

Eybler.

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Eybler

Missa Sancti Mauritii

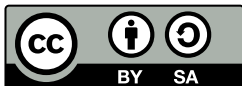
HerEy 4

*S, A, T, B (coro), 2 ob, 2 fag, 2 cor (C/F),
2 clno (C), 2 trb, timp (C-G), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Full score

ESSER
Skala
Edition



Edition Esser-Skala · Koppl, Austria · 2024

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

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

 [edition-esser-skala/eybler-missa-HerEy-4](https://github.com/edition-esser-skala/eybler-missa-HerEy-4)
v3.0.0, 2024-04-16 (98006e09c7ee1177b94e2b6127bf953820af2fa7)



Critical Report

Abbreviations

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

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	555 (1)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1825
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score, 91 pages; cor 1/2 are written on three separate pages
B1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (E-20)
	<i>Category</i>	manuscript copy
	<i>Date</i>	1840–1860
	<i>RISM ID</i>	455039869
	<i>License</i>	public domain7
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E20/

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>
–	–	–	Obvious mistakes in B1 are not listed here.
–	–	trb	In A1 , only the <i>Benedictus</i> and <i>Agnus Dei</i> contain staves for trb 1/2. In the <i>Credo</i> , bars 83–86, 116–120 (in pencil), 132–134 (in pencil), and 290–294 contain notes for these instruments (in the A/T staves). In this edition, we assume that trb 1/2 play colla parte with A/T throughout the mass.

Acknowledgements

Permission of the Schottenstift Abbey Archive to use source **A1** for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaier for assistance in obtaining this source.

Changelog

3.0.0 - 2024-04-16

Changed

- uses the autograph manuscript (A-Ws 555 (1)) as principal source

2.0.0 - 2021-12-06

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2021-08-22

Added

- initial release

Contents

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6	Agnus Dei	146

1 Kyrie

Andante

Oboe I, II

Fagotto I, II

Corno I, II
in C

I
Violino

II

Viola

Soprano

Alto
Trombone I

Tenore
Trombone II

Basso

Organo,
Violoncello
e Bassi

p dolce

fag 1

p *Tutti*

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

p *Tutti*

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

p *Tutti*

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

p *Tutti*

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

p Solo

$\frac{7}{4}$ 3

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. The score is arranged for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato'. The score begins with a piano introduction in the left hand, featuring a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with the lyrics 'Gloria in excelsis Deo'. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'mf' (mezzo-forte). The lyrics are written below the vocal staves, and the piano part is written on the bottom staff.

13

son, Chri-ste e-lei-son.

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

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

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

Solo

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

17

cresc. *f* *f* *fz*

cresc. *f* *fz*

cresc. *f* *fz*

cresc. *f* *fz*

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

cresc. *f* *fz*

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

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

cresc. *f* *fz*

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

f Tutti

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

25

ob 1

fag 1

sfp **mf**

sfp **mf**

p **mf**

mf

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

mf

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

mf

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

mf

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

p Solo **mf**

6 7 6 2 6

29

Piano Introduction:

- Staff 1 (Treble): p , fzp , $cresc.$, fz , f
- Staff 2 (Bass): p , fzp , $cresc.$, fz , fz

Vocal Entry:

- Staff 1 (Treble): fz

Piano Accompaniment:

- Staff 1 (Treble): p , fzp , fzp , $cresc.$, fz , p
- Staff 2 (Middle): p , fzp , fzp , fz , p
- Staff 3 (Bass): p , fz , fz , fz , p

Vocal Parts:

- Staff 1 (Soprano): p , fz , fz , fz , p
- Staff 2 (Alto): p , fz , fz , fz , p
- Staff 3 (Tenor): p , fz , fz , fz , p
- Staff 4 (Bass): p , fz , fz , fz , p

Lyrics:

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

Figured Bass:

- Staff 1 (Bass): p , fz , fz , fz , p
- Staff 2 (Bass): p , fz , fz , fz , p

Figured Bass:

- Staff 1 (Bass): $7 \quad -$
 $4 \quad 3$
- Staff 2 (Bass): $7 \quad 6$
- Staff 3 (Bass): $7 \quad 6$
- Staff 4 (Bass): $5 \quad 8 \quad 6 \quad 6$
 $4 \quad 2$

33

f

mf

mf

mf

mf

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

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

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

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

mf Tutti

6 5 6 8 7 7

37

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

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

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

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

7 7 7 - 6 6 6 6 5/3 Solo 6 6 6

41

cresc. *f* *fz* *fz*

f *fz*

cresc. *f* *f* *f*

cresc. *f*

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

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

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

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

f *fz* *f* *fz*

f Tutti 7 5

7 6 7 6 5 $\frac{6}{5}$ $\frac{4}{2}$ — 6 8

45

Piano Accompaniment:

- Measures 45-48: Piano introduction with arpeggiated chords and a melodic line in the right hand.
- Measure 49: **fag 1** (flute 1) enters with a melodic line, accompanied by piano chords.
- Measures 50-53: Piano accompaniment continues with arpeggiated chords and a melodic line in the right hand.

Vocal Parts:

- Measures 45-48: Vocal parts enter with the lyrics "ste e-lei - son, e-lei - son.".
- Measures 49-53: Vocal parts continue with the lyrics "ste e-lei - son, e-lei - son.".

Lyrics:

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

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

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

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

Instrumental Parts:

- Measures 45-48: Piano accompaniment continues with arpeggiated chords and a melodic line in the right hand.
- Measures 49-53: Piano accompaniment continues with arpeggiated chords and a melodic line in the right hand.

Dynamic Markings:

- p** (piano): Measures 45, 49, 50, 51, 52, 53.
- f** (forte): Measures 46, 47, 48, 50, 51, 52, 53.
- cresc.** (crescendo): Measures 50, 51, 52.
- vlc** (very loud): Measure 53.

Other Markings:

- fag 1** (flute 1): Measure 49.
- Solo**: Measure 53.

[illegible]

53 ob 1
p dolce

fag 1
p dolce

pp

perd.

perd.

perd.

p

pp

Ky - ri - e e - lei - son.

p

pp

Ky - ri - e e - lei - son.

p

pp

Ky - ri - e e - lei - son.

p

pp

Ky - ri - e e - lei - son.

7
4

8
3

pp

7
4

perd.
8
3

This musical score is for a choral and piano arrangement. It consists of several systems of staves. The first system shows a piano introduction with a treble and bass staff. The second system continues the piano accompaniment. The third system features a piano solo with a treble and bass staff. The fourth system is the vocal entry, with four staves for different voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The vocal parts enter with the lyrics "De - o, glo - ri - a". The piano accompaniment provides a rhythmic and harmonic foundation. The score includes various musical notations such as notes, rests, and dynamic markings like *tr* (trill) and *fp* (fortissimo piano).

4

tr

3

De - o, glo - ri - a

De - o, glo - ri - a

De - o, glo - ri - a

De - o, glo - ri - a

6 6/4

This musical score is for a piece titled "Gloria in excelsis Deo". It is arranged for voice and piano. The score is divided into two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment. The vocal parts enter with the lyrics "De - o, glo - ri - a in ex - cel - sis De - o, glo - ri - a". The piano accompaniment features a prominent triplet figure in the right hand. The second system continues the vocal parts and piano accompaniment, with the vocal parts repeating the lyrics "De - o, glo - ri - a, in ex - cel - sis De - o, glo - ri - a". The piano accompaniment continues with the triplet figure. The score is written in G major and 3/4 time. The vocal parts are in SATB format. The piano accompaniment is in the right and left hands. The score is for a single system of music.

