

Caldara.

Missa Vix orimur.

Antonio
Caldara

Missa Vix orimur morimur
(D-Dl Mus.2170-D-13)

*S, A, T, B (solo), S, A, T, B (coro),
ob, 2 cor (D), 3 clno (D), timp (D-A), 2 vl, vla, b, org*

Full score



Edition Esser-Skala, 2022

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

 [edition-esser-skala/caldara-missa-vix-orimur-morimur-D-Dl-Mus-2170-D-13](https://github.com/edition-esser-skala/caldara-missa-vix-orimur-morimur-D-Dl-Mus-2170-D-13)
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Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2170-D-13
	<i>Category</i>	manuscript copy (principal source)
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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>
–	–	–	B1 contains chorus and org parts throughout, while instrumental parts are often absent. These presumably missing parts have been reconstructed by the editor (for details, see remarks on individual movements below). An oboe only appears in the <i>Gloria</i> , where it plays unison with S tutti; thus, an analogous ob part has also been added to the remaining movements.
1	–	–	Parts for vl 1 (unison with S), vl 2 (unison with A), and vla (unison with T) have been added by the editor.
	–	chorus	While “eleison” is always hyphenated “e-lei-son” in B1 , this edition rather uses “e-le-i-son” whenever the rhythm implicates such a hyphenation.
2	–	–	vla is indicated by “col Tenore” in bars 1–43 and 45–53. Here, it pauses during T solo sections.
	13	vl	2nd ♭ in B1 : e''4
	54	clno 2	last ♭ missing in B1
	55	clno 1	1st ♭ in B1 : e''4
3	–	–	clno 3 and cor 1/2 only appear in the <i>Credo</i> .
	14	S	1st ♭ in B1 : d''4
	24	vl, A	bar in B1 : e'2– ♯
	48	vl 1	2nd ♭ missing in B1
	53	org	1st ♮ in B1 : B1
	72	org	lower voice missing in B1
4	–	–	Parts for clno 1/2 and timp (editor's suggestion), as well as vl 1 (unison with A, one octave higher), vl 2 (unison with S), and vla (unison with T) have been added by the editor.
	29	A	2nd ♭ in B1 : f♯'2
5	–	–	Parts for clno 1/2 and timp (editor's suggestion), as well as vl 1 (unison with A, one octave higher), vl 2 (unison with S), and vla (unison with T) have been added by the editor.
	32	T	2nd/3rd ♭ in B1 : e'2–f♯'2
	34	A	2nd ♭ in B1 : g'2

Changelog

1.0.0 – 2022-05-27

Added

- initial release

Contents

1	Kyrie	1
2	Gloria	6
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1 Kyrie

[Allegro]

[Allegro]

I
Clarino
in D

II

Timpani
in D-A

I
Violino

II

Viola

Soprano
Oboe

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

Alto

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

Tenore

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

Basso

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

Organo
e Bassi

5

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

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

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

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

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

11

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

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

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

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

6 6 5 6 7 3 2 6 4 6 4 3 4 #

18

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

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

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

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

2 6 6 5 #

Adagio Kyrie da capo

26

Adagio Ritorno da capo

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

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

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

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

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

2 Gloria

Allegro

clno

1

2

timp

1

vl

2

vla

f

f

f

f *Tutti*

p *Solo*

S
ob

Et in ter-ra pax ho - mi - nibus bo-nae, bo-nae vo-lun-ta - tis. Laudamus te, be-ne-di-cimus

f *Tutti*

p *Solo*

A

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

f *Tutti*

T

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

f *Tutti*

B

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

org
b

f *Tutti*

p *Solo*

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

6

p moderato

p moderato

te, ad - o - ra - mus te.

- o - ra - mus te. Gra - ti - as

p Solo

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus

p Solo

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus

9 8 # 6 5 [4]

11

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

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

te. Do - mi - ne___

te.

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

16

Pa - ter o-mni - po - tens. Qui *f Tutti*

Qui *f Tutti*

Fi - li u - ni - ge - ni-te, Je - su Chri - ste. Qui *f Tutti*

Do - mi - ne De - us, Agnus De - i, Fi - li - us Pa - tris. Qui *f Tutti*

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

21

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

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

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

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

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

27

mun - di: Su - sci-pe de - pre - ca - ti - o-nem no - stram. Qui se - des ad dex - te-ram,

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

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

mun - di: Su - sci-pe de - pre - ca - ti - o-nem no - stram. Qui se - des ad dex - te -

p Solo

p Solo

p Solo

9 8 7 6 [6] 6 5

33

dex - te - ram Pa - tris:

P Solo
Mi - se - re - re - no -

P Solo
Mi - se - re - re, mi - se - re - re

ram, dex - te - ram Pa - tris:

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

39

p

p

bis.

no - bis.

