

Eybler.

Missa S. Theresiæ.

Joseph Leopold Edler von
Eybler

Missa Sanctæ Theresiæ

HerEy 29

*S, A, T, B (solo), S, A, T, B (coro),
2 ob, 2 cor (B♭), 2 clno (B♭), timp (B♭–F), 2 vl, vla, vlc solo, b, org*

edited by Wolfgang Esser-Skala

Full score

Essser
kala
Edition



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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/eybler-missa-HerEy-29](https://github.com/edition-esser-skala/eybler-missa-HerEy-29)
v3.0.0, 2025-03-22 ([afe300e6c793185c15be5c09cfc42b6dee4931e6](https://gitsha.io/afe300e6c793185c15be5c09cfc42b6dee4931e6))



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
vlc	violoncello

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	570
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1802
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none

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>
–	–	–	At the end of each movement, durations in red ink (likely in Eybler’s hand) are written down: Kyrie, 5 1/2 min; Gloria, 4 min; Qui tollis, 3 1/2 min; Quoniam, 5 min; Credo, 2 1/2 min; Et incarnatus est, 3 min; Et resurrexit, 3 min; Sanctus, 1 1/4 min; Benedictus, 5 min; Agnus, 4 1/2 min; and Dona, 2 1/2 min.
3	13 90ff	T vlc	1st J in A1: a2 In A1, the solo vlc is written in a treble clef without transposition, but ottavation is likely.
	218	T	2nd J in A1: b $\flat$ 2
5	–	S	A1 contains alternative (simplified) versions for the S solo in bars 12–15, 17, 22–26, 32–34, 49–51, 54–56, and 60–77. The solo voice is denoted “Soprano 2do concto.”

Changelog

3.0.0 – 2025-03-22

Changed

- uses the autograph manuscript as principal source

2.1.0 – 2023-06-01

Added

- MIDI files

Changed

- update code to LilyPond 2.24.0 and EES Tools 2023.02.0

2.0.0 – 2021-12-06

Changed

- uses EES Tools and new editorial guidelines

1.0 – 2020-11-28

Added

- initial release

Contents

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1

Oboe I, II

Corno I, II
in B♭

I
Violino

II

Viola

Soprano

Alto

SOLI

Tenore

Basso

Soprano

Alto

TUTTI

Tenore

Basso

*Organo,
Violoncello
e Bassi*

p Solo

72

18

64

42

9

Vocal Parts:

- Staff 1: Ky - ri - e e - lei - son,
- Staff 2: lei - son, e - lei - son, e -
- Staff 3: lei - son, e - lei - son, e -
- Staff 4: lei - son, e - lei - son, e -

Piano Accompaniment:

- Staff 5: p, f
- Staff 6: p, f
- Staff 7: p, f
- Staff 8: unisono, p Solo, f Tutti

Figured Bass:

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

13

f

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

Ky - ri - e e - lei - son,

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

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

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

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

p Solo **f** Tutti

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

17

Piano Introduction:

Measures 17-20: Arpeggiated chords in the right hand, moving from B-flat major to B-flat minor. The left hand provides a steady eighth-note accompaniment.

Choir Entry (Measures 21-24):

Soprano: Ky - ri - e, Ky - ri - e e - lei - son, Chri - ste e -
 Alto: Ky - ri - e, Ky - ri - e e - lei - son, Chri - ste e -
 Tenor: Ky - ri - e, Ky - ri - e e - lei - son, Chri - ste e -
 Bass: Ky - ri - e, Ky - ri - e e - lei - son, Chri - ste e -

Choir Continuation (Measures 25-28):

Soprano: lei - son,
 Alto: lei - son,
 Tenor: lei - son,
 Bass: lei - son,

Piano Solo (Measure 29):

4/3
 6 b4 6 b4 b7/5 5 7/b 5 8

21

Lyrics:

lei - son, Ky - ri - e e - lei - son, Chri - ste e - lei - son, e - lei -

lei - son, Ky - ri - e e - lei - son, Chri - ste e - lei - son, e - lei -

lei - son, Ky - ri - e e - lei - son, Chri - ste e - lei - son, e - lei -

lei - son, Ky - ri - e e - lei - son, Chri - ste e - lei - son, e - lei -

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

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

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

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

Figured Bass:

6 5 7 7 9 7 6 6 5

4 4 4 4 4 4 4 4 4

29

f *decresc.* **f**

f *decresc.* **p** **f**

f *decresc.* **p** **f**

f *decresc.* **p** **f**

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

f *decresc.* **pp**

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

f *decresc.* **pp**

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

f *decresc.* **pp**

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

f *decresc.* **p** **f** Solo

$\frac{4}{4}$ $\frac{7}{4}$ 6 $\frac{4}{4}$ 7 6 $\frac{6}{4}$ 5 $\frac{4}{4}$ 6 $\frac{4}{4}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$

33

sfz *f*

sf *p* *f*

sf *p* *f*

sf *p* *f*

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

f E -

f E -

f E -

f E -

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

37

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - ste e - lei - son,

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

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

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

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

6 6 7 6 6 5 6 4 5 3 p Solo 6 4 7 8 f Tutti

41

f

f

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

Ky - ri - e e - lei - son, Chri - ste e -

Ky - ri - e e - lei - son, Chri - ste e -

Ky - ri - e e - lei - son, Chri - ste e -

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

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

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

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

f Tutti **p** Solo

6 5 6 7

p

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

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

46.

f

f

f **p**

f **p**

f **p**

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

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

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

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

f **pp**

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

f **pp**

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

f **pp**

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

f **pp**

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

f **Tutti**

pp *Solo*

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

50

Piano Introduction: Measures 50-53. Dynamics: *p*, *f*, *sf*.

Vocal Parts: Four voices (Soprano, Alto, Tenor, Bass) enter in measure 50 with the lyrics "lei - son." in measure 51 and "Chri - ste e - lei - son." in measure 52.

Piano Accompaniment: Features a "tasto solo" section in measure 50. Dynamics: *f*, *sf*.

54

Instrumental Introduction:

The instrumental introduction consists of a piano accompaniment. The right hand plays a series of chords, while the left hand plays a rhythmic pattern. The tempo is marked **Andante**.

Vocal Entry:

The vocal soloist enters with the melody. The lyrics are: **Kyrie eleison**.

Instrumental Accompaniment:

The piano accompaniment continues, providing a harmonic and rhythmic foundation for the vocal melody.

Repetition:

The vocal soloist repeats the melody, and the piano accompaniment continues.

Conclusion:

The piece concludes with a final instrumental flourish.

59

Piano Accompaniment:

- Staff 1: **sfp** **sfp** **p**
- Staff 2: **sfp** **sfp** **p**
- Staff 3: **sfp** **sfp**
- Staff 4: **sfp** **sfp**
- Staff 5: **sfp** **sfp**

Vocal Parts:

- Staff 6: **sf** Ky - ri-e, Ky - ri-e e - lei - son, e - lei - son,
- Staff 7: **sf** Ky - ri-e, Ky - ri-e e - lei - son, e - lei - son,
- Staff 8: **sf** Ky - ri-e, Ky - ri-e e - lei - son, e - lei - son,
- Staff 9: **sf** Ky - ri-e, Ky - ri-e e - lei - son, e - lei - son,

Figured Bass:

- Staff 10: **sf** Tutti $\frac{4}{2}$ **sf** $\frac{6}{6}$ 6 5 7 6 5
- Staff 11: unisono

63

p

cresc.

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

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

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

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

p Solo

6 5 7 5 6 6

4 4 4 2 4 4

3 3 3 3 3 3

cresc.

68

sfp

sfp

p **sfp** **sfp** **p** **sfp**

p **sf** **p** **sf** **p** **sf**

lei - son, e - lei - son, Chri-ste e - lei - son, Ky - ri-e e -

lei - son, e - lei - son, Chri-ste e - lei - son, Ky - ri-e e -

lei - son, e - lei - son, Chri-ste e - lei - son, Ky - ri-e e -

lei - son, e - lei - son, Chri-ste e - lei - son, Ky - ri-e e -

pp **sf** **pp** **sf** **pp** **sf** **pp** **sf**

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

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

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

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

p **sfp**

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

72

sf

f

p

sf

f

p

f

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

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

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

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

sf **pp** **f**

Ky - ri-e, e - lei - - son, Chri - ste e -

sf **pp** **f**

Ky - ri-e e - lei - - son, Chri - ste e -

sf **pp** **f**

8 Ky - ri-e, e - lei - - son, Chri - ste e -

sf **pp** **f**

Ky - ri-e, e - lei - - son, Chri - ste e -

p **f Tutti**

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

75 *sf* *sf* *cresc.* *f*

sf *sf* *cresc.* *f*

cresc. *f*

lei - son, Ky-ri-e e - lei - son, Chri-ste e - lei - son, Chri - ste, Chri - ste e -

cresc. *f*

lei - son, Ky-ri-e e - lei - son, Chri-ste e - lei - son, Chri - ste, Chri - ste e -

cresc. *f*

lei - son, Ky-ri-e e - lei - son, Chri-ste e - lei - son, Chri - ste, Chri - ste e -

cresc. *f*

lei - son, Ky-ri-e e - lei - son, Chri-ste e - lei - son, Chri - ste, Chri - ste e -

cresc. *f*

6 6 8 3 3 3 6 6 8 3 3 3 $\flat 7$ 6 5 7 $\sharp$ 6 5 $\sharp$ 6

79 *decresc.*

f

f

decresc.

p

f

p

f

p

f

pp

f

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

pp

f

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

pp

f

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

pp

f

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

p

f Tutti

7 6 6 7
4 3

83

Piano Accompaniment:

- Right Hand:**
 - Measures 1-2: *sfz*
 - Measures 3-4: *cresc.*, *ff*
 - Measures 5-6: *pp*
- Left Hand:**
 - Measures 1-2: *cresc.*, *ff*
 - Measures 3-4: *pp*

Vocal Parts:

- Soprano:** Ky - ri-e, Ky - ri-e e - lei - son.
- Alto:** Ky - ri-e, Ky - ri-e e - lei - son.
- Tenor:** Ky - ri-e, Ky - ri-e e - lei - son.
- Bass:** Ky - ri-e, Ky - ri-e e - lei - son.

