

Eybler.

Missa S. Leopoldi.

Joseph Leopold Edler von
Eybler

Missa Sancti Leopoldi
HerEy 12

*S, A, 2 T, 2 B (solo), S, A, T, B (coro),
2 ob, 2 cl (A/B \flat), 2 fag, 2 cor (D/B \flat), 2 clno (D), 3 trb, timp (D–A),
2 vl, 2 vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Full score

Essser
kala
Edition




Edition Esser-Skala · Koppl, Austria · 2024

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

 [edition-esser-skala/eybler-missa-sancti-leopoldi-HerEy-12](https://github.com/edition-esser-skala/eybler-missa-sancti-leopoldi-HerEy-12)
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Critical Report

Abbreviations

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

Sources


A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	561
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1820
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score (101 pages); trb, clno, and timp are written on 15 separate pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F24.St.Peter.A68(I)
	<i>Category</i>	print
	<i>Date</i>	1827
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328819
	<i>Notes</i>	full score; Tobias Haslinger, Vienna, plate number 5045

C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F24.St.Peter.A68(II)
	<i>Category</i>	print
	<i>Date</i>	1827
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328822
	<i>Notes</i>	parts; Tobias Haslinger, Vienna, plate number 5048

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>
–	–	–	According to C1 , either cor or trb should play. cor parts are not available in A1 .
2	46	ob 2	bar in C1 : 
	175–272	–	According to a vide mark in A1 , the <i>Amen</i> fugue may be omitted by continuing with the 2nd ♭ of bar 272 after the 1st ♭ of bar 175.
	279	vl 1	1st ♭ in C1 : d''4
3	49–72	coro	C1 contains alternative solo parts for mixed chorus (S, A, T, B solo). These parts are not reproduced in this edition.
	78	T	1st ♭ in C1 : f''2
	195	cl	bar in C1 : g'
4	17	cl 2	2nd ♭ in C1 : g'2
	21	vl, vla	9th and last ♯ in A1 and C1 : f''16
5	–	–	A1 also contains a version of the <i>Benedictus</i> that has been transposed to A major (10 pages).
6	–	–	A1 contains two versions of the <i>Agnus Dei</i> : The original version (38 bars), and an abbreviated version (32 bars, 4 pages) that was also used for the print C1 . Here, the original version is reproduced as movement 6a.
	2	vlc, org	3rd ♯ in C1 : c8
	54	ob 1	1st ♭ in C1 : c''4

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

2.0.0 – 2024-04-28

Changed

- uses the autograph manuscript (A-Ws 561) as principal source

1.0.0 – 2023-07-12

Added

- initial release

Contents

1	Kyrie	1
2	Gloria	16
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6

cl 1

a 2

fag 1

p

fz

fz

fz

fz

f

f

cresc.

p

cresc.

p

cresc.

p

fz

p

fz

p

fz

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

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

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

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

p

7

6 6]

fz Tutti

3

11

System 1: Piano introduction. Dynamics: *fz*, *fz*, *fz*, *fz*.

System 2: Choir enters. Dynamics: *p*, *fz*, *f*, *fz*.

System 3: Choir and piano. Dynamics: *p*, *fz*, *pp*, *cresc.*, *f*.

System 4: Choir and piano. Dynamics: *p*, *fz*, *pp*, *cresc.*, *f*.

System 5: Choir and piano. Dynamics: *p*, *fz*, *pp*, *cresc.*, *f*.

System 6: Choir and piano. Dynamics: *p*, *fz*, *pp*, *cresc.*, *f*.

Lyrics:

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

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

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

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

Performance Instructions:

p Solo *fz* Tutti *pp* Solo *cresc.* *f* Tutti

16

Piano Introduction:

- Measures 1-4: Piano introduction with **fz** (forzando) markings.
- Measures 5-8: Piano introduction continues with **fz** markings.

Vocal Entry:

- Measures 9-12: Vocal entry with lyrics: Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Piano Solo:

- Measures 13-16: Piano solo section with **p** (piano) marking and figured bass: 6/5, 9/4, 7.

Tasto Solo:

- Measures 17-20: Piano solo section with **f** (forte) marking and **tasto solo** instruction.

Figured Bass:

- 6/5
- 9/4
- 7

20

System 1:

- Staff 1 (Treble): *fz*
- Staff 2 (Alto): *fz*, *decresc.*
- Staff 3 (Bass): *fz*, *decresc.*, *decresc.*

System 2:

- Staff 1 (Treble): *p*, *cresc.*, *fz*, *decresc.*
- Staff 2 (Alto): *p*, *cresc.*, *fz*, *decresc.*
- Staff 3 (Bass): *fz*, *decresc.*

System 3:

- Staff 1 (Treble): *p*, *fz*, *decresc.*
- Staff 2 (Alto): *lei - son, e - lei - son, e - lei - son, e - lei - son, e -*
- Staff 3 (Bass): *lei - son, e - lei - son, e - lei - son, e - lei - son, e -*
- Staff 4 (Treble): *fz*, *decresc.*
- Staff 5 (Alto): *lei - son, e - lei - son, e - lei - son, e - lei - son, e -*
- Staff 6 (Bass): *lei - son, e - lei - son, e - lei - son, e -*

Solo Section:

Solo *fz* *decresc.*

46 6 67 5 3 9 8 6 5 7 6 5 4 3

28

Piano Introduction:

- Measures 1-4: Piano introduction with dynamics **ff** and **p**.

Vocal Parts and Lyrics:

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

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

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

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

Piano Part:

- Measures 1-4: Piano introduction with dynamics **f**, **ff**, and **p**.

Performance Instructions:

- f Tutti** (Measures 1-2)
- ff** (Measure 3)
- p Solo** (Measure 4)

6
4

32

a 2
p

a 2
p

fz

fz

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

6 6 5 6 5 7 6 5

4 4 # 4 4 # 4 4 5

[illegible]

40

Flute

Oboe

Bassoon

Clarinet

Bassoon II

Soprano

Alto

Tenor

Bass

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

7 6 6]

45

Instrumental Part:

- Flute 1 (Fag 1):** Starts with a forte (**fz**) dynamic, then moves to piano (**p**) for a solo section.
- Flute 2:** Also starts with **fz**, then moves to **p**.
- Clarinet:** Starts with **fz**, then moves to **p**.
- Violins:** Start with **fz**, then move to **p**.
- Violas:** Start with **fz**, then move to **p**.
- Cellos:** Start with **fz**, then move to **p**.
- Basses:** Start with **fz**, then move to **p**.

Vocal Part:

- Soprano:** Ky - ri - e, e - lei - son Ky - ri - e, e - lei - son, e -
- Alto:** Ky - ri - e, e - lei - son Ky - ri - e, e - lei - son, e -
- Tenore:** Ky - ri - e, e - lei - son Ky - ri - e, e - lei - son, e -
- Basso:** Ky - ri - e, e - lei - son Ky - ri - e, e - lei - son,

Performance Instructions:

- fz** (fortissimo)
- p** (piano)
- cresc.** (crescendo)
- Tutti** (all together)
- Solo** (solo)

Tempo/Style Markings:

- $\frac{7}{4}$
- $\frac{4}{3}$
- $\frac{5}{2}$
- $\frac{4}{-}$

[illegible]

57

System 1:

Staff 1: *fz* *decresc.* *p*

Staff 2: *fz* *decresc.* *p*

Staff 3: *fz* *decresc.* *p*

System 2:

Staff 1: *fz*

System 3:

Staff 1: *fz* *decresc.* *p*

Staff 2: *fz* *decresc.* *p*

Staff 3: *fz* *decresc.* *p*

Staff 4: *fz* *decresc.* *p*

System 4:

Staff 1: *fz* *decresc.* *p*

Staff 2: *fz* *decresc.* *p*

Staff 3: *fz* *decresc.* *p*

Staff 4: *fz* *decresc.* *p*

System 5:

Staff 1: *fz* *decresc.* *p*

Staff 2: *fz* *decresc.* *p*

Staff 3: *fz* *decresc.* *p*

Staff 4: *fz* *decresc.* *p*

Lyrics:

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

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

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

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

Figured Bass:

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

61

fag 1

sul G

perd.

perd.

perd.

perd.

p

lei - son, e - lei - son.

p

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

p

Chri - ste e - lei - son.

p

Chri - ste e - lei - son.

p

perd.

