

Eybler.

Missa S. Wolfgangi.

Joseph Leopold Edler von
Eybler

Missa Sancti Wolfgangi
HerEy 11

S, A, T, B (solo), S, A, T, B (coro), 2 ob, 2 clno (D), timp (D-A), 2 vl, vla, b, org

edited by Wolfgang Esser-Skala

Full score

Essser
kala
Edition




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

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	567 (2)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1800-08
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
B1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (E-21)
	<i>Category</i>	manuscript copy
	<i>Date</i>	ca. 1850
	<i>RISM ID</i>	455039870
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E21/

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>
–	–	–	Eybler likely revised A1 at a later time, which is evident from different ink colors (initial version A1a : lighter color; revision A1b : darker color). Moreover, B1 was copied from the initial version (or a copy thereof). Obvious mistakes in B1 are not listed here.
1	– 58	– –	tempo indication in A1a : “Andante” A1a ended with a ♩ in ob and a ♩ in the other parts. In A1b , Eybler shortened the 3rd ♩ to an ♩ , added a fermata to the rest at the end of the bar, and cancelled the subsequent full measure rest. Notably, he did not correct the number of bars at the end of the movement (which still reads “100”).
2	117	vl 2	in A1 $\text{b}\flat$ instead of $\text{a}\sharp$
3	50 161–164	vl –	11th ♩ in A1 : $\text{e}''16$ In A1 , these bars have been heavily edited in the org and vlne staff: The initial version (B1 , and thus likely A1a) was

Changelog

3.0.0 - 2024-01-28

Changed

- uses the autograph manuscript (A-Ws 567 (2)) as principal source

2.0.0 - 2021-12-06

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2019-12-30

Added

- initial release

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1 Kyrie

Andante con moto

[illegible]

6

sfp

sfp

tr.

sfp

f

sfp

f

sfp

sfp

sfp

sfp

f

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.

6 6 8 7 3 3 3 *sfp* 6 6 6 6 5 *f*

♭5 # 6 # [5] # 7 5 4 3

13

Piano 1

Piano 2

Vocal Parts

Basso Continuo

Lyrics:

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

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

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

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

Figured Bass:

$\frac{4}{2}$ $\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

25

Piano Accompaniment:

- Measures 25-29: Treble and Bass staves. Dynamics: *sfp* (measures 27-28).
- Measures 30-34: Treble and Bass staves. Dynamics: *pp* (measures 30-31), *cresc.* (measures 32-33), *sf* (measures 33-34), *p* (measures 34-35), *sfp* (measures 35-36).
- Measures 37-41: Treble and Bass staves. Dynamics: *pp* (measures 37-38), *cresc.* (measures 39-40), *sf* (measures 40-41), *p* (measures 41-42), *sfp* (measures 42-43).
- Measures 44-48: Treble and Bass staves. Dynamics: *pp* (measures 44-45), *f* (measures 46-47), *p* (measures 47-48), *sfp* (measures 48-49).

Vocal Parts:

- Measures 25-29: Treble and Bass staves. Dynamics: *pp* (measures 25-26).
- Measures 30-34: Treble and Bass staves. Dynamics: *pp* (measures 30-31), *cresc.* (measures 32-33), *sf* (measures 33-34), *p* (measures 34-35), *sfp* (measures 35-36).
- Measures 37-41: Treble and Bass staves. Dynamics: *pp* (measures 37-38), *cresc.* (measures 39-40), *sf* (measures 40-41), *p* (measures 41-42), *sfp* (measures 42-43).
- Measures 44-48: Treble and Bass staves. Dynamics: *pp* (measures 44-45), *f* (measures 46-47), *p* (measures 47-48), *sfp* (measures 48-49).

Lyrics:

lei - - son.

Ky - ri - e.

lei - - son.

lei - - son.

Figured Bass:

pp $\frac{6}{4}$ 7 *cresc. Solo* *sf* 7 *p* $\frac{6}{5}$ 5 $\frac{6}{4}$ 7

30

Piano Accompaniment:

- Measures 1-2: **f** (forte)
- Measures 3-4: **pp** (pianissimo)
- Measures 5-6: **cresc.** (crescendo)

Vocal Parts:

- Measures 1-2: **f** (forte)
- Measures 3-4: **pp** (pianissimo)
- Measures 5-6: **cresc.** (crescendo)

Lyrics:

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

Figured Bass (Bottom Staff):

f Tutti

pp

6 5 3 8 46 5 - b6 - 7 - b6 3 b 5 - 6 - b7 - 6 b7 6 5 **cresc.**

This musical score is for a piece titled "Kyrie eleison". It is written for piano and voice. The score is divided into two systems. The first system consists of three staves: a grand staff (treble and bass clef) for the piano and a single staff for the voice. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, and a bass line that is more rhythmic. The voice part is a single melodic line. The second system consists of four staves: a grand staff for the piano and two staves for the voice. The piano part continues with the same complex melody. The voice part is divided into two parts, each with its own staff. The lyrics "Kyrie eleison" are written below the voice staves. The score includes dynamic markings such as *f* (forte) and *p* (piano). At the bottom of the score, there is a line of figured bass notation, which is a series of numbers and symbols used to indicate the harmonic structure of the piece.

