

Caldara.

Missa providentiæ.

Antonio
Caldara

Missa providentiæ

Credo by Jan Dismas Zelenka (ZWV 31)

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

Full score




Edition Esser-Skala, 2021

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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/caldara-missa-providentiae](https://github.com/edition-esser-skala/caldara-missa-providentiae)
v2.0.0, 2021-12-18 (4370eb30c5b649f847212c19721320dee1eb21ea)

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-Dl
	<i>Shelfmark</i>	Mus.2170-D-7
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1726–1733
	<i>RISM ID</i>	212006716
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id426606841
	<i>Notes</i>	partial autograph by Zelenka (Credo)

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>
1	17	vl 2	5th ♫ in B1 : d"8
	64–157	vla	voice missing in B1 , here unison with org

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
2	–	ob, vl	In B1 , the directives “Tutti” and “Vv.” indicate the beginning and end of segments where the oboes should play unison with the violins. Based on these directives, the oboe parts of this edition have been assembled. Nevertheless, the directives are retained in the violin parts.
	–	ob 1	The following bars have been emended to accommodate the oboe’s range: 64, 68, 153f, 340, 411, 434, and 579.
	–	ob 2	The following bars have been emended to accommodate the oboe’s range: 5, 18, 32, 36, 47, 60, 73, 76, 101, 268f, 335, 340, 355, 373, 399, 411, 429, 434, 578f, and 593.
	20	vla, S, B, org	rhythm in B1 : ♩ .
	77–143	vla	voice missing in B1 , here unison with org
	171–242	vla	voice missing in B1 , here unison with org
	325–435	vla	voice missing in B1 , here unison with org
	435	org	bar in B1 : d2.
	461	vla	5th ♩ in B1 : e’8
	491	org	5th ♩ in B1 : A8
	500	vl	last ♩ in B1 : a”16
	559	vl 1	4th ♩ in B1 : d”8
3	–	coro	Lyrics only appear in the following bars: 1–4 (B), 70–73 (B), 100–102 (S), 112–117 (S and B), 118–125 (S), 121–125 (B), 124–125 (A), 147–150 (B), and 173–180 (T). All other lyrics were added by the editor.
	–	org	Bass figures only appear in bars 3f, 7f, 130, 142, and 143. The remaining figures were added by the editor.
	52	vla	end of bar: a surplus a8 appears in B1
	76	org	bar in B1 : g4–e4–a4
	145–172	–	According to B1 , vl 1, 2 and vla play unison with org throughout the movement. Thus, the following bars had to be emended in vl 1 and 2 to accommodate their range: 147, 149, 156, 166f, and 168. In the vla, octave transposition was not applied to segments where org is noted in tenor clef (i. e., bars 151–154 and 159f).
	153	S	last ♩ in B1 : d”4
	220f	org	bars in B1 : ♩ and ♩ –d2
	226f	org	bars in B1 : a4–A4– ♩ and ♩ –a2
	231	org	bar in B1 : A2– ♩
	235f	org	bars in B1 : a4–A4– ♩ and ♩ –a2
4	–	–	The <i>Sanctus</i> is a parody of <i>Kyrie 1</i> . Except for bar 3, all bass figures were added by the editor.
	17	vl 2	5th ♩ in B1 : d”8
	28	vla	4th ♩ in B1 : g’8
5	–	–	<i>Benedictus</i> and <i>Osanna</i> are parodies of <i>Laudamus te</i> and <i>Domine Deus, Rex coelestis</i> , respectively. All bass figures were added by the editor.
	1–67	vla	voice missing in B1 , here unison with org

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	68–100	–	Except for bar 68 (“Osanna”, A), lyrics are missing in B1 .
	75	vl 2, A	bar in B1 : g’2.–g’4–f’1
	90	T	2nd ♫ in B1 : d’2.–d’4
	90	B	2nd ♫ in B1 : B♭2.–B♭4
	99	vl, S, A	rhythm of 2nd ♫ in B1 : ♫.–♫
	99	B	bar in B1 : A1.–A2
6	–	–	The <i>Agnus Dei</i> and <i>Dona nobis pacem</i> are parodies of <i>Qui tollis</i> and <i>Kyrie 2</i> , respectively. All bass figures were added by the editor.
	17	vl 2	3rd to 6th ♫ in B1 : a’8–γ–a’8
	29	vla	5th ♫ in B1 : e’8
	43–80	vla	voice missing in up to the second half of bar 76 B1 , here unison with org
	43–80	coro	Except for bars 43–45 (“Dona nobis pacem”, B), lyrics are missing in B1 .
	59	vl 1	2nd ♫ in B1 : e’’4
	70	A	1st ♫ in B1 : b2

Changelog

2.0.0 - 2021-12-18

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2017-08-08

Added

- initial release

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1 Kyrie

1

Adagio

I
Violino *f*

II
Violino *f*

Viola *f*

Soprano

Alto

Tenore

Basso

Organo e Bassi *f Solo*

6 $\sharp 4$ 6 7 \sharp 7 9 \sharp 8

Andante

7

9 [6] $b4$ [6] 9 [b] [6] $b7$ [6]

12

6/5 [b] [#] *tasto solo*

18

Adagio Andante

f Tutti Ky - ri - e e - lei - son, e - lei - son. *p Solo* Ky-ri-e e-lei - son,

f Tutti Ky - ri - e e - lei - son, e - lei - son. *p Solo* Ky-ri-e e-

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

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

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

27

f

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

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

8

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

33

p Solo

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

p Solo

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

[6] 9 [6] 5/4 [6] 6/5 [#] *p* [#] 5/4 [6]

39

f

f Tutti

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

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

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

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

f

f Tutti

f

f Tutti

9 6 4 6] 6 5 # [#] Tutti [#] 9 [b] 9 [6] 4 6 4 # b]

45

p Solo

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

p Solo

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

p Solo

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

son, e-lei-son.

