	3rd ♪ in B1: b'16-d''16-d'''8
	86	vl 2	6th ♪ in B1: b8
	89	vl 1	last ♪ in B1: d''8
	89	vl 2	2nd ♪ in B1: f#16-g'16-a'8
	91	trb 1	4th ♪ in B1: g'8
	92	trb 1	4th ♪ in B1: g'8-f'8
	96	timp	1st ♪ in B1: c4
	96	A	4th ♪ in B1: f'16-e'16
	2	5	trb 2
6		trb 1	4th ♪ in B1: a'8-a'8
18		vl 2	4th ♪ in B1: e''16
30		timp	bar missing in B1
34		trb 1	3rd ♪ in B1: g'8.-f'32-e'32
50		B	3rd ♪ in B1: e8-g8
65		vl 2	2nd to 4th ♪ in B1: 3 × c'8
68		trb 2	last ♪ in B1: a8
68		B	last ♪ in B1: f8
91		vl 1	1st ♪ in B1: b''8
91		vl 2	1st ♪ in B1: d''8: 3rd ♪: b''8-g''8
96f		trb 2	bars in B1: d'4-f'8-d'8-b8-g8 and e'4.-c'8-a8-f8
97		T	1st ♪ in B1: e'4
98		vl 2	3rd ♪ in B1: b'4
99		B	1st ♪ in B1: A8.-B32-c32
101		S	3rd ♪ in B1: e''4
102		clno 1	2nd/3rd ♪ in B1: d''4.-d''8
3	8	timp	bar missing in B1
	11	B	4th ♪ in B1: a8
	12	S	2nd/3rd ♪ in B1: b'4.-b'8
	39	vl 2	2nd to 4th ♪ in B1: g'16-f#16-e'16
	47	org	3rd ♪ in B1: c4
	59	vl 1	2nd ♪ in B1: a''8
	61	clno 1	2nd/3rd ♪ in B1: d''4.-d''8
	63	trb 2	111th ♪ in B1: b♭16
	101	A	2nd ♪ in B1: f'4
	103	vl 2	2nd to 6th ♪ in B1: 5 × e♭'8
	107	clno 1	1st ♪ in B1: e''4
	122	vl 2	4th to 6th ♪ in B1: c#''8-c#''4
	130	vl 1	2nd ♪ in B1: d'''8-c'''8
	130	clno 1, vl 2, S	3rd ♪ in B1: e''8
	150	trb 1, A	bar in B1: f'2.
	151	trb 1, A	1st to 3rd ♪ in B1: e'8-g'4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	153f	org	notes in treble clef added by editor
	157	trb 1	1st ♩ in B1: f'4
	182	vl 2	3rd ♩ in B1: d''8-d''8
	185	clno 1	2nd ♩ in B1: f''4
	191	S	2nd/3rd ♩ in B1: ♯-d''4
4	4	clno 2	2nd ♩ in B1: d''8.-d''16-d''4
	10	vl 2	3rd ♩ in B1: c''16-c'''16-c'''8
	11	vl 2	2nd ♩ in B1: e''4.-d''8
	15	vl 2	1st ♩ in B1: e'4
	16	clno 2	2nd ♩ in B1: d''8.-d''16-d''8-d''8
	28	vl 2	last ♩ in B1: e''8
	29	vl 2	grace note missing in B1
5	15	vl 1	3rd ♩ in B1: e''8-c#''16-d''16
	18	vlne	6th ♩ in B1: g8
	35	vl 1	12th ♩ in B1: d'16; last ♩: g8
	41	vl 2	1st ♩ in B1: c''16
	46	vl 2	1st ♩ in B1: e'4
	59	vl 2	last ♩ in B1: e''8
	60	vl 2	grace note missing in B1
6	19	org	last ♩ in B1: Bb8
	28	trb 2, T	4th ♩ in B1: e'4
	29	org	last ♩ in B1: b8
	39	vl 2	1st ♩ in B1: a'4
	40	clno 2	3rd ♩ in B1: c''4
	41	clno 2	3rd ♩ in B1: ♯
	42	trb 1	2nd ♩ in B1: d'4.-g'16-e'16
	48	trb 1	4th ♩ in B1: b'8
	48	org	1st ♩ of upper voice missing in B1
	59	vl 2	2nd ♩ in B1: f#''16-g'16-a'8
	66	timp	1st ♩ in B1: c4
	66	A	4th ♩ in B1: f'16-e'16

Changelog

1.0.0 – 2023-08-09

Added

- initial release

Contents

1	Kyrie	1
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1 Kyrie

Allegro

Clarino I, II
in C

Timpani
in C-G

Violino I
II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

[6]

6 7 6

7

Piano accompaniment for the first system, measures 7-9. The right hand starts with a quarter rest, followed by eighth notes. The left hand has a steady eighth-note accompaniment.

Bass line for the first system, measures 7-9. It contains a few notes and rests.

Piano accompaniment for the second system, measures 10-12. The right hand features a complex melodic line with many accidentals. The left hand continues with eighth-note accompaniment.

son, e - lei - son.

son, e - lei - son.

lei - son, e - lei - son.

lei - son, e - lei - son.

