

# Caldara.

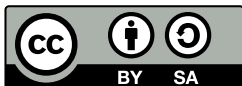
## Missa Divi Xaverii.

Antonio  
**Caldara**

**Missa Divi Xaverii**  
(D-Dl Mus.2170-D-9)

*S, A, T, B (solo), S, A, T, B (coro), ob, clno (C/F), 2 vl, 2 vla, b, org*

*Full score*




Edition Esser-Skala, 2022

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 [edition-esser-skala/caldara-missa-divi-xaverii-D-DI-Mus-2170-D-9](https://github.com/edition-esser-skala/caldara-missa-divi-xaverii-D-DI-Mus-2170-D-9)  
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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
clno	clarion
ob	oboe
org	organ
S	soprano
T	tenor
tr	trumpet
vl	violin
vla	viola

## Sources

<b>B1</b>	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2170-D-9
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1727
	<i>RISM ID</i>	212006718
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id425832821">https://digital.slub-dresden.de/id425832821</a>
	<i>Notes</i>	Sanctus, Osanna, Agnus Dei (1), and Agnus Dei (3) are autograph manuscripts

## 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:

Mov.	Bar	Staff	Description
–	–	–	<i>Sanctus</i> , <i>Osanna</i> , <i>Agnus Dei</i> (1), and <i>Agnus Dei</i> (3) have been written by Jan Dismas Zelenka. The title page of <b>B1</b> also mentions a <i>Kyrie</i> by Zelenka, but the latter movement presumably has been lost.
1	77	org	4th ♪ in <b>B1</b> : A8
	103–215	–	According to Zelenka's notes in <b>B1</b> , the <i>Domine Fili</i> and <i>Domine Deus</i> , <i>Agnus Dei</i> should be omitted (presumably since they are later reused as <i>Agnus Dei</i> (2) and <i>Benedictus</i> , respectively). Nevertheless, both movements are reproduced in this edition.
	152	clno	2nd ♪ in <b>B1</b> : f''8
	193	T	last ♪ in <b>B1</b> : b16
	194	T	6th ♪ in <b>B1</b> : c'16
	212	vla 2	8th to last ♪ in <b>B1</b> : 5 × f'16
	236	vla 1	3rd ♪ in <b>B1</b> : f'4.–g'8
	266–363	vl	The directives "Oboe", "T." and "Vv." in vl 2 indicate the beginning and end of segments where the oboe should play instead of the violin, unison with the violin, or pause, respectively. Based on these directives, the oboe part of this edition has been assembled. Nevertheless, the directives are retained in vl 2. Similar directives for a tromba appear in vl 1, i. e., "Tromba", "T.", and "Vv.". However, a separate tromba part has been written in <b>B1</b> . These two alternative tromba parts are here shown as "tr" and "clno" parts, respectively. In tr, bars 266, 277, 282–284, 305–309, 323–325, 337, and 360–362 were emended to accommodate the instrument's range.
	341	vl 2	2nd/3rd ♪ in <b>B1</b> : b♭'8.–a'16–b♭'4
	382	vl 1	last ♪ in <b>B1</b> : e''8–f''8
	383	S	last ♪ in <b>B1</b> : f''8–g''8
	385–387	T	in <b>B1</b> unison with B
	386	vla 1	4th ♪ in <b>B1</b> : d''8
	387	A	rhythm emended
	401	vl 1	3rd ♪ in <b>B1</b> : c''4
	401	vl 2	3rd ♪ in <b>B1</b> : a'4
2	1–6	vla 2	in <b>B1</b> written in alto clef despite a tenor clef in front of the staff
	17–65	–	The <i>Benedictus</i> is a parody of the <i>Domine Deus</i> , <i>Agnus Dei</i> . See the latter movement for comments to bars 43 (T → 193), 44 (T → 194), and 62 (vla 2 → 212).
	76	vl 2	6th ♪ in <b>B1</b> : g''8
	79	vla 2	6th ♪ in <b>B1</b> : e'8
3	12–75	–	The <i>Agnus Dei</i> (2) is a parody of the <i>Domine Fili</i> . See the latter movement for the comment to bar 61 (clno → 152).
	81	vla 2	1st ♪ in <b>B1</b> : f'4–f'4
	84–118	–	The <i>Dona nobis</i> presumably is a parody of the <i>Amen</i> in <i>Cum Sancto Spiritu</i> , although there are neither remarks nor alternative lyrics in the <i>Amen</i> . See the latter movement for comments to bars 92 (vl 1 → 382), 93 (S → 383), 95 (T → 385), 96 (vla 1 → 386), 97 (A → 387), and 111 (vl 1/2 → 401).