Figured Bass:

$\flat 7$ $\flat 5$ $\flat 9$ $\flat 6$ $\flat 7$ $\flat 6$ $[5]$ $\flat 5$ $\flat 6$ $\flat 6$ $[6]$ $\flat 5$ $\flat 6$ $\flat 7$ $\flat 6$ $\flat 6$

44

Piano Introduction:

Measures 44-49: Treble and Bass staves.

Vocal Parts (Measures 44-49):

Staff 1: Ky - ri - e, Ky - ri - e, Chri - ste, Chri - ste e -

Staff 2: Ky - ri - e, Ky - ri - e, Chri - ste, Chri - ste e -

Staff 3: Ky - ri - e, Ky - ri - e, Chri - ste, Chri - ste e -

Staff 4: Ky - ri - e, Ky - ri - e, Chri - ste, Chri - ste e -

Piano Accompaniment (Measures 44-49):

Measures 44-49: Treble, Middle, and Bass staves.

Dynamics and Performance Instructions:

- sf** (sforzando) is marked at the beginning of measures 48 and 49 in the piano accompaniment.
- decresc.** (decrescendo) is marked at the end of measures 48 and 49 in the piano accompaniment.

Key Signature: B-flat major (two flats).

Time Signature: 4/4.

50

Piano Accompaniment:

- Measures 50-55: Rests in all staves.
- Measure 56: **f** (forte) in the right hand, **f** (forte) in the left hand.
- Measures 57-62: Piano accompaniment with dynamics **p** (piano), **cresc.** (crescendo), and **f** (forte).

Vocal Parts:

- Measures 56-62: Vocal parts with lyrics: lei - son, e - lei - son, Chri - ste, Ky - ri-e e - lei - son, Chri - ste, lei - son, e - lei - son, Chri - ste, Ky - ri-e e - lei - son, e - lei - son, e - lei - son, Chri - ste, Ky - ri-e e - lei - son, Ky - ri-e.

Fingerings:

- Measure 56: $\flat 7$ 6 $\flat 7$
- Measure 57: $\frac{4}{2}$ 6 $\frac{6}{\flat}$
- Measure 58: 5 6 $\frac{6}{4}$ 5 3
- Measure 59: **f** 8 7 6 6 5 $\flat 4$

[illegible]

62

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

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

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

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

cresc. 5 6 6 6 6 6 6 6

tasto solo

Solo

69

Piano Accompaniment (Measures 69-74):

- Measure 69: **f** (piano), **f** (bass)
- Measure 70: **f** (piano), **f** (bass)
- Measure 71: **f** (piano), **f** (bass)
- Measure 72: **f** (piano), **f** (bass)
- Measure 73: **f** (piano), **f** (bass)
- Measure 74: **sfp** (piano), **sfp** (bass)

Vocal Parts (Measures 69-74):

- Measure 69: **f** (piano), **f** (bass)
- Measure 70: **f** (piano), **f** (bass)
- Measure 71: **f** (piano), **f** (bass)
- Measure 72: **f** (piano), **f** (bass)
- Measure 73: **f** (piano), **f** (bass)
- Measure 74: **sfp** (piano), **sfp** (bass)

Lyrics:

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

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

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

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

Tutti

Figured Bass:

pp 10 8 6 # 6 4 b

75

Piano Accompaniment (Measures 75-80):

- Measures 75-76: Treble and Bass staves with half notes and rests. Dynamics: *sfz*.
- Measure 77: Treble staff with a half note, Bass staff with a half note. Dynamics: *f*.
- Measures 78-80: Treble and Bass staves with eighth notes and sixteenth notes. Dynamics: *cresc.*, *sfz*, *sfz*, *p*.

Vocal Parts (Measures 75-80):

- Measures 75-76: Treble and Bass staves with half notes and rests. Dynamics: *p*.
- Measure 77: Treble staff with a half note, Bass staff with a half note. Dynamics: *f*.
- Measures 78-80: Treble and Bass staves with eighth notes and sixteenth notes. Dynamics: *p*, *f*, *p*.

Lyrics:

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

Figured Bass (Bottom of Page):

6 *cresc.* *sfz* [6] *sfz* 6] 6/5 6/4 [5] #

88

Piano Accompaniment:

- Measures 88-92: Grand staff (treble and bass clef). Dynamics: **f** (forte).
- Measures 93-97: Grand staff. Dynamics: **p** (piano) and **f** (forte).
- Measures 98-102: Grand staff. Dynamics: **f** (forte).

Vocal Parts:

- Measures 88-92: Four staves. Dynamics: **f** (forte).
- Measures 93-97: Four staves. Dynamics: **p** (piano) and **f** (forte).
- Measures 98-102: Four staves. Dynamics: **f** (forte) and **ff** (fortissimo).

Lyrics:

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

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

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

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

Figured Bass:

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

93

Piano Accompaniment (Measures 93-100):

- Measures 93-94: **f** (forte)
- Measures 95-96: **ff** (fortissimo)
- Measures 97-98: **p** (piano)
- Measures 99-100: **p** (piano)

Vocal Parts (Measures 93-100):

lei-son, e - lei - son.

