

# Caldara. Missa di Toson.

Antonio  
**Caldara**

**Missa di Toson B. V. Mariæ**  
(D-B Mus.ms. 2730)

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

*Full score*




Edition Esser-Skala, 2023

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 [edition-esser-skala/caldara-missa-di-toson](https://github.com/edition-esser-skala/caldara-missa-di-toson)  
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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>tr</b>	trumpet
<b>trb</b>	trombone
<b>vl</b>	violin

## Sources

<b>B1</b>	<i>Library</i>	D-B
	<i>Shelfmark</i>	Mus.ms. 2730
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1725
	<i>RISM ID</i>	452002710
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://resolver.staatsbibliothek-berlin.de/SBB000147BC00000000">https://resolver.staatsbibliothek-berlin.de/SBB000147BC00000000</a>
	<i>Notes</i>	full score, comprising 2 clno, 2 tr, 2 trb, timp, 2 vl, S, A, T, B, and org
<b>B2</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 40
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037827
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/689.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/689.html</a>
	<i>Notes</i>	contains parts for clno 1, clno 2, trb 1, trb 2, timp, vl 1, vl 2, S, A, T, B, vlne, and org
<b>D1</b>	<i>Library</i>	D-B
	<i>Shelfmark</i>	Mus.ms. 2730/2
	<i>Category</i>	manuscript not used for this edition


















*Date* 1737  
*RISM ID* 452002712  
*License* public domain  
*URL* <https://resolver.staatsbibliothek-berlin.de/SBB000147C400000000>  
*Notes* denoted “Missa Sancti Petri”; contains parts for clno 1, clno 2, timp, vl 1, vl 2, vla, S, A, T, B, and org

**D2** *Library* D-B  
*Shelfmark* Mus.ms. 2730/1  
*Category* manuscript not used for this edition  
*Date* 1825  
*RISM ID* 452002711  
*License* public domain  
*URL* <https://resolver.staatsbibliothek-berlin.de/SBB000147BD00000000>  
*Notes* full score, comprising 2 clno, timp, 2 vl, vla, S, A, T, B, and org

