

Donberger.

Missä.

Georg Joseph
Donberger

Missa Laudate Dominum omnes Sancti eius
HugD I,6

S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), 2 trb, timp (C-G), 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score



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Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-Ed
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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>
-	-	trb	Any errors in the trombones playing colla parte with A/T are tacitly emended.
1	3	A	2nd ♭ in B1: e'2
	3	T	2nd ♭ in B1: g2
	11	T	1st ♭ in B1: d'2
	26	vl 2	4th ♭ in B1: g'4
	26	org	6th ♭ in B1: c8
	39	vl 1	2nd/3rd ♭ in B1: d''4
	47	vl 2	1st ♭ in B1: b'8
	56	vl 1	9th ♭ in B1: d''16
	87	vl 2	3rd ♭ in B1: d''16-c''16-b'8
	130	vl 2	2nd ♭ in B1: e'4
	195	S	2nd ♭ in B1: b'4-a'4
	215	B	2nd ♭ in B1: f2
2	2	clno 1	4th ♭ in B1: ♯
	3	clno 1	3rd ♭ in B1: ♯
	13	vl 1	4th ♭ in B1: f''16.-g''32-e''16.-f''32
	13	T	1st ♭ in B1: c'4
	15	T	2nd ♭ in B1: c'8-c'8-c'4
	62	vl 2	4th ♭ in B1: c''8
	74	S	bar in B1: e''2- —
	126	A	1st ♭ in B1: e'2
	145	A	2nd ♭ in B1: g'8
	154	org	4th ♭ in B1: e8
	196	org	last ♭ in B1: c8
	233	T	bar in B1: d'2-d'1
	237	S	2nd/3rd ♭ in B1: c''1
	243	A	2nd/3rd ♭ in B1: e'1
	244	A	1st ♭ in B1: f'1
	252	T	2nd ♭ in B1: b♭2
	255	S	bar in B1: d''2-d''1
	255	T	1st ♭ in B1: g2- —
	256	B	bar in B1: G♯2-G♯1
	257	vl 1	3rd ♭ in B1: d'4
	262	trb 1	4th ♭ in B1: d'8
	287	S	last ♭ missing in B1
	304	vl 1	2nd ♭ in B1: c''4.-b'8
	321	vl 1	2nd ♭ in B1: b'8-d''8
	332	vl 1	bar in B1: c''2-c''4.-c''8
3	4	T	2nd ♭ in B1: c'2
	24	timp	bar in B1: 3×c2
	39	T	last ♭ in B1: e'4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	84	vl 1	5th ♪ in B1: g'8
	162	trb 2, T	bar in B1: e♭'1-d'2
	190	B	4th ♪ in B1: d8
	198	org	last ♪ in B1: A8
	200	A	4th ♪ in B1: g'8
	209	T	2nd ♪ in B1: a8-g8
	222	T	4th ♪ missing in B1
	225	vl 2	rhythm in B1: 3×16-16-8
	227	vl 1	2nd ♪ in B1: e''8-f''16-g''16
	230	vl 1	2nd ♪ in B1: g''8-f''16-e''16
	232	vl 1	2nd ♪ in B1: g'8-f'16-e'16
	238	vl 1	2nd ♪ in B1: g'8-f'16-e'16
	289	T	bar missing in B1
	316	vl	1st ♪ in B1: a'2
	331	clno 1	bar in B1: g''2- —
	337	vl	2nd ♪ in B1: d''2
	353	timp	bar missing in B1
4	4	trb 1, A	3rd ♪ in B1: a'2
	4	vl 1	bar in B1: c''2-g''2-a''2
	6	clno 1	1st ♪ in B1: e''4-e''4
	19	vl 1	15th ♪ in B1: e''16
	21	vl 2	6th ♪ in B1: e''8
	22	trb 1, A	1st ♪ in B1: f'8
	23	A	3rd ♪ in B1: f#4
	27	vl 1	4th ♪ in B1: f'4
	27	S	4th ♪ in B1: a'4
	31	vl 2	bar in B1: e'2- —
5	106	org	treble ottavo clef added by editor
	122	clno 1	1st ♪ in B1: d''2
	133	clno 1	2nd ♪ in B1: e''2
6	16	T	4th ♪ in B1: g4
	27	S	grace note added by editor
	39	T	grace note added by editor
	40	T	3rd ♪ in B1 d'4
	53	clno 1	2nd ♪ in B1: e''4
	61	timp	1st ♪ in B1: G4
	79	vl 2	2nd ♪ in B1: g'4
	89	timp	1st ♪ in B1: G4

Changelog

1.0.0 – 2026-05-09

Added

- initial release

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1 Kyrie

Adagio

Clarino I, II
in C

Timpani
in C-G

Violino
I

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

4

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

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

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

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

Solo Tutti $\frac{4}{2}$ $\frac{7}{\#}$ 7 6 9 8 $\frac{9}{7}$ $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{\frac{4}{2}}$ 6

9

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

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

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

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

7 5 6 7 5 3 9 8 4 3

4 3 5

Allegro

14

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

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

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

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

#7
5
3

18

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

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

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

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

22

The score consists of two systems. The first system includes a guitar part with a treble clef and a bass line with a bass clef. The second system includes a vocal line with a treble clef and a bass line with a bass clef. The lyrics are: "son, e - lei - son, e - lei - son, e - lei - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -".

9 8 9 8 9 8 9 8 6 6 6 6

5 6 5 6 5 6 5 6 6 6 6 6

26

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

lei - son, e - lei - son,

lei - son, e - lei - son.

lei - son, e - lei - son.

8 (#) 7 4 # Solo # 6 5 #

30

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

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

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

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

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

34

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

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

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

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

Tutti 6 9 [5] 6 #

38

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

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

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

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

[6] 7 7 4 3 Solo Tutti

46 *Andante*

tr

f

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

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

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

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

6 6 6 5 [4 3] *f* Solo 6

51

f

3 2 6 9 8 3 6 6 6 6 [6] 6 [6] 3 2 [6] #

56

9 8 6 5 7 10 9 8 6 5 7 9 8 6 5

61

clno 1

f Solo

tr

tr

66

Musical notation for the first system, measures 66-70. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle two staves (bass clef) are empty.