10

in ex - cel - sis De - o. Et in ter - ra

in ex - cel - sis De - o. Et in ter - ra

in ex - cel - sis De - o. Et in ter - ra

in ex - cel - sis De - o. Et in ter - ra

6 **p** Solo $\frac{4}{b2}$ $b5$ 6 b $b5$ $b5$

Musical score for "Pax hominibus bonae voluntatis" by Johann Sebastian Bach. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a basso continuo. The music is in G major, 4/4 time, and consists of 16 measures. The lyrics are "pax hominibus bonae voluntatis". The basso continuo line includes figured bass notation: $b5\ 3$, $6\ b4$, $b5\ 3$, $b6\ b$, $b7\ b5$.

19

p

tis, pax ho - mi - nibus, pax ho - mi - ni-bus bo - nae, bo - nae vo-lun -

tis, in ter - ra, in ter - ra ho - mi - ni-bus

tis, in ter - ra, in ter - ra ho - mi - ni-bus

tis, in ter - ra, in ter - ra ho - mi - ni-bus

b5 **b6** **b7** **6** **b7**

25

ob 1

p *p* *cresc.* *f*

f

a 2

p *cresc.* *f*

f

f

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

f

ta - tis. Lau - da - - - mus

pax. Lau - da - - - mus

pax. Lau - da - - - mus

pax. Lau - da - - - mus

f Tutti

7

28

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

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

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

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

7

31

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

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

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

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

2

[illegible]

39

ri - fi - ca - mus te.

ri - fi - ca - mus te.

ri - fi - ca - mus te.

ri - fi - ca - mus te.

Solo

6

43

The musical score for measures 43-45 is written for a piano. The first system (measures 43-45) features a treble and bass staff. The treble staff has a whole note chord in measure 43, followed by a half note chord in measure 44, and a whole note chord in measure 45. The bass staff has a whole note chord in measure 43, followed by a half note chord in measure 44, and a whole note chord in measure 45. The second system (measures 46-48) features a treble and bass staff. The treble staff has a whole note chord in measure 46, followed by a half note chord in measure 47, and a whole note chord in measure 48. The bass staff has a whole note chord in measure 46, followed by a half note chord in measure 47, and a whole note chord in measure 48. The third system (measures 49-51) features a treble and bass staff. The treble staff has a whole note chord in measure 49, followed by a half note chord in measure 50, and a whole note chord in measure 51. The bass staff has a whole note chord in measure 49, followed by a half note chord in measure 50, and a whole note chord in measure 51. The fourth system (measures 52-54) features a treble and bass staff. The treble staff has a whole note chord in measure 52, followed by a half note chord in measure 53, and a whole note chord in measure 54. The bass staff has a whole note chord in measure 52, followed by a half note chord in measure 53, and a whole note chord in measure 54. The fifth system (measures 55-57) features a treble and bass staff. The treble staff has a whole note chord in measure 55, followed by a half note chord in measure 56, and a whole note chord in measure 57. The bass staff has a whole note chord in measure 55, followed by a half note chord in measure 56, and a whole note chord in measure 57. The sixth system (measures 58-60) features a treble and bass staff. The treble staff has a whole note chord in measure 58, followed by a half note chord in measure 59, and a whole note chord in measure 60. The bass staff has a whole note chord in measure 58, followed by a half note chord in measure 59, and a whole note chord in measure 60.

6
b5

46

p

Gra - ti - as, gra - ti - as a - gi - mus ti - bi pro - pter

p

Gra - ti - as, gra - ti - as a - gi - mus ti - bi

p

Gra - ti - as, gra - ti - as a - gi - mus ti - bi

p

Gra - ti - as, gra - ti - as a - gi - mus ti - bi

p

6

[illegible]

54

Piano Accompaniment:

- Measure 54: Treble clef, key signature of one flat (B-flat), 4/4 time. Bass clef, key signature of one flat (B-flat), 4/4 time.
- Measure 55: Treble clef, key signature of one flat (B-flat), 4/4 time. Bass clef, key signature of one flat (B-flat), 4/4 time.
- Measure 56: Treble clef, key signature of one flat (B-flat), 4/4 time. Bass clef, key signature of one flat (B-flat), 4/4 time.

Vocal Parts:

- Measure 55: Treble clef, key signature of one flat (B-flat), 4/4 time. Bass clef, key signature of one flat (B-flat), 4/4 time.
- Measure 56: Treble clef, key signature of one flat (B-flat), 4/4 time. Bass clef, key signature of one flat (B-flat), 4/4 time.

Lyrics:

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

Dynamic: *f*

Tempo/Performance: Tutti

Page Number: 6

57

le - - stis, De - - us Pa - - ter

le - - stis, De - - us Pa - - ter

le - - stis, De - - us Pa - - ter

le - - stis, De - - us Pa - - ter

6

60

The musical score for page 31, measures 60-65, is presented below. It features a piano accompaniment and vocal parts with the lyrics "o - mni - po - tens, Do - - mi - ne".

Measure 60: The piano accompaniment begins with a treble clef and a key signature of one flat (B-flat). The bass line starts with a whole note chord (F2, C3, F2). The vocal parts enter with a half note (F4) and a quarter note (C5).

Measure 61: The piano accompaniment continues with a treble clef and a key signature of one flat (B-flat). The bass line starts with a whole note chord (F2, C3, F2). The vocal parts enter with a half note (F4) and a quarter note (C5).

Measure 62: The piano accompaniment continues with a treble clef and a key signature of one flat (B-flat). The bass line starts with a whole note chord (F2, C3, F2). The vocal parts enter with a half note (F4) and a quarter note (C5).

Measure 63: The piano accompaniment continues with a treble clef and a key signature of one flat (B-flat). The bass line starts with a whole note chord (F2, C3, F2). The vocal parts enter with a half note (F4) and a quarter note (C5).

Measure 64: The piano accompaniment continues with a treble clef and a key signature of one flat (B-flat). The bass line starts with a whole note chord (F2, C3, F2). The vocal parts enter with a half note (F4) and a quarter note (C5).

Measure 65: The piano accompaniment continues with a treble clef and a key signature of one flat (B-flat). The bass line starts with a whole note chord (F2, C3, F2). The vocal parts enter with a half note (F4) and a quarter note (C5).

Lyrics: o - mni - po - tens, Do - - mi - ne

Footnotes: 6, 6, 5

63

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

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

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

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

6 6 6 5 3 3

66

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

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

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

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

6 6 6 6 5

4 4 4 4 #

3

69

ste, Do - mi - ne De - us,

ste, Do - mi - ne De - us,

ste, Do - mi - ne De - us,

ste, Do - mi - ne De - us,

6 [5] 6

72

A - - gnus De - - i, Fi - - li - us

A - - gnus De - - i, Fi - - li - us

A - - gnus De - - i, Fi - - li - us

A - - gnus De - - i, Fi - - li - us

6 5 - 3 6 4 5 3 6 6

75

Pa - - tris, A - - - gnus De - - i,

Pa - - tris, A - - - gnus De - - i,

Pa - - tris, A - - - gnus De - - i,

Pa - - tris, A - - - gnus De - - i,

6 7 5 7 5

4 5 2 6 3

78

The musical score for page 37, measures 78-80, is presented in a multi-staff format. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. The vocal parts are arranged in four staves, each with a vocal line and corresponding Latin lyrics. The lyrics are: "Fi - - li - us Pa - - tris, Fi - - li -", "Fi - - li - us, Fi - - li - us Pa - -", "Fi - - li - us Pa - - tris, Fi - - li", and "Fi - - li - us, Fi - - li - us Pa - -". The score includes various musical notations such as notes, rests, and a triplet in the piano part. The page number 78 is indicated at the beginning of the first staff.

