

# Caldara. Missa Lætare.

Antonio  
**Caldara**

## **Missa Lætare**

(D-B Mus.ms.autogr. Caldara, A. 4)

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

edited by Wolfgang Esser-Skala

*Full score*




Edition Esser-Skala · Koppl, Austria · 2023

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

 [edition-esser-skala/caldara-missa-laetare-D-B-Mma-Caldara-A-4](https://github.com/edition-esser-skala/caldara-missa-laetare-D-B-Mma-Caldara-A-4)  
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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
tr	trumpet
trb	trombone
vl	violin
vla	viola

## Sources

A1	<i>Library</i>	D-B
	<i>Shelfmark</i>	Mus.ms.autogr. Caldara, A. 4
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1729-01-24
	<i>RISM ID</i>	464110020
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://resolver.staatsbibliothek-berlin.de/SBB000286D300000000">https://resolver.staatsbibliothek-berlin.de/SBB000286D300000000</a>

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	–	trb and vla should play unison with A and T, respectively, in tutti sections, as explicitly stated by notes in the <i>Kyrie</i> (“Viole e Tromboni si caneranno dalle parti”), <i>Kyrie II</i> (“i V.V. Viole e Tromboni con le parti”), and <i>Cum Sancto</i> (“li strumenti dalle parti”).
–	–	–	In several movements of <b>A1</b> , the da capo is indicated by directives such as “Da Capo sine al segno”, but written out in this edition: <i>Christe</i> , 2nd ♩ of bar 76 to bar 84; <i>Gratias</i> , 2nd ♩ of bar 96 to bar 103; <i>Domine Deus</i> , bars 194–218; <i>Qui tollis</i> , bars 281–288; and <i>Quoniam</i> , bars 347–355.
1	71	S	2nd/3rd ♩ in <b>A1</b> : d”16–e”16–f”8
2	62	vl	3rd ♩ in <b>A1</b> : e”8
	83	vl 2	1st ♩ in <b>A1</b> : a’4–a’8–b’8
	219–235	–	<b>A1</b> only contains staves for four voices and org, as well as the directive “li strumenti dalle parti”.
3	157	tr 2	1st ♩ in <b>A1</b> : c’4
4	31	tr 2	1st ♩ in <b>A1</b> : g2
5	16–50	–	In <b>A1</b> , the <i>Dona nobis</i> is indicated by the directive “Il finale del Chirie servizi per il Dona nobis Pacem”. Hence, all lyrics in this section have been added by the editor. Moreover, bars 34 (trb 1, vl 2, A), 46 (trb 2, T, B), and 49 (trb, vl, all voices) have been slightly adopted to accomodate the new lyrics.

# Changelog

**1.0.0 – 2023-12-15**

*Added*

- initial release



# Contents

<b>1</b>	<b>Kyrie</b>	<b>1</b>
	Christe	12
	Kyrie	17
<b>2</b>	<b>Gloria</b>	<b>23</b>
	Gratias agimus tibi	37
	Domine Deus	41
	Domine Fili	47
	Qui tollis	50
	Quoniam	61
	Cum Sancto Spiritu	65
<b>3</b>	<b>Credo</b>	<b>74</b>
	Qui propter	83
	Et incarnatus est · Crucifixus	85
	Et resurrexit · Et vitam	90
<b>4</b>	<b>Sanctus</b>	<b>114</b>
	Benedictus	120
<b>5</b>	<b>Agnus Dei</b>	<b>121</b>





## 1 Kyrie

*Clarino I, II*  
*in C*

*f* Solo

*Tromba I, II*  
*in C*

*I*  
*Trombone*

*II*

*Timpani*  
*in C-G*

*I*  
*Violino*

*II*

*Soprano*

*Alto*  
*Viola I*

*Tenore*  
*Viola II*

*Basso*

*Organo*  
*e Bassi*

Andante

*f* Solo

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

This musical score is for a 4-measure piece, likely a short exercise or a snippet from a larger work. It is written for a piano and includes a bass line.

The score is divided into two systems, each containing three staves. The first system (measures 1-3) features a piano introduction in the right hand, starting with a treble clef and a 4-measure time signature. The introduction consists of a series of eighth notes and a quarter note, followed by a rest. The left hand is silent. The second system (measures 4-6) features a main melody in the right hand, starting with a treble clef and a 4-measure time signature. The melody is marked with a forte (*f*) dynamic. The left hand is silent.

The bass line is written on a single staff at the bottom of the page, starting with a bass clef and a 4-measure time signature. It consists of a series of eighth notes and a quarter note, followed by a rest. The bass line is marked with a forte (*f*) dynamic.

The notation includes various musical symbols such as clefs, time signatures, dynamics, and note values. The score is presented in a clear, professional layout with a white background and black notation.

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

This musical score is for page 3 of a piece. It features a piano and a string ensemble. The piano part is written in treble and bass staves, while the string ensemble consists of four staves (two violins, two violas). The score is in 3/4 time and begins with a key signature of one flat (B-flat).

The piano part starts with a rest in the first measure, followed by a series of eighth and sixteenth notes in the second and third measures. The bass line is active throughout, featuring a mix of eighth and sixteenth notes. The string ensemble is mostly silent, with some light accompaniment in the third measure.

