

Brixí.

Missa in E minor.

František Xaver

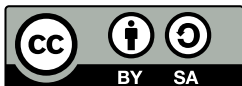
Brixí

Missa in E minor

NovB Ia:17

S, A, T, B (solo), S, A, T, B (coro), 2 clno (D), timp (D–A), 2 vl, b, org

Full score




Edition Esser-Skala, 2022

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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/brixi-missa-NovB-Ia-17](https://github.com/edition-esser-skala/brixi-missa-NovB-Ia-17)
v1.0.0, 2022-09-10 ([a5f9bb91d900cbbffa33470d0bf91655193dd360](https://doi.org/10.5281/zenodo.655193))

Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 36
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037852
	<i>License</i>	public domain
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B2	<i>Library</i>	D-KA
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	<i>RISM ID</i>	550500564
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	<i>URL</i>	https://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR__59_R_3525___007CCJ7-cs

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>
–	–	timp	Due to poor compositional technique, neither of the two available timp parts (in B1 and B2) is assumed to be autographic. Thus, the timp part of this edition was created by the editor.
1	10	B	6th ♪ in B1 : f [♯] 8
	35	S	3rd ♪ in B1 : e [″] 8–c ^{♯″} 8
	43	vl 1, A	grace note missing in B1
	57	vl 2	1st ♪ in B1 : f [♯] 8
	62	vl 2	bar in B1 : e × a'8
	80	vl 1	2nd/3rd ♪ in B1 : d ^{♯″} 4–d ^{♯″} 4
	117	T	2nd ♪ in B1 : d'2
	124	T	last ♪ in B1 : γ–d'8
	131	vl 2	2nd ♪ in B1 : ♯–e'8–a'8
	141	vl 2	last ♪ in B1 : f [♯] 4
	142	vl 2	1st ♪ in B1 : e'4
2	8	clno 1	1st ♪ in B1 : e [″] 4
	9	clno 1	1st ♪ in B1 : e [″] 4
	17	clno 2	bar missing in B1
	21f	clno 2	bar missing in B1
	26	vl 1	1st ♪ in B1 : e'8–d [″] 8
	26	vl 2	1st ♪ in B1 : e'8–a'8
	28	vl 2	4th ♪ in B1 : d [″] 16
	30	timp	3rd ♪ in B1 : ♯
	31	clno 1	bar in B1 : d [″] 2.
	31	vl 2	1st ♪ in B1 : e'+b'4
	32	vl 1	grace note missing in B1
	35	vl 2	bar in B1 : c ^{♯″} 4–c ^{♯″} 4–a'+c ^{♯″} 4
	39	A	2nd ♪ in B1 : a4
	54	B	1st ♪ in B1 : d2
	66f	vl 1	rhythm in B1 : 12 × ♪
	66f	vl 2	bars in B1 : g [♯] 8.–g [♯] 16–g [♯] 8.–g [♯] 16–g [♯] 8.–g [♯] 16 and f [♯] 8.–f [♯] 16–f [♯] 8.–f [♯] 16–g [♯] 8.–g [♯] 16
	81	vl 2	3rd ♪ in B1 : b'8
	94	org	3rd ♪ in B1 : d8–d8
	104	b	3rd ♪ in B1 : d4
	107	vl 2	2nd ♪ in B1 : 4 × d [″] 16
	113	T	bar in B1 : a2–d'4
	113	org	bar in B1 : d2–d8–d8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	117	T	bar in B1 : a2–d'4
	119	clno 1	bar missing in B1
	123–147	A	B1 lacks most of the grace notes.
	125	vl 2	last ♪ in B1 : b'16–d''16
	132	vl 2	grace note missing in B1
	134	vl 2	14th ♪ in B1 : g'16
	137	vl 1	rhythm of 5th ♪ in B1 : ♪–♪–♪
	140	A	2nd ♪ taken from B2
	141	vl 1	rhythm of 3rd ♪ in B1 : ♪–♪–♪
	142	A	1st ♪ in B1 : b'4
	147	vl 1	3rd ♪ in B1 : a'8
	147	vl 2	3rd ♪ in B1 : c'16–b8–a16
	148–267	–	Grace notes have been added by the editor in bars 158, 173, 195, 210, 214, 234, 249, 251, 257, and 262 (vl 1), as well as 150, 152, 156, 158, 163, 171, 173, 193, 195, 208, 210, 214, 216, 249, 251, 255, and 257 (vl 2). By contrast, grace notes have been removed in bars 160, 220, 221, and 232 (vl 1).
	223	T	2nd ♪ in B1 : g4
	226f	vl	rhythtm of 3rd ♪ in B1 : ♪–♪–♪
	238	vl 2	bar in B1 : —
	254	b	3rd ♪ in B1 : c8–d8
	266	b	1st ♪ in B1 : f4
	287	vl 1	last ♪ in B1 : b'8
	290–404	–	Grace notes have been added by the editor in bars 291, 293, 295, 297, 313, 321, 328, 348, 359, and 386 (vl 1); 291, 293, 295, 297, 313, 315, 317, 319, 321, 331, 346, 348, 350, 352, 384, 386, 388, 390, and 400 (vl 2); as well as 315, 346, 348, and 350 (S).
	302	vl 1	last ♪ in B1 : g#16
	336	vl 2	3rd ♪ in B1 : d#8
	366	vl 2	1st ♪ in B1 : a8
	374	vl 2	3rd ♪ in B1 : c#8
	375	vl 2	bar in B1 : a'8–a'8–g#8–g#8
	395	vl	last ♪ in B1 : g#16
	411	clno 2	bar in B1 : e''2–c''4
	415	clno 2	bar in B1 : g'2– ♯
	416	clno 2	3rd ♪ in B1 : c''4
	416	vl 2	1st ♪ in B1 : a'16
	417	clno 2	bar in B1 : c''2– ♯
	417	vl 2	1st ♪ in B1 : d''4
	432	b	5th ♪ in B1 : a8
	442	vl 2	2nd/3rd ♪ in B1 : ♯ – ♯
	445	vl 2	3rd ♪ in B1 : g'4
	448	vl 2	1st ♪ in B1 : g'4
	451	T	1st ♪ in B1 : a4
	451	B	1st ♪ in B1 : f#4
	457	T	bar in B1 : e'2.
	465	b	bar in B1 : a2– ♯

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	470–479	clno	clno 1 and 2 are swapped in B1.
	471	vl 2	3rd ♩ in B1: 4 × f [♯] "16
	472	clno 1	bar in B1: d''2– ♩
	473	clno 2	3rd ♩ in B1: c''4
	474	clno 1	bar in B1: e''2– ♩
	474	clno 2	bar in B1: c''2– ♩
	476	vl 2	1st ♩ in B1: c [♯] "4
	477	clno 2	bar missing in B1
	478	vl 2	1st ♩ in B1: g''8.–f [♯] "32–e''32
	479	clno, b	rhythm in B1: ♩ – ♩
	487	vl 2	1st ♩ in B1: g''8.–f [♯] "32–e''32
	489	clno 1	bar in B1: a''2.
	496	T	3rd ♩ in B1: e'4
3	2	B	1st ♩ in B1: f [♯] 4
	10	T	3rd ♩ in B1: f [♯] '4
	12	clno 2	2nd ♩ in B1: c''8–b'8
	13	vl 2	1st ♩ in B1: c [♯] "4
	13	T	4th ♩ in B1: d'16
	15	T	4th ♩ in B1: d'16
	18	clno 2	bar in B1: c''4–g'4–g'4
	18	vl 2	grace note missing in B1
	18	A	grace note missing in B1
	21	vl 2	1st ♩ in B1: a'8
	24	b	2nd ♩ in B1: e4
	25	vl	grace note missing in B1
	28	b	1st to 3rd ♩ in B1: e8–f [♯] 8–g8
	29	clno 2	3rd ♩ in B1: c''4
	43–47	vl 2	rhythm in B1: 15 × ♩.–♩
	55	vl 1	rhythm of 1st ♩ in B1: ♩.–♩
	58	A	3rd ♩ in B1: e'4
	63	clno 1	3rd ♩ in B1: c''4
	63	vl 2	3rd ♩ in B1: c [♯] "8–b'16–c [♯] "8
	65	vl 2	3rd ♩ in B1: 4''4
	71	A	2nd ♩ in B1: e'4
	74	vl	grace note missing in B1
	76	vl 2	grace note missing in B1
	78	vl 2	3rd ♩ in B1: c [♯] "4
	79	clno 2	2nd ♩ in B1: d''4
	83	clno 2	1st ♩ in B1: a'4
	85	vl 1	3rd ♩ in B1: a''8–c [♯] "8
	86	S	3rd ♩ in B1: b'8–c [♯] "8
	91	vl 2	bar in B1: f [♯] "8–c [♯] "8– ♩ – ♩
	92	clno 2	2nd ♩ in B1: ♩
	95	clno 1, S, A	grace note missing in B1
	101	clno 1	1st ♩ in B1: f''4
	102	vl 2	grace note missing in B1
	103	clno, b	rhythm in B1: ♩ – ♩