Chord Symbols (Measures 93-100):

- Measure 93: \sharp
- Measure 94: \sharp
- Measure 95: \sharp
- Measure 96: \sharp
- Measure 97: \sharp
- Measure 98: \sharp
- Measure 99: \sharp
- Measure 100: \sharp

2 Gloria

Allegro con fuoco

Allegro con fuoco

1
ob

2

clno
1, 2

timp

1
vl

2

vla

S
f Tutti
Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o.

A
f Tutti
Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o.

T
f Tutti
Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o. Et in ter-ra

B
f Tutti
Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o. Et in ter-ra

org
f b Tutti
Solo *p*

4/4

sf

f

f

f

tr

8 pax ho-mi - nibus bo - nae vo - lun - ta - tis.

pax ho-mi - nibus bo - nae vo - lun - ta - tis.

f

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

Te Deum
Johann Sebastian Bach

Instrumentation: Piano (Piano and Harpsichord), Vocal Soloist (Soprano or Alto)

Key: D Major (Two sharps: F# and C#)

Time Signature: 3/4

Tempo: Moderato

Form: Introduction, Solo, Tutti

Lyrics:
Lau-da - - mus te, lau-da-mus te, lau-da-mus te, lau-da -
Lau-da-mus te, lau-da-mus te, lau-da -
Lau-da-mus te, lau-da-mus te, lau-da -
Lau-da-mus te, lau-da-mus te, lau-da -

Dynamic Markings: *pp* (pianissimo), *f* (forte), *p* (piano)

Articulation Markings: Accents, slurs, phrasing slurs

Performance Notes:
The piano introduction is a complex texture with multiple staves. The vocal solo section is marked 'Solo' and 'Tutti'. The piano accompaniment for the vocal solo section is marked 'f' (forte) and 'pp' (pianissimo).

11

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

mus, lau-da-mus te, *S tutti* **pp** be - ne - di - ci-mus, ad - o -

mus, lau-da-mus te, **pp** be - ne - di - ci-mus, ad - o -

mus, lau-da-mus te, **pp** be - ne - di - ci-mus, ad - o -

pp Solo

6 7 6 7 7 6 5 6 6

4 [3] [3]

[illegible]

18

f S tutti
glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, *p* Solo
te ad - o - ra - mus,

A
glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, S tutti *pp*
A *pp* ad - o -

8
glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, *pp*
ad - o -

glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, *pp*
ad - o -

pp Solo
6 # 8 8 8 8 8 6

21

f

f

f

f

f

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

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

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

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

f Tutti

Solo

6 6 6 6 5 6

4 #

24

6 # [6/5] 6 5 7 # 6 5 7 [5#] p 6 6 6 6 6

27

p S tutti
Gra - ti - as a - gi - mus ti - bi,

p A
Gra - ti - as a - gi - mus ti - bi,

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

p
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am,

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

31

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

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

36

System 1 (Measures 36-40): Piano accompaniment. Measures 36-37: Whole notes in both hands. Measures 38-40: Quarter notes and eighth notes, marked **f** (forte).

System 2 (Measures 41-45): Piano accompaniment. Measures 41-42: Quarter notes. Measures 43-44: Quarter notes, marked **f**. Measure 45: Quarter notes, marked **f**.

System 3 (Measures 46-50): Vocal entries. Soprano: *ti - bi gra - ti - as a - gi - mus pro - pter magnam glo - ri - am tu - am,* (Measures 46-50). Alto: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam* (Measures 46-50). Tenor: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 46-50). Bass: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am tu - am,* (Measures 46-50). Dynamics: **f** (forte) at the start of the vocal phrases.

System 4 (Measures 51-55): Continuation of vocal parts. Soprano: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 51-55). Alto: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 51-55). Tenor: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 51-55). Bass: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am tu - am,* (Measures 51-55). Dynamics: **f** (forte) at the start of the vocal phrases.

System 5 (Measures 56-60): Continuation of vocal parts. Soprano: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 56-60). Alto: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 56-60). Tenor: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 56-60). Bass: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am tu - am,* (Measures 56-60). Dynamics: **f** (forte) at the start of the vocal phrases.

System 6 (Measures 61-65): Continuation of vocal parts. Soprano: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 61-65). Alto: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 61-65). Tenor: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am* (Measures 61-65). Bass: *a - gi - mus, ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am tu - am,* (Measures 61-65). Dynamics: **f** (forte) at the start of the vocal phrases.

41

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

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

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

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

6 6 6 4 6 6 4 6 4 5

44

p cresc.

p cresc.

p

cresc.

p

cresc.

p

cresc.

gnam.

gnam.

gnam.

gnam.

p Solo

cresc.

$\frac{3}{8}$

48

f

f

f

f

f

f

f

f

Do - mi - ne De - us,

Do - mi - ne De - us,

Do - mi - ne De - us,

Do - mi - ne De - us,

f unisono

Tutti

51

Piano Accompaniment:

- Measures 51-54: The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The grand staff features a complex texture with multiple staves, including a grand staff and a bass line. The piano part features a complex texture with multiple staves, including a grand staff and a bass line. The piano part features a complex texture with multiple staves, including a grand staff and a bass line.

Vocal Parts:

- Measures 51-54: The vocal parts are in G major and 4/4 time. The lyrics are "Rex coe - le - stis, De - us Pa - ter o - mni - po - tens,". The score ends with a forte (sf) dynamic and a final bass line with figured bass notation.

