

# Caldara.

## Missa in C major.

Antonio  
**Caldara**

**Missa in C major**  
(A-Ed A 44)

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

*Full score*




Edition Esser-Skala, 2023

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

 [edition-esser-skala/caldara-missa-A-Ed-A-44](https://github.com/edition-esser-skala/caldara-missa-A-Ed-A-44)  
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# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 44
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037825
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/693.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/693.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	7	S	2nd ♫ in <b>B1</b> : c"4
	10	S	6th ♫ in <b>B1</b> : g"8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	23	vl 1	6th ♫ in B1: f''16
	35	T	4th ♫ in B1: b8
	38	vl 1	7th ♫ in B1: e'16
	58	S	grace note missing in B1
	110–116		upper voice in B1 indicated by bass figures
	119	B	1st ♫ in B1: A2
	119	org	2nd ♫ in B1: d4–G4
	133	S	1st ♫ in B1: b'2
	137–140	A	bars missing in B1
	139	T	2nd ♫ in B1: g4
	144	vl, S	4th ♫ in B1: a'4
	169	clno 2	1st ♫ in B1: d''2
	171	T	4th ♫ in B1: g4
2	2	B	5th ♫ in B1: c'8
	11	B	3rd ♫ in B1: g4
	16	clno 2	1st ♫ in B1: 4 × c'8
	17	clno 1	2nd ♫ in B1: g''8.–g''16
	29	clno 1	3rd ♫ in B1: d''4
	39	vl 2	3rd ♫ missing in B1
	63ff	–	vl 1 contains the notes of trb 1, indicating that the work may be performed without trb.
	76	A	14th to last ♫ in B1: g'16–f'16–e'16
	86	trb 1	last ♫ in B1: e'16–d'16
	90	org	2nd ♫ in B1: a4.–b♭8
	130	vl 1	6th ♫ in B1: a'8
	165	org	last ♫ in B1: d8
	172	vl 1	last ♫ in B1: b'16
	173	vl	1st ♫ in B1: e'8–d'16–c'16
	181	B	last ♫ in B1: b♭16
	192	vl 2	13th ♫ in B1: ♯
	197	clno 2	5th ♫ in B1: d''8
	198	clno 1	4th ♫ in B1: d''8.–c''16
	226	org	4th ♫ in B1: d'4
	240	clno 1	4th ♫ in B1: d''8.–e''16
	241	clno 1	1st ♫ in B1: d''4.–c''8
3	3	A	6th ♫ in B1: a'8
	4	B	last ♫ in B1: g8
	5	vl 2	1st ♫ in B1: a'4
	6	S	4th ♫ in B1: a'8–g'8
	8	trb 2	4th ♫ in B1: e'8
	9	vl 1	6th ♫ in B1: d'16
	31	clno 2	3rd ♫ in B1: d''8
	78–111	trb 2	bars in B1: 39 full measure rests
	117	T	3rd ♫ in B1: g4
	130	clno 1	3rd ♫ in B1: c''8.–c''16
	134	S	2nd ♫ in B1: g'4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	139	vl 1	4th ♩ in <b>B1</b> : d''4
	147	trb 1	2nd ♩ in <b>B1</b> : b4
4	3	clno 2	1st ♩ in <b>B1</b> : f''4–f''4
	5	S	2nd ♩ in <b>B1</b> : b'4.–b'16–b'16
	7	trb 2, T	1st ♩ in <b>B1</b> : c'4
	8	T	3rd ♩ in <b>B1</b> : g4
	11	timp	5th ♩ in <b>B1</b> : c8
	18	trb 1	4th ♩ in <b>B1</b> : d'16
	20	vl 1	last ♩ in <b>B1</b> : b'8
5	1–23	org	All bass figures have been added by the editor.
	11	org	4th ♩ in <b>B1</b> : c8
	28–32	org	upper voice in <b>B1</b> indicated by bass figures
	43	vl 1	3rd ♩ in <b>B1</b> : g'8–a'8
6	10	vl 1	1st ♩ in <b>B1</b> : c''4
	22–25	org	upper voice in <b>B1</b> indicated by bass figures
	50	trb 1, A	2nd ♩ in <b>B1</b> : g'8–a'4–g'8
	59	trb 1	1st ♩ in <b>B1</b> : g'4.
	59	A	4th ♩ in <b>B1</b> : a'8
	61	org	1st ♩ in <b>B1</b> : c4–c'8–c8
	62	B	4th ♩ in <b>B1</b> : e8–c16–B16
	64	B	2nd ♩ in <b>B1</b> : d'8.–c'16