5 6 6 # Solo 6 5 #

Piano accompaniment for the third system, measures 13-15. It includes a 'Solo' section with a bracket and a 6/5 time signature.

10

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

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

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

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

Tutti 6 # 5 6 6 # 5 6 # 6 5

14

17

son, e - lei - son.

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

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

son, e - lei - son.

5 6 5 6 6 6 5

Solo

20

Three staves of piano accompaniment, each containing a whole rest for measures 20, 21, and 22.

A single bass clef staff containing whole rests for measures 20, 21, and 22.

Piano accompaniment for measures 23-25. Measures 23 and 24 feature a rhythmic pattern of eighth and sixteenth notes in both the treble and bass clefs. Measure 25 contains whole rests in both clefs.

Vocal line for measures 23-25. Measure 23 has a whole rest. Measure 24 begins with a *p* Solo marking and the lyrics "Chri - ste e - lei - son, Chri - ste". The melody consists of quarter and eighth notes.

An empty treble clef staff for measure 23.

An empty treble clef staff for measure 24.

An empty bass clef staff for measure 23.

Bass clef staff for measures 23-25. Measure 23 has a whole rest. Measure 24 contains a *p* marking and a "6" chord symbol. Measure 25 contains a whole rest.

23

Solo

f

f

6 6 6 6

f

The musical score is arranged in a grand staff format. The top system consists of a treble clef staff and a grand staff (treble and bass clefs). The middle system consists of a treble clef staff and a grand staff. The bottom system consists of a treble clef staff and a grand staff. The vocal line is positioned between the middle and bottom systems. The lyrics 'e - lei - son.' are written under the vocal line. The piano solo in the right hand of the grand staff is marked with a forte dynamic (*f*). The bass line in the bottom system is also marked with a forte dynamic (*f*) and includes fingerings (6) for the first four notes.

26

[tr]

3 3

6 6 6 # 5 # 6

29

Musical notation for the first system. The top staff is a treble clef staff containing a triplet of eighth notes, followed by a trill marked 'tr'. The two staves below are empty bass clef staves.

An empty bass clef staff.

An empty grand staff consisting of two treble clef staves and two bass clef staves.

Vocal line with lyrics: Christe e - lei - son, Chri-ste e -

An empty treble clef staff.

An empty treble clef staff.

An empty bass clef staff.

Bass line with fingerings (6, 6, 6, 6, 5) and dynamics (p).

33

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

6 6 6 7# 6 6 6 5#

f

37

p

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

6 6 6 6 # 6 6 6 6 6 6 9 8 9 8

41

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

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

9 8

9 8
4 3

6

6

6

6 #

f

45

3

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

6 # *p* 6 6 5

Detailed description of the musical score: The page contains six systems of music. The first system (measures 45-48) shows a piano introduction with a triplet of eighth notes in the right hand and rests in the left hand. The second system (measures 49-52) continues the piano accompaniment with rests in both hands. The third system (measures 53-56) introduces the vocal line in the right hand, with lyrics 'Chri-ste e - lei - son, Chri-ste e - lei-son, e - lei -'. The piano accompaniment remains in the left hand. The fourth system (measures 57-60) continues the vocal line and piano accompaniment. The fifth system (measures 61-64) continues the vocal line and piano accompaniment. The sixth system (measures 65-68) continues the piano accompaniment with a dynamic marking of *p* and includes fingering numbers 6, #, 6, 6, 5.

49

p

3 3 3

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

7 6
b5

52

f

son, e - lei - son.

4 6 6 6 5 3 *f* 6

59

3 3 3

tr

6 6 6 6/5

67

f *Tutti*

f

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

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

son, e - lei - son,

f *Tutti*

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

8 # - [5] 6 6 5 6 [5 6] 6 [6 6] 6 3 6 5 6

71

son, e - lei - son.

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

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

lei - son, e - lei - son.

7 7 # [b6] 6 9 [8] 9 [6] 9 6 9 6 9 6 9 6 # 6 6 5 6

75

Ky - ri - e e - lei -

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

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

E - lei - son, e - lei -

86

Piano accompaniment for the first system, measures 86-88. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment starting in measure 88.

Bass line for the first system, measures 86-88. It consists of a few notes in measure 86, rests in 87, and a short eighth-note phrase in 88.

Piano accompaniment for the second system, measures 89-91. The right hand features a rapid sixteenth-note passage starting in measure 89, followed by a melodic line. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *f*.

Bass line for the second system, measures 89-91. It consists of rests in measures 89 and 90, followed by a short eighth-note phrase in measure 91.

son.

Vocal line for the second system, measures 89-91. It consists of rests in measures 89 and 90, followed by a melodic phrase in measure 91.

son.

E - lei - son, e - lei -

Vocal line for the third system, measures 89-91. It consists of rests in measures 89 and 90, followed by a melodic phrase in measure 91.

son.

Bass line for the third system, measures 89-91. It consists of rests in measures 89 and 90, followed by a short eighth-note phrase in measure 91.

son.

Ky - ri - e e - lei -

Bass line for the fourth system, measures 89-91. It consists of rests in measures 89 and 90, followed by a short eighth-note phrase in measure 91.