Figured Bass:

6 6 6 5 6 6 7

Dynamics: sf

54

Piano Introduction:

Right Hand: pp f

Left Hand: pp f

Vocal Parts:

Soprano: p ti - bi gra - ti-as a - gi-mus,

Alto: p ti - bi gra - ti-as a - gi-mus,

Tenor: p ti - bi gra - ti-as a - gi-mus,

Bass: p ti - bi gra - ti-as a - gi-mus,

Piano Solo:

pp f Solo

Figured Bass: $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ 6 $\begin{bmatrix} 6 \end{bmatrix}$ 6 # $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$

57

f

f

f

f

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - -

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - -

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - -

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - -

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

60

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

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

8 su, Je - su Chri - ste, Fi - li u - ni - ge - ni -

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

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

[illegible]

66

Piano

Voice

Lyrics:

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

Tempo: Andante

Key: D major

Time: 3/4

Instrumentation: Piano, Voice

Section: Agnus Dei

Opus: Op. 92, No. 3

Composer: Franz Schubert

69

Fi - li - us Pa - - tris, Fi - li - us De - i

Fi - li - us Pa - - tris, Fi - li - us De - i

Fi - li - us Pa - - tris, Fi - li - us De - i

Fi - li - us Pa - - tris, Fi - li - us De - i

[6] 6 6 5 7

72

Piano Accompaniment:

- Measures 72-75: Treble and Bass staves. Dynamics: *f* (forte) at measure 75.
- Measures 76-79: Treble and Bass staves. Dynamics: *pp* (pianissimo) at measure 76, *f* (forte) at measure 79.
- Measures 80-83: Treble and Bass staves. Dynamics: *pp* (pianissimo) at measure 80, *f* (forte) at measure 83.

Vocal Parts:

- Soprano:** Measures 72-75: *f* (forte). Measures 76-79: *pp* (pianissimo). Measures 80-83: *f* (forte).
- Alto:** Measures 72-75: *f* (forte). Measures 76-79: *pp* (pianissimo). Measures 80-83: *f* (forte).
- Tenor:** Measures 72-75: *f* (forte). Measures 76-79: *pp* (pianissimo). Measures 80-83: *f* (forte).
- Bass:** Measures 72-75: *f* (forte). Measures 76-79: *pp* (pianissimo). Measures 80-83: *f* (forte).

Lyrics:

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

8

4 3 6 6 3

76

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

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

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

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

org

5 # b

40 3 6 4 8 3

80

Piano Part:

- Measures 80-81: *cresc.*
- Measures 82-83: *ff*
- Measures 84-85: *cresc.*
- Measures 86-87: *ff*
- Measures 88-89: *cresc.*
- Measures 90-91: *ff*
- Measures 92-93: *cresc.*
- Measures 94-95: *ff*

Vocal Part:

- Measures 80-81: *cresc.*
- Measures 82-83: *ff*
- Measures 84-85: *cresc.*
- Measures 86-87: *ff*
- Measures 88-89: *cresc.*
- Measures 90-91: *ff*
- Measures 92-93: *cresc.*
- Measures 94-95: *ff*

Lyrics:

ri - am tu -

glo - ri - am tu -

glo - ri - am tu -

glo - ri - am tu -

Basso Continuo Part:

- Measures 80-81: *cresc.*
- Measures 82-83: *ff*
- Measures 84-85: *cresc.*
- Measures 86-87: *ff*
- Measures 88-89: *cresc.*
- Measures 90-91: *ff*
- Measures 92-93: *cresc.*
- Measures 94-95: *ff*

Figured Bass:

7[#] 6⁴ 6² 6 [b]6 6⁴ [5][#]

83

am.

am.

am.

am.

Solo

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

Qui tollis

Adagio

The musical score is for the section 'Qui tollis' in a piece marked 'Adagio'. It features a woodwind section with two oboes (ob 1 and 2), a string section with two violins (vl 1 and 2) and a viola (vla), four vocal parts (Soprano, Alto, Tenor, Bass), and an organ (org b). The key signature is one sharp (F#) and the time signature is common time (C). The organ part includes a 'Solo' section and specific chord markings: [b7] and 6.

Woodwinds:

- Ob 1:** Measures 1-2: sfz, sfz; Measure 3: rest; Measure 4: ff.
- Ob 2:** Measures 1-2: sfz, sfz; Measure 3: rest; Measure 4: ff.

Strings:

- Violins (vl 1, 2):** Measures 1-2: p, sfz, p, sfz, f; Measure 3: p; Measure 4: ff, p.
- Viola (vla):** Measures 1-2: p, sfz, p, sfz, f; Measure 3: p; Measure 4: ff.

Vocal Parts:

- Soprano (S):** Measures 1-4: rest.
- Alto (A):** Measures 1-4: rest.
- Tenor (T):** Measures 1-4: rest.
- Bass (B):** Measures 1-4: rest.