The score includes dynamic markings such as *f* (forte) and *Tutti*. There are also trills marked with *tr* in the piano part. The bottom of the page features a series of numbers: 9 8 6 9 8 [6] 9 8 [6] 9 8 6, which likely correspond to the piano part's fingering or a specific sequence of notes.

10

*p* Solo  
Ky - ri - e e -

*p*

13

**Piano Introduction (Measures 1-4):** The piano introduction features a series of chords and arpeggios in the right hand, and a steady eighth-note pattern in the left hand. The dynamic is *f* (forte).

**Vocal Entries (Measures 5-8):** The vocal entries begin with a melody in the soprano voice, followed by the alto, tenor, and bass voices. The dynamic is *f* (forte).

**Piano Accompaniment (Measures 9-13):** The piano accompaniment continues with a steady eighth-note pattern in the left hand, and a series of chords and arpeggios in the right hand. The dynamic is *f* (forte).

**Vocal Lyrics:**

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

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

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

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

**Fingering Numbers:**

[6] 6 6 7 7 *f* Tutti [6] 6] 5 6 6 5 # Solo 9 8 [6]

17

*f* Solo

*p* Solo

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

9 8 [6] # *p* 6 [6] 6 *f*

20

*p Solo*

E lei e lei

*p*

2 6 5 [6] 9 8 [6] 9 8 [6] 9 8 [6] 6 7





27

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

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

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

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

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

[5<sup>b</sup> -] # 4 9 8 # 9 8 9 8 6 9 # 8 6 [6]

30

*f Tutti* *Solo* *tr* *tr* [*tr*]

*f*

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

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

<sup>8</sup> son, e - le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - - lei -

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

[<sup>4</sup>6] [6] 9 8 [6] 9 8 [6] 9 8 [6] 6 5

33

*Tutti*

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

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

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

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

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

37 Allegretto

1 *f*

2 *f*

S

B

org  
b *f Solo* 7 7 2 6 ♭6 [6] ♭6 [6] # [♯]6

40

# [6] 7 ♭7 6 5

43

6 5 9 8 6 [6] 6 5 [♯] 5 4 - #

46

*p* Solo  
Christe e - le - ison, e - le - i - son,  
*p* Solo  
Chri-ste e - le - i - son, — e - le - i - son,

6 5 7 7 2 6 b6 6 b6 [6 #] [b]6 # f [6 #]

50

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

7 p 7 7 7 7

54

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

7 6 5 f 6 6 6 6 6 6

[illegible]

60

*f*

*p*

*p*

*p*

E - lei - son, e - lei - son, Christe e -

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

5/4 — 6/5 4# 6]

[illegible]



76

*f*

*f*

son.

son.

7 7 2 6 ♭6 [6] ♭6 [6] # [♯]6 # [6]

80

7 ♭7 6 5 6 5

83

*tr*

9 8 6 [6] 6 5 [♯] 5 4 # 6 5



## Kyrie

86 **Allegro**

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*f*

*timp*

1  
*vl*  
2

*f*

*S*

*f Tutti*  
Ky - ri-e e -

*A*  
*vla 1*

*T*  
*vla 2*

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

*B*

*f Tutti*  
Ky - ri-e e - lei - son, e -

*org*  
*b*

*f Tutti*  
8

92

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

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

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

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

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

6 7 5 6 2 [6] 10 9 8 6 5 6 6 6

#

98

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

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

103

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

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

<sup>8</sup> Ky - ri - e e - - le - i - son, e - - - lei - son, e -

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

[6] 9 8 7 [6] [6] 5' -] # 5 (6) 6 5 (#) b 5 4 [4]3

108

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

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

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

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

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

[illegible]

## 2 Gloria

**Allegro moderato**

*clno*  
1, 2  
*f*

*tr*  
1, 2  
*f*

1  
*trb*  
2  
*f*

*timp*  
*f*

1  
*vl*  
2  
*f*

*S*  
*f Tutti*  
Et in — ter - ra, in ter - ra pax,  
*p Solo*  
in ter-ra pax ho-mi - ni

*A*  
*vla 1*  
*f Tutti*  
Et in — ter - ra, in ter - ra pax,

*T*  
*vla 2*  
*f Tutti*  
Et in — ter - ra, in ter - ra pax,

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

*org*  
*b*  
*f Tutti*  
*p Solo*  
2 [6] 7 7 #

6  
5

5/

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

bus bo - nae, bo-nae vo - lun - ta - tis, et in ter - ra, in

*f* *Tutti*

et in ter - ra, in

*f* *Tutti*

et in ter - ra, in

*f* *Tutti*

et in ter - ra, in

6 7 7 6 6 4 6 6 # 6 *f* *Tutti*



9

ter - ra pax,

*p Solo*  
ter - ra pax, in ter-ra pax ho-mi - ni - bus bo-nae, bo-nae vo-lun - ta - - -

8

ter - ra pax,

ter - ra pax,

*p Solo*  
6 5 # 2 [6] 7 7 # 4 6 4 6 [4] 4 6 7 [5] 4 7 [4]6 [6]



17

nae vo - lun - ta - - - tis, in ter-ra, in ter - ra

bo-nae vo-lun-ta - tis, bo-nae vo-lun-ta - - - tis, in ter-ra, in ter - ra

nae vo - lun - ta - - - tis, in ter-ra, in ter-ra

nae vo - lun - ta - - - tis, in ter-ra, in ter-ra

6 61 6 5 31

21

pax.

pax.