## 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>
–	–	–	<b>B1</b> has been presumably copied by Johann George Kremmler; Johann David Heinichen added notes and emendations. Notably, trb 2 has been relabeled as tenor viola. trb 1 has been cancelled and replaced by a vla part. tr 1 and 2 have been cancelled. Here, the original scoring is used, since it most likely represents Caldara’s composition.
–	–	trb	There are minor differences between the trb parts in <b>B1</b> and <b>B2</b> : <i>Kyrie</i> – trb 1 (bars 20 and 33f), trb 2 (bars 20 and 43); <i>Gloria</i> – trb 1 (bars 4, 21f, 26, 40f, and 125–130), trb 2 (bars 26, and 100–120); and <i>Credo</i> – trb 1 (bars 9, 33–35, and 40).
1	9ff	vl	All notes with this rhythm are written as 2 ×  plus 4 ×  in <b>B1</b> .
	18	clno 1	rhythm of 1st  in <b>B1</b> :  -  - 
	24	org	last  in <b>B2</b> : B16–c16
	27	vl 1	bar in <b>B1</b> unison with vl 2
	27	vl 2	bar in <b>B1</b> : g’4–  –g’8–a’8–b’8
	35f	vl 1	bars in <b>B2</b> :  –f#’8–g’8–g’8–g’8–g’8 and g’4–  – 
	46	vl 1	rhythm of 3rd  in <b>B1</b> :  - 
	46	org	4th  in <b>B2</b> : g8
	55	vl 2	last  in <b>B2</b> : c’’8
	94	vl 2	last  in <b>B2</b> : c’’8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	100	org	2nd ♩ of upper voice in <b>B2</b> : b2
	108	vl, S	2nd ♩ in <b>B1</b> : b'8
	109	clno 1	8th ♩ in <b>B2</b> : g''16
	124	A	last ♩ in <b>B2</b> : a'16
	131	timp	2nd/3rd ♩ in <b>B2</b> : G8–G8–G4
	135f	timp	bars in <b>B2</b> : c4–γ–G8–c4–γ–G8 and c8.–c16–c8–c8–G4.–G8
2	4	timp	2nd ♩ in <b>B2</b> : G16–G16
	5	timp	1st ♩ in <b>B2</b> : c4
	8–11	trb 1	last ♩ of bar 8 to end of bar 11 missing in <b>B1</b>
	8–10	org	5th ♩ of bar 8 to last ♩ of bar 10 one octave higher in <b>B2</b>
	14f	clno	last ♩ of bar 14 to 4th ♩ of bar 15 missing in <b>B1</b>
	15f	org	6th ♩ of bar 15 to 4th ♩ of bar 16 one octave higher in <b>B2</b>
	16	clno 1	3rd ♩ in <b>B2</b> : g''8
	16	vl 1	2nd ♩ in <b>B1</b> : f#''4
	17	org	1st ♩ in <b>B1</b> : c8
	21	trb 2	3rd ♩ in <b>B1</b> and <b>B2</b> : a8
	22	trb 2	1st ♩ in <b>B1</b> : c'4
	40	vl 2	rhythm of 2nd ♩ in <b>B2</b> : 4 × ♩
	43	??	8th ♩ in <b>B1</b> : f''16
	50	vl 1	4th ♩ in <b>B2</b> : c#''8.–d''16
	61	A	2nd ♩ in <b>B2</b> : f#''8–g'16–a'16–g'8–f#''8
	80	vl 2	4th ♩ in <b>B2</b> : a'16–c''16
	88	B	rhythm of 3rd ♩ in <b>B1</b> : ♩–♩
	97	vl 2	5th ♩ in <b>B2</b> : f'8
	146	B	2nd ♩ in <b>B1</b> and <b>B2</b> : A2
	153	clno 1	4th ♩ in <b>B1</b> : g''16
	156	org	4th ♩ in <b>B1</b> and <b>B2</b> : g4
	162	vl 1	4th/5th ♩ in <b>B1</b> : g''4
	163	vl 1	4th/5th ♩ in <b>B1</b> : g''4
	164	org	1st ♩ in <b>B1</b> : G4.
	167	vl 1	4th ♩ in <b>B2</b> : c''4
	183	org	7th ♩ in <b>B2</b> : e8
	192	trb 1, A	6th ♩ in <b>B1</b> : g'8
	203	clno 2	2d ♩ in <b>B1</b> : d''4
	207	clno 1	7th ♩ in <b>B1</b> : g''8
	207	clno 2	1st to 3rd ♩ in <b>B2</b> : e''4–γ–c''8
	208	org	bar in <b>B2</b> : g1
3	14	T	4th ♩ in <b>B2</b> : a8
	31	clno 1	7th ♩ in <b>B1</b> : g''16
	40	trb 2	5th ♩ in <b>B1</b> and <b>B2</b> : c'8.
	44–64	B	B 1 and 2 are swapped in <b>B2</b> .
	45	B 2	7th ♩ in <b>B2</b> : f8
	49ff	vl 2	On several beats in <b>B2</b> , there is a single ♩ instead of ♩–♩: bar 49 (3rd ♩), 50 (1st, 3rd) (51 1st), 52 (1st, 3rd), 53 (1st), 54 (1st), 55 (1st, 3rd), 58 (3rd), and 59 (1st, 3rd).
	63	vl 2	2nd/3rd ♩ in <b>B2</b> : e'4–f'4
	64	vl 2	1st ♩ in <b>B2</b> : g'8–f'4–e'8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	83	S	5th ♪ in <b>B1</b> and <b>B2</b> : b'8
	84	clno 2	2nd ♪ in <b>B1</b> : e''8
	87	vl 1	2nd ♪ in <b>B2</b> : g''16–f''16
	88f	tr 1	1st ♪ of both bars in <b>B1</b> : g'4
	102–112	clno 2	bars empty in <b>B1</b>
	103–114	trb 1	bars empty in <b>B1</b>
	105–107	tr 2	bars in <b>B1</b> : ♯–c'4–c'4, c'2., and c'2.
	135f	vl 1	2nd ♪ of bar 135 to end of bar 136 in <b>B2</b> : 5 × d''16–f''16–f''16–f''16
	139	T	4th ♪ in <b>B1</b> : c'8
	139	org	2nd ♪ in <b>B1</b> : c#8.–c#16
	151–157	trb 1	bars empty in <b>B1</b>
	170	clno 1	2nd ♪ in <b>B2</b> : f#''8.–g''16
	187	clno 2	1st ♪ in <b>B2</b> : c''4–c''4
	188	clno 1	2nd ♪ in <b>B1</b> : c''4.
	189	clno 1	4th ♪ in <b>B1</b> : e''8–g''8
4	21	org	2nd ♪ in <b>B2</b> : c8
	25	S	1st to 3rd ♪ in <b>B2</b> : c''8–b''32–c''32–d''8–c''32–d''32–e''4
5	27–70	–	<b>B1</b> repeats the fugue from <i>Cum Sancto Spiritu</i> , while <b>B2</b> contains a distinct fugue, which is reproduced here. tr have been added by the editor.
	19	A	rhythm in <b>B1</b> and <b>B2</b> : ♪–♩
	26	clno	rhythm in <b>B1</b> : ♩–♪

# Changelog

**1.0.0 – 2023-01-31**

*Added*

- initial release





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## 1 Kyrie

*Clarino I, II*  
*in C*

*Tromba I, II*  
*in C*

*I*  
*Trombone*

*II*

*Timpani*  
*in C-G*

*I*  
*Violino*

*II*

*Soprano*

*f Tutti*  
Ky - ri - e e - - - le - i - son, e - -

*Alto*

*f Tutti*  
Ky - ri - e e - - le - i - son, e - -

*Tenore*

*f Tutti*  
Ky - ri - e e - -

*Basso*

*f Tutti*  
Ky - ri - e e -

*Organo*  
*e Bassi*

*f Tutti*

Grave

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

Allegro

*f*

*f*

*f*

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

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

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

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

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

10

son, e - le - i - son, e - le - i - son. *p* Solo Ky - ri - e

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

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

son, e - le - i - son, e - le - i - son. *p* Solo Ky - ri - e

6 6 # 6 6 6 6 5



[illegible]





26

son, e - le - i - son.

8 e - le - i - son.

61

30

*f*

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*Tutti* 16 5 6 51  $\left[ \begin{smallmatrix} 6 \\ b \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 6 \\ b \end{smallmatrix} \right]$  6

[illegible]

38

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

le - i - son, e -

le - i - son, Ky - ri -

le - i - son, Ky - ri -

[6]

43

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

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

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

7 4 - 3 [6] 6 4 3]

## Christe

48 **Allegro**

1 *vl*

2 *f*

*S*

*B*

*org b*

*f Solo*

5 6 7 6 6 6 7 6 2 [-] 5 6 [6 6 7 6 #] 7 6

53

58

*p Solo*

Christe eleison, eleison, eleison, eleison

*p Solo*

Christe eleison, eleison, eleison, eleison

5 6 *p* 6 6 [6] 6 6] 7 #2 — [5 #]

=

63

*f*

son. Christe eleison

*f*

son.