$\flat 6$

$\flat 5$

\sharp

4

fag 1

p

tr

p

cel - sis, in ex - cel - sis De - o.

cel - sis, in ex - cel - sis De - o.

cel - sis, in ex - cel - sis De - o.

cel - sis, in ex - cel - sis De - o.

6

7

cl 1
p

p pizz.

p pizz.

p pizz.

p

Et in ter - ra pax ho - mi - ni-bus

p

Et in ter - ra pax ho - mi - ni-bus

p

Et in ter - - ra pax ho - mi - ni-bus

p

Et in ter - ra pax ho - mi - ni-bus

p Solo
6 pizz.

6 7 6

12

System 1: Violin I, Violin II, Cello/Double Bass. Dynamics: *f*.

System 2: Violin I, Violin II, Cello/Double Bass. Dynamics: *f*, *a 2*.

System 3: Violin I, Violin II, Cello, Double Bass. Dynamics: *f*, *f arco*.

System 4: Violin I, Violin II, Cello, Double Bass. Dynamics: *f*, *f arco*.

System 5: Violin I, Violin II, Cello, Double Bass, and Vocal Soloists. Dynamics: *f*. Lyrics: bo - nae vo - lun - ta - tis. Lau - da - mus.

6 6 5 *f arco*

16

The musical score is written for a four-part choir and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-8) is for piano accompaniment. The second system (measures 9-16) is for a four-part choir (Soprano, Alto, Tenor, Bass) with piano accompaniment. The lyrics are: "te, be-ne-di-ci-mus te, ad-o-ra-mus". Dynamics include *mf* (mezzo-forte) and *p* (piano).

te, be-ne-di-ci-mus te, ad-o-ra-mus

te, be-ne-di-ci-mus te, ad-o-ra-mus

te, be-ne-di-ci-mus te, ad-o-ra-mus

te, be-ne-di-ci-mus te, ad-o-ra-mus

mf

[illegible]

27

Instrumental Section (Measures 27-29):

- Measures 27-28:** Piano accompaniment in the right hand (treble clef) and left hand (bass clef). The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. Dynamics: *p*.
- Measure 29:** Vocal entries for Soprano, Alto, Tenor, and Bass. The vocal parts enter with the lyrics "Gra - ti - as, gra - ti - as a - gi - mus". Dynamics: *p*.

Vocal Section (Measure 29):

Soprano: Gra - ti - as, gra - ti - as a - gi - mus

Alto: Gra - ti - as, gra - ti - as a - gi - mus

Tenor: Gra - ti - as, gra - ti - as a - gi - mus

Bass: Gra - ti - as, gra - ti - as a - gi - mus

Piano Solo (Measure 29):

p Solo

34

tu - am, Do - mi - ne De - us,

tu - am, Do - mi - ne De - us,

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

tu - am, Do - mi - ne De - us,

7 #

37

Rex coelestis, Deus

Rex coelestis, Deus

le - stis, Deus Pa - ter o -

Rex coelestis, Deus

40

Pa - - ter o - mni - po - tens,

Pa - - ter o - mni - po - tens, Do - mi - ne

8 mni - - po - tens, o - mni - po - tens,

Pa - - ter o - mni - po - tens,

46 [b5] 3 47

43

Do - mi - ne Fi - li u - ni -

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

Do - mi - ne Fi - li u - ni -

Do - mi - ne Fi - li, Fi - li u - ni -

6 [3] 4 3 #

46

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

Je - su, Je - su, Je - su

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

ge - ni - te, Fi - li Je - su Chri - ste, Je - su,

6 6 6

49.

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

Chri - - - ste, Do - - mi - ne

Chri - - - ste, Do - - mi - ne

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

6 4

8 6 7 5

52

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

De - us, A - gnus De - i,

De - us, A - gnus De - i,

De - us, A - gnus De - i,

6 5 6 5 # 6 5 6 5

58

Fi - - - li - us. Gra - - ti - as

Pa - - - tris. Gra - - ti - as

Fi - - - li - us. Gra - - ti - as

Fi - li - us Pa - - tris. Gra - - ti - as

6
4

[7]
#

p Solo

61

a - gi - mus ti - bi pro - pter
 a - gi - mus ti - bi pro - pter
 a - gi - mus ti - bi pro - pter
 a - gi - mus ti - bi pro - pter

6
4

cresc.
5
3

f Tutti

64

The musical score for measures 64-66 is divided into three systems. The first system (measures 64-66) features a piano accompaniment with a complex texture, including a 12/8 time signature section. The vocal parts are in D major and include lyrics: "ma - gnam glo - ri - am tu -". The second system (measures 67-69) continues the piano accompaniment and vocal parts. The third system (measures 70-72) features a piano accompaniment with a complex texture, including a 12/8 time signature section. The vocal parts are in D major and include lyrics: "ma - gnam glo - ri - am tu -".

ma - gnam glo - ri - am tu -

ma - gnam glo - ri - am tu -

ma - gnam glo - ri - am tu -

ma - gnam glo - ri - am tu -

6 5 6

67

The musical score consists of several systems. The first system (measures 67-69) features a piano introduction with chords in the right hand and single notes in the left hand. The second system (measures 70-72) shows a more active piano accompaniment with eighth-note patterns in both hands. The third system (measures 73-75) contains the vocal entries for four voices (Soprano, Alto, Tenor, Bass), each with the lyrics 'am, pro - pter glo - ri - am'. The piano accompaniment continues with a steady eighth-note pattern. The fourth system (measures 76-78) shows the voices continuing the phrase, with the piano accompaniment providing harmonic support. The fifth system (measures 79-81) shows the voices concluding the phrase, with the piano accompaniment ending on a final chord.

am, pro - pter glo - ri - am

am, pro - pter glo - ri - am

am, pro - pter glo - ri - am

am, pro - pter glo - ri - am

6 [5] # 6 6

70

a 2

a 2

a 2

a 2

p sempre e legato

p sempre e legato

p sempre e legato

p sempre e legato

tu - - - am.

tu - - - am.

tu - - - am.

tu - - - am.

6
4

[5]
#

p sempre e legato
Solo

74

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

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

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

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

82

Measures 82-84: Piano introduction with sustained chords in the right and left hands. Dynamics: *p*.

Measure 85: Vocal entry with the lyrics "pec - ca - ta mun - di:". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Measures 86-89: Vocal parts with lyrics "Mi - se - re -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The final measure (89) contains a 5-measure rest and a 6-measure rest.

89

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

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

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

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

5 cresc. 7 6 4 5

95

The musical score is for page 41, measure 95. It is written in G major (one sharp) and 4/4 time. The score is divided into two systems. The first system consists of two systems of piano accompaniment, each with a 13-measure rest. The second system features a vocal entry with the lyrics: "tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di, pec -". The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The piano accompaniment consists of a series of chords and single notes, with a 13-measure rest in the first system. The vocal line enters in the second system, with the lyrics: "tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di, pec -".

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

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

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

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

103

ob 1
fz

cl 1
fz

8
fz

ca - ta mun - di: Su - sci -

ca - ta mun - di: Su - sci -

8
ca - ta mun - di: Su - sci -

ca - ta mun - di: Su - sci -

#

5/8

109

109

fag 1

fz

sfp **pp**

sfp **pp**

sfp **pp**

sfp **pp**

fz **pp**

pe, su - sci - pe de - pre - ca - ti - o - nem

pe, su - sci - pe de - pre - ca - ti - o - nem

pe, su - sci - pe de - pre - ca - ti - o - nem

pe, su - sci - pe de - pre - ca - ti - o - nem

sfp **pp**

6 5 4 5 6 7 5 6

114

no - stram. Qui se - des, qui se - des

no - stram. Qui se - des, qui se - des

no - stram. Qui se - des, qui se - des

no - stram. Qui se - des, qui se - des

6 5 4 3 2 1

cresc.

121

The musical score is for a choir and piano. It begins with a piano introduction in D major, 4/4 time. The piano part features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The vocal part enters with a single voice, followed by a full choir. The lyrics are in Latin: "ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram". The score includes dynamics such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The piano part includes a trill in the right hand and a bass line with a trill in the left hand. The vocal part includes a trill in the right hand and a bass line with a trill in the left hand.

Instrumentation: Piano (P), Soprano (S), Alto (A), Tenor (T), Bass (B).