# Changelog

**1.0.0 – 2023-05-12**

*Added*

- initial release





# Contents

<b>1</b>	<b>Kyrie</b>	<b>1</b>
	Christe eleison	14
	Kyrie eleison	22
<b>2</b>	<b>Gloria</b>	<b>31</b>
	Laudamus te	36
	Gratias agimus tibi	39
	Domine Deus	42
	Qui tollis	48
	Quoniam · Cum Sancto Spiritu	53
<b>3</b>	<b>Credo</b>	<b>77</b>
<b>4</b>	<b>Sanctus</b>	<b>106</b>
<b>5</b>	<b>Benedictus</b>	<b>111</b>
	Osanna	113
<b>6</b>	<b>Agnus Dei</b>	<b>117</b>



## 1 Kyrie

**Adagio**

*Clarino I, II in C*

*f*

*I*

*Trombone*

*II*

*f*

*Timpani in C-G*

*f*

*I*

*Violino*

*II*

*f*

*f Tutti*

*Soprano*

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

*f Tutti*

*Alto*

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

*f Tutti*

*Tenore*

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

*f Tutti*

*Basso*

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

*Organo e Bassi*

*f Tutti*

[6] 7 6

**Allegro**

4

Ky - ri - e e - lei - son, e - le - i - son, e - lei -

Ky - ri -

[6] 6 5 6

7

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

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

8 Ky - ri -

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

Detailed description: This musical score is for a three-part setting of 'Kyrie eleison'. It features three vocal parts (Soprano, Alto, and Tenor) and a basso continuo line. The Soprano part begins with a melodic line in the first measure, followed by a rest. The Alto and Tenor parts enter in the second measure with a similar melodic line. The basso continuo line provides a harmonic foundation with a sequence of notes and figured bass. The lyrics are written below the vocal staves, and the figured bass is written below the basso continuo staff. The score is divided into three measures, each with a different key signature and time signature.

10

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

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

e e - lei - son, e - le - i - son, Ky - ri - e e -

6 6 6 [6] 6 5 [6]

[illegible]

16

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

e - le - i - son, e - le - i - son, Ky - ri -

son, e - le - i - son, e - le - i - son, e -

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

6 6 [6] 7 [7] #



19

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

e e - lei - son, e - lei -

- lei - son,

e - lei -

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

22

son,

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

Ky - ri - e e - lei -

son, Ky - ri - e e -

6 5 6 5 [b6 5 b5 6 5 -] #

25

The musical score consists of five systems. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano accompaniment. The third system introduces the vocal parts with the lyrics 'Ky - ri - e e - lei - son,'. The fourth system continues the vocal parts with the lyrics 'e - lei - son, e -'. The fifth system continues the vocal parts with the lyrics 'son, e - lei son, lei - son,'. The piano accompaniment continues throughout.

Ky - ri - e e - lei - son,

e - lei - son, e -

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

lei - son,

6 ♭ [6 6] 6 ♭ 6 6 [6 # 6 5] 6 5 6 #

28

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

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

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

9 [6 6 5] 9 [6 b5 6] 9 [6]

31

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

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

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

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

6 5 6 6

[illegible]

37

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

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

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

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

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

## Christe eleison

40 Andante ma non troppo

1 *ul*

2 *f* *tr* *f*

S

A

org  
b *f* Solo [6] 6 [6]  $\flat 4$  [6]  $\flat 6$

=

44

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



48

6 [b]

=

52

10 8 6

56

*p* Solo

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

6 5 3 6 6 6 6 6 6 6 6

=

60

*p* Solo

son, e - lei -

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

6 6 6 6 6 6 6 6 6 6 6

64

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

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

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

=

68

6 4 6 4 4 5 6 4 5 4

72

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

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

*p* 6<sub>♭</sub> 6<sub>♭</sub> 7<sub>#</sub>

≡

76

son, Chri - - ste e - le - i - son, e - le - i -

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

*f* 6 5/♭ # *p* 6 [5] 2 6 [5] 2 6 [5]

80

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

son, e - lei - son, Chri - ste e - le - i -

2 6 7 [7] *f* 6 7 7 *p* 6 5] 2 6 [5]

≡

84

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

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

2 [8] 6 7 5 [8] 6 7 5] 6 6 [6] 4 5] 3

88

*f*

*tr*

*f*

son.

son.

*f* [6] 6 [6] ♭ 6 ♭6

=

92

*tr*

*f*

son.

son.

