

Caldara. Missa Mundata est.

Antonio
Caldara

Missa Mundata est lepra eius
(D-Dl Mus.2170-D-12)

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

Full score




Edition Esser-Skala, 2022

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Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	D-DI
	<i>Shelfmark</i>	Mus.2170-D-12
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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>
–	–	ob	The oboe parts of this edition have been created as follows: (1) <i>Kyrie, Cum Sancto</i> , and <i>Dona nobis</i> : B1 indicates that ob 1/2 should play unison with S. (2) <i>Gloria, Laudamus, Gratias</i> , and <i>Quoniam</i> : The directives “Tutti” and “Vv.” in the violin parts indicate the beginning and end of segments where ob 1/2 should play unison with vl 1/2. These directives are retained in the vl parts. If a chord appears in the vl part, only the highest note is retained for the ob part. (3) Remaining movements: ob parts have been created by the editor (unison with S in <i>Cum Sancto</i> and <i>Osanna</i> ; unison with vl 1/2 in <i>Credo, Et resurrexit, Sanctus, Benedictus</i> , and <i>Agnus Dei</i> ; pausing in <i>Et incarnatus</i>).
	–	coro	In B1 , lyrics are generally missing in <i>Credo, Et incarnatus</i> (except for bars 89–106), <i>Et resurrexit, Benedictus</i> , and <i>Agnus</i> . Here, they have been added by the editor.
1	14	vl 1	3rd to 5th ♩ in B1 : f [♯] 4–e [♯] 4–d [♯] 4
	15	vla	1st ♩ in B1 : g [♯] 1
	48f	vl 1	The paper snippet used to correct bars 48f has been erroneously pasted over bars 53f by the restorer.
	65f	org	lower voice missing in B1
	80	vl 2	last ♩ in B1 : b [♯] 4
2	–	ob	Bars 11, 14, 35, and 167 (ob 1) as well as 167 and 263 (ob 2) have been emended to accommodate the oboe’s range.
	5	vl 1	8th ♩ in B1 : d [♯] 16
	11	vla	2nd ♩ in B1 : e [♯] 4
	12	vl 2	4th ♩ in B1 : c [♯] 16
	12	vla	1st to 5th ♩ in B1 : d [♯] 8–c [♯] 8–b [♯] 8–a [♯] 8–g [♯] 8
	16	vl 2	last ♩ in B1 : d [♯] 16
	19	vl 2	12th ♩ in B1 : e [♯] 16
	19	S	3rd ♩ in B1 : b [♯] 4
	23	S	2nd ♩ in B1 : e [♯] 8–e [♯] 8
	24	vl	5th note in B1 : e [♯] 16.
	24	B	1st ♩ in B1 : e8.–f16
	26	vl 2	last ♩ in B1 : c [♯] 16
	34	vla	13th ♩ in B1 : c [♯] 16
	81	vl 2	last ♩ in B1 : b [♯] 8
	84	vl 1	last ♩ in B1 : e [♯] 8
	96	vl 2	2nd ♩ in B1 : b [♯] 4
	143	vl 2	1st ♩ in B1 : g [♯] 4
	170	B	3rd ♩ in B1 : e4
	193	vla	1st ♩ in B1 : d [♯] 8
	204	vl 2	4th ♩ in B1 : c [♯] 4–b4
	206	vl 2, A	1st ♩ in B1 : d [♯] 1
	214	B	bar in B1 : b4–a4–g4–f [♯] 4–g2–a2
	232	vl 2, A	bar in B1 : d [♯] 1
	242	ob 1, vl 1	9th ♩ in B1 : b [♯] 16
	252	vla	1st ♩ in B1 : d [♯] 8
	266	vl 2	1st ♩ in B1 : d [♯] 4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	280f	vla	bars missing in B1
	293	org	1st ♩ of upper voice in B1 : e''4
	300	vl 1	4th ♩ in B1 : g'8
	320	vl 2	2nd ♩ in B1 : d'8
3	–	ob	Bars 120 and 148f (ob 1) as well as 120, 122f, 129, and 148f (ob 2) have been emended to accommodate the oboe's range.
	4	ob 2, vl 2	1st ♩ in B1 : c''4
	10	T	3rd ♩ in B1 : c'2
	17	T	3rd ♩ in B1 : c'2
	21	T	3rd ♩ in B1 : b2
	65	ob, vl	4th ♩ in B1 : e''4
	71	B	1st ♩ in B1 : a2
	72	A	1st ♩ in B1 : g#2
	82	ob 1, vl 1	1st ♩ in B1 : a''4
	86	T	2nd/3rd ♩ in B1 : e'1
	119	ob 2, vl 2	last ♩ in B1 : b'16
	126	T	3rd ♩ in B1 : d'8.–d'16
	127	T	1st ♩ in B1 : g8–g8
	128	ob 2, vl 2	2nd ♩ in B1 : f'4
	130	ob 1, vl 1	last ♩ in B1 : e''8–d''8
	130	S	bar in B1 : —
	132	ob 1, vl 1	14th/15th ♩ in B1 : b''16–c'''16
	137	ob 1, vl 1	2nd to 4th ♩ in B1 : c''4–b'8
	137	ob 2, vl 2	2nd to 4th ♩ in B1 : b'8–b'4
	139	ob 1, vl 1	5th to last ♩ in B1 : c''4–b'8
	142	B	2nd ♩ in B1 : e4
	146	S	2nd ♩ in B1 : c''4.–b'8
	148	A, T, B	1st ♩ in B1 : γ
	158	S	last ♩ in B1 : a'8
	164	ob 2, vl 2	2nd ♩ in B1 : e''16–d''16
	166	ob 2, vl 2	2nd to 4th ♩ in B1 : c''4–b'4.–b'8
	167	ob 1, vl 1	2nd ♩ in B1 : f''4
4	–	org	In B1 , bass figures only appear in bars 70, 85f, and 146. The remaining bass figures have been added by the editor.
	10	vl 1	1st ♩ in B1 : c''4
	10	vl 2	1st ♩ in B1 : c'4
	10–23	vla	in B1 unison with T, here unison with org
	99	A	bar in B1 : e'2– ♩
	113	org	upper voice, last ♩ in B1 : d''2
	125	org	upper voice, bar in B1 : f'2–f'2–e'2–e'2
5	1–17	org	bass figures missing in B1
	1	A	last ♩ in B1 : e'4
	1	T	last ♩ in B1 : d'4
	1	B	1st ♩ in B1 : A4
	8–17	vla	voice missing in B1 , here unison with org

