

# Eybler.

# Missa S. Benonis.

Joseph Leopold Edler von  
**Eybler**

**Missa Sancti Benonis**

HerEy 7/8

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

edited by Wolfgang Esser-Skala

*Full score*

**Es**sser  
kala  
**E**dition




Edition Esser-Skala · Koppl, Austria · 2025

© 2025 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

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](mailto:edition@esser-skala.at).

 [edition-esser-skala/eybler-missa-HerEy-7](https://github.com/edition-esser-skala/eybler-missa-HerEy-7)  
v3.0.0, 2025-02-08 (6124e35be811bf017b8777e960870f6650b9c629)



# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>fag</b>	bassoon
<b>ob</b>	oboe
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>trb</b>	trombone
<b>vl</b>	violin
<b>vla</b>	viola



## Sources

<b>A1</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	547
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1797
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score, 189 pages
<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2033
	<i>Category</i>	manuscript copy
	<i>Date</i>	1820
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14265878">https://data.onb.ac.at/rec/AC14265878</a>
	<i>Notes</i>	40 parts (S (5×), A (5×), T (5×), B (5×), ob 1, ob 2, fag 1/2, clno 1, clno 2, trb 1, trb 2, timp, vl 1 (3×), vl 2 (3×), vla, vlne (3×), org, mdc)

## 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>
–	–	–	This mass appears twice in the thematic catalogue: HerEy 8 is the original version (“v1”) from 1797 ( <b>A1</b> ). HerEy 7 represents a shortened version (“v2”) which Eybler probably created in 1820 ( <b>B1</b> ; the earliest performance date in this source is 1820-09-01). v2 differs from v1 as follows (see segno marks in the full score): In the <i>Kyrie</i> , v1 comprises 220 bars. By contrast, bars 1–159 have been cancelled in v2, which therefore comprises only 61 bars. Here, these cancelled bars are reproduced as movement 1a. Note that there are slight differences between bar 160 of v1 and bar 1 of v2. Moreover, Eybler changed the tempo indication from “Andante” to “Andante sostenuto”. In the <i>Gloria</i> , Eybler changed the tempo indication in bar 1 from “Allegro” to “Allegro vivace”. In bars 127–154, he replace a solo for two trb by a solo for two fag. Moreover, v2 is characterized by several cuts: (1, %) 65 bars following bar 35 have been replaced by a single bar (no. 36). (2, %) 18 bars following bar 67 have been replaced by five bars (no. 68–72). A sheet of paper comprising the latter bars has been secured with pins above the first six bars of v1. Eybler also wrote these bars onto a separate page at the end of <b>A1</b> . (3, %3) 31 bars following bar 96 have been cancelled. (4, %4) 60 bars following bar 165 have been cancelled. (5, %5) 34 bars following bar 226 have been replaced by one bar (no. 227). A strip of paper comprising the latter bar has been loosely inserted into the manuscript. Eybler also wrote this bar onto a separate page at the end of <b>A1</b> . (6, %6) 5 bars following bar 248 have been replaced by one bar (no. 249). A strip of paper with the latter bar has been secured with pins above the first bar of v1. Eybler also wrote this bar onto a separate page at the end of <b>A1</b> . In the <i>Credo</i> , Eybler replaced the end of the movement (289 bars in v1 starting from %) by a drastically shortened version (22 bars in v2). Here, these cancelled bars are reproduced as movement 3a. In the <i>Benedictus</i> , Eybler introduced the following cuts in v2: (1, %) 42 bars following bar 13; (2, %) 14 bars following bar 45; (3, %3) 16 bars following bar 49; and (4, %4) 14 bars following bar 92. Consequently, Eybler modified bars 14, 46, 50, and 93. In the <i>Agnus Dei</i> , Eybler cancelled 51 bars following bar 86 (%) and modified bar 87. Moreover, he changed the tempo indication in bar 27 from “Allegro moderato” to “Allegro molto”.
2	179	vl 2	bar in <b>A1</b> : 
5	94	vlc	1st ♭ in <b>A1</b> : 

## 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 – 2025-02-08**

### *Changed*

- uses the autograph manuscript as principal source

## **2.1.0 - 2023-04-19**

### *Added*

- midi files

### *Changed*

- updates to EES Tools 2023.02.0 (using LilyPond 2.24.0)

## **2.0.0 - 2021-12-06**

### *Changed*

- uses EES Tools and new editorial guidelines

## **1.0 - 2020-09-02**

### *Added*

- initial release





# Contents

<b>1</b>	<b>Kyrie</b>	<b>1</b>
<b>1a</b>	<b>Kyrie (1797 version)</b>	<b>10</b>
<b>2</b>	<b>Gloria</b>	<b>41</b>
	Qui tollis	67
	Quoniam	75
<b>3</b>	<b>Credo</b>	<b>107</b>
	Et incarnatus est	126
	Et resurrexit	139
<b>3a</b>	<b>Credo (1797 version)</b>	<b>174</b>
<b>4</b>	<b>Sanctus</b>	<b>223</b>
<b>5</b>	<b>Benedictus</b>	<b>233</b>
<b>6</b>	<b>Agnus Dei</b>	<b>256</b>



## 1

[illegible]



17

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

17 6 7 6 5 8 6 6 17 3 3 3  
 4 3 3 5 4 3

24

**System 1:** Treble clef staff:  $f$  (whole note chord). Bass clef staff: descending eighth-note scale. Dynamics:  $p$ .

**System 2:** Treble clef staff: whole notes. Bass clef staff: eighth-note accompaniment.

**System 3:** Treble clef staff: sixteenth-note runs. Bass clef staff: eighth-note accompaniment. Dynamics:  $pp$ ,  $p$ .

**System 4:** Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: Ky - ri - e e - lei - son, Ky - ri - . Dynamics:  $p$ .

**System 5:** Continuation of vocal parts and piano accompaniment. Dynamics:  $p$ . Key signature:  $b6$ . Time signature:  $\frac{4}{2}$ .

29

**Piano Introduction:**

Right Hand:  $f$  (forte), eighth notes, ascending and descending patterns.

Left Hand:  $f$  (forte), eighth notes, steady accompaniment.

**Vocal Part:**

Lyrics: e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

**Piano Accompaniment:**

Right Hand:  $f$  (forte), eighth notes, ascending and descending patterns.

Left Hand:  $f$  (forte), eighth notes, steady accompaniment.

**Figured Bass:**

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

34

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

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

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

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

10 5 6 7 6 7 6 6 7 5 7 8 6 5 3 7

3 3 4 3



39



son, e - lei - son.

son, e - lei - son.

son, e - lei - son,

son, e - lei - son,

Solo

7 8 6 7 # 8 6 b7 8 6 7 # 8 6 6 7



[illegible]

### 1a Kyrie (1797 version)

[illegible]

8

**Measures 8-14:**

- Measure 8:** Piano (f), Soprano (f), Alto (f), Tenor (f), Bass (f). Dynamics: f, p.
- Measures 9-13:** Piano (f), Soprano (f), Alto (f), Tenor (f), Bass (f). Dynamics: f, p.
- Measure 14:** Piano (f), Soprano (f), Alto (f), Tenor (f), Bass (f). Dynamics: f, p.

**Vocal Parts:**

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

**Piano Part:**

- Right Hand:** f, p, f, p, f, p, f, p
- Left Hand:** f, p, f, p, f, p, f, p

**Other markings:**

- Measures 10-13:** p senza org
- Measure 14:** 6 #



21

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

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

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

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

4 # 6 7 6 6 7 5

26

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

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

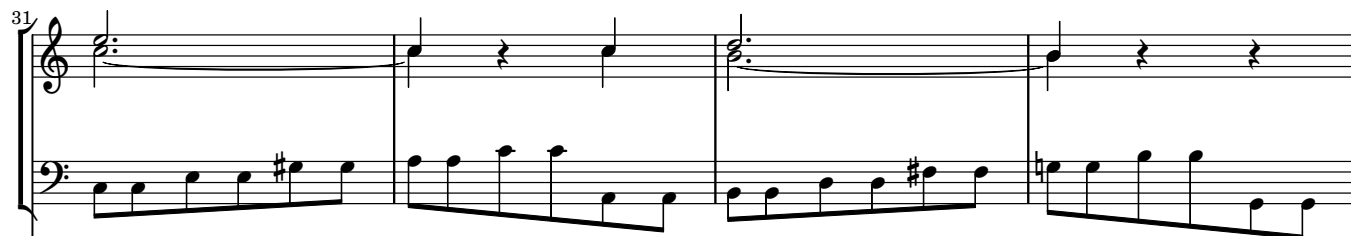
lei - son, Ky - ri - e e - lei - son, e - lei - son,

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

6 4 [5] 10 15 6 6 7 3 3 3  
4 # 8



31

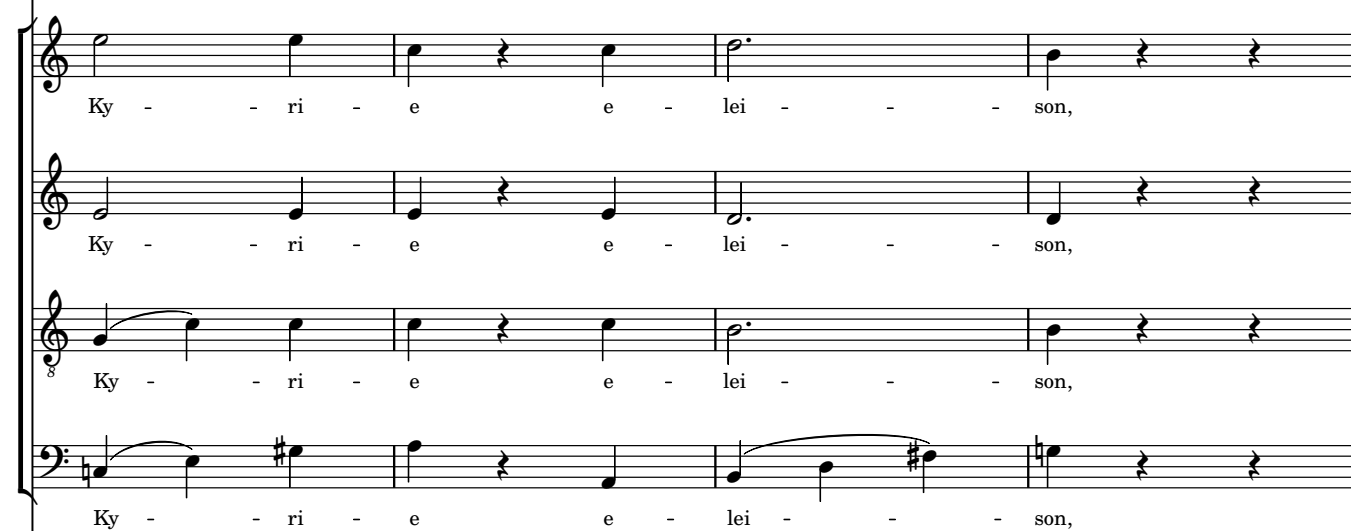


Ky - - ri - e e - lei - - - son,

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

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

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



10 8

10 8



35

**System 1:** Grand staff (Treble and Bass clef). Bass staff starts with *p*. Treble staff starts with *f*.

**System 2:** Grand staff (Treble and Bass clef). Both staves start with *p*. Treble staff ends with *f*.

**System 3:** Grand staff (Treble and Bass clef). Both staves start with *pp*. Treble staff ends with *f*.

**System 4:** Grand staff (Treble and Bass clef). Both staves start with *p*. Treble staff ends with *f*.

**System 5:** Four vocal staves (Treble and Bass clef). Lyrics: Ky - ri - e e - lei - son, e - lei - . Dynamics: *p* for the first three staves, *f* for the fourth staff.