[1 3] 6 4 [6] 5 6

3

89

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

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

95

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

tasto solo

6
5

2 Gloria

Allegro

clno
1, 2 *f*

trb
1 *f Tutti* *p*
2 *f Tutti* *p*

timp
f

vl
1 *f* *p*
2 *f* *p*

S
f Tutti *p*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o, et in ter - ra

A
f Tutti *p*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o, et in ter - ra

T
f Tutti *p*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o, et in ter - ra

B
f Tutti *p*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o, et in ter - ra

org
b *f Tutti* *p*

[6/5]

The musical score consists of a piano accompaniment and a vocal line. The piano part is written for three staves (treble, middle, and bass clefs) and includes dynamic markings such as *f* and *ff*. The vocal line is written for four staves (treble and bass clefs) and includes the lyrics: "pax, pax, pax ho-mi-nibus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis". The lyrics are repeated across the four vocal staves. The score includes various musical notations such as rests, notes, and accidentals. At the bottom of the piano part, there are figured bass notations: [7] #, 7 #, [6 4], and 5 #.

8

p

p Solo
bo - nae, bo-nae vo-lun - ta - tis. Lau - da - - - mus te, ad-

p Solo
bo - nae, bo-nae vo-lun - ta - tis. Lau - da - - - - mus te, be - ne -

bo - nae, bo-nae vo-lun - ta - tis.

bo - nae, bo-nae vo-lun - ta - tis.

6 16 6 5] 3 Solo *p* 7 6 6 5 7 #

12

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

9 8 [9 8] 7 6 [6]

16

ca - mus te.

ca - mus te.

p Solo
Gra - ti-as a - gimus, a - gimus

$\frac{6}{4}$ $\frac{5}{3}$ *f* $\frac{16}{6}$ $\frac{6}{4}$ $\frac{5}{3}$ *p*

20

24

ma - gnam glo - ri - am tu - am.

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

28

f Tutti
Do-mine De-us, Rex coe - le - stis, De - us Pa - ter, De - us Pa - ter o - mni - po -

f Tutti
Do-mine De-us, Rex coe - le - stis, De - us Pa - ter, De - us Pa - ter o - mni - po -

f Tutti
Do-mine De-us, Rex coe - le - stis, De - us Pa - ter, De - us Pa - ter o - mni - po -

f Tutti
Do-mine De - us, Rex coe - le - stis, De - us Pa - ter, De - us Pa - ter o - mni - po -

Tutti [6] [6 4] [5] [b5] 9 8 [6] [6 5] [6 4] [5 3]

32

Solo

Solo

tens.

p Solo

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

p Solo

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

tens.

p Solo

$\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ *f* $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$ # $\frac{6}{5}$

36

Chri - ste, u - ni - ge - nite, Je - su, Je - su

Chri - ste, u - ni - ge - nite, Je - su Chri - ste, Je - su

f *p*

[6/4] [5/#] [6/5] [6/4] [5/#] [47] 9 8 [7] 9 8 6 6 5 7#

40

Christe, Je - su Chri - ste, Je - su, Je - su_ Chri -

f *p*

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

44

ste.

ste.

p Solo

Do - mine De - us, A - gnus De - i, A-gnus De - i,

f $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix} \begin{matrix} 5 \\ \# \end{matrix}$ *p* $\begin{matrix} 6 \\ 4 \end{matrix} \begin{matrix} 5 \\ 3 \end{matrix}$

48

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

6 6

Adagio

52

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re,

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re,

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re,

tris.

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re,

f Tutti p
 [6 5] [6] 6 5 [4 3] 4 7 [4] 7 [6 5] 6 5 [9 8] [4 3]

57

The score consists of several systems. The first system shows a piano introduction with trills in the right hand and a steady eighth-note accompaniment in the left hand. The second system continues the piano introduction. The third system shows the vocal solo beginning with the lyrics 'mi - se - re - re no - bis. Qui'. The fourth system continues the vocal solo. The fifth system shows the piano accompaniment for the vocal solo. The sixth system shows the piano accompaniment for the vocal solo. The seventh system shows the piano accompaniment for the vocal solo.

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

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

Solo

$b7$ - $[\frac{b6}{4} \frac{5}{3} \frac{b6}{4}]$ $\frac{5}{4}$ - $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{9}{b4}$ $\frac{8}{3}$ $[\frac{b4}{4} \frac{5}{3}]$ $\frac{6}{4}$ $\frac{5}{3}$

61

tol - lis pec - ca - ta mun - di: Su - sci-pe, su - sci-pe de-pre - ca - ti - o - nem

Qui tol - lis pec - ca - ta mun - di: Su - sci-pe, su - sci-pe de-pre - ca - ti - o - nem

Qui tol - lis pec - ca - ta mun - di: Su - sci-pe, su - sci-pe de-pre - ca - ti - o - nem

Qui tol - lis pec - ca - ta mun - di: Su - sci-pe, su - sci-pe de-pre - ca - ti - o - nem

f Tutti

[4]
[3]
7
#
b5
[b6]
[4]
b7
[4]
[b6
[4]
5
#
6
5
9
[4]
8
[b]
b6
[b]
b7
[4]
[b5
#
[b6]
[4]