*p Solo*  
pax. Lau - da-mus te, lau - da - - - -

*p Solo*  
pax. Lau - da-mus te, lau - da - - - -

*Solo p*  
6 5 - [5] [6] 3 4 [6] [4]6 3 4

25

mus te, be - ne - di - cimus, be - ne - di -

mus te, be - ne - di - ci - mus, be - ne - di - cimus,

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

28

*f*

*f*

ci - mus te,

be - ne - di - ci - mus te,

6 6 # 5# | *f* 6 b # # b 5 6 # 6 #

## Adagio

31

*f*

*f*

*f Tutti*

Ad - o - ra - - - - -

*f Tutti*

Ad - o - ra - - - - -

*f Tutti*

ad - o - ra - - - - -

*f Tutti*

ad - o - ra - - - - -

*f Tutti*

ad - o - ra - - - - -

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

36 **Allegro**

*p* Solo

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

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

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

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

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

[# 5 -]



43

mus,

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

49

The musical score is written for a choir and piano. It consists of 49 measures. The piano accompaniment is in the left hand, and the vocal parts are in the right hand. The lyrics are "glo - ri - fi - ca - - - - - mus". The score is in 3/4 time. The piano part features a series of chords and single notes, while the vocal parts have a melodic line with some grace notes. The lyrics are written below the vocal staff.

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

5 6 5 6 # 6 #

55

*f Tutti*

*f*

*f*

*f*

*f*

*f*

*f Tutti*

glo-ri - fi - ca - mus,

*f Tutti*

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

*f Tutti*

glo-ri - fi - ca - mus,

*f Tutti*

glo-ri - fi - ca - mus,

*f Tutti*

6

8 7  
16 5

61

glo - ri - fi - ca - mus te.

glo - ri - fi - ca - mus te.

glo - ri - fi - ca - mus te.

glo - ri - fi - ca - mus te.

5  
4

3]

67 *Andante*

1 *f*

2 *f*

S

B

org  
b *f Solo* 2 [6] 7 6 2 [6] 6 6] 10 9 8 7 7 6 5 10 9 8 7

70

6 5 [b] [6] 7 b6 [6] 7 6 [b] 6 #

73

*P Solo*

Gra - ti - as a - gi mus, a - gi mus ti -

*P Solo*

Gra - ti - as a - gi mus, a - gi mus ti -

7 6 7 4 3 *p* 7 7

76

*f*

bi propter ma - gnam glo - ri-am tu -

*f*

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

*f*  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{[6]}{7}$   $\frac{9}{8}$   $\frac{8}{6}$   $\frac{[6]}{4}$   $\frac{4}{2}$  *p* 9 [6] 5 6  $\frac{4}{4}$  [6 6  $\frac{4}{4}$ ]

79

*f*

am.

am.

*f* 2 [6] 6  $\frac{6}{5}$   $\frac{4}{4}$  [6] 6 7  $\frac{[4]}{4}$  6] 7  $\frac{b6}{4}$  [6 6]

82

*tr*

*tr*

Gra-ti-as a - gi-mus

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

85

Gra-ti-as a-gimus ti-bi propter magnam glo - ti-bi propter magnam glo

6 b6 5 [b5] 6 [-] b b

88

ri-am tu - am, ri-am tu - am,

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

91

pro-pter magnam glo - pro - pter magnam glo

$\frac{4}{2}$  6 6  $\frac{9}{7}$   $\frac{8}{6}$  p [6] 5 6 b6

94

*f*

- ri-am tu - am.

- ri-am tu - am.

6 [4] 6] 9 [5] 6 6] *f* 2 [6] 7 6

97

*f*

*tr*

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

100

*tr*

*tr*

*tr*

7 b6 [6] 7 6 [4] 6 #] 7 6 7 4 3



## Domine Deus

104 **Allegro**

*clno solo*

*p Solo*

Do - - - - - mi - ne,

*org b*

*p Solo*

[6] 6 [6] 5 6

109

*f*

[6] 6 [6] 5 6

114

*tr*

[6] 6

118

*tr*

6 6 # 6 6 6 6 6

123

6 6 6 6 6

128

6 6 6 2 6 6 6

133

Do

6 *p* 6 6 5 6

138

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

*f* *p* 6 6 6 7 6

143

De - us Pa -

*f* 6 6 6 6 7 *p* 6 6

148

- ter, De - us Pa - ter,

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

153

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

6 6 # *p* 6 # 6 6 6

158

tens, De - us Pa -

*f* # 5 6 # *p* 5 6 #6

164

*p*

ter, De-us Pa

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

169

*f*

ter o-mni po-tens.

