

# Caldara. Missa Intende.

Antonio  
**Caldara**

**Missa Intende in adiutorium meum**  
(D-Dl Mus.2170-D-10)

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

*Full score*




Edition Esser-Skala, 2022

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# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2170-D-10
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1727
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	<i>Notes</i>	<i>Sanctus</i> and <i>Agnus Dei</i> are autograph manuscripts by Jan Dismas Zelenka

## 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>
–	–	vl	The directives “T,” “Vv.” etc. in vl 1/2 indicate the beginning and end of segments where ob 1/2 should play unison with the violins. Based on these directives, the oboe parts of this edition have been assembled. Nevertheless, the directives are retained in vl 1/2.
1	–	ob 1	Bar 312 has been emended to accomodate the oboe’s range.
	–	ob 2	Bars 45, 146, 152, 169, 177, and 312 have been emended to accomodate the oboe’s range.
	–	clno	written sounding in B1
	12	B	12th ♪ in B1: A16
	22	org	3rd ♪ in B1: F $\sharp$ 8–E8
	26	A	4th ♪ in B1: f $\sharp$ ’4
	29	ob 1, vl 1	2nd ♪ in B1: 4 × g’’16
	38	S	2nd ♪ in B1: a’8
	49	vla 1	2nd ♪ in B1: h $\sharp$ ’2
	55–106	vl	In B1, vl 1/2 are indicated by <i>NB Violini col Organo</i> . Here, the editor assumed that the violins should play one octave higher than org. Thus, bars 55–59, 61–66, 68, 76, 87, 89, 92–96, 98–103, and 105 were emended to accomodate the violins’ range.
	134	org	last ♪ in B1: a8
	138	clno	3rd ♪ in B1: f $\sharp$ ’’8–e’’16–d’’16
	142–178	–	According to Zelenka’s directive in B1, the <i>Domine Deus, Agnus Dei</i> should be omitted (probably because the <i>Benedictus</i> is a parody of this movement; see below).
	180	ob 2, vl 2	last ♪ in B1: e’’4
	181	ob 2, vl 2	1st ♪ in B1: a’4
	196	vla 1	last ♪ in B1: a’4
	213	vla 2	3rd ♪ in B1: g2
	219	vla 2	1st ♪ in B1: e2
	234	S	2nd ♪ in B1: c’’2
	235	A	3rd ♪ in B1: g’2
	247	vla 1	1st ♪ in B1: f $\sharp$ ’2
	249	vla 1	1st ♪ in B1: d’2
	264	vla 2	2nd ♪ in B1: c $\sharp$ ’4
	265	vla 2	2nd ♪ in B1: e’2
	265	T	2nd ♪ in B1: b2
	271	B	4th ♪ in B1: f $\sharp$ 8
	279	vla 1	2nd ♪ in B1: g $\sharp$ ’4
	285	org	4th ♪ in B1: C $\sharp$ 8
	288	S	last ♪ in B1: d’’8
	291–326	–	In B1, ob 1/2, vl 1/2, and vla 1/2 are indicated by “Li stromenti si canta da le parti”. Accordingly, these instruments were added by the editor.
	292	A	5th ♪ in B1: f $\sharp$ ’8
	318	T	2nd ♪ in B1: f $\sharp$ ’4.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
2	–	ob 2	Bars 21, 27, 44, 52, and 67f have been emended to accomodate the oboe’s range.
	1–16	clno	Since the top margins of <b>B1</b> are damaged, only the rhythm of clno may be deduced from the manuscript. The pitches have been largely reconstructed by the editor.
	17–53	–	In <b>B1</b> , this movement is indicated by “NB Benedictus vide pag: 19 in Gloria”. Since the corresponding movement (i. e., <i>Domine Deus, Agnus Dei</i> ) contains no alternate lyrics, they have been added by the editor.
	54	vla 2	1st ♩ in <b>B1</b> : ♭–b8–g4–b4
	55	clno	5th ♩ in <b>B1</b> : d”8
3	16	vl 2	3rd/4th ♩ in <b>B1</b> : b’2–a’2
	16	vla 2	3rd ♩ in <b>B1</b> : g2
	27ff	–	In <b>B1</b> , the <i>Dona nobis</i> is indicated by “Dona nobis vide pag: 14 in Kyrie”. Unfortunately, this <i>Kyrie</i> has been lost.