# Changelog

**1.0.0 – 2022-03-02**

*Added*

- initial release



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## 1 Gloria

**Allegro**

*Clarino in C*

*I*

*Violino*

*II*

*I*

*Viola*

*II*

*Soprano*

*p Solo*

Glo - - - - ri - a in ex - cel -

*Alto*

*Tenore*

*Basso*

*Organo e Bassi*

*p Solo*

[2] 6] 6/5

3

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

*p* Solo

Glo -

6 6 6 6 6 6 6 5 #

6

in ex-cel - ri-a in ex-cel -

6 # [6] 6 # 7 6

9

- sis De - o, glo - - ri-a in ex -

- sis De - o, glo - - ri-a

7 # 6 6 5 6

12

cel - sis, in ex - cel -

in ex - cel -

7 7 [6 7] 6 7

Detailed description: This musical score block contains measures 12 through 15. Measure 12 features a vocal line starting with a half note G4, followed by eighth notes A4, B4, and C5, and a final eighth note B4. The piano accompaniment consists of a single half rest. Measure 13 shows the vocal line with a half note G4, a quarter rest, and a half note F#4. The piano accompaniment remains a half rest. Measure 14 has the vocal line with a half note G4, a quarter rest, and a half note E4. The piano accompaniment is a half rest. Measure 15 contains the vocal line with eighth notes G4, A4, B4, and C5, followed by a half note B4. The piano accompaniment features a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The lyrics 'cel - sis, in ex - cel -' are aligned under the vocal line in measure 12, and 'in ex - cel -' is aligned under the vocal line in measure 13. The fingering numbers 7, 7, [6 7], 6, and 7 are placed below the piano line in measures 12, 13, 14, and 15 respectively.

15

The musical score is written for piano and voice. It begins at measure 15. The piano part consists of a treble staff and a bass staff. The right hand of the piano plays a complex rhythmic pattern, while the left hand plays a simpler pattern. The vocal line enters in measure 15 with a melodic phrase. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The vocal line enters in measure 15 with a melodic phrase.

7 5 6 6 6

18

18

sis De o, glo

6 6 6 6 6

21

The musical score is written for a choir and piano. It consists of 21 measures. The piano accompaniment is in the right hand of a grand staff, and the vocal parts are in the left hand. The lyrics are 'ri-a, glo - ri - a.' and 'ri-a, glo - ri-a, glo - ri - a.'.

ri-a, glo - ri - a.

ri-a, glo - ri-a, glo - ri - a.

6 6 6

24

*f*

*f*

*f*

*f*

*f* Tutti

Et in ter - ra, in ter - ra

*f* Tutti

Et in ter - ra, in ter - ra

*f* Tutti

Et in ter - ra, in ter - ra

*f* Tutti

Et in ter - ra, in ter - ra

*f* Tutti

6] # # # 4 #

27

pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

4 # [46] 4 3 6 7 6-

30

30

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

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

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

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

6  $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$  6  $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$  6  $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$  6  $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$

## Adagio

34

Gra - ti - as

Gra - ti - as

Gra - ti - as

Gra - ti - as

7 #

38

The musical score for page 38 consists of a piano introduction and four vocal parts. The piano introduction is in 3/4 time and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal parts enter after the piano introduction and sing the Latin lyrics: "a - gimus ti - bi, gra - ti-as a - gimus ti - bi propter magnam glo - ri-am". The lyrics are repeated four times, once for each vocal part. The vocal parts are arranged in four staves, with the first staff being the highest and the fourth staff being the lowest. The lyrics are written below each staff. The piano introduction is in 3/4 time and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal parts enter after the piano introduction and sing the Latin lyrics: "a - gimus ti - bi, gra - ti-as a - gimus ti - bi propter magnam glo - ri-am". The lyrics are repeated four times, once for each vocal part. The vocal parts are arranged in four staves, with the first staff being the highest and the fourth staff being the lowest. The lyrics are written below each staff.

a - gimus ti - bi, gra - ti-as a - gimus ti - bi propter magnam glo - ri-am

a - gimus ti - bi, gra - ti-as a - gimus ti - bi propter magnam glo - ri-am

a - gimus ti - bi, gra - ti-as a - gimus ti - bi propter magnam glo - ri-am

a - gimus ti - bi, gra - ti-as a - gimus ti - bi propter magnam glo - ri-am

7 6 # 6 6 7 4 7

# 3 # 5 #

42

tu - - - am.

tu - - - am.

tu - - - am.

tu - - - am.

#5 6 #5 - #

## Domine Deus, Rex cœlestis

*Allegro*

*f*

*f Solo*

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

48

*p Solo*

Do - mine, Do - mi-ne De - us, De - us, Rex coe -

*p Solo*

Do - mine, Do - mi-ne De - us, Rex coe -

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

54

*f*

le - stis,

le - stis,

*f* 7 7

57

First system: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and quarter notes. A dashed line indicates a slur over the first two measures. The bass line is a whole rest.

Second system: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth and quarter notes. The bass line is a whole rest.

Third system: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth and quarter notes. The bass line is a whole rest.

Fourth system: Bass clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and quarter notes. The bass line is a whole rest.

58

First system: Bass clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and quarter notes. The bass line is a whole rest.

Second system: Bass clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth and quarter notes. The bass line is a whole rest.

Third system: Bass clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth and quarter notes. The bass line is a whole rest.

Fourth system: Bass clef, key signature of one sharp (F#), 4/4 time. The melody continues with eighth and quarter notes. The bass line is a whole rest.

60

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

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

p [6 #] 5/3 [6 #] 7

63

Pa

66

ter o-mni - potens.

ter o-mni - po - tens.