5# 6 6# 5# *f* 6 5# 6 6# 5#

174

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

*p* 6 [7#] 5] 6 4 *f* 5 [#]3 [-] 6] *p* 5

179

ter,

[6] 6 6 *f* 5

183

6

187

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

6 *p* 6 6 6 6

192

- o-mni - po - tens.

6 *f* [6 6 6] 5 6

197

#

201

6 # 6 6 6 # 6

205

6 6 6 6 6

209

6 # 6 # 6 # 6 # 6 6

213

6 2 6 6 # 6 6

## Domine Fili

219 [Alla breve]

1 *f*

trb

2 *f*

1 *f*

vl

2 *f*

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

org  
b *f Tutti*

8 # 6 #





229

da capo

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

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

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

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

Figured Bass: ♭ ♭ ♭ 5 6 [5] #10 9 - 8 9 8 7 8 #

## Qui tollis

236 **Largo**

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*timp*

1  
*vl*  
2

*S*

*A*  
*vla 1*

*T*  
*vla 2*

*B*

*org*  
*b*

*p* Solo 7 7  $\frac{4}{2}$  6 7 $\sharp$

242

The musical score for page 51, measures 242-247, is presented below. It features piano accompaniment and vocal parts with Latin lyrics.

**Measures 242-247:**

- Measures 242-243:** Piano accompaniment in the right hand (RH) and left hand (LH) of the grand staff. The RH has a treble clef and a key signature of one sharp (F#). The LH has a bass clef and a key signature of one sharp (F#). The RH has a 12/8 time signature. The LH has a 12/8 time signature. The RH has a treble clef and a key signature of one sharp (F#). The LH has a bass clef and a key signature of one sharp (F#). The RH has a 12/8 time signature. The LH has a 12/8 time signature.
- Measure 244:** The piano accompaniment continues. The RH has a treble clef and a key signature of one sharp (F#). The LH has a bass clef and a key signature of one sharp (F#). The RH has a 12/8 time signature. The LH has a 12/8 time signature.
- Measures 245-247:** The piano accompaniment continues. The RH has a treble clef and a key signature of one sharp (F#). The LH has a bass clef and a key signature of one sharp (F#). The RH has a 12/8 time signature. The LH has a 12/8 time signature.

**Vocal Parts:**

- First Vocal Part (Soprano):**
  - Measures 245-247: *p Solo* Qui tol - lis pec - ca - ta mun - di: Mi - se -
- Second Vocal Part (Alto):**
  - Measures 245-247: *p Solo* Qui tol - lis pec - ca - ta mun - di:
- Third Vocal Part (Bass):**
  - Measures 245-247: *p Solo* Qui tol - lis pec - ca - ta mun - di:

**Figured Bass:**

- Measure 242: 7 [B]
- Measure 243: 4 #
- Measure 244: 7
- Measure 245: 7
- Measure 246: 4/2

249

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

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

6  $\frac{4}{2}$  [46 5 6] 9 8 7 5  $\frac{6}{5}$

256

256

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

263

Qui tol-lis pec-ca-ta, pec-ca-ta mun-di: Su-sci-pe, su-scipe,

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

Qui tol-lis pec-ca-ta, pec-ca-ta mun-di: Su-sci-pe,

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

269

The musical score for page 55, starting at measure 269, features a piano accompaniment and vocal parts. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The vocal parts include a soprano line, a mezzo-soprano line, and a bass line, all with lyrics in Latin. The lyrics are: "su - sci - pe, su - sci - pe de-pre-ca-ti - o - - - - - nem". The score includes various musical notations such as notes, rests, and accidentals. The bottom of the page shows a series of numbers: 6, 5, #, 5, 6, 5, #, 8, 7, 6, 2, [6].

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

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

su - sci-pe de-pre-ca-ti - o - - - - - nem no - - - - -

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

275

no - stram, de - pre-ca-ti - o - nem no - stram.

- nem no - stram, de - pre-ca-ti - o - nem no - stram.

- stram, de - pre-ca-ti - o - nem no - stram.

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



282

282

Sheet music for "The Rose Tree" in G major, 4/4 time. The score is arranged for a piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part is a single melodic line. The score is divided into three systems. The first system contains measures 1-6, the second system contains measures 7-12, and the third system contains measures 13-18. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

289 Grave

*f*

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

6 7 10 4 7  
2 # 9 8 2 5 #

295

[illegible]

302

The musical score consists of two systems. The first system (measures 302-308) features a piano introduction with a treble and bass staff. The second system (measures 309-311) includes vocal entries for Soprano, Alto, Tenor, and Bass, each with a corresponding piano accompaniment staff. The lyrics are: "re, mi - se - re - re no - bis." The figured bass notation at the bottom of the page provides harmonic guidance for the piano accompaniment.

