

# Boog.

# Missa.

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**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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# 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)
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	<i>RISM ID</i>	600037837
	<i>License</i>	public domain
	<i>URL</i>	https: <a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/669.html">//dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/669.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	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	3rd ♪ in B1: a8-g#8
	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: B♭8
	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*

$$I$$

*Trombone*

## II

*Timpani*  
*in C-G*

*I*

*Violino*

## II

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo  
e Bassi*

Allegro

*f*

*f*

*f*

*f*

*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

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

*f* Tutti

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

*f* Tutti

[6] 6 7 6

4

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 -

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

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

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

7

son, e - lei - son.

son, e - lei - son.

lei - son, e - lei - son.

lei - son, e - lei - son.

5 6 6 5 # Solo 6 5<sup>1</sup> #

Detailed description: This is a musical score for page 3 of a piece. It features a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The vocal line is written in a single staff with a treble clef. The lyrics are: "son, e - lei - son." repeated four times. The score includes various musical notations such as notes, rests, and accidentals. A "Solo" section is marked in the piano part, starting with a bracket and the number 6. The page number 3 is in the top right corner.



[illegible]

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

The musical score is written for a piano and voice. It begins at measure 20. The piano accompaniment is in the right and left hands. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The vocal part enters in measure 22 with a solo line. The lyrics are 'Chri - ste e - lei - son, Chri - ste'. The score includes dynamic markings such as *p* (piano) and *p* Solo. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

*p* Solo  
Chri - ste e - lei - son, Chri - ste

*p*

6  
5

6

23

Solo

*f*

— e — lei — son.

*f*

6 6 6 6

The musical score is written for a grand piano (treble and bass staves) and includes a vocal line. The music is in 4/4 time. The first system shows a piano introduction with a solo section marked 'Solo' and 'f'. The second system shows the vocal line with the lyrics '— e — lei — son.' and a piano accompaniment. The third system shows the piano accompaniment with a solo section marked 'f' and '6 6 6 6'.

26

Measure 26: Treble clef staff contains a complex melodic line with many sharps and a triplet. Bass clef staff contains a simple line with some accidentals and fingerings.

Measure 27: Treble clef staff contains a complex melodic line with many sharps and a triplet. Bass clef staff contains a simple line with some accidentals and fingerings.

Measure 28: Treble clef staff contains a complex melodic line with many sharps and a triplet. Bass clef staff contains a simple line with some accidentals and fingerings.

Fingerings: # 6 6 6 5 # 6

29

3

*tr*

Christe e - lei - son, Christe e -

6 6 6 6 5 *p* 6

33

The musical score consists of five systems. The first system (measures 33-36) features a grand staff with a treble and bass clef. The treble staff has a melodic line starting in measure 34 with a forte (*f*) dynamic and a trill. The bass staff is empty. The second system (measures 37-40) shows the piano accompaniment in a grand staff, with both treble and bass staves containing whole rests. The third system (measures 41-44) features a vocal line in a single treble staff. The vocal melody includes lyrics and rests. The piano accompaniment in the grand staff below has whole rests. The fourth system (measures 45-48) continues the vocal line and piano accompaniment. The fifth system (measures 49-52) shows the vocal line and piano accompaniment. The piano accompaniment includes fingering numbers (6, 6, 6, 7, 6, 6, 6, 5, 4, 5) and a forte (*f*) dynamic in measure 52.

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

6 6 6 7 6 6 6 5 4 5

*f*

[illegible]

41

The musical score consists of five systems. The first system (measures 41-44) features a piano introduction with a treble clef staff containing a melodic line and three bass clef staves for the left hand. Measure 41 has a quarter note G4, an eighth-note pair of A4 and B4, and a quarter rest. Measure 42 has a whole rest. Measure 43 has a whole rest. Measure 44 begins with a forte (f) dynamic and a triplet of eighth notes: A4, B4, and C5. The second system (measures 45-48) shows the piano continuing with rests in all staves. The third system (measures 49-52) introduces the vocal line in the first treble staff, with lyrics underneath. The lyrics are: "son, e - lei - son, e - lei - son." The vocal line includes trills (tr) and slurs. The piano accompaniment continues with rests in the remaining staves. The fourth system (measures 53-56) continues the vocal line and piano accompaniment. The fifth system (measures 57-60) shows the vocal line ending with a whole rest and the piano accompaniment concluding with a forte (f) dynamic. The piano part includes figured bass notation below the staff: 9 8, 9 8 / 4 3, 6 5, 6 5, 6 5, 6 5 #, and f.