**f**

70

Do - mine, Do - mi - ne De - us, De-us, Rex coe-

Do - mine De - us,

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

74

le - stis, De - us Pa -

De - us, Rex coe - le - stis, De - us Pa -

#5 [6] #]

≡

77

ter o - mni - potens.

ter o - mni - po - tens.

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

≡

80

Do - mine, Do - mi-ne De - us,

Do - mi-ne, Do - mi-ne De - us,

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

83

De-us, Rex coe - le - stis, De - us Pa - - - - -

De-us, Rex coe - le - stis, De - us Pa - - - - -

6 [6] 4 6

86

- - - - - ter o - mni - po-tens,

- - - - - ter o - mni - po - tens,

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

89

De - us Pa - - - - -

De - us Pa - - - - -

4 3] p 6 6 6 6 6 #

92

*f*

ter o-mni-po-tens.

ter o-mni-po-tens.

# 4 [6 6] 4 # *f* [6 # 6 #

≡

95

6 6] 4 # 6 7 6

≡

99

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

## Domine Fili

[Tempo deest]

*clno* *f* Solo

*A*

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

111

*p* Solo

Do - mi - ne Fi - li u - ni - ge - ni-te, Je - su, Je-su, Je-su Chri -

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

119

*f* *p*

ste, Do - mi - ne Fi - li, Fi - li u-ni - ge - ni-te, Je -

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

127

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

6 # [6 #]

135

ste, Do - mi - ne Fi - li, Fi - li u - ni - ge - ni - te, Je - - - -

6

143

- - - - - su Chri - ste,

5 6 6 6 [6]

151

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

f 6

159

6 6

## Domine Deus, Agnus Dei

*Andante*

*f*

*Organo con Violoncello*

*f Solo*

2 [6] [6] [6] 5

171

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

175

*p*

*p Solo*

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

*p* 2 [6] [6] 6 6 5 6

180

*tr*

*tr*

tris.

[# - 6 6 #] [6]

184

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

7 6 5 4 3 6 5 7 6

189

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

6 4 3 6 5 6 6 6

193

Do - mine, Do - mi - ne,

2 6 6 6 6 6 6 6

197

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

6 6 6 5 5 6

201

6

204

tris, Fi - li - us Pa - tris.

*f*

*f* 2 [6]

208

[6] [6] [7]

212

[6] 5

## Qui tollis

*Grave*

*clno* *f*

*1 vl* *f*

*2 vl* *f*

*1 vla* *f*

*2 vla* *f*

*S* *f Tutti*  
Qui tol - lis pec-ca - ta mun-di: Mise-re - re, mise - re - re no - bis. Qui tol - lis pec-

*A* *f Tutti*  
Qui tol - lis pec-ca - ta mun-di: Mise-re - re, mise - re - re no - bis. Qui tol - lis pec-

*T* *f Tutti*  
Qui tol - lis pec-ca - ta mun-di: Mise-re - re, mise - re - re no - bis. Qui tol - lis pec-

*B* *f Tutti*  
Qui tol - lis pec-ca - ta mun-di: Mise-re - re, mise - re - re no - bis. Qui tol - lis pec-

*org b* *f Tutti*

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

226

[Allegro]

ca - ta mun - di: Su - sci - pe depre-ca-ti - o -

ca - ta mun - di: Su - sci - pe, susci-pe depre-ca-ti - o - nem no -

ca - ta mun - di: Su - sci - pe, su - scipe, su -

ca - ta mun - di: Su - sci - pe depreca-ti - o - nem no-stram, depreca-ti-

7 # 7 6 9 8 6 6 7 6 # 6

335

musical score for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The music is in G major and 4/4 time. The lyrics are in Latin: "Gloria in excelsis Deo. In terra pax hominibus bonae voluntatis. Gloria in excelsis Deo. Qui sedes ad dexteram Patris, tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Iesus Christe, fili David, qui tollis in excelsis Deo. Qui sedes ad dexteram Patris, tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Iesus Christe, fili David, qui tollis in excelsis Deo." The score shows the first system of the piece, with the vocal parts and keyboard accompaniment. The lyrics are written below the vocal parts.

243

pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o -

su - sci - pe de - pre - ca - ti - o - nem

su - sci - pe de - pre - ca - ti - o - nem

su - sci - pe de - pre - ca - ti - o -

6 5 7 6 #10 10 #7 8 7 7 6 #4  
4 # [b -] b9 8 7 9 8 2 [3] [b -] b

251

Grave

The musical score begins with a piano introduction in common time (C), marked 'Grave'. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part features five staves, each with a vocal line and lyrics. The lyrics are: 'nem no - - - stam. Qui se - des ad'.

The piano introduction consists of 12 measures. The first six measures are in the key of D major (F#), and the last six measures are in the key of C major (F natural). The tempo is marked 'Grave'.

The vocal part begins at measure 251. The first staff has the lyrics 'nem no - - - stam. Qui se - des ad'. The second staff has the lyrics 'no - - - - stam. Qui se - des ad'. The third staff has the lyrics 'no - - - - stam. Qui se - des ad'. The fourth staff has the lyrics '- nem no - - - stam. Qui se - des ad'. The fifth staff has the lyrics '6 5 6 5 - # [b 6 4 5] # 4 6'.