Fi - - li - us Pa - - tris, Fi - - li -

Fi - - li - us, Fi - - li - us Pa - -

Fi - - li - us Pa - - tris, Fi - - li

Fi - - li - us, Fi - - li - us Pa - -

4
2

6

8

81

fz

fz

fz

fz

fz

us.

tris.

us.

tris.

Solo

7 5 - 7 5 3

84

fz

fz

mf

Qui tol - lis

mf

Qui tol - lis

mf

Qui tol - lis

mf

Qui tol - lis

6 6 5
4 3

88

fz

fz

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

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

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

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

6

92

Piano Accompaniment (Measures 92-96):

- Measure 92: Treble clef, key of B-flat major, 2/4 time. Dynamics: *p*. Notes: Bb2, D3, F3, Bb2.
- Measure 93: Treble clef, key of B-flat major, 2/4 time. Dynamics: *p*. Notes: Bb2, D3, F3, Bb2.
- Measure 94: Treble clef, key of B-flat major, 2/4 time. Dynamics: *fz*. Notes: Bb2, D3, F3, Bb2.
- Measure 95: Treble clef, key of B-flat major, 2/4 time. Dynamics: *fz*. Notes: Bb2, D3, F3, Bb2.
- Measure 96: Treble clef, key of B-flat major, 2/4 time. Dynamics: *fz*. Notes: Bb2, D3, F3, Bb2.

Vocal Parts (Measures 92-96):

- Measure 92: Treble clef, key of B-flat major, 2/4 time. Dynamics: *p*. Notes: Bb2, D3, F3, Bb2.
- Measure 93: Treble clef, key of B-flat major, 2/4 time. Dynamics: *p*. Notes: Bb2, D3, F3, Bb2.
- Measure 94: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.
- Measure 95: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.
- Measure 96: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.

Lyrics (Measures 92-96):

- Measure 92: *p* no - - bis.
- Measure 93: *p* no - - bis.
- Measure 94: *mf* Qui tol - lis
- Measure 95: *mf* lis pec - ca - ta
- Measure 96: *mf* pec - ca - ta

Piano Accompaniment (Measures 97-100):

- Measure 97: Treble clef, key of B-flat major, 2/4 time. Dynamics: *p*. Notes: Bb2, D3, F3, Bb2.
- Measure 98: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.
- Measure 99: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.
- Measure 100: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.

Vocal Parts (Measures 97-100):

- Measure 97: Treble clef, key of B-flat major, 2/4 time. Dynamics: *p*. Notes: Bb2, D3, F3, Bb2.
- Measure 98: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.
- Measure 99: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.
- Measure 100: Treble clef, key of B-flat major, 2/4 time. Dynamics: *f*. Notes: Bb2, D3, F3, Bb2.

Lyrics (Measures 97-100):

- Measure 97: *p* no - - bis.
- Measure 98: *mf* Qui tol - lis
- Measure 99: *mf* lis pec - ca - ta
- Measure 100: *mf* pec - ca - ta

97

sfp
sfp
sfp
sfp
sfp

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

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

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

cresc. **f**

mf **f**

cresc. **f**

f **p**

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

b7

mun - di: Su - sci-pe, su - sci-pe, su - sci - pe

mun - di: Su - sci-pe, su - sci - pe

mun - di: Su - sci-pe, su - sci-pe, su - sci - pe

mun - di: Su - sci-pe de - pre - ca - ti -

102

f

f

f

p

f

p

f

p

f

de - pre - ca - ti - o - nem no - stram. Qui se - des, qui

p

f

de - pre - ca - ti - o - nem no - stram. Qui

p

f

de - pre - ca - ti - o - nem no - stram. Qui se - des, qui

f

o - nem no - stram. Qui

f

$\flat 5$
 $\flat$

$\flat 6$
 $\flat 4$
 $\flat$

$\flat 7$
 $\flat 5$

107

Piano Accompaniment:

- Measures 107-110: The piano part consists of a wavy line in the bass staff and a triplet in the right hand.

Vocal Parts:

- Staff 1: *se - des ad dex - te - ram Pa - tris, qui,*
- Staff 2: *se - des ad dex - te - ram Pa - tris, qui, qui*
- Staff 3: *se - des ad dex - te - ram Pa - tris, qui,*
- Staff 4: *se - des ad dex - te - ram Pa - tris, qui, qui*

Bottom Staff:

- Measures 107-110: The bottom staff features a wavy line in the bass staff and a triplet in the right hand.

Lyrics:

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

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

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

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

Performance Markings:

- cresc.* (crescendo) in the piano part.
- f* (forte) in the piano part.
- Tutti* in the bottom staff.
- 6* in the bottom staff.

111

p

p

qui se - des ad dex - te - ram Pa - tris:

se - des ad dex - te - ram Pa - tris: Mi - se -

qui se - des ad dex - te - ram Pa - tris:

se - des ad dex - te - ram Pa - tris: Mi - se -

p Solo

4 6 5 b 4 7

115

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

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

120

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

p **cresc.**

tr **cresc.** **cresc.** **cresc.**

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis.

cresc.

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

127

Piano Part:

- Measures 127-129: *p* *cresc.* *f*
- Measures 130-133: *f*

Vocal Parts:

- Measures 127-129: Rest
- Measures 130-133: *f* *ctus, quo - ni - am tu so - lus, so - lus*

Organ Part:

- Measures 127-129: Rest
- Measures 130-133: *f* (includes triplet figure)

Other Parts:

- Measures 127-129: *cresc.*
- Measures 130-133: *f*

Final Measure (133): *f* Tutti

130

The musical score consists of six staves. The first three staves are piano accompaniment: the top staff is in treble clef with a 6/8 time signature, the second staff is in treble clef, and the third staff is in bass clef. The bottom three staves are vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef with an 8va marking), and Bass (bass clef). The lyrics are 'Do - mi - nus, tu so - lus al -' repeated for each vocal part. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including a triplet in measure 131. The vocal parts enter in measure 130 and continue through measure 132.

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

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

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

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

6/5 6 6/4

133

tis - si - mus, Je - su Chri - te. Cum
 tis - si - mus, Je - su Chri - te. Cum San - cto
 tis - si - mus, Je - su Chri - te. Cum San - cto
 tis - si - mus, Je - su Chri - te. Cum

[6] 6 7 8
 5 5 3

136

The musical score consists of several systems. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano accompaniment. The third system features a piano part with triplets and a wavy line indicating a tremolo. The fourth system is a grand staff with treble, middle, and bass staves. The fifth system begins the vocal entry with the lyrics 'San - - cto Spi - ri - tu in glo - ri - a De - i'. The sixth system continues the vocal melody. The seventh system shows a vocal part with a forte dynamic marking. The eighth system continues the vocal melody. The ninth system shows the vocal part with the lyrics 'San - - cto Spi - ri - tu in glo - ri - a De - i'. The final system shows the piano accompaniment with figured bass notation: 6 6 6 8 6 8 6.

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

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

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

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

6 6 6 8 6 8 6

139

The musical score for page 53, starting at measure 139, features a piano accompaniment and vocal parts. The piano part begins with a treble and bass staff, with a trill (tr) marked above the first measure. The vocal parts are arranged in four staves, each with lyrics. The lyrics are: "Pa - tris, a - - men, a - - men,". The piano part continues with a series of sixteenth notes in the right hand and a bass line in the left hand. The vocal parts continue with the same lyrics, with some measures containing rests. The score ends with a double bar line and a final measure.