**System 6:** Grand staff (Treble and Bass clef). Bass staff starts with *p*. Treble staff starts with *f*.

**Chord Symbols:**  $\flat 6$ , 6, 7 (#), [b]5, 6, 6 4, [7] #, 8 3 3 3

39

- - - - - son, e -

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

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

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

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

**L'Espresso**

Umberto Bindi

Soprano  
Alto  
Tenore  
Basso

Piano

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

6 7 5 8 6 4 [5] # #

47

son.

son.

son.

son.

Solo

7  
[5]  
#

b7

7  
#

8  
6

6

7



59

*f* *p*

*f* *p*

*f* *p*

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

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

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

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

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

*f* *p* *pp*

accomp.

senza org

6 4 7 4

65

ff

ff

ff

ff

p

ff

son, Ky - ri - e.

e, Ky - ri - e.

e, Ky - ri - e.

e e - lei - son.

ff

b7



73

**Piano Accompaniment:**

- Measure 73: Bass line starts with **p** (piano). Treble line has a **p cresc.** (piano crescendo) and **f** (forte) marking.
- Measure 74: Bass line has a **cresc.** (crescendo) marking. Treble line has a **cresc.** (crescendo) marking.
- Measure 75: Bass line has a **cresc.** (crescendo) marking. Treble line has a **cresc.** (crescendo) marking.
- Measure 76: Bass line has a **cresc.** (crescendo) marking. Treble line has a **cresc.** (crescendo) marking.
- Measure 77: Bass line has a **cresc.** (crescendo) marking. Treble line has a **cresc.** (crescendo) marking.
- Measure 78: Bass line has a **cresc.** (crescendo) marking. Treble line has a **cresc.** (crescendo) marking.
- Measure 79: Bass line has a **cresc.** (crescendo) marking. Treble line has a **cresc.** (crescendo) marking.
- Measure 80: Bass line has a **cresc.** (crescendo) marking. Treble line has a **cresc.** (crescendo) marking.

**Vocal Parts:**

- Measure 73: **p** (piano) marking. Lyrics: Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
- Measure 74: **p** (piano) marking. Lyrics: Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
- Measure 75: **p** (piano) marking. Lyrics: Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
- Measure 76: **p** (piano) marking. Lyrics: Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
- Measure 77: **p** (piano) marking. Lyrics: Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
- Measure 78: **p** (piano) marking. Lyrics: Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
- Measure 79: **p** (piano) marking. Lyrics: Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,
- Measure 80: **p** (piano) marking. Lyrics: Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei-son,

**Other Markings:**

- Measure 73: **p senza org** (piano senza organo) marking.
- Measure 74: **cresc.** (crescendo) marking.
- Measure 75: **cresc.** (crescendo) marking.
- Measure 76: **cresc.** (crescendo) marking.
- Measure 77: **cresc.** (crescendo) marking.
- Measure 78: **cresc.** (crescendo) marking.
- Measure 79: **cresc.** (crescendo) marking.
- Measure 80: **cresc.** (crescendo) marking.

81

**System 1:** Treble staff: *p cresc.* Bass staff: *p* *cresc.*

**System 2:** Treble staff: *p cresc.* Grand staff: *p* *cresc.*

**System 3:** Bass staff: *p cresc.* (with tremolo)

**System 4:** Treble staff: *p* *cresc.* Grand staff: *p* *cresc.*

**System 5:** Four vocal staves with lyrics: Chri - ste, Chri - ste, Chri - ste, Chri - ste e -

**System 6:** Grand staff: *p senza org* *cresc. accomp.*

6 7

88

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

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

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

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

4 # 6 4 # 6

94

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

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

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

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

4 3 - 6 b b7 6 8 7 6 5 3

99. ob 2

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

10 8 5 - 6 6 6 7 3 3 3 10 8

104

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

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

Chri - - ste e -

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

109

ob 1

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

lei - son, e - lei - son,

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

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

6 6 b7 5 - b6 4 10 5 6 6 7  
5 3 3 3 8 5 5 5

114

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

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

lei - son, e - lei - son,

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

4 6 8 10 5 6 6 6 7  
2 4 6 8 8 5 5 6 7



[illegible]



126

26

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

lei - son, e - lei - son,

9 6 b5 b9 6 5 9 b6 5 6 5 8 3

130 ob 2

Chri - - - ste e -

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

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

Ky - - ri - e e -

5 6 6 6 7 6 5 6 5 6

134

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

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

Chri - ste, Chri - ste e -

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

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



[illegible]

146

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

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



150

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

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

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

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

9 8 7 6 5 9 8 7 5 *p* *tasto solo*

155

*ff*

*a 2*

*ff*

*ff*

*ff*

*p*

Ky - ri - e.

Ky - ri - e.

*s* Ky - ri - e.

Ky - ri - e.

*ff*

*unisono*

The musical score is written for a piano and a four-part choir. The piano part begins at measure 155 with a treble and bass clef. The bass line is marked with a fortissimo (*ff*) dynamic. The piano part includes a melodic line in the treble and a bass line in the bass. The choral part consists of four voices: Soprano, Alto, Tenor, and Bass. The lyrics 'Ky - ri - e.' are written under the vocal staves. The score ends with a repeat sign.

# 2 Gloria

41

**Allegro vivace**

*ob*  
1, 2

*fag*  
1, 2

*clno*  
1, 2

1  
*trb*  
2

*timp*

1  
*vl*  
2

*vla*

*S*

*A*

*T*

*B*

*org*  
*vlc*  
*b*

**p** *Tutti*

Glo - - - - - ri - a

**p** *Tutti*

Glo - - - - - ri - a

**p** *Solo*

8 6

This musical score is for a piece titled "Gloria in excelsis Deo". It is written for piano and voice. The score is divided into two systems. The first system contains the piano introduction and the beginning of the vocal entry. The piano part features a complex, rhythmic accompaniment in the right hand and a simpler bass line in the left hand. The vocal part enters with a melodic line in the soprano voice, followed by the alto and tenor voices. The second system continues the vocal entry, with the piano accompaniment providing a steady, rhythmic foundation. The lyrics "in excelsis Deo" are written below the vocal staves. The score is written in G major and 4/4 time. The piano part is marked with a forte (f) dynamic. The vocal parts are marked with a mezzo-forte (mf) dynamic. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano.

**System 1:**

- Piano:** Introduction with a forte (f) dynamic. The right hand plays a complex, rhythmic pattern, while the left hand plays a simpler bass line.
- Vocal:** The vocal entry begins with a melodic line in the soprano voice, followed by the alto and tenor voices. The lyrics "in excelsis Deo" are written below the vocal staves.

**System 2:**

- Piano:** Continues the introduction with a forte (f) dynamic. The right hand plays a complex, rhythmic pattern, while the left hand plays a simpler bass line.
- Vocal:** The vocal entry continues with a melodic line in the soprano voice, followed by the alto and tenor voices. The lyrics "in excelsis Deo" are written below the vocal staves.

9

**Piano Accompaniment:**

- Measure 9: Bass line starts on C4, moving up stepwise to F4. Treble clef has a whole rest.
- Measure 10: Bass line continues up to Bb4. Treble clef has a whole note chord (C5, E5, G5).
- Measure 11: Bass line continues up to D5. Treble clef has a whole note chord (C5, E5, G5).
- Measure 12: Bass line continues up to E5. Treble clef has a whole note chord (C5, E5, G5).

**Vocal Parts:**

- Soprano:** Measure 9: C5 (Glo), D5 (ri), E5 (a), F5 (in), G5 (ex), A5 (cel), B5 (sis), C6 (De). Measure 10: D6 (De), E6 (De), F6 (De), G6 (De), A6 (De), B6 (De), C7 (De), D7 (De).
- Alto:** Measure 9: C5 (Glo), D5 (ri), E5 (a), F5 (in), G5 (ex), A5 (cel), B5 (sis), C6 (De). Measure 10: D6 (De), E6 (De), F6 (De), G6 (De), A6 (De), B6 (De), C7 (De), D7 (De).
- Tenor:** Measure 9: C5 (Glo), D5 (ri), E5 (a), F5 (in), G5 (ex), A5 (cel), B5 (sis), C6 (De). Measure 10: D6 (De), E6 (De), F6 (De), G6 (De), A6 (De), B6 (De), C7 (De), D7 (De).
- Bass:** Measure 9: C5 (Glo), D5 (ri), E5 (a), F5 (in), G5 (ex), A5 (cel), B5 (sis), C6 (De). Measure 10: D6 (De), E6 (De), F6 (De), G6 (De), A6 (De), B6 (De), C7 (De), D7 (De).

**Figured Bass:**

Tutti [2] 6 6 6 4 5 4 [b]3

13.

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

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

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

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

6/4 7/2 5 6/4 7/2

17

p

p

p

p

p

De - o. Et in ter - ra pax, —

p

De - o. Et in ter - ra pax,

p

De - o. Et in ter - ra pax, —

p

De - o. Et in ter - ra pax,

8

p

8

6 4

[5] #

22

pp

pax, pax ho - mi - ni - bus bo - nae

pax, pax ho - mi - ni - bus bo - nae

pax, pax ho - mi - ni - bus bo - nae

pax, pax ho - mi - ni - bus bo - nae

[6]  
[5]

#

[6]  
[5]

#

6  
3

# 3 #



27

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

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

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

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

3 # 3 3 3 3 3 5 6 8 3 3 3 6 6 6

33

**Piano Accompaniment:**

- Measures 33-34:** Bass line with a melodic motif starting on G2, moving up stepwise to D3. Treble part has whole rests.
- Measures 35-38:** Treble part features arpeggiated figures. Bass line continues the melodic motif and provides harmonic support with chords.