Solo

9 [6] 6 5 *p* 9 [6] 5 4 [6] 7 [b] 6 - 7 b

51

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

[b7] [6] 6/5 [4] *f Tutti* 9 [6] 9 6 9 [6] 5/4 [6]

[illegible]

Christe

A tempo giusto

1
vl

2

vla

S

A

org
b

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

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

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

f Solo *p* 6 7 6 [$\frac{9}{4}$] 6 *f* 6 6 6 6 6 [$\frac{7}{4}$] 7 [6]

=

73

9 8 9 8 4 3 [6] $\frac{6}{5}$ $\frac{5}{4}$ $\frac{4}{3}$ $\frac{6}{5}$ [6]

83

p

p

p

p Solo

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

p Solo

Christe, Christe, Christe e - lei - son,

p 6 [6] 5 [6] [b] [6] 5 6 5 6 4 5 3 [8/6] [7/5] 6

93

lei - son, Christe e - lei -

Christe e - lei - son, Christe e -

- 7 6 5 9 8 [7/5] 6 b b

102

son.

lei son.

6 - 5 6 6/5 # [6 -] # f # p b 6/4 7 #

111

Christe, Chri-ste e-lei-son, Christe e-lei-son, Christe e-lei-son, Christe e-lei-son.

Christe, Chri-ste e-lei-son, Christe e-lei-son, Christe e-lei-son, Christe e-lei-son.

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

120

f *p*

f *p*

f *p*

son, e - lei - son.

son.

$\frac{7}{b}$ $\frac{b7}{b}$ 6 *f* [3 3] *p* $\frac{b6}{b}$

=

129

f *p*

f *p*

f *p*

Christe, Christe e - lei - son. Chri-ste e -

Christe, Chri-ste e - lei - son.

f *p*

$\frac{8}{6}$ $\frac{7}{5}$ $\frac{3}{1}$ $\frac{b4}{2}$ $\frac{5}{3}$ [6] 7 $\frac{6}{5}$ $\frac{5}{4}$ $\frac{4}{3}$ $\frac{6}{5}$

Kyrie

11

[illegible]

171

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

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

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

lei - son, Ky - ri - e e -

4 # 8 5 9 # 8 5 4 # 9 8 b7 6 5 [6]

176

- lei - son, e - - - lei -

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

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

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

7 6 7 b 6 b9 # 8 7 6 5 9 8 b7 9 8 6 9 6 7 b 6

181

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

6 4 [6] 4 3 9 8 b7 5 6 7 6

186

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

[6] 7 6 7 # [4] 7 6 # 8 5 b6 [b7] 6 [6] 7 [6]

191

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

lei - son, e -

lei - son, Ky - ri - e e -

ri - e e - lei - son, e -

5 6 7 6 5 4 3 # 6 4 #2 [# 6] b6 b9 8 7

196

Adagio

lei - son.

lei - son.

lei - son, e - lei - son.

lei - son.

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

2 Gloria

[Tempo deest]

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f

f Tutti

f Tutti

f Solo

[# # #]

[b]

*

[illegible]

11

f

p

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

Glo - ri - a

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

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

f *Tutti*

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

f *Tutti*

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

Tutti

[# # #] [b]

17

in ex - cel - sis De - o.

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

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

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

[b7] 7 [#] 6 #

22

Glo-ri-a in ex-cel-sis De-o, in ex-cel-sis.

Glo-ri-a in ex-cel-sis De-o, in ex-cel-sis.

Glo-ri-a in ex-cel-sis De-o, in ex-cel-sis.

Glo-ri-a in ex-cel-sis De-o, in ex-cel-sis.

[#] $\flat 6$ #

26

Vv.

Tutti

Tutti

Glo - ri - a in ex -

Glo - ri -

Glo - ri - a in ex -

Glo - ri - a in ex -

#

31

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

a in ex - cel - sis, in ex - cel-sis De - o.

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

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

7 6 # [6] 6 # [6]

36

Vv.

Vv.

Glo - - - ri - a

Glo - - - ri - a in ex - cel - sis.

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

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

[#] [b]

41

The musical score consists of six systems. The first system (measures 41-46) features a grand staff with two treble staves and one bass staff. The piano accompaniment is in 3/4 time, with a key signature of one flat (B-flat). The melody in the right treble staff begins with a piano (*p*) dynamic and consists of eighth and quarter notes. The left treble staff provides harmonic support with similar rhythmic patterns. The bass staff contains whole rests. The second system (measures 47-52) continues the piano accompaniment. The third system (measures 53-58) introduces a vocal solo. The vocal line, written in a single treble staff, begins with a *p* Solo marking and the lyrics "in ex - cel - sis De -". The piano accompaniment continues in the grand staff. The fourth, fifth, and sixth systems (measures 59-64) show the vocal line continuing with whole rests in the piano accompaniment staves.

p

p

p Solo

in ex - cel - sis De -

47

f

f

f Tutti

f Tutti

f

f Tutti

o. Glo - i-a, glo-ri-a, glo - ri-a in ex - cel - sis, in ex - cel - sis.

f Tutti

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

f Tutti

Glo - i-a, glo-ri-a, glo - ri-a in ex - cel - sis, in ex - cel - sis.

f Tutti

Glo - i-a, glo-ri-a, glo - ri-a in ex - cel - sis, in ex - cel - sis.

f Tutti

b *#*

52

Piano Accompaniment:

- Vv. (Violoncello):** The Vv. part begins with a 7-measure rest, followed by a 6-measure rest, and then a 6-measure rest. The piano part then enters with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest. The piano part then enters with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest.
- Tutti:** The Tutti section begins with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest. The piano part then enters with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest. The piano part then enters with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest.

Vocal Line:

- Solo:** The Solo section begins with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest. The vocal line then enters with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest. The vocal line then enters with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest.
- Tutti:** The Tutti section begins with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest. The vocal line then enters with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest. The vocal line then enters with a 6-measure rest, followed by a 6-measure rest, and then a 6-measure rest.

Lyrics:

in ex - cel - sis De - o.