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	18–94	–	In B1 indicated by <i>Dona nobis ut Kyrie</i> (the latter movement contains alternative lyrics). For critical remarks, refer to bars 10ff of <i>Kyrie</i> by subtracting 7 from the bar number in <i>Dona</i> .

Changelog

1.0.0 – 2022-04-05

Added

- initial release

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1 Kyrie

Adagio

I
Oboe
II

I
Violino
II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f *Tutti*

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

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

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

Ky - ri-e, Ky - ri - e e -

f *Tutti*

12 3) 8 4 6 4 6 9 8
#2 5 # 2 6 5

5

son, e lei son, e

son, e lei son, e lei son, e

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

lei son, e lei son, e

4 3 $\frac{4}{2}$ 6 [9] 6 $\sharp 5$ 6 $\sharp 5$ 5 6 5 \sharp \sharp $\sharp 4$ 2

9 Adagio [Allegro]

lei - - son. Ky -

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

son, e - lei - son.

lei - - son.

6 6 4 # #2 #

14

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

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

Ky - ri - e e - lei -

3 2 [6] 7 6 6

19

son, e lei son, e lei

lei son, e lei son, Ky

Ky ri e e lei son, e

son, e lei son, e lei son, e

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

24

son.

ri-e e lei son.

lei son.

lei son.

Solo [6] #

7 6 5 - 5 6 # 5 6 5 6 # 4 #

30

The musical score is written for a piano. It begins with a system of two staves, both containing whole rests. The second system consists of three staves. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including trills and slurs. The middle staff provides harmonic support with longer note values. The bottom staff of this system contains a bass line. The third system consists of four staves, all of which contain whole rests. The fourth and fifth systems each consist of a single staff with a bass line. The sixth system also consists of a single staff with a bass line. At the bottom of the page, there are two sets of fingering numbers: '3 2 6 4 #' on the left and '3 2 [6]' on the right.

3 2 6 4 # 3 2 [6]

42

The musical score consists of five systems of staves. The first system (measures 42-46) features a piano accompaniment with a treble and bass staff. The second system (measures 47-51) includes a vocal soloist part with a treble staff and a piano accompaniment with a treble and bass staff. The third system (measures 52-56) features a vocal ensemble part with a treble and bass staff. The fourth system (measures 57-61) includes a vocal soloist part with a treble staff and a piano accompaniment with a treble and bass staff. The fifth system (measures 62-66) features a vocal ensemble part with a treble and bass staff. The lyrics are 'Ky - ri - e e - lei -'.

Ky - ri - e e - lei -

Ky - ri - e e - lei -

Tutti

47

Ky - ri - e e - lei - son,

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

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

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

8 3 #2 6 [#] [#7] 6 #5 4 # [-] [2] 7 3 #6 #4 [#2] 6 [#] 7 [7] #5 # 6 45 [#] #2 [6] [#] [5] #

[illegible]

57

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

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

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

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

#2 [6#] #4 6 6 45 9 6 6 #4 6 - 45 9 8

62

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

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

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

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

7 b5 # 7 5 4 # 7 5 4 #

67

Ky - ri - e e - lei -

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

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

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

2 [6] 7 6 6 3 2 [6] 6 7 #5 6 [#5] 6 6 [#5] 6 [45]

12

son, e lei - - - - -

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

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

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

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

7

son, Kyrie eleison

e eleison, Kyrie eleison, e

8

son, Kyrie eleison

son, Kyrie eleison

5 6 5 6 # 4 # 6 4 5 - 6 5 - 5 - 8 6 4

Adagio

82

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

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

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

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

7 5 6 4 4 # [6] 6 5 # b6 b6 7 6 5 - #

2 Gloria

Allegro

1 ob *f*

2 *f*

1 vl *f Tutti*

2 *f Tutti*

vla *f*

S

A

T

B

org b *f Solo* [6] [6] # [7]

The musical score for page 19 consists of two systems. The first system contains two grand staves (treble and bass clef) for piano accompaniment. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. There are some performance markings: a '4' above the first measure of the upper staff, an asterisk (*) above the second measure, and a trill (tr) above the fourth measure of the upper staff. The second system contains four staves for vocal entries. The first three staves are for different vocal parts, each with a rest for the first three measures followed by an entry in the fourth measure. The entries are marked with a forte 'f' dynamic and the instruction 'Tutti'. The lyrics 'Glo - ri - a in ex -' are written below each entry. The fourth staff in the second system is a bass line with a rest for the first three measures followed by an entry in the fourth measure, also marked with 'f Tutti' and the lyrics 'Glo - ri - a in ex -'. Below the vocal staves, there is a line of figured bass notation: 7, 7, 7, 5, #, [6 6], #, Tutti.

4

f Tutti
Glo - ri - a in ex -

f Tutti
Glo - ri - a in ex -

f Tutti
Glo - ri - a in ex -

f Tutti
Glo - ri - a in ex -

7 7 7 5 # [6 6] # Tutti

The musical score is arranged in two systems. The first system consists of two staves of piano accompaniment (treble and bass clef). The second system consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The lyrics are in Latin and are repeated across the vocal staves.