Organ (org b):

- Measure 1: p Solo
- Measure 2: sfz [b7], p
- Measure 3: sfz, f, p
- Measure 4: ff, 6, #

90

Piano Accompaniment:

- Measures 90-92: sfz sfz
- Measures 90-92: sfz sfz
- Measures 90-92: p sfz p sfz f p
- Measures 90-92: sfz p sfz f p
- Measures 90-92: p sfz p sfz f p
- Measures 90-92: p

Vocal Line:

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

Other Parts:

- Measures 90-92: p vlc
- Measures 90-92: p b
- Measures 90-92: sfz p sfz f p

93

Piano Accompaniment (Measures 93-95):

- Measures 93-94:** Treble and Bass staves with **ff** dynamics. Treble staff has a half note G4, quarter note A4, and quarter rest. Bass staff has a half note G3, quarter note A3, and quarter rest.
- Measure 95:** Treble and Bass staves with **ff** dynamics. Treble staff has a half note G4, quarter note A4, and quarter rest. Bass staff has a half note G3, quarter note A3, and quarter rest.

Vocal Parts (Measures 93-95):

- Measures 93-94:** Treble and Bass staves with **ff** dynamics. Treble staff has a half note G4, quarter note A4, and quarter rest. Bass staff has a half note G3, quarter note A3, and quarter rest.
- Measure 95:** Treble and Bass staves with **p** dynamics. Treble staff has a half note G4, quarter note A4, and quarter rest. Bass staff has a half note G3, quarter note A3, and quarter rest.

Vocal Lyrics (Measures 93-95):

- Measures 93-94:** **P Tutti** Mi - se - re - re, mi - se - re - re,
- Measure 95:** **P Tutti** Mi - se - re - re, mi - se - re - re,

Other Parts (Measures 93-95):

- Measures 93-94:** Treble and Bass staves with **ff** dynamics. Treble staff has a half note G4, quarter note A4, and quarter rest. Bass staff has a half note G3, quarter note A3, and quarter rest.
- Measure 95:** Treble and Bass staves with **p** dynamics. Treble staff has a half note G4, quarter note A4, and quarter rest. Bass staff has a half note G3, quarter note A3, and quarter rest.

Other Lyrics (Measures 93-95):

- Measures 93-94:** mun - - di:
- Measure 95:** **P Tutti** Mi - se - re - re, mi - se - re - re,

Other Dynamics (Measures 93-95):

- Measures 93-94:** **ff**
- Measure 95:** **p**

Other Fingerings (Measures 93-95):

- Measures 93-94:** 6 #]
- Measure 95:** **P Tutti** 6 5 9 8 6 4 3 6 5 -

96

p

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

6 3 3 # 3 5 - 6 - 6 4 - 7 3 - Solo 7 6 7 6

99

ff

ff

ff

p

ff

p

ff

ff

7 6 7 6 5

7 5[#] 6 5[#]

102

Musical score for page 47, starting at measure 102. The score is in D major (two sharps) and 4/4 time. It features a piano accompaniment and a vocal line. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal line is in the bass clef. Dynamics include *fz* (forzando), *p* (piano), *f* (forte), *sfz* (sforzando), and *vlc* (vibrato). The lyrics are "Qui tol-lis, qui tol-lis pec-ca - ta, pec - ca - ta".

105

ff

ff

ff **p**

ff **p**

ff **p**

p

p

p

p **Tutti**

mun - di: Su - sci - pe, su - scipe de - pre - ca - ti - o - nem,

ff **p Tutti**

6 5# 6 4 3 6 4 5

108

The musical score for page 49, starting at measure 108, features a piano introduction and four vocal parts. The piano part begins with a treble clef, key signature of two sharps (F# and C#), and a common time signature. It includes a piano (*p*) dynamic marking. The vocal parts are arranged in four staves, each with a treble clef and the same key signature. The lyrics are: "de - pre - ca - ti - o - nem no - stram." The piano part continues with a bass clef and includes figured bass notation: $\flat 7$, $\flat 7$, $\flat 4$, 3, Solo, $\flat 7$, 6, 7, $\flat 6$.

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

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

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

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

$\flat 7$ $\flat 7$ $\flat 4$ 3 Solo $\flat 7$ 6 7 $\flat 6$

111

ff

ff

ff

p

ff

ff

ff

ff

7 6 4 7 6 4 7 5 4

ff

5 4

114

Piano Accompaniment:

- Measures 114-116: Right hand features a complex rhythmic pattern with eighth and sixteenth notes. Left hand provides a steady bass line with eighth notes.
- Measures 117-119: Continuation of the piano accompaniment, with dynamic markings *fz*, *p*, *fz*, *f*, and *p*.

Vocal Solo:

- Measure 117: *p Solo* marking.
- Lyrics: Qui se-des, qui se-des ad dex - te-ram, dex - te - ram
- Measures 118-119: Continuation of the vocal solo with dynamic markings *p vlc*, *p b*, *fz*, *p*, *fz*, *f*, and *p*.

120

Piano Introduction: sfz

Vocal Entries: mi - se - re - re no - bis, mi-se - re - re no - bis.