Organ: *senza org*

2 Gloria

Allegro vivace

ob
1, 2

cor
1, 2

clno (B $\flat$)
1, 2

timp
(B $\flat$ -F)

1
vl

2

vla

S

A

T

B

org
vlc
b

f *a 2* *sf* *sf*

f *fz* *fz*

f *sf* *sf*

f

f

f

f *Tutti* *sf* *sf*

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

f *Tutti* *sf* *sf*

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

f *Tutti* *sf* *sf*

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

f *Tutti* *sf* *sf*

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

f *Tutti* 6 6 6 7

5

ter - - - - - ra,

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

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

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

6 4 6 4 5 6 3 - 3

p p5 b5 b6

10

et, et in ter - ra pax, ho-mi-nibus pax, bonae, bonae vo-lun-

et, et in ter - ra pax, et in ter - ra pax ho - mi - ni - bus.

et, et in ter - ra pax, et in ter - ra pax ho - mi - ni - bus.

et, et in ter - ra pax, et in ter - ra pax ho - mi - ni - bus.

$\flat$ [$\flat$ 5] $\flat$ 6 $\flat$ 6 $\flat$ 5 [$\flat$ 3] $\flat$ 6 [$\flat$ 5] [$\flat$ 5] $\flat$ 6 $\flat$ 5

16

ta - tis. Lau - da - mus te, be - ne - di - cimus te, ad - o - ra - mus te,

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

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

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

cresc.

23 ^{a 2}

f **sf**

f **sf** **sf**

f

f **f** **f**

f

f

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

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

8 glo - ri - fi - ca - mus, lau - da - mus te, te lau -

f

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

f 6 6 $\frac{6}{4}$ 7 6

33

Piano Introduction (Measures 33-36):

- Measure 33: Treble and Bass staves have a whole rest. Grand staff has a piano accompaniment starting with a quarter note G4, followed by eighth notes.
- Measure 34: Treble and Bass staves have a whole rest. Grand staff continues the piano accompaniment.
- Measure 35: Treble and Bass staves have a whole rest. Grand staff continues the piano accompaniment.
- Measure 36: Treble and Bass staves have a whole rest. Grand staff continues the piano accompaniment.

Vocal Entry (Measures 37-40):

- Measure 37: Four vocal staves enter with a half note G4. Lyrics: "ra - mus, te lau - da - mus, glo - ri - fi - ca - mus".
- Measure 38: Four vocal staves continue with a half note G4. Lyrics: "ra - mus, te lau - da - mus, glo - ri - fi - ca - mus".
- Measure 39: Four vocal staves continue with a half note G4. Lyrics: "ra - mus, te lau - da - mus, glo - ri - fi - ca - mus".
- Measure 40: Four vocal staves continue with a half note G4. Lyrics: "ad - o - ra - mus, lau - da - mus, glo - ri - fi - ca - mus".

Piano Accompaniment (Measures 37-40):

- Measure 37: Grand staff continues with a piano accompaniment. Bass line has a steady eighth-note pattern. Treble line has a more complex pattern with eighth and sixteenth notes.
- Measure 38: Grand staff continues with a piano accompaniment.
- Measure 39: Grand staff continues with a piano accompaniment.
- Measure 40: Grand staff continues with a piano accompaniment.

Figured Bass (Measures 37-40):

- Measure 37: 7
- Measure 38: 5
- Measure 39: 6
- Measure 40: 10, 6, 4

42

te. Gra - ti-as, p

te. Gra - ti-as, p

te. Gra - ti-as, p

te. Gra - ti-as, p

Solo 6 6 6 6 6 6 3 3 3 3 3 3 6 5 7 p

47

p *cresc.* *cresc.* *f*

gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - - ri - am

gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - - ri - am

gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - - ri - am

gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - - ri - am

cresc. *f* *cresc.* *f* *cresc.* *f*

6 6 [b] 2 6 6 *cresc.* 6 *f*

b b5 b 2 b b b5

54

tu - - am.

tu - - am.

tu - - am.

tu - - am. *p Solo* Do - mine De - us, Do - mine Rex coe - le - stis,

p *vle* Solo *vle* *6* *5* *b7*

6 *b5*

60

p

p

p Tutti

Te ad - o - ra - mus,

p Tutti

Te ad - o - ra - mus,

p Tutti

Ad - o - ra - mus, be - ne -

p Tutti

Pa - ter o - mni - potens, De - us Pa - ter. Te ad - o - ra - mus,

6

6

tasto solo

66

f

te be - ne - di - cimus, te lau - da - mus, glo - ri - fi - ca - mus

f

te be - ne - di - cimus, te lau - da - mus, glo - ri - fi - ca - mus

f

di - cimus, te lau - da - mus, lau - da - mus, glo - ri - fi - ca - mus

te be - ne - di - cimus, te lau - da - mus, glo - ri - fi - ca - mus

f accomp. Tutti

6 6 6

10
6
4

71 ^{a 2}

te.

te.

te.

te.

p Solo Do - mine

Solo 6 6 6 b6 6 6 3 b 3 3 3 3 3 6 *p* vlc vline

76

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

7
4
[b]

6
b

6 6 6 6 6 6

[6]
[5]

b 6
b

82

P Tutti *cresc.*
Ad - o - ra - mus, be - ne - di - cimus, te lau -

P Tutti
Te ad - o - ra - mus, te be - ne - di - cimus,

P Tutti
Chri - ste. Te ad - o - ra - mus, te be - ne - di - cimus,

P Tutti
Te ad - o - ra - mus, te be - ne - di - cimus,

tasto solo

6 - [5]
4 - 4

[illegible]

92

Andante

Do - mi - ne De - us, A - gnus De - i,

Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, String Ensemble

98

Te ad - o - ra - mus,

Do - mi - ne De - us, Fi - li - us Pa - tris. Te ad - o - ra - mus,

Te ad - o - ra - mus,

Ad - o - ra - mus, be - ne -

tasto solo

6 6 6 7 6 6 6

104

Piano Introduction:

Right Hand: Chords in B-flat major, starting with a forte (**f**) dynamic.

Left Hand: Bass line with a forte (**f**) dynamic.

Vocal Parts:

Four vocal staves (Soprano, Alto, Tenor, Bass) enter in measure 104 with the lyrics: "te be-ne-di-cimus, te lau-da-mus, glo-ri-fi-ca-mus te, te,". The vocal parts are marked with a forte (**f**) dynamic.

Piano Accompaniment:

The piano part continues with a complex texture of sixteenth and thirty-second notes, marked with a forte (**f**) dynamic.

Figured Bass:

7 6 10/6/4 6

117

Piano Accompaniment:

- Staff 1 (Right Hand): p , *cresc.*, f , ff
- Staff 2 (Left Hand): p , *cresc.*, f , ff
- Staff 3 (Bass): tr , ff

Vocal Parts:

- Staff 4 (Soprano): *cresc.*, f , ff
- Staff 5 (Alto): *cresc.*, f , ff
- Staff 6 (Tenor): *cresc.*, f , ff
- Staff 7 (Bass): *cresc.*, f , ff

Lyrics:

te be-ne - di - cimus, te, te lau - da-mus, te lau - da-mus, te glo - ri - fi - ca-mus, lau - da-mus, glo -
 te be-ne - di - cimus, te, te lau - da-mus, te lau - da-mus, te glo - ri - fi - ca-mus, lau - da-mus, glo -
 te be-ne - di - cimus, te, te lau - da-mus, te lau - da-mus, te glo - ri - fi - ca-mus, lau - da-mus, glo -
 di - ci - mus, te lau - da - mus, te lau - da-mus, te glo - ri - fi - ca-mus, lau - da-mus, glo -

Figured Bass:

$\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$ $\frac{6}{4}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{7}{2}$ $\left[\begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$ $\frac{6}{4}$ $\frac{7}{2}$

125

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

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

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

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

[6] 6 5] 6 6 unisono

132

te.

te.

te.

te.