Empty bass staff for the first system.

Musical notation for the second system, measures 71-75. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes.

Empty treble staff for the third system.

Empty treble staff for the third system.

Empty treble staff for the third system.

Empty bass staff for the third system.

Musical notation for the fourth system, measures 76-80. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes. Fingering numbers 'b7', 'b', '5', and '7' are written below the notes.

71

71

p Solo

Christe e - lei -

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

76

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

p Solo

Christe e - lei - son, e - lei -

6 6 3 $\frac{4}{2}$ $\sharp 6$ $\frac{10}{9}$ - 8 6 6 6 6

81

Christe eleison, eleison, eleison, Christe eleison, eleison

son, eleison, Christe eleison, eleison

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

91

Musical notation for the first system, measures 91-95. It consists of a grand staff with a treble clef and two bass clefs. The treble staff has a melodic line starting in measure 94. The bass staves are mostly empty with some rests.

A single bass staff with five measures of rests.

Musical notation for the second system, measures 96-100. It consists of a grand staff with a treble clef and two bass clefs. All staves contain rests.

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

A single treble staff with five measures of rests.

A single treble staff with five measures of rests.

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

7 6 5 4 3 *f* 6

96

The musical score for measures 96-100 is organized into five systems. The first system (measures 96-100) features a grand staff with a treble clef staff and two bass clef staves. The treble staff contains a complex melodic line with sixteenth-note runs and rests. The bass staves are mostly empty with some rests. The second system (measures 96-100) also uses a grand staff with a treble clef staff and two bass clef staves. The treble staff continues the melodic line, while the bass staves show some accompaniment. The third system (measures 96-100) consists of three treble clef staves and one bass clef staff. The top two treble staves are mostly empty with rests, while the bottom two staves contain rhythmic accompaniment. The fourth system (measures 96-100) follows the same layout as the third system. The fifth system (measures 96-100) is a single bass clef staff containing a rhythmic line with fingerings 6, 5, and 7 indicated below the notes.

101

Chri-ste e - lei - son, e - lei -

106

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

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

3 $\frac{4}{2}$ [6] $\frac{4}{2}$ [6] 9 8 [6]

111

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

116

The musical score consists of six systems. The first system shows the piano introduction with a treble clef staff containing a melodic line starting in measure 4, marked with a forte *f* dynamic. The second system continues the piano introduction with both treble and bass staves. The third system introduces the vocal line in the treble clef, with the lyrics "son." appearing under the first note. The fourth system shows the vocal line continuing with the lyrics "son,". The fifth system shows the piano accompaniment for the vocal line, with a forte *f* dynamic and a 7th fret marking. The sixth system continues the piano accompaniment.

121

p

Chri-ste e - lei - son, e - lei - son, e - lei - son,

Chri-ste e - lei - son, e - lei - son,

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

127

son, Chri - ste, Chri - ste e - lei - son, e - lei - son, e -

son, Chri - ste, Chri - ste e - lei - son, e - lei - son, e -

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

132

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

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

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

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

138

Musical staff system 1: Treble and Bass clefs with five measures of whole rests.

Musical staff system 2: Bass clef with five measures of whole rests.

Musical staff system 3: Treble and Bass clefs with musical notation starting at measure 3. The treble clef part begins with a forte (*f*) dynamic and features a melodic line with eighth-note patterns. The bass clef part provides a harmonic accompaniment.

Musical staff system 4: Treble clef with five measures of whole rests.

Musical staff system 5: Treble clef with five measures of whole rests.

Musical staff system 6: Treble clef with five measures of whole rests.

Musical staff system 7: Bass clef with five measures of whole rests.

Musical staff system 8: Bass clef with musical notation and fingerings. The notation includes notes with fingerings: 3, 4/2, 9, 8, 6, 6, 6, [6], 6, [6], 3, 4/2, [6] #.

143

9 8 6 5 7 10 9 8 6 5 9 8 5 6

148

f

tr

7

6
5

4

3

3

4
2

[6]

153

The musical score is organized into five systems. The first system features a grand staff with a treble clef on top and a bass clef on the bottom, and a separate bass staff below it. The second system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The third system also consists of a grand staff with a treble clef on top and a bass clef on the bottom. The fourth system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The fifth system consists of a single bass staff with figured bass notation. The notation includes various rhythmic values, accidentals, and dynamic markings.

Figured bass notation in the fifth system: $b7$, b , 5 , 7

158

7 7 9 8
[2 3] 3]

6 [6 5]
4 #

163

Allegro

170

clno 1

f

f

f

f Tutti

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

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

- - - lei - son,

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

6 [h] 6 8 7 6 5 6

176

182

e - lei

lei - son, e - lei

lei - son, e

son, e - lei - son, e

son, e - lei - son, e

6 5 # 5 6 [6] 4 # 6 6 b6 [b6]

187

clno 1

b7

4

3

10

10

[10]

8

b7

[6

7

6

b]

193

lei - son, e-lei son, Ky -

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

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

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

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

200

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

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

206

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

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

213

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

tasto solo

[4 3] 4 3

2 Gloria

Allegro

clno
1, 2

f

trb
1
2

timp
f

vl
1
2
f

S

A

T

B

org
b
f Tutti

Detailed description of the musical score: The score is for a Gloria, page 44. It features several instrumental and vocal parts. The top part is for Clarinets 1 and 2 (clno 1, 2) in treble clef, starting with a forte (f) dynamic. The next two staves are for Trumpets 1 and 2 (trb 1, 2) in bass clef, which are currently silent. The Timpani (timp) part is in bass clef, playing a rhythmic pattern with a forte (f) dynamic. The Violin 1 and 2 (vl 1, 2) parts are in treble clef, playing a fast, rhythmic accompaniment with a forte (f) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The Organ (org b) part is in bass clef, playing a rhythmic pattern with a forte (f) dynamic and the instruction 'Tutti'. There are two asterisks (*) in the clarinet part, one above the second measure and one above the third measure.