[illegible]

64

pax, et in ter - ra pax, pax ho - mi - ni-bus bo - nae, bo - nae vo-lun-

pax, et in ter - ra pax, pax ho - mi - ni-bus bo - nae, bo - nae vo-lun-

pax, et in ter - ra pax, pax ho - mi - ni-bus bo - nae, bo - nae vo-lun-

pax, et in ter - ra pax, pax ho - mi - ni-bus bo - nae, bo - nae vo-lun-

pax, et in ter - ra pax, pax ho - mi - ni-bus bo - nae, bo - nae vo-lun-

b [b] 6 7 6
2 # 2 b

71

ta - - - - - tis, bo - nae vo - lun - ta - tis.

ta - - - - - tis, bo - nae vo-lun - ta - - - - - tis.

ta - - - - - tis, bo - nae vo-lun - ta - - - - - tis.

ta - - - - - tis, bo - nae vo-lun - ta - - - - - tis.

6 5 3 5 5 7 6 5 9 8 5 - 6 7 6 #

Allegro

1
ob

2

1
vl

2

vla

A

T

org
b

f *Solo* $\frac{4}{2}$ 6 7 6 $\frac{7}{3}$ $\frac{6}{4}$ 5 - 6 $\frac{5}{b4}$ [6] $\frac{5}{4}$ [6]

82

[6] 5] 7 6

[illegible]

102

da-mus te, lau-damus, be - ne - di - ci - mus te, lau -

Lau - da-mus te, lau - damus, be - ne - di - ci - mus te, lau - da - mus,

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

106.

da - mus, be - ne - di - cimus, lau - da - mus, be - ne - di -

be - ne - di - cimus, lau - da - mus, be - ne - di - ci - mus, be - ne - di -

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

110.

f

f Tutti

f Tutti

f **p**

ci - mus te. Lau - da - mus te, lau - damus, be -

- ci - mus te. Lau -

4 3 **f** \flat **p** 3 2 [6] 6

114

ne-di - ci - mus te, lau - da-mus,
 damus te, lau-damus, be - ne - di - ci - mus te, lau - da-mus,

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

119

be-ne-di - cimus, be - ne - di -
 be-ne-di - cimus, be - ne -

6 *f* *p* 5 4 [6] 5 4 [6] 5 4 [6] 6 5 [b4] [6]

124

Vv.

p

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

di - ci - mus te, lau-damus te, be-ne-di - ci - mus te,

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

129

f

f Tutti

- ne - di - ci - mus te.

be - ne - di - ci - mus te.

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

134

5 \flat 4 [6] 5 \flat 4 [6]

139

[6] 5 7 6 7 \flat 6 7 6 7 6 5

Adoramus te

Adagio

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f

f

f Tutti

f Tutti

f

f Tutti

f Tutti

f Tutti

f Tutti

Ad - o - ra - - - - - mus, ad - o - ra - -

Ad - o - ra - - - - - mus, ad - o - ra - -

Ad - o - ra - - - - - mus, ad - o - ra - -

Ad - o - ra - - - - - mus, ad - o - ra - -

6
4
2

7
#

9
b

8

9
[b

8 -

b7
[b]

6 5

9

8

6
b5

9 8

4
b2

7
[b6]
4

5 -

b

150 *Alla breve*

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a 12/8 time signature. The vocal part is written on a single staff with a treble clef. The lyrics are in Latin and are repeated across four vocal staves. The tempo is marked *Alla breve*.

Lyrics:

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

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

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

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

Chord Symbols:

b7 6 5 - b 9 8 9 8 6 6 7 [b5] 6

[illegible]

164

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

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

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

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

7 [2] 6] 7 5 9 8 4 3 9 8 6 b5 9 8 4 3 [6] 4 3

Gratias agimus tibi

Larghetto

vl
1, 2
f senza Oboi

vla
f *

S

org
b
f Solo

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

177

p Solo

Gra - ti - as

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

183

p *f* *p*

a - gi - mus ti - bi pro - pter ma - - -

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

189

gnam glo - riam tu - am,

f

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

195

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

p

7 # *p* 7 [6] 6 b 6 4 3

201

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

f

6 6 6 6 5 # *p*

207

f *p*

a - gi - mus ti - bi pro-pter ma - - -

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

213

gnam glo - - -

219

ri-am tu -

225

f *p*

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

f [6] [# 6 6 6] *p* b6 [6] [b5 # 6 6] 4 #

231

f

am.

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

237

f

am.

6 6 6 [#5] 7 [#5] [#] b7 5 # 6 6 #

Domine Deus, Rex cœlestis

[Tempo deest]

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

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

Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o - mi - pot - ens, De - us

Do - mi - ne

#

Detailed description: This is a musical score for a choral and instrumental piece titled 'Domine Deus, Rex cœlestis'. The score is written for a large ensemble. The woodwind section includes two oboes (ob), two violins (vl), a viola (vla), and an organ (org b). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked '[Tempo deest]'. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into measures by vertical bar lines. Dynamics include 'f' (forte) and 'f Tutti'. The lyrics are in Latin and are placed below the vocal staves. The organ part is written on a single staff with a bass clef and a sharp sign at the end.

249

- ter o-mni - pot - ens, Do - mi-ne De - us, Rex coe -
 Pa - ter o - mni - potens, Do - mi - ne De-us, Rex coe-le -
f Tutti
 Do - mi-ne De - us, Rex coe - le - stis, Rex coe-le - - -
 De - us, Rex coe - le - stis, De - us Pa - ter o-mni - pot - ens, Do - mi - ne De-us,
 6 [b3 4+ 6] 7 6- 6 [6 -] 3 2 6 [b4 #] b6 5 6-

255

le - - - stis, Do - mine De - us, Rex coe - le -

- - - stis, Do - mine De - us, Rex coe -

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

Rex coe - le - - - stis, De - us Pa - ter o - mni - pot - ens, De - us Pa - ter, Pa - ter o -

[6 #] 9 8 [5 3] 6 8 6 8 6 - 6 4 5 3 [6] 6 b6 3 2 6 5 6 5 [6] 5 [5] 6

262

- stis, De - us Pa - ter o-mni - pot - ens, De - us Pa - ter o-mni-
 le - stis, De - us Pa - ter o-mni-pot - ens, Do - mi - ne De - us Rex coe - le - stis,
 - pot - ens, De - us Pa - ter o-mni - pot - ens,
 mni - potens, De - us Pa - ter o-mni - pot - ens, Do - mi-ne De - us, Rex coe-

4 3 ♭ 6 5 7 6 # # [6 ♭] 6

269

pot-ens, De - us Pa - ter o-mni - pot - ens, De - us Pa - ter o-mni - pot - ens.