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

9 8    9 8 / 4 3    6 5    6 5    6 5    6 5 #    f

45

3

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

6 #

*p*

6

6 5



49

*p*

son, e - lei son, e - lei

7 6 5

52

The musical score consists of two systems, each with four staves. The first system (measures 52-53) features a piano introduction in the upper right staff with a forte (*f*) dynamic and a melodic line. The lower staves are empty. The second system (measures 54-55) includes a vocal line in the upper left staff with lyrics "son, e - lei - son." and a piano accompaniment in the lower staves. The piano part includes triplets and a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5 below the notes.

*f*

son, e - lei - son.

*f*

56

6 6 6 # 6 6 6 5 # 6

59

The musical score consists of several staves. The first system (measures 59-62) includes a grand staff (treble and bass clef) and a separate bass staff. Measure 59 features a complex piano accompaniment with triplets in the right hand and sustained notes in the left. Measures 60-62 are mostly rests for the piano, with vocal lines in the upper staves. Measure 62 includes a final bass line with a 6/5 interval.

6

6

6

6/5



67

*f* Tutti

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

*f* Tutti

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

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

[3] 4

5

71

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

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

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

[illegible]



[illegible]

83

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

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

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

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

6 6 6 [6 6] # 6 5 #

86

son.

son.

son.

son.

E - lei - son, e - lei -

Ky - ri - e e - lei -

[1 3] 6 4 [6] 5 6  
3

[illegible]

92

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

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

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

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

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

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**  
2  
**f Tutti**  
**p**

*timp*  
**f**

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

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

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

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

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

*org*  
*b*  
**f Tutti**  
**p**  
[6]  
[5]

[illegible]



8

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

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] Solo p 7 6 6 7 #

4 3

5

#

12

The musical score for page 32, measures 12-15, is presented in a multi-staff format. The piano accompaniment is shown in the top two systems, each with a grand staff (treble and bass clefs). The vocal parts are in the bottom two systems, each with a single staff. The lyrics are in Latin and are written below the vocal staves. The first system (measures 12-13) shows the piano accompaniment and the vocal parts. The second system (measures 14-15) shows the piano accompaniment and the vocal parts. The lyrics are: "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 -". The piano accompaniment consists of chords and single notes. The vocal parts are written in a single staff with a treble clef. The lyrics are written below the vocal staves.

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

[illegible]

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*

*f*

*f*

*f*

*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 4] [5 3]  $\flat 5$  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*  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{5}$  *p*  $\frac{6}{5}$   $\sharp$   $\frac{6}{5}$

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



40

Christe, Je - su Chri - ste, Je - su, Je - su\_ Chri -

Christe, Je - su, Je - - - su\_ Chri -

*f* *p*

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

44

ste.

ste.

*p* Solo

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

*f*  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ \sharp \end{smallmatrix}$  *p*  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$

48

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

6 6

Adagio

**Qui tollis**

**Adagio**

**Piano**

**Soprano**

**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,**

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

**Tutti**

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

57

The musical score for page 43, starting at measure 57, is divided into several systems. The first system features a piano accompaniment with two staves (treble and bass clef) and a vocal line. The piano part includes trills and a 'Solo' marking. The vocal line has lyrics: 'mi - se - re - re no - bis.' and 'Qui'. The second system continues the piano accompaniment and vocal parts. The third system shows the vocal parts with lyrics: 'mi - se - re - re no - bis.' and 'Qui'. The fourth system features a bass line with figured bass notation and a 'Solo' marking. The figured bass notation includes:  $\flat 7$ ,  $-\left[\begin{smallmatrix} \flat 6 \\ 4 \end{smallmatrix}\right]$ ,  $\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}\right]$ ,  $\left[\begin{smallmatrix} \flat 6 \\ 4 \end{smallmatrix}\right]$ ,  $\frac{5}{4}$ ,  $-\frac{3}{4}$ ,  $\text{Solo}$ ,  $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}\right]$ ,  $\frac{5}{3}$ ,  $\frac{9}{\left[\begin{smallmatrix} \flat 4 \\ 3 \end{smallmatrix}\right]}$ ,  $\frac{8}{3}$ ,  $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}\right]$ ,  $\frac{5}{3}$ .