Lyrics:

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

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

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

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

Dynamics: *mf*, *f*, *ff*

Tempo: 4/4

Key: D major

127

System 1: Piano Introduction

- Staff 1 (Treble): p, fzp
- Staff 2 (Treble): p
- Staff 3 (Bass): p

System 2: Vocal Entries

- Staff 4 (Treble): fz
- Staff 5 (Treble): fz
- Staff 6 (Bass): fz
- Staff 7 (Bass): fz, tr

System 3: Vocal Parts with Lyrics

Pa - - tris: Mi - se - re - - re

Pa - - tris: Mi - se - re - - re

Pa - - tris: Mi - se - re - - re

Pa - - tris: Mi - se - re - - re

5 5 5 5

139

Soprano
no - bis, mi - se - re - re

Alto
no - bis, mi - se - re - re

Tenore
no - bis, mi - se - re - re

Basso
no - bis, mi - se - re - re

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

139

no - - bis.

no - - bis.

no - - bis.

no - - bis.

cresc. f

7 5 6

145

Quo - ni - am tu so - - lus,

Quo - ni - am tu so - - lus,

Quo - ni - am tu so - - lus,

Quo - ni - am tu so - - lus,

Tutti

148

cl 1

fag 1

p

tr

p

pizz.

p pizz.

p

p

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

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

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

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

6

p Solo
[6] pizz.

6

152

san - ctus,

san - ctus,

san - ctus,

san - ctus,

7 6 6 7 7 7

156

quo - ni - am tu so - lus, tu so - lus

quo - ni - am tu so - lus, tu so - lus

quo - ni - am tu so - lus, tu so - lus

quo - ni - am tu so - lus, tu so - lus

Tutti

6

159

cl 1

fag

p

p

pizz.

p pizz.

p

p

p

p

Do - mi - nus, tu, tu Do - mi - nus, tu

Do - mi - nus, tu, tu Do - mi - nus, tu

Do - mi - nus, tu, tu Do - mi - nus, tu

Do - mi - nus, tu, tu Do - mi - nus, tu

p pizz.

6 Solo

6

7

6

164

p

p

f

f arco

f arco

f arco

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

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

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

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

6 6 5 9 8
4 3

f arco

168

The musical score for page 55, measures 168-171, is presented in two systems. The first system (measures 168-170) features a piano accompaniment with a treble and bass staff, and a vocal part with a treble staff. The piano part includes a 12/8 time signature and a key signature of two sharps (F# and C#). The vocal part is in a treble clef with a key signature of two sharps. The lyrics are: "tu, tu san - ctus, tu, tu Do - minus, tu, tu". The second system (measures 170-171) continues the piano accompaniment and vocal part. The piano part includes a 12/8 time signature and a key signature of two sharps. The vocal part is in a treble clef with a key signature of two sharps. The lyrics are: "tu, tu san - ctus, tu, tu Do - minus, tu, tu". The score includes various musical notations such as notes, rests, and dynamic markings (fz, f, p).

Musical score for measures 168-171. The score includes piano accompaniment and vocal parts with lyrics.

Measures 168-170:

Piano accompaniment (Treble and Bass staves):

Treble staff: *fz* (measures 168-170), *fz* (measure 171).

Bass staff: *fz* (measures 168-170), *fz* (measure 171).

Vocal part (Treble staff):

Treble staff: *fz* (measures 168-170), *fz* (measure 171).

Lyrics:

tu, tu san - ctus, tu, tu Do - minus, tu, tu

Measures 170-171:

Piano accompaniment (Treble and Bass staves):

Treble staff: *f* (measures 170-171), *fz* (measure 171).

Bass staff: *f* (measures 170-171), *fz* (measure 171).

Vocal part (Treble staff):

Treble staff: *fz* (measures 170-171), *fz* (measure 171).

Lyrics:

tu, tu san - ctus, tu, tu Do - minus, tu, tu

Additional markings: *fz*, *f*, *p*, *tr*, *6* Tutti, *[4]6*.

173

so - lus al - tis - si - mus.

so - lus al - tis - si - mus.

8 so - lus al - tis - si - mus.

so - lus al - tis - si - mus.

6 6 6 4 [5] # Solo

176

This musical score page contains three systems of staves, each with a key signature of two sharps (F# and C#). The first system (measures 176-178) features a vocal line with a melodic line and a piano accompaniment. The piano part includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 179-181) shows the vocal line continuing, with the piano accompaniment providing harmonic support. The third system (measures 182-184) concludes the page with the vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is written for three systems of staves. The first system (measures 176-178) features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 179-181) shows the vocal line continuing, with the piano accompaniment providing harmonic support. The third system (measures 182-184) concludes the page with the vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

179 a 2

Cum San - cto Spi - ri - tu in glo - ri - a, in

Cum San - cto Spi - ri - tu in glo - ri - a, in

8 Cum San - cto Spi - ri - tu in glo - ri - a, in

Cum San - cto Spi - ri - tu in glo - ri - a, in

Tutti 6 4 6 6 [#]6 6 6

[45]

182

The musical score is divided into two main systems. The first system (measures 182-184) features a piano introduction with a treble and bass staff. The piano part includes a 12/8 time signature and a key signature of two sharps (F# and C#). The vocal parts enter in measure 182 with the lyrics "glo - ri - a De - i Pa -". The second system (measures 185-188) continues the vocal parts with the lyrics "glo - ri - a De - i Pa -". The piano part continues with a melodic line in the bass staff. The score concludes with a final measure (189) featuring a bass staff with a 6/8 time signature and a key signature of two sharps.

glo - ri - a De - i Pa - - - - -

glo - ri - a De - i Pa - - - - -

glo - ri - a De - i Pa - - - - -

glo - ri - a De - i Pa - - - - -

[6] 5 4 - 6 6 6

185

a 2

a 2

tris, a - - - - -

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

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

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

189

[illegible]

193

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

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

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

6 5 2 6 5 6 5 5 3

197

Trills (tr) are indicated above the vocal line in measures 198, 199, and 200. The lyrics are: a - - - - - men, a - - - - -

men, a - - - - -

men, a - - - - -

men, a - - - - -

6 6 5 8 2 # 6 5 6 5 5

201

men, a - - - - - men, men, a - - - - - men, [tr] [tr]

f f

trb 1

6 5 6 5 3 6 5 3 6

204

This musical score page contains measures 204 through 206. It features a piano accompaniment and a vocal line. The piano part consists of two systems of staves (treble and bass clef). The vocal line is written in a single staff with lyrics. The key signature is one sharp (F#), and the time signature is 4/4.

Measure 204: The piano accompaniment begins with a treble staff playing a series of eighth notes and a bass staff playing a simple harmonic line. The vocal line has a whole note rest.

Measure 205: The piano accompaniment continues with similar rhythmic patterns. The vocal line has a whole note rest.

Measure 206: The piano accompaniment concludes with a final chord. The vocal line has a whole note rest.

Lyrics: The lyrics are "men, a - men, a -" spread across measures 204, 205, and 206.

Performance markings: There are several performance markings, including "a 2" above the vocal line in measure 205 and "a" above the vocal line in measure 206.

207

a - - - men, a - - -

men,

men, a - - -

6 6 6 3 2 2 $\frac{4}{2}$

210

This musical score page contains measures 210 through 212. It features a piano accompaniment and a vocal line. The piano part consists of two systems of staves. The first system has a treble and bass staff for the right hand and a grand staff (treble, middle C, and bass) for the left hand. The second system has a treble and bass staff for the right hand and a grand staff for the left hand. The vocal line is a single staff with lyrics. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *tr* (trill). The lyrics are: "men, a -", "a - - - - - men,", "men, a - - - - -", and "men, a - - - - - men,".

men, a -

a - - - - - men,

men, a - - - - -

men, a - - - - - men,

2 46 6 46 5 5 8 6

46 4 2 5

213

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

5 3 $\frac{1}{2}$ 2 6 5 6 8 6 $\frac{1}{2}$ 7 5 8 6 7 5

216

men, a - - men,

men, a - -

men, a - - men, a -

♭5 8 7 5 8 7 5 6 6 - 7 6 6 8 7

[illegible]

222

This musical score is for a choir and piano. It consists of several systems of staves. The top system has three staves, the second system has five staves, the third system has five staves, and the bottom system has five staves. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a complex accompaniment with many sixteenth and thirty-second notes. The vocal parts have lyrics: "men, a - men, a - men, a -".