Lyrics:

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

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

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

Figured Bass:

6 6 6 5# 7# - 6 6 6

12

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

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

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

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

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

16

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

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

a, glo -

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

20

f

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

6 6 6 6 6 4 3] *f* *Tutti* 4 6 5# 6 5 3 6

24

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

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

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

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

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

28

f

f *Tutti*

f *Tutti*

a, glo - ri-a.

a, glo - ri-a.

a, glo - ri-a.

a, glo - ri-a.

Solo

6] $\frac{5}{4}$ - #

6] # 7 - 7

32

7 - 7 7 6 # 6 6 5 4 - #

36 *Adagio*

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

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

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

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

#4/2 6 b6 b5/b4 3 b7 4 # b7/# #5/# 6/4 #5 - #

Laudamus te

Andante

1
ob

2

1
vl

2

vla

S

A

org
b

f *Tutti* *f* *Tutti* *f* *Solo* *Rip.*

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

48

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

55

p Solo
Lau - da - mus,

p Org.
6 # 6 7 # 6 [# - 6]

62

f

p Vv.
f Tutti

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

lau-da - mus te, lau-da-mus te.

f Rip.
7 6 # [6 6] #] 6 6 #5 - 6 7 [6 -] [5] # [6 6] #5 #]

70

Figured Bass: # - 5 3 - 6 3 - # - 6 # 4 2

77

Figured Bass: # - 6 # p Org. 4 6 [# 9 6] 4 6 9 6 9 6

85

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

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

7 6/4 5/3 7/5 6/4 6/4 5/3 4/3 *f* *Rip.* [6/5]

94

Lau - da - mus, lau - da - mus te, Lau - da -

p *Vv.* *p* *Org.*

102

benedi - cimus te, ad-o-ra - mus te, glo-ri-fi -
 - mus, lau-da - - mus te, be-ne-di - cimus te, ad-o-ra - mus te, glo -

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

109

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

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

115

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

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

- 6 [7] # 6 [6]

122

f Tutti

f Tutti

f

mus te.

ca - - - - - mus te.

7 # *f* Rip. [6] # - 6 [7] 6 # 6 [6] # 6 [#5] - 6

130

7 # 6 - [#5] # 6 [#] 6 [#5] # # b # 6 -

137

- 6 #4 2 # - 6 7

Gratias agimus tibi

Andante

1
ob

2

1
vl

2

vla

p Solo

S

Gra - ti - as a - gi - mus ti - bi propter ma - - gnam glo - ri - am tu -

p Solo

A

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam, ma - gnam glo - ri - am tu -

p Solo

T

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am, glo - ri - am tu -

B

org
b

p Solo Org.

8 4/2 6 8 6 7 6 6 7 6 6 4/2 6 6 4 3

Vivace

152

The musical score is written for piano and voice. The piano part begins with a series of chords in the right hand and a bass line in the left hand. The vocal part enters with a melody in the right hand. The lyrics are in Latin and are written below the vocal staves.

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

am, pro-pter glo - ri - am tu - am.

am, pro-pter glo - ri - am tu - am. Do - mi-ne De - us,

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

p *Vv.* *p* *Solo*

5 3 6 5 4 #

159

Rex coe - le - stis, De - us Pa - ter o-mni - po - tens,
 le - stis, De - us Pa - - ter o - mni - po-tens, **f** Rip.

165

Piano Accompaniment:

- Measures 165-166: **f** (forte)
- Measures 167-168: **f Tutti**
- Measures 169-170: **p** (piano) *Vv.*

Vocal Parts:

- Measures 167-170: **Do - mi-ne Fi - li u - ni - ge - ni-te,**

Organ Part:

- Measures 167-170: **p Org.**

Key Signature: D major (one sharp).

171

f

f Tutti

f Tutti

f

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

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

[6/15]

f Rip.

177

Piano (p)

Vv.

Org.

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

f Rip.

Figured Bass: [4] 3 7# [9] 8 3 7# 5#

183

Musical score for page 41, starting at measure 183. The score includes piano accompaniment for two systems of staves, vocal parts for Soprano and Alto, and a basso continuo line. The key signature is one sharp (F#). The tempo is marked "f" (forte) and "Tutti". Dynamics include "f", "p", and "p Org." (piano Organ).

The piano accompaniment consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a basso continuo line. The second system includes a grand staff and a basso continuo line. The vocal parts are Soprano and Alto. The lyrics are:

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

The basso continuo line includes a sharp sign (#) and a bracketed sharp sign [#].

[illegible]

Qui tollis

[Allegro]

1
ob

2

1
vl

2

vla

f *Tutti*

S

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

f *Tutti*

A

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

f *Tutti*

T

Qui tol - - lis pec - ca - ta

f *Tutti*

B

Qui tol - - lis pec-ca - ta—

org
b

f *Tutti*

8 4 3 5 6 5 6

Detailed description: This musical score page, numbered 43, is titled 'Qui tollis'. It features a tempo marking of [Allegro]. The score is arranged for a full orchestra and voices. The woodwind section includes two oboes (ob) and two violas (vla). The string section includes first and second violins (1 vl, 2 vl) and a double bass (B). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ (org b) is also present. The key signature is one sharp (F#) and the time signature is common time (C). The score is marked with a forte (f) dynamic and a 'Tutti' instruction. The lyrics are in Latin: 'Qui tol - - lis pec - ca - ta mun - di,'. The organ part includes fingerings: 8, 4, 3, 5, 6, 5, 6.