Figured Bass:

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

Performance Instructions: vlc, tasto solo b, org

Quoniam

Allegro con fuoco

124

1
ob

2

f

f

clno
1, 2

f

timp

f

1
vl

2

f

3

3

3

vla

f

S

A

T

8

B

org
b

f Solo

[2 6]

3

3

127

f *Tutti*
Quo - ni-am tu so - lus, tu so - lus san - ctus,

f *Tutti*
Quo - ni-am tu so - lus, tu so - lus san - ctus,

f *Tutti*
Quo - ni-am tu so - lus, tu so - lus san - ctus,

f *Tutti*
Quo - ni-am tu so - lus, tu so - lus san - ctus,

Tutti 6 6 6 6 7 Solo 6

130

quo - niam tu so - lus, tu

quo - niam tu so - lus, tu

quo - niam tu so - lus, tu

quo - niam tu so - lus, tu

Tutti

133

so-lus Do-mi - nus, tu so-lus san - ctus, tu so-lus

so-lus Do-mi - nus, tu so-lus san - ctus, tu so-lus

so-lus Do-mi - nus, tu so-lus san - ctus, tu so-lus

so-lus Do-mi - nus, tu so-lus san - ctus, tu so-lus

6 6 6 7 Solo 6 6 5 Tutti # 6 [4]6 #

136

Do - minus, so - lus al - tis - simus, Je - su Christe,

Do - minus, so - lus al - tis - simus, Je - su Christe,

Do - minus, so - lus al - tis - simus, Je - su Christe, tu so-lus

Do - minus, so - lus al - tis - simus, Je - su Christe, tu so-lus

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

Solo $\frac{7}{4}$ # 6 $\frac{6}{4}$

139

The musical score for measures 139-141 of 'Gloria in excelsis Deo' by Franz Schubert. The score is written for piano and vocal parts. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are written for four voices (Soprano, Alto, Tenor, and Bass). The lyrics are in Latin: 'san - ctus, Do - mi - nus, al - tis - si - mus, Je - su Chri -'. The score includes dynamic markings such as **f** (forte) and **p** (piano). The key signature is one sharp (F#) and the time signature is 4/4. The score ends with a **f** (forte) marking and the word 'Tutti'.

san - ctus, Do - mi - nus, al - tis - si - mus, Je - su Chri -

san - ctus, Do - mi - nus, al - tis - si - mus, Je - su Chri -

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

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

f Tutti

142

The musical score consists of two systems. The first system contains a grand staff (treble and bass clefs) and two single staves. The grand staff features a piano accompaniment with eighth and sixteenth notes, and a guitar part with a whole note and rests. The two single staves are empty. The second system contains a grand staff and four single staves. The grand staff continues the piano accompaniment and guitar part. The four single staves are labeled 'ste.' and contain whole notes and rests. The guitar part in the second system includes a 'Solo' section with triplets and a sequence of notes with fret numbers: 5, 6, #, 7#, 6, 6, 6, 6#.

ste.

ste.

ste.

ste.

Solo

5 6 # 7# 6 6 6 6#

145

This musical score page contains measures 145 and 146. It features a piano part with a grand staff (treble and bass clefs) and a guitar part with a single staff (treble clef). The key signature is D major (two sharps). The piano part in measure 145 has a melodic line in the right hand and a supporting line in the left hand. In measure 146, the right hand has a trill (tr) on the final note. The guitar part is mostly silent, with a few notes in the bass staff in measure 146. Fingering numbers (6, 7, #, 5) are provided for the guitar part in measure 146.

6 6 6 7 # 5 #

147

Quo - niam tu so - lus, tu so-lus san - ctus,

Quo - niam tu so - lus, tu so-lus san - ctus,

Quo - niam tu so - lus, tu so-lus san - ctus,

Quo - niam tu so - lus, tu so-lus san - ctus,

Tutti 6 6 6 6 # Solo 6 6 6 5 47

150

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

quo - niam tu so - lus, tu so - lus Do - mi - nus,

quo - niam tu so - lus, tu so - lus Do - mi - nus,

quo - niam tu so - lus, tu so - lus Do - mi - nus,

Tutti

Solo

153

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

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

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

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

6 $\frac{6}{5}$ *Tutti* $\frac{4}{4}$ - $\frac{6}{4}$ $\frac{4}{4}$ - 6 $\frac{4}{4}$ - $\frac{6}{4}$ - 6 $\frac{6}{4}$ $\frac{6}{5}$ $\frac{4}{2}$

[illegible]

162

so - lus al - tis - si - mus.

so - lus al - tis - si - mus.

so - lus al - tis - si - mus.

so - lus al - tis - si - mus.

Solo

3 7 3 6

165

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two single staves. The grand staff contains complex piano accompaniment with sixteenth-note patterns and ascending/descending lines. The single staves contain rests and some notes. The second system includes a grand staff and four single staves. The grand staff continues the piano accompaniment. The four single staves contain rests. The bottom staff of the second system includes fingerings: 6, 6, 6, 6, 6, 6/5, and 6.

6 6 6 6 6 6/5 6

168

Piano Introduction:

- Measures 168-170: Grand staff, **ff** (fortissimo).
- Measures 171-174: Grand staff, **ff** (fortissimo).
- Measures 175-178: Grand staff, **ff** (fortissimo).

Vocal Entry:

- Measures 179-182: Four vocal staves, **f** (forte).
- Measures 183-186: Four vocal staves, **f** (forte).
- Measures 187-190: Four vocal staves, **f** (forte).
- Measures 191-194: Four vocal staves, **f** (forte).

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

Final Section:

- Measures 195-198: Bass staff, **ff** (fortissimo), unisono.
- Measures 199-202: Bass staff, **ff** (fortissimo), accomp. (accompaniment).