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

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

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

a - men, a -

6 6 8 6 5

225

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

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

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

men,

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

228,

[illegible]

231

men, a - men, a -

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

a - men, a - men, a -

a - men, a - men, a -

7 6 5 [6] 6 10 10 5 6 10 10 #

4 2

234

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

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

men, a - - - - -

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

6 8 10 10 10 10 5 6 5 6 3 4 6

237

7 6 5 9 8 7 8 6 5 3 5 # 8 6 5 3

240

This musical score page contains measures 240, 241, and 242. It features a piano accompaniment and a vocal line. The piano part consists of a right hand with a continuous sixteenth-note arpeggiated figure and a left hand with a more rhythmic accompaniment, including trills. The vocal line is in a soprano or alto register, with lyrics 'men, a - men, men, a' written below the notes. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The piano part is divided into two systems, each with five staves. The vocal line is a single staff. The lyrics are: 'men, a - men, men, a'.

men, a - men, men, a

5 8 5 6 5 6 5 6

3 6 3 4

243

The musical score is written for a piano and voice ensemble. It consists of three systems of staves. The piano part is written for both hands, with a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The vocal part is written for a single voice, with lyrics in Italian. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a rehearsal number 243 at the beginning of the first system.

System 1:

- Piano: Treble and Bass staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a more rhythmic pattern.
- Voice: Treble staff. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes.

System 2:

- Piano: Treble and Bass staves. The right hand continues the flowing melody, and the left hand provides a steady accompaniment.
- Voice: Treble staff. The melody continues with a series of eighth and sixteenth notes.

System 3:

- Piano: Treble and Bass staves. The right hand plays a series of eighth and sixteenth notes, and the left hand provides a steady accompaniment.
- Voice: Treble staff. The melody continues with a series of eighth and sixteenth notes.

Lyrics:

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

Figured Bass:

6 6 10 5 - 6 4 3 6 4 #

246

This musical score page contains measures 246, 247, and 248. It features a piano accompaniment and a vocal line. The piano part is written for four staves: two treble staves and two bass staves. The vocal line is written for a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment includes a complex rhythmic pattern in the right hand, often with triplets and sixteenth notes, and a more straightforward bass line in the left hand. The vocal line consists of a single melodic line with lyrics. The lyrics are: "men, a - - - - -". The score is divided into three measures, each containing three measures of music. The first measure of the first system (measures 246-248) contains the vocal line and the piano accompaniment. The second measure of the first system (measures 249-251) contains the piano accompaniment. The third measure of the first system (measures 252-254) contains the piano accompaniment. The second system (measures 255-257) contains the piano accompaniment. The third system (measures 258-260) contains the piano accompaniment. The fourth system (measures 261-263) contains the piano accompaniment. The fifth system (measures 264-266) contains the piano accompaniment. The sixth system (measures 267-269) contains the piano accompaniment. The seventh system (measures 270-272) contains the piano accompaniment. The eighth system (measures 273-275) contains the piano accompaniment. The ninth system (measures 276-278) contains the piano accompaniment. The tenth system (measures 279-281) contains the piano accompaniment. The eleventh system (measures 282-284) contains the piano accompaniment. The twelfth system (measures 285-287) contains the piano accompaniment. The thirteenth system (measures 288-290) contains the piano accompaniment. The fourteenth system (measures 291-293) contains the piano accompaniment. The fifteenth system (measures 294-296) contains the piano accompaniment. The sixteenth system (measures 297-299) contains the piano accompaniment. The seventeenth system (measures 300-302) contains the piano accompaniment. The eighteenth system (measures 303-305) contains the piano accompaniment. The nineteenth system (measures 306-308) contains the piano accompaniment. The twentieth system (measures 309-311) contains the piano accompaniment. The twenty-first system (measures 312-314) contains the piano accompaniment. The twenty-second system (measures 315-317) contains the piano accompaniment. The twenty-third system (measures 318-320) contains the piano accompaniment. The twenty-fourth system (measures 321-323) contains the piano accompaniment. The twenty-fifth system (measures 324-326) contains the piano accompaniment. The twenty-sixth system (measures 327-329) contains the piano accompaniment. The twenty-seventh system (measures 330-332) contains the piano accompaniment. The twenty-eighth system (measures 333-335) contains the piano accompaniment. The twenty-ninth system (measures 336-338) contains the piano accompaniment. The thirtieth system (measures 339-341) contains the piano accompaniment. The thirty-first system (measures 342-344) contains the piano accompaniment. The thirty-second system (measures 345-347) contains the piano accompaniment. The thirty-third system (measures 348-350) contains the piano accompaniment. The thirty-fourth system (measures 351-353) contains the piano accompaniment. The thirty-fifth system (measures 354-356) contains the piano accompaniment. The thirty-sixth system (measures 357-359) contains the piano accompaniment. The thirty-seventh system (measures 360-362) contains the piano accompaniment. The thirty-eighth system (measures 363-365) contains the piano accompaniment. The thirty-ninth system (measures 366-368) contains the piano accompaniment. The fortieth system (measures 369-371) contains the piano accompaniment. The forty-first system (measures 372-374) contains the piano accompaniment. The forty-second system (measures 375-377) contains the piano accompaniment. The forty-third system (measures 378-380) contains the piano accompaniment. The forty-fourth system (measures 381-383) contains the piano accompaniment. The forty-fifth system (measures 384-386) contains the piano accompaniment. The forty-sixth system (measures 387-389) contains the piano accompaniment. The forty-seventh system (measures 390-392) contains the piano accompaniment. The forty-eighth system (measures 393-395) contains the piano accompaniment. The forty-ninth system (measures 396-398) contains the piano accompaniment. The fiftieth system (measures 399-401) contains the piano accompaniment. The fifty-first system (measures 402-404) contains the piano accompaniment. The fifty-second system (measures 405-407) contains the piano accompaniment. The fifty-third system (measures 408-410) contains the piano accompaniment. The fifty-fourth system (measures 411-413) contains the piano accompaniment. The fifty-fifth system (measures 414-416) contains the piano accompaniment. The fifty-sixth system (measures 417-419) contains the piano accompaniment. The fifty-seventh system (measures 420-422) contains the piano accompaniment. The fifty-eighth system (measures 423-425) contains the piano accompaniment. The fifty-ninth system (measures 426-428) contains the piano accompaniment. The sixtieth system (measures 429-431) contains the piano accompaniment. The sixty-first system (measures 432-434) contains the piano accompaniment. The sixty-second system (measures 435-437) contains the piano accompaniment. The sixty-third system (measures 438-440) contains the piano accompaniment. The sixty-fourth system (measures 441-443) contains the piano accompaniment. The sixty-fifth system (measures 444-446) contains the piano accompaniment. The sixty-sixth system (measures 447-449) contains the piano accompaniment. The sixty-seventh system (measures 450-452) contains the piano accompaniment. The sixty-eighth system (measures 453-455) contains the piano accompaniment. The sixty-ninth system (measures 456-458) contains the piano accompaniment. The seventieth system (measures 459-461) contains the piano accompaniment. The seventy-first system (measures 462-464) contains the piano accompaniment. The seventy-second system (measures 465-467) contains the piano accompaniment. The seventy-third system (measures 468-470) contains the piano accompaniment. The seventy-fourth system (measures 471-473) contains the piano accompaniment. The seventy-fifth system (measures 474-476) contains the piano accompaniment. The seventy-sixth system (measures 477-479) contains the piano accompaniment. The seventy-seventh system (measures 480-482) contains the piano accompaniment. The seventy-eighth system (measures 483-485) contains the piano accompaniment. The seventy-ninth system (measures 486-488) contains the piano accompaniment. The eightieth system (measures 489-491) contains the piano accompaniment. The eighty-first system (measures 492-494) contains the piano accompaniment. The eighty-second system (measures 495-497) contains the piano accompaniment. The eighty-third system (measures 498-500) contains the piano accompaniment. The eighty-fourth system (measures 501-503) contains the piano accompaniment. The eighty-fifth system (measures 504-506) contains the piano accompaniment. The eighty-sixth system (measures 507-509) contains the piano accompaniment. The eighty-seventh system (measures 510-512) contains the piano accompaniment. The eighty-eighth system (measures 513-515) contains the piano accompaniment. The eighty-ninth system (measures 516-518) contains the piano accompaniment. The ninetieth system (measures 519-521) contains the piano accompaniment. The ninety-first system (measures 522-524) contains the piano accompaniment. The ninety-second system (measures 525-527) contains the piano accompaniment. The ninety-third system (measures 528-530) contains the piano accompaniment. The ninety-fourth system (measures 531-533) contains the piano accompaniment. The ninety-fifth system (measures 534-536) contains the piano accompaniment. The ninety-sixth system (measures 537-539) contains the piano accompaniment. The ninety-seventh system (measures 540-542) contains the piano accompaniment. The ninety-eighth system (measures 543-545) contains the piano accompaniment. The ninety-ninth system (measures 546-548) contains the piano accompaniment. The hundredth system (measures 549-551) contains the piano accompaniment.