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

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

Pa - tris, a - - men,

Pa - tris, a - - - - men,

6 6 8 6 4

142

a - - - men,

- men, a - - men, a - -

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

a - - men, a - -

8 4 6 6 4 4 2

145

The musical score is written for a choir and piano. It begins with a piano introduction in the first system (measures 145-147). The piano part consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The piano part features a series of chords and a melodic line in the bass. The second system (measures 148-153) features a choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The choir parts are written in a four-part setting. The lyrics are 'a - - men, a - - - - men, a - -'. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The piano part features a series of chords and a melodic line in the bass. The score ends with a final chord in the piano part.

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

men, a - - men,

men, a - - - - men,

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

6 6 7 6 5

148

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

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

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

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

6 6 6

151

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

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

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

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

8 8 5 5 8 8 3 8 7

[illegible]

This musical score is for the song "The Rose Tree". It begins with a piano introduction in 6/8 time, marked with a tempo of 157. The introduction consists of a piano part with a treble and bass staff, and three empty vocal staves. The vocal parts enter in the second measure. The Soprano part has a melodic line with lyrics "a - - - men, a -". The Alto part has a similar melodic line with lyrics "a - - - men, a - - - men, a -". The Tenor part has a lower melodic line with lyrics "men, a - - - men, a - - - men, a -". The piano part provides a harmonic accompaniment with a bass line and a treble line. The score is written in 6/8 time and includes a key signature of one flat (B-flat).

160

men, a - - men, a - - -

men, a - - - men, a -

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

men, a - - men, a - -

5 6 - 6 6 6 5 # 6 #

163

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

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

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

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

6 4 10 10 10 5 5 # 6 # 7 5

166

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

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

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

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

3 6 5 6 6 7 5 6 7 5

169

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

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

men, a - - - men, a -

♯ 6 7 5 3 ♯6 7 5 5 6 7 6

[illegible]

178

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

men, a - - - - -

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

a - - men, a - - - - -

181

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

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

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

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

vlc, b

8 org

6 5 7

184

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

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

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

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

6

3 Credo

Allegro

5

Pa - trem o - mnipo - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -

6
4

7
2

8
3

6

9

ob 1

f

f

f

f

p

f

p

p

p

f

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

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

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

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

6

f

13

Piano Introduction: The piano introduction consists of four measures. The right hand plays a series of chords, and the left hand plays a bass line. The first measure has a forte (*f*) dynamic marking.

Vocal Melody: The vocal melody is written in a single staff. It begins with a rest in the first measure, followed by the lyrics: "in u - num Do - mi-num Je - sum Chri - stum, Fi - li-um". The melody is in G major and 4/4 time.

Guitar Accompaniment: The guitar accompaniment is written in two staves. The right hand plays a series of chords, and the left hand plays a bass line. The first measure has a forte (*f*) dynamic marking. The guitar part includes a bass line and a treble line with trills and a final chord progression.

Lyrics:

in u - num Do - mi-num Je - sum Chri - stum, Fi - li-um

Et in u - num Do - mi-num Je - sum Chri - stum, Fi - li-um

Et in u - num Do - mi-num Je - sum Chri - stum,

Et in u - num Do - mi-num Je - sum Chri - stum,

6 6 6 7 6 6 6 6 6 6

17

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

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

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

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

47

21

o - mni - a sae - - cu - la. De - um de

o - mni - a sae - - cu - la. De - um de

an - te o - mnia sae - - cu - la. De - um de

an - te o - mnia sae - - cu - la. De - um de

5 6 6 7
4 4 #

25

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

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

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

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

[6] 6 6

29

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

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

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

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

6 # 6 b6 b

33

ctum, con - substan - ti-a - lem Pa - tri, per quem

con - substan - ti - a - lem Pa - tri, per quem

ctum, con - sub - stan - ti - a - lem Pa - tri,

con - sub - stan - ti - a - lem Pa - tri, Pa - tri,

6 6 7

37

o - mni-a, o - mni - a fa - cta sunt. Qui

o - mni-a, o - mni - a fa - cta sunt. Qui

per quem o - mni - a fa - cta sunt. Qui

per quem o - mni - a fa - cta sunt. Qui

6 4 6 7 3

41

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

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

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

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

6 6 6 5

45

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

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

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

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

7 6 5

49

Piano Accompaniment:

- Measure 49: Treble and Bass clefs, 8/8 time. Dynamics: *fz*.
- Measure 50: Treble and Bass clefs, 8/8 time. Dynamics: *fz*.
- Measure 51: Treble and Bass clefs, 8/8 time. Dynamics: *fz*.
- Measure 52: Treble and Bass clefs, 8/8 time. Dynamics: *fz*.

Vocal Parts:

- Measure 49: Treble and Bass clefs, 8/8 time. Dynamics: *fz*.
- Measure 50: Treble and Bass clefs, 8/8 time. Dynamics: *fz*.
- Measure 51: Treble and Bass clefs, 8/8 time. Dynamics: *fz*.
- Measure 52: Treble and Bass clefs, 8/8 time. Dynamics: *fz*.

Lyrics:

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

53 *tr* *Andante sostenuto*

p

p

p³ sempre

p pizz.

p pizz.

p Et _____ in-car - na - tus est,

p Et _____ in-car - na - tus est,

p In-car-

p In-car-

p pizz.

Organo serrato

p pizz.

6
5

58

The musical score is for a hymn in D major (two sharps). It consists of five systems of staves. The first system shows the piano introduction in measures 58-61. The second system contains empty staves for vocal entry. The third system shows the piano accompaniment with triplets in measures 62-65. The fourth system contains vocal parts with lyrics in measures 66-69. The fifth system continues the vocal parts and piano accompaniment in measures 70-73, ending with figured bass notation.

in-car - na - tus de Spi - ri-tu San - cto ex Ma - ri - a,

in-car - na - tus de Spi - ri-tu San - cto ex Ma - ri - a,

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

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

7 8 7 5 6 5 3

62

Vir - gi-ne Ma-ri - a in - car - na - tus est,

Vir - gi-ne Ma-ri - a in - car - na - tus est,

8 ri - a, Ma-ri-a Vir - gine, in - car - na - tus

ri - a, Ma-ri-a Vir - gine, in - car - na - tus

7 6 6

65

cresc.

cresc.

cresc.

cresc.

ex Ma - ri - a, Vir - gi-ne Ma-ri - a de Spi - ri-tu San - -

cresc.

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

cresc.

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

cresc.

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

cresc.

cresc.