# Changelog

**1.0.0 – 2022-05-22**

*Added*

- initial release





# Contents

<b>1</b>	<b>Gloria</b>	<b>1</b>
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This musical score is written for piano and bass. It consists of two systems of staves. The first system contains six staves: a grand staff (treble and bass clef) with a 3-measure repeat sign at the beginning, followed by two single staves, and then another grand staff. The second system contains four staves, all of which are empty except for the bottom staff, which contains a bass line with sixteenth-note patterns and fingerings (6, 5, 5, 6) indicated below the notes. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4 based on the note values.

The first system of music is as follows:

- Staff 1 (Grand staff): Treble and bass clef. Treble clef has a 3-measure repeat sign. Bass clef has a 3-measure repeat sign.
- Staff 2: Treble clef. Treble clef has a 3-measure repeat sign.
- Staff 3: Treble clef. Treble clef has a 3-measure repeat sign.
- Staff 4: Treble clef. Treble clef has a 3-measure repeat sign.
- Staff 5: Bass clef. Bass clef has a 3-measure repeat sign.
- Staff 6: Bass clef. Bass clef has a 3-measure repeat sign.

The second system of music is as follows:

- Staff 7: Treble clef. Treble clef has a 3-measure repeat sign.
- Staff 8: Treble clef. Treble clef has a 3-measure repeat sign.
- Staff 9: Treble clef. Treble clef has a 3-measure repeat sign.
- Staff 10: Bass clef. Bass clef has a 3-measure repeat sign.

The bottom staff of the second system contains the following bass line:

6 5 5 6

6

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

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

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

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

Tutti  $\frac{6}{5}$  Solo  $\frac{6}{5}$

9

in ex-cel-sis De-o,

in ex-cel-sis De-o,

8 in ex-cel-sis De-o,

in ex-cel-sis De-o,

Tutti 6 6 7 6 Solo 6 5 # 6

12

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

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

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

Tutti

# 6 5 #

[6 #

15

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

6 9 8] 2 6 6 6]



This musical score is for a piece titled "Gloria in Excelsis Deo". It is written for piano and voice. The score is in G major (one sharp) and 4/4 time. It consists of 18 measures, divided into three systems of six measures each. The piano part is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The vocal part is written for a single voice (treble clef). The lyrics are: "sis, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o". The score includes various musical notations such as notes, rests, and dynamic markings.

21

o. Et in ter -

o. Et in ter -

8 o. Et in ter -

o. Et in ter -

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

6 4

24

*Tutti* Oboe 1 e 2

*Vv.* *Tutti*

ra, in ter-ra pax, pax, pax ho - mi - ni -

ra, in ter-ra pax, pax, pax ho - mi - ni -

ra, in ter-ra pax, pax, pax ho - mi - ni -

ra, in ter-ra pax, pax, pax ho - mi - ni -

4 # 4 # 4 # [6] 7 6

[illegible]

30

ta - - tis. Lau-da-mus te, \_\_\_\_\_ be-ne-di - cimus te, ad - o - ra -

- - tis. Lau-da-mus te, be-ne-di - cimus te, ad - o -

vo - lun - ta - tis. Lau-da-mus te, be-ne-di - cimus te, ad - o -

- - tis. Lau-da-mus te, be-ne-di - cimus te, ad - o -

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

33

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

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

8 ra - - - mus te, glo - ri - fi - ca - - mus, glo - ri - fi -

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

6 7 6# [6] # 6

36

mus, glo - ri - fi - ca - mus te, ad - o - ra -

glo - ri - fi - ca - mus te, ad - o - ra -

ca - mus te, ad - o - ra -

ri - fi - ca - mus te, ad - o - ra -

5 6  $\frac{4}{2}$  6 7 6 6

39

*Tutti*

*Tutti*

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

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

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

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

6 6 6 [4]



42

Tutti Oboe col Soprano

Tutti

Tutti Oboe col Soprano

Tutti

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

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

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

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

6 5 6 5 5 7 [♯] 6 5 Solo 6 5

[illegible]

50 Allegro

Tutti

a - gi mus ti - bi propter magnam glo - ri - am tu - am.

a - gi mus ti - bi propter magnam glo - ri - am tu - am.

a - gi mus ti - bi pro-pter magnam glo - ri - am tu - am.

a - gi mus ti - bi propter magnam glo - ri - am tu - am.