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	106	vl 2	3rd ♩ in B1: b'8
	106	T	1st ♩ in B1: f#4
	108f	T	bars in B1: c'2–c'4 and b2–b4
	112	vl 2	2nd/3rd ♩ in B1: e''2
	114	T	2nd ♩ in B1: g#4
	115	vl 2	rhythm in B1: 3 × ♩.–♩
	124	B	last ♩ in B1: c#8
	126	vl 2	1st ♩ in B1: f#4
	135	vl 2	bar missing in B1 (instead, bar 136 is repeated)
	140	vl 2	3rd ♩ in B1: f#''4
	140	S	3rd ♩ in B1: f#''4
	140	B	3rd ♩ in B1: c#4
	141	S	3rd ♩ in B1: h'4
	144	vl 2	2nd/3rd ♩ in B1: c#8–c#8
	145	vl 1	11th ♩ in B1: f#''16
	148	vl 2	3rd ♩ in B1: c#''8–c#''8
	159	clno 2	bar missing in B1
	160f	T	bars in B1: c#2–c#4 and c#2–c#4
	161	clno 1	bar in B1: d''2.
	176	vl 2	rhythtm in B1: 6 × ♩
	181	vl 2	5th ♩ in B1: f#8
	194	S	3rd ♩ in B1: b'8–b'8
	202	B	2nd ♩ in B1: g8
	205	B	bar missing in B1
	208	vl 2	rhythtm in B1: 6 × ♩
	234	vl 1	2nd/3rd ♩ in B1: c#8–c#8; 11th ♩: f#''16
	236	vl 2	bar in B1: —
	240–243	A	bars in B1: a'2–a'4, a'2–a'4, a'2–a'4, and a'2.
	248	T	3rd ♩ in B1: b4
	251	clno 2	bar in B1: e''2.
	259	clno 1, vl 2	grace note missing in B1
	259	clno 2	1st ♩ in B1: c''4
	262	vl 2	last ♩ in B1: g''16
4	4	clno 2	3rd ♩ in B1: e''4
	4	vl 1	4th ♩ in B1: a''8
	9	vl 2	1st ♩ in B1: d'8
	10	T	2nd ♩ in B1: a8–a8– 
	13	vl 2	2nd ♩ in B1:  –b'4
	13	org	1st ♩ in B1: f#4
	14	vl 2	2nd ♩ in B1: a'8
	14	A, T, B	rhythm of 3rd ♩ in B1: ♩
	17	A	5th ♩ in B1: b'8
	20	A	1st ♩ in B1: a'4
	20	b	2nd to 4th ♩ in B1 unison with vl 2 one octave lower
	21	vl 2	6th ♩ in B1: c#''16
	21	b	2nd ♩ in B1: g8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
5	1–100	–	Rhythms are often inconsistent between vl 1, vl 2, and S. Here, they have been adapted in bars 1 (vl 1), 3 (vl 1), 5 (vl 1), 8f (vl 1), 13 (vl 2), 15 (vl 2), 18 (vl 1, S), 20 (S), 21 (vl 1), 22 (S), 45 (vl 1, S), 47 (vl 1, vl 2, S), 49 (vl 1, S), 62 (vl 2), 88 (vl 1), and 91f (vl 1, vl 2).
	4	vl 1	last ♪ in B1: e''16
	16	vl 1	1st ♪ in B1: c#'8
	32	vl	grace note missing in B1
	38	vl 2	2nd ♪ in B1: a'8–f#'16
	53	vl 1	grace note missing in B1
	57	S	grace note missing in B1
	61	vl 2	2nd ♪ in B1 b'8–a'8
	63	vl 2	grace note missing in B1
	64	vl 1	1st ♪ in B1: b'8–c#'16–d''16
	72	vl 1, S	2nd ♪ in B1: d''8
	76	vl 2	grace note missing in B1
	78	vl 2	grace note missing in B1
	87	vl 1	last ♪ in B1: e''16
	99	vl 1	1st ♪ in B1: c#'8
	119	vl 2, A	bar in B1: g#'2–g'2
	127	T	2nd ♪ in B1: a8
	143	vl 1	last ♪ in B1: f#'8
	145	A	2nd/3rd ♪ in B1: g'4–a'4
6	7	vl 2	3rd ♪ in B1: c#'8
	15	vl 2	1st ♪ in B1: g'16–c#'16–c#'–b'16
	16	vl 2	2nd ♪ in B1: A4– ♩
	32	B	2nd ♪ in B1: a4–g#4
	38	vl 2	rhythm of 2nd ♪ in B1: ♪.–♪
	45	vl 1	1st ♪ in B1: a'8
	55	A	bar in B1: —c#'4–b'4
	64	A	bar in B1: b'2–c#'2
	71	vl 2	last ♪ in B1: g'4
	76	vl 2	4th ♪ in B1: c#'8
	76	A	last ♪ in B1: b'4
	77	T	last ♪ in B1: d'4
	85	vl 1, S	last ♪ in B1: b'4
	85	A	last ♪ in B1: d'4
	98	clno 2	2nd ♪ in B1: d''2
	105	A	1st ♪ in B1: e'2
	106	clno 1	2nd ♪ in B1: e''2
	106	vl 1	grace note missing in B1
	114	clno 1	bar in B1: d'' breve
	115	T	bar in B1: d' breve

Changelog

1.0.0 – 2022-09-10

Added

- initial release

Contents

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1 Kyrie

I
Violino

II

Soprano

Alto

Tenore

Basso

*Organo
e Bassi*

5

Piano Part:

First system: Treble and Bass clefs. Dynamics: *f*.

Second system: Treble and Bass clefs. Dynamics: *p*, *f*.

Third system: Treble and Bass clefs. Dynamics: *p*, *f*.

Fourth system: Treble and Bass clefs. Dynamics: *p*, *f*.

Chord symbols below the bass line:

p 7/5 [6/4 5/3] 7/5 [6/4 5/3] *f* 7 7 [7/5] 7 7 [8/6] [7/5] 9/5# [6/4 5/3] #9 [5/4] 6/5#

Vocal Part:

Lyrics: e-leison, e-leison, e-lei - - - son,

Lyrics: e-leison, e-leison, e-lei - - - son,

Lyrics: e-leison, e-leison, e-lei - - - son,

Lyrics: e-leison, e-leison, e-lei - - - son,

20

Andante non molto

f

p

f

p

f

p Solo

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

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

e - lei - son.

e - lei - son.

f

p Solo

f 7# 6 # 6 # 4 # # *p* Solo 6/4 - 5/3 6 6/4 5/3

26

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

p Solo

Chri - ste, Chri-ste e -

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

40

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

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

7
[#]

5

[5]
#

6
4

7
#

5

6
4

[5]
#

f

[6

6
4

5]
#

47

p

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

6 6 5 6 4 5 6 6 5 6 4 5

54

tr

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

5 6 6 5 6 4 5 6 6 5 6 4 5 6 6 5 6 4 5 6 6 5 6 4 5



76

f *p* *f* *p*

son.

f *p* *f* *p*

6 6 5 6 6 5 1 1 1

Allegro moderato

83

f *p* *f* *p*

f *Tutti*

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

f *Tutti*

1 1 1 $\flat 7$ 5 #

89

f *Tutti*

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

8

2 6 4

≡

95

f *Tutti*

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

8

6 # 45 # 6 # 45 5 6 5 8 # 6 # 45 6 45 5 6



119

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

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

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

lei - - - - son,

4 6 6/4 = [b6] 4/2 b6 [b] 6 [6] 9 - 6 5/5 #



2 Gloria

Allegro

clno (D)
1, 2

f

timp
(D-A)

f

1

vl

2

f

[tr]

[tr]

[tr]

[tr]