6

4

68

cresc.

p arco

sempre legato e piano

p arco

p arco

p

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

p

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

p

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

p

San - - cto, et ho - mo fa - - ctus est. Cru - ci -

sempre legato e piano

p arco

6 5
4 #

72

fz fz

E - ti - am pro no -

E - ti - am pro no - bis, cru-ci - fi-xus,

E - ti - am pro no - bis, cru-ci - fi-xus, pas -

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

6 7 2. 6 2. 4. 6 2. 4. 7 2. 4. 6 5 6

77

bis pas - sus, pas - sus

pas - sus, pas - sus

8 sus, pas - sus, pas - sus

pas - sus, pas - sus

6 4_b 6 4_b 6 4_b 2 decresc. pp

82

Stringendo **Adagio**

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

f **ff** **staccato assai** **pp**

p **cresc.** **f** **ff** **staccato assai** **ppp**

cresc. **f** **ff** **staccato assai** **pp**

cresc. **f** **ff** **staccato assai** **pp**

cresc. **f** **ff** **staccato assai** **pp**

trb 1 **ff** **pp** **et se -**

trb 2 **ff** **pp** **et se -**

tremolo **staccato assai** **pp** **et se -**

cresc. **f** **ff** **pp** **et se -**

6 **6**
5 **4**
4 **4**

85

p

con sordino

p

pp

con sordino

p

pp

pul - tus est.

pul - tus est.

pul - tus est.

pul - tus est.

p

pp

$\flat 5$

$\flat 6$
 $\flat 4$
2

$\flat 5$

$\flat 6$
 $\flat 4$
 $\flat 2$

$\flat 5$

Vivace molto

90 *Vivace molto*

f *a 2* *fz*

senza sordino *f* *fz* *3* *3* *3* *3* *3* *3* *3* *3*

senza sordino *f* *fz* *3* *3* *3* *3* *3* *3* *3* *3*

senza sordino *f* *fz*

f Solo *fz* *6* *5* *—* *—* *—* *—* *—* *—*

95 *a 2* *fz*

fz *fz* *fz*

f Et re - sur - re - xit ter - ti - a di - e

f Et re - sur - re - xit ter - ti - a di - e

f Et re - sur - re - xit ter - ti - a di - e

f Et re - sur - re - xit ter - ti - a di - e

Tutti *fz* $\frac{6}{5}$

99

se - cun - dum Scri - ptu - ras,

se - cun - dum Scri - ptu - ras,

se - cun - dum Scri - ptu - ras,

se - cun - dum Scri - ptu - ras,

6 6 6 6

103

ff

ff

ff

ff

ff

ff

et a - scen - dit, a - scen - dit in coe - lum,

et a - scen - dit in coe - lum,

et a - scen - dit, a - scen - dit in coe - lum,

et a - scen - dit in coe - lum,

ff

[illegible]

118

a 2

fz

fz

staccato

f

staccato

f

staccato

f

fz

fz

fz

f

f

f

Pa - - tris. Et i - te - rum ven -

Pa - - tris. Et i - te - rum ven -

Pa - - tris. Et i - te - rum ven -

Pa - - tris. Et i - te - rum ven -

staccato

f

fz

6
4

5
3

128

fz **f**
fz
f
f
fz **fz** **fz**
 tu - rus, ven - tu - rus est cum glo - ri - a
 tu - rus, ven - tu - rus est cum glo - ri - a
 tu - rus, ven - tu - rus est cum glo - ri - a
 tu - rus, ven - tu - rus est cum glo - ri - a
fz **fz**

5
3

136

pp

sempre staccato

p

sempre staccato

p

sempre staccato

p

p

cresc.

p

iu - di - ca - re vi - vos et mor -

p

cresc.

p

iu - di - ca - re vi - vos et mor -

p

cresc.

p

iu - di - ca - re vi - vos et mor -

p

cresc.

p

iu - di - ca - re vi - vos et mor -

p

$\flat 6$
4

5
3

7

$\flat 6$
4
 $\flat 2$

143

The musical score for page 99, starting at measure 143, features a piano accompaniment and vocal parts. The piano part begins with a series of rests in the right hand, followed by a forte (*f*) chord in the left hand. The vocal parts enter with a tremolo in the bass line, followed by a series of rests. The piano accompaniment then plays a rhythmic pattern of eighth notes, with a crescendo (*cresc.*) and a forte (*f*) dynamic. The vocal parts enter with the lyrics "tu - os, cu - ius re - gni non,". The piano accompaniment continues with the same rhythmic pattern, and the vocal parts repeat the lyrics. The score concludes with a final chord in the piano part.

143

f

f

cresc. *f*

cresc. *f*

cresc. *f*

f

tu - os, cu - ius re - gni non,

tu - os, cu - ius re - gni non, non,

tu - os, cu - ius re - gni non, non,

tu - os, cu - ius re - gni non,

cresc. *f*

5 6 67
3 5

150

ff

f

f

f

f

f

non, non e - rit fi - nis.

non, non e - rit fi - nis.

non, non e - rit fi - nis.

non, non e - rit fi - nis.

Tutti

6
5

157

The musical score consists of several systems. The first system shows a piano introduction with chords in the right hand and single notes in the left hand. The second system continues the piano accompaniment. The third system features a wavy line in the bass staff, indicating a tremolo or similar effect. The fourth system is a grand staff with two treble staves and one bass staff, featuring trills and sixteenth-note patterns. The fifth system introduces vocal parts with the lyrics: "Et in Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi -". The sixth system continues the vocal parts. The seventh system shows the vocal parts with the lyrics: "Et in Spi - ri - tum San - ctum, Do - mi - num et vi -". The eighth system shows the vocal parts with the lyrics: "Et in Spi - ri - tum San - ctum, Do - mi - num et vi -". The ninth system shows the vocal parts with the lyrics: "Et in Spi - ri - tum San - ctum, Do - mi - num et vi -". The tenth system shows the vocal parts with the lyrics: "Et in Spi - ri - tum San - ctum, Do - mi - num et vi -".

Et in Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

163

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

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

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

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

7 5 6 6 5 6 #

169

que pro - ce - dit, pro - ce - dit. Qui

que pro - ce - dit, pro - ce - dit. Qui

que pro - ce - dit, pro - ce - dit. Qui

que pro - ce - dit, pro - ce - dit. Qui

[6] 6 6 6

175

The musical score for page 104, measures 175-180, is presented in a multi-staff format. The top system shows the piano accompaniment for measures 175-180. The second system shows the vocal parts for measures 175-180. The third system shows the piano accompaniment for measures 175-180. The fourth system shows the vocal parts for measures 175-180. The fifth system shows the piano accompaniment for measures 175-180. The sixth system shows the vocal parts for measures 175-180. The seventh system shows the piano accompaniment for measures 175-180. The eighth system shows the vocal parts for measures 175-180. The ninth system shows the piano accompaniment for measures 175-180. The tenth system shows the vocal parts for measures 175-180. The lyrics are: cum Pa - - tre, cum Pa - - tre et Fi - li -

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

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

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

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

[6] 5 6

181

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

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

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

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

p Solo [6 5 5#] f Tutti

187

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

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

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

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

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

193

The musical score is divided into two main sections. The first section, starting at measure 193, features a piano accompaniment with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 8/8. The bass staff has a key signature of one sharp (F#) and a time signature of 8/8. The piano part includes various chords and melodic lines. The second section, starting at measure 200, features vocal parts. The vocal staves are arranged in a choir-like fashion, with each staff having a treble clef and a key signature of one sharp (F#). The lyrics are: "est per Pro - phe - - tas. Cre - -". The piano accompaniment continues with a bass line that includes a triplet of eighth notes (3), a half note (6), a quarter note (5#), and a half note (6).

est per Pro - phe - - tas. Cre - -

est per Pro - phe - - tas. Cre - -

est per Pro - phe - - tas. Cre - -

est per Pro - phe - - tas. Cre - -

3 6 [5#] 6

199

The musical score is divided into two main systems. The first system (measures 199-204) features a piano accompaniment with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part includes a forte (f) dynamic and a fortissimo (fz) dynamic. The second system (measures 205-210) features vocal parts with lyrics. The vocal parts are written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: do, cre - - do. Et u - nam san - -

do, cre - - do. Et u - nam san - -

do, cre - - do. Et u - nam san - -

do, cre - - do. Et u - nam san - -

do, cre - - do. Et u - nam san - -

5' 8 3

205

205

fz

fz

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

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

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

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

8
6

211

Piano Accompaniment (Measures 211-213):

- Measure 211: Treble and Bass staves with fortissimo (ff) dynamics. Treble staff has a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A2, C3).
- Measure 212: Treble and Bass staves with fortissimo (ff) dynamics. Treble staff has a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A2, C3).
- Measure 213: Treble and Bass staves with fortissimo (ff) dynamics. Treble staff has a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A2, C3).