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

6 5 #

44 **Adagio** **Vivace**

Piano Part:

- Measures 44-45: **Adagio**, common time (C), piano (p).
- Measures 46-47: **Vivace**, 3/4 time, forte (f).

Vocal Parts (Tutti):

- Measures 44-45: **Adagio**, common time (C), forte (f).
- Measures 46-47: **Vivace**, 3/4 time, forte (f).

Lyrics:

Je - su, Je - su Chri - ste. Cum San-cto, San-cto Spi - ri-tu in glo - ri - a

Je - su Chri - ste. Cum San-cto, San-cto Spi - ri-tu in glo - ri - a

Je - su Chri - ste. Cum San-cto, San-cto Spi - ri-tu in glo - ri - a

Je - su Chri - ste. Cum San-cto, San-cto Spi - ri-tu in glo - ri - a

Figured Bass:

5 6 [$\sharp 4$] 2 6 7 6 [6]

Allegro

48,

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

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

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

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

6 7 [6]

53 *Adagio*

men.

a - - - - - men.

men.

men.

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

3 Credo

[illegible]

5

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

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

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

bi - li-um o - mni-um et in - vi - si - bi - li - um. *p Solo* Et in u - num

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

9

Et ex Pa-tre natum an - te

p Solo Et in u - num Do - mi-num Je - sum Christum, Fi - li - um De - i u - ni - ge - ni - tum,

Do - mi-num Je - sum Chri - stum, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum,

6 7 6 7# 4 3 6 6 #] [47]

14

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

o - mni - a sae - cu - la, con - sub - stan - ti - a - lem

ge - nitum non fa - ctum,

De - um ve - rum de De - o ve - ro,

6 6 6 [6 6 #] 6/5

18

— quem o — mni — a fa — cta sunt, de —

Pa — tri, per quem o — mni — a fa — cta sunt, de —

qui pro — pter nos ho — mines et pro — pter no — stram sa —

de —

9 8 $\left[\begin{smallmatrix} \flat 7 \\ 5 \end{smallmatrix} \right] \begin{smallmatrix} \sharp 6 \\ \sharp 4 \end{smallmatrix}$ $\left[\begin{smallmatrix} \sharp 5 \\ \sharp \end{smallmatrix} \right] \flat 6 \left[\begin{smallmatrix} 6 \\ \sharp 4 \\ 3 \end{smallmatrix} \right]$

Adagio

22

scen - dit de coe - lis. Et in-car-na - tus est de Spi - ri - tu

scen - dit de coe - lis. Et in-car-na - tus est de Spi - ri - tu

lu - tem. Et in-car-na - tus est de Spi - ri - tu

scen - dit de coe - lis. Et in-car-na - tus est de Spi - ri - tu

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

27

San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est.

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

32 Allabreve

37

pas - sus et se - pul - tus est. Et re - sur -

pas - sus et se - pul - tus est. Et re - sur - re - xit

to, et se - pul - tus est.

- to, et se - pul - tus est.

2 6 7 ♭6 4 3 7 ♭6 [7 5 6 4 5 - 3]

41

f

f

f

re - xit ter - ti - a di - - e, et re - sur - re - xit,

ter - ti - a di - - e, re - sur - re - xit ter - ti - a di - -

8 Et re - sur - re - xit

Et re - sur - re - xit ter - ti - a

5 6

44

cor 2

f

et re - sur - re - xit ter - ti - a di - - - e,

e, et re - sur - re - xit ter - ti - a di - -

ter - ti - a di - - e, et re - sur - re - xit ter - ti - a

di - - e, re - sur - re - xit, et re - sur - re - xit ter - ti - a

6 5 [6] 6 5 [6] 6

47 *f*

et re - sur - re - xit ter - ti - a di - e, et re - sur - re - xit

- e, ter - ti - a di - e, et re - sur-

di - e, et re - sur - re - xit ter - ti - a di - e

di - e, et re - sur - re - xit ter - ti - a di - e

4 3 6 5 6]

50

ter - ti - a di - - e,

re - xit ter - ti - a di - - e, et

se - - cun - dum Scri - ptu - -

se - - cun - - dum Scri - ptu - -

4/2 4/2 4/2 7 6

53

se - det, se - det ad dex - te - ram

a - scen - dit in coe - lum, se - det ad dex - te - ram Pa -

ras.

ras.