4

f Tutti

f Tutti

f Tutti

f Tutti

Et in ter - ra, in ter - ra, ter - ra pax, et in ter - ra, in

Et in ter - ra, in ter - ra, ter - ra pax, et in ter - ra, in

Et in ter - ra, in ter - ra, ter - ra pax, et in ter - ra, in

Et in ter - ra, in ter - ra, ter - ra pax, et in ter - ra, in

6
5

[5]

7

ter-ra, ter - ra pax, in ter-ra pax, in ter-ra pax,

ter-ra, ter - ra pax, in ter-ra pax, in ter-ra pax,

ter-ra, ter - ra pax, in ter-ra pax, in ter-ra pax,

ter-ra, ter - ra pax, in ter-ra pax, in ter-ra pax,

6 5 # 6

Detailed description: This page of a musical score, numbered 46, features a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, with a 7-measure rest at the beginning. The vocal line consists of five staves, each with a different clef (treble, alto, tenor, bass, and bass). The lyrics are: "ter-ra, ter - ra pax, in ter-ra pax, in ter-ra pax," repeated across the staves. The score includes various musical notations such as notes, rests, and accidentals. At the bottom, there are some numerical markings: "6 5 # 6".

10

in ter-ra pax, in ter-ra pax, pax, pax, et in ter - ra, in ter-ra, ter - ra

in ter-ra pax, in ter-ra pax, pax, pax, et in ter - ra, in ter-ra, ter - ra

in ter-ra pax, in ter-ra pax, pax, pax, et in ter - ra, in ter-ra, ter - ra

in ter-ra pax, in ter-ra pax, pax, pax, et in ter - ra, in ter-ra, ter - ra

[6] 6 5 4 3

14

The musical score consists of two systems. The first system includes a grand staff (treble and bass clefs) for piano accompaniment and a single bass clef staff. The second system includes a grand staff for piano accompaniment and four vocal staves (treble and bass clefs). The lyrics are written below the vocal staves.

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

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

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

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

21

pax, et in ter-ra pax, pax, pax.

pax, et in ter-ra pax, pax, pax.

pax, et in ter-ra pax, pax, pax.

pax, et in ter-ra pax, pax, pax.

6
5

25 *Andante*

1 *f*

2 *f*

A

T

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

28

31

p Solo

Laudamus

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

34

p Solo

Laudamus te, lau-da-mus te, be-ne-di-cimus te, ad - o - ra - mus

te, lau-damus te, be-ne-di-cimus te, ad - o - ra - mus te, ad - o -

6 6 6 6 5 4

38

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

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

[4] 9 [6] 9 [6] 6 5 4 3

42

f

f

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

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

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

46

7 (#) b [b]7 b

48

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

2 3 7 b 16/4 5 b p 6 [6] b

51

te, lau-da-mus te, lau-da-mus te, be-ne-di-cimus te, ad-o-ra - - - mus te, ad-o-ra - - -
Lau-da-mus te, lau-da-mus te, be-ne-di-cimus te, ad-o-ra - - - mus

b 6 b 6/5 # [b]

54

p

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

4 7 [4] 7 5#

57

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

b7 b7

59

f

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

[4] 7 9 8 4 3 *f* 7 [6] 6 5

62

f

*

[6] 7 [b] 6 5 [b] b

65

b [6] 4 b b7

67

b7 [b] 7 [6] 4 5 3

Gratias agimus tibi

70 *Adagio* *f* *Tutti* *Allegro*

clno
1, 2

trb
1
2

timp

vl
1
2

S
f *Tutti*
Gra-ti-as a-gimus, a-gimus ti-bi, a-gimus ti-bi *

A
f *Tutti*
Gra-ti-as a-gimus, a-gimus ti-bi, a-gimus ti-bi

T
f *Tutti*
Gra-ti-as a-gimus, a-gimus ti-bi, a-gimus ti-bi pro-pter ma-

B
f *Tutti*
Gra-ti-as a-gimus, a-gimus ti-bi, a-gimus ti-bi pro-pter ma-gnam

org
b
f *Tutti*
5 6 $\frac{4}{2}$ 6 7 6 3 6 5

79

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

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

- gnam glo - ri - am, glo - riam, glo - ri-am tu - am, glo - ri-am tu - am,

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

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

92

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

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

pro - pter ma - gnam, pro - pter magnam, pro - pter ma - gnam glo - riam tu - am, pro -

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

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

106

clno 1

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

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

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

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

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

6 5

120

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

- gnam glo - ri-am tu - am.

ma - gnam glo - ri-am tu - am.

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

18 71 6 5 6 5 7 5 4 3 8 6 7 5 7 4 3

Domine Deus

134 **Andante**

trb solo *f* Solo

A

org b *f* Solo 6 9 8 [b] 6 [b]

137

tr

6 9 8 7 [b] 6 5

140

tr

p Solo
Do - - - -

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

143

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

6 6 6 *f* 6

146

Do - - - mine,

150

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

154

ter omni - potens,

158

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

162

ter, De-us Pa

p *f* *p*

♭ # ♭ # 6 *p* [♭]10 9 8

166

ter o - mni - po - tens.

f

10 9 8 10 9 8 9 [6] 4 # *f* 6 9 8 ♭

170

f

6 ♭ 4 3 6

173

f

7 [♭] 6 5 # [6] 6 [♭] 6 5 # 6 7 [♯] 6 5 [♭] #

185

p Solo
Do - - - - - mi-ne,
p 4 # 9 8 16 # 6 4 # *f* 16

188

Do - - - - - mine, Do - - - - - mine, Do-mine
p 61 3 2 16 61 9 8

191

Fi - li u - ni - ge - ni-te, Je - - - - - su Chri - ste, Je -
p 6 6

194

5 6 5 6 5 6 5 6



196

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

f *p* 4 3 [6]



199

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

p 6

202

p

- - su, Je - - - - su Chri -

b7 *4* *3*

205

f

ste.

f *6* *61* *3* *b4/2* *6*

207

f

b1 *b* *b7*

209

p Solo
Do - - - - mine De - us,

p *f*

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

212

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

p *f*

215

- - - - tris, Do -

f *p*

6 6 5 | 4 3 2 | 6

218

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

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

5 3

221

tris.

tr

b [6] 6 6 # 6 [b] # *f* b

224

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

[b]

Qui tollis

227 Adagio

1
trb

2

1
vl

2

S

A

T

B

org
b

f Tutti

The musical score is for the 'Qui tollis' section, starting at measure 227. It is in 3/2 time and B-flat major. The tempo is Adagio. The score includes parts for two trumpets (trb), two violins (vl), and an organ (org b). The vocal parts (Soprano, Alto, Tenor, Bass) are present but contain only rests. The organ part begins with a forte dynamic and a 'Tutti' marking. The violin parts play a melodic line with a forte dynamic. The trumpet parts play a sustained chord.