6 4 2

6

6 7 4 3

## Domine Deus, Rex cœlestis

*Andante*

*vl*  
1, 2

*f* \*

*A*

*org*  
*b*

*f Solo*

6 7 6 6 7 6 6 5

62

*p*

*p Solo*

[tr]

Do - - - - - mine

*p*

9 6 4 5 6 6 6

69

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

6 6 6 - 6 5 5 7 - 6

76

*f*

*p*

- ter o-mni - po-tens. Do - - - mi-ne De - us, Rex coe-

5 4 - # 6 4 6 5 6 6 #

82

le - stis, De - us Pa - - - - -

88

- ter o - mni - po - tens, De - us Pa - -

94

- - - - - ter o - mni - po - tens.

100

## Domine Fili

[Tempo deest]

*clno solo*

*f*

*S*

*org b*

*f Solo*

6 6 2 6

110

*p Solo*

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

*p* 6 *f* 6 *p*

113

*p*

ge - ni-te, Je - - - - -

6 6 # 6 7 # 6]

116

- su Chri - ste, Do - - - - -

# [6 6

119

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

6 7 6

122

Je - - - - - su Chri -

[6] #

125

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

*f* *f* *p*

[6] 5 5 6 5 5 6 6 6

128

ge - ni-te, Je - - - - - su Chri - ste,

*p*

5

131

Je - - - - -

134

136

- - - su Chri - ste.

139



## Domine Deus, Agnus Dei

**Allegro**

1 *f*

ob

2 *f*

1 *f* Tutti

vl

2 *f* Tutti

T

B

org  
b *f* Solo

6] 5 6] 7#

145

*p* Solo

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

*p* Solo

Do - mine, Do - mine De - us,

*p* *f*

6 5

149

Do - mine,  
Do - mine,

5 6] 7# 4#

153

*p* Vv.  
*p* Vv.

Do-mi - ne De-us, De - us, Agnus De - i, Fi - li-us Pa - - -  
Do-mi - ne De-us, De - us, Agnus De - i, Fi - li-us Pa - - -

*p* 6 [6 5 6]#

157

5 6 # 5 6

160

f

f Tutti

f Tutti

tris.

tris.

f

# 6 # 6 #5

163

Do - mi-ne De - us, De - us, Agnus De - i, Fi - li - us Pa - -

Do - mi-ne De - us, De - us, Agnus De - i, Fi - li - us Pa - -

5 4 # # p # # [6] 5

167

tris, Fi - li-us Pa - -

tris, Fi - li-us Pa - -

[7] # 4 # f p 6

171

tr. tris.

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

175

6 7 # 4 #

## Qui tollis

**Adagio**

1  
ob

2

cno

1  
vl

2

1  
vla

2

S

A

T

B

org  
b

*f*

*f*

*f*

*f* Tutti

*f* Tutti

*f*

*f* Tutti

*f* Tutti

*f* Tutti

*f* Tutti

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

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

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

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

*f* Tutti

7  
[#]

#

6  
15

#

6

6  
4  
2

6

7

6

#

186

Qui tol - lis pec - ca - ta mundi: Su-scipe, su-scipe depre-ca-ti-o - - nem no - stram.

Qui tol - lis pec - ca - ta mundi: Su-scipe, su-scipe depre-ca - ti - onem no - stram.

Qui tol - lis pec - ca - ta mundi: Su-scipe, su-scipe depre-ca - ti - o - nem no - stram.

Qui tol - lis pec - ca - ta mundi: Su-scipe, su-scipe depre-ca - ti - o - nem no - stram.

6 7 6 7 4 # [#]





201

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

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

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

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

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

209

qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re, mi - se - re -

qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re, mi - se -

qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re, mi - se -

qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re, mi - se -

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

216

re no - bis,

re - re no - bis,

re - re no - bis,

re - re no - bis,

Figured Bass: 4, 47, 4, #, [8 4/6], [7 5], #4 2, 6, - #4 2, 6, - 4 2, 46, - [#6 #4 #2], 6

223

mi - se - re - re no -

mi - se - re - re

mi - se - re - re

mi - se - re - re

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

# 2

230

- - bis. Qui se-des ad dex - teram Pa - tris:

no - bis. Qui se-des ad dex - teram Pa - tris: Mi -

no - bis. Qui se-des ad dex - teram Pa - tris: Mi - se -

no - bis. Qui se-des ad dex - teram Pa - tris: Mi - se -

6 5 [#] 8 6 7 5 #4 6 4 2 [b6] [6] 7 6

238

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

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

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

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

5 4 3 9 8 9 8 7 6 7 6 5 4 3 6 5

246

— no - bis.

— no - bis.

— no - bis.

— no - bis.