Solo 6 6 6 6 6 6 3 3 3 3 3 3 3 6 5 $\flat 6$ $\frac{6}{4}$ $\flat 7$ $\frac{7}{5}$

Qui tollis

Adagio

ob solo

1 vl

2 vl

vla

T solo

S

A

Tutti

T

B

org vlc b

f *Solo unisono* **p** **cresc.**

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

$\frac{4}{2}$ $\flat 6$ 5 $\flat 6$ $\frac{4}{b}$ 6 6 6

143

Musical score for a vocal and piano ensemble, page 47, measure 143. The score includes vocal parts with lyrics and piano accompaniment with dynamic markings and fingering.

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Lyrics:** mun - di: Mi - se - re - re no - bis, mi - se - re - re no - bis, Mi - se - re - re no - bis, mi - se - re - re
- Dynamic Markings:** *pp* (pianissimo), *cresc.* (crescendo)

Piano Accompaniment:

- Dynamic Markings:** *f* (forte), *p* (piano), *cresc.* (crescendo)
- Fingering:** 5, 6, 5, 6
- Other Markings:** unisono

148

f decresc. **p**

f decresc. **p**

f decresc. **p**

mi - se - re - re no - bis.

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

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

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

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

f decresc. **p**

$\frac{6}{5}$ 6 $\frac{6}{b4}$ $\frac{5}{3}$ 5 $b5$ 6

152

sf

cresc.

cresc.

cresc.

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

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

cresc.
6 46 44 6 6
4 3

157

mun - di:

Su - sci - pe de - pre - ca - ti - o - nem

Su - sci - pe de - pre - ca - ti - o - nem

Su - sci - pe de - pre - ca - ti - o - nem

Su - sci - pe de - pre - ca - ti - o - nem

unisono

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

161

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

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

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

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

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

165

Vocal Line:

Measure 165: Rest, then a melodic phrase starting on G4, moving up to A4, B4, and ending on G4.

Measure 166: Melodic phrase starting on F4, moving up to G4, A4, and ending on G4.

Measure 167: Melodic phrase starting on E4, moving up to F4, G4, and ending on F4.

Measure 168: Melodic phrase starting on D4, moving up to E4, F4, and ending on E4.

Piano Accompaniment:

Right Hand:

Measure 165: Quarter notes G4, A4, B4, A4, G4.

Measure 166: Quarter notes F4, G4, A4, G4, F4.

Measure 167: Quarter notes E4, F4, G4, E4, D4.

Measure 168: Quarter notes C4, D4, E4, C4, B3.

Left Hand:

Measure 165: Quarter notes G3, A3, B3, A3, G3.

Measure 166: Quarter notes F3, G3, A3, F3, E3.

Measure 167: Quarter notes D3, E3, F3, D3, C3.

Measure 168: Quarter notes B2, C3, D3, B2, A2.

Lyrics:

Qui

169

se - des, qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re

cresc. f p

cresc. f p

cresc. f p

cresc. f unisono p

7 4 6 6 5 6 6

4 4 4 4 4 4 4

179

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

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

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

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

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

p 5 6 6 4 [5] #
 tastò solo

Quoniam

Allegro moderato

ob
1, 2

cor
1, 2

clno
1, 2

timp

1
vl

2

vla

S

A

T

B

org
vlc
b

f

f

f

f

f

pp

pp

pp

p Solo

Quo - niam tu so - lus, tu

f Solo

vlc

vln

pp

6 6 6 6 5 6

188

Musical score for page 188, featuring piano accompaniment and vocal parts. The score is in G major (one sharp) and 4/4 time. The piano part consists of three staves (treble, middle, and bass). The vocal parts include a Soprano, Alto, Tenor, and Bass line, each with lyrics. The lyrics are: "so - lus san - ctus, tu so - lus, tu so - lus san - ctus, Tu so - lus san - ctus, tu so - lus san - ctus, Tu so - lus san - ctus, tu so - lus san - ctus, Tu so - lus, su so - lus, tu so - lus san - ctus, Solo". The score includes dynamic markings such as **f** (forte) and **f** *Tutti*. The piano part features various musical notations including chords, arpeggios, and trills. The vocal parts are written in a standard staff with lyrics underneath. The score concludes with a **Solo** marking and a **vlc** (violoncello) instruction.

so - lus san - ctus, tu so - lus, tu so - lus san - ctus, Tu so - lus san - ctus, tu so - lus san - ctus, Tu so - lus san - ctus, tu so - lus san - ctus, Tu so - lus, su so - lus, tu so - lus san - ctus, Solo

3 - 6 4 5 3 6 6 6 4 5 3

194

so - lus Do - mi - nus, tu, tu so - lus al - tis - si - mus, so - lus,

so - lus Do - minus,

so - lus Do - minus,

so - lus Do - minus,

6 6 5
4 3

pp Solo 6 6 9 8 3 3
4 3 3 3

197

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

6 4 6 6 6 7

200

f

f *a 2*

f

f

f *tr*

f *tr*

f *tr*

f *tr*

f *Tutti*

Je - - - su Chri - - ste, tu so - lus san - ctus, tu so - lus

f *Tutti*

tu so - lus san - ctus,

f *Tutti*

tu so - lus san - ctus, tu so - lus

f *Tutti*

tu so - lus san - ctus,

f *Tutti*

tu so - lus san - ctus,

f *Tutti*

6 6 5 6 6 4 - [5] **f** *Tutti* [6 5]

203

Do - minus, so - lus al - tis - si - mus, Je - su, Je - su Chri - ste.

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

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

tu so - lus Do - minus, so - lus al - tis - si - mus, Je - su Chri - ste.

6/5 6 6 4/b 6 6 6 4 [b]3 Solo 6

206

The musical score consists of three measures (206-208) in B-flat major (two flats) and 4/4 time. The notation includes a vocal line, a piano accompaniment, and a solo section for the vocal line.

Measure 206: The vocal line begins with a half note B-flat, followed by a quarter note A-flat, and a half note G. The piano accompaniment features a series of trills (tr) on the right hand and a series of eighth notes on the left hand. The bass line consists of a half note B-flat, followed by a quarter note A-flat, and a half note G.

Measure 207: The vocal line continues with a half note F, followed by a quarter note E, and a half note D. The piano accompaniment continues with trills and eighth notes. The bass line consists of a half note F, followed by a quarter note E, and a half note D.

Measure 208: The vocal line ends with a half note C, followed by a quarter note B, and a half note A. The piano accompaniment continues with trills and eighth notes. The bass line consists of a half note C, followed by a quarter note B, and a half note A.

Solo Section: The vocal line begins with a half note B-flat, followed by a quarter note A-flat, and a half note G. The piano accompaniment is silent. The bass line consists of a half note B-flat, followed by a quarter note A-flat, and a half note G.

Lyrics: Quo - ni-am tu

Chord Progression: 6 4 3 3 3 3 3 3 [4]3 3 3 7 [4] 9 6 [6] 4

209

Piano Part:

- Measures 209-210: *f* (forte)
- Measures 211-212: *f* (forte)
- Measures 213-214: *pp* (pianissimo)
- Measures 215-216: *f* (forte)
- Measures 217-218: *pp* (pianissimo)
- Measures 219-220: *f* (forte)
- Measures 221-222: *pp* (pianissimo)
- Measures 223-224: *ff* (fortissimo)

Vocal Parts:

- Measures 209-210: *f* (forte) **Tutti**
- Measures 211-212: *f* (forte) **A tutti**
- Measures 213-214: *f* (forte) **Tutti**
- Measures 215-216: *f* (forte) **Tutti**
- Measures 217-218: *f* (forte) **Tutti**
- Measures 219-220: *f* (forte) **Tutti**
- Measures 221-222: *f* (forte) **Tutti**
- Measures 223-224: *f* (forte) **Tutti**

Organ Part:

- Measures 209-210: *pp* (pianissimo)
- Measures 211-212: *f* (forte)
- Measures 213-214: *pp* (pianissimo)
- Measures 215-216: *f* (forte)
- Measures 217-218: *pp* (pianissimo)
- Measures 219-220: *f* (forte)
- Measures 221-222: *pp* (pianissimo)
- Measures 223-224: *f* (forte)

Lyrics:

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

Tu so - lus san - ctus, tu so - lus Do - minus,

Tu so - lus san - ctus, tu so - lus Do - minus,

Tu so - lus san - ctus, tu so - lus Do - minus,

Chord Progression (Organ):

- Measures 209-210: *pp* $\frac{4}{2}$ 4 6 6 $\frac{9}{4}$ $\frac{7}{5}$
- Measures 211-212: *f* **Tutti** 6
- Measures 213-214: *pp* **Solo** $\frac{4}{2}$ 4 6 6 $\frac{9}{4}$ $\frac{7}{5}$
- Measures 215-216: *f* **Tutti** 6

213

so - lus al - tis - si - mus, Je - su Chri - ste, tu san - ctus, tu Do - mi - nus, tu so - lus al - tis - si - mus,

pp Solo

6 *pp* Solo 6 6 6 6 4 3 7

217

Je - - - su Chri - - ste, tu so - lus san - ctus, tu so - lus
tu so - lus san - ctus, tu so - lus
tu so - lus san - ctus,
tu so - lus san - ctus,

6 6 5 6 6/4 - 5/3

220

Do - minus, so - lus al - tis - si - mus, Je - su Chri - ste,

Do - minus, tu so - lus, so - lus al - tis - si - mus, Je - su Chri - ste,

tu so - lus Do - minus, tu so - lus al - tis - si - mus, Je - su Chri - ste,

tu so - lus Do - mi - nus, so - lus al - tis - si - mus, Je - su Chri - ste,

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

223

tu so - lus san - ctus, tu so - lus

tu so - lus san - ctus,

tu so - lus san - ctus, tu so - lus

tu so - lus Do - minus,

7 6 7 6 7 6 7 6 6 8 6 6 3 7 5 - 6 4 2 5 3 8 7

226

Più allegro

Do - minus, so - lus al - tis - si - mus, Je - su, Je - su Chri - ste.