Vocal Parts (Measures 214-216):

- Measure 214: Treble and Bass staves with fortissimo (ff) dynamics. Treble staff has a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A2, C3).
- Measure 215: Treble and Bass staves with fortissimo (ff) dynamics. Treble staff has a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A2, C3).
- Measure 216: Treble and Bass staves with fortissimo (ff) dynamics. Treble staff has a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A2, C3).

Lyrics:

cam Ec - cle - - si - am. Con - fi - -

217,

21

te - or u - num ba - ptis - ma

te - or u - num ba - ptis - ma

te - or u - num ba - ptis - ma

te - or u - num ba - ptis - ma

[6]

223

in re - mis - si - o - - nem pec - ca -

in re - mis - si - o - - nem pec - ca -

in re - mis - si - o - - nem pec - ca -

in re - mis - si - o - - nem pec - ca -

6
[5]

229,

229

to - rum. Et ex - pe - - cto re - sur -

to - rum. Et ex - pe - - cto re - sur -

to - rum. Et ex - pe - - cto re - sur -

to - rum. Et ex - pe - - cto re - sur -

6 # 6 b b 6 #

241

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

[7]
 3

[6]

6
 5

3

247

ob 2

fag 1

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

a - - -

6 6 6 6 6 5 6

Detailed description: This page contains measures 247 through 252 of a musical score. The staves are arranged as follows: Oboe 2 (top), Flute 1 (second), Piano (third and fourth staves), Voice (fifth and sixth staves), and a bottom staff with fingerings. The piano part is highly active, featuring eighth-note triplets and trills in the right hand, and a steady eighth-note bass line in the left hand. The voice part consists of a vocal line with lyrics and a supporting line. The Oboe 2 part has a melodic line with some rests. The Flute 1 part is mostly silent. The bottom staff provides fingerings for the piano part: 6, 6, 6, 6, 6, 5, 6.

253

The musical score is written for piano and voice. It consists of several systems of staves. The piano part is in the key of D major (one sharp) and 4/4 time. The vocal parts are in the same key and time. The lyrics are: "men, a - men, a - men, a - men, a -".

The score includes the following staves:

- Piano accompaniment (Grand staff: Treble and Bass clefs).
- Vocal parts (Treble and Bass clefs).

The lyrics are written below the vocal staves:

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

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

a - - - - men, a - -

6 6 6 5 6 6 6 6 6 5

[illegible]

265

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

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

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

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

6 5 3 6 8 3

271

men, a - men, et vi - - tam ex -

men, a - - men, a - men, et vi - - tam ex -

men, a - - men, a - men, et vi - - tam ex -

men, a - - men, a - men, et vi - - tam ex -

8 5 6 3 6 5 6

277

The musical score consists of several systems. The first system shows a piano introduction with a treble and bass staff. The second system shows two staves for piano accompaniment. The third system shows a single staff with a tremolo effect. The fourth system shows a piano accompaniment with three staves. The fifth system shows vocal parts with lyrics. The sixth system shows vocal parts with lyrics. The seventh system shows vocal parts with lyrics. The eighth system shows vocal parts with lyrics. The ninth system shows vocal parts with lyrics. The tenth system shows vocal parts with lyrics. The eleventh system shows vocal parts with lyrics. The twelfth system shows vocal parts with lyrics. The thirteenth system shows vocal parts with lyrics. The fourteenth system shows vocal parts with lyrics. The fifteenth system shows vocal parts with lyrics. The sixteenth system shows vocal parts with lyrics. The seventeenth system shows vocal parts with lyrics. The eighteenth system shows vocal parts with lyrics. The nineteenth system shows vocal parts with lyrics. The twentieth system shows vocal parts with lyrics. The twenty-first system shows vocal parts with lyrics. The twenty-second system shows vocal parts with lyrics. The twenty-third system shows vocal parts with lyrics. The twenty-fourth system shows vocal parts with lyrics. The twenty-fifth system shows vocal parts with lyrics. The twenty-sixth system shows vocal parts with lyrics. The twenty-seventh system shows vocal parts with lyrics. The twenty-eighth system shows vocal parts with lyrics. The twenty-ninth system shows vocal parts with lyrics. The thirtieth system shows vocal parts with lyrics. The thirty-first system shows vocal parts with lyrics. The thirty-second system shows vocal parts with lyrics. The thirty-third system shows vocal parts with lyrics. The thirty-fourth system shows vocal parts with lyrics. The thirty-fifth system shows vocal parts with lyrics. The thirty-sixth system shows vocal parts with lyrics. The thirty-seventh system shows vocal parts with lyrics. The thirty-eighth system shows vocal parts with lyrics. The thirty-ninth system shows vocal parts with lyrics. The fortieth system shows vocal parts with lyrics. The forty-first system shows vocal parts with lyrics. The forty-second system shows vocal parts with lyrics. The forty-third system shows vocal parts with lyrics. The forty-fourth system shows vocal parts with lyrics. The forty-fifth system shows vocal parts with lyrics. The forty-sixth system shows vocal parts with lyrics. The forty-seventh system shows vocal parts with lyrics. The forty-eighth system shows vocal parts with lyrics. The forty-ninth system shows vocal parts with lyrics. The fiftieth system shows vocal parts with lyrics. The fifty-first system shows vocal parts with lyrics. The fifty-second system shows vocal parts with lyrics. The fifty-third system shows vocal parts with lyrics. The fifty-fourth system shows vocal parts with lyrics. The fifty-fifth system shows vocal parts with lyrics. The fifty-sixth system shows vocal parts with lyrics. The fifty-seventh system shows vocal parts with lyrics. The fifty-eighth system shows vocal parts with lyrics. The fifty-ninth system shows vocal parts with lyrics. The sixtieth system shows vocal parts with lyrics. The sixty-first system shows vocal parts with lyrics. The sixty-second system shows vocal parts with lyrics. The sixty-third system shows vocal parts with lyrics. The sixty-fourth system shows vocal parts with lyrics. The sixty-fifth system shows vocal parts with lyrics. The sixty-sixth system shows vocal parts with lyrics. The sixty-seventh system shows vocal parts with lyrics. The sixty-eighth system shows vocal parts with lyrics. The sixty-ninth system shows vocal parts with lyrics. The seventieth system shows vocal parts with lyrics. The seventy-first system shows vocal parts with lyrics. The seventy-second system shows vocal parts with lyrics. The seventy-third system shows vocal parts with lyrics. The seventy-fourth system shows vocal parts with lyrics. The seventy-fifth system shows vocal parts with lyrics. The seventy-sixth system shows vocal parts with lyrics. The seventy-seventh system shows vocal parts with lyrics. The seventy-eighth system shows vocal parts with lyrics. The seventy-ninth system shows vocal parts with lyrics. The eightieth system shows vocal parts with lyrics. The eighty-first system shows vocal parts with lyrics. The eighty-second system shows vocal parts with lyrics. The eighty-third system shows vocal parts with lyrics. The eighty-fourth system shows vocal parts with lyrics. The eighty-fifth system shows vocal parts with lyrics. The eighty-sixth system shows vocal parts with lyrics. The eighty-seventh system shows vocal parts with lyrics. The eighty-eighth system shows vocal parts with lyrics. The eighty-ninth system shows vocal parts with lyrics. The ninetieth system shows vocal parts with lyrics. The ninety-first system shows vocal parts with lyrics. The ninety-second system shows vocal parts with lyrics. The ninety-third system shows vocal parts with lyrics. The ninety-fourth system shows vocal parts with lyrics. The ninety-fifth system shows vocal parts with lyrics. The ninety-sixth system shows vocal parts with lyrics. The ninety-seventh system shows vocal parts with lyrics. The ninety-eighth system shows vocal parts with lyrics. The ninety-ninth system shows vocal parts with lyrics. The hundredth system shows vocal parts with lyrics.

pe - - cto ven - tu - ri sae - - - - -

pe - - cto ven - tu - ri sae - - - - -

pe - - cto ven - tu - ri sae - - - - -

pe - - cto ven - tu - ri sae - - - - -

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

289

musical score for page 289, featuring piano accompaniment and vocal parts with lyrics.