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

## Quoniam – Cum Sancto Spiritu

**Allegro**

1  
ob

2

*f*

*f*

*f* Oboe 1

1  
vl

2

*f*

*f* Oboe 2

1  
vla

2

*f*

*f*

*f* Tutti

S

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

*f* Tutti

A

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

*f* Tutti

T

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

*f* Tutti

B

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

*f* Tutti

org  
b

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



258

Adagio

musical score for page 39, starting at measure 258. The score is in D major and 4/4 time. It features piano accompaniment and vocal parts. The piano part has a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal parts enter in measure 258 with the lyrics "nus, tu so-lus al-tis - simus, tu so-lus al-tis - simus, Je - su Chri-". The score includes markings for "Tutti" and "Solo".

**Piano Accompaniment:**

- Right Hand: Sixteenth-note patterns, often beamed in groups of four.
- Left Hand: Eighth-note patterns, often beamed in groups of four.

**Vocal Parts:**

- Four vocal staves (Soprano, Alto, Tenor, Bass) enter in measure 258.
- Lyrics: nus, tu so-lus al-tis - simus, tu so-lus al-tis - simus, Je - su Chri-

**Performance Markings:**

- Tutti:** Marked above the piano accompaniment in measure 258.
- Solo:** Marked below the piano accompaniment in measure 258.
- 7** and **6**: Fingerings indicated below the piano accompaniment in measure 258.

262

- ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -  
 Chri - ste. Cum Sancto Spi - ri - tu  
 Chri - ste. Cum San - cto Spi - ri - tu in glo -  
 Chri - ste. Cum San - cto Spi - ri - tu

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

268

[illegible]

271

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

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

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

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

6 6 6 5 6 5 6 5 6

274

Musical score for voice and piano, measures 274-276. The score is in D major (two sharps) and 4/4 time. It features a piano introduction with a forte (*f*) dynamic, followed by vocal entries for Soprano, Alto, Tenor, and Bass. The lyrics are:

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

The piano accompaniment includes figured bass notation at the bottom: 6, #, [6], 10/9, 8/6, 7, 4, #.

277

The musical score consists of two systems. The first system contains two grand staves (treble and bass clef) for piano. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand, both marked with a forte (*f*) dynamic. The second system contains four vocal staves (treble and bass clef) and a bass line. The vocal parts are marked with a forte (*f*) dynamic and feature a melodic line with a fermata. The bass line is marked with a forte (*f*) dynamic and features a melodic line with a fermata. The key signature is one sharp (F#) and the time signature is 4/4.

*f*

*f*

*f*

*f*

men,

men,

men,

men,

*f* [6 #] 6 5 # 6 [9 5] [8 6] [7 #] [6 -] 7 6

280

in glo - -

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

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

7  
[#5] 6 6 5 [#] *p* 6 7 [6] 2 3

283

ri-a De - i Pa - tris,

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

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

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

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



286

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

- ri-a, in glo - ri-a De -

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

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

5 6 6# 5 6 5 6 6 6 6 5

[# 6 6#]

[6]

289 **Allegro**

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

Pa - tris, a - - - men. A - - -

- i Pa - tris, a - men. *f* *Tutti* A - - - men, a - - - men, a -

8 Pa - tris, a - - - men.

Pa - tris, a - - - men.

7 7 7  $\frac{6}{4}$  5 - 3 *f* *Tutti*

294

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

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

*f Tutti*  
 A - - - men, a - men, a -

*f Tutti*  
 A - - - men, a - men, a - - - men,

7 6  $\frac{4}{2}$  [6] 6 7 6 8

299

men, a

men, a

men, a

a men, a

5/4 [6] 7# 4/2 [6] 5/4 [6] 6 10/9 8 5/4 [6] 10/9 8 5/4 [6] 6 10/9 8

304

men, a -

men, a - - men,

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

men, a - - men, a -

5  $\frac{5}{4}$  [6]  $\frac{6}{5}$  6 7 6  $\frac{4}{2}$  6

309

*f*

men, a - men, a -

a - men, a -

men, a -

men, a -

6 6/5 7 6 [5] 7 [5] # 6 6/5 [5] b

[illegible]

[illegible]



322

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

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

## 2 Sanctus

Grave

1  
ob

2

*f*

*f*

*f* \*

1  
vl

2

*f* Tutti

*f* Tutti

1  
vla

2

*f*

*f*

S

*f* Tutti

San - ctus, san - ctus, san-ctus Do - mi - nus De - us,

A

*f* Tutti

San - ctus, san - ctus, san-ctus Do - mi - nus De - us,

T

*f* Tutti

San - ctus, san - ctus, san-ctus Do - mi - nus De - us,

B

*f* Tutti

San - ctus, san - ctus, san-ctus Do - mi - nus De - us,

org  
b

*f* Tutti

5

7  
[#]