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

68

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

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

[4] 42 2 2 7 6 7 6 7 6 7 6

≡

73

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

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

[7 #] 6 7 46 7 7 6 7 7 6 [7 6] 7 2 [6] 7 2 6 7





88

*f*

6 7 6 [2 -] 5 6 [6 6] 7 6 [7] 7 6 7 5 [6] # 6

=

93

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

## Kyrie

98 **Allegro**

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*timp*

1  
*vl*  
2

S

A

*T*  
8  
*f Tutti*  
Ky - ri - e \_\_\_\_\_ e - - - - le - i-son, e - le - i-son, e - le - i-

*B*  
*f Tutti*  
Ky - ri - e \_\_\_\_\_ e -

*org*  
*b*  
*f Tutti*

102

The musical score is written for piano and voices. It begins at measure 102. The piano part features a complex rhythmic pattern in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady bass line. The vocal parts enter with the lyrics "Ky - ri - e - e - - - le - i son,". The score includes dynamic markings such as *f* (forte) and *f Tutti* (forte tutti). The lyrics are in Latin, and the music is in a key with one sharp (F#).

*f*

*f Tutti*

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

*f Tutti*

Ky - ri-

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

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

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

[illegible]

[illegible]

[illegible]











133

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

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

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

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

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

## 2 Gloria

**Allegro**

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*f* Tutti

*f* Tutti

*timp*

1  
*vl*  
2

*f*

*f*

*f* Tutti  
S  
Et in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

*f* Tutti  
A  
Et in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

*f* Tutti  
T  
Et in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

*f* Tutti  
B  
Et in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

*org*  
b

*f* Tutti

6  
4  
2

#

7  
[#]

b7  
#

4

in ter - ra, in ter - ra pax ho - mi - nibus bo-nae vo-lun - ta - -

in ter - ra, in ter - ra pax ho - mi - nibus bo-nae vo-lun - ta - -

8 in ter - ra, in ter - ra pax ho - mi - nibus bo-nae vo-lun - ta - -

in ter - ra, in ter - ra pax ho - mi - nibus bo-nae vo-lun - ta - -

♯7 ♭7 5 6 # 5 6

8

*p* Solo

*p*

*p* Solo

*p* Solo

*p* Solo

- - tis. Lau-da -

- - tis.

- - tis.

- - tis.

- - tis.

7 # 6 5 - # *p* Solo [6] 7 6 - 7 6 - 7 # 7 # 4 # 7 6





16

*f*

*f*

di - ci-mus te,

*p* Solo

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

di - ci-mus te,

di - ci-mus te,

*f*

*p* Solo

6 # 6] 7 ♭6 4 3 [♯5 6] 7 6

20

*f*

*f*

*f*

*f*

*f* *Tutti*

ad - o - ra - mus te,

*f* *Tutti*

- - mus te, ad - o - ra - mus te,

*f* *Tutti*

ad - o - ra - mus te,

*f* *Tutti*

ad - o - ra - mus te, *p* Solo glo - ri - fi - ca - - -

*f* *Tutti* *p* Solo

7 [5] [6] #5 # [6] #5 # # 6 ♯6

24

*f*

*f*

*f*

*f*

*f*

*f*

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

glo-ri-fi-ca - mus te. Gra-ti-as a -

*f* *Tutti*

glo-ri-fi-ca - mus te.

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

glo-ri-fi-ca - mus te. Gra-ti-as a -

*f* *Tutti*

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

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

6 5 4 6 6 6 5 4 3 2 1

28

*f* Solo

- gimus ti - bi propter magnam glo -

*f* Solo

- gimus ti - bi propter magnam

*f* *p*

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

32

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass staff. The second system includes a grand staff and a single bass staff. The piano accompaniment is mostly silent, with rests in the treble and bass staves. The voice part enters in the second system, with lyrics 'glo' and 'ri - am tu'.

glo - - - - - ri - am tu -

7 9 8 7 10 9 6 7 # 10 9 [6] 6 5 [6]

The musical score is divided into two systems. The first system includes a piano introduction and the first vocal entry. The piano part is in 3/4 time, starting with a forte (f) dynamic. The vocal part enters in the second measure with the lyrics "The rose tree, the rose tree". The second system shows the continuation of the piano accompaniment and the vocal part, which includes a second vocal entry and a final measure with a fermata. The piano part features various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like "f" and "am." (piano).

40

*f*

*f*

*Tutti*

*Tutti*

*f*

*f*

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*Tutti*

[b6] [6 4] [5 3] 5 6 5 6 5 6 5 6 5 6 5 6 5 6

## [Andante]

43

*Solo*

ter o-mni - potens.

ter o-mni - potens.

8 ter o-mni - potens.

ter o-mni - potens.