The score is written for piano and voice. The piano part consists of three systems of staves. The first system has a grand staff (treble and bass clef). The second system has a grand staff (treble and bass clef). The third system has a grand staff (treble and bass clef). The vocal parts are written in four staves, each with a treble clef. The lyrics are: - - men, a - - men, a - - men.

The piano part includes a trill in the first system, a tremolo in the second system, and a triplet in the third system.

The vocal parts are written in four staves, each with a treble clef. The lyrics are: - - men, a - - men, a - - men.

The score is written for piano and voice. The piano part consists of three systems of staves. The first system has a grand staff (treble and bass clef). The second system has a grand staff (treble and bass clef). The third system has a grand staff (treble and bass clef). The vocal parts are written in four staves, each with a treble clef. The lyrics are: - - men, a - - men, a - - men.

4 Sanctus

Adagio

ob
1, 2

fag
1, 2

cor (C)
1, 2

clno
1, 2

timp

1
vl

2

vla

S

A
trb 1

T
trb 2

B

org
vlc
b

pizz.

pp Solo

pp Tutti

San - - ctus, san - - ctus,

San - - ctus, san - - ctus,

San - - ctus, san - - ctus,

San - - ctus, san - - ctus,

6

pp

tr

tr

dolce

dolce

san - ctus Do - mi - nus De - us Sa - ba - oth, san - ctus

san - ctus Do - mi - nus De - us Sa - ba - oth, san - ctus, san -

san - ctus Do - mi - nus De - us Sa - ba - oth, san - ctus, san -

san - ctus Do - mi - nus De - us Sa - ba - oth, san - ctus

san - ctus Do - mi - nus De - us Sa - ba - oth, san - ctus

11

pp

pp

tr

tr

tr

Do - mi-nus, san - - ctus.

ctus De - us Sa - ba - oth.

8 ctus De - us Sa - ba - oth.

Do - mi-nus, san - - ctus.

6
5

8 arco

Allegro vivace

Piano introduction in 2/4 time, marked *Allegro vivace*. The music features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand, both starting with a forte (*f*) dynamic.

Empty musical staves for vocal or instrumental parts.

Empty musical staff for a vocal or instrumental part.

Piano accompaniment for the vocal entry, featuring a continuous eighth-note pattern in the right hand and a more active bass line in the left hand, both marked with a forte (*f*) dynamic.

Vocal line 1, starting with a forte (*f*) dynamic. The lyrics are: Ple - - ni sunt coe - - li, sunt

Vocal line 2, starting with a forte (*f*) dynamic. The lyrics are: Ple - - ni sunt coe - - li, sunt

Vocal line 3, starting with a forte (*f*) dynamic. The lyrics are: Ple - - ni sunt coe - - li, sunt

Vocal line 4, starting with a forte (*f*) dynamic. The lyrics are: Ple - - ni sunt coe - - li, sunt

Piano accompaniment for the vocal entry, featuring a continuous eighth-note pattern in the right hand and a more active bass line in the left hand, both marked with a forte (*f*) dynamic. The section ends with a *Tutti* marking and a change in dynamics.

21

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

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

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

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

6 6 3 6 6

27

The musical score for page 129, measures 27-32, is presented below. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics.

Measures 27-32:

- Measure 27:** Piano accompaniment in the right hand has a half note G4, a half note A4, and a half note B4. The left hand has a half note G3, a half note A3, and a half note B3. The vocal parts enter with a half note G4.
- Measure 28:** Piano accompaniment in the right hand has a half note G4, a half note A4, and a half note B4. The left hand has a half note G3, a half note A3, and a half note B3. The vocal parts enter with a half note G4.
- Measure 29:** Piano accompaniment in the right hand has a half note G4, a half note A4, and a half note B4. The left hand has a half note G3, a half note A3, and a half note B3. The vocal parts enter with a half note G4.
- Measure 30:** Piano accompaniment in the right hand has a half note G4, a half note A4, and a half note B4. The left hand has a half note G3, a half note A3, and a half note B3. The vocal parts enter with a half note G4.
- Measure 31:** Piano accompaniment in the right hand has a half note G4, a half note A4, and a half note B4. The left hand has a half note G3, a half note A3, and a half note B3. The vocal parts enter with a half note G4.
- Measure 32:** Piano accompaniment in the right hand has a half note G4, a half note A4, and a half note B4. The left hand has a half note G3, a half note A3, and a half note B3. The vocal parts enter with a half note G4.

Vocal Lyrics:

tu - a, ple - ni glo - ri - a tu - a. O -

tu - a, ple - ni glo - ri - a tu - a.

tu - a, ple - ni glo - ri - a tu - a.

tu - a, ple - ni glo - ri - a tu - a.

Performance Markings:

- Measure 32:** A piano (*p*) marking is present above the vocal parts.
- Measure 32:** A fermata is placed over the vocal parts.
- Measure 32:** A *6* marking is present below the piano accompaniment.

33

fag 1
dolce

p dolce

p dolce

p

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

p

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

p

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

p

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

p Solo

16 7 6 7

41

p *f*

f

f

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

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

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

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

5 *f* Tutti

49

System 1: Treble and Bass staves. Treble staff has a forte (f) dynamic. Bass staff has a forte (f) dynamic.

System 2: Treble, Middle, and Bass staves. Treble staff has a forte (f) dynamic. Middle staff has a forte (f) dynamic. Bass staff has a forte (f) dynamic.

System 3: Treble, Middle, and Bass staves. Treble staff has a forte (f) dynamic. Middle staff has a forte (f) dynamic. Bass staff has a forte (f) dynamic.

System 4: Treble, Middle, and Bass staves. Treble staff has a forte (f) dynamic. Middle staff has a forte (f) dynamic. Bass staff has a forte (f) dynamic.

System 5: Treble, Middle, and Bass staves. Treble staff has a forte (f) dynamic. Middle staff has a forte (f) dynamic. Bass staff has a forte (f) dynamic.

System 6: Treble, Middle, and Bass staves. Treble staff has a forte (f) dynamic. Middle staff has a forte (f) dynamic. Bass staff has a forte (f) dynamic.

System 7: Treble, Middle, and Bass staves. Treble staff has a forte (f) dynamic. Middle staff has a forte (f) dynamic. Bass staff has a forte (f) dynamic.

cel - sis, in ex - cel - sis.