**Vocal Parts:**

- Measures 35-38:** Four vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "ta - tis. Te lau - da - mus,". The melody is a simple stepwise line.

**Dynamic and Performance Markings:**

- f**: Fortissimo, appearing in measures 33, 34, 35, 36, 37, and 38.
- org**: Organ, appearing in measures 37 and 38.
- vlc, b**: Violentissimo, bass, appearing in measures 37 and 38.

**Measure Numbers:** 33, 34, 35, 36, 37, 38

[illegible]

46. a 2

**f**

**f**

**f**

**f**

**f**

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

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

<sup>8</sup> ra - mus, te be - ne - di - ci-mus, glo - ri - fi - ca - mus, lau - da - mus

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

org

**f** vlc, b

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

52

The musical score for page 51, starting at measure 52, is divided into two main sections. The first section, measures 52-55, features a piano accompaniment. The bass line begins with a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) and continues with a descending scale. The grand staff (treble and bass clefs) has a forte (*f*) dynamic marking. The vocal line consists of four staves, each with a whole note rest and the syllable "te." below it. The second section, measures 56-59, features a more complex piano accompaniment. The bass line continues with a descending scale. The grand staff has a forte (*f*) dynamic marking. The vocal line consists of four staves, each with a whole note rest and the syllable "te." below it. The score concludes with a solo section in the bass line, marked "Solo" and a 6/5 time signature.

*f*

*f*

te.

te.

te.

te.

Solo

6/5

56

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

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

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

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

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

7 6

62

gra - ti - as, gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

gra - ti - as, gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

gra - ti - as, gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

gra - ti - as, gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

7  
#

7  
-

6  
-]

10  
7

7  
#

68. %%

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

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

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

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

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



73 %%

*p*

*tr*

tu - am, gra - ti - as a - gi - mus, ti - bi a - gi - mus, pro - pter

tu - am, gra - ti - as a - gi - mus, pro - pter

tu - am, gra - ti - as a - gi - mus, ti - bi a - gi - mus, pro - pter

tu - am, gra - ti - as a - gi - mus, pro - pter

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

79

cresc. **f** **ff** **pp** **f**

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

cresc. **f** **ff** **pp** **f**

cresc. **f** **ff** **pp** **f**

cresc. **f** **ff** **pp**

glo - ri - am tu - am magnam a - - gi - mus gra - ti - as.

cresc. **f** **ff** **pp**

glo - ri - am tu - am magnam a - - gi - mus gra - ti - as.

cresc. **f** **ff** **pp**

glo - ri - am tu - am magnam a - - gi - mus gra - ti - as.

cresc. **f** **ff** **pp**

glo - ri - am tu - am magnam a - - gi - mus gra - ti - as.

cresc. **f** **ff** **pp** senza org **f**

6 6 6 5 7

86

The musical score for measures 86-89 is as follows:

- Measure 86:** Treble staff: whole rest. Bass staff: quarter notes F#2, G2, A2, B2.
- Measure 87:** Treble staff: whole rest. Bass staff: quarter notes C3, D3, E3, F#3.
- Measure 88:** Treble staff: whole rest. Bass staff: quarter notes G3, A3, B3, C4.
- Measure 89:** Treble staff: whole rest. Bass staff: quarter notes D4, E4, F#4, G4.

The score continues with measures 90-93, which are mostly rests in the upper staves and active lines in the lower staves.

90

**f**

Do - mi - ne De - - us,

**f**

Do - mi - ne De - - us,

**f**

Do - mi - ne De - - us,

**f**

Do - mi - ne De - - us,

**f** Tutti

94

ff

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

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

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

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

6 6 6 4 5 6 6 6 5

99

tens, Do - mi - ne Fi - - li

tens, Do - mi - ne Fi - - li

tens, Do - mi - ne Fi - - li

tens, Do - mi - ne Fi - - li

103

The musical score for page 61, measures 103-106, is presented in five systems. The first system (measures 103-104) features a piano accompaniment with a treble and bass staff. The second system (measures 105-106) shows the piano accompaniment in a grand staff (treble, middle, and bass staves). The third system (measures 107-110) contains a complex piano accompaniment with multiple staves. The fourth system (measures 111-114) includes vocal parts with lyrics. The fifth system (measures 115-118) continues the vocal parts and piano accompaniment.

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

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

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

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

7 6

107

Je - - su Chri - ste, Do - mi - ne De - - us,

Je - - su Chri - ste, Do - mi - ne De - - us,

Je - - su Chri - ste, Do - mi - ne De - - us,

Je - - su Chri - ste, Do - mi - ne De - - us,

6 6/5 6/4 5 [3] 6 6/4 6 6 7



111

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

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

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

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

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

4 3

115

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

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

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

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

6 4 7 3 3 3 3 3 3 6 [b5] 6

119

a 2

Pa - - - tris.

Pa - - - tris.

Pa - - - tris.

Pa - - - tris.

6  
4

7

123

This musical score page contains measures 123 through 126. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, with a grand staff system for measures 123-125. The vocal line is written in a single staff, with a treble clef and a key signature of one flat. The music is in 4/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line enters in measure 123 with a half note, followed by a quarter note in measure 124, and then a half note in measure 125. The piece concludes in measure 126 with a final chord.

# Qui tollis

67

Adagio

127

ob 1, 2

ob 2

p

p cresc.

f

decresc.

fag 1, 2

fag 2

p

p cresc.

cresc.

f

decresc.

decresc.

decresc.

1

trb

2

1

vl

2

p

cresc.

f

decresc.

p

cresc.

f

decresc.

vla

p

cresc.

f

decresc.

S

A

T

B

org vlc b

p Solo

cresc.

f

decresc.

6

4

6

4 6

5

9 7 #

—

6 4

5 3

130

**Piano Introduction (Measures 130-133):**

- Measure 130: *p* (piano), *p* (piano), *p* (piano)
- Measure 131: *f* (forte), *f* (forte), *f* (forte)
- Measure 132: *sf* (sforzando), *sf* (sforzando), *sf* (sforzando)
- Measure 133: *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo)

**Vocal Entry (Measures 134-137):**

- Measure 134: *ff Tutti* (fortissimo tutti), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo)
- Measure 135: *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo)
- Measure 136: *pp* (pianissimo), *pp* (pianissimo), *pp* (pianissimo), *pp* (pianissimo)
- Measure 137: *pp* (pianissimo), *pp* (pianissimo), *pp* (pianissimo), *pp* (pianissimo)

**Lyrics:**

Qui tol - lis pec-ca - ta, pec - ca - ta mun - di: Mi-se-re - re

**Figured Bass (Measures 134-137):**

9 8 3 6 6 5 8 7 6 9 8 #10 7 6 [5] 7 7



138

**Piano Introduction:**

- Measures 1-3: **f** (forte), **sf** (sforzando), **cresc.** (crescendo), **sf** (sforzando).

**Vocal Entries:**

- Measure 4: **sf** (sforzando).
- Measure 5: **sf** (sforzando).
- Measure 6: **sf** (sforzando).
- Measure 7: **sf** (sforzando).

**Lyrics:**

tol - lis pec - ca - ta, pec - ca - ta mun - di: Su - sci-pe,

tol - lis pec - ca - ta, pec - ca - ta mun - di: Su - sci-pe,

tol - lis pec - ca - ta, pec - ca - ta mun - di: Su - sci-pe,

tol - lis pec - ca - ta, pec - ca - ta mun - di: Su - sci-pe,

**Final Chord:** **f** (forte), **sf** (sforzando), **Solo**.

**Chord Progression:**

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



141

*cresc.* *sf* *pp* *tr*

*sf* *pp*

*sf* *sf*

*sfp* *pp*

*sfp* *pp*

*sfp* *pp*

*sf.* *p* *pp*

su - sci-pe de - pre - ca - ti - o - nem no - stram, no - stram

*sf* *p* *pp*

su - sci-pe de - pre - ca - ti - o - nem no - stram, no - stram

*sf* *p* *pp*

su - sci-pe de - pre - ca - ti - o - nem no - stram, no - stram

*sf.* *p* *pp*

su - sci-pe de - pre - ca - ti - o - nem no - stram, no - stram

*Tutti*

*sfp* *pp*

6 7 6 7 3 6 6 9 7 5 5

2 4 4 3 4 5 4 3 5

senza org

145

ob 1

fag 2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

de - pre - ca - ti - o - nem.

de - pre - ca - ti - o - nem.

de - pre - ca - ti - o - nem.

de - pre - ca - ti - o - nem.

6 6 8 7 9  
5 5 7 7

[illegible]

153

**Measure 153:** *sfp* (piano), *sfp* (piano), *sf* (piano), *sf* (piano). Dynamics: *sfp*, *sfp*, *sf*, *sf*.

**Measure 154:** *sf* (piano), *sf* (piano). Dynamics: *sf*, *sf*.

**Measure 155:** *sfp* (piano), *sfp* (piano), *sfp* (piano). Dynamics: *sfp*, *sfp*, *sfp*.

**Measure 156:** *p* (piano), *p* (piano), *p* (piano). Dynamics: *p*, *p*, *p*. A '2' is written above the note in the bass line.

**Measure 157:** *p* (piano), *p* (piano), *p* (piano). Dynamics: *p*, *p*, *p*.

**Vocal Lines (Measures 153-157):**

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

**Figured Bass (Bottom):**

*sfp* 6 9 8 5 7 8 7 6 4 # *vlc*  
 4 5 4 3 6 7 5 4

org, b  
tasto solo

# Quoniam

75

Allegro

ob  
1, 2

fag  
1, 2

clno  
1, 2

1  
trb

2

timp

1  
vl

2

vla

S

A

T

B

vlc  
b

org

**f** Solo unisono

The musical score is written for a full orchestra and voices. The instruments are arranged in a standard orchestral layout. The woodwinds (ob, fag, clno, trb) and strings (vl, vla, vlc, org) are playing a complex, rhythmic pattern with many trills and ornaments. The vocal parts (S, A, T, B) are currently silent, indicated by whole rests. The organ part is marked 'Solo unisono' and 'f' (forte). The tempo is Allegro. The key signature has one flat (B-flat). The time signature is common time (C). The score is in 4/4 time.