6 # [6] ♭ ♭6 6 ♭ [6]

96

6 [b] 6 [b] [b]

=

100

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

## Kyrie eleison

104 *Alla capella*

*clno*  
1, 2

1

*trb*  
2

*f*

*timp*

1

*vl*  
2

S

A

T

*f* *Tutti*

Ky - ri - e e - le - i - son, e -

*f* *Tutti*

Ky - ri - e e - le - i - son, e - lei - son, e - lei - son, e - le - i - son, e -

*org*  
b

*f* *Tutti*

*\**



114

*f*

*f*

*f* *Tutti*

Ky - ri -

*f* *Tutti*

Ky - ri - e e - le - i - son, e - lei - son, e -

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

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

[6] 6/5 5 [7] 6/5 6/5 [6] 6

124

*f*

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

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

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

- son, Ky - ri - e e -

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

[illegible]

141

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

Ky - ri - e e - le - i - son, e - lei - son, e-le-i-son, e-le-i-son, e - lei - son, e - lei - son, e -

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

[illegible]



[illegible]

179

- lei - - - son, e - le - i - son, e - lei-son, e - le - i - son.  
 e - - lei - - son, e - lei - son, e - lei-son, e - le - i - son.  
 e - lei - son, e - lei-son, e - lei - son, e - le - i - son, e - lei-son, e - lei - son.  
 lei - - - son, e - lei - son, e - le - i - son, e - le - i - son.  
 7 [7] 7 [7] 7 [b] [6 6 5] [4 3]



## 2 Gloria

**Allegro**

*clno*  
1, 2

*f*

*trb*  
1  
2

*f*

*timp*

*f*

*vl*  
1  
2

*f*

*S*

*f Tutti*

Glo-ri-a in ex-cel - sis, glo-ri-a in ex-cel - sis, glo - ri-a in ex-

*A*

*f Tutti*

Glo-ri-a in ex-cel - sis, glo-ri-a in ex-cel - sis, glo - ri-a in ex-

*T*

*f Tutti*

Glo-ri-a in ex-cel - sis, glo-ri-a in ex-cel - sis, glo - ri-a in ex-

*B*

*f Tutti*

Glo-ri-a in ex-cel - sis, glo-ri-a in ex-cel - sis, glo - ri-a in ex-

*org*  
*b*

*f* *Tutti*

7 7 7 6 #

7

celsis De - o. Pax,

celsis De - o. Pax,

celsis De - o. Pax,

celsis De - o. Et in ter - ra pax,

6 7 6 - # 7

[illegible]

19

vo - lun - ta - tis, bo -

vo - lun - ta - tis, bo - nae

vo - lun - ta - tis, bo - nae

vo - lun - ta - tis, bo -

f

[6]

26

*f*

nae vo - lun - ta - tis.

vo - lun - ta - tis.

vo - lun - ta - tis.

nae vo - lun - ta - tis.

9 [8] # 7 [6] 5] ♯6 7 [6] 5 4 3

## Laudamus te

33 Andante

1 *fl*

2 *f*

S

org  
b *f* Solo

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

36

37

38

39

*p* Solo

Lau - da - - - - - mus te, be -

[6] 5] *p* # 6 6 2 [7] # *f* 7 #

42

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

*p* *f* *p*

[5] # 6] 7 # [5' # 6 b7

46

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

*f*

6 6 - 6] 6 [6 6 6 6 *f* 6 6 b7

50

Lauda - mus te, be - ne - di - cimus te, ad - o -

*p* *f* *p*

7 - 6 5 4 3 2,] # 6 b b7 [6] 7 [b] # 6

54

ra - - - - - mus te,

*f*

57

glo-ri-fi - ca - - - - - mus

*p*

60

te.

*f*



## Gratias agimus tibi

63 *Andante*

trb 1  
solo

*f* Solo

A

org  
b

*f* Solo

6 6 6 6

66

*tr*

6 6 5 4 6 6 6 6

69

*tr*

*p* Solo

Gra - ti-as

7 7 6 6 5 3

72

a - gimus ti - bi pro - pter magnam, magnam glo -

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

75

ri-am tu

78

am. Gra - ti-as,

81

gra-ti-as a - gimus ti - bi pro - pter ma - gnam glo -

84

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

87

87

ri - am

6 [7] 6 7 6 6

89

89

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

f

6 6 7 6 5 6 4 3 f

92

92

[6]

94

94

[tr]

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

## Domine Deus

97 **Allegro**

*trb*

1 *f*

2 *f*

*vl*

1 *f*

2 *f*

*S*

*f* **Tutti**  
Do - mi - ne\_\_ De - us, Rex coe-

*A*

*f* **Tutti**  
Do - mi - ne\_\_ De - us, Rex coe-

*T*

*f* **Tutti**  
Do - mi - ne\_\_ De - us, Rex coe-

*B*

*f* **Tutti**  
Do - mi - ne\_\_ De - us, Rex coe-

*org*  
*b*

*f* **Solo** *Tutti*

6 6̣ 6 6̣ 6̣ 6̣ 5̣# 6 6̣

102

le - stis, De-us Pa - ter\_ o - mni - po - tens.

le - stis, De-us Pa - ter\_ o - mni - po - tens.

le - stis, De-us Pa - ter o - mni - po - tens. *p* Solo Do - -

le - stis, De-us Pa - ter\_ o - mni - po - tens.