231

f Tutti

f Tutti

f Tutti

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

f Tutti

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

f Tutti *

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

f Tutti

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

b |b|

235

Two staves of piano accompaniment in B-flat major, 4/4 time. The right hand features a simple harmonic accompaniment with quarter notes and rests. The left hand provides a steady bass line with quarter notes and rests.

Two staves of piano accompaniment. The right hand has a more active melodic line with eighth-note patterns and slurs. The left hand continues with a steady bass line, including some chromatic movement.

ca - - ta, pec - ca - ta mun - di: Mi - - se -

First vocal line (Soprano) in B-flat major, 4/4 time. The melody is simple, with a red asterisk above the note 'di' in the third measure.

ca - - ta, pec - ca - ta mun - di: Mi - - se -

Second vocal line (Alto) in B-flat major, 4/4 time. The melody is simple, matching the first line.

ca - - ta, pec - ca - ta mun - di: Mi - - se -

Third vocal line (Tenor) in B-flat major, 4/4 time. The melody is simple, matching the other lines.

ca - - ta, pec - ca - ta mun - di: Mi - - se -

Fourth vocal line (Bass) in B-flat major, 4/4 time. The melody is simple, matching the other lines.

Two staves of piano accompaniment. The right hand has a simple harmonic accompaniment. The left hand features a bass line with some chromatic movement and a final cadence. Chord symbols are present below the staff: $\flat 7$ over $\frac{5}{3}$, $\flat 6$ over $\frac{4}{4}$, and $[5]$ over $\frac{4}{4}$.

239

The musical score consists of several systems. The first system shows the piano accompaniment in G major, with the right hand playing a sequence of chords (F#m, G, A, B) and the left hand playing a similar sequence. The second system continues the piano accompaniment with more complex rhythmic patterns. The third system introduces the vocal lines, with four staves (Soprano, Alto, Tenor, Bass) each singing the lyrics "re - - - re, mi - - se - re - - re". The vocal lines are written in G major and feature long notes and rests. The fourth system continues the vocal lines. The fifth system shows the piano accompaniment in the bass clef, with chords 6/4, 6, 7/5, and b7/5/3 indicated below the staff.

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

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

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

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

6/4 6 7/5 b7/5/3

243

no - - bis. Qui tol - -

- no - - bis. Qui tol - -

no - - bis. Qui tol - -

no - - bis. Qui tol - -

248

The musical score consists of several systems. The first system is a grand staff with two staves. The second system is also a grand staff with two staves. The third system contains four vocal staves, each with the lyrics: "lis pec - ca - ta, pec - ca - ta mun - di, pec - ca - ta, pec -". The fourth system is a grand staff with two staves. The fifth system is a grand staff with two staves.

The lyrics are:

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

The bottom system includes figured bass notation:

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

253

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

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

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

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

6
5
3

6
4
2

6

7
5
4

5
4

-
#

258

Adagio

The musical score is divided into several systems. The first system shows the piano accompaniment in a grand staff (treble and bass clefs). The right hand has a *p* dynamic marking, and the left hand has a *p* dynamic marking. A *p* Solo section begins in the second measure of the system, marked with a red asterisk (*). The tempo is marked Adagio.

The second system continues the piano accompaniment. The right hand has a *p* dynamic marking, and the left hand has a *p* dynamic marking. The *p* Solo section continues.

The third system introduces the vocal parts. The vocal lines are in treble clef. The lyrics are:

 di: Suscipe, suscipe,

 di: Suscipe, suscipe,

 di: Suscipe, susci-

 di: Suscipe, susci-

The piano accompaniment continues with the *p* Solo section. The dynamic marking *p* Solo is present above the piano part.

The fourth system continues the piano accompaniment. The dynamic marking *p* Solo is present above the piano part.

The fifth system continues the piano accompaniment. The dynamic marking *p* Solo is present above the piano part.

263

The musical score consists of several systems. The first system shows the piano accompaniment in G major, with the right hand playing chords and the left hand playing a rhythmic pattern. The second system continues the piano accompaniment, with dynamics *f* and *p* indicated. The third system introduces the vocal parts, with lyrics in Italian: "su - scipe, su-scipe depre-ca-ti - o - - nem nostram, su-sci - pe. Qui se -". The vocal parts are written for Soprano, Alto, Tenor, and Bass. The piano accompaniment continues with the lyrics. The final system shows the piano accompaniment with figured bass notation: 6/4, 5/3, 7 6 5, 2 6, 6/4, 5/3, 7/4, 8/5, 3.

f Tutti

f Tutti

f Tutti

su - scipe, su-scipe depre-ca-ti - o - - nem nostram, su-sci - pe. Qui se -

su - scipe, su-scipe de-preca-ti - o-nem no - stram, su - sci-pe. Qui se -

pe, su - scipe, su-scipe depre-ca-ti - o - - nem nostram, su-sci - pe. Qui se -

pe, su - scipe, su-scipe de-preca-ti - o-nem no - stram, su - sci-pe. Qui se -

6/4 5/3 7 6 5 2 6 6/4 5/3 7/4 8/5 3 *f* Tutti

269

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

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

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

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

6
4
2

7
5
4

b6
4

5 -
b

b7
5

b [b]7

[b]4 3 5 6

7
#

b

5
4

#

4

Quoniam · Cum Sancto Spiritu

276 **Allegro**

cno
1, 2 *f*

trb
1 *f Tutti*
2 *f Tutti*

timp *f*

vl
1 *f*
2 *f*

S *f Tutti*
Quo - ni-am tu so-lus, so - lus san - ctus, tu so-lus, so - lus Do - minus, tu so - lus al -

A *f Tutti*
Quo - ni-am tu so-lus, so - lus san - ctus, tu so-lus, so - lus Do - minus, tu so - lus al -

T *f Tutti*
Quo - ni-am tu so-lus, so - lus san - ctus, tu so-lus, so - lus Do - minus, tu so - lus al -

B *f Tutti*
Quo - ni-am tu so-lus, so - lus san - ctus, tu so-lus, so - lus Do - minus, tu so - lus al -

org
b *f Tutti* $\frac{6}{5}$ $\frac{6}{5}$

279

Piano accompaniment for measures 279-282. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Bass line for measures 279-282, consisting of a single staff with a melodic line.