De - us Pa - ter o-mnipot - ens, De - us Pa - ter o-mni - pot - ens.

De - us Pa - ter o-mni - pot - ens, De - us Pa - ter o-mni - pot - ens.

le - stis, De - us Pa - ter o-mni - pot - ens, De - us Pa - ter o - mni - pot - ens.

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

Domine Fili

Allegro

S
 B
 vla
 org
 b

f Solo 6 6 6 # 6 7 6 7 6

280
P Solo
 Do - mi - ne, Do - mi - ne_ Fi - li, Fi - li u - ni -

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

284
P Solo
 Do - mi - ne,
 ge - nite, Je - - - - - su Chri - ste.

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

288
 Do - mi - ne_ Fi - li, Fi - li u - ni - ge - ni - te, Je - - - - -

6 6 # 6 6 6 - 6 7 6 7 6 6 6

292

- su Chri - ste. Do - mine, Do - mi - ne - Fi - li,

Do - mine, Do - mi - ne

6 6/4 5/3 6 6 6

296

Fi - li u - ni - ge - ni - te, Je -

Fi - i, Fi - li u - ni - ge - ni - te, Je - su,

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

300

- su Chri - ste. Do -

Je - su Chri - ste. Do -

b7 4 3 6 6 b5 5

304

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

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

6 # # 6 6 # 7 6

308

Je - su

7 6 7 6 7 6 7 6- ♭ [♭5] 6 [6]

312

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

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

6 4 5# 6 6 # 6 - 6 6 ♭ 4/2

316

Je - su Chri - ste

6 ♭6 6 6 6- 6- [6] 6 ♭ # 7/5 [#]

320

ste.

ste.

6 6 6 # 6 6 6 [♭] [#]

Domine Deus, Agnus Dei

Allegro

1
ob

2

1
vl

2

vla

A

org
b

f

f

f Tutti

f Tutti

f Solo

6

#

b7

b7

331

b7/3

b7/3

7

6

7#

336

tr

p *f*

p *f*

p *f*

p

p *Solo*

Do - - - -

p

[illegible]

351

Figured bass notation: $b7\ 3$, $b7$, 7 , 6 , $7\ \sharp$

356

Lyrics: Do - mine, Do - mi - ne_ De - us, A - gnus De - i, Fi - li-us

Figured bass notation: \sharp , p , $2\ 6$, $b\ 6$, f , \sharp , p , \sharp

364

Pa - - - - -

[b7] # b7 b7 b7

368

tris.

7 9 _b 8 f 6 7 _#

38

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

388

Key signature: one flat (B-flat). Time signature: 12/8.

Measures 388-391.

Chord symbols below the bass line: $b7^\#$, $b7^\#$, $b7^\flat$, $b7^\flat_3$.

392

Key signature: one flat (B-flat). Time signature: 12/8.

Measures 392-395.

Chord symbols below the bass line: $b7$, 7 , 7^\flat [$b5$], 9 , 8 , $\#$ — 6 6^\flat .

398

f *tr*

f *tr*

f *p*

f *p*

6 6 # # 7 # 6

tris, Fi - li-us Pa -

404

Piano Accompaniment:

- Right Hand:** Features a melody of eighth notes and quarter notes, often beamed in pairs. It includes a half-note rest in the fifth measure and a sharp sign on the final half-note.
- Left Hand:** Features a steady eighth-note accompaniment pattern. It includes a half-note rest in the fifth measure.

Vocal Melody:

- Staff:** Treble clef.
- Notes:** The melody consists of quarter notes and eighth notes. It includes a trill (tr) on the second measure and a trill (tr) on the fourth measure. The final note is a half-note with a sharp sign.

Bass Line:

- Staff:** Bass clef.
- Notes:** The bass line consists of a half-note, followed by four measures of whole rests.

416/

[illegible]

424

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score is arranged for piano (p) and includes a vocal line and a guitar accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The guitar part is indicated by a guitar icon and a key signature of one sharp (F#).

429

The musical score for "The Rose Tree" is presented in a standard musical notation format. It features a grand staff with three systems. The first system consists of two staves (treble and bass clef) and a single bass staff. The second system also consists of two staves and a single bass staff. The third system consists of a single treble staff. The music is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings (p, f). The score is divided into measures by vertical bar lines.

Adagio

1 *p* senza Oboi

2 *p* senza Oboi

vla *p*

S *P Solo*
Qui tol - lis pec -

A *P Solo*
Qui tol - lis pec-ca -

T *P Solo*
Qui tol - lis pec-ca - - ta - mun - di, pec - ca -

B *P Solo*
Qui tol - lis pec-ca - - ta mun - di, pec - ca -

org
b *P Solo*
3 2 6 [9 8] 6 5 6 7 9 8 7 6 # 5 9 8

441

ca - - ta mun - di: Mi - se - re

- - ta mun - di: Mi - se - re - re no -

- - ta mun - di: Mi - se -

- - ta mun - di: Mi - se - re -

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

446

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

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

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

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

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

451

tol - lis pec - ca - ta, pec - ca - ta.

Qui tol - lis pec - ca - ta.

8 Qui tol - lis pec - ca - ta.

Qui tol - lis pec - ca - ta.