200

qui tol - lis pec - ca -

qui tol - lis pec - ca -

mun - di: Mi - se - re -

mun-di: Mi - se - re -

2 6 6 5 6 5 6 5

205

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

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

216

di: Su - scipe de-pre - ca - ti - o-nem, de-pre-ca-ti - o-nem no - stram. Qui se - - des ad

di: Su - sci - pe depreca - ti - o-nem, de-pre-ca-ti - o-nem no - - stram. Qui se - -

Su - sci-pe depreca - ti - o-nem, de-pre-ca-ti - o-nem no - - - stram.

di: Su - sci-pe de-pre - ca - ti - o-nem, depre - ca - ti - o - nem no - - stram.

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

223

dexteram Pa - tris, qui se - - des ad dex - te - ram,

des ad dex-teram Pa - tris, ad dex - teram Pa - tris, qui se - - des ad dex - te -

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

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

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

Quoniam

Allegro

1
ob

2

1
vl

2

vla

B

org
b

f

f Tutti

f

f

Solo
Rip.

239

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

The musical score is for a piece titled 'Quoniam'. It is in common time (C) and marked 'Allegro'. The score is divided into two systems. The first system includes parts for Oboe (ob), Violin (vl), Viola (vla), Bass (B), and Organ (org b). The organ part has a 'Solo Rip.' section. The second system starts at measure 239 and includes parts for Violin (vl), Viola (vla), Bass (B), and Organ (org b). The organ part includes figured bass notation at the bottom of the second system.

242

p Vv.

p Vv.

p Solo

Quo - ni - am, quoniam tu so-lus sanctus, tu so-lus, so-lus

p Org.

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

246

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

4 3 5 6 #

250

f

f Tutti

f

f

f Rip.

su Chri - ste.

253

p Vv.

p Vv.

p

p Org.

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

256

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

[6] # [6] # 5 4

259

su Chri - ste.

f Tutti f Tutti f

#5 - # # [6] f Rip. 6 #

262

p Vv.

p Vv.

p Org.

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

6 7 6 [4 #] *p* Org. 6 $\frac{6}{\#4/2}$ 6 $\frac{4}{2}$ 6

==

266

tr

tr

tr

so-lus al-tis-simus, Je

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

269

su Chri - ste, Je -

5 5 [6 4 3]

272

su Chri - ste.

f *Tutti* *f* *Tutti* *f* *Rip.*

[6] [6]

275

4 6 9 6 4 6 9 6 4 6

=

278

6 5 5 5 5 5 5 5 6 5

Cum Sancto Spiritu

[illegible]

Allegro assai

286

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

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

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

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

8 7 # - 6 6 6 4 #]

292

Musical score for piano and voice, measures 292-295. The score is written for piano (left hand and right hand) and voice (soprano, alto, and tenor/bass). The key signature is one sharp (F#). The time signature is 4/4.

Measures 292-295:

- Measure 292: Piano introduction with arpeggiated chords in both hands.
- Measure 293: Piano continues with arpeggiated chords. Voice enters with the lyrics "men, a".
- Measure 294: Piano continues with arpeggiated chords. Voice continues with the lyrics "men, a".
- Measure 295: Piano continues with arpeggiated chords. Voice continues with the lyrics "men, a".

Lyrics: men, a - men, a -

Chord symbols: A -

296

The musical score consists of six systems of staves. The first system shows the piano introduction with two staves. The second system continues the piano accompaniment with three staves. The third system introduces the vocal line with a single staff and lyrics. The fourth system continues the vocal line with a single staff and lyrics. The fifth system continues the vocal line with a single staff and lyrics. The sixth system continues the vocal line with a single staff and lyrics. The piano accompaniment is written in treble and bass clefs, while the vocal line is in a single staff.

a - - - - -

men, a - - - - -

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

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

7 $\begin{bmatrix} \#5 \\ 3 \end{bmatrix}$ $\begin{bmatrix} 4 \\ \#2 \end{bmatrix}$ $\begin{bmatrix} \#6 \\ \# \end{bmatrix}$ $\begin{bmatrix} \#5 \\ \# \end{bmatrix}$ 6 $\begin{bmatrix} 4 \end{bmatrix}$ 4 # 5 3 - 7 3 - 7 3 -

[illegible]

304

Score for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of 304 measures. The vocal parts enter in measure 1 with a half note G4, followed by a half note A4, and then a half note B4. The keyboard accompaniment enters in measure 1 with a half note G4, followed by a half note A4, and then a half note B4. The score ends in measure 304 with a final chord of G4, A4, B4, and C5.

308

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

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

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

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

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

312

The musical score consists of two systems. The first system (measures 312-315) features a piano accompaniment with a treble and bass staff. The piano part includes arpeggiated chords and a rhythmic pattern of eighth notes. The vocal line is in the treble staff, with lyrics 'men, a - men, a - men, a - men, a -'. The second system (measures 316-319) continues the piano accompaniment and vocal line. The piano part includes a bass line with a rhythmic pattern of eighth notes. The vocal line is in the treble staff, with lyrics 'men, a - men, a - men, a - men, a -'. The score includes various musical notations such as notes, rests, and accidentals.

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

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

316

The musical score for page 316 consists of several staves. The top two staves are a piano introduction in treble and bass clefs, featuring a simple harmonic progression. Below these are three systems of vocal staves. The first system has a vocal line with a trill on the first note, followed by a piano accompaniment in treble and bass clefs. The second system features three vocal staves (Soprano, Alto, and Bass) with lyrics underneath. The lyrics are: "men, a - - - - -", "a - men, a - - - - -", and "men, a - - - - -". The piano accompaniment for this system is in treble and bass clefs. The third system continues the vocal and piano parts. The piano part includes a section labeled "Tutti Registri" with a 4/3 time signature and a key signature of one sharp (F#).

men, a - - - - -

a - men, a - - - - -

men, a - - - - -

men, a - - - - -

4 # Tutti Registri 7/3 - 7/3 - 7/3 - 7/3 - 7/3 -

[illegible]

324

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

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

men, a - men, a - men.

men, a - men, a - men.