61

*f* Tutti *p*

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

*f* *p*

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

*f* *p*

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

*f* *p*

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

*f* Tutti *p*

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

65

**System 1:** Piano introduction. Right hand: *Solo* (trills, *f*). Left hand: *Solo* (trills, *f*). *Tutti* (both hands, *f*).

**System 2:** Piano introduction. Right hand: *f*. Left hand: *f*.

**System 3:** Vocal parts. Lyrics: no - stram. Qui se - des ad. Dynamics: *f*.

**System 4:** Vocal parts. Lyrics: no - stram. Qui se - des ad. Dynamics: *f*.

**System 5:** Piano accompaniment for vocal parts. Right hand: *Solo* (trills, *f*). Left hand: *Tutti* (trills, *f*).

**Chord Progression (Bottom Staff):**

- 5 4 #
- [b] Solo
- [b6 4] #
- 9 8 [4 b]
- b
- [b6 5] #
- [b] [6] [7] #

69

**Piano Introduction:**

First system: Treble and Bass staves. Treble staff has a whole rest, then a melody starting on G4. Bass staff has a whole rest, then a melody starting on G3. Dynamics: *p*. Markings: *Solo*.

Second system: Treble and Bass staves. Treble staff has a trill on G4, then a melody. Bass staff has a trill on G3, then a melody. Dynamics: *p*.

**Vocal Parts:**

Third system: Treble staff. Lyrics: dex - te-ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis. Dynamics: *p*.

Fourth system: Treble staff. Lyrics: dex - te-ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis. Dynamics: *p*.

Fifth system: Treble staff. Lyrics: dex - te-ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis. Dynamics: *p*.

**Piano Accompaniment:**

Bottom staff: Treble staff. Lyrics: dex - te-ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis. Dynamics: *p*. Markings: *Solo*.

**Figured Bass:**

Bottom staff: Treble staff. Figured bass notation: 7 #, [6 4], 5 #, 6, [5 9 8], b6, [7 #], [b5 # 6], [6 4], [6 5 #].



## Allegro

73

The musical score is written for a piano and voice. It begins at measure 73. The piano part features a series of trills in the right hand and a melodic line in the left hand. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The score is divided into two systems. The first system contains measures 73-75. The second system contains measures 76-79. The vocal solo begins in measure 76 with the lyrics 'Quo-niam tu so-lus, tu so-lus san-'. The piano part provides accompaniment for the vocal solo.

*p* Solo

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

*p* Solo

[6 5] 9 8 [6 5] [6 6 6 7 7]

4 # 4 3 4 #

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

6 6 6 # 6 6 6 # *Tutti* 6 6

90

The musical score for page 50, measures 90-94, is presented below. It includes piano accompaniment and vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are "De - i Pa - tris, a - men, a - - men, a - - men, a - -".

**Piano Accompaniment (Measures 90-94):**

- Measure 90:** Treble clef, right hand plays a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef, left hand plays a series of eighth notes (F3, E3, D3, C3, B2, A2, G2).
- Measure 91:** Treble clef, right hand plays a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef, left hand plays a series of eighth notes (F3, E3, D3, C3, B2, A2, G2).
- Measure 92:** Treble clef, right hand plays a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef, left hand plays a series of eighth notes (F3, E3, D3, C3, B2, A2, G2).
- Measure 93:** Treble clef, right hand plays a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef, left hand plays a series of eighth notes (F3, E3, D3, C3, B2, A2, G2).
- Measure 94:** Treble clef, right hand plays a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass clef, left hand plays a series of eighth notes (F3, E3, D3, C3, B2, A2, G2).