249

This musical score page contains measures 249 through 255. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, with a key signature of two sharps (F# and C#). The vocal line is written in a single staff with a treble clef. The lyrics are: "men, a - men, a - men, a -". The score includes various musical notations such as notes, rests, and fingerings. A trill (tr) is marked in the piano part at measure 255. The page number 80 is at the top left, and the measure number 249 is at the top left of the first system.

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

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

252

men, a - - - - -

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

men, a - - - - -

5 6 5 6 # - 6 5 6 7 8 7

255

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

6 6 5 7

258/

259

men,

men, a -

men, a - men, a -

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

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

5 6 7 5 6 7 #

tasto solo

261

The musical score is divided into three systems, each containing three measures. The key signature is D major (two sharps). The first system features a vocal ensemble with four parts: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have trills (tr) in measures 261 and 263. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The second system continues the vocal and piano parts. The third system includes vocal lyrics: 'a - - - - -', 'men, a - - - - -', 'men, a - - - - -', and 'men, a - - - - -'. The piano accompaniment remains consistent with the previous systems.

a - - - - -

men, a - - - - -

men, a - - - - -

men, a - - - - -

264

This musical score is for a choir and piano. It consists of six systems of staves. The first system has three vocal staves (Soprano, Alto, Tenor) and three piano staves (Right Hand, Left Hand, and a lower bass line). The second system has three vocal staves and three piano staves. The third system has three vocal staves and three piano staves. The fourth system has three vocal staves and three piano staves. The fifth system has three vocal staves and three piano staves. The sixth system has three vocal staves and three piano staves. The lyrics are: 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 - - -

[illegible]

[illegible]

273

The musical score for page 88, measures 273-275, is written in D major (two sharps) and 8/8 time. The score includes staves for strings, woodwinds, brass, and voices. The music features a complex arrangement with triplets and a 'fz' (forzando) marking. The lyrics are 'Spi - ri - tu in glo - ri - a De - i'.

Measures 273-275:

- Measure 273: The strings play a triplet of eighth notes. The woodwinds and brass play a triplet of eighth notes. The voices enter with the lyrics 'Spi - ri - tu in glo - ri - a De - i'.
- Measure 274: The strings play a triplet of eighth notes. The woodwinds and brass play a triplet of eighth notes. The voices continue with the lyrics 'Spi - ri - tu in glo - ri - a De - i'.
- Measure 275: The strings play a triplet of eighth notes. The woodwinds and brass play a triplet of eighth notes. The voices continue with the lyrics 'Spi - ri - tu in glo - ri - a De - i'.

The score includes a 'fz' (forzando) marking in measure 273, indicating a strong accent. The lyrics are 'Spi - ri - tu in glo - ri - a De - i'.

276

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

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

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

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

[6] 5 #

5

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

fa - cto-rem coe - li et ter-rae, vi - si - bi - lium o - mni-um

8

fa - cto-rem coe - li, coe - li et ter-rae, vi - si - bi - lium o - mni-um

fa - cto-rem coe - li, coe - li et ter-rae, vi - si - bi - lium o - mni-um

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

9

a 2

tr

fz

et in - vi - si - bi - li - um. Cre - do. Et in

et in - vi - si - bi - li - um. Cre - do. Et in

et in - vi - si - bi - li - um. Cre - do. Et in

et in - vi - si - bi - li - um. Cre - do. Et in

8

fz

et in - vi - si - bi - li - um. Cre - do. Et in

et in - vi - si - bi - li - um. Cre - do. Et in

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

13

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

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

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

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

6 6 b5 [b]4 3 6 5 4 # 6 5

17

ge - ni - tum, Fi - li - um, et ex Pa - tre na - tum, ex Pa - tre an - te

ge - nitum, Fi - li - um, et ex Pa - tre na - tum an - te o - mnia, **fz**

ge - ni - tum, Fi - li - um, et ex Pa - tre na - tum, ex Pa - tre an - te

ge - nitum, Fi - li - um, et ex Pa - tre na - tum an - te o - mnia, **fz**

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

21

fz *a 2*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

o - mnia sae - cu - la. Cre - do. De - um de De - o, lu - men de

o - mnia sae - cu - la. Cre - do. De - um de De - o, lu - men de

o - mnia sae - cu - la. Cre - do. De - um de De - o, lu - men de

o - mnia sae - cu - la. Cre - do. De - um de De - o, lu - men de

5 6 # 6 6 # 6 6 #

25

lu - mine, De - um ve - rum, De - um ve - rum, De - um de De - o ve -

lu - mine, De - um ve - rum, De - um ve - rum, De - um de De - o ve -

8 lu - mine, De - um ve - rum, De - um ve - rum, De - um de De - o ve -

lu - mine, De - um ve - rum, De - um ve - rum, De - um de De - o ve -

6 5 6 6 6 7 7 9 / 7

[b]5

29

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

ro, ge - nitum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

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

ro, ge - nitum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

6 6 7 6

33

per quem o - mnia, o - mni-a, o - mni-a fa - cta sunt.

per quem o - mnia, o - mni-a, o - mni-a fa - cta sunt.

8 per quem o - mni-a fa - cta sunt, per quem o - mni-a fa - cta sunt.

per quem o - mni-a fa - cta sunt, per quem o - mnia fa - cta sunt.

5 [3] 6 4 7 4 2 6 8 3 3 3 3 4 6 6 4 5 #

37

a 2

fz
Cre - do. Qui pro - pter nos ho - mi - nes et pro-pter no - stram,

fz
Cre - do. Qui pro - pter nos ho - mi - nes et pro-pter no - stram,

fz
Cre - do. Qui pro - pter nos ho - mi - nes et pro-pter no - stram,

fz
Cre - do. Qui pro-pter nos ho - mi - nes et pro-pter no - stram,

6 4 6 4 6 5 6 # 6

41

no - stram sa - lu - tem de coe - lis, de coe - lis, de coe - lis_ de -

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

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

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

6/4 47 6/4 a due 3 3 6 6 6 6 6 6 8 10 8 8 8

45

scen - dit.

scen - dit.

scen - dit.

scen - dit.

Solo

6/5

56

Musical score for page 103, starting at measure 56. The score is in G major (one sharp) and 3/4 time. It features a piano introduction and a vocal entry with lyrics in Latin. The piano part includes a 13-measure rest in the first system. The vocal part enters in the third measure of the first system. The score is divided into systems, with the vocal part and piano accompaniment continuing through the bottom of the page.

The score is divided into systems. The first system shows a piano introduction with a 13-measure rest in the piano part. The vocal part enters in the third measure of the first system. The second system continues the piano introduction. The third system shows the vocal part entering with the lyrics "est de Spi-ri-tu San-cto, de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-". The fourth system continues the vocal part and piano accompaniment. The fifth system shows the vocal part and piano accompaniment continuing. The sixth system shows the vocal part and piano accompaniment continuing. The seventh system shows the vocal part and piano accompaniment continuing. The eighth system shows the vocal part and piano accompaniment continuing. The ninth system shows the vocal part and piano accompaniment continuing. The tenth system shows the vocal part and piano accompaniment continuing. The eleventh system shows the vocal part and piano accompaniment continuing. The twelfth system shows the vocal part and piano accompaniment continuing. The thirteenth system shows the vocal part and piano accompaniment continuing. The fourteenth system shows the vocal part and piano accompaniment continuing. The fifteenth system shows the vocal part and piano accompaniment continuing. The sixteenth system shows the vocal part and piano accompaniment continuing. The seventeenth system shows the vocal part and piano accompaniment continuing. The eighteenth system shows the vocal part and piano accompaniment continuing. The nineteenth system shows the vocal part and piano accompaniment continuing. The twentieth system shows the vocal part and piano accompaniment continuing.