6 7 # 6 5 # # # #

3 Credo

[illegible]

5

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

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

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

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

#

6
5

#

Detailed description: This page contains a musical score for a hymn. It features a piano accompaniment at the top, consisting of two grand staves (treble and bass clef) and a third staff in 12/8 time. Below this are four vocal staves. The first two vocal staves are in treble clef, and the last two are in bass clef. The lyrics are in Latin: 'Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li' and 'De - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem coe -'. There are musical markings such as '5' at the beginning, '6' and '5' in a box, and a sharp sign at the end. A small asterisk is placed above the final note of the third vocal staff.

The musical score is arranged in five systems. The first two systems consist of piano accompaniment for the right and left hands. The third system introduces vocal parts with Latin lyrics. The fourth and fifth systems continue the vocal parts and piano accompaniment.

System 1 (Piano Accompaniment): The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

System 2 (Piano Accompaniment): Similar to the first system, with the right hand carrying the main melody and the left hand supporting it.

System 3 (Vocal Entry): The vocal parts enter with the lyrics "et ter - rae, cre - do, cre - do in u - num De - um,". The melody is simple, using half and quarter notes.

System 4 (Vocal Continuation): The vocal parts continue with the lyrics "li et ter - rae, cre - do, in u - num De - um, in u - num". The piano accompaniment continues with a steady eighth-note pattern in the right hand and quarter notes in the left hand.

System 5 (Vocal Continuation): The vocal parts conclude the phrase. The piano accompaniment features a final cadence with a key signature change indicated by a sharp sign (#) on the bass line.

Lyrics:
 et ter - rae, cre - do, cre - do in u - num De - um,
 li et ter - rae, cre - do, in u - num De - um, in u - num

Performance Markings: The score includes fingerings (e.g., 4, #, [6], 6) and a key signature change (sharp sign) at the end of the piece.

14

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

De - um, Pa - trem o-mni-po - ten - tem, fa - cto - rem coe - li et ter -

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

De - um, Pa - trem o-mni-po - ten - tem, fa - cto - rem coe - li et ter -

6/5 # 4

19

rae, vi - si - bi - lium o - - - mni-um, vi - si - bi - - lium, vi - si -

rae, vi - si - bi - lium o - - - mni-um, vi - si - bi - -

rae, vi - si - bi - lium o - - - mni-um, vi - si - bi - - li - um, vi - si -

rae, vi - si - bi - lium o - - - mni-um, vi - si - bi - -

6 6

24

bi - li - um, vi - si - bi - li - um, et in - vi -

- lium, vi - si - bi - li - um o - mni - um et in - vi - si -

bi - li - um, vi - si - bi - li - um, et in - vi -

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

6 6 # 6 7 # -

29

si - bi - li - um. Et in u - num Do - mi - num

- bi - li - um. Et in u - num, in u - num Do - mi - num

si - bi - li - um. Et in u - - num Do - mi - num

si - bi - li - um. Et in u - num, in u - - num Do - mi - num

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

34

Je - sum, Je - - sum Chri - stum, Fi - li - um

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

Je - sum Chri - stum, Fi - li - um

Je - - sum Chri - stum, Fi - li - um

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

38

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

De - i u - ni - ge - ni - tum, et ex Pa - tre na -

De - i, De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

[#5 4 - 7] 4 # 5 *pp* 5 3 [7]

44

f

f

f

f

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

tum an - te o - mni-a sae - cu - la, o - - mni - a

an - te o - mni-a sae - cu - la, an - te o - mni - a_____

an - te o - mni-a, an - te o - mni - a o - mni - a

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

49

De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la. De - um de De - o, lu - men de lu - mi -

sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la. De lu - mi -

4 3 8 [6 6 6 6] [6]

54

De - um ve - rum de De - o

ne, lu - men de lu - mi - ne, De - um ve - rum de

lu - men de lu - mi - ne, De - um ve - rum de

ne, de lu - mi - ne, De - um ve - rum de

[6] 7

58

ve - ro, ge - ni - tum non fa - ctum, con - substan - ti - a - lem Pa - tri,

De - o ve - ro, ge - ni - tum non fa - ctum, con - substan - ti - a - lem Pa - tri,

De - o ve - ro, ge - ni - tum non fa - ctum, con - substan - ti - a - lem Pa - tri,

De - o ve - ro, ge - ni - tum non fa - ctum, con - substan - ti - a - lem Pa - tri,

De - o ve - ro, ge - ni - tum non fa - ctum, con - substan - ti - a - lem Pa - tri,

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

63

con-substan-ti - a - lem Pa - tri, per quem o - mni - a fa - cta

con-substan-ti - a - lem Pa - tri, per quem o - mni - a, o - mni - a fa - cta

con-substan-ti - a - lem Pa - tri, per quem o - mni - a, o - mni - a fa - cta

con-substan-ti - a - lem Pa - tri, per quem o - mni - a, o - mni - a fa - cta

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

69

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

sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

sunt. Qui pro - pter nos ho - mi - nes

sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

6 6 6 6 6

73

de - scen - - - dit, de - scen - - - - dit

lu - tem de - scen - - dit, de - scen - - dit

et pro - pter no - stram sa - lu - tem de - scen - - dit

lu - tem de - scen - - dit, de - scen - - dit

#

77

de coe - lis, de - scen - dit, de - scen - dit, de -

de coe - lis, de - scen - dit, de - scen -

de coe - lis, de - scen - dit, de - scen - dit, de -

de coe - lis, de - scen - dit, de - scen - dit, de -

4 # 6 6

83

scen - - - dit de coe - lis, de coe - lis.

- dit, de - scen - dit de coe - lis, de coe - lis.

scen - - - dit de coe - lis, de coe - lis.

scen - - - dit de coe - lis, de coe - lis.