6 5 6 5 7 6 5 6 6 *Solo* *p*

107

8 - - - - - mi-ne Fi - li u - ni - ge - ni - te,

6 6

112

Je - - - su Chri - ste.

*p* Solo  
Do - mi - ne

6 6 5  
4 3

*f* 6 6  
*p*

117

De - us, Agnus De - i, Fi - li - us Pa - - - -

6 # [6]



[illegible]

## Qui tollis

128 **Adagio**

*trb*

1 *f*

2 *f*

*vl*

1 *f*

2 *f*

*S*

*f* Tutti

Qui tol - lis pec -

*A*

*f* Tutti

Qui tol - lis pec -

*T*

*f* Tutti

Qui tol - lis pec -

*B*

*f* Tutti

Qui tol - lis pec -

*org*

*b*

[b] *f* Solo 6 [b] 6 [b5] [8] 7 6 5 [b] Tutti 6 6 9 8

133

ca - ta mun - di: Mi - se - re-re, mi-se - re - re

ca - ta mun - di: Mi - se - re-re, mi-se - re - re no - -

ca - ta mun - di:

ca - ta mun - di: Mi - se-

$\flat 7$   $\flat$  6 7 6 7 6  $\flat$   $\flat$  6 -  $\flat$   $\sharp 6$  - [ $\flat$ ] 7  $\sharp$   $\flat 6$  5  $\sharp$

## Un poco andante

138

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

- bis, mi - se-re - re no - - bis. *p* Solo Qui tol - lis pec - ca - ta.

Mi - se - rere, mise-re - re no - - bis. *p* Solo Qui tol - lis pec-ca - ta

re-re, mise-re - re, mise-re - re no - bis.

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

144

mun - di: Su - sci - pe de-pre-ca - ti - o - nem no - stram. Qui  
 mun - di: Su - sci - pe de-pre-ca - ti - o - nem no - stram. Qui  
 Tutti

9 6 4 - 6 5 9 8 7 6 5  
 b b5 b 4 3

149

des ad dexteram Patris: Mi - se - rere, mise - re - re, mi - se - re-re no - bis.

se - des ad dexteram Patris: Mi - se - rere, mise-re-re, mi - se - re-re no - bis.

se - des ad dexteram Patris: Mi-se - rere, mise - re - re, mi - se - re-re, mi - se - re-re no - bis.

se - des ad dexteram Patris: Mi - se - rere, mise-re - re, mise-re - re no - bis.

tasto solo

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



159

The musical score for measures 159-161 is as follows:

- Measure 159:** Three staves (treble, two grand staves) with whole rests.
- Measure 160:** A single bass staff with whole rests.
- Measure 161:** Two grand staves with complex sixteenth-note patterns, including accidentals (b, #) and a fermata.
- Measure 162:** Three staves (treble, two grand staves) with whole rests.
- Measure 163:** Three staves (treble, two grand staves) with whole rests.
- Measure 164:** A single bass staff with a melodic line and figured bass notation below it.

Figured bass notation for Measure 164:

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



162

162

*p* Solo

Quo - niam tu so - lus, so - lus

*p* Solo

Quo - niam

5  $\flat$ 6 5  $\flat$ 5 6 6  $\flat$  4 # *p* 6 6

165

san - ctus, tu so - lus Do -

tu so - lus, so - lus san - ctus, tu so - lus

5 2 - # 6 5 2 - 46

168

- minus, tu so - lus altis - simus, Je - - - su Chri - ste.

Do - - minus, tu so - lus altis - simus, Je - - - su Chri - ste.

6 6 6 6 7 6 5 3 f 6

172

The musical score for measures 172-174 is as follows:

- Measure 172:** The first system (three staves) contains whole rests. The second system (two staves) features a complex sixteenth-note pattern. The right staff includes a trill on the second measure and a grace note on the third. The left staff mirrors this pattern. The third system (three staves) contains whole rests.
- Measure 173:** The second system continues the sixteenth-note pattern. The right staff includes a trill on the second measure and a grace note on the third. The left staff mirrors this pattern. The third system (three staves) contains whole rests.
- Measure 174:** The second system continues the sixteenth-note pattern. The right staff includes a trill on the second measure and a grace note on the third. The left staff mirrors this pattern. The third system (three staves) contains whole rests.

Figured bass notation for the fifth system (bottom staff):

6 6 6 6 7 b7 6 6 6 5

175

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

Quo - ni-am tu

*p* 6 6 5 6 5 6 5 6 6 6

178

tu so-lus al-

so - lus Do - minus,

*f* *p*

5 6 5 6 5  $\flat$ 6 6 6  $\flat$  6 6 6  $\flat$  6  $\flat$

181

tis - simus, Je -

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

6 6 b 6 b5





187

so - lus al - tis - si - mus, Je - su, Je -

tu so - lus al - tis - si - mus, Je - su, Je -

b 6 b6 b5 6 5 6 5 6

190

su Chri-ste.

su, Je-su Chri-ste.