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

Do - minus, so - lus al - tis - si - mus, Je - su, Je - su Chri - ste.

so - lus al - tis - simus. Cum San - cto Spi - ri - tu in

5 3 6 4 7 5 6 4 10 4 10 6 5 3 8 6 6 4 f

229

Piano Accompaniment:

- Measures 229-231: The piano part features a complex texture with many trills and sixteenth-note passages. The right hand has a melodic line with frequent trills, while the left hand provides a rhythmic foundation with sixteenth-note patterns.

Vocal Parts:

- Measures 229-231: The vocal parts enter in measure 230 with the lyrics "Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris, a-men". The melody is written in a soprano and alto register.

Lyrics:

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

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

232 a 2

f

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

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

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

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

5 5 6

235

The musical score consists of several systems. The first system shows a vocal line with a melodic phrase and piano accompaniment with trills. The second system continues the vocal line with the lyrics "men, a - - - men, a - - -". The third system features a vocal line with a melodic phrase and piano accompaniment with trills. The fourth system continues the vocal line with the lyrics "men, a - - - men, cum San - cto Spi - ri - tu in glo - ri - a De - i". The fifth system shows a vocal line with a melodic phrase and piano accompaniment with trills. The sixth system continues the vocal line with the lyrics "a - - - men, a - - - men, a - - -". The seventh system shows a vocal line with a melodic phrase and piano accompaniment with trills.

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

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

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

8 6 6 5b

238

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

6 - 7 - 6 8 6 [b] 6 7 - 6 8 [6]

241

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

men, a - - - - - men,

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

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

8 8

244

- men, a - - - - - men, cum San-cto
 cum San-cto Spi - ri-tu in glo - ri-a De - i
 - - - - - men, a - - - - - men, a - - - - -
 - - - - - men, a - - - - -
 b 6 5 b6 b5 6

247

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

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

men, a - - men,

men, a - - men, a -

5 6 4 6 6 6 6

250

The musical score is written for voice and piano. It begins at measure 250. The key signature has two flats (B-flat and E-flat). The vocal part features lyrics in Latin, with syllables spread across multiple staves. The piano accompaniment includes trills (tr) and sixteenth-note passages. The bottom staff contains fingering numbers: 6, 6, 8, 6, 6.

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

men, a - - - - - men,

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

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

6 6 8 6 6

253

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

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

De - i Pa - tris, a - men,

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

6 5 6 6 6 6 6 6

256

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

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

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

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

6 6 5 6 6 6 6 6 # 5

262

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,
 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 -

40 40 40 40 5 6 6 6

265

a - - - - men, cum San-cto

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

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

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

vln

tasto solo
org

6/4 8/6 / 6/5 5 4/6

268

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

271

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

a - men, a - men, a -

a - men, a - men, a -

274

Measure 274: Piano introduction with trills. Dynamics: *p*, *f*, *p*.

Measure 275: Piano introduction with trills. Dynamics: *f*, *p*, *f*, *p*.

Measure 276: Piano introduction with trills. Dynamics: *f*, *p*.

Measure 277: Vocal entry. Lyrics: - men, tu so - lus san - ctus, tu so - lus Do - minus, so - lus al -

Measure 278: Vocal entry. Lyrics: - men, a - men, cum San - cto Spi - ri-tu, cum San - cto Spi - ri-tu

Measure 279: Vocal entry. Lyrics: - men, a - men, cum San - cto Spi - ri-tu, cum San - cto Spi - ri-tu

Measure 280: Vocal entry. Lyrics: - men, a - men, cum San - cto Spi - ri-tu, cum San - cto Spi - ri-tu

Measure 281: Organ accompaniment. Dynamics: *p*, *f*, *p*. Articulation: Solo, Tutti, Solo, Tutti, Solo.

277

tis - simus, tu so - lus san - ctus, tu so - lus Do - minus,

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

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

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

f Tutti **p** Solo

6 7 3 4 3

280

ff *a 2* *tr*

ff *tr*

ff *tr*

ff *tr*

ff *tr*

ff *tr*

so - lus al - tis - simus in glo - ri - a De - i Pa - tris, a - men, a - men.

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

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

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

ff Tutti

10 6 6 4 3

3 Credo

Allegro

ob
1, 2 **f**

cor
1, 2 **f**

clno
1, 2 **f**

timp
f

1 vl
f

2 vl
f

vla
f

S
f Tutti
Cre-do in u - num De - um, Pa-trem omni - po - ten - tem, fa - cto - rem

A
f Tutti
Cre-do in u - num De - um, Pa-trem omni - po - ten - tem, fa - cto - rem

T
f Tutti
Cre-do in u - num De - um, Pa-trem omni - po - ten - tem, fa - cto - rem

B
f Tutti
Cre-do in u - num De - um, Pa-trem omni - po - ten - tem, fa - cto - rem

org
vlc
b
f Tutti

[7] 6

6

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

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

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

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

6 7/4 6/4 3 6

11

et in - vi - si - bi - li-um, cre - do fa - cto - rem, cre -

et in - vi - si - bi - li-um, cre - do fa - cto - rem, cre -

et in - vi - si - bi - li-um, cre - do fa - cto - rem, cre -

et in - vi - si - bi - li-um, cre - do fa - cto - rem, cre -

[6]
5

6

6
4
b

6
4

[7]
b

16

do. Et in u - num Do - minum

do. Et in u - num Do - minum

do. Et in u - num Do - minum

do. Et in u - num Do - minum

Solo 6/5 9 5 6/5 4 Tutti 6

21

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

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

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

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

8 7 10
6 5 8

6 $\flat 4$ 6 $\frac{7}{4}$ $\frac{7}{4}$

26

tum, et ex Pa - tre na - tum, ex Pa - tre

tum, et ex Pa - tre na - tum, ex Pa - tre

tum, et ex Pa - tre na - tum, ex Pa - tre

tum, et ex Pa - tre na - tum, ex Pa - tre

8 — 6 $\frac{6}{4}$ [b5] $\sharp$ 6 6 $\frac{6}{4}$ [b5] $\sharp$

31

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

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

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

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

[6 -] 8 6 4 [b5] # Solo [6 6

36

De - um de De - o, lu - men de lu - mine,

De - um de De - o, lu - men de lu - mine,

De - um de De - o, lu - men de lu - mine,

De - um de De - o, lu - men de lu - mine,

Tutti

49 5 46 45 # 6 6 5 6 5

42

De - um ve - rum de De - o ve - ro, ge - ni-tum non

De - um ve - rum de De - o ve - ro, ge - ni-tum non

8 De - um ve - rum de De - o ve - ro, ge - ni-tum non

De - um ve - rum de De - o ve - ro, ge - ni-tum non

6 6 6 6

47

The musical score for page 97, measures 47-54, is presented below. It features a piano introduction, a vocal melody with lyrics, and a figured bass line.

Measures 47-54:

- Measure 47:** Piano introduction. Treble clef, key of B-flat major. Chords: B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4).
- Measure 48:** Piano introduction. Treble clef, key of B-flat major. Chords: B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4).
- Measure 49:** Piano introduction. Treble clef, key of B-flat major. Chords: B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4).
- Measure 50:** Piano introduction. Treble clef, key of B-flat major. Chords: B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4).
- Measure 51:** Piano introduction. Treble clef, key of B-flat major. Chords: B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4).
- Measure 52:** Piano introduction. Treble clef, key of B-flat major. Chords: B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4).
- Measure 53:** Piano introduction. Treble clef, key of B-flat major. Chords: B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4).
- Measure 54:** Piano introduction. Treble clef, key of B-flat major. Chords: B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4), B-flat major (F2, B-flat3, D4).