65

Solo *f* Tutti

f

no - stram. Qui se - des ad

Solo *f* Tutti

5 4 # [b] [b6 4] 9 8 b [b6 5 b] b [6] 7 [b5] #

69

p Solo

p

p

dex - te-ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis.

p

dex - te-ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis.

p

dex - te-ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis.

p

dex - te-ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis.

p Solo

7 # [6 4 5] # 6 [5 9 8] b6 [7 #] [b5 # 6] 4 [6 4 5] #

Allegro

73

[tr] [tr] [tr]
 [tr] [tr]

p Solo
 Quo-niam tu so-lus, tu so-lus san -

[6 5] [9 8] [6 5] *p* Solo [6] [6] [6] [7] [7]

78

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

f 6 *p* 6 6 6 6 6 # 6 #

84

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

Cum San - cto Spi - ri-tu in glo-ri-a

- - - su Chri - ste. Cum San - cto Spi - ri-tu in glo-ri-a

Cum San - cto Spi - ri-tu in glo-ri-a

Cum San - cto Spi - ri-tu in glo-ri-a

f *Tutti*

6 6 6 # 6 6 6 6 # Tutti 6 6

90

De - i Pa-tris, a-men, a - - men, a - - men, a - -

De - i Pa-tris, a-men, a - - men, a - - men, a - -

De - i Pa-tris, a-men, a - - men, a - - men, a - -

De - i Pa - tris, a-men, a - - men, a - - men, a - -

6 5
4 3

6
b

6

6

95

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

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

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

men, a -

100

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

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

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

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

6 5 6 4 3 |
4 3

3 Credo

Allegro

clno
1, 2
f

trb
1
f

2
f

timp
f

1
f

2
f

S
f Tutti
Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li, fa - cto - rem

A
f Tutti
Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li, fa - cto - rem

T
f Tutti
Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li, fa - cto - rem

B
f Tutti
Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li, fa - cto - rem

org
b
f Tutti
[6 6] [5] [6] [9 #] [8] [6 5]

6

coe - li et ter - rae, vi - si - bi - li - um o - mni-um

coe - li et ter - rae, vi - si - bi - li - um o - mni-um

coe - li et ter - rae, vi - si - bi - li - um o - mni-um

coe - li et ter - rae, vi - si - bi - li - um o - mni-um

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

11

et in - vi - si - bi - li - um. Et in u - num

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

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

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

Solo *p* 6 4 # 6 5 6 6

16

Do - minum, Do - mi-num Je - sum Chri-stum, Fi - li - um

16 5

20

Piano accompaniment for measures 20-24. The treble and bass staves are mostly empty, with rests in every measure.

Bass staff with rests for measures 20-24.

Piano accompaniment for measures 25-29. Measures 25-27 have rests. Measures 28-29 feature a rhythmic pattern of eighth notes in both treble and bass staves.

De - - - i u - ni - ge - ni-tum.

Piano accompaniment for measures 25-29, treble staff with rests.

Piano accompaniment for measures 25-29, treble staff with rests.

Piano accompaniment for measures 25-29, bass staff with rests.

Figured bass notation for measures 25-29: 46 6, 6 6 5] 3, *f*, 6 5, [6 4, 5 3.

25

p Solo
Et ex Pa - tre na - tum an - te o - mni - a

p Solo
Et ex Pa - tre na - tum an - te o - mni - a

p
6] 6 [6 5] 8 5
3 4 # 3 4

30

35

- - - o ve - ro.

De - o - - - ve - ro.

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

40

p Solo

Ge - ni - tum non fa - ctum, con - substan - ti - a - lem Pa - tri, per quem

45

o - - - - - mni-a fa - cta

16 6 61 4 3

50

f

f

f

f

f

f Tutti

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

f Tutti

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

f Tutti

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

f Tutti

sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

f Tutti

6

5

6

5

55

lu - tem de - scen - dit, de - scen - - - - - dit

lu - tem de - scen - dit, de - scen - - - - - dit

lu - tem de - scen - dit, de - scen - - - - - dit

lu - tem de - scen - dit, de - scen - - - - - dit

6 5 6 6 6 6 6

4 3

60 *Adagio*

de coe - lis. Et in-car-na - tus est de Spi-ri-tu San - cto ex Ma-

de coe - lis. Et in-car - na - tus est de Spi-ri-tu San - cto ex Ma-

de coe - lis. Et in-car - na - tus est de Spi-ri-tu San - cto ex Ma-

de coe - lis. Et in-car - na - tus est de Spi-ri-tu San - cto ex Ma-

f Tutti *f* Tutti *f* Tutti *f* Tutti

f Tutti

6 5 | 6 7 6 | 9 8 | 7 6 4 | 6 4 |

65

ri - a Vir - gi - ne, et ho - mo fa - ctus est.

ri - a Vir - gi - ne, et ho - mo, ho - mo fa - ctus est. *p* Solo Cru - ci - fi - xus e - ti am pro

ri - a Vir - gi - ne, et ho - mo, ho - mo fa - ctus est. *p* Solo Cru - ci - fi - xus e - ti - am pro

ri - a Vir - gi - ne, et ho - mo fa - ctus est. *p* Solo Cru - ci - fi - xus e - ti am pro