[tr]

f Tutti

Glo - -

f Tutti

Glo - -

f Tutti

Glo - -

f Tutti

Glo - -

org
b

f Solo

$\frac{6}{4}$

$\frac{5}{3}$

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

Tutti

6

[tr]

tr

ri - a in ex -

ri - a in ex -

ri - a in ex -

ri - a in ex -

6 4 5 6 [6 4] 5 6

11

cel - sis, in ex - cel - sis, in ex -

cel - sis, in ex - cel - sis, in ex -

cel - sis, in ex - cel - sis, in ex -

cel - sis, in ex - cel - sis, in ex -

6 7 [6]

15

cel - sis De - o, in ex -

cel - sis De - o, in ex -

cel - sis De - o, in ex -

cel - sis De - o, in ex -

6 4 5 3

20

cel - - sis, in ex - cel - - sis, in ex -

cel - - sis, in ex - cel - - sis, in ex -

cel - - sis, in ex - cel - - sis, in ex -

cel - - sis, in ex - cel - - sis, in ex -

6 6 8

24

cel - sis De - o, De -

cel - sis De - o, De -

cel - sis De - o, De -

cel - sis De - o, De -

6 [6 6 4] 5#

6 [6 6 4] 5#

29

The musical score for page 19, measures 29-33, is as follows:

- Measure 29:** Treble clef staff with a whole note chord (F#4, A4, C5). Bass clef staff with a half note eighth-note pattern (F#2, G#2, A2, B2, C3, D3).
- Measure 30:** Treble clef staff with a whole note chord (F#4, A4, C5). Bass clef staff with a half note eighth-note pattern (F#2, G#2, A2, B2, C3, D3).
- Measure 31:** Treble clef staff with a whole note chord (F#4, A4, C5). Bass clef staff with a half note eighth-note pattern (F#2, G#2, A2, B2, C3, D3).
- Measure 32:** Treble clef staff with a whole note chord (F#4, A4, C5). Bass clef staff with a half note eighth-note pattern (F#2, G#2, A2, B2, C3, D3).
- Measure 33:** Treble clef staff with a whole note chord (F#4, A4, C5). Bass clef staff with a half note eighth-note pattern (F#2, G#2, A2, B2, C3, D3).

Woodwind and Brass parts (Measures 29-33):

- Flute 1:** Measures 29-32: Quarter notes (F#4, A4, C5). Measure 33: Quarter note (F#4).
- Flute 2:** Measures 29-32: Quarter notes (F#4, A4, C5). Measure 33: Quarter note (F#4).
- Clarinet:** Measures 29-32: Quarter notes (F#4, A4, C5). Measure 33: Quarter note (F#4).
- Trumpet:** Measures 29-32: Quarter notes (F#4, A4, C5). Measure 33: Quarter note (F#4).
- Trombone:** Measures 29-32: Quarter notes (F#4, A4, C5). Measure 33: Quarter note (F#4).
- Baritone:** Measures 29-32: Quarter notes (F#4, A4, C5). Measure 33: Quarter note (F#4).
- Bass:** Measures 29-32: Quarter notes (F#4, A4, C5). Measure 33: Quarter note (F#4).

Voice parts (Measures 29-33):

- Soprano:** Measures 29-32: Whole note (F#4). Measure 33: Whole note (F#4).
- Alto:** Measures 29-32: Whole note (F#4). Measure 33: Whole note (F#4).
- Tenor:** Measures 29-32: Whole note (F#4). Measure 33: Whole note (F#4).
- Bass:** Measures 29-32: Whole note (F#4). Measure 33: Whole note (F#4).

String parts (Measures 29-33):

- Violin 1:** Measures 29-32: Solo, 6/4 time signature. Measure 33: Tutti.
- Violin 2:** Measures 29-32: Solo, 6/4 time signature. Measure 33: Tutti.
- Viola:** Measures 29-32: Solo, 6/4 time signature. Measure 33: Tutti.
- Cello:** Measures 29-32: Solo, 6/4 time signature. Measure 33: Tutti.
- Double Bass:** Measures 29-32: Solo, 6/4 time signature. Measure 33: Tutti.

Measure 33 lyrics: Glo - -

34

[tr]

ri - a in ex -

ri - a in ex -

ri - a in ex -

ri - a in ex -

6 4 3 6 6 4 5# 6

39

The musical score for page 21, starting at measure 39, features a vocal line and piano accompaniment in D major. The vocal line consists of four staves, each with lyrics. The piano accompaniment includes a grand staff with two staves and a bass staff with figured bass notation. The lyrics are "cel - sis, in ex - cel - sis, in ex -".

Vocal Staves:

- Staff 1: cel - sis, in ex - cel - sis, in ex -
- Staff 2: cel - sis, in ex - cel - sis, in ex -
- Staff 3: cel - sis, in ex - cel - sis, in ex -
- Staff 4: cel - sis, in ex - cel - sis, in ex -

Piano Accompaniment:

- Grand staff (Treble and Bass clefs): Features a melody in the right hand and a bass line in the left hand. The melody includes a trill in the first measure of the first system and a trill in the first measure of the second system. The bass line includes a trill in the first measure of the first system and a trill in the first measure of the second system.
- Bass staff: Features a bass line with figured bass notation: $\#$, $[6]$, $[7]$, $\#$, $[6]$.

43

cel - sis De - o.

cel - sis De - o.

cel - sis De - o.

cel - sis De - o. Et in

#] 6 5 p [# -]

49

ter - ra pax ho - mi - ni - bus bo - nae

Bo - nae

Bo - nae

Bo - nae

ter - ra pax ho - mi - ni - bus bo - nae

#₂ [5] # [6] #₂ 6 [5] # [5] # 5

56

vo - lun - ta - - - - -

vo - lun - ta - - - - -

vo - lun - ta - - - - -

vo - lun - ta - - - - -

8 - 5 4 - 5 # - 5 8 - #5 8 - 5 8 - 5 [5# -] 5 [5#]

63

The musical score consists of the following parts:

- Piano Accompaniment:**
 - Right Hand:** Measures 63-68 show a rhythmic pattern of eighth notes. Measure 64 has a melodic line with a sharp sign above it. Measure 65 has a sharp sign below it.
 - Left Hand:** Measures 63-68 show a bass line with various chords and intervals. Measure 64 has a sharp sign above it. Measure 65 has a sharp sign below it.
- Vocal Parts:**
 - Staff 3:** Measures 63-68 show a melodic line with a sharp sign above it. Measure 64 has a sharp sign above it. Measure 65 has a sharp sign below it. The lyrics "tis." are written below the staff.
 - Staff 4:** Measures 63-68 show a melodic line with a sharp sign above it. Measure 64 has a sharp sign above it. Measure 65 has a sharp sign below it. The lyrics "tis." are written below the staff.
 - Staff 5:** Measures 63-68 show a melodic line with a sharp sign above it. Measure 64 has a sharp sign above it. Measure 65 has a sharp sign below it. The lyrics "tis." are written below the staff.
 - Staff 6:** Measures 63-68 show a melodic line with a sharp sign above it. Measure 64 has a sharp sign above it. Measure 65 has a sharp sign below it. The lyrics "tis." are written below the staff.

5

$\frac{7}{5}$ [\sharp]

[$\sharp 5$ \sharp]

6

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

74

da - - - - - mus te, be - ne -

da - - - - - mus te, be - ne -

da - - - - - mus te, be - ne -

da - - - - - mus te, be - ne -

6 6 5 6 6 5 6 7

79

di - ci - mus te, ad - o - ra - mus te, ad - o - ra -

di - ci - mus, ad - o - ra - mus te, ad - o - ra -

di - ci - mus, ad - o - ra - mus te, ad - o - ra -

di - ci - mus, ad - o - ra - mus te, ad - o - ra -

6 6]

84

mus te, ad o ra mus,

mus te, ad o ra mus,

mus te, ad o ra mus,

mus te, ad o ra mus,

$\frac{\#4}{2}$ 6 [6] $\frac{6}{4}$ $\frac{5}{3}$ **p** Ped.