Piano accompaniment for measures 283-286. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Bass line for measures 283-286, consisting of a single staff with a melodic line.

tis - simus, Je - su, Je - su Chri - ste.

First vocal line for measures 283-286, featuring a melodic line with lyrics.

tis - simus, Je - - su Chri - ste.

Second vocal line for measures 283-286, featuring a melodic line with lyrics.

tis - simus, Je - - su Chri - ste.

Third vocal line for measures 283-286, featuring a melodic line with lyrics.

tis - simus, Je - - su Chri - ste.

Bass line for measures 283-286, consisting of a single staff with a melodic line.

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

283

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

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

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

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

286

Piano accompaniment for the first system, including treble and bass staves with various musical notations.

Bass line for the first system.

Piano accompaniment for the second system, including treble and bass staves with various musical notations.

tis - simus, al - tis - simus, Je - su Chri - ste, Je - - su Chri - ste.

tis - simus, al - tis - simus, Je - su Chri - ste, Je - - su Chri - ste.

tis - simus, al - tis - simus, Je - su Chri - ste, Je - - su Chri - ste.

tis - simus, al - tis - simus, Je - su Chri - ste, Je - - su Chri - ste.

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

290 Allegro

The musical score is arranged in three systems. The first system features a grand staff with treble and bass clefs, and a single bass clef line below. The piano accompaniment begins in measure 290 with a forte (*f*) dynamic. The vocal line starts in measure 300 with the lyrics "Cum San - cto Spi - ri - tu in". The second system continues the piano accompaniment and vocal line. The third system features a grand staff with treble and bass clefs, and a single bass clef line below. The piano accompaniment continues with a forte (*f*) dynamic and a *Tutti* marking. The vocal line continues with the lyrics "Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - - -".

f

f *Tutti*

Cum San - cto Spi - ri - tu in

f *Tutti*

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

f *Tutti*

296

f

f Tutti

Cum San - cto Spi - ri -

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

men, a - - -

5 8 7

300

f Tutti

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

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

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

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

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

305

f
f

Pa - tris, a - men, a -

men, a - men, a -

men,

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

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

310

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

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

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

tris, a - - - - -

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

318

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

- - - men, a - - - men,

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

7
[5]
#

5
4

-

4

6

7 6

322

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

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

326

First system of piano accompaniment, measures 326-329. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment.

Empty bass staff for the first system.

Second system of piano accompaniment, measures 330-333. The right hand continues the melodic line, and the left hand maintains the accompaniment.

First voice part, measures 330-333. The lyrics are: "men, a - - - men, a -".

Second voice part, measures 330-333. The lyrics are: "men, a -".

Empty vocal staff for the third voice part.

Fourth voice part, measures 330-333. The lyrics are: "glo - ri - a De - i Pa - tris, a - men, a - - - men,".

Basso continuo line with figured bass notation, measures 330-333. The figures are: 5, 6, 6, 7, [5], 7, 6, 5, b, 6, [b]5, 6, 5, 8, 7.

330

Piano accompaniment for the first system, measures 330-333. The right hand is mostly silent, while the left hand plays a rhythmic accompaniment.

Piano accompaniment for the second system, measures 334-337. The right hand has a melodic line with a red asterisk above the third measure. The left hand continues the accompaniment.

Vocal line for the first voice part, measures 334-337. The lyrics are: men, a - men,

Vocal line for the second voice part, measures 334-337. The lyrics are: men, a - men,

Vocal line for the third voice part, measures 334-337. The lyrics are: San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - -

Vocal line for the fourth voice part, measures 334-337. The lyrics are: cum San - cto Spi - ri -

Piano accompaniment for the third system, measures 334-337. The right hand has a melodic line, and the left hand has a bass line.

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

334

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

cum San - cto Spi - ri - tu in

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

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

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

6 2

338

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern.

A single bass staff line showing the bass clef and the notes of the lower part of the piano accompaniment for the first system.

The second system of the piano accompaniment consists of two staves. The upper staff is in treble clef and continues the melodic line. The lower staff is in bass clef and continues the harmonic accompaniment.

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

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

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

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

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

343

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

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

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

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

6 4 3 2 6 7 5 [8 6] [7 5] 4 2 [6] *tasto solo*
5 4 3

348

men, a - men, a - men.

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

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

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

5 -
4 3

3 Credo

Allegro

clno
1, 2
f

trb
1
f

2
f

timp
f

1
f

vl
2
f

S
f **Tutti**
Cre - do, cre - do in u - num

A
f **Tutti**
Cre - do, cre - do in u - num

T
f **Tutti** *
Cre - do, cre - do in u - num

B
f **Tutti**
Cre - do, cre - do in u - num

org
b
f **Tutti**
6/4 5/3 6/5

7

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

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

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

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

[6 6] 7 7#

12

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

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

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

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

6

17

et in - vi - si - bi - li - um, in - vi - si - bi - li - um, cre - do, cre - do in u - num

et in - vi - si - bi - li - um, in - vi - si - bi - li - um, cre - do, cre - do in u - num

et in - vi - si - bi - li - um, in - vi - si - bi - li - um, cre - do, cre - do in u - num

et in - vi - si - bi - li - um, in - vi - si - bi - li - um, cre - do, cre - do in u - num

23

23

De - um. Et in u - num Do - minum Je - sum Chri -

De - um. Et in u - num Do - minum Je - sum Chri -

De - um. Et in u - num Do - minum Je - sum Chri -

De - um. Et in u - num Do - minum Je - sum Chri -

29

stum, Fi - li-um De - i u - ni - ge - ni - tum, et ex

stum, Fi - li-um De - i u - ni - ge - ni - tum, et ex

stum, Fi - li-um De - i u - ni - ge - ni - tum, et ex

stum, Fi - li-um De - i u - ni - ge - ni - tum, et ex

stum, Fi - li-um De - i u - ni - ge - ni - tum, et ex

35

Pa - tre, ex Pa - tre na - tum an - te o - mni - a sae - cula, Deum de De - o, lu - men de lu - mi - ne, Deum

Pa - tre, ex Pa - tre na - tum an - te o - mni - a sae - cula, Deum de De - o, lu - men de lu - mi - ne, Deum

Pa - tre, ex Pa - tre na - tum an - te o - mni - a sae - cula, Deum de De - o, lu - men de lu - mi - ne, Deum *

Pa - tre, ex Pa - tre na - tum an - te o - mni - a sae - cula, Deum de De - o, lu - men de lu - mi - ne, Deum

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

41

Piano accompaniment for the first system, measures 41-46. The right hand features chords and moving lines, while the left hand provides a steady bass line.