6 5 4 2      6 b 6 5      6 6      6 6 #

193

This musical score page contains measures 193, 194, and 195. It features a grand staff with three treble staves and two bass staves. Measures 193 and 194 are mostly empty, with only the bottom two bass staves containing musical notation. Measure 195 contains musical notation for all five staves. The notation includes various note values, accidentals, and fingerings. Below the bottom bass staff, there are numerical fingerings and some accidentals.

Measure 193: Treble staves are empty. Bass staves contain a few notes with fingerings.

Measure 194: Treble staves are empty. Bass staves contain a few notes with fingerings.

Measure 195: Treble staves contain musical notation. Bass staves contain musical notation. Below the bottom bass staff, there are numerical fingerings and some accidentals.

Fingerings and accidentals below the bottom bass staff:

Measure 193:  $\flat 5$ ,  $\frac{6}{5}$

Measure 194:  $5$ ,  $\flat 6$ ,  $5$ ,  $\flat 5$ ,  $\sharp$ ,  $6$ ,  $\hat{6}$

Measure 195:  $\frac{6}{4}$ ,  $5$ ,  $\sharp$ ,  $6$ ,  $6$ ,  $\frac{6}{4}$ ,  $5$ ,  $\sharp$

196

*f*

*f*

*f*

*f*

*f* Tutti

Cum San-cto Spi-ri - tu in glo-ri-a De - i Patris, in glo-ri-a De - i Patris, a - men,

*f* Tutti

Cum San-cto Spi-ri - tu in glo-ri-a De - i Patris, in glo-ri-a De - i Patris, a - men,

*f* Tutti

Cum San-cto Spi-ri - tu in glo-ri-a De - i Patris, in glo-ri-a De - i Patris, a - men,

*f* Tutti

Cum San-cto Spi-ri - tu in glo-ri-a De - i Patris, in glo-ri-a De - i Patris, a - men, in glo - ri-a

Tutti

6 5

6 6 5  
4 3

200

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

[illegible]

209

The musical score for page 209 consists of two systems. The first system includes a piano introduction with a treble and bass staff, followed by a vocal staff with lyrics. The second system continues the vocal part with lyrics and includes figured bass notation at the bottom.

**Lyrics:**

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

**Figured Bass:**

6 3 # [6 6] #





[illegible]

221

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

226

The musical score is divided into two systems. The first system consists of a grand staff (treble and bass clefs) with a 12/8 time signature. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal part is represented by a single staff with a treble clef, which is mostly empty in this system. The second system continues the piano accompaniment and introduces a vocal line with Latin lyrics. The lyrics are: "De - i Pa - tris, a - - - - - men, a - - - - - men, Pa - tris, a - men, a - - - - - men, a - - - - - glo - ri - a De - i Pa - tris, a - - - - - men, a - - - - - Pa - tris, in glo - ri - a De - i". The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The vocal part includes a treble clef and a key signature of one sharp (F#).

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

6 # 6] 7 6 - [5] #

230

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

men, in glo - ri-a De - i

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

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

[5]  
4

[6]  
4  
2

4  
2

6

6

6

234

The musical score consists of piano accompaniment and vocal parts. The piano part features a treble and bass staff with a 12/8 time signature. The vocal parts include a soprano, alto, and tenor/bass line. The lyrics are in Latin, and the score includes measure numbers 234 through 238.

men, a - men, in glo - ri-a De - i

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

men, a - men, in glo - ri-a De - i

a - men, a - men, a - men, in glo - ri-a

6 6 [6] 6 6 [6]

238

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

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

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

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

6 6 6 6 9 8 6 5/3]

### 3 Credo

Allegro

clno  
1, 2

1

trb  
2

timp

1

vl  
2

S

A

T

B

org  
b

*f* Tutti

Cre - do in u-num De - um, De - um, Pa-trem o-mni-po-ten - tem, fa-ctorem coe - li,

*f* Tutti

Cre - do in u-num De - um, De - um, Pa-trem o-mni-po-ten - tem, fa-ctorem coe - li,

*f* Tutti

Cre - do in u-num De - um, De - um, Pa-trem o-mni-po-ten - tem, fa-ctorem

*f* Tutti

Cre - do in u-num De - um, De - um, Pa-trem o-mni-po-ten - tem, fa-ctorem

*f* Tutti

6  $\begin{bmatrix} 6 \\ 4 \\ 3 \end{bmatrix}$  6  $\begin{bmatrix} 6 \\ 4 \\ 3 \end{bmatrix}$  2  $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$

5

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

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

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

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

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



9

um. Et in u - num Do - minum Je - sum Chri-stum,

um.

um.

um.