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

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

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

6/4 5/3 6/4

5 Benedictus

Benedictus

Andante cantabile

ob 1, 2

fag 1, 2

cor (F) 1, 2

trb 1, 2

1

2

con sordino

3

1

2

con sordino

con sordino

1

2

con sordino

p Tutti

S

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

p Tutti

A

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

p Tutti

T

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

p Tutti

B

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

org vlc b

p Solo

6 6

5

fp

sfp

p

fp

p

sfp

sfp

sfp

sfp

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

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

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

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

sfp

6 6 7 7 6 6

4 4 4 4 4 4

9

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

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

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

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

6 5 6 9 8 9 5 9 5

4 4 4 4 3 4 5 4

13

fp **fp** **fp** **fz** **p**

a 2 **p** **p** **p**

fp **p** **fp** **p**

sfp **cresc.** **p** **p**

sfp **cresc.** **p** **p**

sfp **cresc.** **p** **p**

fz **cresc.** **p** **p**

no - mine, no - mine Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus, qui

fz **cresc.** **p** **p**

no - mine, no - mine Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus, qui

fz **cresc.** **p** **p**

no - mine, no - mine Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus, qui

fz **cresc.** **p** **p**

no - mine, no - mine Do - mi - ni, be - ne - di - ctus, qui

sfp **cresc.** **p** **p**

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

17

cresc. f

mf f

cresc. p f

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

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

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

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

cresc. p f

7 5 6 4 2 6 6 6 5 5 2

21

Piano Part:

- Right Hand:** Treble clef, 4/4 time. Features complex sixteenth-note passages and chords. Dynamics include *fz* (forzando) and *f* (forte).
- Left Hand:** Bass clef, 4/4 time. Features sixteenth-note passages and chords. Dynamics include *fz* (forzando) and *f* (forte).

Vocal Parts:

- First Voice (Soprano):** Treble clef. Lyrics: "ve - nit in no - mi - ne Do - mi - ni."
- Second Voice (Alto):** Treble clef. Lyrics: "ve - nit in no - mi - ne Do - mi - ni."
- Third Voice (Tenor):** Treble clef. Lyrics: "ve - nit in no - mi - ne Do - mi - ni."
- Fourth Voice (Bass):** Bass clef. Lyrics: "ve - nit in no - mi - ne Do - mi - ni."

Figured Bass:

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

[illegible]

31

Piano Part:

- Measures 31-32: Rests in all staves.
- Measure 33: **f** (fortissimo) in the upper staves, **p** (piano) in the lower staves.
- Measure 34: **p** (piano) in all staves.

Vocal Part:

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

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

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

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

Figured Bass:

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

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

35

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

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

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

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

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

39

sfp **sfp** **fz** **fz** **sfp** **fz**

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

sfp **cresc.** **sfp** **cresc.** **sfp** **cresc.**

fz **cresc.** **fz** **cresc.** **fz** **cresc.** **p** **fz** **cresc.**

ve - nit in no - mine, no - mine Do - mi - ni, —

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

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

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

sfp **cresc.**

9 5 9 5 2 6 6 6 6 5 3

[illegible]

47

cresc.

cresc.

cresc.

f

f

f

fz

f

fz

fz

cresc.

tr

cresc.

p

f

cresc.

tr

cresc.

p

f

cresc.

p

f

fz

cresc.

p

f

fz

cresc.

p

f

fz

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

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

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

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

cresc.

p

f

fz

6 2 6 6

5

fz

6 5 6 6

4 3

52

fz **fz** **p** **p**

fz **p**

fz **fz** **decresc.** **p**

fz **decresc.** **p**

fz **decresc.** **p**

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

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

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

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

fz **fz** **decresc.** **p**

6 7 5 7 5 6 7

#

6 Agnus Dei

Adagio

ob 1, 2

fag 1, 2

cor (C) 1, 2

trb 1, 2

vl 1, 2

vla

S

A

T

B

org vlc b

p

fag 1

ob 1

p

mf Tutti

A - gnus De - i, qui tol - lis,

mf Tutti

A - gnus De - i, qui tol - lis,

mf Tutti

A - gnus De - i, qui tol - lis,

mf Tutti

A - gnus De - i, qui tol - lis,

p Solo

6 6 6 6
5 5 5 5
3 3 3 3

4

f

fz

f

fz

f

f

f

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

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

8 qui tol - lis pec-ca - ta mun - - di:

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

7 - $\sharp 6$ $\sharp 7$ $\frac{4}{4}$ 8 $\frac{3}{3}$ **f** 6 6 $\sharp$

7

ob 1

fag 1

p *fp* *fp* *fz* *fz*

p *p* *fz*

p *p* *cresc.* *fz* *decresc.*

p *p* *cresc.* *fz*

p *p* *cresc.* *fz*

p *p* *p* *p*

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

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

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

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

p *cresc.* *fz*

6 6 7 6 9 6 7 6 9 8 7

4 4 4 4 4 4 4 4 4 4 4

[illegible]

13

ob 1

fag 1

f

f

f

mf

A - gnus De - i, qui tol - lis, qui tol - lis

mf

A - gnus De - i, qui tol - lis, qui tol - lis

mf

A - gnus De - i, qui tol - lis, qui tol - lis

mf

A - gnus De - i, qui tol - lis, qui tol - lis

f

b ♭6 6 6 5 ♭ - ♭4 - ♭7 - ♭6 ♭7 8

16

ob 1

fz

fag 1

p

f

fz

fz

p

p

p

f

f

f

f

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

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

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

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

6

6

6

6

6

19

p *fz* *p* *fz* *p*

cresc. *fz* *decresc.* *p* *p* *p*

p *p* *p* *p*

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

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

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

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

cresc. *fz* *p*

$\frac{9}{4}$ - 6 $\flat 7$ 6 $\frac{9}{4}$ - 8 - $\flat 7$ - $\frac{8}{5}$ $\flat 9$ - 8 $\natural$

22

ob 1
p
fag 1
p
cresc.
cresc.

p
p
p
p
cresc.
p
p

mf
A - gnus De - i, qui tol - lis,

mf
A - gnus De - i, qui tol - lis,

mf
A - gnus De - i, qui tol - lis,

mf
A - gnus De - i, qui tol - lis,

p
p
6
7 6
5 4

26

Instrumental Part:

- Piano:** Accompaniment for the vocal parts. Features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *p* (piano).
- Violin:** Part 1 and 2. Features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *p* (piano).
- Cello:** Part 1 and 2. Features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *p* (piano).

Vocal Parts:

- Soprano:** *cresc.* qui tol - lis pec - ca - ta mun - di:
- Alto:** *cresc.* qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di:
- Tenor:** *cresc.* qui tol - lis pec - ca - ta, pec - ca - ta mun - di:
- Bass:** *cresc.* qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

Chord Progression:

f Tutti 6 6 4

Chord Symbols:

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

29 Andantino

29 Andantino

p

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

p

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

p

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

p

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

p Solo

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

37

System 1: Treble and Bass staves. Dynamics: *p*, *f*.

System 2: Grand piano (left hand) and vocal line (right hand). Dynamics: *f*.

System 3: Grand piano (left hand) and vocal line (right hand). Dynamics: *f*, *p*, *cresc.*, *f*.

System 4: Grand piano (left hand) and vocal line (right hand). Dynamics: *f*, *p*, *cresc.*, *f*.

System 5: Grand piano (left hand) and vocal line (right hand). Dynamics: *f*, *p*, *f*.

System 6: Grand piano (left hand) and vocal line (right hand). Dynamics: *f*, *p*, *f*.

Vocal Lyrics: pa - cem, do - na no - bis, do - na no - bis

Piano Dynamics: *f*, *p*, *cresc.*, *f*, *p*, *f*

Performance Markings: Tutti, Solo, Tutti

Time Signature: 6/4, 5/3, 6/5

44

mf

ob 1

fag 1

p

p

p

p

mf

p

mf

p

mf

p

mf

p

mf

p

pa - cem, no - bis pa - cem.

pa - cem, no - bis pa - cem.

pa - cem, no - bis pa - cem.

pa - cem, no - bis pa - cem.

7

mf Solo

p

7