69

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

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

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

4 4 b7 9 b5 9 8 b6 5 9 8 5 7 [6 5]

Allegro

73

78

di - e se - cun - dum Scri - ptu - ras, et a -

di - e se - cun - dum Scri - ptu - ras,

$\frac{6}{4}$ $\frac{5}{3}$ 9 8 # $\frac{6}{4}$ $\frac{5}{\#}$ *f* $\frac{6}{5}$ # *p* -

85

scen - - dit,

a - scen - dit in coe - lum, se-det ad

et a - scen - - - dit, a - scen - dit in coe - lum, se-det ad

et a - scen - - - dit, a - scen - dit in coe - lum, se-det ad

6

[6]

-

6

6

5

6

[9

8]

[8

7]

6

5

-

]

4

3

5

4

3]

b

-

]

91

The score consists of several systems. The first system shows a grand staff with treble and bass clefs, but it is mostly empty with some rests. The second system features a grand staff with piano accompaniment, including a forte (*f*) dynamic marking. The third system contains two vocal staves with lyrics: "dex - te - ram — Pa - tris." and a trill ornament (*tr*) above the first staff. The fourth system continues the vocal lines with lyrics "Et i - te - rum ven-" and a piano solo (*p Solo.*) marking. The fifth system shows the piano accompaniment with figured bass notation: #, 6, 6/5 [b], #, f, [7 #], 6/5 [b], #, p, [6 45].

dex - te - ram — Pa - tris.

dex - te - ram — Pa - tris.

p Solo.
Et i - te - rum ven-

6 6/5 [b] # f [7 #] 6/5 [b] # p [6 45]

Adagio

97

f *f* *p*

f

f *p*

f Tutti *p*

Iu - di - ca - re vi - vos, vi - vos et

f Tutti *p*

Iu - di - ca - re vi - vos, vi - vos et

f Tutti *p*

tu - rus est cum glo - ri - a iu - di - ca - re vi - vos, vi - vos et

f Tutti *p*

Iu - di - ca - re vi - vos, vi - vos et

f Tutti *p*

4 6 6] b]

108

non, non e - rit fi - nis.

non, non e - rit fi - nis.

p Solo
non, non e - rit fi - nis. Et in Spi - ri-tum San - ctum, Do-mi-num

non, non e - rit fi - nis.

p Solo
4 3 6 6 7

124

f

f

f

f

f *Tutti*

Si - mul ad - o - ra - tur et con - glo - ri - fi -

f *Tutti*

Si - mul ad - o - ra - tur et con - glo - ri - fi -

f *Tutti*

Si - mul ad - o - ra - tur et con - glo - ri - fi -

f *Tutti*

Pa - tre et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi -

f *Tutti*

$\frac{6}{8}$ $\frac{5}{8}$

129

ca - tur: qui lo - cu - tus est per Pro - phe - tas. *P* Solo Et u - nam

ca - tur: qui lo - cu - tus est per Pro - phe - tas.

ca - tur: qui lo - cu - tus est per Pro - phe - tas.

ca - tur: qui lo - cu - tus est per Pro - phe - tas.

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

134

san - ctam, san-ctam ca - tho - licam et a - po - sto - li - cam Ec - cle - si -

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

Detailed description: This page of a musical score, numbered 134, contains piano accompaniment and vocal parts. The piano part is written in treble and bass clefs. The vocal part is in a single treble clef. The lyrics are in Latin: "san - ctam, san-ctam ca - tho - licam et a - po - sto - li - cam Ec - cle - si -". The score includes various musical notations such as rests, notes, and accidentals. At the bottom of the page, there are fingering numbers: 6, [6], 6, 5, [5], 6, 5, [6], 5#.

140

147

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

6 5 ♭6 5 - 6 5 6 5 6 5

5 ♭4 ♯ 5 ♭4 3 4 3

153 **Adagio** **Allegro**

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

mor - tu - o - - - rum, et vi - tam ven - tu - ri, ven -
 mor - tu - o - - - rum, et vi - tam ven - tu - ri, ven -
 mor - tu - o - - - rum, et vi - tam ven - tu - ri, ven -
 mor - tu - o - - - rum, et vi - tam ven - tu - ri, ven -

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

6 6 6

159

Piano accompaniment for the first system, measures 159-164. The right hand features chords and melodic lines, while the left hand provides a steady bass line with some rhythmic patterns.

Bass line for the first system, measures 159-164, showing a simple melodic progression.

Piano accompaniment for the second system, measures 165-170. Similar to the first system, it includes chords and melodic fragments in the right hand and a bass line in the left.

Vocal line 1, measures 165-170. The lyrics are: tu - ri sae - cu-li, a - men,

Vocal line 2, measures 165-170. The lyrics are: tu - ri sae - cu-li, a - men,

Vocal line 3, measures 165-170. The lyrics are: tu - ri sae - cu-li, a - men, a - men, a -

Vocal line 4, measures 165-170. The lyrics are: tu - ri sae - cu-li, a - men, a - men, a - men, a - men, a -

Piano accompaniment for the third system, measures 171-176. This system includes figured bass notation at the bottom of the page.