259

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

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

## Quoniam

**Allegro**

*tr (F)* *p* \*

*ob* *p*

*clno (F)* *p* Solo

*1* *p* Tromba

*2* *p* Oboe

*1* *p*

*2* *p*

*vla*

*A*

*T*

*B*

*org b* *p* Solo

The musical score is for a piece titled 'Quoniam'. It is in 3/4 time and marked 'Allegro'. The score is written for a full orchestra and includes vocal parts. The instruments and their parts are as follows:

- tr (F)**: Trumpet in F, playing a melodic line with a dynamic marking of *p* and a repeat sign.
- ob**: Oboe, playing a melodic line with a dynamic marking of *p* and a repeat sign.
- clno (F)**: Clarinet in F, playing a melodic line with a dynamic marking of *p* and a 'Solo' marking.
- 1**: Trombone 1, playing a melodic line with a dynamic marking of *p*.
- 2**: Trombone 2, playing a melodic line with a dynamic marking of *p*.
- vla**: Viola, playing a melodic line with a dynamic marking of *p*.
- A**: Alto, playing a melodic line with a dynamic marking of *p*.
- T**: Tenor, playing a melodic line with a dynamic marking of *p*.
- B**: Bass, playing a melodic line with a dynamic marking of *p*.
- org b**: Organ, playing a melodic line with a dynamic marking of *p* and a 'Solo' marking.

The score is written in 3/4 time and includes dynamic markings like *p* and *Solo*. The key signature is one flat (B-flat).

[illegible]



280

Musical score for measures 280-284. The score includes staves for vocal soloists, a piano ensemble, and a bass line. Dynamics range from forte (*f*) to piano (*p*). The lyrics "Quo-ni-am tu" are present at the end of the section.

Measures 280-281: Piano introduction with *f* dynamics.

Measures 282-283: Piano ensemble with *f* dynamics.

Measures 284-285: Vocal soloists with *p* Solo dynamics.

Measures 286-287: Bass line with *f* dynamics.

Measures 288-289: Bass line with *p* dynamics.

Lyrics: Quo-ni-am tu

285

*p*

*Vv. moderato*

*Vv. moderato*

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

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

289

289

**f**

**f**

**f** Tutti

**p** *Vv.*

**f** *Tutti*

**p** *Vv.*

**f**

**f**

Do - mi - nus,

Do - mi - nus,

**p** Solo  $\frac{2}{2}$

Tu so - - -

**f**

294

*p*

lus al

298

The musical score for page 39, starting at measure 298, features a vocal melody and piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef with the same key signature. The score is divided into two systems of six measures each.

**System 1 (Measures 298-303):**

- Measures 298-300: The vocal melody consists of quarter notes: G4, A4, Bb4, A4, G4, F4. The piano accompaniment consists of quarter notes: G3, A3, Bb3, A3, G3, F3.
- Measures 301-303: The vocal melody consists of quarter notes: E4, D4, C4, B3, A3, G3. The piano accompaniment consists of quarter notes: E3, D3, C3, B2, A2, G2.

**System 2 (Measures 304-309):**

- Measures 304-306: The vocal melody consists of quarter notes: F4, E4, D4, C4, B3, A3. The piano accompaniment consists of quarter notes: F3, E3, D3, C3, B2, A2.
- Measures 307-309: The vocal melody consists of quarter notes: G4, A4, Bb4, A4, G4, F4. The piano accompaniment consists of quarter notes: G3, A3, Bb3, A3, G3, F3.

**Lyrics:**

Je - - - - - su - - - - -  
Je - - - - - su - - - - -  
tis - si - mus.