Solo 7 6 6 6 6 5 4 5] p 6 6

13

Fi - lium De - i u - ni - ge - nitum.

*p* Solo Et ex Pa - tre\_\_

*f* *p*

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

4 3

3

17

na - tum an - te o - mni-a sae - cula, De-um de De - o, lu - men de lu - mine,

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

21

*f*

*f*

*p* Solo

Ge - nitum non

Deum ve - rum de De - o ve - ro.

*f*

*p*

5# 6 5 6 5# 7 6 6 6 5# #

25

fa - ctum, con - substan-ti - a-lem Pa - tri, per quem o - - mnia\_\_ fa - cta

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

29

*f* *f* *f*

*f* *Tutti* Qui pro - pter nos ho - mines et propter

*f* *Tutti* Qui pro - pter nos ho - mines et propter no - stram,

*f* *Tutti* sunt. Qui pro - pter nos ho - mines et propter

*f* *Tutti* Qui pro - pter nos ho - mines et propter

*f* *Tutti* 7 6 6 6 5 6 6 6 5 6

33

no-stram sa - lu - tem de - scen - dit de coe - lis.

no-stram sa - lu - tem de - scen - dit de coe - lis.

no-stram sa - lu - tem de - scen - dit de coe - lis.

no-stram sa - lu - tem de - scen - dit de coe - lis.

7 6 [6] 6] 6 4 5 3

37 Adagio

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

Et in - car - na - tus

*p* Solo  $\flat 6$   $\flat 5$   $[\flat 5 \atop 3]$   $\flat 6$   $\flat 5$   $[-]$   $[\flat 6 \atop 4]$   $[\flat 5 \atop 4]$



41

est de Spi - ri-tu San - cto ex Ma - ri - a Vir - gine, et ho - mo fa - ctus est,

45

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

*p* Solo  
Cru - ci - fi - xus e - ti-am pro

*p* Solo  
Cru - ci - fi - xus e - ti-am pro

*p* Solo  
Cru-ci - fi - xus e - ti-am, e - ti-am pro

6 [5] b 6 [b5] [b5]

49

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

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

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

$\flat 4$   
2

[b]  $\flat 7$  6 7 6 7  $\sharp 6$  b [b7  $\flat$   $\sharp 4$ ] b  $\sharp 4$  [b5]

54 **Allegro**

*f*

*f*

*f*

*f*

se - pul - tus est.

se - pul - tus est.

et se - pul - tus est.

*f* Solo

$\flat 7$   
5  
[4]

$\flat 6$   
4

5  
4

$\flat$

59

*f*

*f*

*f* Tutti  
Et re - sur - re - xit, re-sur - re - xit ter-ti-a di - e se - cun - dum Scri-pta-ras,

*f* Tutti  
Et re - sur - re - xit, re-sur - re - xit ter-ti-a di - e se-cun - dum Scri-pta-ras,

*f* Tutti  
Et re - sur - re - xit, re-sur - re - xit ter-ti-a di - e se-cun - dum Scripta-ras,

*f* Tutti  
Et re - sur - re - xit, re-sur - re - xit ter-ti-a di - e se-cun - dum Scripta-ras, et a -

*Tutti*

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

66

se - det ad dex - te - ram Pa - tris.

se - det ad dex - te - ram Pa - tris.

*p Solo* se - det ad dex - te - ram Pa - tris. Et

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

*p Solo*

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

73

**Piano Accompaniment (Measures 73-75):** The piano part begins with a series of whole notes in the right hand and bass notes in the left hand, marked *f* and *f*♯.

**Vocal Entries (Measures 76-79):** The vocal parts enter with the lyrics "Iu - di - ca -" (Soprano), "Iu - di -" (Alto), "i - te - rum ven - tu - rus est cum glo - ri - a iu - di -" (Tenor), and "Iu - di -" (Bass). The entries are marked *f Tutti*.

**Piano Accompaniment (Measures 76-79):** The piano part continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

**Figured Bass (Measures 76-79):** The bass line is accompanied by figured bass notation: [5 6] ♭ 6, ♯6, [♯ 6], *f Tutti* 6], 6/5, 5.

80

re vi - vos et mor - tu - os, cu - ius re-gni non e-rit fi - nis,

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

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

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

*p senza Org.*

6 5      7 6 #      #



88

non, non e - rit fi - nis.

*p* Solo  
fi - nis, non e - rit fi - nis. Et in Spi - ri-tum San - ctum, Do - minum et vi-vi-fi - can-tem,

fi - nis, non e - rit fi - nis.

fi - nis, non e - rit fi - nis.