16 9 8 6 9 8 6 9 8 7 5 6 9 6



472. **Vivace** **Adagio**

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

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

8 Qui se - des ad dex-teram Pa-tris: Mi-se-re-re, mi-se-re-re no-bis.

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

6 — b [b] 6 6 b7 [b5] — b9 [8] 7 b 6 4 5 — 3 [4]

Quoniam

Allegro

f senza Oboi

f senza Oboi

f Solo

7 7 5 6 ♭ 7

486

6 7] 6 ♭5 [♭4 3] 6 7

489

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

492

f Tutti Quo - ni - am. *P Solo* Quo - ni - am tu so - lus, tu

f Tutti Quo - ni - am.

f Tutti Quo - ni - am.

f Tutti Quo - ni - am.

5 [6/4] [5/3] Tutti *P Solo* [6] 6

495

p

so - lus San - ctus, tu so-lus, so-lus Do - minus, tu so - - -

p Solo

Tu so - - -

p Solo

Tu so - - -

Tutti

6 7 6 [6] 5 6

499

p

- lus Al - tis - simus, Je - - su, Je - - su,

- lus Al - tis - simus.

- lus Al - tis - simus.

6 6 5 6

502

f *Tutti*
Je - su Chri - ste. Quo - ni - am.

f *Tutti* *p* *Solo*
Quo - ni - am. Quo - niam tu

f *Tutti*
Quo - ni - am.

f *Tutti*
Quo - ni - am.

f *Tutti* *p* *Solo* [6]

506

p
so - lus, tu so - lus San - ctus, tu so-lus, so-lus Do - minus, tu so -

p *Solo*
Tu so -

p *Solo*
Tu so -

6 6 6 7 6 6 7 6 6

510

f **p**

p Solo

Je -

- - - lus Al - tis - simus, Je - -

- - - lus Al - tis - simus.

- - - lus Al - tis - simus.

6] # [6 6] 5

513

su, Je - - - - - su Chri -

su, Je - - - - - su Chri -

6] # [6 6] 5

516

f

f

f Tutti
ste. Quo - ni - am.

f Tutti
ste. Quo - ni - am.

f Tutti
8 Quo - ni - am.

f Tutti
Quo - ni - am. *p Solo* Quo - ni-am tu

f *Tutti* [6] *p Solo* [6]

≡

519

p

p

so - lus, tu so - lus San - ctus, tu so - lus Do - mi -

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

522

P Solo

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

nus,

[6] 6 6 7 6 6

525

P Solo

Tu so - lus Al -

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

tu so - lus Al -

b6 b5 6 b [b5] 6

528

f

f

f Tutti

Je - - - su, Je - - su,

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

531

Je - - - su Chri - ste,

- - - su Chri - ste,

Je - - - su Chri - ste,

- - - su Chri - ste,

5 4 - 6 5 9 8 9 8 4 3

534

Je - su, Je - su Chri - ste.

Je - su, Je - su Chri - ste.

Je - su Chri - ste.

Je - su, Je - su Chri - ste.

6 $\begin{bmatrix} 5 \\ 2 \end{bmatrix}$ 7] 4 3 *Solo* 7 7 5 6

538

6 7] 6 $\flat 5$

[illegible]

544

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score is for a piano and voice. The piano part consists of two staves (treble and bass clef) and four empty staves. The voice part is on a single staff. The music is in 3/4 time and G major. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The voice part has a melody that follows the lyrics. The score is divided into three measures. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The piano part is marked with a piano (p) dynamic. The voice part is marked with a mezzo-forte (mf) dynamic. The score is numbered 544 in the top left corner.

Cum Sancto Spiritu

Adagio Presto un poco

1 ob 2

1 vl 2

vla

S

A

T

B

org b

f *Tutti*

Cum San - cto Spi - ri - tu.

Cum San - cto Spi - ri - tu. Cum San - cto, San - cto Spi - ri - tu in

Cum San - cto Spi - ri - tu.

Cum San - cto Spi - ri - tu.

f *Tutti*

7 6 #

553

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

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

Cum San-cto, San-cto Spi-

6 $\flat 4$ 2 6 [$\flat 5$ 2] $\flat 6$

558

men, a - - - - - men,

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

Cum San - cto, San - cto Spi - ri - tu in

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

4/2 6 6 6 6/5 6/5 6/5 # 6 6

562

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

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

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

glo - ri - a, cum San - cto, San - cto Spi -

6 # 5 7 [b] 6/5 6/5 [b] # 6 2 6 2 6

566

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

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

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

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

$\sharp 2$ $\sharp 6$ 6 $\flat 6$ 5 9 6 $\frac{6}{4}$ $\frac{5}{3}$ $\sharp 8$ 7 6 7 6 7 6

571

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

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

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

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

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

576

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

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

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

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

6/8 6/8 6/8 6/8 6/8 6/8 6/8 6/8

58

Patris, a - - - men, a - men, cum San - cto Spi-ritu in glo -

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

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

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

6 6 6 5 6 5 # 7 [3]

586

- ri-a De-i Patris, a - - - - - men, a -
 - - men, a - - - - - men,
 De-i Pa - tris, a - - - - - men,
 - - men, a - - - - - men, a -
 6 5 # ♭ 6 4/2 6 [4+] 6 ♭4/2 6 4/2 ♭6 2 6

590

The musical score is divided into six systems. The first two systems are piano accompaniment for measures 590 and 591. The next four systems are vocal parts with lyrics for measures 592 through 595. The bottom system includes figured bass notation below the bass line.

Lyrics:

men, a - men.

a - men, a - men.

a - men, a - men.