4

56

Pa - - tris.

tris. Iu -

Et i - te - rum ven - tu - rus est cum glo - ri -

Et i - te - rum ven - tu - rus est cum glo - - - ri -

Figured Bass: $\#$ 6 $\flat 6$ $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right] \# \# \frac{4}{2}$ 6 $\#$ $\flat 6$ 5

59

The musical score consists of the following parts:

- Piano Introduction:** A grand staff of four staves (treble and bass clefs) with a key signature of two sharps (F# and C#). It contains three measures of introductory music.
- Vocal Entries:**
 - Soprano:** Enters in the fourth measure with the lyrics "Iu - - di -".
 - Alto:** Enters in the fifth measure with the lyrics "- di - ca - - re vi - - vos et_____".
 - Tenor:** Enters in the sixth measure with the lyrics "a iu - - di - ca - - re vi - -".
 - Bass:** Enters in the seventh measure with the lyrics "a iu - - di - ca - - - re".
- Piano Accompaniment:**
 - Bass Line:** Continues with a single bass staff, providing harmonic support for the vocalists.
 - Figured Bass:** A line of numbers at the bottom of the page: 9, 8, 8 [b], 2, 5, b2, 6, 5, 6, 7, 5.

62

ca - re vi - vos et mor - tu - os, cu - ius

mor - tu - os,

vos et mor - tu - os,

vi - vos et mor - tu - os,

9 8 4 4 3 6 5 [4 #]

65

The musical score for page 34, measures 65-70, is presented below. It features a piano accompaniment and vocal parts with Latin lyrics.

Measure 65: The piano accompaniment consists of a series of chords in the right hand and a melodic line in the left hand. The vocal parts enter with the lyrics "re - gni non e - rit fi - - - nis."

Measure 66: The piano accompaniment continues with a similar pattern. The vocal parts continue with the lyrics "cu - ius re - gni non e - rit fi - - - nis."

Measure 67: The piano accompaniment continues. The vocal parts continue with the lyrics "cu - ius re - gni non e - rit fi - - - nis. Et"

Measure 68: The piano accompaniment continues. The vocal parts continue with the lyrics "cu - ius re - gni non e - rit fi - - - nis. Et in"

Measure 69: The piano accompaniment continues. The vocal parts continue with the lyrics "cu - ius re - gni non e - rit fi - - - nis. Et in"

Measure 70: The piano accompaniment continues. The vocal parts continue with the lyrics "cu - ius re - gni non e - rit fi - - - nis. Et in"

68

Qui ex Pa-tre Fi-li-o-que pro -

Qui ex Pa-tre Fi-li-o-que pro -

vi - vi - fi - can - tem, qui ex Pa-tre Fi-li-o -

Spi - ri - tum San - ctum, Do - mi - num, qui ex Pa-tre Fi-li-o-que pro -

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

71

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

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

que pro - ce - dit. Si - mul ad - o - ra -

ce - dit. Si - mul ad - o -

4 # 8 # 2 5 2

74

con - glo - ri - fi - ca - - - - tur: qui lo - cu - tus

et con - glo - ri - fi - ca - - - - tur: qui lo - cu - tus

tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus

ra - - - tur et con - glo - ri - fi - ca - - - - tur: qui lo - cu - tus

5 6 6 6 5 9 8 [4 3]

77

est per Pro-phe - tas. Et u - nam san - ctam ca -

est per Pro-phe - - tas. Et a -

est per Pro-phe - - tas.

est per Pro-phe - - tas.

4 3 5 6 46 45 9 8

80

tho - licam. In re - mis - si - o - nem pec - ca - to -

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

p Solo Con - fi - te - or pec - ca - to -

p Solo U - num ba - ptis - ma. Et ex -

4 3 [#] 4 3 6 # 6

83

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

rum.

pe - cto re - sur - re - cti - o - nem mor - tu - o - - - rum.