**Piano Accompaniment:**

The piano accompaniment is written in bass clef with a key signature of one flat. It consists of a single melodic line with a dynamic marking of **p** (piano) at the beginning. The notes are: G3, A3, Bb3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, 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C-237, B-238, A-238, G-238, F-238, E-238, D-238, C-238, B-239, A-239, G-239, F-239, E-239, D-239, C-239, B-240, A-240, G-240, F-240, E-240, D-240, C-240, B-241, A-241, G-241, F-241, E-241, D-241, C-241, B-242, A-242, G-242, F-242, E-242, D-242, C-242, B-243, A-243, G-243, F-243, E-243, D-243, C-243, B-244, A-244, G-244, F-244, E-244, D-244, C-244, B-245, A-245, G-245, F-245, E-245, D-245, C-245, B-246, A-246, G-246, F-246, E-246, D-246, C-246, B-247, A-247, G-247, F-247, E-247, D-247, C-247, B-248, A-248, G-248, F-248, E-248, D-248, C-248, B-249, A-249, G-249, F-249, E-249, D-249, C-249, B-250, A-250, G-250, F-250, E-250, D-250, C-250, B-251, A-251, G-251, F-251, E-251, D-251, C-251, B-252, A-252, G-252, F-252, E-252, D-252, C-252, B-253, A-253, G-253, F-253, E-253, D-253, C-253, B-254, A-254, G-254, F-254, E-254, D-254, C-254, B-255, A-255, G-255, F-255, E-255, D-255, C-255, B-256, A-256, G-256, F-256, E-256, D-256, C-256, B-257, A-257, G-257, F-257, E-257, D-257, C-257, B-258, A-258, G-258, F-258, E-258, D-258, C-258, B-259, A-259, G-259, F-259, E-259, D-259, C-259, B-260, A-260, G-260, F-260, E-260, D-260, C-260, B-261, A-261, G-261, F-261, E-261, D-261, C-261, B-262, A-262, G-262, F-262, E-262, D-262, C-262, B-263, A-263, G-263, F-263, E-263, D-263, C-263, B-264, A-264, G-264, F-264, E-264, D-264, C-264, B-265, A-265, G-265, F-265, E-265, D-265, C-265, B-266, A-266, G-266, F-266, E-266, D-266, C-266, B-267, A-267, G-267, F-267, E-267, D-267, C-267, B-268, A-268, G-268, F-268, E-268, D-268, C-268, B-269, A-269, G-269, F-269, E-269, D-269, C-269, B-270, A-270, G-270, F-270, E-270, D-270, C-270, B-271, A-271, G-271, F-271, E-271, D-271, C-271, B-272, A-272, G-272, F-272, E-272, D-272, C-272, B-273, A-273, G-273, F-273, E-273, D-273, C-273, B-274, A-274, G-274, F-274, E-274, D-274, C-274, B-275, A-275, G-275, F-275, E-275, D-275, C-275, B-276, A-276, G-276, F-276, E-276, D-276, C-276, B-277, A-277, G-277, F-277, E-277, D-277, C-277, B-278, A-278, G-278, F-278, E-278, D-278, C-278, B-279, A-279, G-279, F-279, E-279, D-279, C-279, B-280, A-280, G-280, F-280, E-280, D-280, C-280, B-281, A-281, G-281, F-281, E-281, D-281, C-281, B-282, A-282, G-282, F-282, E-282, D-282, C-282, B-283, A-283, G-283, F-283, E-283, D-283, C-283, B-284, A-284, G-284, F-284, E-284, D-284, C-284, B-285, A-285, G-285, F-285, E-285, D-285, C-285, B-286, A-286, G-286, F-286, E-286, D-286, C-286, B-287, A-287, G-287, F-287, E-287, D-287, C-287, B-288, A-288, G-288, F-288, E-288, D-288, C-288, B-289, A-289, G-289, F-289, E-289, D-289, C-289, B-290, A-290, G-290, F-290, E-290, D-290, C-290, B-291, A-291, G-291, F-291, E-291, D-291, C-291, B-292, A-292, G-292, F-292, E-292, D-292, C-292, B-293, A-293, G-293, F-293, E-293, D-293, C-293, B-294, A-294, G-294, F-294, E-294, D-294, C-294, B-295, A-295, G-295, F-295, E-295, D-295, C-295, B-296, A-



309

Quo-niam tu so-lus san - ctus, tu so - lus Do-mi - nus,

Quo-niam tu so-lus san - ctus, tu so - lus Do-mi - nus,

Quo-niam tu so-lus san - ctus, tu so - lus Do-mi - nus.

*p*

314

The musical score for measures 314-318 is written for a vocal ensemble and piano accompaniment. The piano part is complex, featuring a grand staff with piano (p) markings. The vocal parts have lyrics 'tu so' and 'tu so'.

Measure 314: The piano part begins with a grand staff. The vocal parts have lyrics 'tu so'.

Measure 315: The piano part continues with a grand staff. The vocal parts have lyrics 'tu so'.

Measure 316: The piano part continues with a grand staff. The vocal parts have lyrics 'tu so'.

Measure 317: The piano part continues with a grand staff. The vocal parts have lyrics 'tu so'.

Measure 318: The piano part continues with a grand staff. The vocal parts have lyrics 'tu so'.

319

319

*f* \*

*f*

*f* *Tutti*

*f* *Tutti*

*f*

*f*

- - - - lus al - tis - si - mus, Je - su Chri - ste.

*tr* - - - - lus al - tis - si - mus, Je - su Chri - ste. [*tr*]

*f* 5

324

The musical score is written for piano, strings, and voices. It begins with a piano introduction in B-flat major, 4/4 time. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The strings provide a harmonic foundation. The vocal parts enter with the lyrics "Quoniam tu solus sanctus,". The score includes dynamic markings such as *p* (piano) and *Vv.* (Vocal). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems, with the vocal parts and piano accompaniment clearly delineated.

Quo-niam tu so-lus san - ctus,

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

Quo - niam tu so-lus san - ctus,

# 6 5 [5 4 b7] b7 4 - 3 4 3

329

tu so - lus Do - mi - nus, tu so - - - - - lus,

tu so - lus Do - mi - nus, tu so - - - - - lus,

tu so - lus Do - mi - nus, tu so - - - - - lus,

5 6 7 6 7 6 7 6

Detailed description: This musical score block contains measures 329 through 333. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand section with mostly whole rests and a left-hand section with a steady eighth-note bass line. The lyrics are 'tu so - lus Do - mi - nus, tu so - - - - - lus,' repeated three times across the vocal staves. The bottom of the page shows a sequence of numbers: 5, 6, 7, 6, 7, 6, 7, 6.