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

Figured Bass:

$\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ \flat $\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix}$ $\flat 6$ $\begin{smallmatrix} \flat 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ \sharp \sharp \sharp

3 Credo

85

[Tempo deest]

1 vl 2 vla

f

f Tutti

S
Cre-do, cre-do, cre - do in unum Deum, Pa - trem omni-po - tentem, fa - ctorem

A
Cre-do, cre-do, cre - do in unum Deum, Pa - trem omni-po - tentem, fa - ctorem

T
Cre-do, cre-do, cre - do in unum Deum, Pa - trem omni-po - tentem, fa - ctorem

B
Cre-do, cre-do, cre - do in unum Deum, Pa - trem omni-po - tentem, fa - ctorem

org
f Tutti

4 # b6 b6 6 6 4+ 6 [6] 4 2 6

8

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

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

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

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

b [#] 7 6 # 4+ 6 6 # 5 9 8

15

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

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

8 bi - li - um, in - vi - si - bi - li - um.

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

6 5 4 ♯ 7 5 3 5 ♯ Solo 6 6 ♯ 6 6 ♭ 6 ♭ 6 ♯ ♭5 6 6

22

p Solo

Et in u - num

p Solo

♭ ♭ 6 ♭ 6 ♯ ♭5 6 9 8 ♭6 5 ♯ 6 9 8 6 ♯

[illegible]

45

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

De - o, lu-men de lu - mi-ne, De-um ve-rum de De - o ve - ro.

De - o, lu-men de lu - mi-ne, De-um ve-rum de De - o ve - ro. *tr*

De - o, lu-men de lu - mi-ne, De-um ve-rum de De - o ve - ro.

8 *b* 6 5 4 1 *b* 6 7 # 6 5 # *f* 6 6 #

52

p *p* *p*

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

Ge - ni - tum non, non fa-ctum, con - sub - stan - ti - al-em Pa - tri,

8 Ge - nitum non fa - ctum,

6 6 *p* *b* 4 # *b* 3 *b*

59

o - mnia fa - cta, o - mnia fa - cta sunt.

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

per quem o - mnia fa - cta sunt.

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

66

f Tutti Pro - pter nos

f Tutti Pro - pter nos

f Tutti Pro - pter nos

f Tutti Qui pro - pter nos, pro - pter nos

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

73

ho - mines, pro - pter nos ho - mines

ho - mines, pro - pter nos ho - mines

8 ho - mines, pro - pter nos ho - mines *p Solo*

ho - mines, qui pro - pter nos, pro - pter nos ho - mines et pro - pter

4 # - - 6 5 # 6 6 6 5 # 6 4 # - *p Solo* 6 6 6

80

poco *p*

poco *p*

p Solo et propter nostram sa - lu - tem.

p Solo et propter nostram sa - lu - tem.

8 *p Solo* et propter nostram sa - lu - tem.

nostram, et propter no - stram sa - lu - tem de - scen - - - dit, de - scen -

b6 6 b6 - 6 6 6 7 6 4 # 6 b # - b b - b b -

88

dit, de-scen

94

f *Tutti* Et in-car -

f *Tutti* Et in-car -

f *Tutti* Et in-car -

f *Tutti* Et in-car -

dit de coe - lis. Et in-car -

f *Tutti*

101

na - tus est de Spi-ri-tu San - cto ex Ma -

na - tus est de Spi-ri-tu San - cto ex Ma -

na - tus est de Spi-ri-tu San - cto ex Ma-ri -

na - tus est de Spi-ri-tu San - cto ex Ma -

Solo *Tutti* *Solo* *Tutti*

$\frac{4}{2}^+$ $\frac{7}{\#}$ \flat 6 $\frac{7}{\flat}$ $\frac{4}{2}^+$ $\#$ 6

109 *Adagio*

ri - a Vir - gi-ne, et ho - mo fa-ctus est.

ri - a Vir - gi-ne, et ho - mo fa - ctus est.

- a Vir - gi-ne, et ho-mo, ho - mo fa - ctus est.

ri - a Vir - gi-ne, et ho - mo fa - ctus est.

$\frac{4}{2}^+$ $\frac{7}{\#5}$ $\#5$ $\frac{6}{\#}$ $\#5$ $\frac{6}{5}$ $\frac{5}{3}$ 9 8 7 6 4 $\#$ 2 $\#$

Crucifixus

93

Adagio

1 *p*

2 *p*

vla *p*

S *p* Solo
Cru - ci - fi - - xus e - ti-am pro no -

A *p* Solo
Cru - ci - fi - - xus

T *p* Solo
Cru - ci -

B

org *p* Solo
9 8 $\flat 9$ 8 9 8 $\flat 5$ $\frac{5}{3}$ 4 3

121

tr
- - bis, sub

e - ti-am pro no - - - - - bis,

fi - - xus e - ti-am pro no - - -

p Solo
Cru - ci - fi - - xus e - ti-am pro

7 6 $\flat 9$ $\frac{9}{4}$ \sharp 8 9 8 $\flat 5$ $\frac{5}{3}$ 4 3 6

124

Pon - ti - o Pi - la - - to, sub Pon - ti - o Pi - la - to pas - - sus, pas - - sus et se - pul - tus est, bis, sub Pon - ti - o Pi - no - - - bis,

4 8# 7 9 8 4 9 6 b5 b7 5/4 8/3 b7

127

pas - sus, pas - sus et se - pul - - - tus est. sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est. la - - to, sub Pon - ti - o Pi - la - to se - - pul - tus est. pas - - sus et se - pul - tus est.

9 8 4 8/3 b7 9/5 8/b6 7/5 7/b5# 4 #

130

E - ti-am pro
Cru - ci - fi - - xus
Cru - ci - fi - -

6 \flat 4 #2 6 \flat 5 \flat 6 \flat 4 #2 7 \flat 4 # 9 8 9 7 \flat 8 -

133

no - - - bis sub Pon - ti - o Pi - la - -
- e - ti-am pro no - bis, pas - sus, pas -
- xus e - ti-am pro no - - bis, pas - sus, sub
Cru - ci - fi - - xus e - ti-am pro no - bis, pas - -

\flat 6 4 5 3 9 \flat 8 \flat 9 5 # 8 \flat 6 \flat 4 8 7 9 8



140.