6 7 [6] 5] *p* Solo ♭6 6 [6] [6] 6

96

The musical score for page 96 consists of several staves. The top system includes a grand staff (treble and bass clefs) and a single bass staff. The middle system includes a grand staff and a single bass staff. The bottom system includes a grand staff and a single bass staff. The vocal line is written in the treble clef of the grand staff in the bottom system, with Latin lyrics underneath. The piano accompaniment is written in the bass clef of the grand staff in the bottom system, with figured bass notation below it.

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

6 6 # 4 # [6] b 6

104

si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per

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

Detailed description: This page contains musical notation for measures 104 through 110. It features a voice line and piano accompaniment. The piano part consists of three systems of staves. The first system has three staves (treble, two grand staves). The second system has two staves (treble and bass). The third system has two staves (treble and bass). The voice line is a single staff with lyrics. The lyrics are: 'si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per'. The piano accompaniment includes various chords and melodic lines, with some measures containing figured bass notation (6, 5, [#], 6, [6], 7, [5], #, 6, 6, #).

111

*f*

*f*

*f*

*f* *Tutti*

Et a - po - sto - licam

*f* *Tutti*

Pro - phe - tas. Et a - po - sto - licam

*f* *Tutti*

Et u - nam san - ctam, san - ctam ca - tho - licam et a - po - sto - licam \*

*f* *Tutti*

Et a - po - sto - li - cam

[6 6 5'] *f* *Tutti* 6 [6] [6]

119

Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in remissi - o - nem pec -  
 Ec - cle - si - am. In remissi - o - nem pec -  
 Ec - cle - si - am. In remissi - o - nem pec -  
 Ec - cle - si - am. In remissi - o - nem pec -

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

126

*f*

ca - to - rum. Re - sur-re-cti - o-nem

ca - to - rum. Et ex - pe - cto re - surre-cti - o - nem, re - sur-re-cti - o-nem

ca - to - rum. Re - sur-re-cti - o-nem

ca - to - rum. Re - sur-re-cti - o-nem

5 6 6 5<sup>]</sup> 4<sup>#</sup> [6] 6 5 4 3

133

Adagio

Allegro

*p* mor - tu - o - rum, mor - tu - o - rum,

*p* mor - tu - o - rum, mor - tu - o - rum, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

*p* mor - tu - o - rum,

*p* mor - tu - o - rum,

*p* senza Org.

*f*

[illegible]



142

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

7 6 7 [6] 6 7 [6]

146

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

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

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

- men, a - - men, et

7 6 7 6 8 ♭ # 6 9 [5] 7

150

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

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

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

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

7 6 [7 4 3]

## 4 Sanctus

**Largo**

*cno*  
1, 2

*f*

*trb*  
1  
2

*f*

*timp*

*f*

*vl*  
1  
2

*f*

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

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

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

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

*org*  
*b*

*f Tutti*

3 3 3 3 3

5

san - ctus Do-minus, Do-minus De-us Sa - baoth, Do-minus De-us Sa - ba - oth.

san - ctus Do-minus, Do-minus De-us Sa-baoth, Do-minus De-us Sa - ba - oth.

- ctus Do-minus, Do-minus De-us Sa-baoth, Do-minus De-us Sa - ba - oth.

- ctus Do-minus, Do-minus De-us Sa-baoth, Do-minus De-us Sa - ba - oth.

6 [5] 6 7 6 #

11 **Allegro**

Ple - ni sunt coe - li, sunt coe - li et ter - ra

Ple - ni sunt coe - li, sunt coe - li et ter - ra

Ple - ni sunt coe - li, sunt coe - li et ter - ra

Ple - ni sunt coe - li, sunt coe - li et ter - ra

6/4 [5] 3

14

glo - ri - a tu - a

glo -

glo -

glo -

7 6 7 [6]

18

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

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

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

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

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



## 5 Benedictus

Andante un poco

[illegible]

12

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

*p*

6 6 4 5  $\flat$  *p* 6  $\flat$  6  $\flat$ 7 6 6 5 6

15

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

6 5 6 6 6 6 6 5 6

18

in no - mi-ne Do - mi - ni.

*f*

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

21

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

## Osanna

24 *Alla breve*

*clno*  
1, 2

1

*trb*  
2

*f*

*timp*

1

*vl*  
2

S

A

*f Tutti*  
O - san - na in ex -

T

*f Tutti*  
O - san - na in ex - cel - sis, o - san - na in ex -

B

*f Tutti*  
O - san - na in ex - cel - sis, in ex - cel - sis, o - san - na in ex -

*org*  
b

*f Tutti*

6 [6] 6

35

*f*

*f*

*f*

*f*

*f* *Tutti*

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

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

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

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

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

[illegible]

57

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

na 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.