**Vocal Parts (Measures 90-94):**

- Soprano:** Treble clef. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Lyrics: De - i Pa - tris, a - men, a - - men, a - - men, a - -
- Alto:** Treble clef. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Lyrics: De - i Pa - tris, a - men, a - - men, a - - men, a - -
- Tenor:** Treble clef. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Lyrics: De - i Pa - tris, a - men, a - - men, a - - men, a - -
- Bass:** Bass clef. Melody: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Lyrics: De - i Pa - tris, a - men, a - - men, a - - men, a - -

**Figured Bass (Measures 90-94):**

- Measure 90:** 6 4 5 3
- Measure 91:** 6 4 5 3
- Measure 92:** 6 4 5 3
- Measure 93:** 6 4 5 3
- Measure 94:** 6 4 5 3

95

The musical score for measures 95-100 consists of piano accompaniment and four vocal staves. The piano part features a treble staff with chords and a bass staff with a melodic line. The vocal part has four staves, each with a melodic line and the lyrics 'men, a - men, a - men, a - men, a -'. The lyrics are repeated across the four staves. The score includes various musical notations such as notes, rests, and accidentals.

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

100

The musical score is divided into two systems. The first system includes a piano introduction with three staves (treble, bass, and a lower bass staff) and a vocal line. The piano part features chords and moving lines in the right and left hands. The vocal line is in a single voice part, starting with a rest and then singing the lyrics. The second system continues the piano accompaniment and the vocal line. The piano part includes a variety of rhythmic patterns and chord progressions. The vocal line continues with the lyrics, including a repeat sign and a final cadence. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

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

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

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

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

6 4 5 3 6 4 3

# 3 Credo

**Allegro**

*clno*  
1, 2 *f*

*trb*  
1 *f*  
2 *f*

*timp*  
*f*

*vl*  
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]

The musical score is divided into two main systems. The first system consists of a grand staff (treble and bass clefs) and a single bass line. The piano part in the grand staff features a series of chords and single notes, with a key signature change to one sharp (F#) in the second measure. The bass line has a few notes, including a double sharp (F#) in the second measure. The second system contains four vocal staves, each with a treble or bass clef. The lyrics are in Latin: "coe - li et ter - rae, vi - si - bi - li - um o - mnium". The vocal parts are written in a simple, homophonic style. The first three staves are in treble clef, and the fourth is in bass clef. The lyrics are aligned with the notes. At the bottom of the page, there are some numerical markings: 6/5, 16/4, 5/#, and [7] #.

6

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

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

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

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

6/5 16/4 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

6 5 4 # Solo 6 5 # 6 6

16

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

6 5

20

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

*f*

Figured bass notation:  $\flat 6$  6, 6  $\frac{6}{4}$   $\frac{5}{3}$ , 6 5,  $\frac{6}{4}$   $\frac{5}{3}$

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 4] 5] 8 3 5 4

30

The musical score for page 59, measures 30-34, is presented below. It includes piano accompaniment and vocal parts with Latin lyrics.

**Measures 30-34:**

- Measure 30:** Piano accompaniment in the right hand (treble clef) and left hand (bass clef). The vocal parts (soprano, alto, and tenor/bass) are silent.
- Measure 31:** Piano accompaniment continues. The vocal parts enter with the lyrics "sae - cula, De - um ve - rum de De -".
- Measure 32:** Piano accompaniment continues. The vocal parts continue with the lyrics "sae - cula, De - um de De - o, lu - men de lu - mine, De - um ve - rum de".
- Measure 33:** Piano accompaniment continues. The vocal parts continue with the lyrics "sae - cula, De - um de De - o, lu - men de lu - mine, De - um ve - rum de".
- Measure 34:** Piano accompaniment continues. The vocal parts continue with the lyrics "sae - cula, De - um de De - o, lu - men de lu - mine, De - um ve - rum de".

**Figured Bass (Basso Continuo) for Measure 30:**

[6 4] 5# f [9 6 5] 9 6 5 [ ] 6 5

35

The musical score consists of six staves. The first two staves are for the piano, with the right hand playing a complex arpeggiated figure and the left hand playing a simpler bass line. The next two staves are for the voice, with the first staff containing the lyrics "De - o ve - ro." and the second staff containing the lyrics "De - o ve - ro." The final two staves are for the piano, with the right hand playing a complex arpeggiated figure and the left hand playing a simpler bass line.

De - o ve - ro.

De - o ve - ro.

*f*

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

40

*p*

*p*

*p* Solo

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

*p*

45

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

16 6 6 4 3



50

*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

5 6

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-

6 5 | 3 | *f Tutti*  $\flat 6$   $\flat 7$  6 [9 8] 7 6  $\sharp 6$   $\sharp 4$  [6]

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

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

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

7 6 5 4 3 2 1

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 7 9 9 8 6 5 9 8 5 7 [6 5]

73 **Allegro**

**f**

**p** Solo

Et re - sur - re - xit - ter - ti - a

est.