140

Adagio

p

pp

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

- tus est, se - pul - tus est.

s - tus est, se - pul - tus est.

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

pp

p

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

Allegro

1 *f*

2 *f*

vla *f*

S *f Tutti*
Et re - sur -

A *f Tutti*
Et re - sur -

T *f Tutti*
Et re - sur -

B *f Tutti*
Et re - sur -

org *f Solo*
6 6 Tutti

148

re - xit ter - ti-a di - e se - cun - dum Scri - ptu - ras, et a-scen-dit in coe-lum, se-det

re - xit ter - ti-a di - e se - cun - dum Scri - ptu - ras, et a-scen-dit in coe - lum.

re - xit ter - ti-a di - e se - cun - dum Scri - ptu - ras, et a-scen-dit in coe - lum.

re - xit ter - ti-a di - e se - cun - dum Scri - ptu - ras, et a-scen-dit in coe - lum.

6 6 6 4 3 6 6

151

se - - - - - det ad dex - ter-am

Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re

Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re

8

6 6

153

Pa - tris, et mor - tu - os, cu - ius re - gni non

vi - vos, vi - vos et mor - tu - os, cu - ius re - gni non

vi - vos, vi - vos et mor - tu - os, cu - ius re - gni non

Ju - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non

8

6 6 6 2 6 5

156

e - rit fi - nis. Qui ex

e - rit fi - nis. Et in Spi - ri-tum San-ctum, Do - minum et vi - vi - fi - can - tem

e - rit fi - nis. Et in Spi - ri-tum San-ctum, Do - minum et vi - vi - fi - can - tem

e - rit fi - nis. Et in Spi - ri-tum San-ctum, Do - minum et vi - vi - fi - can - tem

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

159

Pa - tre Fi - li - o - que pro - ce - dit.

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

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

6 8 5 6 7 9 8 4 # Solo # 6

162

P Solo *f* Tutti

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et con - glo -

P Solo *f* Tutti

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et con - glo -

P Solo *f* Tutti

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et con - glo -

f Tutti

Si - mul ad - o - ra - tur et con - glo -

6

Tutti

165

ri - fi - ca - tur: Qui lo - cu - tus est per Pro -

ri - fi - ca - tur: Qui lo - cu - tus est per Pro -

ri - fi - ca - tur: Qui lo - cu - tus est per

ri - fi - ca - tur: Qui lo - cu - tus est per Pro -

6 9 8 6 6 7

167

phe - - - - - tas.

phe - - - - - tas, per - - - - - Pro - phe - - - - - tas.

8 Pro - phe - - - - - tas.

phe - - - - - tas.

4 3 9 6 7 15 15 6

170

6 4 # 6 5 6 6 6 5

Et unam

[Tempo deest]

p Solo

S Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

A Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

T Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

org
b *p* Solo

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

180

am. In re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur -

am. Con - fi - te - or u - num ba - ptis - ma. Et ex - spe - cto, et ex - spe - cto re - sur -

am. In re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto

8 # 7 6 5 4+ 6 6 b 6 b 5 4 3

188

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

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

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

8 7 6 #4 6 b6 b 6 7 - 6 7 # 6 b6 9 8 7 7 6 4 #

Presto un poco

1 *f*

2 *f*

vla *f*

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

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

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

B *f Tutti*
A - - - - -

org *f Tutti*

5 6 7 6 5 6 7 6

202

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

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

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

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

7 6 7 5 6 9 7 9 6 7 6 5 4 3 2 1

220

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

a - men, a -

a -

4 # b5 6 b 6 5 9 8 6 2 6 2 6 -

225

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

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

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

men, a - men, a -

4 6 9 6 4 # 6 6 5 6 7 6 7 6 7 6 7 6 4 3 6 4 #

231

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

♭ # * # 6 ♭ 6 # ♭ 2 - ♭ 2 6 ♭ 4 # ♭ # - 6 6 #

237

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

6 4 6 3 6 5 5 5+ 6 6 6 5+ 15 6 9 8 ♭ 6 6 5 ♭

[illegible]

249

Adagio

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

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

4 Sanctus

Adagio Andante

1 *f*

2 *f*

vla *f*

S

A

T

B

org
b *f* Solo

9

6 #4 b 6 - 7 # 7 b 9 # 8 - # b

9 6 b4 6 9 6 b7 6 5 b

The musical score is for a piece titled "4 Sanctus". It begins with a tempo change from "Adagio" to "Andante". The instrumentation includes a piano (p), violin (vl), viola (vla), voices (Soprano, Alto, Tenor, Bass), and organ (org/b). The piano part features a "Solo" section marked with a double bar line and a repeat sign. The organ part includes figured bass notation. The score is divided into two systems, with the first system containing measures 1 through 8 and the second system containing measures 9 through 16. The piano part has a dynamic marking of *f* (forte). The organ part has a dynamic marking of *f* (forte) and a "Solo" marking. The figured bass notation for the organ part is: 6 #4 b, 6, -, 7, #, 7, b, 9, #, 8, -, #, b. The figured bass notation for the piano part is: 9, 6, b4, 6, 9, 6, b7, 6, 5, b.

14

tasto solo

19 Adagio

f Tutti
San - ctus, Sanctus, San - ctus, Sanctus Do - minus De - us Sa - ba - oth.

f Tutti
San - ctus, Sanctus, San - ctus, Do - minus De - us Sa - ba - oth.

f Tutti
San - ctus, Sanctus, San - ctus, Sanctus Do - minus De - us Sa - ba - oth.

f Tutti
San - ctus, Sanctus, San - ctus, Sanctus Do - minus De - us Sa - ba - oth.

Tutti

6 6 - 7 9 8 7 #

4 b

26 *Andante*

Ple - ni sunt coe - li glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a.

Ple - ni sunt coe - li glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a.