334

*p*

*f*

*p* Tromba

so - lus al - tis - simus, Je - su Chri - ste,

so - lus al - tis - simus, Je - su Chri - ste,

so - lus al - tis - simus, Je - su Chri - ste,

[7 6]

338

338

*p*

*p*

*Vv.*

*p*

*p* Oboe

*Vv.*

*p*

*tr*

tu so - - - - -

*tr*

tu so - - - - -

tu so - - - - -

16

Detailed description: This musical score page contains measures 338 through 342. The instrumentation includes two string staves (Violins I and II), two woodwind staves (Oboe and Violoncello/Double Bass), and two vocal staves (Soprano and Alto). The key signature has one flat (B-flat). Measures 338-342 show a complex interplay of textures. The strings play a rhythmic pattern of eighth and sixteenth notes. The woodwinds enter with melodic lines, with the Oboe playing a prominent part. The vocal soloists enter in measure 340 with the lyrics 'tu so'. The score includes various musical markings such as dynamics (*p*), articulation (*tr*), and performance instructions (*Vv.*, *Oboe*). A rehearsal mark '16' is located at the bottom right of the page.

343

musical score for measures 343-347. The score includes staves for vocal parts and piano accompaniment. The piano part features a *moderato* tempo marking. The vocal parts have lyrics in Latin: "lus al - tis - si-mus, Je - - - -".

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

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

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

6] 6/4 7/3 [6]

348

348

su Chri - ste.

su Chri - ste.

su Chri - ste.

[6]

[6]

353

The musical score for measures 353-357 is as follows:

- Measure 353:** Two staves, both containing whole rests.
- Measure 354:** One staff with a melody starting on a quarter rest, marked *f*. The melody consists of eighth and sixteenth notes.
- Measure 355:** Grand staff (treble and bass clefs). Treble clef has a melody with piano (*p*) and forte (*f*) markings. Bass clef has a melody with forte (*f*) markings.
- Measure 356:** Grand staff. Treble clef has a melody with piano (*p*) and forte (*f*) markings. Bass clef has a melody with forte (*f*) markings.
- Measure 357:** Three staves, all containing whole rests.
- Measure 358:** One staff with a melody starting on a quarter rest, marked *f*. The melody consists of eighth and sixteenth notes.

358

*p*

*f*

*p* Solo

*f* Tutti

*p* Tromba

*f* Tutti

*p* Oboe

*f* Tutti

359

360

361

362

363

## Cum Sancto Spiritu

*clno (C)*

Grave Andante

*f*

1 *f*

*vl*

2 *f*

1 *f*

*vla*

2 *f*

*f Tutti*

*S*

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

*f Tutti*

*A*

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

*f Tutti*

*T*

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

*f Tutti*

*B*

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

*org*

*b*

*f Tutti*

8 6 [2 6] [6] 4 # #

370

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

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

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

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

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

374

*p*

*p*

*p* Solo

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

men,

men,

men,

*p* Solo

378

378

*f*

*f*

*f*

*f*

*f* *Tutti*

men, a - - -

a - - -

a - - -

a - - -

*f* *Tutti*

[6 6] 6 #

381

*p*

*p*

*p*

*p*

*p* Solo

men, a - men, a -

men,

men,

men,

men,

6 7 # *p* Solo

384

[illegible]

387

*f*

*p*

*f*

*p*

*f*

*f*

*f*

*p* Solo

men, a

men,

a-men, a

men,

a-men, a

men,

a-men, a

*f* Tutti

#

391

The musical score consists of two systems. The first system (measures 391-393) features a piano accompaniment with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part includes a melody in the treble staff and a bass line in the bass staff. The melody starts with a half note G4, followed by a quarter rest, then a half note A4, and continues with eighth notes. The bass line starts with a half note G3, followed by a quarter rest, then a half note A3, and continues with eighth notes. The piano part is marked with a *p* (piano) dynamic. The second system (measures 394-396) features vocal lines. The vocal part includes a melody in the treble staff and a bass line in the bass staff. The melody starts with a half note G4, followed by a quarter rest, then a half note A4, and continues with eighth notes. The bass line starts with a half note G3, followed by a quarter rest, then a half note A3, and continues with eighth notes. The vocal part is marked with a *p* (piano) dynamic. The lyrics are: "men, a - - - - -".

391

*p*

*p*

*p*

men, a - - - - -

- men,

- men,

men,

#

394

This musical score page contains measures 394 and 395. It features a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a separate section with three staves (two treble and one bass) for additional instruments. Measure 394 shows the vocal line with a half note, a quarter rest, and an eighth-note melody. The piano accompaniment features a continuous eighth-note pattern in the right hand and rests in the left hand. Measure 395 continues the vocal melody and piano accompaniment, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line of the piano's right hand.

394

395

396

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

f  
 f  
 f  
 f  
 f Tutti  
 f Tutti  
 6 6 #



403

The musical score for page 63, starting at measure 403, is divided into two main sections: a piano introduction and a vocal solo section.

**Piano Introduction (Measures 403-405):**

- Measures 403-404:** The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, marked with a forte (*f*) dynamic.
- Measure 405:** The piano part continues with the same rhythmic pattern, marked with a piano (*p*) dynamic.

**Vocal Solo Section (Measures 406-408):**

- Measure 406:** The vocal solo begins with a trill on a dotted half note, followed by a melodic line. The lyrics are "men, a - men,".
- Measure 407:** The vocal solo continues with a melodic line, marked with a piano (*p*) dynamic and the instruction "Solo". The lyrics are "a - - - - -".
- Measure 408:** The vocal solo concludes with a melodic line, marked with a piano (*p*) dynamic. The lyrics are "a - men, a - men, a - men, a - men,".