Bass line for the first system, measures 41-46.

Piano accompaniment for the second system, measures 47-52. The right hand continues with chords and moving lines, and the left hand maintains the bass line.

ve - rum de De-o ve - ro, de De-o ve - ro. *p* Solo Ge - ni-tum

Vocal line for the first voice part, measures 47-52. The lyrics are: "ve - rum de De-o ve - ro, de De-o ve - ro. Ge - ni-tum". A *p* Solo marking is present above the final measure.

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

Vocal line for the second voice part, measures 47-52. The lyrics are: "ve - rum de De-o ve - ro, de De-o ve - ro."

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

Vocal line for the third voice part, measures 47-52. The lyrics are: "ve - rum de De-o ve - ro, de De-o ve - ro."

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

Vocal line for the fourth voice part, measures 47-52. The lyrics are: "ve - rum de De-o ve - ro, de De-o ve - ro."

6 6] 4 3 *p* Solo

Bass line for the second system, measures 47-52. The lyrics are: "ve - rum de De-o ve - ro, de De-o ve - ro." A *p* Solo marking is present above the final measure.

47

non fa - ctum, non, non fa - ctum, con - sub - stan - ti - a - lem, con - sub - stan - ti - a - lem

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

[6] 7 7 # [6] 7 7 # [H] 6 5 4 0 9 8 [h] 6 5 3 6

55

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

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

6 5 #

7 #

6 5 4 #

f

61

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

Tutti

$\frac{6}{5}$ # $\frac{6}{5}$ # $\frac{6}{5}$ # 9 8

69

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

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

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

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

6

[5]

6

6

5

4

#

76

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

[6] 5 6 4 3

Et incarnatus est

83 **Adagio**

1 *f* Solo

trb 2 *f* Solo

1 *f*

vl 2 *f*

S

A

T

B

org *f* Solo

6 5
4 3

Detailed description: This page of a musical score is for the section 'Et incarnatus est', starting at measure 83. The tempo is marked 'Adagio'. The score is arranged for a full orchestra and organ. The trumpet section (trb) has two parts, both marked 'f' and 'Solo'. The viola section (vl) has two parts, both marked 'f'. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by rests. The organ part (org) is marked 'f' and 'Solo', and includes a red asterisk (*) above a note in the first measure of the second system. At the bottom of the organ part, the numbers '6 5' and '4 3' are written, likely indicating fingerings for the pedals.

86

f Tutti
Et in - car - na - tus est de Spi - ri - tu San -

f Tutti
Et in - car - na - tus est de Spi - ri - tu San -

f Tutti
Et in - car - na - tus est de Spi - ri - tu San -

f Tutti
Et in - car - na - tus est de Spi - ri - tu San -

Tutti

90

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

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

 7
5
 6
5
3

94

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

♯ ♭ [46] $\frac{4}{2}$ 8 $\frac{5}{3}$ [b] 5 4 b7 $\frac{3}{3}$ [b] 4 $\frac{7}{5}$ [4] 3 [5] 4 b6 $\frac{4}{4}$

98 Andante

p *p* *f* *f*

f *Tutti*

- ctus est, et ho-mo fa - ctus est. Cru - ci - fi - xus

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

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

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

p *f* *Tutti*

5 4 b 7 4 4 [b]

104

f *Tutti*

e - ti - am pro no - bis, pro no - bis, sub Ponti - o Pi - la - to, sub Ponti - o Pi - la -

f *Tutti*

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

113

f Tutti

to pas - sus, Pi - la - to, sub Pon - ti - o — Pi - la -

bis, pro — no - - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la -

f Tutti

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

3 b6 3 4 6 3 4 2 6 3 4 b6 4/2 6/5

121

to, Pi-la - to,

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

bis, pro no - bis, sub Pon-ti - o Pi-la - to, sub Pon-ti - o Pi - la - to, - Pi -

f Tutti Cru - ci - fi - xus e - ti - am pro no - bis, pro -

6 6 3 6 3 4 6 3 4 6 3 4 [b]6 4 2 6 5 6 8 | 6

128

cru - ci - fi - xus e - ti - am pro no -
 pul - - tus est,
 la - to, Pi - la - - to pas - sus, pas - sus, pas - -
 no - - - bis, sub Pon-ti - o Pi-la - to, sub Pon-ti - o Pi - la -

7 6 7 46 6 4 b6 4 b6 5 6 7 7 46

135

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

♭6 # [5] ♯ ♭6 ♯ [5] ♭ 6 7 6 ♭ 7 5 ♭

143

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

$\flat 7$
 $\frac{5}{3}$

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

\flat 6 4 $\flat 6$

6 \flat 6 [3 4] 6 3 4

151

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

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

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

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

6 3 [b]4 b6 $\frac{4}{2}$ 6 4 4 6 $\frac{8}{4}$ [5] $\frac{8}{6}$ 7 $\frac{8}{6}$

160

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

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

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

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

7 5 7 6 7 - 6 (5) 8 (b)7 8 7 5 7 (b)6
 5 4 5 4 5 - 4 4 4 5 6 5 4 5 4

174

ter-ti - a di - e se - cun - dum Scrip - tu - ras. Et a - scen -

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

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

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

p Solo

p Solo

178

- dit in coe - lum, se - det, se - det ad dex - te - ram Pa - - - tris.