Vocal Melody (Measures 47-54):

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, per quem o - mni - a

Figured Bass (Measures 47-54):

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

52 a 2

fa - cta sunt, per quem fa - cta sunt o - mni -

fa - cta sunt, per quem fa - cta sunt o - mni -

fa - cta sunt, per quem fa - cta sunt o - mni -

fa - cta sunt, per quem fa - cta sunt o - mni -

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

57

a. Qui, qui pro - pter nos
 a. Qui, qui pro - pter nos
 a. Qui, qui pro - pter nos
 a. Qui, qui pro - pter nos

Solo 6 5 6 9 5 6 5 7# Tutti b

62

ho - mi - nes et pro - pter no - stram sa - lu -

ho - mi - nes et pro - pter no - stram sa - lu -

8 ho - mi - nes et pro - pter no - stram sa - lu -

ho - mi - nes et pro - pter no - stram sa - lu -

6

[illegible]

72

coe - - lis pro - pter nos, pro-pter nos et no - stram sa - lu - tem, et

coe - - lis pro - pter nos, pro-pter nos et no - stram sa - lu - tem, et

8 nos, pro-pter nos de coe - - lis et no - stram sa - lu - tem, et

nos, pro-pter nos de coe - - lis et no - stram sa - lu - tem, et

16 71 6 46 - 8 3

78

no - stram sa - lu - tem de coe - lis, de coe - lis de - scen - dit, de coe -

no - stram sa - lu - tem de coe - lis, de coe - lis de - scen - dit, de coe -

no - stram sa - lu - tem de coe - lis, de coe - lis de - scen - dit, de coe -

no - stram sa - lu - tem de coe - lis, de coe - lis de - scen - dit, de coe -

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

84

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

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

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

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

4 3 6 4 3 Solo 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 5 4 3

Et incarnatus est

90 *Adagio*

ob
1, 2

cor
1, 2

clno
1, 2

timp

1
vl
2

vla

vlc
solo

S

A

T

B

org
b

p pizz.
senza org

Solo
Et in - car - na - tus est, et in - car - na - tus est de

Solo
Et in - car - na - tus est, et in - car - na - tus est

Solo
Et in - car - na - tus est, et in - car - na - tus est

Solo
Et in - car - na - tus est, et in - car - na - tus est

95

Spi - ri - tu San - cto ex Ma - ri - a, Ma - ri - a Vir - gine, et ho - mo,

de Spi - ri - tu San - cto, ex Ma - ri - a

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gine, et ho - mo

de Spi - ri - tu San - cto ex Ma - ri - a, Ma - ri - a Vir - gine, et ho - mo

99

ho - mo fa - ctus est, — ex Ma - ri - a, de Spi - ri - tu

et ho - mo fa - ctus est, — ex Ma - ri - a, Ma - ri - a Vir - gi - ne, de Spi - ri - tu

fa - ctus est, fa - ctus est, ex Ma - ri - a, Ma - ri - a Vir - gi - ne, de Spi - ri - tu

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

103

San - cto, in-car - na - tus est, in - car - na - tus est, et

San - cto, de Spi-ri - tu San - cto, in-car - na - tus est, in - car - na - tus est, et

San - cto, de Spi-ri - tu San - cto, in-car - na - tus est, in - car - na - tus est, et

de Spi-ri - tu San - cto, in-car - na - tus est, in - car - na - tus est, et

107

ho - mo fa - ctus est, ex Ma - ri - a in - car -

ho - mo fa - ctus est, ex Ma - ri - a in - car -

ho - mo fa - ctus est, ex Ma - ri - a in - car -

ho - mo fa - ctus est, ex Ma - ri - a in - car -

The musical score consists of five systems. The first system (measures 107-109) shows empty staves for the vocal parts and a piano accompaniment. The piano part begins in measure 107 with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). It features a series of eighth-note chords in the right hand and a single eighth note in the left hand. The second system (measures 110-112) contains the vocal entries. The first vocal part (Soprano) enters in measure 110 with a half note 'ho' and a quarter note 'mo'. The second vocal part (Alto) enters in measure 111 with a half note 'ho' and a quarter note 'mo'. The third vocal part (Tenor) enters in measure 112 with a half note 'ho' and a quarter note 'mo'. The fourth vocal part (Bass) enters in measure 113 with a half note 'ho' and a quarter note 'mo'. The piano accompaniment continues with the same eighth-note chords. The lyrics 'ho - mo fa - ctus est, ex Ma - ri - a in - car -' are written below the vocal staves. The score includes dynamic markings 'p' (piano) and 'cresc.' (crescendo). The key signature remains three flats throughout.

110

The musical score is written for a piano and vocal ensemble. The piano part consists of three staves (treble, middle, and bass clefs). The vocal parts are arranged in four staves (Soprano, Alto, Tenor, and Bass). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a measure of rest for all parts, followed by a series of chords and melodic lines. The vocal parts enter with the lyrics 'na - tus est et ho - mo fa - ctus est.' The piano accompaniment features a series of chords and a melodic line in the bass clef. The score includes dynamic markings such as **pp** (pianissimo), **fz** (forzando), **f** (forte), and **p** (piano). The section concludes with a measure of rest for all parts.

na - tus est et ho - mo fa - ctus est.

na - tus est et ho - mo fa - ctus est.

na - tus est et ho - mo fa - ctus est.

na - tus est et ho - mo fa - ctus est.

arco

pp

113

Measures 113-117:

- Measures 113-115:** Instrumental accompaniment. Treble and bass staves feature chords and single notes with dynamics **sfz** and **f**.
- Measure 116:** Vocal entry. Treble staff: **f** *Tutti* Cru - ci - fi - xus e - ti - am pro. Bass staff: **f** *Tutti* Cru - ci - fi - xus e - ti - am pro no - bis.
- Measure 117:** Vocal continuation. Treble staff: **f** *Tutti* Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, Pi -. Bass staff: **f** *Tutti* Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, Pi -.

Measure 118: Instrumental accompaniment. Treble and bass staves feature chords and single notes with dynamics **fz**.

118

sfz **sfz** **sfz**

sfz **sfz** **sfz**

fz **fz** **fz**

fz **fz** **fz**

fz **fz** **fz**

no - bis sub Pon-ti - o Pi - la - to, pas - sus, pro no - bis cru-ci -

sub Pon-ti - o Pi - la - to, pro-no - bis pas - sus, pro no - bis cru-ci -

la - to, cru-ci - fi - xus pro no - bis, e - ti-am pas - sus pro no - bis cru-ci -

la - to, pro no-bis cru-ci - fi - xus, pas - sus pro no - bis cru-ci -

fz **fz** **fz**

$\flat$ $\flat$ $\flat$ $\flat$ $\flat$ $\flat$

123

Piano Accompaniment:

- Staff 1 (Treble): **sfz**
- Staff 2 (Treble): **f**
- Staff 3 (Treble): **f**
- Staff 4 (Bass): **f**, **pp**
- Staff 5 (Grand Staff): **ff**, **p**
- Staff 6 (Grand Staff): **ff**, **p**
- Staff 7 (Grand Staff): **ff**, **p**
- Staff 8 (Bass): **sfz**, **p**

Vocal Parts:

- Staff 9 (Soprano): **sf**, **p**
fi - xus, pas - sus et se - pul - tus est.
- Staff 10 (Alto): **sf**, **p**
fi - xus, pas - sus et se - pul - tus est.
- Staff 11 (Tenor): **sf**, **p**
fi - xus, pas - sus et se - pul - tus est.
- Staff 12 (Bass): **sf**, **p**
fi - xus, pas - sus et se - pul - tus est.

figured Bass (Staff 13):

sfz **p**

$\flat 6$ $\flat 6$ 5 $\flat 6$ $\flat 6$ 5 $\flat 6$ 5 $\flat 6$ $\flat 7$ $\flat$

$\flat 5$ $\flat 5$ $\flat 5$ 3 $\flat 4$ $\flat 6$ $\flat 4$

Et resurrexit

Allegro vivace

129

ob
1, 2 **f**

cor
1, 2 **f**

clno
1, 2 **f**

timp
f

1 vl
f

2 vl
f

vla
f

S **f Tutti**
Et re - sur - re - xit ter - ti - a di - e, sur - re - xit se -

A **f Tutti**
Et re - sur - re - xit ter - ti - a di - e, sur - re - xit se -

T **f Tutti**
8 Et re - sur - re - xit ter - ti - a di - e, sur - re - xit se -

B **f Tutti**
Et re - sur - re - xit ter - ti - a di - e, sur - re - xit se -

org vlc b
f Tutti
[7] 6]

134 ob 1

The musical score for measures 134-139 is as follows:

- Oboe 1 (ob 1):** Measures 134-135: G4, A4, Bb4. Measure 136: G4, A4, Bb4. Measure 137: G4, A4, Bb4. Measure 138: G4, A4, Bb4. Measure 139: G4, A4, Bb4.
- Flute:** Measures 134-135: G4, A4, Bb4. Measure 136: G4, A4, Bb4. Measure 137: G4, A4, Bb4. Measure 138: G4, A4, Bb4. Measure 139: G4, A4, Bb4.
- Clarinet:** Measures 134-135: G4, A4, Bb4. Measure 136: G4, A4, Bb4. Measure 137: G4, A4, Bb4. Measure 138: G4, A4, Bb4. Measure 139: G4, A4, Bb4.
- Bassoon:** Measures 134-135: G4, A4, Bb4. Measure 136: G4, A4, Bb4. Measure 137: G4, A4, Bb4. Measure 138: G4, A4, Bb4. Measure 139: G4, A4, Bb4.
- Piano:** Measures 134-135: G4, A4, Bb4. Measure 136: G4, A4, Bb4. Measure 137: G4, A4, Bb4. Measure 138: G4, A4, Bb4. Measure 139: G4, A4, Bb4.
- Voice:** Measures 134-135: G4, A4, Bb4. Measure 136: G4, A4, Bb4. Measure 137: G4, A4, Bb4. Measure 138: G4, A4, Bb4. Measure 139: G4, A4, Bb4.