**Ensemble Section (Measures 409-411):**

- Measures 409-410:** The ensemble part features a melodic line in the right hand and a similar line in the left hand, marked with a forte (*f*) dynamic. The lyrics are "a - - - - - men, a - - - - - men,".
- Measure 411:** The ensemble part continues with the same melodic line, marked with a forte (*f*) dynamic. The lyrics are "a - - - - - men, a - - - - - men,".

**Final Section (Measures 412-414):**

- Measures 412-413:** The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, marked with a forte (*f*) dynamic and the instruction "Tutti".
- Measure 414:** The piano part continues with the same rhythmic pattern, marked with a forte (*f*) dynamic.

406

*f*

*f*

*f*

*f*

*f* Tutti

men, a - men.

a - men.

a - men.

a - men.

*f* Tutti

6 [6] 6/5 -]

## 2 Sanctus

*Grave*

*clno* *f*

*1 vl* *f*

*2 vl* *f*

*1 vla* *f*

*2 vla* *f*

*S* *f Tutti*  
 San - ctus, san - ctus Do - minus De - us, Do - minus De - us

*A* *f Tutti*  
 San - ctus, san - ctus Do - minus De - us Sa - ba - oth, \_\_\_\_\_

*T* *f Tutti*  
 San - ctus, san - ctus Do - minus De - us, Do - minus De-us, De-us

*B* *f Tutti*  
 San - ctus, san - ctus Do - minus De - us, Do - minus

*org b* *f Tutti*  
 7 6 #  $\frac{4}{3}$  6 7  $\frac{7}{\#5}$  #

## Allegro

5

The musical score is for a piece titled 'Allegro'. It consists of a vocal line and a piano accompaniment. The vocal line has five staves, each with a different vocal part. The piano accompaniment has four staves. The lyrics are in Latin: 'Sa - ba - oth. Ple - ni sunt coe - li et ter - De - us Sa - ba - oth. Ple - ni sunt coe - li et ter -'. The score includes various musical notations such as notes, rests, and accidentals. At the bottom, there are some numerical notations: 7 [#], #5 #, 6 4, [#5] #, Solo, # [6 6/5] #, Tutti [#].

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

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

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

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

7 [#] #5 # 6 4 [#5] # Solo # [6 6/5] # Tutti [#]

9

ra, ple-ni sunt coe-li et ter - ra glo-ri-a tu - a. O-san - na

ra, ple-ni sunt coe-li et ter - ra glo-ri-a tu - a. O-san - na

ra, ple-ni sunt coe-li et ter - ra glo-ri-a tu - a. O-san - na

ra, ple-ni sunt coe-li et ter - ra glo-ri-a tu - a. O-san - na

Solo [4] # Tutti 6 [4] 3] 6 7 6 6 -

13

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

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

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

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

6 - 6 - 6 - 4 3

6

## Benedictus

*Andante*

*f*

*Organo con Violoncello*

*f Solo*

21

25

*p*

*p Solo*

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

30

*tr*

*tr*

mi - ni.

[# - 6 6 #] [6]

34

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

7 6 5 4 3 6 5 7 6

39

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

6 5 4 3 6 5 6 5 6 5

43

qui ve - nit, qui ve - nit,

2 6 6 6 5 6 4 6 6

47

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

6 6 6 5 5 6

51

mi-ni, Do - mi -

54

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

58

62

## Osanna

**Allegro**

*clno*

*f*

*1 vl*

*2 vl*

*1 vla*

*2 vla*

*f*

*f Tutti*

*S*

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

*f Tutti*

*A*

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

*f Tutti*

*T*

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

*f Tutti*

*B*

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

*org b*

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

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

70

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

Solo Tutti

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

74

The musical score for page 74 consists of several staves. The top staff is a single melodic line. Below it is a grand staff (treble and bass clef) with piano accompaniment. The piano part includes a complex rhythmic figure in the right hand and a more melodic line in the left hand. The bottom section of the page contains five staves of vocal parts, each with Latin lyrics underneath. The lyrics are: "sis, in ex-cel - sis, o-san - na in excel - sis, o-san - sis, in ex-cel - sis, o-san - na in ex-cel - sis, o-san - sis, in ex-cel - sis, o-san - o-san-na in ex-cel - sis, o-san - na in ex-cel - sis, o-san -". The bottom staff includes the instruction "Tutti" and the numbers 6, 7, 6, 6, 6, 6.

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

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

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

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

Tutti 6 7 6 6 6 6

78

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

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

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

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

6 - 6 - 6 4 3

## 3 Agnus Dei (1)

*Grave*

*clno*

*f*

*1 vl*

*2 vl*

*1 vla*

*2 vla*

*f*

*f Tutti*

*S*

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

*f Tutti*

*A*

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

*f Tutti*

*T*

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

*f Tutti*

*B*

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

*org b*

*f Tutti*

6 7 [♯] 6 4 5 ♯

7

Mi - se - re - re no - - - bis.

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

Mi - se - re - re no - - - bis.