*Solo*

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



47

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51

*p* Solo

Do - - - mi-ne Fi - li, Fi - li u - ni -

*p* 2 [6] b # *f* [6/5] b # 6 6

55

The musical score is written for a piano and voice. It begins at measure 55. The piano accompaniment consists of two staves (treble and bass clef). The vocal line is written on a single staff with a soprano clef. The lyrics are: "ge - nite, Je - su Chri - ste,". The piano part features a complex bass line with many accidentals and fingering numbers. The vocal line includes the lyrics "ge - nite, Je - su Chri - ste,". The score is divided into measures by vertical bar lines. The piano part includes dynamic markings *p* and *f*. The vocal line includes the lyrics "ge - nite, Je - su Chri - ste,".

ge - nite, Je - su Chri - ste,

*p* 6 5] 7  $\flat$  7  $\flat$  10 9 8 7  $\flat$  6 4 5] 3 *f*  $\flat$  6 5 [  $\flat$  5 6] 5

[illegible]

62

ne, Do - mi - ne Fi - li u - ni - ge - - - - -

*f* *p*

$\flat$   $[\sharp 45]$   $[6 \text{ — } ]$   $\flat$   $7$   $7 [\flat 5]$   $7 \sharp$   $[\flat]$

66

ni-te, Je su

*f* *p*

# 6 [b6] 6 10 9 b5 9 8 5 4 [3] 9 8 6 [6]

70

**Measure 70:** Piano introduction. Treble and bass staves show a forte (f) dynamic. The vocal staves are empty.

**Measure 71:** Vocal entry. Soprano staff: *Chri - ste.* (Chri - ste.) with a forte (f) dynamic. The piano accompaniment continues with a forte (f) dynamic.

**Measure 72:** Continuation of the vocal line and piano accompaniment.

**Measure 73:** Continuation of the vocal line and piano accompaniment.

**Figured Bass (Basso Continuo):**

6 4 5# f 2 [6] b [4] # 6 b5 4 b 6 b5

74

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

*p* Solo

*p*

$\flat 4$  [3] 6 [5] 6 [# 6] 5  $\flat 6$  6 5  $\flat 6$  [45] # [6 #  $\flat$  6 5 #  $\flat 5$   $\flat 5$   $\flat$ ]



78

*f* Tutti

*f*

De - i, Fi - li - us

*f*

6  $\flat 5$  5 6 7 6 7  $\flat 6$   $\flat 7$  [b] 6  $\flat 5$

82

Pa - tris,

*p* 6  $\flat$   $\left[ \begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix} \right]$  6 *f* 5 6

86

Musical score for page 49, starting at measure 86. The score includes staves for piano accompaniment and vocal parts. The piano part features arpeggiated chords in the right hand and a bass line in the left hand. The vocal part enters in measure 88 with the lyrics "Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -". The score includes dynamic markings like *p* and *p\** and a figured bass line at the bottom.

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -

7 6 7  $\flat 6$   $\flat 7$   $\frac{6}{5}$  *p*  $\flat 6$  6 5 8  $\flat 7$   $\frac{6}{\flat 4}$   $\frac{5}{3}$   $\flat$  6]

90

tr<sup>is</sup>, Fi - li - us Pa -

6 7 6 7  $\flat 6$  [ $\flat 7$ ]  $\flat 4$  3  $f$   $\flat 6$   $\flat 5$  [ $\flat 5$ ]  $p$  6  $\flat 5$  8  $\flat 7$

94

The musical score for measures 94-98 is written for guitar. It consists of six systems, each with a treble and bass staff. Measures 94-97 are mostly rests, with some melodic lines in measures 95 and 96. Measure 98 features a final chord with a tris. (tristone) marking. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

*p*

*p*

tris.

tasto solo

[b5 6 b5 4 6]

## Qui tollis

99 **Largo**

*trb*

1 *p* *f*

2 *p* *f*

*vl*

1 *p* *f*

2 *p* *f*

*S*

*p* Solo *f* Tutti

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

*A*

*f* Tutti

Mi-se - re - re

*T*

*f* Tutti

Mi-se - re - re

*B*

*f* Tutti

Mi-se - re - re

*org*

*b*

*p* Solo *f* Tutti

[b] # b [b] # b b b b  $\frac{4}{2}$

108.

*p*

no - - - bis.

*p* Solo

no - - - bis. Qui tol - lis pec - ca - ta mun - di:

no - - - bis.

no - - - bis.

*p* Solo

118

*f*

*f*

*f* *Tutti*

Su-scipe, suscipe, su-scipe de-pre-ca-ti-o - - - - - nem no - stram.

*f* *Tutti*

Su-scipe, suscipe, su-scipe de-pre-ca-ti-o - - - - - nem no - stram.

*f* *Tutti*

Su-scipe, suscipe, su-scipe de-pre-ca-ti-o - - - - - nem no - stram.

*f* *Tutti*

Su-scipe, suscipe, su-scipe de-pre-ca-ti-o - - - - - nem no - stram.

*f* *Tutti*

# 6 7 6 5 [8 49 8] 7 6 7 6 7 6 [#5] 6 #5 - #  
4 2 [5] 5 4 5 4 5 4 5 4 5 4



## Qui sedes

131 Andante

1 *f*

2 *f*

*tr*

*tr*

S

B

org  
b *f Solo*

# [6] b7 # 6 # 6 7 [b5] # b7 # b7 b7 b7

=

134

*p Solo*

Qui se - - des ad dex - teram Pa - -

*p Solo*

Qui se - - des ad dex - teram Pa - -

b7 [6] b7 # [b5] # *p* # [6] 6 b] 6 7 6

137

tris: Mi - se - re - re no - bis.

tris: Mi - se - re - re no - bis.

# 8 # b7 # b7 # b7 b7 5 6 b4 2 [6] 6 4 3 *f*

≡

140

Qui se - des ad dex-teram Patris: Mi-se-re -

Qui se - des ad dex-teram Patris: Mi-se-re -

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

144

re\_\_ no - bis,

re\_\_ no - bis,

5  $\flat 6$  [5]  $\flat 6$  6  $\sharp$  *f*  $\flat 7$   $\flat 7$   $\flat 7$   $\flat 7$

≡

148

mi-se-re - re no - bis.