6 6 # 4 # 6 5 #

Et incarnatus est

Adagio

1 *p*

2 *p staccato*

A *p Solo*
Et _____ in - car - na -

T

B

org
b *p Solo*
6/4 5/3 6/4 5/3

91

tus est de Spi - ri - tu San -

7 7 6/4 2 6 4 b

94

f *p*

cto ex Ma - ri - a Vir - gi-ne, Ma - ri - a

f $\frac{6}{4}$ $\frac{5}{3}$ *p* $\frac{7}{\sharp}$

97

Vir - gi-ne, et ho -

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

100

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

6 5/4 # [7] b 7 7

103

mo fa - ctus est.

7 7 7 # [6 4 # f 6/4

106

p

p

p Solo

Cru - ci - fi - xus e - ti - am pro no - bis

p Solo

Cru - ci - fi - xus e - ti - am pro no - bis

p

5 3 6 4 5 3 7 7 #

109

p

p Solo

sub Pon - ti - o Pi - la - to,

p Solo

sub Pon - ti - o Pi - la - to,

p

5 b6 b5 # 6 b b5 4 #

112

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

passus et se - pul - tus est, se - pul - tus est, se -

#4/2 6 b 7 6 6/4 5/3

115

pul - tus est, et se - pul - tus est.

pul - tus est, et se - pul - tus est.

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

Et resurrexit

Allegro

The score is for a section titled "Et resurrexit" in Allegro tempo. It features a woodwind section (oboes 1 and 2), a string section (violins 1 and 2, and viola), a vocal quartet (Soprano, Alto, Tenor, Bass), and an organ. The key signature has one sharp (F#) and the time signature is common time (C). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, often marked with a forte (f) dynamic. The vocal parts enter with the lyrics "Et re-sur-re-xit, re-sur-re-xit, et re-sur-re-xit, re-sur-". The organ provides a harmonic accompaniment with chords and moving lines, also marked with a forte (f) dynamic.

Woodwinds:

- Ob 1:** Treble clef, common time. Starts with a rest, then plays a melodic line starting on G4, marked *f*.
- Ob 2:** Treble clef, common time. Starts with a rest, then plays a melodic line starting on G4, marked *f*.

Strings:

- Violins 1 & 2:** Treble clef, common time. Play a rhythmic pattern of eighth and sixteenth notes, marked *f*.
- Viola:** Alto clef, common time. Play a rhythmic pattern of eighth and sixteenth notes, marked *f*.

Vocal Parts:

- Soprano (S):** Treble clef, common time. Lyrics: Et re-sur-re-xit, re-sur-re-xit, et re-sur-re-xit, re-sur-
- Alto (A):** Treble clef, common time. Lyrics: Et re-sur-re-xit, re-sur-re-xit, et re-sur-re-xit, re-sur-
- Tenor (T):** Treble clef, common time. Lyrics: Et re-sur-re-xit, re-sur-re-xit, et re-sur-re-xit, re-sur-
- Bass (B):** Bass clef, common time. Lyrics: Et re-sur-re-xit, re-sur-re-xit, et re-sur-re-xit, re-sur-

Organ:

- Organ (org b):** Bass clef, common time. Play a harmonic accompaniment with chords and moving lines, marked *f*. Includes figured bass notation: *f* Tutti [6 7# 6 7# 6 7# 6 7#].

121

re-xit ter-ti-a di - e se - cun - dum Scriptu-ras, se - cun-dum Scri-ptu-ras, Scri -

re-xit ter - ti - a di - e se - cun - dum Scriptu-ras, se - cun - dum Scri-

re-xit ter - ti - a di - e se - cun - dum Scriptu-ras, se - cun-dum Scri-ptu-ras, Scri -

re-xit ter - ti - a di - e se - cun - dum Scriptu-ras, se - cun - dum Scri-

6 5 #5 # 6

124

ptu - ras et ascendit in coelum, sedet, se - det ad dexteram Pa - tris, et a -

ptu - ras et ascendit in coelum, sedet, se - det ad dexteram Pa - tris, et a - scen - dit,

ptu - ras et ascendit in coelum, sedet, se - det ad dexteram Pa - tris, et a - scen - dit,

ptu - ras et ascendit in coelum, sedet, se - det ad dexteram Pa - tris, et a - scen - dit,

6 6/4 5/3 7 4 3

128

scen - dit, et a - scen - dit, et a - scen - dit.

et a - scen - dit, et a - scen - dit, se - det ad dex - teram Pa -

et a - scen - dit, et a - scen - dit, se - det ad dex - teram Pa -

et a - scen - dit, et a - scen - dit, se - det ad dex - teram Pa -

6 6 6/5 6

131

Et i-terum ventu-rus est iu-di-ca-re vi-vos, iu-di-ca-re

tris. Et i-terum ventu-rus est, et i-te-rum ventu-rus est cum glo-ri-a iu-di-ca-re, iu-di-ca-re

tris. Et i-te-rum ventu-rus est cum glo-ri-a iu-di-ca-re, iu-di-ca-re

tris. Et i-te-rum ventu-rus est cum glo-ri-a iu-di-ca-re, iu-di-ca-re

6 5 6 # 9 3 9 3 9 3 5 6

134

vi - vos et mor - tu - os, iu - di - ca - re vi - vos, vi - vos et

vi - vos et mor - tu - os, iu - di - ca - re vi - vos, vi - vos et

vi - vos et mor - tu - os, iu - di - ca - re vi - vos, vi - vos et

vi - vos et mor - tu - os, iu - di - ca - re vi - vos, vi - vos et

4 # 6 6 6

137

Adagio Allegro

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

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

mor - tu - os, et mor - tu - os, cu - ius re - gni non e - rit fi - nis. Et in Spi - ritum Sanctum,