162

*f* *Tutti*  
Quo - niam tu so - lus, tu so - lus san - ctus, tu so - lus Do - minus, tu

*f* *Tutti*  
Quo - niam tu so - lus, tu so - lus san - ctus, tu so - lus Do - minus, tu

*f* *Tutti*  
Quo - niam tu so - lus, tu so - lus san - ctus, tu so - lus Do - minus, tu

*f* *Tutti*  
Quo - niam tu so - lus, tu so - lus san - ctus, tu so - lus Do - minus, tu

*Tutti*  
6 4/2 6 6 5 6/5 6 6 5 6/5 6

165

%4%

so - lus al - tis - si - mus, Je - su Chri-ste, quo - niam tu so - lus,

so - lus al - tis - si - mus, Je - su Chri-ste, quo - niam tu so - lus,

so - lus al - tis - si - mus, Je - su Chri-ste, quo - niam tu so - lus,

so - lus al - tis - si - mus, Je - su Chri-ste, quo - niam tu so - lus,

6

6 5 - [5] 6 5 [3]

168

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

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

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

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

[6] 8 3 — # 4 2 6 4 6 — — — — — [b] 4 2 6 4 6



171

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

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

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

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

5 [6] 6] 7 6 6 7 [3]

**f** Solo unisono

175

*p* *a 2*

*p* *p* *p*

*p* *pizz.* *p* *pizz.* *p pizz.*

*p* *p*

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,

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

*p* *pizz.*

*p*

7 9 8 7 9 8

4 3 4 3

180

**Piano Accompaniment:**

- Measures 180-181: Treble and Bass staves with **f** dynamics.
- Measures 182-183: Treble and Bass staves with **f** dynamics.
- Measures 184-185: Treble and Bass staves with **f** dynamics.
- Measures 186-187: Treble and Bass staves with **f** dynamics.

**Vocal Parts:**

- Measures 180-181: Treble and Bass staves with **f** dynamics.
- Measures 182-183: Treble and Bass staves with **f** dynamics.
- Measures 184-185: Treble and Bass staves with **f** dynamics.
- Measures 186-187: Treble and Bass staves with **f** dynamics.

**Lyrics:**

so - lus al - tis - si-mus, Je - su, Je -

**Performance Instructions:**

- f** (forte) and **p** (piano) dynamics are indicated throughout the score.
- arco** (arco) is indicated for the piano accompaniment in measures 184-185.
- Tutti** is indicated for the piano accompaniment in measures 186-187.

**Measure Numbers:** 5, 6, 6 4, 5, 6, 7

184

- su Chri - - ste.  
 - su Chri - - ste.  
 8 - su Chri - - ste.  
 - su Chri - - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i,  
 6  
4 - - 7  
[3]

188

This musical score page, numbered 188, contains piano and vocal parts. The piano accompaniment is divided into three systems. The first system consists of a grand staff (treble and bass clefs) and a separate bass line. The second system is a grand staff. The third system is a grand staff. The vocal parts are in the bottom system, with a soprano line and a bass line. The lyrics are in Latin, and the music includes various musical notations such as rests, notes, and trills.

**Piano Part 1 (First System):** Treble and bass staves. Treble staff has a whole rest. Bass staff has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A forte (*f*) dynamic marking is present.

**Piano Part 2 (Second System):** Treble and bass staves. Treble staff has a whole rest. Bass staff has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A forte (*f*) dynamic marking is present.

**Piano Part 3 (Third System):** Treble and bass staves. Treble staff has a whole rest. Bass staff has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A forte (*f*) dynamic marking is present.

**Vocal Part (Bottom System):** Soprano and bass staves. The lyrics are: "Cum San - cto Spi - ri-tu in glo - ri-a in glo - ri-a De - i Pa - tris, a - - - men, a -". The music includes various musical notations such as rests, notes, and trills.

191

*f*

Cum San - cto Spi - ri - tu

*f*

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

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

8 6

194

*f* a 2

*tr*

*f* Cum San - cto

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

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

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

6 6 6 8 6 5 6

197

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

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

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

6 6 6 6 [6] 4



[illegible]

203

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

7 6 7 6 7 6 6

206

106

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

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

- - - men, a - - - - -

6 6 - 6 5 2 6 5 2 6 5  $\flat 4$  2 6  $\flat 5$

209

men,

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

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

men, a - - men, a - -

2 16 5 2 6 5 3 6 6 6 6

[illegible]

215

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

men, a - - men, a - -

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

cum San - cto

6 6 6 6 7 6

218

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

6 6 5 6 8 5 7 6  
 ♭ - 6 5 ♭5 -

221

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

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

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

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

*tr* *tr* *tr* *tr* *tr*

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



224

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

6 10 6 10 6  
 5 5 [b] 5 5



230

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

- - - - - men, a - -

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

cum San - cto Spi - ri - tu

5 6 8 6 2 [6 5] 6 b

233

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

6 6 3 4 6 7 6 7 6

236

musical score for measures 236-238, featuring vocal and piano parts with lyrics.

**Measures 236-238:**

- Vocal Part:** Lyrics: "men, a - - - - - men, men, a - - -".
- Piano Part:** Includes a complex arpeggiated figure in the right hand and a bass line in the left hand.
- Chord Symbols:** 7, 6, 5/3, b6, 9/6, [6/5], 6.

239

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

6 6 6 6



245

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



248

%6%

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

a - - men, a - - men,

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

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

251

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

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

men, a - men,

a - men, a - men,

254

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

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

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

6 3 6 6 6 5

257

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

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

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

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

6 6 3 4 7 4 3

### 3 Credo

107

Allegro

**Allegro**

*ob*  
1, 2

*fag*  
1, 2

*clno*  
1, 2

*trb*  
1, 2

*timp*

*vl*  
1, 2

*vla*

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

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

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

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

*org*  
*vlc*  
*b*

4

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

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

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

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

5 [6/5] 5 [6/5]

8

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

6 6 6 [6/5] #

12.

um. Cre - do, cre - do.

um. Cre - do, cre - do.

um. Cre - do, cre - do.

um. Cre - do, cre - do.

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



16

The musical score for page 111, measures 16-19, is presented below. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass) with Latin lyrics. The key signature is one sharp (F#), and the time signature is 4/4.

**Measure 16:** The piano accompaniment begins with a treble clef staff containing a whole note chord of F#4 and A4, and a bass clef staff with a half note F#2 and a half note A2. The vocal parts enter with a half note F#4 and a half note A4.

**Measure 17:** The piano accompaniment continues with a treble clef staff containing a whole note chord of F#4 and A4, and a bass clef staff with a half note F#2 and a half note A2. The vocal parts continue with a half note F#4 and a half note A4.

**Measure 18:** The piano accompaniment continues with a treble clef staff containing a whole note chord of F#4 and A4, and a bass clef staff with a half note F#2 and a half note A2. The vocal parts continue with a half note F#4 and a half note A4.

**Measure 19:** The piano accompaniment continues with a treble clef staff containing a whole note chord of F#4 and A4, and a bass clef staff with a half note F#2 and a half note A2. The vocal parts continue with a half note F#4 and a half note A4.

**Lyrics:**

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

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

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

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

16 17 18 19

20

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

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

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

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

[6] 6 7 6 [6] 6 [b5] 6

24

o - - mni - a, o - mni - a sae - cu - la.

o - - mni - a, o - mni - a sae - cu - la.

o - - mni - a, o - mni - a sae - cu - la.

o - - mni - a, o - mni - a sae - cu - la.

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

27

Cre - do, cre - do.

Cre - do, cre - do.

Cre - do, cre - do.

Cre - do, cre - do.

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

31

The musical score for page 115, measures 31-34, is presented below. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics in Portuguese. The piano part consists of a right-hand melody with trills and a left-hand bass line. The vocal parts are arranged in four staves, each with its own lyrics.

**Measure 31:**

- Piano: Treble clef, two chords (F#4, A4) and (B4, D5). Bass clef, eighth-note pattern: F#3, A3, B3, D4, F#4, A4, B4, D5.
- Vocal: Treble clef, whole note: F#4. Bass clef, whole note: F#3.

**Measure 32:**

- Piano: Treble clef, two chords (B4, D5) and (F#4, A4). Bass clef, eighth-note pattern: F#3, A3, B3, D4, F#4, A4, B4, D5.
- Vocal: Treble clef, whole note: B4. Bass clef, whole note: F#3.

**Measure 33:**

- Piano: Treble clef, two chords (B4, D5) and (F#4, A4). Bass clef, eighth-note pattern: F#3, A3, B3, D4, F#4, A4, B4, D5.
- Vocal: Treble clef, whole note: B4. Bass clef, whole note: F#3.

**Measure 34:**

- Piano: Treble clef, two chords (B4, D5) and (F#4, A4). Bass clef, eighth-note pattern: F#3, A3, B3, D4, F#4, A4, B4, D5.
- Vocal: Treble clef, whole note: B4. Bass clef, whole note: F#3.

**Lyrics:**

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

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

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

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

6 6 6

35

The musical score for page 116, measures 35-40, is presented below. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass) with Latin lyrics.

**Measures 35-40:**

- Piano Accompaniment:** The piano part consists of a right hand with chords and a left hand with a steady eighth-note pattern. In measure 36, the right hand has a melodic line with a slur over measures 36-37.
- Vocal Parts:**
  - Soprano:** The melody starts on a half note, followed by a quarter note, and then a half note. It ends with a quarter rest in measure 40.
  - Alto:** The melody starts on a half note, followed by a quarter note, and then a half note. It ends with a quarter rest in measure 40.
  - Tenor:** The melody starts on a half note, followed by a quarter note, and then a half note. It ends with a quarter rest in measure 40.
  - Bass:** The melody starts on a half note, followed by a quarter note, and then a half note. It ends with a quarter rest in measure 40.

**Lyrics:**

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

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

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

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

6

4 #

[6 #]

39

Cre - do, cre - do.

Cre - do, cre - do.

Cre - do, cre - do.

Cre - do, cre - do.

43.

Ge - ni-tum non fa - ctum, con - substan-ti - a-lem Pa - tri,

Ge - ni-tum non fa - ctum, con - sub - stan-ti - a-lem Pa - tri,

Ge - ni-tum non fa - ctum, con - substan-ti - a-lem Pa - tri,

Ge - ni-tum non fa - ctum, con - sub - stan-ti - a-lem Pa - tri,

6 6 6 6 6 6



47

per quem o - mni-a, o - - - -

per quem o - mni-a, o - - - -

per quem o - mni-a, o - - - -

per quem o - mni-a, o - - - -

4 5 8 3 8 3 8 3 8 3

51

mni - a fa - cta sunt. Cre - do, cre - do.

mni - a fa - cta sunt. Cre - do, cre - do.

mni - a fa - cta sunt. Cre - do, cre - do.

mni - a fa - cta sunt. Cre - do, cre - do.