91

f

f

f

f

ad - o - ra - mus, be - ne -

ad - o - ra - mus, be - ne -

ad - o - ra - mus, be - ne -

ad - o - ra - mus, be - ne -

f

f

6

97

di - cimus, ad - o - ra - mus, glo - -

di - cimus, ad - o - ra - mus, glo - -

di - cimus, ad - o - ra - mus, glo - -

di - cimus, ad - o - ra - mus, glo - -

[6] 7 [6]

101

ri - fi - ca - - - mus te, be - ne -

ri - fi - ca - - - mus te, be - ne -

ri - fi - ca - - - mus te, be - ne -

ri - fi - ca - - - mus te, be - ne -

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

106

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

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

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

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

[6] 7 [6]

111

Piano Introduction: The piano part begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The right hand has a trill on the G4 note in the third measure. The left hand has a trill on the G3 note in the third measure.

Vocal Parts: The vocal parts enter in the third measure. The lyrics are "ca - mus te, glo - ri - fi - ca - mus". The parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. The Soprano part has a trill on the G4 note in the third measure. The Alto part has a trill on the G4 note in the third measure. The Tenor part has a trill on the G3 note in the third measure. The Bass part has a trill on the G2 note in the third measure.

Figured Bass: The piano part ends with a series of chords in the right hand and a rhythmic pattern in the left hand. The right hand has a trill on the G4 note in the third measure. The left hand has a trill on the G3 note in the third measure.

Lyrics: ca - mus te, glo - ri - fi - ca - mus

117

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

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

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

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

6/4 5/[3] 6 [6/4] 5/3

Gratias agimus tibi

Larghetto

1 *ul* *f* *p* *p* *Solo*

2 *f* *p* *

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

org *b* *f* *Solo* [6] 7 $\frac{9}{4}$ $\frac{8}{3}$ *p*

126 a - gi - mus ti - bi pro - pter³ ma - gnam glo - ri-am tu - am,

[6] 7 $\frac{9}{4}$ $\frac{8}{3}$ 6 6

129 pro - pter ma - - - - - gnam

5 6 $\frac{4}{4}$ 7 $\frac{5}{4}$

131

f

f

glo - ri - am tu - am.

[6] 6 5 6 6 5

f #

133

p

p

Gra - ti-as a - - gi-mus, a - gi - mus ti - bi pro - pter

[6] 7 9 8 6

[4] 3

136

3

3

ma - gnam glo - - ri - am tu - am, pro - pter ma - gnam

6 # 7 [6] 6 5

[#]

139

glo - - - - - riam, ma -

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

142

gnam glo - - - - -

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

145

- - - ri-am tu - am.

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

Domine Deus

Allegro

1 *vl* *f* \sharp

2 *f* \sharp

T

B

org
b *f* Solo 6 [6]

=

153

p

p

p

6 6 *p* 6 6

163

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first two staves are for the piano accompaniment, the third and fourth staves are for the vocal melody, and the fifth staff is for the bass line. The music is in 6/4 time and features a key signature of one flat (B-flat). The piano part includes a trill in the first measure of the vocal melody. The vocal melody is written in a soprano clef. The bass line is written in a bass clef and includes figured bass notation: 6, [6/4], [5/3], 6, 6/4, 5/3.

168

p

f Solo

Do - - - - -

p 6 7

≡

173

f

p

f

p

mi - ne, Do - - - - - mi - ne,

6 *f* *p* [6] # 7 [7]

179

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

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

=

184

Pa - ter, De - us Pa - ter, De - us

#

188

P Solo
Do - - - -

Pa - - - ter, Pa - ter o - mni - po - tens.

[6 6 5]
4 4 #

≡

193

f *p*

f *p*

mi-ne, Do - mi-ne

f

6 6
5 5

198

Fi - li u - ni - ge - ni - te, Je - - - - -

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

==

204

su Chri - ste.

f $\left[\frac{6}{4}\right]$ $\frac{6}{4}$ $\left[\frac{6}{4}\right]$ $\frac{5}{\sharp}$ *f* $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{\sharp}$

209

p

p

Do - - - -

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

=

214

Do - mi - ne

- - - - - mi - ne, Do - mi - ne

[6] [6] [6 6]

219

De - us, A - - gnus De - i, Fi - li - us

De - us, A - - gnus De - i, Fi - li - us Pa - tris,

6/4 5/3 6 [6] 6/4 5/3 6

≡

224

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

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

[6]

228

tris, Do mi ne De³ us, A gnus

Pa tris, Do mi ne De us, A gnus

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

≡

233

De³ i, Fi li us Pa - - - -

De i, Fi li us Pa - - - -

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

238

tris, Do - mi - ne De³ - us, A - gnus De³ - i,

tris, Do - mi - ne De - us, A - gnus De - i,

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

≡

243

Fi - li - us Pa - - - tris.

Fi - li - us Pa - - - tris.

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

248.

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first two staves are for the piano accompaniment, and the last two are for the vocal melody. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the bass clef. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody is a simple, catchy tune. The score is written in ink on aged paper.



253

8

6 6 6 6

The image shows a musical score for a piece titled "The Rose Tree". The score is written for four staves. The first two staves are for a piano accompaniment, with the right hand playing a melody of eighth and sixteenth notes and the left hand playing a bass line. The third and fourth staves are for a vocal line, with the third staff being a treble clef and the fourth staff being a bass clef. The vocal line consists of a single melody line. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes a repeat sign at the beginning and a double bar line at the end. The number "253" is written in the top left corner, and the number "8" is written below the third staff. The numbers "6 6 6 6" are written below the fourth staff.

258

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

=

263

6 4 5 3 * 6 4 5 3

Qui tollis

51

Adagio

1 *vl* *f*

2 *f*

S *f* Tutti
Qui tol - lis pec - ca - ta mun-di: Mi - se - re - re no - -

A *f* Tutti
Qui tol - lis pec - ca - ta mun-di: Mi - se - re - re no - -

T *f* Tutti
Qui tol - lis pec - ca - ta mun-di: Mi - se - re - re no - -

B *f* Tutti
Qui tol - lis pec - ca - ta mun-di: Mi - se - re - re no - -

org *b* *f* Tutti
#4 6 b7 6 - 5 b #6 7 #6 #5 - #
2 15 4 3

273 *fp* *fp* *f*

bis. Qui tol - lis pec - ca - ta mun-di:

bis. Qui tol - lis pec - ca - ta mun-di:

bis. Qui tol - lis pec - ca - ta mun-di:

bis. Qui tol - lis pec - ca - ta mun-di:

fp *fp* *f*
#5 #5 #5 #6 6 b7 6 - 5
3 3 2 4 5

278

Su-scipe depre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris:

Su-scipe depre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris:

8 Su-scipe depre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris:

Su-scipe depre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris:

284

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

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

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

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

fp f fp fp fp 9/7 8/6 7/5 4 # [#]

Quoniam

Tempo giusto

1
vl
2
S
org
b

f

f Solo

6

295

p

f

p

f

6

6

6

6

6

300

p

f

6

7

6

6

305

Trills and triplets in the piano part. Bass line includes figured bass notation: $\left[\begin{smallmatrix} 6 & 4 \\ 5 & 3 \end{smallmatrix} \right]$, $\left[6 \quad 7 \quad 7 \right] p$, and $6 \quad 7 \quad 7$.

=

310

Vocal entry: Quo - niam tu so - lus, tu so - lus, so - lus sanctus, tu

Bass line includes figured bass notation: $f \quad 6 \quad 6]$ and p .

=

316

Vocal continuation: so - lus sanctus, tu so - lus Do - minus, tu so - lus al -

Bass line includes figured bass notation: 6 , $[6]$, 6 , $[6]$, and $6] \quad 7$.

321

tis - simus, Je

[6 6] 6 7 6 6- 6]

327

su Christe, Je

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

332

su, Je su

[6 7 7] # [6]

337

f *f*

Chri - - ste.

6 4 5# 6 6 6 6 6

342

p *p*

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

6 6 6 4 5# 6 [6]

348

sanctus, quo - niam tu so - lus, tu so - lus, so - lus sanctus, tu so - - lus

b7 6

354

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

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

360

Je - su Chri-ste, Je - - - - -

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

366

- - - - - su Chri-ste, Je - - - - -

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

372

su Chri - ste, Je

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

377

su Christe.