3 3 3 3 3 3 3 3 7 # [6 5] f #

182

Piano introduction for measures 182-185. The right hand is silent. The left hand plays a rhythmic pattern of eighth notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The first two measures are marked with a forte *f* dynamic.

Piano accompaniment for measures 182-185. The right hand plays a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The left hand plays a rhythmic pattern of eighth notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).

Vocal line 1 for measures 182-185. The melody begins in measure 184. The lyrics are: Et i - te - rum ven - tu - rus est cum glo - ri -

Vocal line 2 for measures 182-185. The melody begins in measure 184. The lyrics are: Et i - te - rum ven - tu - rus est cum glo - ri -

Vocal line 3 for measures 182-185. The melody begins in measure 184. The lyrics are: Et i - te - rum ven - tu - rus est cum glo - ri -

Vocal line 4 for measures 182-185. The melody begins in measure 184. The lyrics are: Et i - te - rum ven - tu - rus est cum glo - ri -

Bass line for measures 182-185. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The first two measures are marked with a forte *f* dynamic. The word *Tutti* is written below the staff in measure 184.

#

#

Tutti
6 #

6 #

6 #

186

f

f

f

a, cum glo - - - - ri - a iu - di - ca - re, iu - di -

a, cum glo - - - - ri - a iu - di - ca - re, iu - di -

a, cum glo - - - - ri - a iu - di - ca - re, iu - di -

a, cum glo - - - - ri - a iu - di - ca - re, iu - di -

189

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

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

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

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

6
b5

6
5

6

192

non, non, non, non e - rit fi - nis.

non, non, non, non e - rit fi - nis. Et in

non, non, non, non e - rit fi - nis.

non, non, non, non e - rit fi - nis.

Solo *p*

4

4 3

6l

6
5

196

Spi - ritum San - ctum, Do - minum et vi - vi - fi - can - - - tem, qui ex Pa - tre Fi - li -

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

200

o - que pro-ce - - - dit.

P Solo
Qui cum Pa - tre, Pa - tre et Fi - li-o, cum Pa - tre,

P Solo
Qui cum Pa - tre, Pa - tre et Fi - li-o, cum

6 5 [5] 4 # 6 8 7

204

Adagio

Piano accompaniment for the first system, measures 204-206. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. Dynamics include 'f'.

Bass line for the first system, measures 204-206.

Piano accompaniment for the second system, measures 207-210. The right hand has a melodic line with quarter notes, and the left hand has a bass line with quarter notes. Dynamics include 'f'.

Vocal line for the first voice part, measures 207-210. Dynamics include 'f Tutti'.

Si - mul ad - o - ra -

Vocal line for the second voice part, measures 207-210. Dynamics include 'f Tutti'.

Si - mul ad - o - ra -

Vocal line for the third voice part, measures 207-210. Dynamics include 'f Tutti'.

cum Pa - tre et Fi - li - o, et Fi - li - o

Si - mul ad - o - ra -

Vocal line for the fourth voice part, measures 207-210. Dynamics include 'f Tutti'.

Pa - tre et Fi - li - o, et Fi - li - o

Si - mul ad - o - ra -

Bass line for the second system, measures 207-210. Dynamics include 'f'. Includes fingerings 7, 6, 5, 4, 3 and a 6/2 time signature.

209

- - - - - tur

- - - - - tur

- - - - - tur

- - - - - tur

7 [b] b6 6 [b] 4 3 6 5 [b] 4 6 7 [b] 6 5 [b] 6 b7 [b] 4 3 6 5 4 5
 [b] b5 9 8 [b] 4 3 2 4 # 4 # 4 5 3 2 3

214 Allegro

f

f

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

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

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

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

f Tutti

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

218

est per Prophe - tas. Et u-nam san - ctam ca-tho-li - cam et a - po - sto - li-cam Ec-cle - si -

est per Pro-phe - tas. Et u-nam san - ctam ca-tho-li - cam et a - po - sto - li-cam Ec-cle - si -

est per Prophe - tas. Et u-nam san - ctam ca-tho-li - cam et a - po - sto - li-cam Ec-cle - si - *

est per Prophe - tas. Et u-nam san - ctam ca-tho-li - cam et a - po - sto - li-cam Ec-cle - si -

[b6] 4 3 [b]

223

am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

[6] 4 3

228

Et ex - pe - cto re-sur-re-cti - o - nem mor - tu -

Et ex - pe - cto re-sur-re-cti - o - nem

Et ex - pe - cto re-sur-re-cti - o - nem

Et ex - pe - cto re-sur-re-cti - o - nem

234

[Allegro]

f Tutti

f Tutti

242

f

f *Tutti*

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

6 4 6 2 6 7 6

254

f

f

f Tutti

et vi - tam - ven - tu -

f Tutti

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

f Tutti

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

men,

[6] 6 6 4 6 5 5

264

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

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

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

et vi - tam___ ven - tu - ri sae-cu - li, a -

275

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

men,

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

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

286

- men,

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

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

- men, a -

7 6 8 5 4 #

306

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

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

- - men, et vi - tam

- men, a - men, et vi - tam

318

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

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

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

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

b 6 6/5 7 7 [6]

329

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

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

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

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

342

Piano accompaniment for the first system, consisting of a treble staff and a bass staff. The treble staff features a melodic line with various rhythmic values and rests, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Bass line for the second system, showing a single staff with a melodic line. The system concludes with a red asterisk (*) under a note, likely indicating a specific performance instruction or a measure to be repeated.

Piano accompaniment for the second system, consisting of a treble staff and a bass staff. The musical notation continues from the first system, with the treble staff showing a more active melodic line and the bass staff providing a steady accompaniment.

Vocal line with lyrics: a - men, a - - men, a - - men, a - - men, a - - men, a - men, a - men, a - men.

Vocal line with lyrics: - cu - li, a - - men, a - - men, a - - men, a - men, a - men, a - men.

Vocal line with lyrics: li, a - men, a - men, a - - men, a - - men, a - men, a - men, a - men.

Vocal line with lyrics: sae-cu - li, a - - men, a - - men, a - - men, a - men, a - men, a - men.