7 4 6 6

4 5 # 5 #

55

Qui pro - pter nos ho - mi-nes

Qui pro - pter nos ho - mi-nes

Qui pro - pter nos ho - mi-nes

Qui pro - pter nos ho - mi-nes

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

59

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

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

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

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

5 6 — 7 9 8 7 6 7 6 7 6 7 6

4 4 4 3 4 4 4 4 4 4 4

63

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

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

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

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

[illegible]

71

cre - do, cre - do, cre - do, cre - do.

cre - do, cre - do, cre - do, cre - do.

cre - do, cre - do, cre - do, cre - do.

cre - do, cre - do, cre - do, cre - do.

6 6 6 6 6 6/5

Et incarnatus est



80

**P Solo**  
Et in - car - na - tus est,

**P Solo**  
Et in - car - na - tus est,

**P Solo**  
Et in - car - na - tus est,

**P Solo**  
Et in - car - na - tus est,

6 6 5  
4 4 3

85

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

et in - car - na - tus est de Spi - ri - tu San - cto ex — Ma - ri - a

8 et in - car - na - tus est de Spi - ri - tu San - cto ex — Ma - ri - a

et in - car - na - tus est de Spi - ri - tu San - cto ex — Ma - ri - a

[illegible]

95

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

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

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

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

6 | 46 46 9 8  $\frac{4}{3}$  5 - 7  $\frac{5}{3}$  - 6  $\frac{4}{b}$  6  $\frac{4}{b}$

100

**Piano Accompaniment:**

- Measures 100-101: Rest.
- Measure 102: *sfz* (treble), *sfz* (bass).
- Measure 103: *sfz* (treble), *sfz* (bass).
- Measure 104: *sfz* (treble), *sfz* (bass).
- Measure 105: *sfz* (treble), *sfz* (bass).

**Vocal Parts:**

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

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

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

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

**Fingering:**

6 6 8  $\flat 6$  6 9 8 6  $\flat 4$  7  $\flat 5$  5 6  $\flat 4$   $\flat 4$  2  $\flat 5$  6

106

**Piano Accompaniment:**

- Measures 106-107: *p* (piano) in both hands.
- Measures 108-110: *pp* (pianissimo) in both hands, with *cresc.* (crescendo) markings.
- Measures 109-110: *f* (forte) in both hands.

**Vocal Parts:**

- Measures 106-107: *f* (forte) in both hands.
- Measures 108-110: *pp* (pianissimo) in both hands, with *cresc.* (crescendo) markings.
- Measures 109-110: *f* (forte) in both hands.

**Lyrics:**

fa - ctus est. Cru - ci -

**Performance Instructions:**

- ff Tutti** (fortissimo, tutti) starting at measure 109.
- unisono** (unisono) starting at measure 109.
- f Tutti** (forte, tutti) starting at measure 110.

**Time Signature:** 6/4, 8/6, 7/4

111

fi - xus, cru - ci - fi - xus, cru - ci - fi - xus

fi - xus, cru - ci - fi - xus,

fi - xus, cru - ci - fi - xus, cru - ci -

fi - xus, cru - ci - fi - xus, sub Pon - ti - o Pi -

b6  
[b]

115

e - ti-am, e - ti - am pro no - bis,  
 cru - ci - fi - xus e - ti-am sub Pon - ti - o Pi -  
 fi - xus e - ti - am pro no - bis sub  
 la - to, sub Pon - ti - o Pi - la - to,  
 6 7 6 7 6



118

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

la - to, pro no - - bis pas - - - sus,

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

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

6 7 6 5 6 6 9 7 4

[illegible]

125

Musical score for measures 125-127. The score is written for piano and voice. The piano part consists of two systems of staves. The first system has two staves (treble and bass) with a key signature of one flat. The second system has three staves (treble, middle, and bass) with a key signature of one flat. The voice part consists of five staves, each with a key signature of one flat. The lyrics are "sus," and "et,".

Measure 125: The piano part features a complex arpeggiated figure in the upper staves and a sustained chord in the lower staves. The voice part has the lyrics "sus,".

Measure 126: The piano part features a complex arpeggiated figure in the upper staves and a sustained chord in the lower staves. The voice part has the lyrics "et,".

Measure 127: The piano part features a complex arpeggiated figure in the upper staves and a sustained chord in the lower staves. The voice part has the lyrics "et,".

Dynamics: **sfz** (sforzando) is used in the piano part. **sus,** (sustained) is used in the voice part.

Chords: The piano part includes chords labeled **[b]6**, **b5 [b]**, and **[b6] 4 b**.

128

**Piano Accompaniment:**

- Measures 128-135: sfz, sfp, sfz, p, sfz, p.

**Vocal Staves:**

- Staff 1: *p* se - pul - tus est.
- Staff 2: *p* se - pul - tus est.
- Staff 3: *p* se - pul - tus est.
- Staff 4: *p* se - pul - tus est.

**Other:**

- Measures 134-135: *p* tasto solo.

136 Allegro

ob  
1, 2

fag  
1, 2

clno  
1, 2

1  
trb

2

timp

1  
vl

2

vla

S

A

T

B

org  
vlc  
b

*f*

*f*

*f*

*f*

*f* senza sordino

*f* senza sordino

*f* senza sordino

*f* Tutti

*f* Tutti

*f* Tutti

*f* Tutti

*f* Tutti

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

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

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

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

*f* Tutti

[6]

4

139

di - e se - cun - dum Scri - ptu - ras.

di - e se - cun - dum Scri - ptu - ras.

di - e se - cun - dum Scri - ptu - ras. Et

di - e se - cun - dum Scri - ptu - ras.

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



147

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The score starts at measure 147. The vocal line has the following lyrics: "a - - - scen - - - dit in coe - lum, in coe - lum, a - scen - dit in coe - lum, a -". The piano accompaniment features a complex figure in the left hand with a 6/5 and 7/5 time signature and a sharp sign.

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

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

Et

6/5 7/5 #



151

a 2

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

scen - dit in coe - lum,

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

6 5

7

#



159

lum, a - scen - - - dit, se - - -

a - - - scen - - - dit, se - - -

coe - lum a - scen - - - dit, se - - -

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

6  
5

6  
5

163

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

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

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

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

6 6

167

De - - i Pa - - - tris.

De - - i Pa - - - tris.

De - - i Pa - - - tris.

De - - i Pa - - - tris.

4.  $\flat 7$   $\flat 6$   $\frac{4}{4}$  [5]  $\sharp$   $\frac{6}{5}$   $\sharp$

170

Cre - do, cre - do.

Cre - do, cre - do.

Cre - do, cre - do.

Cre - do, cre - do.

[6] [6] 5 # 7 8 6 # 5

173

a 2

f

3

f

f

f

ff

ff

f

f

f

f

Et i - te-rum ven -

Et i - te-rum ven -

Et i - te-rum ven -

Et i - te-rum ven -

[6 5 #] f unisono

3

177

**Instrumental Section:**

- Right Hand (RH):** Treble clef. Measures 177-180. Measure 177: quarter rest, quarter note Bb, eighth note G, quarter note F. Measure 178: quarter note D, eighth note C, quarter note B. Measure 179: quarter note G, quarter note F, quarter note E. Measure 180: quarter note D, quarter note C, quarter note B. Dynamics: *f* in measure 179.
- Left Hand (LH):** Bass clef. Measures 177-180. Measure 177: quarter note Bb, eighth note G, quarter note F. Measure 178: quarter note D, eighth note C, quarter note B. Measure 179: quarter note G, quarter note F, quarter note E. Measure 180: quarter note D, quarter note C, quarter note B. Dynamics: *sf* in measures 178, 179, and 180.

**Vocal Section:**

- Staff 1 (Soprano):** Treble clef. Measures 177-180. Measure 177: quarter note Bb, quarter note A, quarter note G. Measure 178: quarter note F, quarter note E, quarter note D. Measure 179: quarter note C, quarter note B, quarter note A. Measure 180: quarter note G, quarter note F, quarter note E. Lyrics: tu - rus est cum glo - ri - a iu - -
- Staff 2 (Alto):** Treble clef. Measures 177-180. Measure 177: quarter note Bb, quarter note A, quarter note G. Measure 178: quarter note F, quarter note E, quarter note D. Measure 179: quarter note C, quarter note B, quarter note A. Measure 180: quarter note G, quarter note F, quarter note E. Lyrics: tu - rus est cum glo - ri - a iu - -
- Staff 3 (Bass):** Bass clef. Measures 177-180. Measure 177: quarter note Bb, quarter note A, quarter note G. Measure 178: quarter note F, quarter note E, quarter note D. Measure 179: quarter note C, quarter note B, quarter note A. Measure 180: quarter note G, quarter note F, quarter note E. Lyrics: tu - rus est cum glo - ri - a iu - -

**Instrumental Section (Continued):**

- Right Hand (RH):** Treble clef. Measures 181-184. Measure 181: quarter note Bb, eighth note G, quarter note F. Measure 182: quarter note D, eighth note C, quarter note B. Measure 183: quarter note G, quarter note F, quarter note E. Measure 184: quarter note D, quarter note C, quarter note B. Dynamics: *ff* in measure 181, *sf* in measures 182, 183, and 184.
- Left Hand (LH):** Bass clef. Measures 181-184. Measure 181: quarter note Bb, eighth note G, quarter note F. Measure 182: quarter note D, eighth note C, quarter note B. Measure 183: quarter note G, quarter note F, quarter note E. Measure 184: quarter note D, quarter note C, quarter note B. Dynamics: *sf* in measures 182, 183, and 184.



[illegible]



189

e - it fi - nis, non, non, non, non, non, non,  
 - rit fi - nis, cu - ius re - gni non e - rit, non  
 e - rit fi - nis, cu - ius re - gni non e - rit, non  
 - rit fi - nis, non, non, non, non, non, non, non,

[6] [6] 6

193

*f*

*f*

*tr*

*tr*

*tr*

*tr*

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

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

<sup>8</sup> e - rit, non e - rit fi - nis. Cre - do,

non, cu-ius re - gni non e - rit fi - nis. Cre - do,

[6]  
[5]

4 3

[6]  
[5]

197

cre - do. Et in Spi - ri-tum San - ctum,

cre - do. Et in Spi - ri-tum San - ctum,

cre - do. Et in Spi - ri-tum San - ctum,

cre - do. Et in Spi - ri-tum San - ctum,

[6] 6] 5 # 7 8 6 5 # [6]

201

Do - mi-num et vi - vi - fi - can - tem, qui ex

Do - mi-num et vi - vi - fi - can - tem, qui ex

Do - mi-num et vi - vi - fi - can - tem, qui ex

Do - mi-num et vi - vi - fi - can - tem, qui ex

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

204

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

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

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

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

b7 8/6 6/4 5/[3]

207

8

dit. Cre - - do, cre - - do.

dit. Cre - - do, cre - - do.