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

383

f

f

6 [6]

389

Introduction

3/4

Right Hand:

- Measure 1: D4, E4, F#4 (triplet), G4, A4, B4 (triplet), C5, D5, E5 (triplet), F#5, G5, A5 (triplet), B5, C6, D6, E6 (triplet), F#6, G6, A6 (triplet), B6, C7, D7, E7 (triplet), F#7, G7, A7 (triplet), B7, C8, D8, E8 (triplet), F#8, G8, A8 (triplet), B8, C9, D9, E9 (triplet), F#9, G9, A9 (triplet), B9, C10, D10, E10 (triplet), F#10, G10, A10 (triplet), B10, C11, D11, E11 (triplet), F#11, G11, A11 (triplet), B11, C12, D12, E12 (triplet), F#12, G12, A12 (triplet), B12, C13, D13, E13 (triplet), F#13, G13, A13 (triplet), B13, C14, D14, E14 (triplet), F#14, G14, A14 (triplet), B14, C15, D15, E15 (triplet), F#15, G15, A15 (triplet), B15, C16, D16, E16 (triplet), F#16, G16, A16 (triplet), B16, C17, D17, E17 (triplet), F#17, G17, A17 (triplet), B17, C18, D18, E18 (triplet), F#18, G18, A18 (triplet), B18, C19, D19, E19 (triplet), F#19, G19, A19 (triplet), B19, C20, D20, E20 (triplet), F#20, G20, A20 (triplet), B20, C21, D21, E21 (triplet), F#21, G21, A21 (triplet), B21, C22, D22, E22 (triplet), F#22, G22, A22 (triplet), B22, C23, D23, E23 (triplet), F#23, G23, A23 (triplet), B23, C24, D24, E24 (triplet), F#24, G24, A24 (triplet), B24, C25, D25, E25 (triplet), F#25, G25, A25 (triplet), B25, C26, D26, E26 (triplet), F#26, G26, A26 (triplet), B26, C27, D27, E27 (triplet), F#27, G27, A27 (triplet), B27, C28, D28, E28 (triplet), F#28, G28, A28 (triplet), B28, C29, D29, E29 (triplet), F#29, G29, A29 (triplet), B29, C30, D30, E30 (triplet), F#30, G30, A30 (triplet), B30, C31, D31, E31 (triplet), F#31, G31, A31 (triplet), B31, C32, D32, E32 (triplet), F#32, G32, A32 (triplet), B32, C33, D33, E33 (triplet), F#33, G33, A33 (triplet), B33, C34, D34, E34 (triplet), F#34, G34, A34 (triplet), B34, C35, D35, E35 (triplet), F#35, G35, A35 (triplet), B35, C36, D36, E36 (triplet), F#36, G36, A36 (triplet), B36, C37, D37, E37 (triplet), F#37, G37, A37 (triplet), B37, C38, D38, E38 (triplet), F#38, G38, A38 (triplet), B38, C39, D39, E39 (triplet), F#39, G39, A39 (triplet), B39, C40, D40, E40 (triplet), F#40, G40, A40 (triplet), B40, C41, D41, E41 (triplet), F#41, G41, A41 (triplet), B41, C42, D42, E42 (triplet), F#42, G42, A42 (triplet), B42, C43, D43, E43 (triplet), F#43, G43, A43 (triplet), B43, C44, D44, E44 (triplet), F#44, G44, A44 (triplet), B44, C45, D45, E45 (triplet), F#45, G45, A45 (triplet), B45, C46, D46, E46 (triplet), F#46, G46, A46 (triplet), B46, C47, D47, E47 (triplet), F#47, G47, A47 (triplet), B47, C48, D48, E48 (triplet), F#48, G48, A48 (triplet), B48, C49, D49, E49 (triplet), F#49, G49, A49 (triplet), B49, C50, D50, E50 (triplet), F#50, G50, A50 (triplet), B50, C51, D51, E51 (triplet), F#51, G51, A51 (triplet), B51, C52, D52, E52 (triplet), F#52, G52, A52 (triplet), B52, C53, D53, E53 (triplet), F#53, G53, A53 (triplet), B53, C54, D54, E54 (triplet), F#54, G54, A54 (triplet), B54, C55, D55, E55 (triplet), F#55, G55, A55 (triplet), B55, C56, D56, E56 (triplet), F#56, G56, A56 (triplet), B56, C57, D57, E57 (triplet), F#57, G57, A57 (triplet), B57, C58, D58, E58 (triplet), F#58, G58, A58 (triplet), B58, C59, D59, E59 (triplet), F#59, G59, A59 (triplet), B59, C60, D60, E60 (triplet), F#60, G60, A60 (triplet), B60, C61, D61, E61 (triplet), F#61, G61, A61 (triplet), B61, C62, D62, E62 (triplet), F#62, G62, A62 (triplet), B62, C63, D63, E63 (triplet), F#63, G63, A63 (triplet), B63, C64, D64, E64 (triplet), F#64, G64, A64 (triplet), B64, C65, D65, E65 (triplet), F#65, G65, A65 (triplet), B65, C66, D66, E66 (triplet), F#66, G66, A66 (triplet), B66, C67, D67, E67 (triplet), F#67, G67, A67 (triplet), B67, C68, D68, E68 (triplet), F#68, G68, A68 (triplet), B68, C69, D69, E69 (triplet), F#69, G69, A69 (triplet), B69, C70, D70, E70 (triplet), F#70, G70, A70 (triplet), B70, C71, D71, E71 (triplet), F#71, G71, A71 (triplet), B71, C72, D72, E72 (triplet), F#72, G72, A72 (triplet), B72, C73, D73, E73 (triplet), F#73, G73, A73 (triplet), B73, C74, D74, E74 (triplet), F#74, G74, A74 (triplet), B74, C75, D75, E75 (triplet), F#75, G75, A75 (triplet), B75, C76, D76, E76 (triplet), F#76, G76, A76 (triplet), B76, C77, D77, E77 (triplet), F#77, G77, A77 (triplet), B77, C78, D78, E78 (triplet), F#78, G78, A78 (triplet), B78, C79, D79, E79 (triplet), F#79, G79, A79 (triplet), B79, C80, D80, E80 (triplet), F#80, G80, A80 (triplet), B80, C81, D81, E81 (triplet), F#81, G81, A81 (triplet), B81, C82, D82, E82 (triplet), F#82, G82, A82 (triplet), B82, C83, D83, E83 (triplet), F#83, G83, A83 (triplet), B83, C84, D84, E84 (triplet), F#84, G84, A84 (triplet), B84, C85, D85, E85 (triplet), F#85, G85, A85 (triplet), B85, C86, D86, E86 (triplet), F#86, G86, A86 (triplet), B86, C87, D87, E87 (triplet), F#87, G87, A87 (triplet), B87, C88, D88, E88 (triplet), F#88, G88, A88 (triplet), B88, C89, D89, E89 (triplet), F#89, G89, A89 (triplet), B89, C90, D90, E90 (triplet), F#90, G90, A90 (triplet), B90, C91, D91, E91 (triplet), F#91, G91, A91 (triplet), B91, C92, D92, E92 (triplet), F#92, G92, A92 (triplet), B92, C93, D93, E93 (triplet), F#93, G93, A93 (triplet), B93, C94, D94, E94 (triplet), F#94, G94, A94 (triplet), B94, C95, D95, E95 (triplet), F#95, G95, A95 (triplet), B95, C96, D96, E96 (triplet), F#96, G96, A96 (triplet), B96, C97, D97, E97 (triplet), F#97, G97, A97 (triplet), B97, C98, D98, E98 (triplet), F#98, G98, A98 (triplet), B98, C99, D99, E99 (triplet), F#99, G99, A99 (triplet), B99, C100, D100, E100 (triplet), F#100, G100, A100 (triplet), B100, C101, D101, E101 (triplet), F#101, G101, A101 (triplet), B101, C102, D102, E102 (triplet), F#102, G102, A102 (triplet), B102, C103, D103, E103 (triplet), F#103, G103, A103 (triplet), B103, C104, D104, E104 (triplet), F#104, G104, A104 (triplet), B104, C105, D105, E105 (triplet), F#105, G105, A105 (triplet), B105, C106, D106, E106 (triplet), F#106, G106, A106 (triplet), B106, C107, D107, E107 (triplet), F#107, G107, A107 (triplet), B107, C108, D108, E108 (triplet), F#108, G108, A108 (triplet), B108, C109, D109, E109 (triplet), F#109, G109, A109 (triplet), B109, C110, D110, E110 (triplet), F#110, G110, A110 (triplet), B110, C111, D111, E111 (triplet), F#111, G111, A111 (triplet), B111, C112, D112, E112 (triplet), F#112, G112, A112 (triplet), B112, C113, D113, E113 (triplet), F#113, G113, A113 (triplet), B113, C114, D114, E114 (triplet), F#114, G114, A114 (

394

Handwritten musical score for 'The Rose Tree'. The score is written for four staves. The first two staves are for the piano accompaniment, featuring complex rhythmic patterns with many triplets and sixteenth notes. The third staff is a treble clef staff, mostly empty with some rests. The fourth staff is a bass clef staff, containing a simple melody with notes and rests. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is numbered 394 in the top left corner.