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

$\flat 7$  *p* [5]  $\flat 6$   $\sharp$  [5]  $\flat 6$   $\sharp$  *f* [6]  $\flat 7$  5  $\flat 6$  [5]  $\flat 6$   $\sharp$  7 [5]  $\flat 6$   $\sharp$

## Quoniam · Cum Sancto Spiritu

**Allegro**

152

*cno*  
1, 2 *f*

*tr*  
1, 2 *f*

1 *f*

*trb*  
2 *f*

*timp*  
*f*

1 *f*

*vl*  
2 *f*

*S*  
*f* Tutti  
Quo-niam tu so-lus san - ctus, tu so - lus Do - minus, tu so - lus al - tis - simus.

*A*  
*f* Tutti  
Quo-niam tu so-lus san - ctus, tu so - lus Do - minus, tu so - lus al - tis - simus,

*T*  
*f* Tutti  
8 Quo-niam tu so-lus san - ctus, tu so - lus Do - minus, tu so - lus al - tis - simus,

*B*  
*f* Tutti  
Quo-niam tu so-lus san - ctus, tu so - lus Do - minus, tu so - lus al - tis - simus.

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

156

Musical score for page 59, starting at measure 156. The score includes piano accompaniment and vocal lines. The piano part features a complex texture with multiple staves, including a grand staff with two treble and two bass staves. The vocal lines are in treble and bass clefs. The lyrics "Je - su, Je - su Chri -" are present in the vocal parts. The score includes dynamic markings like *p* (piano) and *Solo*, and various musical notations such as accidentals, slurs, and fingerings.

The piano accompaniment consists of several staves. The top two staves are in treble clef, and the bottom two are in bass clef. The piano part includes a complex texture with multiple staves, including a grand staff with two treble and two bass staves. The vocal lines are in treble and bass clefs. The lyrics "Je - su, Je - su Chri -" are present in the vocal parts. The score includes dynamic markings like *p* (piano) and *Solo*, and various musical notations such as accidentals, slurs, and fingerings.

The vocal lines are in treble and bass clefs. The lyrics "Je - su, Je - su Chri -" are present in the vocal parts. The score includes dynamic markings like *p* (piano) and *Solo*, and various musical notations such as accidentals, slurs, and fingerings.

The piano accompaniment consists of several staves. The top two staves are in treble clef, and the bottom two are in bass clef. The piano part includes a complex texture with multiple staves, including a grand staff with two treble and two bass staves. The vocal lines are in treble and bass clefs. The lyrics "Je - su, Je - su Chri -" are present in the vocal parts. The score includes dynamic markings like *p* (piano) and *Solo*, and various musical notations such as accidentals, slurs, and fingerings.



166 **Adagio** **Allegro**

Je - su, Je - su, Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo-ri - a De - i Pa - tris, a -

Je - su, Je - su, Je - su Chri-ste. Cum

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

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

6 7 [45] 7 6 #  
4 2 # #

173

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

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

Cum San -

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



[illegible]

181

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

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

185

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

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

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

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

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



193

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

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

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

cum San - cto Spi - ri - tu in glo - ri - a De - i

# 5 [6] 6 5 [# 5] 6 5 6 5 6 5 6 5 5 3 [6] # [5] 6 5 6 6

197

a-men, a - men, a - men, a - men, a - men, a - men, cum San - cto Spi - ri - tu

a-men, a - men, a - men, a - men, a - men, a - men, cum San - cto Spi - ri - tu in glo - ri -

8 Pa - tris, a - men, a - men, a - men, a - men, cum San - cto Spi - ri - tu in glo - ri -

Patris, a - men, a - men, a - men, a - men, a - men, cum San - cto Spi - ri - tu in glo - ri -

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

202

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

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

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

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

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

206

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

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

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

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

6 5 6 5 6 5 3



# 3 Credo

**Allegro**

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*timp*

1  
*vl*  
2

*S*

*A*

*T*

*B*

*org*  
*b*

***p* Solo**

Fa - cto - rem

***p* Solo**

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

***p* Solo**

[6] 6] 7 6 6

5

The musical score is arranged in two systems. The first system consists of a grand piano (left) and a single bass line (right). The piano part has four staves (treble and bass for both hands), and the bass line is on a single staff. The second system consists of a grand piano (left) and four vocal staves (right). The piano part has four staves, and the vocal part has four staves. The lyrics are in Latin and are distributed across the vocal staves.

**First System:**

- Piano:** Treble and bass staves. Dynamics: *f* (forte).
- Bass Line:** Single staff. Dynamics: *f* (forte).

**Second System:**

- Piano:** Treble and bass staves. Dynamics: *f* (forte).
- Vocal Staves:** Four staves. Dynamics: *f* (forte), *Tutti*.

**Lyrics:**

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

**Figured Bass:**

[6] 7 6 [6] 6 5

9

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

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

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

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

4 3 2 - 9 6 9 [6] 6 4 [5] 3 7 6 # [6] 6

13

De - i u - ni - ge - nitum.

Fi-li-um De - i u-ni - ge - ni - tum.

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

Fi-li-um De - i u-ni - ge - ni - tum.

*p* Solo  
Et ex Pa - tre na - tum

*p* Solo  $\flat_6$

17

De - um de De - o,

De - um de De - o,

De - um de De - o,

an - te o - mni-a sae - cu-la.

6 7 6 7 6 4 # 6 4 #

[5] #

21

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

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

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

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

25

*p* Solo

ro.

ro.

ro, de De-o ve-ro.