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

6 6 # 7 6 # 6 6 # 6 #

141

Et in Spi-ritum Sanctum, Do-minum et vi-vi-fi-can-tem, qui ex Pa-tre

cantem, et vi-vi-fi-can-tem, qui ex

Do-minum et vi-vi-fi-can-tem, et vi-vi-fi-can-tem, qui ex Pa-tre

Et vi-vi-fi-can-tem, et vi-vi-fi-can-tem, qui ex

6/5 # 6 b 6/5 #5/4 #

144

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

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

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

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

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

7 4 - # 6 6 6 6 4 3

147

o simul ad - o - ra - tur et conglo - ri - fi - ca - tur, simul ad - o - ra - tur et

o simul ad - o - ra - tur et conglo - ri - fi - ca - tur, simul ad - o - ra - tur et

o simul ad - o - ra - tur et conglo - ri - fi - ca - tur, simul ad - o - ra - tur et

o simul ad - o - ra - tur et conglo - ri - fi - ca - tur, simul ad - o - ra - tur et

6 6 6 6 6 6

[illegible]

154

san - ctam, san - ctam ca - tho - li - cam et a - po -

tho - li - cam et a - po - sto - li -

tho - li - cam et a - po - sto -

cam, ca - tho - li - cam et a - po - sto -

6 6 5 \flat \flat 9 - 8 6 5 9 \flat - 8

158

sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

cam Ec - cle - si - am. Con - fi - te - or in re - mis - si - o - nem pec - ca -

- li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

- li - cam Ec - cle - si - am. Con - fi - te - or in re - mis - si - o - nem pec - ca -

6
b5

b6 7 4 - 3 5

6 5 b 9 8 4

6 4 3

9 8 # 6 5 7

162

to - rum. Et ex - pe - cto re-sur-re-cti - o - nem mor - tu - o - rum, et vi - tam ven - tu - ri

to - rum. Et vi - tam ven - tu - ri sae - cu -

to - rum. Et ex - pe - cto re-sur-re-cti - o - nem mortu - o - rum, et vi - tam ven - tu - ri

to - rum. Et vi - tam ven - tu - ri sae - cu -

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

166

sae-culi, a - men, a - - men, a - men, a - men, a - men.

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

sae-culi, a - men, a - men, a - - - - men, a - men, a - men, a - men.

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

6 6/4 5 # *tasto solo* 3 4 # #

7

8

ctus, san - ctus Do-minus De - us Sa - ba - oth. Ple-ni sunt

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

ctus, san - ctus, san - ctus, san - ctus Do-minus De-us Sa - ba-oth. Ple-ni sunt

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

7 6 # 6 $\frac{4}{2}$ 5 $\frac{4}{2}$ 5 $\frac{4}{2}$ $\frac{6}{5}$ #5 # $\frac{6}{4}$ #5 - # $\frac{1}{2}$

Allegro

12

The musical score is divided into two systems. The first system consists of two piano staves (treble and bass clef) and a vocal staff. The piano part features a trill in the right hand and a melodic line in the left hand. The vocal part has lyrics in Italian. The second system continues the piano accompaniment and adds a second vocal staff. The piano part has a bass line with figured bass notation at the bottom.

coe - li et ter-ra glo-ri-a, glo - ri-a tu - a. O-sanna, o - sanna in ex - cel - sis,

sunt, ple-ni sunt coe - li et ter-ra glo-ri-a, tu - a. O-sanna, o - sanna in ex - cel - sis,

coe - li, sunt coe-li et ter-ra glo-ri-a, tu - a. O-sanna, o - sanna in ex - cel - sis,

Ple-ni sunt coe - li et ter-ra glo-ri-a tu - a. O-sanna, o - sanna in ex - cel - sis,

4 # 9 8 7 4 # 6 5 # #

16

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

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

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

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

6 6 # 6 6 # 6 6 6 # 4 #

20

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

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

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

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

6 6 6 5 6 5 6 5 - #

Benedictus

[Allegretto]

ob
1, 2

vl
1, 2

vla

S

A

org
b

f Solo

6 # 6 5 6 # 6 $\frac{3}{2}$ 6 7 6 7 6 6 6 #

30

7 6 7 6 6 $\frac{5}{3}$ 6 7 $\frac{4}{2}$ 6 # # 5 6 6 # 5 6

36

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

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

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

43

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

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

p

6 $\frac{8}{6}$ $\frac{7}{5}$ - 6 6 6 7

49

f

f

f

mi-ne Do mi-ni.

mi-ne Do mi-ni.

6 5 6 5 *f*

56

p

Be - ne - di-ctus, qui

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

7 6 7 6 6 6 # 7 6 7 6 6 6 # 6 # 6 #

62

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

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

8 $\flat 7$ $\flat 7$ 5 6 7 \sharp 5 $\sharp 5$

68

f

f

f

- - - mi - ne Do - mi - ni.

- - - mi - ne Do - mi - ni.

6 7 \sharp 5 \flat [$\frac{7}{5}$ $\frac{8}{6}$] ($\sharp 5$) *f* 6 $\sharp 5$ 6 5 6 \sharp 5 6

74

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

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

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

81

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

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

p *f* *f*

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

87

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

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

5 6 #5 6 # 7 8 # 7 5 6 4

93

mi-ne Do - mi - ni.

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

9 8 4 6 5 7 6 9 6 5 7 8 # f 6 #

100

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

106

$\frac{5}{3}$ 6 $\frac{7}{2}$ $\frac{7}{2}$ 6 # # 5 6 6 # 5 6 6 - #

Osanna

[Vivace]

1
ob

2

1
vl

2

vla

S

f Tutti

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

A

f Tutti

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

T

f Tutti

O - san-na in_ ex -

B

f Tutti

O - san - na

org
b

f Tutti

* 8 4 #

118

The musical score consists of two systems. The first system features a grand staff with four staves: two for the piano (treble and bass clefs) and two for the voice (treble and bass clefs). The piano accompaniment includes chords and melodic lines. The vocal parts have lyrics written below them. The second system continues the same instrumentation and includes figured bass notation at the bottom.