[illegible]

Cum Sancto Spiritu

Allegro

clno
1, 2 *f*

timp *f*

1 *f* *[tr]*

vl 2 *f* *[tr]* *[tr]* *[tr]* *[tr]*

S *f* *Tutti*
Cum

A *f* *Tutti*
Cum

T *f* *Tutti*
Cum

B *f* *Tutti*
Cum

org
b *f* *Solo* $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ *Tutti*

410

The musical score for measures 410-414 is as follows:

- Measure 410:** Piano introduction with a treble clef staff containing a whole rest and a bass clef staff with a continuous eighth-note pattern.
- Measure 411:** Piano introduction continues with a treble clef staff containing a whole rest and a bass clef staff with a continuous eighth-note pattern.
- Measure 412:** Piano introduction continues with a treble clef staff containing a whole rest and a bass clef staff with a continuous eighth-note pattern.
- Measure 413:** Piano introduction continues with a treble clef staff containing a whole rest and a bass clef staff with a continuous eighth-note pattern.
- Measure 414:** Piano introduction continues with a treble clef staff containing a whole rest and a bass clef staff with a continuous eighth-note pattern.

Vocal Melody (Soprano):

- Measure 410:** San - - cto
- Measure 411:** Spi - ri - tu
- Measure 412:** in
- Measure 413:** in
- Measure 414:** in

Basso Continuo:

- Measure 410:** 6 4
- Measure 411:** 5 3
- Measure 412:** 6 6 4 5 3
- Measure 413:** 6 6 4 5 3
- Measure 414:** 6

415

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

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

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

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

[6] 7 [6]

419

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

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

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

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

6/4 5/3

425

The musical score consists of six staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom four staves are for piano accompaniment (Right and Left Hand). The key signature is two sharps (F# and C#). The time signature is 4/4. The piano part features a complex harmonic structure with many chords and moving lines. The vocal parts have lyrics in Italian.

Measures 425-430:

Measures 425-426: Rest.

Measure 427: a - - - - - men,

Measure 428: - - - - - men, a - - - - - men, a - - - - -

Measure 429: a - - - - -

Measure 430: a - - - - -

Measure 431: 6 6 6 4 6

431

431

432

433

434

435

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

- - - - - men, a -

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

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

7 # 7/5 6/4 5/3

Detailed description: This page contains musical notation for measures 431 through 435. At the top, measures 431 and 432 are shown with empty staves for vocal parts. Measure 433 begins the piano accompaniment in D major, featuring eighth-note patterns in the right hand and dotted half notes in the left hand. Measures 434 and 435 contain vocal entries with lyrics: 'men, a - - - - - men, a - -' for the first voice, '- - - - - men, a -' for the second, 'men, a - - - - - men, a - -' for the third, and 'men, a - - - - - men, a - -' for the fourth. The piano accompaniment continues with eighth-note figures. Measure 435 includes a key signature change to D minor, indicated by a natural sign over the F# in the bass staff. At the bottom, a sequence of numbers 7, #, 7/5, 6/4, 5/3 is printed, likely representing a fingering or harmonic progression.

436

The musical score for measures 436-440 is as follows:

Measure 436: The vocal staves contain whole rests. The piano accompaniment begins with a triplet of eighth notes in both the treble and bass staves.

Measure 437: The vocal staves contain whole rests. The piano accompaniment continues with eighth notes.

Measure 438: The vocal staves contain whole rests. The piano accompaniment continues with eighth notes.

Measure 439: The vocal staves contain whole rests. The piano accompaniment continues with eighth notes.

Measure 440: The vocal staves contain whole rests. The piano accompaniment continues with eighth notes.

Lyrics:

men, a - - - - -

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

men, a - - - men,

men, a - - - men, a -

Chords:

[6] 8 7 5 [6] # 6

441

men, a - - - - -

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

a - - - - - men, a -

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

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

447

men, a - men,

men, a - men, a - - -

men, a - men, a - - -

men, a - men,

6 6 5 # - 7 6 5 8

4 4 # 4 #

453

a - - - - men, a - - - -
 - - - - men, a - - - -
 men, a - - - -
 a - - - - men, a - - - -
 6 6 # 6 [7] 8 7 5 b7 [6] b7
 [5]

458

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

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

- - - - - men, a - -

[4 3] 7 - 6 5 *tasto solo*

[illegible]

470

f *f* *f* *f*

in glo - ri - a De - i

in glo - ri - a De - i

in glo - ri - a De - i

in glo - ri - a De - i

f *f* *f* *f*

6 6 7

474

Pa-tris, a - men, a - - - men, a - -

Pa-tris, a - men, a - - - men, a - -

Pa-tris, a - men, a - - - - - men, a -

Pa-tris, a - men, a - - - - - - - - -

6] [6 6 5] 4 3

479

men, in glo - ri - a De - i

men, in glo - ri - a De - i

men, in glo - ri - a De - i

men, in glo - ri - a De - i

6 6 7

483

Pa-tris, a - men, a - - - men, a - -

Pa-tris, a - men, a - - - men, a - -

Pa-tris, a - men, a - - - - men, a -

Pa-tris, a - men, a - - - - - - -

6] [6 6 5
4 3]

488

Piano Introduction:

Measures 488-492. The piano introduction features a treble staff with chords and a bass staff with a rhythmic pattern. The key signature is D major (two sharps). The piano introduction features a treble staff with chords and a bass staff with a rhythmic pattern. The key signature is D major (two sharps). The piano introduction features a treble staff with chords and a bass staff with a rhythmic pattern. The key signature is D major (two sharps).

Vocal Entries:

Soprano: men, a - - - - - men, a - -
Alto: men, a - - - - - men, a - -
Tenor: men, a - - - - - men, a - men, a - -
Bass: men, a - - - - - men, a - -

Piano Accompaniment:

Measures 488-492. The piano accompaniment includes trills and chords. The key signature is D major (two sharps). The piano accompaniment includes trills and chords. The key signature is D major (two sharps). The piano accompaniment includes trills and chords. The key signature is D major (two sharps).

Measure numbers: 6, 5, 6, 6, 5, 3

493

The musical score consists of several staves. The top two staves are for piano accompaniment. The third staff is a vocal line with lyrics: "men, a - men." The fourth staff is another vocal line with lyrics: "men, a - men." The fifth staff is a vocal line with lyrics: "men, a - men, a - men." The sixth staff is a vocal line with lyrics: "men, a - men." The seventh staff is a vocal line with lyrics: "men, a - men." The eighth staff is a vocal line with lyrics: "men, a - men." The bottom staff is a vocal line with lyrics: "men, a - men." The score includes various musical markings such as trills, slurs, and a fermata.

6
4

5
3

6

6
4

5
3

3 Credo

Allegro

clno
1, 2 *f*

timp *f*

1 *f* *tr* *tr*

vl
2 *f*

S *f* *Tutti*
Cre - do, cre-do in u-num De - um, Pa - trem o - mni - po - ten -

A *f* *Tutti*
Cre - do, cre-do in u-num De - um, Pa - trem o - mni - po - ten -

T *f* *Tutti*
Cre - do, cre-do in u-num De - um, Pa - trem o - mni - po - ten -

B *f* *Tutti*
Cre - do, cre-do in u-num De - um, Pa - trem o - mni - po - ten -

org
b *f* *Tutti*
6 6 6 6

8

tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - m - nium

tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - m - nium

tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - m - nium

tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - m - nium

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

Detailed description: This page of a musical score contains five systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system is a grand staff with two piano parts. The third, fourth, and fifth systems each consist of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics 'tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - m - nium' are written below the vocal lines. The score includes various musical notations such as rests, notes, and accidentals. At the bottom, there are figured bass notations: 6/5, 6/5, 6, 6/4, and 5/4 #.