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

2 [6/5] 6 5 [8/6 7/5] [8/6 7/5] *tasto solo* *accomp.* [4/3]

## 6 Agnus Dei

**Adagio**

*clno*  
1, 2

*trb*  
1  
2

*timp*

*vl*  
1  
2

*S*

*A*

*T*

*B*

*org*  
*b*

*p* Solo

*p* Solo

*p*

*p*

*p* Solo

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

[6] 6] 9 [8 6 6 5 6] 2 [6] 5]

5

The musical score is arranged in three systems. The first system consists of a grand staff (treble and bass clefs) and a single bass staff. The second system also consists of a grand staff and a single bass staff. The third system consists of a grand staff and a single bass staff. The lyrics are written below the vocal staves.

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

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

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



9

tol - lis pec-ca - ta mun - di: Mi - se - re - re no-bis, mi - se - re - re

7 6

13

*f* *Tutti*

*f* *Tutti*

*f*

*f*

*f* *Tutti*

no - bis. A-gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di:

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

6 5 6 5 [6] 7 6 #

## Allegro

[illegible]

[illegible]

27

*f*

*f*

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

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

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

Do - na no-bis pa -

8 6] 6 5 [5 6] 6 5 [5 6] 9 [8] 6 5 # 6 [6] 5

31

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

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

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

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

6 2 6 [6] 6 2 6 6 [6] 2 [6] 7 6 [6] 7 4 3 [6] 8 6

35

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

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

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

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

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

[illegible]



43

The musical score is divided into two main sections. The first section, starting at measure 43, is a piano introduction. It consists of a treble staff with a whole rest, a bass staff with a whole rest, and a right-hand piano staff with a series of eighth and sixteenth notes. The second section is a vocal melody with lyrics in Latin. The vocal line is written in a single staff with a treble clef. The lyrics are: "cem, pa - cem, pa - cem, pa - cem, do - na no-bis pa - cem, pa - bis pa - cem, no - bis pa - cem, pa - cem, pa - cem, pa - cem, pa - cem, pa -". The piano accompaniment for the vocal section consists of a right-hand staff and a left-hand staff. The right-hand staff contains a series of eighth and sixteenth notes. The left-hand staff contains a series of eighth and sixteenth notes, with a figured bass notation below it: [7] 6 6 6 [7] # [5 6] b2 [b] 4+ [6 6] 2 [6] b.

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

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

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

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

[7] 6 6 6 [7] # [5 6] b2 [b] 4+ [6 6] 2 [6] b

The image displays a musical score for the song "The Rose Tree". It begins with a piano introduction in the upper system, featuring a treble and bass staff with a key signature of one flat (B-flat major) and a 4/4 time signature. The introduction consists of three measures of arpeggiated chords. The vocal parts enter in the second system. The Soprano part (top staff) begins with a melodic line in the key of B-flat major. The Alto part (second staff) follows with a similar melodic line. The Tenor part (third staff) and Bass part (bottom staff) provide harmonic support with chords and a bass line. The lyrics "The Rose Tree" are written below the vocal staves. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and bar lines. The piano introduction is marked with a piano (p) dynamic. The vocal parts are marked with a mezzo-forte (mf) dynamic. The score is arranged for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment.

50

Gloria in excelsis Deo.

In terra pax hominibus bonae voluntatis.

Gloria in excelsis Deo.

Qui tollis mundi peccata, dona nobis pacem.

[illegible]

56

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

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

cem, pa-cem, pa -

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

7 ♭6 [5] 9 6 6 ♭7 6 [♭5] [6 6] 6 4 2 6 [6] 7 6 [6] -

60

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

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

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

7 6 [6 6 7 6 6 5 6 6 6 6

64

The musical score for page 133, measures 64-67, is presented below. It features a piano accompaniment and vocal parts with Latin lyrics.

**Measure 64:** The piano accompaniment consists of a treble and bass staff. The treble staff has a whole rest, and the bass staff has a whole rest. The vocal parts enter in measure 65.

**Measure 65:** The piano accompaniment continues with a treble staff (whole rest) and a bass staff (quarter note G, quarter note F, quarter note E, quarter note D). The vocal parts enter with a half note G, quarter note F, quarter note E, quarter note D.

**Measure 66:** The piano accompaniment continues with a treble staff (whole rest) and a bass staff (quarter note G, quarter note F, quarter note E, quarter note D). The vocal parts enter with a half note G, quarter note F, quarter note E, quarter note D.

**Measure 67:** The piano accompaniment continues with a treble staff (whole rest) and a bass staff (quarter note G, quarter note F, quarter note E, quarter note D). The vocal parts enter with a half note G, quarter note F, quarter note E, quarter note D.

**Lyrics:**

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

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

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

cem, pa - cem, pa - cem.

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