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

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

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

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

6 #5 3 6 6 6 4 - 3 5 5 6 7 6 7 6 4 3 8

124

The musical score is arranged in three systems. The first system consists of two staves of piano accompaniment. The second system consists of three staves: a vocal staff (Soprano/Alto), a piano accompaniment staff, and a bass line. The third system consists of four staves: a vocal staff (Soprano/Alto), a piano accompaniment staff, a vocal staff (Tenor/Bass), and a bass line. The lyrics are in Latin and are written below the vocal staves.

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

4 3 6 6 ♭ ♭6 6 6 7 ♯6

130

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

7 6 7 6 4 7 6 7 6 7 6 6 7 6 7 6 7 6 7 6

136

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

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

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

- sis, o - san - na in ex -

7 4 # 8 4 # 6

142 Adagio

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

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

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

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

$\sharp 5$ $\frac{5}{4}$ $\frac{3}{3}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{4}{4}$ - $\frac{3}{3}$ $\frac{5}{2}$ - \sharp $\frac{4}{4}$ \sharp $\frac{6}{5}$ $\frac{9}{5}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{5}{\sharp 2}$ $\frac{4}{\sharp}$ $\frac{5}{\sharp}$

5 Agnus Dei

Andante *f* *[tr]*

1 *ob*

2 *f*

1 *vl*

2 *f*

vla

f Tutti

S

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

f Tutti *

A

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

f Tutti *

T

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

f Tutti *

B

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

org b

f Tutti

4 6 6 7 6 7 6 5 - 6 6

2 5 # 4 #

6

re, mi-se-re - re no - bis. Agnus De - i, qui tol - lis pec-ca - ta, pec-ca-ta mun -

re-re, mi-se - re-re no - bis. A - gnus De - i, pec-ca-ta mun -

re-re, mi-se - re - re no - bis. A - gnus De - i, qui tol - lis pec-ca - ta mun -

re-re, mi-se - re - re no - bis. A - gnus De - i, qui tol - lis pec-ca - ta mun -

6 5 7 4 # 4 7 6 5 4 3 7 - 6 5 3 6 4 6 7 6

12

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

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

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

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

4 6 9 8 4 # 7 # # 7 6 #

Dona nobis pacem

[Allegro]

The musical score is for the piece "Dona nobis pacem" and is marked [Allegro]. It consists of several staves for different instruments and voices. The woodwind section (oboes 1 and 2) plays a melody starting with a forte (f) dynamic. The string section (violins 1 and 2, and viola) provides harmonic support, with the viola also marked forte (f). The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts enter with the lyrics "Do - na no - bis pa -" and "Do - na no - bis pa - - cem, do - na no - - bis" respectively, both marked *f Tutti*. The Tenor and Bass parts are currently silent. The organ (org b) plays a supporting role, also marked *f Tutti*. The score is written in common time (C) and features various musical notations including notes, rests, and dynamics.

1 ob 1 *f*

2 ob 2 *f*

1 vl 1 *f*

2 vl 2 *f*

vla *f*

S *f Tutti*
Do - na no - bis pa -

A *f Tutti*
Do - na no - bis pa - - cem, do - na no - - bis

T

B

org b *f Tutti*

23

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

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

f Tutti Do - na no -

f Tutti Do - na no - bis pa -

3 2 [6] 7 6 6- 2 [6] 6 7 6-

28

cem, pa - - - cem, do - na pa - -

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

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

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

33

cem.

cem.

cem.

cem.

Solo
[6] # 3 2 6 4 #

5 6 5 6 # 4 # # 3 2 6 4 #

39

This musical score is for guitar, spanning measures 39 to 44. It is written in treble and bass clefs with a key signature of one sharp (F#). Measures 39 and 40 are empty staves. Measures 41 through 44 contain a complex melodic line in the treble clef, featuring various note values including eighth and sixteenth notes, and rests. The bass clef part consists of a steady eighth-note accompaniment in measures 41-43, followed by a more complex rhythmic pattern in measure 44. A final measure (45) is also present, showing a continuation of the melodic and accompaniment lines.

3 2 [6] 7 6 6 2 [6]

45

Do - na no -

Do -

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

51

Do - na

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

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

Do - na no - bis, _____

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

56

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

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

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

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

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

61

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

pa - - - - - cem, do - na, do -

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

- - - - - cem, do - na no -

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

66

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

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

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

bis, do - na pa - - - - -

6 $\flat 5$ 9 6 6 $\sharp 4$ 6 - $\flat 5$ 9 8 7 $\flat 5$ # 7 5 \flat #

71

cem, do - na

cem, do - na no - bis pa -

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

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

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

77

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

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

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

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

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

83

The musical score consists of several systems. The first system shows piano accompaniment for measures 83-87. The second system continues the piano accompaniment, with triplets indicated by a '3' below the notes. The third system introduces vocal parts with lyrics: 'cem, do - na no - bis pa -'. The fourth system continues the vocal parts: 'do - na no - bis pa - cem, do - na no - bis, do - na no -'. The fifth system shows more vocal parts: 'pa - - - - - cem, pa - - - - -'. The sixth system shows a vocal part with lyrics: 'cem, do - na no - - - bis,'. The seventh system shows a vocal part with lyrics: '5 6 5 6 5 6 # 4 # 6 4 5 4 # 5 4 5 - - 8 6 4'.

cem, do - na no - bis pa -

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

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

cem, do - na no - - - bis,

5 6 5 6 5 6 # 4 # 6 4 5 4 # 5 4 5 - - 8 6 4

Adagio

89

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

7 - 5# 6 5 4 4 # [6] 6 5 # b6 b6 7 [b5] 6 5 - #