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

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

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

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

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

**Allegro**

1 *ul* 2 *f* *f* *Solo* 7 # [6 7 #] 6] 7 6 [6 6 # 7 #

314 *tr* *tr* *tr* 6 6 7 # 6 5 # 6[4]10 9 8 7 7 6 [4 3 #

318 *p* *p Solo* *p Solo* Quo - - - niam Quo - - -

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

322

*p*

tu so-lus san - ctus, tu so-lus Do - minus, tu so - lus al-tis - simus, Je - su,  
- niam tu so-lus san - ctus, tu so-lus Do - minus, tu so - lus al-tis - simus,

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

326

*f*

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

9 8 9 8 9 8 9 [6 5] 7 4 # *f* 6 [6 #] 4 [6 # 6

330

*p*

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

6 6 6 5 [4 #] *p* 7 [6 6 7] 9 8 9 8 - 7 5

334

Do - minus, tu so - - lus al-tis - simus, Je - su, Je -

sanctus, tu so-lus Do - minus, tu so - - lus al-tis - simus, Je - su, Je -

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

338

- su, Je - su Chri - ste, tu so-lus, so - lus, so - lus al -

- su Chri - ste, tu so-lus, so - lus,

[4 3] f 4 6 # 4 6 6 [6 6 6] p 9 8 9 8

342

tis - simus, Je - - - - su, Je - su Chri -

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

9 8 7 6 6 6 5 6 [6] 6 4 6 b6 5 #10 9 8 7 [6 5] #

346

ste.

ste.

7 # f [6 7 #] 6] 7 6 [6 6 # 7 #

349

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

352

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



## Cum Sancto Spiritu

356 [Allegro]

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*timp*

1  
*vl*  
2

*S*  
In glo - ri - a De - i Pa - tris,

*A*  
*vla 1*  
In glo - ri - a

*T*  
*vla 2*  
Cum San - cto Spi - ri - tu in

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

*org*  
*b*

*f Tutti*  
[1 1 1 1] 3 b6 b [6] 6

364

cum San - cto  
 De - i Pa - tris, cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - - -  
 glo - ri - a De - i Pa - tris, a - - - men, a - - - men,  
 - - - men, in glo - ri - a De - i Pa - tris,  
 # [6] 6 [6]

372

*f*

*f*

*f*

*f*

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

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

in glo - ri-a De - i

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

6 [6] 6] b6 4

380

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

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

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

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

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

388

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

6 # 5 6 # #6

396

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

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

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

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

# 5 4 # # 9 8

404

clno 1

tr.

tr.

men, in glo - ri-a De-i

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

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

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

9 8 [5'] 6 5 [5'] 6 6 6 6

# - #

411

Pa-tris, cum Sancto Spi-ri-tu in glo-ri-a De-i Pa-tris, a - - -

cum Sancto Spi-ri-tu in glo-ri-a De-i Patris, in glo-ri-a De-i

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

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



420 clno 1

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

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

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

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

5 6 b6 4 [4 3]

## 3 Credo

Allegro

*clno*  
 1, 2  
*f*

*tr*  
 1, 2  
*f*

1  
*trb*  
 2  
*f*

*timp*  
*f*

1  
*vl*  
 2  
*f*

*f Tutti*  
*S*  
 Pa - trem o-mni-po - ten - tem, fa - cto-rem coe - li, coe - li,

*f Tutti*  
*A*  
*vla 1*  
 Pa - trem o-mni-po - ten - tem, fa - cto-rem coe - li,

*f Tutti*  
*T*  
*vla 2*  
 Pa - trem o-mni-po - ten - tem, fa - cto-rem coe - li,

*f Tutti*  
*B*  
 Pa - trem o-mni-po - ten - tem, fa - cto-rem coe - li, et ter -

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

5

vi - si - bi - li - um

vi - si - bi - li - um

vi - si - bi - li - um

rae, vi - si - bi - li - um

9

The musical score consists of several systems. The first system includes a grand staff (treble and bass clef) and a piano part (treble and bass clef). The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The vocal parts enter in the second measure of the first system. The lyrics are in Latin, and the music is in a key with one sharp (F#).

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

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

8 o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - minum

o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - minum

5 6 7 6 5 - # Solo p 6 5

13

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

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

6 6 6 # 6 6 [5#]

17

*P Solo*

Et ex Pa-tre na-tum an-te o-mni-a sae-cu-la,

*P Solo*

Et ex Pa-tre na-tum an-te

ge - ni - tum.

ni - tum.

6 5 5' 4 [ ] 6 5 [ ]

21

an-te o-mnia sae-cula, De - um de De - o, lu-men de lu - mine, De - um ve - rum.  
 o - mni-a sae - cu - la, De - um de De - o, lu - men de lu - mine, De - um

7 6 # [6 6] 6 [6] b6 6

26

*f*

*f*

*tr*

de De-o ve-ro.

ve-rum de De-o ve-ro.

7 [45] #

6 5 #

*f*

8 b7 5



30

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

Ge - ni-tum non fa-ctum, con-sub-stan - ti - a - lem

*f* *Tutti*

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

*f* *Tutti*

Ge - ni-tum non fa-ctum, con-sub-stan - ti - a - lem

*f* *Tutti*

Ge - ni-tum non fa-ctum, con-sub-stan - ti - a - lem

6  $\flat 6$  5  $\frac{7}{\sharp}$   $\frac{6}{5}$   $\sharp$  Tutti  $\frac{6}{5}$  6 7 6 7 6

34

Pa - tri, per quem o - mni-a fa - cta sunt.

- tri, per quem o - mni-a fa - cta sunt.