The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), *Solo*, and *Tutti*. The lyrics are in Latin: "est de Spi-ri-tu San-cto, de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-".

The score is written for a vocal part and a piano accompaniment. The piano part includes a 13-measure rest in the first system. The vocal part enters in the third measure of the first system. The score is divided into systems, with the vocal part and piano accompaniment continuing through the bottom of the page.

67

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

f pp fz fz
 f pp fz fz
 f pp fz fz
 f pp fz fz
 f Tutti pp
 f Tutti pp
 f Tutti pp
 f Tutti pp
 f 6 6/4 7# fz fz

73

Measures 73-77:

- Measures 73-74:** Piano introduction. Upper strings (Violins I & II) play sustained chords with *f* *ten. ten.* markings. Lower strings (Violas & Cellos/Double Basses) play a rhythmic pattern with *fz* markings.
- Measures 75-77:** Vocal entry. The vocal parts (Soprano, Alto, Tenor, Bass) sing:

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

 The piano accompaniment continues with a *f* *sempre e legato* texture.
- Measure 78:** The piano part continues with *f* *sempre e legato* and is marked *tasto solo*.

78

ten.
ten.

ten.
ten.

fag 1

ten.
ten.

fz

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

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

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

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

83

ff
a 2

fz
ff

ten.
p si levano i sordini

ten.
p si levano i sordini

ten.
p si levano i sordini

ff
p

pas - sus et, et se - pul - tus

ff
p

et, et se - pul - tus, se - pul - tus

8
pas - sus et, et se - pul - tus, se - pul - tus

et, et se - pul - tus

ten.
p

ff

Allegro vivace

[illegible]

96

Se - cun - dum Scri - ptu - ras,

Se - cun - dum Scri - ptu - ras,

di - e, et

Se - cun - dum Scri - ptu - ras,

6 5 4 2 6 [7 6] 6 5

102

se -

se -

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

se -

5 6 6 6 5 # 6

108

cun - dum Scri - ptu - ras,

cun - dum Scri - ptu - ras,

8 se - - det ad

cun - dum Scri - ptu - ras,

7 6 5 3 6 # 6

114

se - cun - dum Scri - ptu - ras,

se - cun - dum Scri - ptu - ras,

8 dex - te - ram De - i Pa - - tris.

se - cun - dum Scri - ptu - ras,

6 6 6 5 # 5 6 7 6 6

126

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

b 6 b 6 6 6

132

iu - di - ca - re vi - - vos

5 [45] $\flat 6$ $\left[\begin{smallmatrix} 4 \\ 5 \end{smallmatrix} \right]$ $\flat 6$ $\left[\begin{smallmatrix} 4 \\ 5 \end{smallmatrix} \right]$ [45] $\flat 6$ $\left[\begin{smallmatrix} 4 \\ 5 \end{smallmatrix} \right]$

decresc.
Solo
6
45

138

138

cresc.

a 2

cresc.

cresc.

trb 2

p

p

p

p

cresc.

cresc.

cresc.

cresc.

p

se - cun - dum Scri - ptu - ras,

p

se - cun - dum Scri - ptu - ras,

8

et mor - tu - os,

p

se - cun - dum Scri - ptu - ras,

p

6 7 6 # 47 6 5 #

cresc.

6

144

Instrumental Introduction:

Measures 144-150: Piano introduction with forte (*f*) dynamics. The right hand features a complex rhythmic pattern, while the left hand provides a more melodic accompaniment.

Vocal Entries:

Measures 151-152: Soprano and Alto vocal entries with the lyrics: *se - cun - dum Scri -*

Measures 153-154: Tenor and Bass vocal entries with the lyrics: *se - cun - dum Scri -*

Chorus:

Measures 155-156: Full vocal ensemble (Soprano, Alto, Tenor, Bass) with the lyrics: *cu - ius re - gni non e - rit fi - - nis.*

Piano Accompaniment:

Measures 157-160: Piano accompaniment continues with a complex rhythmic pattern. The right hand features a series of eighth notes, while the left hand provides a more melodic accompaniment.

Figured Bass:

Measures 161-164: Figured bass notation (basso continuo) with the following figures: *6 4 b*, *6*, *6 5*, *b*, *6 5*, *#*, *b*, *b7*, *6*, *5*.

Other Markings:

f (forte) dynamic markings are present throughout the score.

Tutti marking is present at the end of the score.

150

a 2

f

f

a 2

ptu - ras,

ptu - ras,

8 Et in

ptu - ras,

4 6 6 4 6

The musical score for page 119, measures 150-155, is written in G major (one sharp) and 3/4 time. The score is divided into five systems. The first system (measures 150-155) shows a piano introduction with a forte (f) dynamic. The piano part features a complex rhythmic pattern in the bass line, while the vocal part has a melodic line. The second system (measures 156-161) continues the piano introduction with a forte (f) dynamic. The piano part features a complex rhythmic pattern in the bass line, while the vocal part has a melodic line. The third system (measures 162-167) shows the vocal entry for 'ptu - ras,'. The piano part features a complex rhythmic pattern in the bass line, while the vocal part has a melodic line. The fourth system (measures 168-173) shows the vocal entry for 'ptu - ras,'. The piano part features a complex rhythmic pattern in the bass line, while the vocal part has a melodic line. The fifth system (measures 174-179) shows the vocal entry for 'Et in'. The piano part features a complex rhythmic pattern in the bass line, while the vocal part has a melodic line. The score includes various musical notations such as notes, rests, and dynamics.

156

a 2

Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi - can - tem,

5 6 3 6 5 3 8 6

162

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

168

a 2

a 2

fz
cre - - do,

fz
cre - - do,

8
Qui cum Pa - tre et Fi - li - o

fz
cre - - do,

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

[illegible]

186/

186

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

cre - -

cre - -

6 5 5 6 [5] 6 6

192

a 2

do,

do,

8

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

do,

6 # 6 # 6 #

198

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

6 6 5 3 — # 6 #

204

cre - do,

cre - do,

cre - do,

6 4/2 6 9 3 9 # 9 3

210 a 2

Con - fi - te - or u - num ba - ptis - ma in

9 8 6 6

216

a 2

con -

con -

8 re - mis - si - o - nem pec - ca - to - rum.

con -

7 6 6 6 3 3 3 6 6 # 6

222

fi - te - or,

fi - te - or,

Et ex - pe - cto re - sur -

6 6

228

se -

se -

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

se -

6 6 4 6 6 6 6

234

Musical score for a piece, page 133, measures 234-239. The score is in D major (two sharps) and 4/4 time. It features a piano introduction with a 12/8 time signature change at measure 236. The piano part includes a trill in the bass line at measure 238. The vocal part enters at measure 237 with the lyrics "cun - dum Scri - ptu - ras, et ex - pe - cto vi - tam ven -". The score includes dynamic markings "fz" and "a 2".

Measures 234-239:

Instrumental parts (Piano):

- Measure 234: Treble and Bass staves. Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).
- Measure 235: Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).
- Measure 236: Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2). Time signature changes to 12/8.
- Measure 237: Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).
- Measure 238: Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2). Trill in the bass line.
- Measure 239: Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).

Vocal part (Soprano):

- Measure 234: Rest.
- Measure 235: Rest.
- Measure 236: Rest.
- Measure 237: cun - dum Scri - ptu - ras,
- Measure 238: et
- Measure 239: ex - pe - cto vi - tam ven -

Instrumental parts (Piano):

- Measure 234: Treble and Bass staves. Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).
- Measure 235: Treble and Bass staves. Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).
- Measure 236: Treble and Bass staves. Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).
- Measure 237: Treble and Bass staves. Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).
- Measure 238: Treble and Bass staves. Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).
- Measure 239: Treble and Bass staves. Treble staff has a whole note chord (F#4, A4). Bass staff has a whole note chord (D#2, F#2).