Lyrics: cun - dum Scri - ptu - ras, et a - scen - dit in coe - lum, a -

6 7 6 6 5

4 4 4 4 4

3 3 3 3 3

140

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

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

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

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

6 6 6 6 6

5 5 4 5 5

146

De - i Pa - tris.

De - i Pa - tris.

De - i Pa - tris.

De - i Pa - tris.

Solo

6 4 [5] 4 6 6 9 5 6 5 7 4 ff

152

The musical score consists of several staves. The first three staves (treble, grand, and bass) show a piano introduction. The right hand of the piano part plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piano part includes dynamic markings of **sfz** and **p**, and staccato articulation. The vocal line enters in measure 156 with the lyrics "Et i - te -".

staccato

sfz **p**

staccato

sfz **p**

staccato

sfz **p**

Solo

Et i - te -

staccato

sfz **p**

158

rum ven - tu - rus est cum glo - ri - a

164

The musical score is written for a piano and voice. The piano accompaniment is in the right and left hands. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The vocal line is in the bass clef, with lyrics in Latin. The key signature has two flats (B-flat and E-flat).

iu - di - ca - re, iu - di - ca - re vi - vos

170

170

pp

pp

pp

p Tutti

Cre - - do ven -

p Tutti

Cre - - do ven -

p Tutti

Cre - - do ven -

p Tutti

et mor - tu - os. Cre - - do ven -

pp

$\flat 6$
4

177

The musical score consists of five systems of staves. The first three systems (1-3) are empty. The fourth system (4) contains vocal parts with lyrics. The fifth system (5) contains a basso continuo line with figured bass notation.

System 4: Vocal Parts

Lyrics: tu - rus, iu - di - ca - re vi - vos et mor - tu - os.

System 5: Basso Continuo

Figured bass notation: 5, 6, 5

183/

183

Soprano

Alto

Tenor

Bass

Piano

Organ

Cu - ius re - gni non

189

The musical score for measures 189-194 is as follows:

- Measures 189-192: All staves (vocal and piano) are empty, containing only rests.
- Measure 193:
 - Vocal staves: Enter with a half note G4 (soprano), F#4 (alto), E4 (tenor), and D4 (bass).
 - Piano accompaniment: Enter with a half note G3 (bass), F#3 (bass), E3 (bass), and D3 (bass).
- Measure 194:
 - Vocal staves: Enter with a half note C4 (soprano), B3 (alto), A3 (tenor), and G3 (bass).
 - Piano accompaniment: Enter with a half note C3 (bass), B2 (bass), A2 (bass), and G2 (bass).

Lyrics: e - rit fi - - nis, non, non, cu - - ius

195

re - gni non e - rit fi - - nis.

f
6 13

201

Tutti
f
Et in Spi - ri - tum San - ctum,

f Tutti
Et in Spi - ri - tum San - ctum,

f Tutti
Et in Spi - ri - tum San - ctum,

f Tutti
Et in Spi - ri - tum San - ctum,

Tutti
5/3
6

46 7 9 6 5 7 6

208

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

Do - minum et vi - vi - fi - can - tem,

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

Do - minum et vi - vi - fi - can - tem,

[5] 3 6 [6]

214

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

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

Pa - tre Fi - li - o - que pro - ce *

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

4 6 6 5 b7 5 6 5

220

Musical score for a choral and piano arrangement, page 129, starting at measure 220. The score includes vocal staves with lyrics and a piano accompaniment.

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Soprano:** dit. Qui cum Pa - tre et
- Alto:** dit. Qui cum Pa - tre et
- Tenor:** dit. Qui cum Pa - tre et
- Bass:** dit. Qui cum Pa - tre et

Piano Accompaniment:

- Right Hand:** Features a melodic line with eighth and sixteenth notes, often beamed together.
- Left Hand:** Features a bass line with eighth and sixteenth notes, often beamed together.

Performance Markings:

- Solo:** Indicated at the beginning of the piano accompaniment section.
- 6:** A marking appearing below the piano accompaniment staves.
- Tutti:** Indicated at the end of the piano accompaniment section.

226

Piano Accompaniment:

Measures 226-231: The piano part features a melodic line in the right hand and a bass line in the left hand. The right hand has a melodic line with eighth and sixteenth notes, while the left hand has a bass line with eighth and sixteenth notes. The piano part includes dynamic markings 'p' and 'cresc.'.

Vocal Parts:

Measures 226-231: The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 226 with the lyrics "Fi - li - o si - mul ad - o - ra - - tur et". The vocal parts are in B-flat major and 4/4 time. The vocal parts include dynamic markings 'p' and 'cresc.'.

Lyrics:

Fi - li - o si - mul ad - o - ra - - tur et

232

con - glo - ri - fi - ca - tur: qui, qui lo -
 con - glo - ri - fi - ca - tur: qui, qui lo -
 con - glo - ri - fi - ca - tur: qui, qui lo -
 con - glo - ri - fi - ca - tur: qui, qui lo -

cresc.
 6
 5

f

46

238

cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

8 cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

[6] 3 4 6 4 4 Solo

244

Et u - nam san - ctam ca - tho - li - cam et

Et u - nam san - ctam ca - tho - li - cam et

Et u - nam san - ctam ca - tho - li - cam et

Et u - nam san - ctam ca - tho - li - cam et

5 6 4 6 4 Tutti 6 4 6 4

250

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba -

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba -

⁸ a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba -

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba -

[6] 6 [b] 6

256

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

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

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

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

p Solo

♭4 [6] 7 6 ♭5 6 4 ♭6 ♭ 7 ♭6 4 7 [5] ♭7 - ♭6 4 [5] ♭

265

Piano Accompaniment:

- Measures 265-270: **f** (forte)
- Measures 271-276: **f** (forte)
- Measures 277-282: **f** (forte)
- Measures 283-288: **p** (piano)

Vocal Parts:

- Measures 265-270: **f** (forte)
- Measures 271-276: **f** (forte)
- Measures 277-282: **f** (forte)
- Measures 283-288: **p** (piano)

Lyrics:

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

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

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

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

Performance Instructions:

- Tutti** (Measures 289-294)
- Solo** (Measures 295-300)

271

Piano Accompaniment:

- Right Hand:** Measures 271-273 are rests. Measure 274 begins with a forte (*f*) chord (F4, C5) followed by a descending arpeggiated figure: B4-A4-G4-F4-E4-D4-C4.
- Left Hand:** Measures 271-273 are rests. Measure 274 begins with a forte (*f*) chord (F2, C3) followed by an ascending arpeggiated figure: D3-E3-F3-G3-A3-B3-C4.

Vocal Parts:

- Soprano:** tu - o - rum, et vi - tam, et vi - tam ex - pe - -
- Alto:** tu - o - rum, et vi - tam, et vi - tam ex - pe - -
- Tenore:** tu - o - rum, ex - pe - - cto, et vi - tam, et
- Basso:** tu - o - rum, ex - pe - - cto, et vi - tam, et

Bottom Staff (Bass):

- Measures 271-273: Bass line with notes F2, C3, F2.
- Measure 274: *f* **Tutti** (F2, C3, F2, C3, F2, C3, F2, C3).
- Measures 275-276: $\frac{6}{4}$ time signature change.
- Measures 277-278: $\frac{5}{3}$ time signature change.
- Measures 279-280: $\frac{6}{4}$ time signature change.