8 Ple - ni sunt coe - li glo - ri - a tu - a, glo - ri - a tu - a.

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

9 6 9 6 6 4 6 4 # 6

31 *Adagio*

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

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

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

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

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

5 Benedictus

Allegro

1 *vl*

2 *vl*

vla

A

T

org
b

f *Solo* 3 $\frac{4}{2}$ 6 7 6 $\frac{7}{3}$ $\frac{6}{4}$ 5 - 6 $\frac{5}{b4}$ 6 $\frac{5}{4}$ 6

6

11

p

p Solo

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

p Solo

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

p

7 6 7 6 7 6 5 3 2 6 6 7 6 7 3 6 5 - 6

16

p

p

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

- - mi - ni. Be - ne - di - ctus, qui ve - nit in no-mi-ne_

5 6 4 6 6 5 6 5 6 5 6

21

f *p*

mi - ni. *Be-ne-*

f *p*

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

26

f *p*

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

f *p*

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

30

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

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

b6 b5 6 b

=

34

Do - mi - ni. Be-ne - di - ctus, qui ve-nit, qui

Do - mi - ni. Be-ne -

f p f p 4 3 4 3 2 6 6

38

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

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

43

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

6 5 4 6 5 4 6 5 4 6 5 4 6 5 6

48

mi-ne Do mi-ni, qui ve - - - nit

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

7 6 5 6 7 7 8 6 7 6

==

53

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

mi-ne Do - mi - ni.

7 6 7 6 7 6 5 f 3 2 6 7 6 7 3 6 5 - 6

58

58 59 60 61 62

=

63

63 64 65 66 67

6 5 7 6 7 6 7 6 5

Alla breve

1 *vl*

2 *f*

vla

S *f Tutti*
O - sa - na in____ ex - cel -

A *f Tutti*
O - san - na in____ ex - cel - sis, in____ ex - cel - - - -

T

B

org b *f Tutti*

=

73

f

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

sis, in____ ex - cel - - - - sis, o -

f Tutti
O - san - na in____ ex - cel -

f Tutti
O - san - na in____ ex - cel - sis, in____ ex - cel - - - -

6 [b3 4+ 6] 7 6 6 [6 -] 3 2 6

78

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

san - na in ex - cel sis,

sis, in ex - cel sis, o -

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

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

83

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

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

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

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

[6] 6 6 3 2 6 5 6 5 [6] 5 [5] 6 4 3

89

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

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

95

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

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

6 Agnus Dei

121

Adagio

1 *f* *Adagio* *p*

2 *f* *p*

vla *f* *p*

S *f Tutti*
A - gnus De - - - i.

A *f Tutti*
A - gnus, A - gnus De - - i.

T *f Tutti* *p Solo*
A - gnus, A - gnus De - - i. Qui tol - lis pec-ca - - ta

B *f Tutti* *p Solo*
A - gnus, A - gnus De - - i. Qui tol - lis pec-ca - - ta

org *f Tutti* *p Solo*
7 6 # 3 2 6 9 8 5 6 7 9 8

7

p Solo
Qui tol - lis pec-ca - - ta mun -

p Solo
Qui tol - lis pec-ca - - ta mun -

8
mun - di, pec-ca - - ta mun - di:

mun - di, pec-ca - - ta mun -

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

12

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

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

8 - Mi - se - re - re no - bis,

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

$\frac{6}{5}$ 5 $\frac{5}{4}$ 3 9 6 2 6 $\frac{7}{\#}$ $\frac{6}{4}$ $\frac{5}{4}$ - $\frac{7}{\#}$ $\frac{6}{4}$ $\frac{5}{4}$ - $\#$

17

mi - se - re-re no - bis. Agnus De - i, qui tol -

- se - re - re no - bis. Agnus

8 mi - se - re - re no - bis. Agnus De -

mi - se - re - re no - bis. Agnus De - i, qui tol -

$\frac{6}{5}$ $\frac{6}{5}$ 9 8 4 3 $\frac{6}{4}$ $\frac{5}{3}$ 6 9 8 6 9 8 6 9 8

22

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

7/5 6 9 6 6 7 6 7 6 9 8 5

27

Mi - se - re -
 Mi - se - re -
 - - - - re, mi - se -
 - - - - re, mi - se - re - re, mi -

6/5 9 8 7 # 9 8 6/5 6/5 9 8 6/5 9 8 6/5 9 8

32

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

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

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

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

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

37

Adagissimo

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

pp

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

pp

8 - re no - bis. Agnus De-i, qui tol - lis pec - ca - ta mun - di:

pp

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

pp

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

Dona nobis pacem

125

[Tempo deest]

1
vcl

2

vla

S

A

T

B

org
b

f

f

f♯

f *Tutti*

Do - na no -

f *Tutti*

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

f *Tutti*

6 6 7 6 6 3 4 #

47

f Tutti

Do -

f Tutti

Do - na no - bis pa - cem, da

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

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

6 3 2 6 # 6 b b9 # 8 7 4 # 8

51

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

5 9 8 5 4 # 9 8 b7 6 5 6 7 6

56

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

7 6 b9 8 7 6 5 9 8 b7 9 8 6 9 6 7 6 6

61

no - bis___ pa - cem, da pa - - - - - cem, pa -

Do - na no - bis___ pa - cem, pa -

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

- - - - - cem. Do - na no - bis___ pa -

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

66

- - - - - cem.

- - - - - cem, da pa - -

- - - - - cem. Do - na no - bis___ pa - cem, da pa - -

- - - - - cem. Do - na no -

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

The image displays a musical score for a vocal and piano arrangement of the Gloria in excelsis Deo. The score is written in G major and 4/4 time. It begins with a piano introduction in the right hand, followed by a vocal entry in the soprano part. The lyrics are in Latin: "Do - na no - bis pa - cem, pa - - - - - cem, pa - - - - - cem. Do - na no - bis pa - cem, da pa - - - - - cem. Do - na no - bis pa - cem." The score includes a piano introduction, a vocal part with lyrics, and a basso continuo part with figured bass notation. The figured bass notation is as follows: 4 3 # 6 4/2 # 6 b6 b9 # 8 7 6/5 b 6/5 b.