**p** Solo

Et re - sur - re - xit - ter - ti - a

est.

est.

**f**

**p** Solo

6 5    b6 5    6 6 5/4    8 6    7 5

78

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

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

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

6 [6] - 6 [6] 6 5 3 6 5 [9/4] [8/3] [8/6] [7/5] [b -]



91

dex - te - ram Pa - tris.  
 dex - te - ram Pa - tris.  
 Et i - te - rum ven-  
 f  
 p Solo.  
 # 6 6 5 4 # 7 # 6 # 6 5

## Adagio

97

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

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

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

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

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

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

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

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

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

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

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

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

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

6 6] *p* [b]

## Allegro

[illegible]

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.

4 3 *p* Solo [6 6 6 7]

114

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

6 7 [6] [6] 5 #

119

*f* *p*

*f* *p*

dit.

*p* Solo

Qui cum Pa - tre et Fi - li-o, cum

*f* *p*

[7] # [4] # [6]

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*

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

129

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

*Solo* *p*

[6/4] [5/3] 5 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<sup>♯</sup>] 6 6<sup>♯</sup>/<sub>5</sub> [6<sup>♯</sup>/<sub>4</sub>] 5<sup>♯</sup>

Detailed description: This musical score block contains measures 134 through 139. It features a voice line and piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The voice line has lyrics in Latin. The piano accompaniment includes figured bass notation at the bottom of the page.



147

*f*

*f*

*f*

*f*

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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

*f* Tutti

Et ex - pe - cto, et ex - pe - cto re - sur - re - cti - o - nem

*f* Tutti

6 5 6 5 6 5 6 5



159

The musical score is written for piano and voice. The piano part consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The voice part consists of three staves, each with a vocal line and lyrics. The lyrics are: "tu - ri sae - cu - li, a - men,". The music is in 3/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The piano part includes a complex rhythmic pattern in the bass staff, featuring a sequence of eighth notes and a final triplet of eighth notes. The voice part includes a melodic line with a final triplet of eighth notes. The lyrics are written below the vocal staves.

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

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

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

6 5 5 4 3

165

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

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 - -

6 6 # 5] 8 # 6 6

170

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,

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

6 6 5 6 | 7 7 6 | 7 7 6 | 7 5 7 6 | 4 #

[illegible]



180

180

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 - -

8 # 6 6 6 6 7 #

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 - -

6 6 6 6

188

The musical score for page 188, measures 188-192, features a piano accompaniment and four vocal parts. The piano part consists of a right-hand melody with chords and a left-hand bass line. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics for all vocal parts are "men, a - - men, a - men, a - men, a - men." The first vocal part has a fermata over the final note. The piano part includes a complex rhythmic pattern in the left hand, with a final measure containing a 7/4 time signature.

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.

7 6 7 7 4 3

## 4 Sanctus

**Adagio**

*clno*  
1, 2  
*f*

*trb*  
1  
*f*

2  
*f*

*timp*  
*f*

*vl*  
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

7<sup>#</sup>

5 *Allegro*

The musical score consists of several systems. The first system shows a piano introduction with a treble and bass staff. The second system continues the piano accompaniment. The third system introduces vocal parts with the lyrics: "De - us, Do - minus De - us Sa - ba - oth. Ple-ni sunt coe - li et ter-ra,". The fourth system continues the vocal parts with the lyrics: "De - us, Do - minus De - us Sa - ba-oth. Et ter - ra,". The fifth system continues the vocal parts with the lyrics: "De - us, Do - minus De - us Sa - ba - oth. Et ter - ra,". The sixth system continues the vocal parts with the lyrics: "De - us, Do - minus De - us Sa - ba - oth. Et ter - ra, ple-ni sunt". The seventh system shows the piano accompaniment continuing with the lyrics: "De - us, Do - minus De - us Sa - ba - oth. Et ter - ra, ple-ni sunt".

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

[6] 7 6

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 3/4

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

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

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 8 3 2 [6]



20

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

6  $\frac{4}{6}$  6 5 [6] 6  $\frac{4}{5}$  9 8 9 8



26

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] 6 [6] 6 6 5 [5]

The musical score is for the piece 'Andante' by Franz Liszt. It is written for piano and orchestra. The tempo is marked 'Andante'. The key signature is one sharp (F#). The score includes staves for Cello (clno), Trumpets (trb), Timpani (timp), Violins (vl), Viola (vln), Tenor (T), Bass (B), and Organ (org). The organ part features a 'Solo' section with a 'f' dynamic marking.