277

cto, et vi - tam ex - pe - cto, et vi - tam ex - pe - cto ven - tu - ri

cto, et vi - tam ex - pe - cto, et vi - tam ex - pe - cto ven - tu - ri

8 vi - tam, et vi - tam ex - pe - cto, et vi - tam ex - pe - cto ven - tu - ri

vi - tam, et vi - tam ex - pe - cto, et vi - tam ex - pe - cto ven - tu - ri

10/5 ♭ 6 ♭6 - 8/3 ♭6 6 - 8/3 6 6/4

283

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

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

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

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

5 6 6 6 5 6 4 3 6 4 3

3 4 3 4 3

4 Sanctus

Andante

ob
1, 2

cor
1, 2

clno
1, 2

timp

1
vl

2

vla

S

A

T

B

org
vlc
b

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

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

7 6

6

Do - minus De - us Sa - baoth, san - -

Do - minus De - us Sa - baoth, san - -

Do - minus De - us Sa - baoth, san - -

Do - minus De - us Sa - baoth, san - -

6 6

Detailed description: This musical score page (141) features a piano accompaniment and four vocal parts. The piano part consists of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). It includes various musical notations such as chords, arpeggios, and melodic lines. The vocal parts are arranged in four staves, each with a key signature of two flats. The lyrics 'Do - minus De - us Sa - baoth, san - -' are written below the vocal staves. The score includes dynamic markings like 'cresc.' (crescendo) and 'sf' (sforzando). The page number '141' is in the top right corner, and a small '6' is in the top left corner. At the bottom, there are two '6' symbols.

Allegro molto

10

decresc. p f

ctus, san - - ctus. Ple - ni sunt coe -

ctus, san - - ctus.

ctus, san - - ctus.

ctus, san - - ctus.

ctus, san - - ctus.

p f

7 4

16

sf

tr

tr

sf

sf

sf

f

f

f

f

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

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

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

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

sf

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

23

Piano Introduction:

- Measure 1: Right hand (RH) has a half note B-flat, a quarter rest, and a half note A-flat. Left hand (LH) has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 2: RH has a quarter rest, a quarter note G, and a half note F. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 3: RH has a quarter note E, a quarter note D, and a half note C. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 4: RH has a quarter note B, a quarter note A, and a half note G. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 5: RH has a quarter note F, a quarter note E, and a half note D. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 6: RH has a quarter note C, a quarter note B, and a half note A. LH has a half note B-flat, a quarter rest, and a half note A-flat.

Voice Entry:

- Measure 1: RH has a half note B-flat, a quarter rest, and a half note A-flat. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 2: RH has a quarter rest, a quarter note G, and a half note F. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 3: RH has a quarter note E, a quarter note D, and a half note C. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 4: RH has a quarter note B, a quarter note A, and a half note G. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 5: RH has a quarter note F, a quarter note E, and a half note D. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 6: RH has a quarter note C, a quarter note B, and a half note A. LH has a half note B-flat, a quarter rest, and a half note A-flat.

Lyrics:

a. O - san - na in ex -

a. O - san - na in ex -

a.

a.

Piano Solo:

- Measure 1: RH has a half note B-flat, a quarter rest, and a half note A-flat. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 2: RH has a quarter rest, a quarter note G, and a half note F. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 3: RH has a quarter note E, a quarter note D, and a half note C. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 4: RH has a quarter note B, a quarter note A, and a half note G. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 5: RH has a quarter note F, a quarter note E, and a half note D. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 6: RH has a quarter note C, a quarter note B, and a half note A. LH has a half note B-flat, a quarter rest, and a half note A-flat.

Trill:

- Measure 1: RH has a half note B-flat, a quarter rest, and a half note A-flat. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 2: RH has a quarter rest, a quarter note G, and a half note F. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 3: RH has a quarter note E, a quarter note D, and a half note C. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 4: RH has a quarter note B, a quarter note A, and a half note G. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 5: RH has a quarter note F, a quarter note E, and a half note D. LH has a half note B-flat, a quarter rest, and a half note A-flat.
- Measure 6: RH has a quarter note C, a quarter note B, and a half note A. LH has a half note B-flat, a quarter rest, and a half note A-flat.

Dynamic Markings:

- p** (piano) at the start of the piano introduction.
- p** (piano) at the start of the voice entry.
- p** (piano) at the start of the piano solo.

Other Markings:

- tr** (trill) above the first measure of the piano introduction.
- Solo** above the first measure of the piano solo.
- 6** (fingerings) below the piano solo.
- 6/5** (fingerings) below the piano solo.

29

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

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

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

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

f Tutti
7 6 7 6 7 6 - 5

41

f

f

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

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

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

cel - sis, in ex - cel - sis.

6 5
4 3

[6]

5 Benedictus

Larghetto

ob
1, 2

cor
1, 2

clno
1, 2

timp

1
vl
2

vla

vlc
solo

S

A

T

B

org
b

senza org

p

p

p

tr

(b)

This musical score is for the 5th Benedictus, marked 'Larghetto'. It features a woodwind section (oboe 1 & 2, cor 1 & 2, clarinet 1 & 2, and timpani), a string section (violins 1 & 2, viola, and cello/contrabass solo), and vocal parts (Soprano, Alto, Tenor, and Bass). The organ part is marked 'senza org' (without organ). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The woodwinds and strings play a simple harmonic accompaniment, while the vocal parts enter in the third measure. The cello/contrabass solo part features a melodic line with trills and a final note marked with a flat in parentheses.

This musical score is for page 149 and consists of two systems of staves. The first system includes a grand piano (left hand and right hand) and a solo instrument (treble and bass clef). The second system includes a grand piano and a solo instrument (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4, indicated by a '4' above the first staff of the first system. The piano part in the first system features a complex texture with multiple voices in the right hand and a single voice in the left hand. The solo instrument part in the first system features a complex texture with multiple voices in the right hand and a single voice in the left hand. The piano part in the second system features a complex texture with multiple voices in the right hand and a single voice in the left hand. The solo instrument part in the second system features a complex texture with multiple voices in the right hand and a single voice in the left hand. The score is written in a standard musical notation style with a white background and black ink.

4

6 6 7 6 6 7

7

8

Solo

Be - ne - di - ctus,

6
4

5
3

The musical score is written for a piano and voice. The piano part begins with a series of chords in the right hand and a single note in the left hand, marked with a '7'. This is followed by a more complex passage in the right hand, marked with an '8', featuring a rapid sixteenth-note run. The voice part enters with a solo line, marked 'Solo', and the lyrics 'Be - ne - di - ctus,' are written below the notes. The score concludes with a final chord in the piano, marked with '6 4' and '5 3'.

11

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

7 6 2 6 6 6

16

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

p

7
4

7

6

5

6

6
4

5
3

6

6

20

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

2 6 6 5 4 2

24

mi - ne Do - mi-

Figured bass notation at the end of measure 27: $\flat$, 6, 4, $\flat$, 5, $\flat$

28

mf

pizz.

mf

[8] Solo

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

mf S tutti

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

mf Tutti

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

mf Tutti

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

mf 6 ♭6 7 6 ♭6 7 6 ♭6 7

31

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

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

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

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

p

cresc.

arco

cresc.

cresc.

cresc.

6

5

35

The musical score for page 157, measures 35-37, is written in B-flat major (two flats) and 4/4 time. The score is divided into three measures. The first measure (measure 35) begins with a piano introduction. The piano part consists of four staves: two treble staves and two bass staves. The first two staves (treble) play a melody of eighth notes, starting on G4 and moving up to B4. The next two staves (bass) play a melody of eighth notes, starting on G3 and moving up to B3. The piano part is marked with a **p** (piano) dynamic. The bass line (bass staff) features a solo starting in measure 35, marked with a **[8]** Solo. The solo consists of a series of eighth notes, starting on G3 and moving up to B3. The vocal part consists of four staves, each with a vocal line. The first three staves (treble) are marked with a **ni.** (note) and a **p** (piano) dynamic. The fourth staff (bass) is marked with a **ni.** (note) and a **p** (piano) dynamic. The second measure (measure 36) continues the piano introduction. The piano part consists of four staves: two treble staves and two bass staves. The first two staves (treble) play a melody of eighth notes, starting on G4 and moving up to B4. The next two staves (bass) play a melody of eighth notes, starting on G3 and moving up to B3. The piano part is marked with a **p** (piano) dynamic. The bass line (bass staff) continues the solo. The vocal part consists of four staves, each with a vocal line. The first three staves (treble) are marked with a **ni.** (note) and a **p** (piano) dynamic. The fourth staff (bass) is marked with a **ni.** (note) and a **p** (piano) dynamic. The third measure (measure 37) continues the piano introduction. The piano part consists of four staves: two treble staves and two bass staves. The first two staves (treble) play a melody of eighth notes, starting on G4 and moving up to B4. The next two staves (bass) play a melody of eighth notes, starting on G3 and moving up to B3. The piano part is marked with a **p** (piano) dynamic. The bass line (bass staff) continues the solo. The vocal part consists of four staves, each with a vocal line. The first three staves (treble) are marked with a **ni.** (note) and a **p** (piano) dynamic. The fourth staff (bass) is marked with a **ni.** (note) and a **p** (piano) dynamic.

38

The musical score for page 158, measures 38-40, is written in B-flat major (two flats) and 4/4 time. The score consists of a grand staff with piano accompaniment and a vocal line. Measures 38 and 39 are mostly rests for the vocal line. Measure 40 contains a vocal melody. The piano accompaniment includes a complex bass line with a triplet and various chords.