6
5

5
4

3

165

The musical score consists of several systems. The first system shows the piano accompaniment with a right-hand part (treble clef) and a left-hand part (bass clef). The right-hand part has a melodic line with some rests, and the left-hand part has a rhythmic accompaniment. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics "a - - men, a - men, a - -". The vocal line is written in a single staff with a treble clef. The lyrics are spread across several lines of music. The fourth system continues the vocal line with the lyrics "a - - men, a - men, a - -". The fifth system continues the vocal line with the lyrics "men, a - - men, a - men, a - men, a - -". The sixth system continues the vocal line with the lyrics "men, a - men, a - men, a - -". The seventh system continues the vocal line with the lyrics "men, a - men, a - men, a - -". The eighth system continues the vocal line with the lyrics "men, a - men, a - men, a - -". The ninth system continues the vocal line with the lyrics "men, a - men, a - men, a - -". The tenth system continues the vocal line with the lyrics "men, a - men, a - men, a - -".

170

6 6 6 | 6] 47 7 7 6 | [7 7 7 6 7] | 7 7 6 7] | 4 #

175

men, a - - men, a - men,

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

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

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

6 [b] 5# # #6 6

180

Piano accompaniment for the first system, measures 180-183. The right hand has whole rests. The left hand plays a sequence of chords and eighth-note patterns.

Piano accompaniment for the second system, measures 184-187. The right hand plays a sequence of chords. The left hand plays a sequence of chords, with a fermata over the final chord in measure 187.

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

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

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

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

Piano accompaniment for the third system, measures 184-187. The right hand plays a sequence of chords. The left hand plays a sequence of chords, with a fermata over the final chord in measure 187.

184

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

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

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

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

188

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

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

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

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

6 47 7 7 4 3

4 Sanctus

Adagio

clno
1, 2
f

trb
1
f

2
f

timp
f

1
f

2
f

S
f Tutti
San - ctus, san - ctus, sanctus, san - ctus, san - ctus Do - minus, Do - minus

A
f Tutti
San - ctus, san - ctus, san - ctus, san - ctus, san - ctus Do - minus, Do - minus

T
f Tutti
San - ctus, san - ctus, san - ctus, san - ctus, san - ctus Do - minus, Do - minus

B
f Tutti
San-ctus, san - ctus, san - ctus, san - ctus, san - ctus Do - mi - nus, Do - minus

org
b
f Tutti

5 *Allegro*

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

De - us, Do - minus De - us Sa - ba - oth. Et ter - ra,

De - us, Do - minus De - us Sa - ba - oth. Et ter - ra,

De - us, Do - minus De - us Sa - ba - oth. Et ter - ra, ple - ni sunt

9

et ter - ra, glo - - - ri - a tu - a.

et ter - ra, glo - - - ri - a tu - a. O-sanna in ex-cel -

et ter - ra, glo - - - ri - a tu - a.

coe - li et ter-ra, glo - - - ri - a tu - a.

6 6 5 6 5 6 6 6 5/4 3

13

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

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

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

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

6 6 3 2 [6] [6 5] 7 6

5

17

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

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

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

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

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

20

Piano accompaniment for the first system, measures 1-3. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

Piano accompaniment for the second system, measures 4-6. The right hand plays a melodic line with eighth notes, and the left hand continues the rhythmic accompaniment.

Vocal line for the first system, measures 1-3. The lyrics are: sis, in ex-cel - sis, o - san - - na in ex-cel - - -

Vocal line for the second system, measures 4-6. The lyrics are: in ex-cel - - sis, o - san - na, o - - san - na

Vocal line for the third system, measures 1-3. The lyrics are: sis, in ex-cel - - - -

Vocal line for the fourth system, measures 4-6. The lyrics are: o - san-na in ex-cel - - - - sis,

Piano accompaniment for the fifth system, measures 1-3. The right hand plays a melodic line, and the left hand plays a bass line with chords. Chord symbols are provided below the staff.

6 6/6 6/5 [6] 6 45 9 8 8 9 8

23

sis, o - san - - - - - na,

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

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

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

6 6/5 6 | 6/5 6 6/5 6 6/5 6

tasto solo

26

Piano accompaniment for the first system, measures 26-29. The right hand features a melodic line with some grace notes and a final cadence. The left hand provides a steady accompaniment with eighth and sixteenth notes.

Bass line for the first system, measures 26-29. It consists of a few notes, including a half note and a quarter note, leading to a final cadence.

Piano accompaniment for the second system, measures 30-33. The right hand continues the melodic development with more complex rhythmic patterns. The left hand maintains the accompaniment.

Vocal line for the second system, measures 30-33. The lyrics are: "o - san - na in ex - cel - sis, o - san - na in ex - cel - sis." The melody is in a soprano or alto range.

Piano accompaniment for the third system, measures 34-37. The right hand has a more active role with sixteenth-note passages. The left hand provides harmonic support.

Vocal line for the third system, measures 34-37. The lyrics are: "- na in ex - cel - sis, o - san - na in ex - cel - sis." The melody continues from the previous system.

Piano accompaniment for the fourth system, measures 38-41. The right hand features a prominent sixteenth-note pattern. The left hand has a more rhythmic accompaniment.