4

The musical score is written for a piano. It consists of five systems of staves. The first system has three staves (treble, two bass) and one bass staff. The second system has two staves (treble and bass). The third system has four staves (treble, three bass). The fourth system has one bass staff. The music features complex rhythmic patterns, including triplets and trills, and is written in a key with one sharp (F#).

Key signature: F# (one sharp).

Notation includes:

- Trills:  $[tr]$
- Triplets:  $3$
- Accents:  $\text{acc}$
- Slurs:  $\text{slur}$
- Grace notes:  $\text{grace}$

Chord symbols (bottom staff):

$\flat$   $6$   $6$   $6$   $\flat$   $6$   $6$   $5$   $\flat$   $6$   $\flat 7$   $6$   $7$   $\sharp$   $\sharp$   $6$   $\flat 7$   $6$

7

3

[tr]

[tr]

*p* Solo

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

6 6 5

*p*

2 6

6 7

10

Do - mini, qui ve - nit in no -

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

2 6 2 6 6 7 6 6 5 3

13

mi - ne Do - mi - ni.

# 5' 3

# - 6 6 4 # f [4 2] 2 6



16

The musical score for page 103, measures 16-19, is written in G major (one sharp) and 4/4 time. The score is divided into four systems. The first system (measures 16-18) features a piano introduction with a trill and triplet in the right hand, and a bass line with various chords and a final asterisk-marked note. The second system (measures 19-21) features a piano introduction with a trill and triplet in the right hand, and a bass line with various chords and a final asterisk-marked note. The third system (measures 22-24) features a piano introduction with a trill and triplet in the right hand, and a bass line with various chords and a final asterisk-marked note. The fourth system (measures 25-27) features a piano introduction with a trill and triplet in the right hand, and a bass line with various chords and a final asterisk-marked note.

Chord symbols below the bass line:

[4/2] 6 [6] 7 6 [6 5 #] 6 ♭7 [6] 7 [6] ♭7 [6]

19

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

# [6] 6 5 # *p* [4/2] 6 6 5 #

22

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

*f* *p*

6 [6] ♭ [6] 7 6 # [6] 6 ♭6 7 [6] 7

[illegible]

28

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

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

31

The musical score consists of five systems. The first system (measures 31-33) is for piano, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). Measures 31 and 32 contain whole rests for both staves. Measure 33 contains a whole note chord in the right hand (F#4, A#4, C#5) and a whole note chord in the left hand (F#3, A#3, C#4). The second system (measures 34-36) is for piano and voice. Measures 34 and 35 contain piano (p) dynamics and eighth-note patterns in both hands. Measure 36 contains forte (f) dynamics and eighth-note patterns in both hands. The third system (measures 37-39) is for voice and piano. Measure 37 contains the vocal line with lyrics "no - mine, no-mine Do" and piano accompaniment. Measures 38 and 39 contain the vocal line with lyrics "mi - ni, in no" and piano accompaniment. The fourth system (measures 40-42) is for piano, with a grand staff and a key signature of one sharp. Measures 40 and 41 contain whole rests for both staves. Measure 42 contains a whole note chord in the right hand (F#4, A#4, C#5) and a whole note chord in the left hand (F#3, A#3, C#4). The fifth system (measures 43-45) is for piano, with a grand staff and a key signature of one sharp. Measures 43 and 44 contain eighth-note patterns in both hands. Measure 45 contains a whole note chord in the right hand (F#4, A#4, C#5) and a whole note chord in the left hand (F#3, A#3, C#4).

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

6 6 6 46 6 6 6 6 6 6 6 6 6 6 6 6 6 6

34

mine Do - mini.

6 6 6 6 6 6 5 3 *f* 6 6 2 6 2 6

37

The musical score is arranged in two systems. The first system contains three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff has a key signature of one sharp (F#) and a common time signature. Measures 37 and 38 are empty for all staves. Measure 39 contains a complex piano accompaniment in the grand staff, featuring sixteenth-note patterns and trills. The second system contains four staves: three treble clef staves and one bass clef staff. Measures 37 and 38 are empty for all staves. Measure 39 contains a guitar solo in the bass staff, with a key signature of one sharp and a common time signature. The guitar solo is written in a single line and includes various fret numbers and accidentals.