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

86

f

f

f

f

f

f

f *Tutti*

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

f *Tutti*

A - - - - - - - - - - men,

f *Tutti*

A - - - - - - - - - - men,

f *Tutti*

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

f *Tutti*

[6] 5 6 [4]

[illegible]

92

The musical score consists of two systems. The first system (measures 92-94) features a piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment. The second system (measures 95-98) introduces a vocal line. The vocal staves (treble and bass) contain lyrics, and the piano accompaniment continues with a rhythmic pattern of eighth and quarter notes. The key signature is one sharp (F#), and the time signature is 4/4.

a - - - - - men, a -

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

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

a - - - -

6

95

The musical score consists of two systems. The first system (measures 95-97) features a piano accompaniment with four staves (treble and bass clefs) and a vocal line in the bass clef. The second system (measures 98-102) includes piano accompaniment and three vocal lines (soprano, alto, and bass) with lyrics. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "men, a - - -", "a - - - men, a - - - men, a - - -", "men, a - - - men, a - - -", and "men, a - - - men, a - - -".

men, a - - -

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

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

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

6 6 6

This musical score is for a piece titled "Amen". It is written for piano and voice. The piano part is in the upper system, featuring a grand staff with four staves. The vocal part is in the lower system, featuring a grand staff with four staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure shows the piano introduction with a series of eighth notes in the right hand and a bass line in the left hand. The second measure shows the vocal entry with a long note in the right hand and a bass line in the left hand. The third measure shows the vocal part continuing with a long note in the right hand and a bass line in the left hand. The lyrics "amen, amen, amen, amen, amen" are written below the vocal staves.

101

cor 1

men, a

a

a

men, a

a

6

104

Adagio

The musical score for measures 104-108 is written for piano and voice. The tempo is marked "Adagio". The key signature has two sharps (F# and C#). The piano part consists of four staves. The first two staves of the piano part play a melodic line with a slur over measures 104-105. The next two staves play a more rhythmic accompaniment. The vocal part consists of five staves, each with a different vocal line. The lyrics are "men, a - men, a - - men, a - - men." The vocal lines are written in treble and bass clefs. The piano part ends with a double bar line at the end of measure 108. The vocal part ends with a double bar line at the end of measure 108.

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

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

men, a - - men.

men, a - - men.

men, a - - men.

6 4 3

4 Sanctus et Benedictus

[Andante]

1
cno

2

timp

1
vl

2

vla

S
ob

A

T

B

org
b

p Solo

Ple-ni sunt

p Solo

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

p Solo

San - ctus Do - mi - nus De - us Sa - ba-oth.

p Solo

San - ctus Do - minus De - us Sa - ba-oth.

p Solo

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

10

coe - li et ter - ra glo - ri - a, glo - ri - a tu - a, glo - - -

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

18 [Allegro]

f

f

f

f *Tutti*

ri - a tu - a. O - sanna in ex-celsis, in ex - cel - sis, in

f *Tutti*

O - sanna in ex - celsis, in ex-cel - sis, in ex-cel -

f *Tutti*

O - sanna in ex -

6 6 6 6 #5
[4] 4 #

f *Tutti*

9 8 7 6

[illegible]

30

in ex-cel - sis,

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

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

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

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

35 [Largo]

o - sanna in ex - celsis, in excelsis, in ex - cel - sis. Be - ne - di - ctus, qui ve -

cel - sis, in ex - cel - sis.

in ex - cel - sis, in ex - cel - sis. Be - ne - di - ctus,

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

5 6 7 6 7 6 7 4 3 p Solo 6 # 6 #

Osanna da capo

41

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

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

5 Agnus Dei

[Adagio]

1 *clno* 2

timp

1 *vl* 2

vla

Sob

A

T

B

org b

p Solo

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

p Solo

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

p Solo

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

p Solo

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

p Solo

[6] 7 6 7 6 5 6 7 [-] 4 3 6/5 9 6 6/5 [#] # [-]

7

f

f

f

f

f Tutti

Mi - se - re - re no - bis. Agnus De - i, qui tollis pec-ca-ta mun - di:

tollis pec-ca - ta mun - di: Agnus De - i, qui tollis pec-ca-ta mun - di:

f Tutti

Mi - se-re - re no - bis. Agnus De - i, qui tollis pec-ca-ta mun - di:

f Tutti

De - i, qui tollis pec-ca-ta mun - di: Agnus De - i, qui tollis pec-ca-ta mun - di:

6 [# 15] 9 8 7 6 7 5 6 # *f* Tutti 6 6 5 9 4 8 3 # 7 8 3

12 [Allegro]

f

f

f

f

f Tutti *p* Solo

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

p Solo *f* Tutti *p* Solo

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

f Tutti *p* Solo

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

f Tutti *p* Solo

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

p Solo *f* Tutti *p* Solo

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

21

f

f

f

f

f Tutti

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

f Tutti *p* Solo *f* Tutti

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

f Tutti *f* Tutti

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

f Tutti *p* Solo *f* Tutti

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

f Tutti *p* Solo *f* Tutti

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

30 [Adagio]

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

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

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

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

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