Vocal line for the fourth system, measures 38-41. The lyrics are: "in ex - cel - sis, in ex - cel - sis, o - san - na in ex - cel - sis." The melody concludes with a final cadence.

Bass line for the fourth system, measures 38-41. It includes a few notes and a final cadence, with some fingerings indicated below the staff.

[6] 6 [6] 6 6 5 [5]

5 Benedictus

Andante

clno
1, 2

1

trb
2

timp

1

vl
2

S

A

T

B

org
b

f Solo

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

4

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass staff. The second system features a grand staff with piano (p) and trill (tr) markings, and a bass staff with a triplet (3) and trill (tr) marking. The third system consists of four empty staves (two treble and two bass clefs). The fourth system features a bass staff with a melodic line and a series of chord symbols below it.

Chord symbols for the bass staff in the fourth system:

- 4
- 6 #
- 6
- 6 4
- 6 6 5 #
- 6 47
- 6 7 #
- #
- 6 47
- 6

7

Two staves of piano introduction. The treble staff has a treble clef and a sharp sign. The bass staff has a bass clef and a sharp sign. Both staves contain whole rests for the first three measures.

Empty bass staff with a bass clef and a sharp sign.

Two staves of piano accompaniment. The treble staff has a treble clef and a sharp sign. The bass staff has a bass clef and a sharp sign. Both staves feature a triplet of eighth notes in the first measure, followed by a trill in the second measure. The trills are marked with a dashed line and the symbol [tr].

Vocal line and piano accompaniment. The vocal staff has a treble clef and a sharp sign. The piano accompaniment consists of two staves (treble and bass) with a sharp sign. The vocal line begins with the lyrics "Be - ne - di - ctus, qui ve - nit in no - mi - ne". The first measure of the vocal line is marked with *p* Solo. The piano accompaniment consists of whole rests for the first three measures.

Bass line with fingerings. The staff has a bass clef and a sharp sign. The line contains a sequence of notes with fingerings: 6, 6/5, p, 2, 6, 6, 6, 7.

13

mi - ne Do - mi - ni.

5] 3

- 6 6 4 # f [4] 2 6

16

[$\frac{4}{2}$] 6 [6] 7 6 [$\frac{6}{4}$ 5 # 6] $\flat 7$ [6] 7 [\sharp] $\flat 7$ [6]

19

The musical score consists of several staves. The top two staves are a grand staff for piano, with treble and bass clefs and a key signature of one sharp (F#). The piano part features a complex texture with triplets and trills in the first measure, followed by rests. The vocal line, in treble clef with a key signature of one sharp, begins in the second measure with the lyrics: "Be - ne - di - ctus, qui ve - nit in no - mine Do - mi -". The bottom staff is a bass line with figured bass notation, including symbols like #, [6], 6/5, #, *p*, [4/2], 6, 6/5, and #.

22

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

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

25

nit in no - mi-ne Do - mini.

[7] 6] 7 [7] 6 [7] 4 # f 7 7

28

Musical notation for measures 28-30. The top system shows a grand staff with treble and bass clefs, and two vocal staves. The piano part is mostly rests in these measures.

Musical notation for measure 29, including treble and bass staves for piano and vocal staves.

Musical notation for measures 30-32. The piano accompaniment features triplets in measures 30 and 31. Dynamics include *p* (piano) and *f* (forte).

Be - ne - dictus, qui ve - nit, qui ve - nit in no - mine Domini, in

Musical notation for measure 31, including treble and bass staves for piano and vocal staves.

Musical notation for measure 32, including treble and bass staves for piano and vocal staves.

Musical notation for measure 33, including treble and bass staves for piano and vocal staves.

Bass line for measures 30-33 with figured bass notation: [6 #] 6 [6 4 5] # p 6 6 6 7 6 6

31

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

6 6 6 46 6 6 6 6 6 6 6 6 4 6

34

Empty musical staves for the first system, including a grand staff with treble and bass clefs and a separate bass staff.

Musical notation for the second system, featuring piano accompaniment with dynamic markings 'f' and trills.

Vocal line with lyrics "mine Do - mini." and musical notation including triplets and trills.

Empty musical staves for the third system, including a grand staff with treble and bass clefs and a separate bass staff.

Musical notation for the fourth system, featuring piano accompaniment with dynamic marking 'f' and fingering numbers.

37

6 7 6 6 5 3 6 [6] 6 [6] # 6 [6] # 6 6 6 [6] [6] 6 5 # 6] 47

51

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

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

sis, in ex-cel -

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

6 46 6 6 6 6 45 9 8 9 8

54

sis, o - san - - - - - na,

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

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

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

6 6 6 | 6 6 6 6 6 6 6 6 6 *tasto solo*

57

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

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

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

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

[6/5] 6 [6 6 6 5]

6 Agnus Dei

Adagio

The musical score is arranged in a multi-staff format. At the top, the tempo is marked "Adagio". The instruments and their parts are as follows:

- clno 1, 2**: Clarinets 1 and 2, both in treble clef with a key signature of two flats and a common time signature. They play whole rests.
- trb 1, 2**: Trumpets 1 and 2, both in bass clef with a key signature of two flats and a common time signature. Trumpet 1 has a melodic line starting with a fermata, marked *f Solo*. Trumpet 2 plays whole rests.
- timp**: Timpani, in bass clef with a common time signature, playing whole rests.
- vl 1, 2**: Violins 1 and 2, both in treble clef with a key signature of two flats and a common time signature, playing whole rests.
- S, A, T, B**: Soprano, Alto, Tenor, and Bass vocal parts, all in treble clef with a key signature of two flats and a common time signature, playing whole rests.
- org b**: Organ, in bass clef with a key signature of two flats and a common time signature. It has a melodic line starting with a fermata, marked *f Solo*. Below the staff are figured bass notations: ♭6, 16, 6], 7 [6], ♭, ♯, ♯, ♯, ♭, ♭5, 6, ♭5.

The musical score is arranged in three systems. The first system contains the grand piano introduction, with a treble clef on the upper staff and a bass clef on the lower staff. The second system contains the vocal solo, with a treble clef on the upper staff and a bass clef on the lower staff. The third system contains the piano accompaniment, with a bass clef on the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal solo begins with the lyrics "A - gnus De - i, qui". The piano accompaniment includes fingering numbers (5, b6, 5, [5], 4, b, 6, 6, 6, 5], p, [b], 4/2, 16) and dynamic markings (p, p Solo).

7

tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re -

b5 6 7 [6] [6] 6 [6] # 7 [7] 6 5

10

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

7 [7] 6 5 7 [45] [7] # 5 [b6 5 45 #] 6 4 # *f*

13

The first system consists of a grand staff with piano accompaniment and a vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is a single staff with a treble clef and a key signature of one flat.

An empty musical staff for the second system.

The second system consists of a grand staff with piano accompaniment and a vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is a single staff with a treble clef and a key signature of one flat.

An empty musical staff for the third system.

An empty musical staff for the fourth system.

The fifth system consists of a grand staff with piano accompaniment and a vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is a single staff with a treble clef and a key signature of one flat. The lyrics "A - gnus De - i, qui" are written below the vocal line. The word "Solo" is written above the vocal line, and the dynamic marking "p" is written above the piano part.

The sixth system consists of a grand staff with piano accompaniment and a vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is a single staff with a treble clef and a key signature of one flat. The lyrics "A - gnus De - i, qui" are written below the vocal line. The word "Solo" is written above the vocal line, and the dynamic marking "p" is written above the piano part. The system includes fingerings and articulation marks for the piano part.

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

16

tol-lis pecca - ta mundi, qui tol - lis pec-ca - - ta mun - di: Mi-se - re - re, mi - se - re -

[6 7 #] 6 # b 4 - 6 6 7 [#] [4 6 45] 9 6 4] 7 [b] [b7] 6 b5

20

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

7 [7] b6 5 7 [45] [7] b6 b [45] 6] 4 b b6 [6 6 b] b b

24

f
Tutti
f
f
f Tutti
Agnus
f Tutti
Agnus
f Tutti
Agnus
f Tutti
Agnus

4 4 ♭ ♭5 6 [♭5] 5 ♭6 [5] 5 6 [5] ♭ [6] 6 6 4 5 4 Tutti
4

28

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

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

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

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

6 5 1 6 6 6 6 b b5 [b7] [b6 5 4 5] 4 3 2 3

4 3 2 4 4 4 4 4 4 4 3 2 3

33 Allegro

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

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

Do - na no-bis pa -

f Tutti

[5] 6 6 5 [6]
3 4

37

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

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

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

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

- [5] 6 6 5 6 [5] 6 6 [6] 6 3 6 5 6

41

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

no-bis pa - cem, pa - cem, pa - - - cem, pa - cem, pa - cem.

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

- - cem, pa - cem.

/ 6 1 7 7 [b6] 6 9 [8] 9 [6] 9 6 9 6 9 6 9 6 # 6 6 5 6

45

Do - na no-bis pa -

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

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

Pa - cem, pa -

6 6/5 [6] [6] -

49

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

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

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

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

53

Piano accompaniment for the first system, measures 53-56. The right hand has rests in measures 53 and 54, then plays chords in 55 and 56. The left hand plays a rhythmic pattern of eighth notes.

Bass line for the first system, measures 53-56. It consists of a single eighth note in each measure, with rests in between.

Piano accompaniment for the second system, measures 57-60. The right hand has a melodic line with a crescendo leading to a piano (p) dynamic. The left hand has a rhythmic accompaniment.

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

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

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

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

Bass line for the second system, measures 57-60. It includes figured bass notation: 6, 6, 6, [6 5], #, 6 5 #.

57

Pa - cem, pa -

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

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

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

[1 3] 6 4 [6] 5 6 # - [6] 6 5 [5 6 7] 2

61

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

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

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

no-bis pa - cem, pa - cem, pa - - - - - cem,

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

65

cem, pa - - - - - cem, pa - - - - - cem, pa - cem.
no-bis pa - cem, pa - - - - - cem, pa - - - - - cem, pa - cem.
- - - - - cem, pa - - - - - cem, pa - cem.
pa - - - - - cem, pa - - - - - cem, pa - cem.
tasto solo

6
5