8 Pa - tri, per quem o - mni-a fa - cta sunt.

Pa - tri, per quem o - mni-a fa - cta sunt.

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

## Qui propter

39 *Andante*

trb  
solo

*f*

A

org  
b

*f* Solo

6 5 6 6 4 5 3 6 b5 5 6 6

45

*P* Solo

Qui pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem

6] 6 *p* 6 *f* 6 6 4 5 3 6

51

de - scen - dit, de - scen -

*p* 6 *f* 6 *p* 6 #] 6 6 [6 5 #3 b3

56

dit de coe - lis.

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

62

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

#] p 6 6 6 6 6 6 6

69

de - scen - - - dit de

f 6 6 6 p [6 6 b5 6 b] 6

75

coe - - lis.

f [6 b5 6 b] 6

## Et incarnatus est · Crucifixus

81 Grave

*clno* 1, 2 *f*

*tr* 1, 2 *f*

1 *f*

*trb* 2 *f*

*timp* *f*

1 *f*

2 *f*

*S* *f Tutti*  
Et in-carna - tus est de Spi - ri-tu San - - cto ex Ma -

*A* *f Tutti*  
*vla 1* Et in-carna - tus est de Spi-ri-tu San - - cto ex Ma -

*T* *f Tutti*  
*vla 2* Et in-carna - tus est de Spi - ri-tu San - - cto,

*B* *f Tutti*  
Et in-carna - tus est de Spi - ri-tu San - - cto

*org* *f Tutti*  
*b*

[5] 6 [5] 6 5 17 10 6 5 -  
[3] 4 3 4 3 9 8 7 8 5 4 3

86

The musical score for page 86 consists of two systems. The first system includes a piano accompaniment with a treble and bass staff, and two vocal staves (soprano and alto). The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in the third measure of the system. The second system continues the piano accompaniment and includes three vocal staves (soprano, alto, and tenor/bass). The lyrics are in Latin, describing the Virgin Mary and the Holy Family. The score concludes with a series of fingerings (9, 8, 9, 8, 9, 8, 9, 8, 7, 6) for the piano part.

ri - a, Ma - ri-a Vir-gi-ne, et ho-mo, et ho-mo, et ho - mo

ri - a, Ma - ri-a Vir-gi-ne, et ho-mo, et ho-mo, et ho -

et ho - mo, ho - mo fa -

et ho - mo, ho - mo, ho - mo

9 8 9 8 9 8 9 8 7 6

92

Largo

fa - ctus est. E - ti - am pro no - bis sub Pon - ti -

- mo fa - ctus est. E - ti - am pro no - bis sub Pon - ti - o Pi -

- ctus est. Cru - ci - fi - xus e - ti - am pro no - bis

fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis

5 4 - # 4 *p* Solo [ # 6 ] 9 8 7 6 7 [ # ] 6 5 # 4

98

o Pi-la - to, pas - sus et se - pul-tus, sepul-tus, et se-pul - - tus

la - to, pas - sus et sepul-tus, se - pul-tus, et se - pul-tus, sepul-tus, et sepul - tus

sub Ponti - o Pi - la - to, pas - sus et se - pul-tus, sepul-tus, et se - pul - tus

sub Ponti - o Pi-la - to, pas - sus et sepul-tus, se - pul-tus, et se - pul - tus, sepul - tus

6 9 8 7 [3] 2 6 6 7 [b]2 5 6 7 6 4 [6] 4 3



104

est, pas - sus et sepul - tus, se - pul - tus, et se - pul - tus, sepul - tus, et se - pul - tus est.

est, et se - pul - tus, se - pul - tus, et sepul - tus, se - pul - tus, et sepul - tus, pas - sus et se - pul - tus est.

est, pas - sus et se - pul - tus, sepul - tus, et se - pul - tus, se - pul - tus se - pul - tus est.

est, pas - sus et sepul - tus, se - pul - tus, et se - pul - tus est.

5 6 9 8 7 5 [b]6 2 6 6 7 5 [b]6 2 [6] 9 8 6 5 [5] 6 5 - 4

## Et resurrexit · Et vitam

110 **Allegro**

*cno* 1, 2 *f*

*tr* 1, 2 *f*

1 *trb* 2

*timp* *f*

1 *vl* 2 *f*

*S*

*A vla 1*

*T vla 2* 8

*B*

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

113

Musical score for page 91, measures 113-116. The score includes piano accompaniment and vocal parts with lyrics.

**Measures 113-116:**

- Piano Accompaniment (Measures 113-116):**
  - Right Hand: Treble clef, 7/8 time signature. Measures 113-114: eighth-note patterns. Measures 115-116: quarter and eighth notes.
  - Left Hand: Bass clef, 7/8 time signature. Measures 113-114: quarter and eighth notes. Measures 115-116: quarter and eighth notes.
- Vocal Parts (Measures 113-116):**
  - Measures 113-114:** All vocal parts (Soprano, Alto, Tenor, Bass) have whole rests.
  - Measure 115:** All vocal parts enter with the lyrics "Et re-sur-re-xit, re-sur-re - xit". The dynamic is *f* and the marking is *Tutti*.
  - Measure 116:** All vocal parts continue with the lyrics "ter - ti-a, ter - ti-a".