Fingerings: 5, 6, 5, #, 6, 6, 4, 7, 5

240

se - cun - dum Scri - ptu - ras, ex -

se - cun - dum Scri - ptu - ras, ex -

tu - ri sae - - - cu - li, ex -

se - cun - dum Scri - ptu - ras, ex -

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

[illegible]

253

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

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

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

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

6 5 6

259

The musical score is arranged in three systems. The first system (measures 259-264) features a piano introduction with a treble and bass staff. The second system (measures 265-270) continues the piano accompaniment. The third system (measures 271-276) introduces vocal parts with the lyrics "sae - cu - li, a - - men, a - men, a -". The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) and include a basso continuo line. The piano accompaniment continues with a complex rhythmic pattern. The score concludes with a final measure (276) and a basso continuo line.

259

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

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

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

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

4 # 10 6 5 3 47 8 5 3

265

a 2

clno 1

ff

ff

ff

ff

ff

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 -

6 5 # 6 #

270

This musical score page contains measures 270 through 275. It features a piano accompaniment and four vocal parts. The piano part consists of a grand staff (treble and bass clefs) with a 12/8 time signature and a key signature of two sharps (F# and C#). The vocal parts are arranged in two systems of two staves each, all in the key of D major. The lyrics 'men, a - - - - - men.' are written under the vocal staves. The piano accompaniment includes a steady eighth-note bass line and chords in the upper registers. The vocal parts enter in measure 270 and continue through measure 275, with some parts having longer note values than others.

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

4 Sanctus

Poco adagio

ob
1, 2

cl (A)
1, 2

fag
1, 2

cor (D)
1, 2

clno
1, 2

trb
3

timp

vl
1, 2

vla

vlc

S
p Tutti
San-ctus, san - ctus, san - ctus Do - mi-nus De - us Sa - ba - oth,

A
p Tutti
San-ctus, san - ctus, san - ctus Do - mi-nus De - us Sa - ba - oth,

T
p Tutti
San-ctus, san - ctus, san - ctus Do - mi-nus De - us Sa - ba - oth,

B
p Tutti
San-ctus, san - ctus, san - ctus Do - mi-nus De - us Sa - ba - oth,

org
b
p Solo

8 7 8 8 7
3 2 3 3 2

5

p

p

pp

p

p

p

p

san - ctus, san - ctus Do - mi-nus De - us

san - ctus, san - ctus Do - mi-nus De - us

san - ctus, san - ctus Do - mi-nus De - us

san - ctus, san - ctus Do - mi-nus De - us

8 7 8 6 4 7 6 6

3 2 3 4 4 5 4 6

Allegro vivace

Allegro vivace

Vocal Parts:

- Soprano:** Sa - ba-oth.
- Alto:** Sa - ba - oth.
- Tenore:** Sa - ba-oth.
- Basso:** Sa - ba-oth.

Instrumental Parts:

- Piano:** The piano part features a melodic line in the right hand and a supporting bass line in the left hand. It includes dynamic markings such as *p* (piano) and *f* (forte).
- Strings:** The string section provides harmonic support with sustained notes and rhythmic patterns.

Tempo: Allegro vivace

13

The musical score for measures 13-15 is written for a piano and woodwind ensemble. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into five systems. The first system shows the piano introduction with a forte (f) dynamic. The piano part includes a triplet in the bass line. The woodwinds and strings are mostly silent in these measures.

Measures 13-15:

- Measure 13: Piano introduction with a forte (f) dynamic. The piano part includes a triplet in the bass line.
- Measure 14: Continuation of the piano introduction with a forte (f) dynamic.
- Measure 15: Continuation of the piano introduction with a forte (f) dynamic.

Instrument parts shown:

- Piano (Piano): Treble and Bass staves.
- Woodwinds (Flute, Clarinet, Bassoon): Treble and Bass staves.
- Strings (Violin, Viola, Violoncello, Double Bass): Treble and Bass staves.

16

System 1:

- Staff 1: Treble clef, G major key signature. Notes: G4, A4, B4, C5.
- Staff 2: Treble clef, G major key signature. Notes: G4, A4, B4, C5.
- Staff 3: Bass clef, G major key signature. Notes: G3, A3, B3, C4.

System 2:

- Staff 4: Treble clef, G major key signature. Notes: G4, A4, B4, C5.
- Staff 5: Treble clef, G major key signature. Notes: G4, A4, B4, C5.
- Staff 6: Bass clef, G major key signature. Notes: G3, A3, B3, C4.
- Staff 7: Bass clef, G major key signature. Notes: G3, A3, B3, C4.
- Staff 8: Bass clef, G major key signature. Notes: G3, A3, B3, C4.

System 3:

- Staff 9: Treble clef, G major key signature. Notes: G4, A4, B4, C5.
- Staff 10: Treble clef, G major key signature. Notes: G4, A4, B4, C5.
- Staff 11: Bass clef, G major key signature. Notes: G3, A3, B3, C4.
- Staff 12: Bass clef, G major key signature. Notes: G3, A3, B3, C4.
- Staff 13: Bass clef, G major key signature. Notes: G3, A3, B3, C4.

Lyrics:

Ple - - ni sunt coe - - li,

Ple - - ni sunt coe - - li,

Ple - - ni sunt coe - - li,

Ple - - ni sunt coe - - li,

Performance Instructions:

- f** (forte) dynamic markings are present at the beginning of the first measure of each system.
- A triplet of eighth notes is marked with a '3' in the second measure of the second system.
- The word **Tutti** is written below the piano part at the end of the third system.

19

a 2

coe - - li et ter - - ra glo - - -

coe - - li et ter - - ra glo - - -

coe - - li et ter - - ra glo - - -

coe - - li et ter - - ra glo - - -

6 6 6 6

This musical score is for the aria 'Aria tua' from Giuseppe Verdi's opera 'La Traviata'. The score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system (measures 25-27) features a vocal melody with a crescendo and a piano accompaniment with a forte (ff) dynamic. The second system (measures 28-30) features a vocal melody with a crescendo and a piano accompaniment with a forte (ff) dynamic. The lyrics 'Aria tua' are written below the vocal melody in the second system. The score includes various musical notations such as notes, rests, and dynamic markings.

28

Piano Accompaniment:

- Measures 28-29: *p*
- Measure 30: *f*

Vocal Parts:

- Measures 28-29: *p*
- Measure 30: *f*, *a 2*

Lyrics:

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

Performance Instructions:

f Tutti unisono

[illegible]

Andante cantabile

ob
1, 2

cl (B \flat)
1, 2

fag
1, 2

cor (B \flat)
1, 2

trb
1, 2

1
vl

2
vl

vla

vlc

S

A

T

B

S

A

T

B

org
b

f

SOLI

TUTTI

f

p pizz.

p pizz.

p pizz.

p pizz.

p

Be - ne - di - ctus,

Be - ne - di - ctus,

6

7

7

be - ne - di - ctus,

be - ne - di - ctus,

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

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

p pizz. *fp* arco pizz.

13

pp

pp

arco

arco

arco

arco

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

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

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

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

6 6 6 5 3 arco

18

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

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

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

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

6 6 7 46 5

24

pp

fp

fp

fp

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

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

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

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

fp

6 9 8 6 5 6 8 7 9 8
b5 4 3 4 4 6 6 5 4 3
h —

fp

b7 8 6
4 3

29

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

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

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

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

O - san - na in ex -

O - san - na in ex -

O - san - na in ex -

O - san - na in ex -

6 4 - 6 6 6 6 - - 5 4

fp

34

Be - ne - di - ctus,

Be - ne - di - ctus,

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

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

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

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

pizz.

6/4 5/3

40

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

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

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

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

arco pizz. arco pizz.

6 9 6 7 6 5 4 3 6

47

pp

pp

arco

arco

arco

arco

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

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

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

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

arco

6/4 5/3

6/5

53

no - - - mine, in no - - - mi-ne, in no - mi-ne Do - mi -

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

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

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

6 6 6 6 6 6 6 7

58

The musical score for measures 58 through 62 features complex orchestration. Measures 58-60 show active string patterns with various articulations like accents and slurs. Measures 61 and 62 introduce vocal parts with lyrics in Latin. The woodwind section has melodic lines, while the brass provides harmonic support. Dynamics range from piano (*pp*) to fortissimo (*fz*). Fingerings and breath marks are specified throughout.