Measures 38 and 39: The vocal line is mostly rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

Measure 40: The vocal line has a melody starting on a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a complex bass line with a triplet of eighth notes (G2, A2, B2) and various chords.

Chord symbols at the bottom of the page: 6, b7, 5, b5, 6, b4/3.

41

musical score for piano and voice, featuring a piano introduction and a vocal melody. The score is written for piano and voice, with a key signature of one flat (F major/D minor) and a 4/4 time signature.

The piano introduction (measures 41-43) features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, and a simpler bass line. The vocal melody enters in the second measure (measure 42) with a melody in G major.

The score includes a piano introduction and a vocal melody. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line. The vocal part enters in the second measure with a melody in G major.

6 5 7 6 7

44

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

7 4 8 3 6 5

49

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

pp Be - ne - di - ctus, qui ve - nit in no - mi - ne **cresc.**

pp Be - ne - di - ctus, qui ve - nit in no - mi - ne **cresc.**

pp Be - ne - di - ctus, qui ve - nit in no - mi - ne **cresc.**

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

Solo

53

Be - ne - di - ctus, be - ne -

f
Do - - - mi - ni.

f
Do - - - mi - ni.

f
Do - - - mi - ni.

f
decresc. **p**

7

57

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

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

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

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

6 8 7 6 8 7 6

61

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

6 4 5 3 6 7

65

di-ctus, in no

6
5

69

pizz.

mf

mf

Solo

- mi-ne Do - mi - ni, be - ne - di - ctus, qui

mf

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

mf

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

mf

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

6 6 5 6 6 7 6 6 7

mf

73

arco
p
cresc.
p
cresc.
p
cresc.
p
cresc.

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

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

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

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

6 6 7 p 6 cresc. 6/4 7/3

[illegible]

81

6

7 6

7 4

6

6

84 *Allegro*

85 *Allegro*

S tutti *p*
O - san - na in ex -

A tutti *p*
O - san - na in ex -

86 *p Solo*

87

88

Piano Accompaniment:

- Measures 88-92: The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic foundation with longer note values.
- Measures 93-97: The piano part continues with a similar rhythmic pattern, supporting the vocal entries.

Vocal Parts:

- Measures 88-92:** The vocal parts enter in measure 89 with the lyrics "cel - sis, o - san - na in ex - cel - sis,". The melody is written in a single line for all voices.
- Measures 93-97:** The vocal parts continue the melody, with the lyrics "O - san - na in ex - cel - sis, o -".

Dynamic Markings:

- f (forte):** Indicated at the beginning of measures 89, 90, 91, 92, 93, 94, 95, 96, and 97.
- p (piano):** Indicated at the end of measures 89 and 97.

Figured Bass:

7 6 7 6 7 6 - 5

[illegible]

100

f

f

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

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

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

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

6 5
4 3

[6]

6 Agnus Dei

Adagio

ob
1, 2

cor
1, 2

clno
1, 2

timp

1
vl
2

vla

S

A

T

B

org
vlc
b

con sordino
p
sfp

Solo unisono

6
3

—
3

7
[b]

4

5

The musical score for page 175, measures 174-175, is presented in a system of staves. The key signature is B-flat major (two flats). The time signature is 4/2, indicated at the bottom of the system. The score includes a piano part with a complex melodic line in the right hand and sustained chords in the left hand. The piano part includes dynamic markings *f*, *sf*, *p*, and *sf*. The left hand part includes dynamic markings *sfp* and *fp*.

Measures 174 and 175 are shown. The piano part features a complex melodic line in the right hand, starting with a half note G4, followed by a series of eighth and sixteenth notes. The left hand part features sustained chords, primarily triads and dyads, with dynamic markings *sfp* and *fp*.

7

f *sf* *p* *pp* *f* *p* *cresc.*

sfp *pp* *f* *p* *cresc.*

sfp *pp* *f* *p* *cresc.*

p Solo *cresc.*

A - gnus

fp *pp* *f* *p* *cresc.*

6 6 6 6 7 5 5 6

6 6 6 6 7 5 5 6

11

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

f p f p f p

6 7 6 4 5 6 5

16

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

unisono

f **sfp**

fp

sfp

p Tutti

Mi - se -

p Tutti

Mi - se -

p Tutti

Mi - se -

p Tutti

Mi - se -

6 4 [5] 4

6

sfp

19

Piano Part:

- Right Hand:** Starts with a forte (**f**) dynamic, followed by a sforzando (**sfp**) dynamic. The melody is a complex arpeggiated figure.
- Left Hand:** Starts with a sforzando (**sfp**) dynamic, followed by a forte (**f**) dynamic. The accompaniment consists of sustained chords.

Vocal Part:

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

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

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

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

Chord Progression:

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

21

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

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

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

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

6 7 5 7 5 6 5
6 7 5 7 5 6 5
6 7 5 7 5 6 5
6 7 5 7 5 6 5
6 7 5 7 5 6 5

pp Solo

24

musical score for "Agnus Dei" by Franz Schubert, Op. 92, No. 3. The score is for a piano and voice. It features a piano introduction in B-flat major, 3/4 time, and a vocal entry in 4/4 time. The piano part includes a solo section for the voice.

29

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

6 5 4

6

6 5 4

33

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

Mi - se -

Mi - se -

Mi - se -

Mi - se -

$\flat 6$ 5 $\sharp 4$ 6 $\sharp 6$ [$\sharp 5$] unisono $\sharp 6$ **sfp**

36

Piano Accompaniment:

- Measures 36-37: Rests.
- Measure 38: **f** **sfp** (treble clef), **fp** (middle clef), **fp** (bass clef).
- Measure 39: **f** **sfp** (treble clef), **sfp** (middle clef), **sfp** (bass clef).

Vocal Parts:

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

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

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

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

Chord Symbols:

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

38

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

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

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

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

6 $\flat 7$ $\flat$ 7 $\flat$ 5 $\flat 7$ $\flat$ $\flat$ 6 $\flat 4$ 5 3 **pp Solo**

41

f p cresc. f p
 f p cresc. f p
 f p cresc. f p

Solo

8 A - gnus De - i, qui

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

46

tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na

6
[b5]

b

b6

5

b6
b4
b

6 b6

50

no - bis pa - cem.

tasto solo

6 9 7
5 4 [4]

53

Allegro

perd.

senza sordino

p

senza sordino

p

p Solo

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

p Solo

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

p Solo

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

p Solo

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

perd.

p Solo

6/4 5/3

60

f

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

[6] 9 7 4 **f** Tutti 4 8 7 6 5 5 4 3 6 4 2 3 5 4 3 3 2 1 6 4

68

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

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

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

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

6 7 *p* Solo 6 6 6 6 6

78

a 2
p

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

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

8
pa-cem, do - na no - bis pa - cem, do - na no - bis, do - na pa - cem, do - na no - bis

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

5 4 6 9 8 4 7 6

4 3

89

Piano Accompaniment:

- Measures 89-94: Rests.
- Measures 95-96: **f** (forte).
- Measures 97-104: **cresc.** (crescendo), **f** (forte).
- Measures 105-112: **f** (forte).

Vocal Parts:

- Measures 89-94: Rests.
- Measures 95-96: **f** (forte).
- Measures 97-104: **cresc.** (crescendo), **f** (forte).
- Measures 105-112: **f** (forte), **Tutti**.

Lyrics:

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

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

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

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

Figured Bass:

6 4 — 5 4 — 8 3 4 6 — 6 6 6 6 4 5 4 6 4 6 4

97

f

f

a 2

f

f

p

f

p

f

p

f

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

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

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

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

6 **p** 7 4 6 7 4 **f** 6 6 3 3

105

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

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

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

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

6/4 [5] $\flat$

p Solo **f** Tutti

116

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

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

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

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

10 9 8 7 6 5 5 4 3
5 4 3 5 4 3 3 2 1

123

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

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

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

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

6 6 6 6 5 6 5

138

pp

tr

ob 1

p

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, do - na no - bis,

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

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

4 6 6 3 [6/5]

149

The musical score consists of five systems. The first system shows the vocal entry with a treble clef and key signature of two flats. The second system continues the vocal melody with piano accompaniment in the right hand and bass line in the left hand. The third system features a more complex piano accompaniment with triplets and dynamic markings like 'cresc.' and 'f'. The fourth system contains the vocal lyrics: 'do - na pa- cem, do - na no - bis pa - cem, — do - na no - bis pa - cem,'. The fifth system continues the vocal melody and piano accompaniment.

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

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

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

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

cresc. 6 6 [6] 6 5 40
6 6 4 3 8
5 6
2 3 6 5
4 3

[illegible]

167

f *tr* *ob 1* *dolce* *p*

f *sfp* *pp* *p*

f *sfp* *p*

f *sfp* *p*

f *sfp* *p*

f *p*

f *p*

f *p*

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

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

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

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

f *6* *6* *6* *5* *3* *senza org* *sfp* *p*

f *6* *6* *6* *5* *3*