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



40

This musical score page contains measures 40, 41, and 42. It features a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). Measures 40 and 41 are mostly rests for the piano, with some triplets and trills in measure 41. Measure 42 features a complex piano accompaniment with triplets, trills, and a final melodic flourish. The vocal line is represented by a single staff with a treble clef and a key signature of one sharp. It contains rests for measures 40 and 41, and a final note in measure 42. The bottom of the page shows a bass line with a treble clef and a key signature of one sharp, containing a sequence of notes and chords: [6], 7, #, 6, b7, 6, 6, and 6/5.

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43 Allegro

*f*

*f*

*f* Tutti

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

*f* Tutti

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

*f* Tutti

O-san-na in ex-cel -

*f* Tutti

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

*f* Tutti

6 5 6 3 2 [6]

47

*f*

*f*

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

o-sanna in ex-cel - sis, o-sanna in ex - cel - - - sis,

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

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

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

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  $\frac{4}{4}$  6 5 [6] 6  $\frac{4}{5}$  9 8 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 6/5 6 6/5 6 6/5 6 6/5 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 4 3

## 6 Agnus Dei

**Adagio**

*clno*  
1, 2

*trb*  
1  
2

*timp*

*vl*  
1  
2

*S*

*A*

*T*

*B*

*org*  
*b*

*f* Solo

♭6 [6] 6] 7 [b]

♭ b ♭ 4 ♭

♭ ♭5 6 ♭5

4

*p* Solo  
A - gnus De - i, qui

5  $\flat 6$  5 [5]  $\flat$   $\flat 6$  6  $\frac{6}{4}$  5]  $\flat$  *p* [ $\flat$ ]  $\frac{\flat 4}{2}$  [6]

Detailed description: This page of a musical score contains six systems of staves. The first system is a grand staff with a treble clef and a bass clef, both in 2/4 time. The treble staff has a key signature of one flat (B-flat) and contains a melodic line with a trill on the final note. The bass staff is empty. The second system is a grand staff with a treble clef and a bass clef, both in 2/4 time. The treble staff is empty, and the bass staff is empty. The third system is a grand staff with a treble clef and a bass clef, both in 2/4 time. The treble staff is empty, and the bass staff is empty. The fourth system is a grand staff with a treble clef and a bass clef, both in 2/4 time. The treble staff is empty, and the bass staff is empty. The fifth system is a grand staff with a treble clef and a bass clef, both in 2/4 time. The treble staff contains a vocal solo line starting with a piano (*p*) dynamic, followed by the lyrics 'A - gnus De - i, qui'. The bass staff is empty. The sixth system is a grand staff with a treble clef and a bass clef, both in 2/4 time. The treble staff is empty, and the bass staff contains a melodic line with a piano (*p*) dynamic. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.



7

*p*

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

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



13

The musical score is divided into three systems. The first system (measures 13-15) features a piano introduction in the first staff, with a treble clef and a key signature of two flats. The piano part is written in 12/8 time. The second system (measures 16-18) shows the vocal entry in the first staff, with a treble clef and a key signature of two flats. The piano part continues in the second staff. The third system (measures 19-21) shows the vocal entry in the first staff, with a treble clef and a key signature of two flats. The piano part continues in the second staff. The piano part includes a bass line with figured bass notation at the bottom.

*p* Solo  
A - gnus De - i, qui

5 6 5 5 6 5 5 6 5 # [6 6] 4 # *p* 4/2 [6]

16

*p*

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

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

20

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

7 [7] b6 5 7 [b5] [7] b6 b [b5] 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

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 3 6 6 6 9 8 6 6 9 8 6 5 4 5

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

33 Allegro

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

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

Do - na no-bis pa -

*f* Tutti

[5] 3    6 4    6    5    [6]



[illegible]

41

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

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

49

Gloria in excelsis Deo.

In terra pax hominibus bonae voluntatis.

Gloria in excelsis Deo.

Qui tollis mundi peccata, dona nobis pacem.

53.

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

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

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

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

6 6 6 6 5 6 5 #

57

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

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

[illegible]

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