**Lyrics:** Et re-sur-re-xit, re-sur-re - xit ter - ti-a, ter - ti-a

**Performance Markings:** *f* *Tutti*

**Figured Bass (Measure 116):** 7 6 [5] 6

117

di - e se - cun - dum, se - cun-dum Scriptu - ras.

a di - e se - cun - dum Scri - ptu - ras.

<sup>8</sup> a di - e se - cun - dum Scri - ptu - ras. *p Solo* Et a-scen-dit in coe-lum, se - det ad

a di - e se - cun - dum Scri - ptu - ras.

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

121

*a 2*

*f*

*f*

*f*

*f*

*f Tutti*

Et i - terum ven - tu - rus est cum glo - ri-a iu - di - ca - re vi - vos,

*f Tutti*

Et i - terum ven - tu - rus est cum glo - ri-a iu - di - ca - re vi - vos,

*f Tutti*

<sup>8</sup> dex - teram, ad dex - te - ram Pa - tris. Et i - terum ven - tu - rus est cum glo - ri-a iu - di - ca - re vi - vos,

*f Tutti*

Et i - terum ven - tu - rus est cum glo - ri-a iu - di - ca - re vi - vos,

*f Tutti*

6 6 # 6 6 6 6 6 6 6 6

125

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

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

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

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

6 6 7 6 5 [6] Solo 6



132

Spi - ri-tum San - ctum, Do - minum et vi - vi - fi - can-tem, qui ex Pa-tre Fi - li - o - que pro -

6  
4

[5']  
#

[6

5'  
#

6]



136

136

*f*

*f*

*p Solo*

Qui cum Pa - tre et Fi - li - o

ce - - - dit.

*f*

*p*

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

140

*f*

*p* *f*

*f* *Tutti*

si - mul ad - o - ra - tur, si - mul ad - o - ra - tur et

*f* *Tutti*

Si - mul ad - o - ra - tur

*f* *Tutti*

Si - mul ad - o - ra - tur

*f* *Tutti*

Si-mul, si-mul ad - o - ra - tur

*f* *Tutti*

6 5 6 5 6 5 9 [6] #

145

con-glori - fi - ca - - - tur, et con - glo - ri - fi - ca - - - tur: *p Solo* qui lo-cu - tus  
 et con - glo ri - fi - ca - - tur: *p Solo* qui lo-cu -  
 et con - glo - ri - fi - ca - - tur.  
 et con - glo ri - fi - ca - - - tur.

[F] 6 4 [5] 6 4 *p Solo* 5 6 10 9 6 5

149

est, lo - cu - tus est per \_\_\_\_\_ Pro - phe - tas.

- tus est, lo - cu - tus est per \_\_\_\_\_ Pro - phe - - tas.

8

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

*f*

153

Musical score for page 101, starting at measure 153. The score includes piano accompaniment and vocal parts. The piano part features a forte (*f*) dynamic and includes trills (*tr*) in the right hand. The vocal parts enter with the lyrics "Et u-nam san-ctam, sanctam ca-tho-li-" and are marked with *f Tutti*. The bottom of the page contains figured bass notation.

Figured bass notation at the bottom of the page:

6 5    [5] 6] #10 9 8 5    6 5    [6]    Tutti    [6 5] / [4 3]

157

cam et a - po - sto - li - cam Ec - cle - si - am.

tho - licam et a - po - sto - licam Ec - cle - si - am.

tho - licam et a - po - sto - licam Ec - cle - si - am. *P Solo* Con - fi - te - or u - num ba -

tho - licam et a - po - sto - licam Ec - cle - si - am. *P Solo* Con - fi - te - or

*P Solo* 6 5 6 6 6 7]

161

161

*f*

*f*

*f* Tutti

Et ex - pe - cto

ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

$\flat \frac{4}{2}$   $\frac{3}{4}$   $\flat \frac{4}{2}$  6] 7  $\flat$  [ $\flat$ ]7 6 5

165

*f*

*f*

*f*

*f*

*f* *Tutti*

Re - sur - re - cti - o - nem mor - tu - o - rum,

re - sur - re - cti - o - nem mor - tu - o - rum, et vi - tam ven - tu - ri sae - cu - li,

*f* *Tutti*

8 Re - sur - re - cti - o - nem mor - tu - o - rum, ven - tu - ri sae - cu - li, a -

*f* *Tutti*

Re - sur - re - cti - o - nem mor - tu - o - rum, ven - tu - ri sae - cu - li, a -

*f* *Tutti* [6] 7 6 # 8 7 6 7 6 6 7 6



169

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

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

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

- - - - men,

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

173

clno 1

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

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

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

8 6 6 7 6 46 6 2 [6] 2 [6] 4/2 [5]

177

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

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

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

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

6 5 6 [6] 6 7 6 6 [6] 7 6 7 # 6 [6] 9 6 6 [6] 7 #

181

clno 1

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

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

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

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

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

186

Measures 186-189, systems 1-3. The first two systems consist of Treble and Bass staves with rests. The third system consists of Treble and Bass staves with rests.

Measures 190-193, system 4. Treble and Bass staves with notes and rests.