8 dit. Cre - - do, cre - - do.

dit. Cre - - do, cre - - do.

6 4 5 [3] [b6] [6]



210

The musical score is written for a piano and voice. It begins with a piano introduction in measure 210, featuring a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano introduction consists of a series of eighth and sixteenth notes in the bass staff, with a treble staff that has a few chords. The piano then enters in measure 211 with a full accompaniment. The vocal part enters in measure 212 with the lyrics "Qui cum Pa - tre et Fi - li -". The piano accompaniment features a complex rhythmic pattern with many trills and grace notes. The lyrics are repeated in three parts: Soprano, Alto, and Tenor/Bass. The piano accompaniment continues with a series of chords and eighth notes. The score ends in measure 215 with a final chord in the piano and a final note in the vocal part.

Qui cum Pa - tre et Fi - li -

Qui cum Pa - tre et Fi - li -

Qui cum Pa - tre et Fi - li -

Qui cum Pa - tre et Fi - li -

7 8 6 6

b5 5 b5 b5

213

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 -

6 5

[b6 b]

216

The musical score for page 161, measures 216-219, is presented in a multi-staff format. The piano accompaniment is shown in the upper staves, with a treble and bass clef. The vocal parts are shown in the lower staves, with a treble and bass clef. The lyrics are in Latin and are repeated across the vocal staves.

ri - fi - ca - - tur, cre - do, cre - - do,

ri - fi - ca - - tur, cre - do, cre - - do,

ri - fi - ca - - tur, cre - do, cre - - do,

ri - fi - ca - - tur, cre - do, cre - - do,

6 6 5 5 6 5 6 5

219

qui lo - cu - tus est, qui lo - cu - tus est per

qui lo - cu - tus est, qui lo - cu - tus est per

qui lo - cu - tus est, qui lo - cu - tus est per

qui lo - cu - tus est, qui lo - cu - tus est per

[b] b [b5] b6 5

222

The musical score for page 163, measures 222-224, is presented below. It features a piano accompaniment and vocal parts with lyrics.

**Measure 222:**

- Piano:** Treble clef, key signature of one sharp (F#). Bass clef, key signature of one flat (Bb). The piano part consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment.
- Vocal:** Treble clef, key signature of one sharp (F#). The vocal part consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment.

**Measure 223:**

- Piano:** Treble clef, key signature of one sharp (F#). Bass clef, key signature of one flat (Bb). The piano part consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment.
- Vocal:** Treble clef, key signature of one sharp (F#). The vocal part consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment.

**Measure 224:**

- Piano:** Treble clef, key signature of one sharp (F#). Bass clef, key signature of one flat (Bb). The piano part consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment.
- Vocal:** Treble clef, key signature of one sharp (F#). The vocal part consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment.

**Lyrics:**

Pro - phe - tas. Cre - do,

Pro - phe - tas. Cre - do,

Pro - phe - tas. Cre - do,

Pro - phe - tas. Cre - do,

Pro - phe - tas. Cre - do,

225

cre - - do. Et

cre - - do. Et

cre - - do. Et

cre - - do. Et

6 6 5<sup>b</sup> 6 5  $\flat$   $\sharp$   $\frac{5}{4}$   $\frac{2}{2}$

228

u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

6 6 6 # b

231

The musical score consists of five systems. The first system (measures 231-233) features a piano introduction with a treble and bass staff. The second system (measures 234-236) continues the piano accompaniment. The third system (measures 237-239) introduces a vocal melody with trills. The fourth system (measures 240-242) contains vocal parts with lyrics. The fifth system (measures 243-245) continues the vocal parts and piano accompaniment.

**Lyrics:**

cle - - si - am. Con - fi - te - or u - num ba - ptis - - ma in

**Tempo/Key/Time Signature:**

6/5      6/4      #      6/5      6



234

The musical score for page 167, measures 234-236, is presented below. It features piano accompaniment and vocal parts with lyrics.

**Measure 234:** The piano part begins with a treble clef and a key signature of one sharp (F#). The bass line starts with a bass clef and a key signature of one sharp (F#). The vocal parts enter with a treble clef and a key signature of one sharp (F#). The lyrics are "re - mis - si - o - nem pec - ca - to - rum."

**Measure 235:** The piano part continues with a treble clef and a key signature of one sharp (F#). The bass line continues with a bass clef and a key signature of one sharp (F#). The vocal parts continue with a treble clef and a key signature of one sharp (F#). The lyrics are "re - mis - si - o - nem pec - ca - to - rum."

**Measure 236:** The piano part continues with a treble clef and a key signature of one sharp (F#). The bass line continues with a bass clef and a key signature of one sharp (F#). The vocal parts continue with a treble clef and a key signature of one sharp (F#). The lyrics are "re - mis - si - o - nem pec - ca - to - rum."

**Chord Progression:**

Chord progression for Measure 234:  $\begin{smallmatrix} \flat 6 \\ 5 \end{smallmatrix}$  6  $\begin{smallmatrix} \flat 7 \\ \flat 5 \end{smallmatrix}$  #  $\flat$   $\flat 6$  7  $\begin{smallmatrix} \sharp \\ \flat \end{smallmatrix}$  6 4 [5] # 3 3 3 3 3

237

**Piano Accompaniment:**

Measures 237-240. The piano part features a treble and bass staff. The treble staff has a forte (f) dynamic. The bass staff has a forte (f) dynamic. The key signature is one sharp (F#). The tempo is marked with a common time signature (C).

**Vocal Parts:**

Measures 237-240. The vocal parts include a soprano, alto, and tenor/bass line. The lyrics are: Cre - do, cre - do. Et ex - pe - cto.

**Lyrics:**

Cre - do, cre - do. Et ex - pe - cto

**Figured Bass:**

Measures 237-240. The figured bass part is in the bass staff. The figures are: 6, 6, #, 6, 6.

241

**Piano Part:**

- Measures 241-242: Right hand plays chords; left hand plays a rising eighth-note scale.
- Measures 243-244: Right hand features trills and a descending scale; left hand continues the scale.

**Vocal Part (Four Staves):**

re - sur - re - cti - o - nem mor - tu - o - rum, et

re - sur - re - cti - o - nem mor - tu - o - rum, et

re - sur - re - cti - o - nem mor - tu - o - rum, et

re - sur - re - cti - o - nem mor - tu - o - rum, et

**Other:**

- Measures 243-244: Bass line with a rising eighth-note scale.
- Bottom staff: **psenza org** (without organ) instruction.



249

tu - ri sae - cu-li vi - tam, ex - pe - cto vi - tam.

tu - ri sae - cu-li vi - tam, ex - pe - cto vi - tam.

tu - ri sae - cu-li vi - tam, ex - pe - cto vi - tam.

tu - ri sae - cu-li vi - tam, ex - pe - cto vi - tam.

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

253

Cre - do, cre - do,

Cre - do, cre - do,

Cre - do, cre - do,

Cre - do, cre - do,

6 6 5 7 6 6

257

cre - do, a - men, a - men, a - men.

cre - do, a - men, a - men, a - men.

cre - do, a - men, a - men, a - men.

cre - do, a - men, a - men, a - men.

6 6 6 6 6 [6/5]

239

*ob*  
1, 2

*fag*  
1, 2

*clno*  
1, 2

1  
*trb*  
2

*timp*

1  
*vl*  
2

*vla*

*S*  
cre - - do, cre - do,

*A*  
cre - - do, cre - do,

*T*  
8 cre - - do, cre - do,

*B*  
cre - - do, cre - do,

*org*  
*vlc*  
*b*

6 5 6  $\frac{6}{5}$



242

cre - do, cre - do, et ex - - pe - - cto

cre - do, cre - do, et ex - - pe - - cto

cre - do, cre - do, et ex - - pe - - cto

cre - do, cre - do, et ex - - pe - - cto

6  
5

6

6

245 *Adagio* *a 2*

re - sur - re - cti - o - nem mor - tu - o - rum,

5 3 3 3 3 3 3 7 4 3



254

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

- men, a - men, et vi - tam ven -

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

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

/ 6 [6 5] 6] 8 7

262/

262

The musical score is for a piece titled "Amen, amen, amen". It is written for voice and piano. The score is in 4/4 time and consists of 12 measures. The key signature has one sharp (F#). The vocal part is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The lyrics are: "amen, amen, amen, amen, amen, amen, amen, amen, amen, amen, amen, amen". The piano part features a prominent bass line with a trill in the right hand in the 5th measure. The score is numbered 262 in the top left corner.

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

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

- men, a - men, et vi - -

a - men, a - - - - men,

6 8 # 8 7 6 5 2 - 8

269

men, a - men, a - - -

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

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

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

8 46 8 7 6 8 6 8 7 6 8 6 7 3 3 7 6

275

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

6 6 5

28

musical score for a piece titled "Amen, Amen, Amen, Amen". The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in 3/4 time and features a key signature of one sharp (F#). The vocal melody is simple and repetitive, with the lyrics "Amen, Amen, Amen, Amen" repeated throughout. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand. The score is divided into two systems, each containing six measures. The first system ends with a double bar line, and the second system continues the melody and accompaniment. The lyrics are written below the vocal staves, and the piano part is written on grand staves (treble and bass clef).