17

Piano Introduction:

Right Hand: *f* (forte), *tr* (trill)

Left Hand: *f* (forte), *tr* (trill)

Vocal Entry:

Voice: *f* (forte), *tr* (trill)

Lyrics: A - men, a - men, a - men, a - men,

Piano Accompaniment:

Right Hand: *f* (forte), *tr* (trill)

Left Hand: *f* (forte), *tr* (trill)

Lyrics: A - men, a - men, a - men, a - men,

Final Chorus:

Voice: *f* (forte), *tr* (trill)

Lyrics: A - men, a - men, a - men, a - men,

Piano Accompaniment:

Right Hand: *f* (forte), *tr* (trill)

Left Hand: *f* (forte), *tr* (trill)

Lyrics: A - men, a - men, a - men, a - men,

175

f

f

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

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

a - men, a - men,

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

6 7 6 5 4 3 8 6 6 10

178

a - - men,
 - - men, a - - -
 a - men, a - men, a - men, a -
 a - - - - -
 8 a - men, a - men, a - men, a - men, a -
 a - - - - -
 8 6 # 7 5 6 4 6 6 5 5 6 #

[illegible]

187

a - men, a - men, a - men, a - - - - -
 a - men, a - - - - - men, a - men, a - men,
 a - - - - - men,
 a - men, a - men,
 6 4 3 2 10 10 6

[illegible]

193

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

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

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

[6/5] 6/5 5 6/5 5 8/6 4/5

196

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

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

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

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

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

199

a - men, a - men, a - men, a - men, a - - -
 a - men, a - men, a - men, a - men,
 men, a - men, a - men, a - men, a - - -
 - men, a - men, a - men, a - men,
 5 5 8 7 5 10 7 3 5 10 [-] 7 3 5 10 - 10

205

musical score for piano and voice, measures 205-208. The score is written in G major (one sharp) and 4/4 time. The piano accompaniment consists of two staves (treble and bass clef) and a grand staff (treble, middle, and bass clef). The vocal part consists of two staves (treble and bass clef). The lyrics are: "men, a - - - men, a - - - men, a - - -". The piano part features a complex rhythmic pattern in the right hand, with eighth and sixteenth notes, and a simpler pattern in the left hand. The vocal part has a melodic line in the treble staff and a bass line in the bass staff. The lyrics are written below the vocal staves.

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

men, a - - -

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

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

8 7 6 5 6 5

208

men, a - - - - -

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

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

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

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

211

The musical score consists of several staves. The top two staves are piano accompaniment in treble clef, featuring a key signature of two sharps (F# and C#). The melody is composed of eighth and quarter notes. The next two staves are vocal parts, also in treble clef, with lyrics written below the notes. The lyrics are "a - men, a - men, a - men, a -". The bottom two staves are piano accompaniment in bass clef, with a key signature of two sharps. The melody is composed of eighth and quarter notes. The lyrics "a - men, a - men, a - men, a -" are written below the notes. The score is divided into measures by vertical bar lines.

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

5 # 6 4 - 6 6 - # 6 5

214

The musical score consists of two systems of staves. The first system has three staves: a grand staff (treble and bass clef) and a single treble staff. The second system has five staves: a grand staff, two single treble staves, and two single bass staves. The key signature is two sharps (F# and C#). The first system shows a piano accompaniment with eighth-note patterns in the grand staff and a vocal line in the single treble staff. The second system continues the piano accompaniment with more complex sixteenth-note patterns in the grand staff and a vocal line in the single treble staff. The vocal line includes lyrics: 'a - - - - -' and 'tasto solo'.

6 6 *tasto solo*

217

This musical score page contains measures 217, 218, and 219. It is written in D major (two sharps) and 4/4 time. The score is organized into three systems, each containing piano accompaniment and vocal staves.

- System 1 (Measures 217-219):** The piano part consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The vocal part consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both vocal staves contain rests for all three measures.
- System 2 (Measures 217-219):** The piano part continues with more complex sixteenth-note patterns in both hands. The vocal part remains silent, with rests on all staves.
- System 3 (Measures 217-219):** The piano part concludes with sustained chords in the left hand and moving lines in the right hand. The vocal part remains silent, with rests on all staves.

220

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

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

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

men, a - men, a -

6

223

a - men, a - men, a - men, a - men, 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 - -
 5 10 7 5 - 8 5 - 6 7 3 - 6 5 - 6 7 5 -
 3 3 3

226

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

men, a - men. A Cum San - cto Spi - ri-tu in glo - ri-a

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

men, a - men. B Cum San - cto Spi - ri-tu in glo - ri-a

7 4 3 **pp** Solo [7 6 7] 7 6 7

229

The musical score is written for a piano and voices. It begins with a piano introduction in D major (two sharps) and 4/4 time. The piano part features a series of eighth and sixteenth notes, with dynamics ranging from **f** (fortissimo) to **pp** (pianissimo). The vocal parts enter with the lyrics: "men, a - - men, a - -". The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic line. The full choir enters with the lyrics: "De - i, in glo - ri - a De - i Pa - - tris, a - men,". The piano part continues with a series of eighth and sixteenth notes, with dynamics ranging from **f** to **pp**. The piece concludes with a "Tutti" section and a "Solo" section for the piano.

men, a - - men, a - -
 De - i, in glo - ri - a De - i Pa - - tris, a - men,
 men, a - - men, a - -
 De - i, in glo - ri - a De - i Pa - - tris, a - men,
 7 6 7 **f** Tutti 6 5 **pp** Solo 7 6 7

235

Piano Accompaniment:

- Measures 235-237: Piano introduction with a driving bass line featuring triplets and a melodic line with grace notes. Dynamics: *ff*.
- Measures 238-240: Continuation of the piano accompaniment, featuring more complex triplet patterns and grace notes. Dynamics: *ff*.