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

7  
[#5]  
#

[b]

6  
5

[#5]  
#

6 #

[6

4 - 6]

7

6  
5

#

[6]

29

*f* *Tutti*

Qui propter nos ho-mines et propter nostram sa-lu - tem

*f* *Tutti*

Qui propter nos ho-mines et propter nostram sa-lu - tem

*f* *Tutti*

Qui propter nos ho-mines et propter nostram sa-lu - tem

*f* *Tutti*

o - - mni - a - fa - cta sunt. Qui propter nos ho-mines et propter nostram sa-lu - tem

*f* *Tutti*



## Adagio

33

de - scen - dit de coe - lis. Et in - car - na - tus est de

de - scen - dit de coe - lis. Et in - car - na - tus est

de - scen - dit de coe - lis. Et in - car - na - tus est

de - scen - dit de coe - lis, de coe - lis. Et in - car - na - tus est

16 6] 6 5 [5] 6 5 - 3 7

38

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

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

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

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

6 7 6 # 6 [7 6] b6 b6 b5 b5 - 3 b5

## Crucifixus

44

**Largo**

*1*  
*vl*

*2*

**p**

**p**

**B 1**

**p Solo**

Cru - ci - fi - xus e - tiam pro no -

**B 2**

**p Solo**

Cru - ci - fi - xus e - tiam pro no -

*org*  
*b*

**p**

**Solo**

[6] 7 4 [6] 7 4 [6] 7 4 4 4 [6] 6 [b7] 5 6 4 6 6 5 [b] 7 6

 $\equiv$ 

49

bis, sub Ponti - o Pi - la-to pas - sus, sub Ponti - o Pi - la-to pas - sus

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



## Et resurrexit · Et vitam

65 **Allegro**

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*timp*

1  
*vl*  
2

*S*

*A*

*T*

*B*

*org*  
*b*

*f* *Solo*

16 *Tutti*

*f* *Tutti*  
Et re -

The musical score is for a piece titled 'Et resurrexit · Et vitam'. It is marked 'Allegro' and begins at measure 65. The score is written for a large ensemble, including two flutes (clno 1, 2), two trumpets (tr 1, 2), two trombones (trb 1, 2), a timpani (timp), two violins (vl 1, 2), a soprano (S), an alto (A), a tenor (T), a bass (B), and an organ (org b). The key signature is one flat (B-flat) and the time signature is 3/4. The organ part begins with a 'Solo' section marked 'f' (forte) and continues with a 'Tutti' section marked 'f' (forte) starting at measure 16. The vocal parts (S, A, T, B) enter at measure 65 with a 'Tutti' section marked 'f' (forte) starting at measure 16. The lyrics 'Et re -' are written under the soprano part.

72

sur - re - - - xit ter - ti-a - - - di -

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

6 61 6 5

80

*f*

*f*

*f*

*f* *Tutti*

*f*

*f*

*f*

*f*

*f* *Tutti*

*f* *Tutti*

e, et re - sur - re - xit ter-ti-a di - e se - cun - dum Scriptu -

xit, et re - sur - re - xit ter - ti - a di - e se - cun - dum Scriptu -

*f* *Tutti*

Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scriptu -

*f* *Tutti*

Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scriptu -

[6]

86

ras.

Et a - scen - dit in

ras.

ras.

8 ras.

ras.

*Solo*

**p**

6



93

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

*p* Solo  
Et i - terum ven-turus

*p* Solo  
Et i - terum ven-turus est cum

2 [6] 6 6 6 6 6 6 [6 6] [#] # 8 [#] b7 [-]

100

a 2

*f*

*f*

Solo

*f*

*f*

est cum glo - ri-a.

8 glo - - ri-a.

*f* *Tutti* unisono

Iu - - di - - ca - - re vi -

8 7

Detailed description: The musical score is for page 88, starting at measure 100. It consists of several staves. The top system includes a grand staff (treble and bass clefs) and a single bass staff. The grand staff has a piano introduction with a 'Solo' section in the left hand (bass clef) and a 'Tutti unisono' section for voices. The lyrics are: 'est cum glo - ri-a.', 'glo - - ri-a.', and 'Iu - - di - - ca - - re vi -'. The score includes dynamic markings like *f* (forte) and *Tutti* unisono. There are also some performance instructions like 'a 2' and 'Solo'. The bottom system includes a grand staff and a single bass staff. The grand staff has a piano introduction with a 'Solo' section in the left hand and a 'Tutti unisono' section for voices. The lyrics are: 'est cum glo - ri-a.', 'glo - - ri-a.', and 'Iu - - di - - ca - - re vi -'. The score includes dynamic markings like *f* (forte) and *Tutti* unisono. There are also some performance instructions like 'a 2' and 'Solo'.

107

The musical score for page 89, starting at measure 107, is divided into two systems. The first system (measures 107-113) features a vocal melody in the upper staff, a piano accompaniment in the middle staves, and a bass line in the lower staff. The vocal melody consists of a series of eighth notes, with a dotted half note in measure 112. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half note in the left hand. The bass line is a simple eighth-note pattern. The second system (measures 114-120) features a vocal melody in the upper staff, a piano accompaniment in the middle staves, and a bass line in the lower staff. The vocal melody consists of a series of eighth notes, with a dotted half note in measure 119. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half note in the left hand. The bass line is a simple eighth-note pattern. The lyrics "vos et mor - - - - - tu -" are written below the vocal melody in the second system.

vos et mor - - - - - tu -



120

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

can - - tem, qui ex Patre Fi-li - o - que pro-ce - dit.

et vi - vi-fi - can - - tem, qui ex Patre Fi-li - o - que pro-ce - dit.