287

men, a - men, a - - - men, et vi - - tam ven -

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

a - - - - - men, et vi - -

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

6 6 3 7 6 8 #

293

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

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

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

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

5 5

299,

299

*Amen*

*Allegro*

*4/4*

*B-flat major*

*J. S. Bach*

*BWV 243*

*Vocal*

*Instrumental*

*Soprano*

*Alto*

*Tenor*

*Bass*

*Violin I*

*Violin II*

*Viola*

*Cello/Double Bass*

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

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

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

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

*46 7 6 7 6 8 7 3 3*

305

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

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

a - men,

et vi - tam ven - tu -

6 4 [5] 2. 8 7 6 4 6 4 6 4 6 4

311

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

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

a - - - - men, a - -

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

6 4 8 5 9 8 7

317

The musical score consists of six systems of staves. The first system (measures 317-322) features a vocal line and piano accompaniment. The piano part includes a treble staff with a melodic line and a bass staff with a harmonic line. The vocal line has lyrics: "men, a - - - men, a - - -". The second system (measures 323-328) features a piano accompaniment with a treble staff and a bass staff. The piano part includes a treble staff with a melodic line and a bass staff with a harmonic line. The vocal line has lyrics: "men, a - - - men, a - - - men, a - - -". The third system (measures 329-334) features a piano accompaniment with a treble staff and a bass staff. The piano part includes a treble staff with a melodic line and a bass staff with a harmonic line. The vocal line has lyrics: "men, a - - - men, a - - - men, a - - -". The fourth system (measures 335-340) features a piano accompaniment with a treble staff and a bass staff. The piano part includes a treble staff with a melodic line and a bass staff with a harmonic line. The vocal line has lyrics: "men, a - - - men, a - - - men, a - - -". The fifth system (measures 341-346) features a piano accompaniment with a treble staff and a bass staff. The piano part includes a treble staff with a melodic line and a bass staff with a harmonic line. The vocal line has lyrics: "men, a - - - men, a - - - men, a - - -". The sixth system (measures 347-352) features a piano accompaniment with a treble staff and a bass staff. The piano part includes a treble staff with a melodic line and a bass staff with a harmonic line. The vocal line has lyrics: "men, a - - - men, a - - - men, a - - -".

323

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

10 10 10 10 10 10 10 10 10

[illegible]



335

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

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

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

♭ 6 - ♭5 8 6 5 ♭ 1 7 ♭ 6 7 6

341

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

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

- - men,

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

7 6 b 5

347

sae - cu - li, a - - - - - men, a -  
 a - - - - - men, a - men, a - -  
 et vi - - - tam ven -  
 - - - men, a - - - men, a - -  
 5  $\flat 6$  2 [6 5] 7 6  $\sharp 6$  4  $\flat 6$  5 # [6]

[illegible]

359

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

365

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

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

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 - -

40 7 6 7

371

men, et vi - - tam ven - tu -

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

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

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

6 5 6 8 6 7 6 8

377

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

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

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

a - - - men, a - - - -

6 7 6 6 5 6 5 6 5



383

men, et vi - tam ven - tu -

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

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

men, et vi - tam ven - tu -

6/5 6/5 3 3 7 8 7 8 6 7 5

389

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

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

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

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

6 - 7 5' [6 5' 5']

395

The musical score consists of a vocal line and a piano accompaniment. The piano part includes a complex bass line with figured bass notation at the bottom.

**Vocal Line:**

- Measures 395-400: Instrumental introduction.
- Measure 401: *men, a*
- Measure 402: *men,*
- Measure 403: *et*

**Piano Accompaniment:**

- Measures 395-400: Instrumental introduction.
- Measures 401-403: Accompanying the vocal line.

**Figured Bass (Bass Line):**

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

401

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

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

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

men,

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

407

The musical score consists of several systems. The first system shows the piano accompaniment with a treble and bass staff. The second system continues the piano accompaniment. The third system introduces a vocal line with the lyrics "men,". The fourth system continues the vocal line with the lyrics "men, a - men, a - men, a - men, a -". The fifth system continues the vocal line with the lyrics "a - men, a - men, a - men, a - men, a - men, a - men,". The sixth system continues the vocal line with the lyrics "et vi - tam ven - tu - ri". The seventh system continues the vocal line with the lyrics "et vi - tam ven - tu - ri".

men,

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

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

et vi - tam ven - tu - ri

et vi - tam ven - tu - ri

413

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

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

419

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

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

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

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

6] 5 [5# 6] 10 # [5]

425

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

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

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

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

6 8 6 5 6



431

et — vi — — tam — ven —

vi — — tam ven — tu — — ri, ven — tu — ri sae — cu — li,

— tam — ven — — tu — — ri sae — cu — li, a — —

vi — — tam ven — tu — — ri, ven — tu — ri sae — cu — li,

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

437

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

a - - - - - men,

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

a - - - - - men,

6 6 8 3 7 6

443

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of two staves, and the piano part consists of three staves (treble, middle, and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is numbered 443 in the top left corner.

The vocal lines contain the following lyrics:

men, a - men, a -  
 a - men, et vi -  
 men, a - men,  
 et vi - tam ven -

The piano accompaniment includes figured bass notation at the bottom of the page:

♭6 5 2      6 5 ♭ $\frac{4}{2}$       8 ♭7      ♭6 - 5



455

men, a - men, a - -

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

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

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

6 2 [6 5] 8 3 8 3 6 7

461

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

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

a - - - - - men, et vi -

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

6 6<sub>b</sub> 6 [6/5<sub>b</sub>] # [6]

467

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

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

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

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

6  $\text{[b]}6$   $\text{[b]}$

473

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

a - - - men, a - - -

men, a - - - men, a - -

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

6 6 4



479

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

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

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

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

6 [6]

485

This musical score page contains measures 485 through 490. It features a vocal line and a piano accompaniment. The piano part includes a complex sixteenth-note figure in the right hand and a simpler bass line in the left hand. The vocal line consists of five staves with lyrics in Italian. The lyrics are: "a - - - men, a - - - men, a - - -", "a - - - men, a - - - men, a - - - men,", "men, a - - - men, a - - - men, a - - -", "- men, a - - - men, a - - - men, a -", and "- men, a - - - men, a -". The page number 216 is at the top left, and the measure number 485 is at the top left of the first system. A small number 6 is at the bottom left of the last system.

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

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

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

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

- men, a - - - men, a -

6

491

men, a - - - men, et

et vi - - tam ven - tu - -

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

- - - - men, et vi - - tam ven -

tasto solo

497

The musical score consists of six systems of staves. The first system (measures 497-498) features a vocal line and piano accompaniment. The second system (measures 499-500) continues the vocal and piano parts. The third system (measures 501-502) shows the vocal parts with lyrics and the piano accompaniment. The fourth system (measures 503-504) continues the vocal and piano parts. The fifth system (measures 505-506) shows the vocal parts with lyrics and the piano accompaniment. The sixth system (measures 507-508) continues the vocal and piano parts.

The lyrics for the vocal parts are as follows:

Soprano: vi - tam ven - tu - ri sae - cu - li,  
 Alto: ri, ven - tu - ri sae - cu - li, a - men, a - men,  
 Tenor: ri, ven - tu - ri sae - cu - li, a - men, a - men, a -  
 Bass: tu - ri, ven - tu - ri sae - cu - li, a - men,

503/

503.

The musical score is for a piece titled 'Amen'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system consists of six measures. The second system consists of six measures, with the vocal line and piano accompaniment. The lyrics 'amen' are written below the vocal line in each measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is written in a standard musical notation style with a clear layout and a professional appearance.

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

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

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

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

509

The musical score consists of six systems of staves. The first system (measures 509-510) features a vocal melody in the upper staff and piano accompaniment in the lower staves. The second system (measures 511-512) continues the piano accompaniment. The third system (measures 513-514) shows the vocal melody and piano accompaniment. The fourth system (measures 515-516) features the vocal melody with lyrics and piano accompaniment. The fifth system (measures 517-518) continues the vocal melody and piano accompaniment. The sixth system (measures 519-520) features the vocal melody with lyrics and piano accompaniment.

a - - men, a - - - - -

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

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

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

515

- - men, et vi - - tam ven - tu - - ri, ven -  
 a - - men, et vi - - tam ven - tu - -  
 a - - men, et vi - - tam ven - tu - -  
 a - - men, et vi - - tam ven - tu -  
 org, b  
 6 6 6 6

521

tu - ri sae - cu - li, a - men, a - - - - men. —

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

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

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

6 6 6 7 8



# 4 Sanctus

223

**Maestoso**

*ob*  
1, 2

*f*  
*a 2*

*fag*  
1, 2

*f*

*clno*  
1, 2

*f*

1  
*trb*

*f*

2

*f*

*timp*

*f*

1  
*vl*

*f*

2

*f*

*vla*

*f*

*f Tutti*  
S

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

*f Tutti*  
A

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

*f Tutti*  
T

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

*f Tutti*  
B

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

*org*  
*vlc*  
b

*f Tutti*

# 8 7 8 7

## Allegro

6

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

7

10

coe - li et ter - ra, sunt coe - li et ter - ra, ple - -

Ple - ni sunt

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

7 6

15

ni sunt coe - - - li, sunt coe - - -

Ple - ni sunt

coe - li et ter - - - ra, sunt coe - li et

ter - ra, sunt coe - li et ter - ra, ple - - -

# 7 #

19

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

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

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

ni sunt coe - - - li glo - - ri - a

# 7 #

23

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

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

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

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

[6]

27 a 2

- ri - a tu - - - a. O - san - na in ex-

- ri - a tu - - - a.

- ri - a tu - - - a.

- ri - a tu - - - a.

6 3 6 5 6 7 6 5

31

The musical score for page 230, measures 31-34, is presented below. It includes piano accompaniment and vocal parts with lyrics.

**Measure 31:** The piano accompaniment features a treble and bass staff. The treble staff has a whole note G4, a quarter rest, and a half note G4. The bass staff has a half note G3, a quarter note A3, and a half note B3. The vocal part (soprano) has a whole note G4, a quarter rest, and a half note G4. The vocal part (alto) has a whole note G4, a quarter rest, and a half note G4. The vocal part (tenor) has a whole note G4, a quarter rest, and a half note G4. The vocal part (bass) has a whole note G4, a quarter rest, and a half note G4.

**Measure 32:** The piano accompaniment features a treble and bass staff. The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G3, a quarter note A3, and a half note B3. The vocal part (soprano) has a half note G4, a quarter note A4, and a half note B4. The vocal part (alto) has a half note G4, a quarter note A4, and a half note B4. The vocal part (tenor) has a half note G4, a quarter note A4, and a half note B4. The vocal part (bass) has a half note G4, a quarter note A4, and a half note B4.

**Measure 33:** The piano accompaniment features a treble and bass staff. The treble staff has a whole note G4, a quarter rest, and a half note G4. The bass staff has a half note G3, a quarter note A3, and a half note B3. The vocal part (soprano) has a whole note G4, a quarter rest, and a half note G4. The vocal part (alto) has a whole note G4, a quarter rest, and a half note G4. The vocal part (tenor) has a whole note G4, a quarter rest, and a half note G4. The vocal part (bass) has a whole note G4, a quarter rest, and a half note G4.

**Measure 34:** The piano accompaniment features a treble and bass staff. The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G3, a quarter note A3, and a half note B3. The vocal part (soprano) has a half note G4, a quarter note A4, and a half note B4. The vocal part (alto) has a half note G4, a quarter note A4, and a half note B4. The vocal part (tenor) has a half note G4, a quarter note A4, and a half note B4. The vocal part (bass) has a half note G4, a quarter note A4, and a half note B4.