Bass line for the third system, including fingerings (6, 5, 8, 7, 5, 3, 6, 8, 7, 5, 3, 6, 8, 7, 5, 6, 6, 7, 5, 4, 3) and a 5/4 3 time signature.

Allegro

19

oth. Ple-ni sunt coe - li et ter-ra, sunt coe - li et ter - ra, et ter-ra, et ter-ra, et ter-ra, et ter-ra

oth. Ple-ni sunt coe - li et ter - ra, et ter-ra, et ter-ra, et ter-ra

oth. Ple-ni sunt coe - li et ter - ra, et ter-ra, et ter-ra, et ter-ra

oth. Ple-ni sunt coe - li et ter - ra, et ter-ra, et ter-ra, et ter-ra

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

23

glo - ri - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a tu -

glo - ri - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a tu -

glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a tu -

glo - ri - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a tu -

6 6 4 # 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 6 4 3

27

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

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

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

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

5 Benedictus

Andante

clno
1, 2

1

trb
2

timp

1

vl
2

f

f

S

A

T

B

org
b

f Solo

7 6 5 7 #

6

7 #

[4]6

7

9

5 9 8 # [4] 6

27

mine Do - mi-ni. Be-ne - dictus, qui

37

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

6 6

#

6 b5 b7 9 8 #

[b4]

31

[#]

45

Measures 45-53 of the piano introduction, consisting of a grand staff with treble and bass staves, all containing rests.

Bass staff for measures 45-53, containing rests.

Measures 45-53 of the piano accompaniment. Measures 45-47 feature a rhythmic pattern of eighth notes and quarter notes. Measures 48-53 feature a more complex rhythmic pattern with sixteenth notes and eighth notes. Dynamics include *f* (forte) in measures 48 and 50.

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

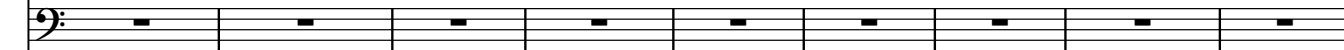
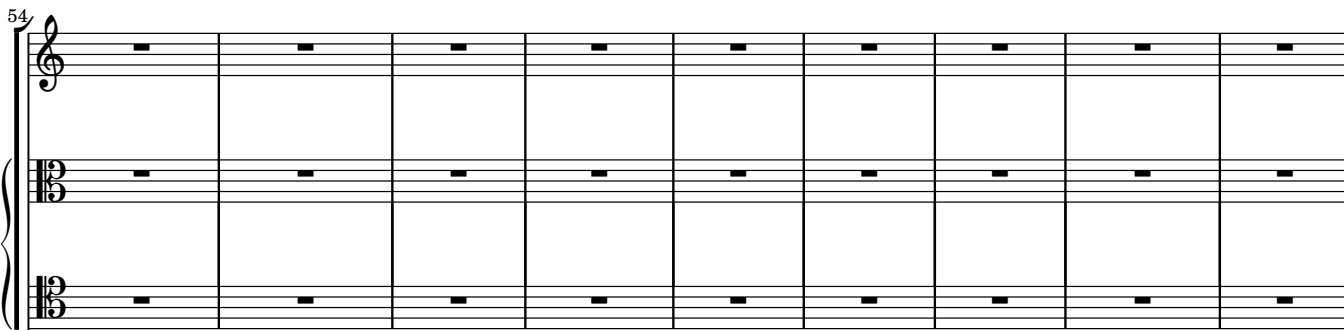
Empty treble staff for measures 45-53.

Empty treble staff for measures 45-53.

Empty bass staff for measures 45-53.

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

54



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



7 #

7

63

mi-ne Do - mi-ni.

72

5 9 8

81 **Allabreve**

The score consists of several systems of staves. The first system shows a piano introduction with a treble clef and a bass clef. The second system shows the vocal entries for Soprano and Alto, with lyrics "O - san - na, o-sanna in ex-cel -" and "O - san -". The piano accompaniment includes a complex bass line with a 6/4 time signature and a sharp sign. The score is marked with dynamics such as *f* and *f* Tutti.

f

f

f Tutti

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

f Tutti

O - san -

f Tutti

6/4 #

91

f

f

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

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

f Tutti

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

f Tutti

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

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

102

in ex - cel - sis, o - san -

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

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

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

♯ 8 7 $\frac{2}{2}$ 6 4 ♯ 3 5/2 [6] 6 [5/4 #] [5/4 #]

113

124

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

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

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

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

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

6 Agnus Dei

Adagio

clno
1, 2

trb
1
2

timp

vl
1
2

S

A

T

B

org
b

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Solo* *Tutti*

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

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

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

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

6
4
2

7
5
#

7
5
#

6
4
5
#

The musical score is arranged in three systems. The first system consists of a grand staff (treble and bass clefs) with six measures of rests. The second system features piano accompaniment with two staves (treble and bass clefs) and six measures of music, marked with a piano (*p*) dynamic. The third system features a vocal solo with a single staff and six measures of music, marked with a piano (*p*) dynamic and the word "Solo". The lyrics are: "A - gnus De - i, qui tol - lis pecca - ta, pec - ca - ta mun-di: Mi - se-re - re, mi - se-re - re no - -".

p

p

p Solo

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

13 *Andante*

f Tutti *P Solo*

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

f Tutti *P Solo*

A-gnus De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta, pec - ca - ta mun - di: Do - na no - bis

f Tutti

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

f Tutti

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

f Tutti *P Solo*

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

21

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

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

p Solo
Do - na no - bis

p Solo
Do - na no - bis

[6 5 / 4 3]

[6 5 / 4 3]

[6 7 6 #]

33

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

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

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

44

tr

f

f

f *Tutti*

Do - na no - bis pacem, pacem,

f *Tutti*

Do - na no - bis pacem, pacem,

f *Tutti*

Do - na no - bis pacem, pacem,

f *Tutti*

Do - na no - bis pacem, pacem,

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

56

p *f*

*

p *f*

p *f*

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

p *f*

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

p *f*

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

p *f*

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

[6] b7 4 3

67

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

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

79

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

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

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

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

p Solo

Adagio

91

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

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

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

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

$\frac{6}{4}$ — $\frac{5}{3}$

f

$\frac{4}{3}$

Tutti

$\frac{4}{3}$