*p* Solo  
Qui cum Pa - tre, cum

10 8 5] b6 [6 6 b7] b 6 b5 [6] 6 4 [5] 3

127 **Adagio**

*f*

*f*

*f*

*f*

*f*

*f*

*f* **Tutti**

Simul ad-o - ra - - -

*f* **Tutti**

Simul ad-o-ra - -

*f* **Tutti**

Simul ad-o-

*f* **Tutti**

Pa - tre et\_ Fi - li-o

Simul ad-o - ra - -

*f* **Tutti**

$\frac{10}{9}$   $\frac{8}{8}$  [6]

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

133

Andante

The musical score consists of five systems. Each system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right Hand and Left Hand). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo marking "Andante" is at the top right.

**System 1:**

- Vocal staves: Soprano and Alto parts are mostly whole notes or half notes with fermatas.
- Piano staves: Right hand plays eighth-note patterns; left hand plays quarter notes.

**System 2:**

- Vocal staves: Similar to System 1, with some eighth-note passages in the piano accompaniment.

**System 3:**

- Vocal staves: Includes the lyrics "- tur et conglo-ri-fi - catur: qui lo-cutus est per Prophe - tas. Et unam".
- Piano staves: More active eighth-note accompaniment.

**System 4:**

- Vocal staves: Continues the lyrics from System 3.
- Piano staves: Accompaniment continues.

**System 5:**

- Vocal staves: Final system with the same lyrics.
- Piano staves: Accompaniment concludes.

Lyrics: - tur et conglo-ri-fi - catur: qui lo-cutus est per Prophe - tas. Et unam

139

*f*

*f*

*f*

san - ctam ca - tho - li - cam et a - po - sto - li cam Eccle - si - am. Con - fi - te - or u - num ba - ptis - ma in remissi -

san - ctam ca - tho - li - cam et a - po - sto - li cam Eccle - si - am. Con - fi - te - or u - num ba - ptis - ma in remissi -

san - ctam ca - tho - li - cam et a - po - sto - li cam Eccle - si - am. Con - fi - te - or u - num ba - ptis - ma in remissi -

san - ctam ca - tho - li - cam et a - po - sto - li cam Eccle - si - am. Con - fi - te - or u - num ba - ptis - ma in remissi -

[6 ———]  $\flat 6$   $\frac{4}{2}$  [6  $\frac{4}{2}$  #]  $\flat 6$  6]



145

onem pecca-to - rum. Et ex - pe - cto resur-re-cti - o - - nem.

onem pecca-to - rum. Et ex - pecto resur-re-cti - onem, resur - re-cti - o - - nem.

onem pecca-to - rum. Et ex - pecto resur-re-cti - onem, resur - re-cti - o - - nem.

onem pecca-to - rum. Et ex - pecto resur-re-cti - onem, resur - re-cti - o - - nem mor -

6 5 [6] 6 #

152 **Allegro**

The musical score is written for a piano and a vocal ensemble. The piano part consists of two staves: the left hand plays a continuous eighth-note pattern, and the right hand plays a similar pattern. The vocal line is in the soprano part, with lyrics in Latin. The tempo is marked 'Allegro'. The score is in 2/4 time. The key signature is one sharp (F#). The score is divided into two systems. The first system contains measures 152 to 156. The second system contains measures 157 to 161. The lyrics are: 'tu - o - - - - rum. Et vi - tam ven-tu-ri saecu-'. The tempo 'Allegro' is indicated at the top right. The dynamics 'f' and 'Tutti' are indicated at the bottom right.

tu - o - - - - rum. Et vi - tam ven-tu-ri saecu-

**f Tutti**

160

li, a - - - - - men, a - - - - - men,  
*f Tutti*  
 Et vi - tam ven-tu-ri saecu-li, a - - - - - men, a -  
*f Tutti*  
 Et vi - tam ven-tu-ri saecu - li, a -  
*f Tutti*  
 Et

9 8 4 3 6 16 - 7 6 6 9 8

166

*f*

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

- - - - - men, a -

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

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

[6 -] 7 6 # 9 8 6 [45] 6 6 [2 6] # 10

171

men, a - - - - -

men, et vi -

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

a - - - - - men, et vi - tam ven-tu-ri saecu-

10 10 10 10 10 8 6 6 6 7 6 # 6 7 6 -

176

men, a men,

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

men, a men, et vi-tam ventu-ri saecu-

li, amen, a-men, a men, a men,

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

181

clno 1

et vi - tam ven-tu-ri saecu-

tu-ri saecu - li, a - - - men, a - - -

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

et vi - tam ven-tu-ri saecu-li, a - - -

8 6 [6] 7 6 [6] b5 6 6 [5] [2]

186

*f*

*f*

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

men, et vi - tam ven-tu-ri saecu-li, amen, a - men, a - men, a - men.

8 et vi - tam ventu-ri saecu - li, a - - - - - men, a - men.

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

6 3 [6] 7 6 9 [6] 4 3



# 4 Sanctus et Benedictus

**Largo**

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*timp*

1  
*vl*  
2

*S*

*A*

*T*

*B*

*org*  
*b*

*p* Solo

Do-minus De - us

*p* Solo

Do-minus De -

*p* Solo

San - ctus, san - ctus.

*p* Solo

San - ctus, san - ctus, san - ctus.