**Lyrics:**

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

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

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

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

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



35

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

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

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

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

[6] 6 6 6 6 4 3

39

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

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

8 [6] 7

# 5 Benedictus

233

Andante piuttosto allegretto

The score is for a 2/4 time piece in D major. It features the following parts:

- ob 1, 2**: Oboe parts, starting with a rest and then playing a melodic line with a forte (f) dynamic and a second ending (a 2).
- fag 1, 2**: Bassoon parts, mirroring the oboe's entry with a forte (f) dynamic and a second ending (a 2).
- clno 1, 2**: Clarinet parts, playing a sustained note.
- trb 1, 2**: Trumpet parts, playing a sustained note with a forte (f) dynamic.
- timp**: Timpani, playing a sustained note.
- vl 1, 2**: Violin parts, playing a melodic line with a forte (f) dynamic.
- vla**: Viola, playing a melodic line with a forte (f) dynamic.
- S, A, T, B**: Soprano, Alto, Tenor, and Bass vocal parts, all playing a sustained note.
- org vlc b**: Organ, playing a melodic line with a forte (f) dynamic and a Solo marking.

The organ part includes figured bass notation: 6, 6, 6, 7, 6, 6, 5, 3, 6, 2, 7, 6, 7.

6 6 7 7 sf decresc. 7 5 6 6

13

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

fag 1

**f**

**p** **f**

**f**

**p** **f**

**f** **Tutti**

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

**f** **Tutti**

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

**f** **Tutti**

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

**f** **Tutti**

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

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

2 6 6] 6 6 — 7 6 — 6 5 [3]

19

cresc.

cresc.

f

f

cresc.

cresc.

cresc.

cresc.

cresc.

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

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

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

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

6 7 6 7 [6] 6 7

[illegible]

31

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

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

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

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

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



36

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

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

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

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

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

41

**System 1:** Treble and Bass clef. Dynamics: *sfz*, *f*, *sf*.

**System 2:** Treble, Middle, and Bass clef. Dynamics: *sf*, *sf*, *sf*.

**System 3:** Treble, Middle, and Bass clef. Dynamics: *f*, *f*, *sf*.

**System 4:** Treble, Middle, and two Bass clefs. Dynamics: *f*, *f*, *sf*.

**System 5:** Treble and Bass clef. Dynamics: *f*.

**Lyrics:**

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

**Figured Bass:** 6 5, f, 7, 6, 6, 6 5, #, [6 8 7] 6 6 5, #

46

ob 2

fag 1

*p*

*f*

*p*

*f*

*%%*

*%3%*

*p*

*f*

*p*

*f*

*p*

*f*

*p pizz.*

*f arco*

*p pizz.*

*f arco*

*p*

*f*

ni, be - ne - di-ctus, be - ne - di-ctus.

*p*

*f*

ni, be - ne - di-ctus, be - ne - di-ctus.

*p*

*f*

ni, be - ne - di-ctus, be - ne - di-ctus.

*p*

*f*

ni, be - ne - di-ctus, be - ne - di-ctus.

*p pizz.*

*f arco*

Solo

9

5

52

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

57

a 2

p

cresc.

ob 1

f

6

a 2

p

cresc.

fag 1

f

6

p

sfz

p

sfz

p

cresc.

f

6

p

cresc.

f

p

cresc.

f

f

Be - ne -

f

Be - ne -

f

Be - ne -

f

Be - ne -

p

6

5

cresc.

6

7

f Tutti

6

63

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

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

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

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

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

69

cresc. sfz decresc. p

cresc. sfz decresc. p

f sfz

f sfz

cresc. sfz decresc. p

cresc. sfz decresc. p

cresc. sfz decresc. p

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

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

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

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

sf decresc. p

7 5 6 6 2 6 6

75

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

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

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

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

6 6 5 6 5 6 7 7 9 5 f 9 6 -



81

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

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

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

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

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

86

**System 1:** Treble and Bass staves. Treble staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. Bass staff starts with a piano (*p*) dynamic, followed by a sforzando (*sf*) dynamic.

**System 2:** Grand staff (Treble and Bass). Treble staff starts with a piano (*p*) dynamic, followed by a sforzando (*sfz*) dynamic. Bass staff starts with a piano (*p*) dynamic, followed by a sforzando (*sfz*) dynamic.

**System 3:** Grand staff (Treble and Bass). Treble staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. Bass staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic.

**System 4:** Vocal melody with lyrics. The lyrics are: nit, be - ne - di - ctus, qui ve - nit, qui ve - nit, be - ne - di - ctus, qui ni, be - ne - di - ctus, qui ve - nit, qui ve - nit, be - ne - di - ctus, qui ni, be - ne - di - ctus, qui ve - nit, be - ne - di - ctus, qui ni, be - ne - di - ctus, qui ve - nit, qui ve - nit, be - ne - di - ctus, qui.

**System 5:** Grand staff (Treble and Bass). Treble staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. Bass staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic.

91

*sf*

*p* *flag 1*

*p*

*f*

*f*

*ob 2*

%4%

*sf*

*p*

*f*

*sf*

*p*

*f*

*sfz*

*p*

*f*

*sfz*

*p pizz.*

*f arco*

*p pizz.*

*f arco*

*p*

*f*

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

*p*

*f*

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

*p*

*f*

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

*p*

*f*

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

*p*

*pizz.*

*f arco*

6 5 2 6 7 6 6 5 3

97

dictus.

dictus.

dictus.

dictus.

Solo

9 6/5 - 9 6/5 - 9 6/5 - 9 8 9/6 8 9/6 8 9 8

[illegible]

109

ob 2

fz

*p* tag 1

*f*

*sf*

*p*

*f*

*sf*

*p*

*f*

*sf*

*p*

*f*

*p* pizz.

*f* arco

*p* pizz.

*f* arco

*p*

pizz.

*f* arco

6 5 2 6 4 3 6 5 9 8 6 5 |

## Allegro

a 2

115/

115. Alleluia  
a 2

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

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

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

[6] 5 6 5 6 5 6





123

The musical score consists of piano accompaniment and vocal parts. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter in measure 123 with the lyrics "sis, o - san - na in ex - cel - sis." The lyrics are repeated in measures 124, 125, 126, and 127. The score includes a variety of musical notations such as eighth notes, quarter notes, and rests. The key signature is one flat (B-flat), and the time signature is 4/4.

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

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

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

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

8 16 7

## 6 Agnus Dei

**Adagio**

*ob*  
1, 2

*fag*  
1, 2

*clno*  
1, 2

*trb*  
1  
2

*timp*

*vl*  
1  
2

*vla*

*S*

*A*

*T*

*B*

*org*  
*vlc*  
*b*

con sordino  
**p**  
cresc.  
**f**

con sordino  
**p**  
cresc.  
**f**

con sordino  
**p**  
cresc.  
**f**

**p** *Tutti*  
**f**  
A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

**p** *Tutti*  
**f**  
A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

**p** *Tutti*  
**f**  
A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

**f** *Tutti*  
Qui tol - lis pec -

**p** Solo  
cresc.  
**f** *Tutti*

[6 5 9 8]  
4 3]

7 7 7  
b 7 4 4 4  
4 2 2 4

[illegible]

8

*p*

*p e dolce*

*p*

*p*

*p*

no - bis. A - gnus

no - bis. A - gnus

no - bis. A - gnus

no - bis.

*Solo*

*org, b*

*vlc*

7

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

[illegible]

15.

*f* *decresc.* *p*

*f* *f* *p*

*f* *f*

*cresc.* *f* *decresc.* *pp* *p e dolce*

*cresc.* *f* *decresc.* *pp* *p e dolce*

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

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

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

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

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

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

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

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

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

8 7 8 7 5 4 3 2 1

[illegible]

22.

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

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

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

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

6 5 [b]9 8 b6 5 6 5 9 8 6 5 6 5 9 b6 6 5 p Solo



25 *p* *p* *tr* **Allegro molto**

*p e dolce* *tr* *senza sordino* *p*

*senza sordino* *p*

*senza sordino* *p*

*p* Do - na no - bis,

*p* Do - na no - bis,

*p* Do - na no - bis,

*p* Do - na no - bis,

*p* Solo 6 5 9 8 4 3

29

**Piano Accompaniment (Measures 29-34):**

- Measures 29-30: Treble and Bass clefs, rests.
- Measures 31-32: Treble and Bass clefs, chords, **f**.
- Measure 33: Treble and Bass clefs, chords, **f**.
- Measure 34: Treble and Bass clefs, chords, **f**.

**Vocal Parts (Measures 31-34):**

- Measures 31-32: Treble and Bass clefs, vocal lines, **f**.
- Measures 33-34: Treble and Bass clefs, vocal lines, **f**.

**Lyrics:**

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

**Chord Symbols:**

6 5      6 4 5 3 |      6 **Tutti** [6]      7 - 9 4      8 3

35

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

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

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

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

6/5 6/5 4/3 6/4 3/3

40

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

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

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

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

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

45

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

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

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

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

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



[illegible]

60

**System 1:** Treble and Bass staves. Treble staff has a melodic line with a sharp sign. Bass staff has a bass line. Dynamics: *p*.

**System 2:** Grand staff (Treble, Middle, Bass). Treble staff is empty. Middle and Bass staves have a simple harmonic accompaniment.

**System 3:** Grand staff (Treble, Middle, Bass). Treble and Middle staves have a more complex melodic line. Bass staff has a bass line. Dynamics: *p*.

**System 4:** Four vocal staves. Lyrics: no - bis pa - - cem, do - na pa - cem, do - na. Dynamics: *p*.

**System 5:** Grand staff (Treble, Middle, Bass). Treble and Middle staves have a melodic line. Bass staff has a bass line. Dynamics: *p*. Markings: 6, 7, *p* tasto solo.



68 **sfp** **ob 1** **p** **sfp** **p**

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

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

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

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

77

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

**System 2:** Treble, Middle, and Bass staves. Dynamics: *f*.

**System 3:** Treble, Middle, and Bass staves. Dynamics: *f*.

**System 4:** Treble, Middle, and two Bass staves. Dynamics: *f*.

**System 5:** Treble, Middle, and two Bass staves. Dynamics: *f*.

**Lyrics:**

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

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

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

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

**Page Numbers:** 6, 6, 7

85

**ff**

**ff**

**ff**

**ff**

**ff**

**ff**

**ff**

**ff**

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

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

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

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

**ff**

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

91

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

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

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

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

6 6 7 6

97

p

p

p

p

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

p

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

p

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

p

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

p

6 7

p Solo

[illegible]