#

4

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

De - us Sa - - ba - oth, san - ctus Do - mi - nus De - - us

De - us Sa - - ba - oth, san - ctus Do - mi - nus De - - us

De - us Sa - - ba - oth, san - ctus Do - mi - nus De - - us

6 15 # [6] #4 6 7 6

Detailed description: This page contains a musical score for page 57. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The piano part consists of a grand staff with treble and bass clefs, and a lower grand staff with two bass clefs. The vocal parts are arranged in four staves, each with a key signature of two sharps (F# and C#). The lyrics are in Latin: "De - us Sa - - ba - oth, san - ctus Do - minus De - - us". The score includes various musical notations such as notes, rests, accidentals, and a trill (tr) in the third vocal part. The page number 57 is in the top right corner.

## Allegro

7

Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a tu - a,

8 Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a tu - a,

Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a tu - a,

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

11

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

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

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

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

6 6 [6]

14

na in ex - cel - sis.

san - na in ex - cel - sis.

[6] 4 3 Solo [4 3]

## Benedictus

**Allegro**

1 *f*

ob

2 *f*

1 *f* Tutti

vl

2 *f* Tutti

T

B

org  
b *f* Solo

6] 5 6] 7#

20

*p* Solo

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

*p* Solo

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

4# p f 16 5

24

be - ne -

5 6] 7# 4#

28

*p* Vv.

*p* Vv.

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

di - ctus, qui ve - nit, be - ne - di - ctus, qui ve - nit in no -

*p* 6 16 5 6]#



32

no - mi-ne Do

5 6 # 5 6

35

f

f Tutti

f Tutti

mi - ni,

mi - ni,

f

# 6 # 6 #5

38

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

be - ne - di - ctus, qui ve - nit in no -

5 4 # # p # # [6] 5

42

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

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

[7] # 4 # f p 6

46

mi - ni.

mi - ni.

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

50

6 7# 4 #

# Osanna

**Allegro**

**ob**  
1  
2

**clno**

**vl**  
1  
2

**vla**  
1  
2

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

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

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

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

**org b**

57

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

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

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

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

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

60

*Vv.*

*Tutti*

*Tutti*

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

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

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

in ex - cel - sis,

[6]  
[5]

5 [4]

63

Oboe col Soprano

Oboe col Soprano

- na, o - san - na, o - san - na, o - san - na, o - san - na in ex -

- na, o - san - na, o san - na, o - san - na in ex -

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

o - san - na, o - san - na, o - san - na in ex -

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

66

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

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

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

*cel* - *sis.* *cel* - *sis.* *cel* - *sis.* *cel* - *sis.*

*Solo* *p* *f*

$\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$





**Largo**

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

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

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

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

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

12

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

qui tol-lis pec-ca - ta\_\_ mundi:

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

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

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

17

re - re no - bis.

Mi-se-re - re no - bis.

Mi-se-re - re no - bis.

Mi-se-re - re no - bis.

$\flat$   $\left[ \begin{smallmatrix} 7 \\ \# \end{smallmatrix} \right]$  4  $\sharp$   $\left[ \begin{smallmatrix} 8 \\ \flat 6 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 7 \\ 5 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} \# 6 \\ \# 4 \end{smallmatrix} \right]$  6 -  $\sharp 4$   $\flat 6$  -  $\frac{4}{2}$   $\flat 6$  -  $\left[ \begin{smallmatrix} \# 6 \\ \# 4 \\ \# 2 \end{smallmatrix} \right]$  6  $\flat$

## Vivace

21

*f*

*f* Oboe 1

*f* Oboe 2

*f*

*f Tutti*

Agnus De - i, qui tol-lis pec-ca - ta mun -

*f Tutti*

Agnus De - i, qui tol-lis pec-ca - ta mun -

*f Tutti*

Agnus De - i, qui tol-lis pec-ca - ta mun -

*f Tutti*

Agnus De - i, qui tol-lis pec-ca - ta mun -

*f Tutti*

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

25

di, pec - ca - ta mun - di:

di, pec - ca - ta mun - di:

di, pec - ca - ta mun - di:

di, pec - ca - ta mun - di:

6 9 8 7 6 5 4 3 2 3