Measures 194-197, system 5. Treble staff with notes and rests, and lyrics: vi - tam ven - tu - ri sae - cu - li, a - men, a - - - -

Measures 198-201, system 6. Treble staff with notes and rests, and lyrics: tu - ri sae - cu - li, a - - - - men, ven - tu - ri sae - cu - li, a -

Measures 202-205, system 7. Treble staff with notes and rests, and lyrics: tam ven - tu - ri sae - cu - li, a - men, a - - - - men, ven - tu - ri sae - cu - li,

Measures 206-209, system 8. Bass staff with notes and rests, and lyrics: ven - tu - ri sae - cu - li, a - - - - men,

Measures 210-213, system 9. Treble staff with notes and rests, and figured bass: [6] [6] 7 6 [6] 7 [6] 9 8 6 5 # 6 2 [6] 2 [6]

190

men, ven-tu-ri, ven-tu-ri sae-cu-

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

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

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

2 [6] 2 6  $\frac{4}{2}$  6  $\frac{4}{2}$  [6#] 8 6 6 6 [-] 2 5 6

194

The first system of the musical score, starting at measure 194, features a piano introduction. The right hand (treble clef) plays a series of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

The second system continues the piano accompaniment. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

The third system introduces the vocal melody. The lyrics are: "li, a-men, a - men, ven - tu - ri sae - cu-li, a - - men, ven -". The melody is in the treble clef, and the piano accompaniment continues in the bass clef.

The fourth system continues the vocal melody. The lyrics are: "sae - cu-li, a - men, a - - - - men, et vi -". The piano accompaniment provides a rhythmic and harmonic support.

The fifth system continues the vocal melody. The lyrics are: "li, a - - men, ven - tu - ri sae-cu - li, a - - - men,". The piano accompaniment continues with a steady accompaniment.

The sixth system continues the vocal melody. The lyrics are: "sae - cu-li, a - men, a - - - - - men,". The piano accompaniment continues with a steady accompaniment.

The seventh system continues the piano accompaniment. Below the staff, there are figured bass notations: [6] 4/2, [6], 5/4, -1/#, 4, 6 [4] 6/5, [6], 6/5, [6], 6/5, 6, 6/5, [6], [6].

198

clno 1

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

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

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

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

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



202

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

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

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

tu - ri sae - cu - li, a - - - - - men, a - men.

7 6 7 6 7 6 7 6 6 5

## 4 Sanctus

*Andante*

*f*

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*

2

*f*

*timp*

1  
*vl*

2

*f*

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

*f Tutti*  
A  
vla 1  
San - ctus, san - ctus, san - ctus.

*f Tutti*  
T  
vla 2  
San - ctus, san - ctus, san - ctus.

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

*p Solo*  
Do - mi - nus De - -

*org*  
b

*f Tutti*  
[6]

*p Solo*  
6 6 #

6

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

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

*f* *Tutti*

Ple - ni sunt coe - li et ter - ra

*f* *Tutti*

Ple - ni sunt coe - li et ter - ra

*f* *Tutti*

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

*f* *Tutti*

6 4 [5] 3

12

glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a tu - a.

*Solo*

6  
4

[5]  
3

## 16 Osanna · [Alla breve]

*f*

*f*

*f*

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

22 clno 2

*f*

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

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

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

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

6 6 6 7 6 5 4 3 2 1

[#] 6 6 5 4 3 2 1

28

*f*

*f*

*f*

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

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

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

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

[4]6 [3] 2 6 7 6 9 [6 b5] 9 8 7 8

## Benedictus

## Canone all'unisono · Larghetto

34

*vl*  
1, 2

S 1

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

S 2

Bene-di -

S 3

S 4

39

- mine Do - mi - ni, in no-mine Do-mi-ni, benedi - ctus, qui ve - nit in no - mine

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

Benedi - ctus, qui ve - nit in no -

45

Osanna ut supra

Do - mi - ni, in no - mine Do - - mi - ni, in nomine Do-mi - ni.

no-mine Do-mi-ni, bene-di - ctus, qui ve - nit in no - mine Do - mi - ni.

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

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





[illegible]

## Allegro

13

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

bis. Agnus De - i, qui tol-lis pec-ca-ta mundi, pec-ca-ta mun-di:

*f* *Tutti*

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

*f* *Tutti*

bis. Agnus De - i, qui tol-lis pec-ca-ta mundi, pec-ca-ta mun-di: Do - na no - bis pa - - - cem, pa -

*f* *Tutti*

bis. Agnus De - i, qui tol-lis pec-ca-ta mundi, pec-ca-ta mun-di: Do - na

*f* *Tutti*

$\frac{6}{5}$  [6]  $\frac{6}{4}$   $\frac{5}{3}$  8

19

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

6 7 5 6 2 [6]

24

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

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

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

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

40 9 8 6 5 6 6 5 6 6 5 #

29

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

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

cem, do - na no - bis

cem, do - na no - bis pa -

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

34

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

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

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

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

40

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

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

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

do - na no - bis pa - - -

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



45 *Adagio*

a 2

a 2

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

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

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

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

6 5 3  
4 - 3

tasto solo

accompagnato