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

9 8 6 9 8 6 5 6 6 5 9 8
4 3 b5 4 3 4 3 4 3 4 3

63

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

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

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

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

O -

O -

O -

O -

O -

cresc. 6 2 6

6 4 - 5 3

68

fz decresc. p
 fz decresc. p
 sfz p decresc.
 fp fz decresc. p
 fp fz decresc. p
 p decresc. p
 fp decresc. p
 ni.
 ni.
 ni.
 ni. fz decresc. san - na in ex - cel - sis, o - san - na in ex - cel - sis.
 fz decresc. san - na in ex - cel - sis, o - san - na in ex - cel - sis.
 fz decresc. san - na in ex - cel - sis, o - san - na in ex - cel - sis.
 fz decresc. san - na in ex - cel - sis, o - san - na in ex - cel - sis.
 fp decresc. p
 6 6 5
 4 4 3

6 Agnus Dei

ob 1, 2

cl (A) 1, 2

fag 1, 2

cor (D) 1, 2

clno 1, 2

1, 2

trb 3

timp

1

vl

2

vla

vlc

S

A

T

B

org b

Adagio

cl 1

fag 1

p

pizz.

Tutti

p e dolce

cresc.

A - gnus De - i, qui

pizz. senza org Solo

8

p

p

decresc. pp

p e dolce

tol - lis pec-ca-ta mun - di: Mi - se - re - re no - bis. A - gnus De -

decresc. pp

p e dolce

tol - lis pec-ca-ta mun - di: Mi - se - re - re no - bis. A - gnus De -

decresc. pp

p e dolce

tol - lis pec-ca-ta mun - di: Mi - se - re - re no - bis. A - gnus De -

decresc. pp

p e dolce

tol - lis pec-ca-ta mun - di: Mi - se - re - re no - bis. A - gnus De -

16

The musical score is divided into three systems. The first system (measures 1-7) features piano accompaniment in treble and bass staves. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano). The second system (measures 8-14) shows the piano accompaniment continuing, with a melodic line in the right hand and a bass line in the left hand. The third system (measures 15-21) includes vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The vocal parts are written in treble and bass staves. The lyrics are: "i, qui tol - lis pec-ca-ta mundi: Mi - se - re - re no - bis." The vocal parts include dynamic markings of *cresc.* (crescendo) and *pp* (pianissimo). The piano accompaniment continues in the background.

p

p

p

p

cresc.

decresc.

pp

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

cresc.

pp

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

cresc.

pp

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

cresc.

pp

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

[illegible]

Allegro

30

Violin I
Violin II
Viola
Cello/Double Bass

Vocal Parts
 Soprano
 Alto
 Tenor
 Bass

Lyrics:
 Do - na nobis pa - - cem. Do - na no - bis, do - na no - bis pa - - cem,
 Do - na pa - - cem. Do - na no - bis, do - na no - bis pa - cem, do - na -
 Do - na nobis pa - - cem. Do - na no - bis, do - na no - bis pa - cem, do - na -
 Do - na na pa - - cem. Do - na no - bis, do - na pa - cem, do - na

Performance Instructions:
 arco
 p
 cresc.
 f
 Tutti

38

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

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

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

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

f Tutti

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

3 4 4 # 6 4 4 #

49 a 2

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

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

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

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

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

7 7 6 6 [7] #

tasto solo

54

Measures 54-56: Piano accompaniment. Dynamics: *p*, *pp*.

Measures 57-60: Vocal entries. Lyrics: *cem, do - na, do - na no - bis pa - cem, no - bis pa - cem.* Dynamics: *p*, *p*.

Measures 61-64: Vocal entries. Lyrics: *pa - cem, pa - cem, no - bis pa - cem.* Dynamics: *p*, *p*.

Measures 65-68: Vocal entries. Lyrics: *pa - cem, do - na, do - na no - bis pa - cem, no - bis pa - cem.* Dynamics: *p*, *p*.

Measures 69-72: Vocal entries. Lyrics: *do - na, do - na no - bis pa - cem, no - bis pa - cem.* Dynamics: *p*, *p*.

Measures 73-76: Piano Solo. Dynamics: *p Solo*.

60

Piano Accompaniment:

- Measures 60-62: Piano introduction with a complex rhythmic pattern in the right hand and a simpler bass line.
- Measures 63-64: Continuation of the piano introduction.

Vocal Parts:

- Measures 63-64: Vocal entry with the lyrics "Do - na no - bis, do - na no - bis pa - - - - - cem,".

Lyrics:

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

Performance Instructions:

- pizz.** (pizzicato) for the piano accompaniment in measures 60-62.
- p** (piano) for the vocal parts in measures 63-64.
- pp** (pianissimo) for the piano accompaniment in measures 63-64.

Measure Numbers: 60, 61, 62, 63, 64

65

System 1: Violin I, Violin II, Cello/Double Bass. Dynamics: *f*, *a 2*.

System 2: Violin I, Violin II, Cello/Double Bass. Dynamics: *f*, *a 2*.

System 3: Violin I, Violin II, Cello, Double Bass. Dynamics: *f*, *f*, *f*, *f*.

System 4: Violin I, Violin II, Cello, Double Bass. Dynamics: *f*, *f*, *f*, *f*, *f* arco.

System 5: Violin I, Violin II, Cello, Double Bass. Dynamics: *f*, *f*, *f*, *f*, *f* arco. Tutti.

Vocal Lyrics:

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

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

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

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

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

71

fag 1

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

pa-cem, pa - - - - - cem, pa - -

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

pa - - - - - cem,

6 5 3 5 3 5 3 8 6 # 6

tasto solo

77

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

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

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

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

6 7 8 7 8 6 6 5

4 3

83

Piano Accompaniment:

- Measures 83-85: Treble and Bass staves with chords and moving lines. Dynamics: **ff**.
- Measures 86-88: Treble staff has triplets marked **fz**. Bass staff continues with chords. Dynamics: **ff**.
- Measures 89-90: Treble and Bass staves with chords. Dynamics: **ff**.

Vocal Parts:

- Measures 83-85: Treble and Bass staves with vocal lines. Dynamics: **ff**.
- Measures 86-88: Treble and Bass staves with vocal lines. Dynamics: **ff**.
- Measures 89-90: Treble and Bass staves with vocal lines. Dynamics: **ff**.

Lyrics:

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

Fingerings: 6 6 6 4 6 6 7 # 6 6

95

Piano Accompaniment (Measures 95-100):

- Measure 95:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass), *fp* (bass).
- Measure 96:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 97:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 98:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 99:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 100:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).

Vocal Parts (Measures 95-100):

- Measure 95:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 96:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 97:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 98:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 99:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).
- Measure 100:** Treble clef has a whole rest. Bass clef has a half note G2. Dynamics: *fp* (bass).

Lyrics:

cem, pa - - cem, pa - cem.

cem, pa - - cem, pa - cem.

cem, pa - - cem, pa - cem.

cem, pa - - cem, pa - cem.

6a Agnus Dei (long version)

Adagio

ob 1, 2

cl (A) 1, 2

fag 1, 2

1

2

vla

vlc

S

A

T

B

org b

p pizz.

p pizz.

p pizz.

p pizz.

p Solo

A - gnus De - i, qui

p pizz. Solo

6 5 6 6 7 6 7

cl 1

fag 1

ob 1

p

p

p

p

p Solo

p pizz.

pp Tutti

Mise-re-re no-bis, mise-re-re no -

pp Tutti

Mise-re-re no-bis, mise-re-re no -

tol-lis, qui tol-lis pec-ca - ta mun-di, pec-ca - ta: Mi-se - re - re no -

pp Tutti

Mise-re-re no-bis, mise-re-re no -

arco

6 6 7 4 6 45 6 45 # 4 6 45 4 6 45 7 3

24

p *p* *p*

arco *pizz.* *arco* *pizz.* *arco* *pizz.*

ca - ta: Mi-se - re - re - no - bis.

p Solo

no-bis, mi-se - re - re no - bis. A - gnus De - i, qui

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

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

arco *pizz.*

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

32

Piano Part:

- Measures 32-34: Rest.
- Measure 35: *p* (piano).
- Measures 36-39: *arco* (arco), *cresc.* (crescendo), *f* (forte).

Vocal Parts:

- Measures 32-34: Rest.
- Measure 35: *p* **Tutti** (piano tutti).
- Measures 36-39: *cresc.* (crescendo), *f* (forte).

Lyrics:

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

Figured Bass:

6 5# 6# 5# 6 7#