16

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

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

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

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

♭7 5 6 6/4 5/3 Solo 6 5 6 6

23

f

f

f

f

p Solo

Et in u - num Domi-num

p

f

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

30

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

Et ex

p Solo

f

p

f

p

[6] 7 7# [6] 6 6 6 # *f* 6 6 6 *p*

38

Pa - tre na - tum an - te o - mnia sae - cu - la.

p Solo De - um de De³ - o, lu - men de

p Solo De - um de De³ - o,

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

46

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

lu - men de lu-mine, De-um ve - rum, De - um ve-rum de De - o ve - ro.

8 7 6 4 5 6 7 8

f

54

f Tutti
Ge - nitum

f Tutti *
Ge - nitum non fa - ctum, non,

f Tutti
Ge - nitum

f Tutti
Ge - nitum

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

61

f

f

tr

tr

tr

[tr]

[tr]

[tr]

non fa - ctum, con - sub - stan - ti - a - lem Pa-tri, per quem o-mnia,

non fa - ctum, con - sub - stan - ti - a - lem Pa-tri, per quem o-mnia,

non fa - ctum, con - sub - stan - ti - a - lem Pa-tri, per quem o-mnia,

non fa - ctum, con - sub - stan - ti - a - lem Pa-tri, per quem o-mnia,

6 7 7 # 5 3 6 4 b7 5 7 b

69

per quem o - mnia fa - cta sunt.

per quem o - mnia fa - cta sunt.

per quem o - mnia fa - cta sunt.

per quem o - mnia fa - cta sunt.

Solo

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

78

Qui propter nos homines et pro-pter no-stram sa-lu-tem de -

Qui propter nos homines et pro-pter no-stram sa-lu-tem de -

Qui propter nos homines et pro-pter no-stram sa-lu-tem

Qui propter, propter nos ho-mi - nes et pro-pter no-stram sa-lu-tem de -

Tutti [6] 6 [6]

86

scen-dit de coe-lis, de coe - lis, de - scendit de coe-lis, de - scen - dit

scen-dit de coe-lis, de - scendit de coe - lis, de coe-lis, de - scen - dit

de-scen - dit de coe - lis, de - scendit de coe-lis, de - scen - dit

scendit, de - scendit de coe - lis, de - scendit de coe-lis, de - scen - dit

6/5 6/5 6/5 6/4 5/4 47 5

95

de coe - lis.

de coe - lis.

de coe - lis.

de coe - lis.

Solo

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

102 *Adagio*

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

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

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

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

Tutti 6 6 5 3 6 6 5 3 6 6 5 3 6 6 5 3

110

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

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

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

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

Figured Bass Notations:

#4/2 6 6 #5 9/5 8/6 6 9/5# 8/6/4 [#5/4] [# #2] # Solo

117

117

p

p

p Solo

Cru-ci - fi - xus e - ti-am pro no-bis sub

6 [5#] 6# 6 5 [5#] *p* [5#] [6—] 6 [4]

124

Pon - ti-o Pi - la - to, passus, pas - sus et se - pul - tus, se - pul-tus,

3 # 5 6 # # #2 7 6 5

Allegro

132

f

f

f

f Tutti

Et re - - sur - - re - xit ter-

f Tutti

Et re - - sur - - re - xit ter-

f Tutti

Et re - - sur - - re - xit

f Tutti

et se - pul - tus est. Et re - - sur - - re - xit

f Tutti

6/5 4 #

139

- ti-a di-e se-cun-dum Scri-ptu-ras, et a-scen-dit in
 - ti-a di-e se-cun-dum Scri-ptu-ras, et a-scen-dit in
 ter-ti-a di-e se-cun-dum Scri-ptu-ras, et a-scen-dit in
 ter-ti-a di-e se-cun-dum Scri-ptu-ras, et a-scen-dit in

6/4 5/3 6 6 6 5

146

coe - lum, se - det ad dex - teram Pa - tris.

coe - lum, se - det ad dex - te-ram Pa - tris.

coe - lum, se - det ad dex - teram Pa - tris.

coe - lum, se - det ad dex - te-ram Pa - tris.

4 7 6 4 5 #

Solo [6 5] 4 #

153

p Solo

f Tutti

Et i - terum ven-tu-rus est, ven - tu - rus est cum glo - ri-a iu - di -

f Tutti

Iu - di -

f Tutti

Iu - di -

f Tutti

Iu - di -

f Tutti

Iu - di -

p

[6 4 5 # 6 6 # 6 #]

f Tutti

160

The musical score is for a choir and piano. It begins at measure 160. The piano introduction consists of two staves: the right hand plays a series of chords (D major, E major, F# major, G major, A major, B major, C# major, D major) and the left hand plays a rhythmic pattern of eighth notes. The vocal parts enter in measure 161. The Soprano part has a melodic line with a fermata on the final note. The Alto, Tenor, and Bass parts have a similar melodic line. The piano accompaniment continues with a rhythmic pattern of eighth notes. The lyrics are 'ca - re, iu - di - ca - re, iu - di - ca - re, iu - di - ca -'.

ca - re, iu - di - ca - re, iu - di - ca - re, iu - di - ca -

ca - re, iu - di - ca - re, iu - di - ca - re, iu - di - ca -

ca - re, iu - di - ca - re, iu - di - ca - re, iu - di - ca -

ca - re, iu - di - ca - re, iu - di - ca - re, iu - di - ca -

167

re, iu-di-ca-re vi-vos et mor-tu-os, cu-ius re-gni non e-rit, non

re, iu-di-ca-re vi-vos et mor-tu-os, cu-ius re-gni non e-rit, non

re, iu-di-ca-re vi-vos et mor-tu-os, cu-ius re-gni non e-rit, non

re, iu-di-ca-re vi-vos et mor-tu-os, cu-ius re-gni non e-rit, non

4/2 6 [6] 6 5/3 p 6 f # 6 [6]

175

The musical score is written for a vocal ensemble and piano. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score begins at measure 175. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a more complex, syncopated rhythm. The vocal parts enter in measure 175 with the lyrics "e - rit fi - - nis." and continue through measure 180. The piano part continues with its established rhythmic pattern throughout the section.

6 5 — 4 3 *Solo* 6 6 6 6

181

Et in Spi-ritum San-ctum, Do-minum et vi-vi-fi-can-

p Solo

Et in Spi-ritum San-ctum, Do-minum et vi-vi-fi-can-

6/4 5/3 *p* 6/4 - 5/3 6/4 5/3 6 6 6

189

- tem, qui ex Pa - tre Fi - li-o, Fi - li-o-que pro-ce - dit.

- tem, qui ex Pa - tre, Pa - tre Fi - li-o, Fi - li-o-que pro - ce - dit.

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

197

Qui cum Pa-tre et Fi-li-o simul ad-o-ra-tur et con-glo-ri-fi-

Simul ad-o-ra-tur et con-glo-ri-fi-

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

205

ca-tur: qui lo - cu - tus, lo - - cutus est per Pro - phe -
 ca-tur: qui lo - cu - tus, lo - - cu - tus est per Pro - phe -

Figured Bass: $\flat 6$ $\frac{5}{4}$ \sharp [6] \flat $\sharp 6$ \sharp 6 $\frac{6}{5}$ $\frac{4}{\flat}$ \sharp

212

Piano Introduction:

The piano introduction consists of a series of chords in the right hand and a melodic line in the left hand. The key signature is D major (two sharps). The tempo is marked *Andante*.

Vocal Entry:

The vocal entry begins with the lyrics: "Et u-nam sanctam, san - ctam ca - tho - licam et a - po -". The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The piano part provides harmonic support for the vocal melody.

Lyrics:

Et u-nam sanctam, san - ctam ca - tho - licam et a - po -

221

Con - fi - te - or unum, u - num ba - ptis - ma in re - mis - si - o - nem pec -

Con - fi - te - or unum, u - num ba - ptis - ma in re - mis - si - o - nem pec -

sto - licam Ec - cle - si - am.

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

231

f

f

f

f *Tutti*

ca-to - rum. Et ex - pe - cto, et ex - pe -

f *Tutti*

ca-to - rum. Et ex - pe - cto, et ex - pe -

f *Tutti*

Et ex - pe - cto, et ex - pe -

f *Tutti*

Et ex - pe - cto, et ex - pe -

f *Tutti*

Et ex - pe - cto, et ex - pe -

6/5 4 # *f* *Tutti*

239

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

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

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

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

2 6 [7] 3 [6] 5
4 3 p 6 5

248

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

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

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

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

[#] f 6 6 6 5 2

256

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 - men, a - men, a - men.