*p* Solo

5 6  $\frac{b4}{2}$  [6] 8  $\flat 7$  9 [8] 6  $\frac{4}{2}$  [6] 7 6 [6] 5 6

## Allegro

6

*f*

*f*

*f*

*f*

*f*

*f*

*f* Tutti

Sa - ba - oth. Ple-ni sunt coe - li, coe-li et ter -

*f* Tutti

- us Sa - ba - oth. Ple-ni sunt coe - li, coe-li et ter -

*f* Tutti

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

*f* Tutti

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

[5] [6] 9 8 [6] 9 8 6 5 6 5 # *f* Tutti 6 4 [5] 6 4 [5] 3 6 4 [5] 6 4

11

The musical score for page 105, measures 11-15, is presented below. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics in Latin. The piano part consists of a right hand with a treble clef and a left hand with a bass clef. The vocal parts are arranged in four staves, each with a treble clef. The lyrics are: "ra glo - - - ri - a tu - a. O-san-na in ex-cel-sis, in ex-cel -".

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

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

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

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

[5]  
3

5 7 6 # # # #

17

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

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

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

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

# 6 6 6 6]

21 **Andante**

cel - sis, in ex - cel - sis. Bene - di - ctus, qui ve - nit in no - - -

cel - sis, in ex - cel - sis. Bene - di - ctus, qui ve - nit in no - - -

cel - sis, in ex - cel - sis. Bene - di - ctus, qui ve - nit in no - - -

cel - sis, in ex - cel - sis.

*p* Solo

*p* Solo

*p* Solo

6

25

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

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

## Allabreve

28

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allabreve'. The piano part consists of a right hand with a simple melody and a left hand with a bass line. The vocal part enters with the lyrics 'Do - mini. O - san na in ex - cel -'. The score includes a tutti section marked 'f Tutti'. The piano part features a bass line with a 6/7# chord and a 7# chord.

Do - - - mini. O - san na in ex - cel -

6 # 7#

*f Tutti*

[illegible]



45

*f*

*f*

*f*

*f*

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

sis, in ex - cel - sis,

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

*f Tutti*

O - sanna in ex - cel - sis, in ex - cel - sis,

71 3 6 [6 5] 4 6 5 6 [6 7 6 5 5 -] 5 6 [5] 6 5 - #

56

cel - sis, in ex - cel - sis,

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

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

in ex - cel - sis,

66

The musical score for page 113, measures 66-72, is presented below. It features a piano accompaniment and vocal parts with lyrics.

**Measures 66-72:**

**Piano Accompaniment:**

- Right Hand:** Measures 66-72. The melody is primarily in the right hand, with some chords in the left hand. The key signature has one sharp (F#).
- Left Hand:** Measures 66-72. The bass line is in the left hand, with some chords in the right hand. The key signature has one sharp (F#).

**Vocal Parts:**

- First Vocal Part (Soprano/Alto):** Measures 66-72. The melody is in the first vocal part, with lyrics: "o - sanna in ex - cel - sis, in ex - cel - sis." The lyrics are written below the staff.
- Second Vocal Part (Tenor/Bass):** Measures 66-72. The melody is in the second vocal part, with lyrics: "sis, in ex - cel - sis." The lyrics are written below the staff.

**Measure 72:**

The final measure of the system (measure 72) contains the following chords in the piano accompaniment:

- Right Hand:** 6, 6, #, 6, [6], 4/2, 6, [6], 5/3, 6/4, 5/3, 6/4, [5 - 3]

## 5 Agnus Dei

**Adagio**

*clno*  
1, 2

*tr*  
1, 2

*trb*  
1  
2

*timp*

*vl*  
1  
2

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

*A*  
*f* Tutti  
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no -

*T*  
*f* Tutti  
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no -

*B*  
*f* Tutti  
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - - -

*org*  
*b*  
*f* Tutti  
7 #   b6   b6 #4 2   [6]   7 [b5] #   b6 4   #5 -   7 #   6 4

The musical score is for the fifth movement, 'Agnus Dei', in a common time signature. It is marked 'Adagio'. The instrumentation includes two flutes (clno 1, 2), two trumpets (tr 1, 2), two trombones (trb 1, 2), timpani (timp), two violins (vl 1, 2), four vocal parts (Soprano, Alto, Tenor, Bass), and organ (org b). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic. The vocal parts enter with the lyrics 'A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re -'. The organ provides a harmonic accompaniment with various chords and intervals, including 7 #, b6, b6 #4 2, [6], 7 [b5] #, b6 4, #5 -, 7 #, and 6 4.

7 **Largo**

- re no - bis. ***p* Solo** Mi - se - re -

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

- bis. ***p* Solo** A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

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

- bis. ***p* Solo** A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

5 4 6 5 10 9 8 4 # 6 5 [6 4] # 6 [5] # [7] 5 # 4 7 -

15

*f*

*f*

*f*

*f*

*f*

*f* Tutti

re, — mi - se - re - re no - bis. A-gnus De - i, qui

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

8 Mi - se - re - re no - bis. A-gnus De - i, qui

9 8 — 7 6 ♭ 6 4 3 6 4 3 6 5 4 3 6 4 3 6 5 4 3

# — ♭7 9 8 — 7 6 ♭ 6 4 3 6 5 4 3 6 4 3 6 5 4 3

*f*

Tutti

## Allegro

23

The musical score is divided into two systems. The first system contains piano accompaniment for the first 16 measures. The second system contains vocal parts and piano accompaniment for measures 17 through 24. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand. The vocal parts enter in measure 17 with the lyrics 'tol - lis pec-ca-ta mun-di, pec - ca - ta mun - di: Do - na no - bis pa -'. The lyrics continue through measure 24.

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

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

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

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

7 # 6 5 5 4 3

32

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

cem, pa - cem, pa -

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

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

Figured Bass: 8 4 3 7 5 4 3 7 b5 6 7 6 5



42

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

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

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

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

6 4 4 6 7 5 6 6



61

a 2

a 2

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

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

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

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

5 7 9 8 4 3 6