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

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

## Agnus Dei (2)

[Tempo deest]

*clno* *f* Solo

*A*

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

20 *p* *p* Solo *tr*

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

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

28 *f* *p* *tr*

di: Mi - se - re - re, mi - se - re-re no - bis, mi - se -

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

36 *re* - - - - re, mi - se - re - - re no -

6 # [6 #]

44

bis, mi - se - re - re, mise-re - re no - bis, mi - se - re - - -

6

52

- - - - - re no - bis,

5 6 6 6 [6]

60

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

*f* 6

68

6 6

## Agnus Dei (3)

*Adagio*

*clno* *f*

*1 vl* *f*

*2 vl* *f*

*1 vla* *f*

*2 vla* *f*

*S* *f Tutti*  
A - gnus De - i, qui tol - - - lis,

*A* *f Tutti*  
A - gnus De - i, qui tol - - - lis,

*T* *f Tutti*  
A - gnus De - i, qui tol - - - lis,

*B* *f Tutti*  
A - gnus De - i, qui tol - - - lis,

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

80

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

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

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

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

6  
4  
#2

7  
#

—

9

8

b7  
#

5  
4

# #2 #

## Dona nobis pacem

[Allegro]

*clno*

*p*

*1*  
*vl*

*p*

*2*  
*p*

*1*  
*vla*

*2*

*S*

*p Solo*

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

*A*

*T*

*B*

*org*  
*b*

*p Solo*

The musical score is for the piece 'Dona nobis pacem' in 6/4 time, marked [Allegro]. It features a variety of instruments and voices. The woodwinds (clno) and strings (vl 1, vl 2, vla 1, vla 2) play a melodic line starting with a piano (p) dynamic. The vocal soloist (S) enters with a piano solo, singing the Latin text 'Do - na no - bis pa - cem, da pa - cem, pa - - -'. The accompaniment includes a piano (org b) and other instruments (A, T, B) that provide harmonic support. The score is written for a full orchestra and vocal soloist.

87

87

cem, pa

cem, pa

The musical score consists of five systems of staves. The first system (measures 87-89) features a vocal line in the top staff and a piano accompaniment in the bottom four staves. The vocal line contains the lyrics "cem, pa" and "cem, pa". The piano accompaniment includes a grand staff (treble and bass clefs) and two additional staves. The second system (measures 90-92) continues the vocal line and piano accompaniment. The third system (measures 93-95) continues the vocal line and piano accompaniment. The fourth system (measures 96-98) continues the vocal line and piano accompaniment. The fifth system (measures 99-101) continues the vocal line and piano accompaniment.

90

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

- Measure 90: *f* (forte)
- Measure 91: *f* (forte)
- Measure 92: *p* (piano)
- Measure 93: *p* (piano)
- Measure 94: *p* (piano)

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

- Measure 90: *f Tutti* (forte tutti)
- Measure 91: *f Tutti* (forte tutti)
- Measure 92: *f Tutti* (forte tutti)
- Measure 93: *f Tutti* (forte tutti)
- Measure 94: *f Tutti* (forte tutti)

**Lyrics:**

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

**Chord Progression (Measure 94):**

[6 6#] 6# 6 7 #

93

*p*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*p* Solo

do-na no - bis pa - cem,

*f* Tutti

do - na no - bis pa - - -

do - na no - bis pa - - -

do - na no - bis pa - - -

do - na no - bis pa - - -

*p* Solo

*f* Tutti

6 [6] 6 [6] 7

[illegible]

101

The musical score for page 87, starting at measure 101, features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a grand staff (treble and bass clefs) and two additional staves in 12/8 time. The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The vocal line includes lyrics: "cem, pa -". The piano accompaniment includes a key signature change to one sharp (F#) and a tempo marking of 12/8. The score ends with a sharp sign (#) in the bass staff.

101

*p*

*p*

*p*

*tr*

*tr*

cem, pa -

cem,

cem,

cem,

#

104

The musical score for measures 104 and 105 is presented in two systems. The first system (measures 104-105) features a vocal line and a piano accompaniment. The vocal line is in treble clef, starting with a half rest in measure 104, followed by a quarter note G4, eighth notes A4-B4, and a quarter note A4 in measure 105. The piano accompaniment consists of a grand staff (treble and bass clefs) and two additional staves. The grand staff has a treble clef and a key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern: G4-A4-B4-A4-G4 in measure 104, and G#4-A#4-B4-A#4-G#4 in measure 105. The left hand plays a similar pattern: F#3-G#3-A3-G#3-F#3 in measure 104, and F#3-G#3-A3-G#3-F#3 in measure 105. The two additional staves are empty. The second system (measures 106-107) features a vocal line and four empty staves. The vocal line is in treble clef, starting with a quarter note G4, eighth notes A4-B4, and a quarter note A4 in measure 106, followed by a half rest in measure 107. The four empty staves are in treble and bass clefs.



109

*p* *Solo* *f Tutti*

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

2 6 6

113

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*tr* *tr* *p Solo*

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

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

pa - - cem, pa - - cem,

pa - - cem, pa - - cem,

*f Tutti*

116

*f*

*f*

*f*

*f*

*f* Tutti

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

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

*f* Tutti

6 [6] 6 5 - ]