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

7 5 6 $\frac{6}{4}$ $\frac{5}{3}$

4 Sanctus

Adagio

clno
1, 2 *f*

timp *f*

1 *f* [tr] [tr] *

vl 2 *f* [tr] [tr]

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

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

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

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

org
b *f* **Tutti**
6 5 6 5 3 $\frac{3}{2}$ 6 5 $\frac{5}{4}$ - #

The musical score is for a piece titled 'Sanctus'. It is in common time (C) and the key signature has two sharps (F# and C#). The tempo is marked 'Adagio'. The score includes parts for piano (clno 1, 2), timpani (timp), strings (1st and 2nd violins, vl), voices (Soprano, Alto, Tenor, Bass), and organ (org b). The piano and timpani parts begin with a forte (f) dynamic. The string parts also begin with a forte (f) dynamic and include trills (tr) and a fermata. The vocal parts enter with a forte (f) dynamic and a 'Tutti' marking. The lyrics for the voices are 'San - ctus, san - ctus, san - ctus, san - ctus Do -'. The organ part begins with a forte (f) dynamic and a 'Tutti' marking, and includes figured bass notation: 6 5 6 5 3 3/2 6 5 5/4 - #.

[illegible]

10

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

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

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

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

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

6 4 5 3 7 9 8 3 f Solo 5 6 5 6 5 6

[illegible]

18

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

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

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

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

$\frac{4}{2}$ 6 6 6 4 3

5 Benedictus

7

9/4

8/3

[6]

[6]

[6]

[6]

[6]

12.

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is D major (two sharps). The time signature is 3/4. The music features a melody in the treble and a bass line in the bass. The melody includes triplets and a double bar line with a repeat sign. The bass line includes a double bar line with a repeat sign and a final measure with a double bar line and a repeat sign. The score is written in a handwritten style with some corrections and annotations.

17

p *p* *p* Solo

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

$\frac{6}{4} = \frac{5}{3}$ $\frac{9}{4} \frac{8}{3}$

24

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

$\frac{9}{4} \frac{8}{3}$ 6 6 6 6] 6 7 7# 6 6

30

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

6 6 6 5 6] 5# 6 6 6

35

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

6 6 6 6 [6 6/4 #]

40

ni.

f [6 6 6/4 5/#]

45

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

p [6/4 - 5/3 # 9/4 8/3 #]

51

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

9 8 8 5 4 6 6 6 5 8 5

4 3 6 3 #2 4 6 6 4 6 3

57

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

4 6 6 6 5 6 5 6 5 6 6

2 - 4 6 4 3 6 5 6 5 6 6

63

ni, qui ve - nit, qui ve - nit in no - mi - ne Domi-ni, qui ve -

6 5 6 5 6 6 6

4 3 4 3 4 3 6 6

69

nit in no

6 6 6 6 6 6

74

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

$\frac{6}{5}$ $\frac{6}{4} \frac{5}{3}$ [6 7] 6 6 7 6

79

mi-ne Do - mi-

6 6 6 6 7 $\frac{6}{4}$ $\frac{5}{3}$

84

ni.

6 5 9 8

90

9 8 6 6 6

95

6 6 5 6 5 6 5

Osanna

Allegro

clno
1, 2

timp

1
vl
2

f

f *Tutti*

S

O - san-na in ex - cel - - - -

f *Tutti*

A

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

T

B

f *Tutti*

O - san-na in ex - cel -

org
b

f *Tutti*

9 8 $\flat 7$ [6] 5 $\frac{6}{5}$

[illegible]

115

- - - - - sis, o - san-na in ex-
 - - - - - sis, in ex - cel - - - - sis,
 cel-sis, o-san - na, o - san-na in ex-cel - - - -
 o - san - na in ex - cel - - - - sis, in ex - cel -
 7 6 5 $\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{5}$ 5 6 6 $\frac{6}{\#}$ $\frac{4}{\#2}$ $\frac{3}{\#}$ $\frac{2}{\#}$ 6 6 6 6

122

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

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

- sis, in_ ex - cel -

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

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

128

Musical score for page 128, featuring vocal and piano parts. The score is written in D major (two sharps) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are:

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, in ex cel - sis, in ex cel - sis

The piano accompaniment includes a bass line with figured bass notation: 6 3 #4 6 5 # 4 # [5] 6 #4 6 [#] # 4 # #.

134

f

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

5 3 6 5 # 4 # # 19 8 #7] 5 6 6 6 6 - 7

140

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

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

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

- - - - - sis, in ex - cel - sis.

7 6 5 3 6 6 9 8

3 4 - 3 5

6 Agnus Dei

Adagio

clno
1, 2

timp

1
vl
2

S

A

T

B

org
b

p

P Solo

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

p Solo
6 6 [6] 6] 7 7 #

4

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

f

f

f

[6] 4 # $\frac{6}{4}$ 5 # $\frac{6}{4}$ $\frac{\#5}{3}$ 6

7

p

p

p Solo

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

6 6 # *p* 6 # 6 # 6] 7 7 [#]

Detailed description: This musical score page (132) features a piano accompaniment and a vocal solo. The piano part consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The melody is primarily in the right hand, with some left-hand accompaniment. The vocal solo is on a single staff with a treble clef and the same key signature. The lyrics are in Latin: 'A - gnus De - i, qui tol - lis pec - ca - ta mun - di:'. The score includes dynamic markings like *p* (piano) and *p* Solo. There are also fingerings and a final chord marked with a bracket and a sharp sign.

10

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

f

2 6 [2] 6 6 4 3 *f* 6 5 / 4 3 6 5 / 4 3

13

p *f* *f*

p Solo

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

p *f*

6 6 6 6 6] 6 6 6 7 7_#

17 Moderato

Piano Introduction:

- Staff 1 (Treble): f (first measure), f (last measure).
- Staff 2 (Bass): f (first measure), f (last measure).
- Staff 3 (Grand Staff): f (first measure), p (second measure), f (last measure).

Choral Entry (Tutti):

- Staff 4 (Soprano): f Tutti, p , f . Lyrics: Do - na no - bis pa - cem, pa - cem, do - na no - bis.
- Staff 5 (Alto): f Tutti, p , f . Lyrics: Do - na no - bis pa - cem, pa - cem, do - na no - bis.
- Staff 6 (Tenor): f Tutti, f . Lyrics: Do - na no - bis, do - na no - bis.
- Staff 7 (Bass): f Tutti, p , f . Lyrics: Do - na no - bis pa - cem, pa - cem, do - na no - bis.

Figured Bass:

6 6 5 6 5 f 5 6 #4 6

4 4 3 4 3 2

25

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

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

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

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

5 6 $\sharp 4$ 6 $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right] \frac{9}{4} \frac{8}{3} \sharp \frac{8}{6} \frac{6}{4} - \frac{8}{6} \frac{6}{4} -$

32

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

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

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

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

[6] 6 [6 4] 5# p $\frac{6}{4}$ $\frac{5}{3}$ 7#

[illegible]

46

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

52

f

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

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

Do - na no - bis pa - cem,

Do - na no - bis pa - cem,

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

59

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

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

66

The musical score is written for a vocal ensemble and piano accompaniment. It begins at measure 66. The key signature is D major (two sharps). The time signature is 6/4, indicated by a '6' over a '4' at the bottom left. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Grand Staff) are shown. The lyrics are 'pa - cem, do - na no - bis pa -'. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand. The vocal parts enter in measure 66 and continue through measure 71. The score includes dynamic markings such as *p* (piano) and *f* (forte). There are also some performance instructions like '6' and '5' with a sharp sign at the bottom left.

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

6
4

5
#

73

f

f

f *

f

f *

f

f

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

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

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

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

f [6] 3 4 6 6 6 [6]

80

p

p

p

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

p

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

p

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

p

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

p Ped.

8 3 #7 2 b7 3 b6 4 b7 b6 4 5 3 b7

87

f

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

f

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

f

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

f

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

f Tutti 6

♭6/4 5/3 # 6 ♭ ♭

95

f^{*}

f

p

p

p

p

p

cem, do - na

cem, do - na

cem, pa - - - cem, do - na

pa - - - - - cem, do - na

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

4 3 2 [5] 4 3 2 4 3 2 [5] 4 3 6 4 3

103

f

f

f

f

f

f

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

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

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

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

7 *f* 6 6 7] 6 [6 6 4 5]

109

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

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

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

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

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

p *f*

[6 7] 6 [6 6/4 5/3] *f*