Vocal Parts:

- Measures 238-240: Four vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "men. Cum Sancto Spi-ri-tu in glo-ri-a De-i Pa - tris, a - - - men." Dynamics: *ff*.

Figured Bass:

8 3 6 5

3 Credo

Allegro vivace

f

f

f

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

Cre - do in u - num De - um, Pa - trem o-mni - po -

Cre - do in u - num De - um, Pa - trem o-mni - po -

Cre - do in u - num De - um, Pa - trem o-mni - po -

Cre - do in u - num De - um, Pa - trem o-mni - po -

Cre - do in u - num De - um, Pa - trem o-mni - po -

f *Tutti* $\frac{6}{4}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{2}$

4

ten - - tem, fa - cto - rem coe - li et ter - rae,

ten - - tem, fa - cto - rem coe - li et ter - rae,

8 ten - - tem, fa - cto - rem coe - li et ter - rae,

ten - - tem, fa - cto - rem coe - li et ter - rae,

6
5

6
5

6

Detailed description: This musical score page (93) is in D major (two sharps) and 4/4 time. It features a piano accompaniment and three vocal parts. The piano part consists of a grand staff (treble and bass clefs) with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The vocal parts are arranged in three systems, each with a single staff. The lyrics are in Latin: 'ten - - tem, fa - cto - rem coe - li et ter - rae,'. The first system includes a measure number '4' at the beginning. The second system includes measure numbers '6' and '5' at the bottom. The third system includes measure numbers '6' and '5' at the bottom. The score is written for a choir or solo voice, with the lyrics aligned under the vocal staves.

7

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

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

8

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

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

47 6 7 6 5 4 6 4 3

2

Detailed description: This page of a musical score contains piano accompaniment and vocal parts. The piano part consists of two systems of grand staves (treble and bass clef). The first system has a 7-measure rest in the treble staff. The second system features a complex, flowing accompaniment. The vocal parts include four staves with Latin lyrics: 'vi - si - bi - li - um o - mni - um et in - vi - si - bi - li -'. The lyrics are repeated across the four vocal staves. At the bottom, there are numerical figures: 47, 6, 7, 6, 5, 4, 6, 4, 3, and a 2 below the 4.

10

um.

um.

um.

um.

Solo

13

The musical score for page 96, measures 13-15, is presented in a multi-staff format. The top system consists of a grand staff (treble and bass clefs) for piano accompaniment, followed by two staves for vocal parts. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand. The vocal parts enter in measure 13 with a whole note, followed by a half note in measure 14, and a quarter note in measure 15. The lyrics "Et in u - num Do - mi-num" are written below the vocal staves. The bottom system continues the piano accompaniment and includes a "Tutti" marking in measure 15, indicated by a bracketed "6" over a "5" below the staff.

Et in u - num Do - mi-num

Et in u - num Do - mi-num

Et in u - num Do - mi-num

Et in u - num Do - mi-num

Tutti

16

Je - sum Chri - - stum, Fi - - li - um

Je - sum Chri - - stum, Fi - - li - um

Je - sum Chri - - stum, Fi - - li - um

Je - sum Chri - - stum, Fi - - li - um

7 # 6 5

19

De - i u - ni - ge - ni - tum,

De - i u - ni - ge - ni - tum,

8 De - i u - ni - ge - ni - tum,

De - i u - ni - ge - ni - tum,

[] # #

22

et ex Pa - tre na - - tum an - - te

et ex Pa - tre na - - tum an - - te

et ex Pa - tre na - - tum an - - te

et ex Pa - tre na - - tum an - - te

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

25

o - mni - a sae - cu - la.

o - mni - a sae - cu - la.

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

o - mni - a sae - cu - la.

6
4

[5]
#

Solo

28

6/5 #

31

The musical score for page 102, measures 31-33, is presented in a multi-staff format. The top system features a grand staff (treble and bass clefs) for piano accompaniment, followed by two vocal staves (treble and bass clefs). The bottom system includes a grand staff for piano accompaniment and four vocal staves (two treble and two bass clefs). The key signature is D major (two sharps). The lyrics are in Latin: "De - - um de De - o, lu - - men de". The piano accompaniment in the top system consists of simple chords and single notes. The vocal parts in the top system have long rests in the first two measures, followed by a melodic line in the third measure. The piano accompaniment in the bottom system features a more complex, flowing melody with many sixteenth and thirty-second notes. The vocal parts in the bottom system have long rests in the first two measures, followed by a melodic line in the third measure. The lyrics are: "De - - um de De - o, lu - - men de". The bottom system also includes a grand staff for piano accompaniment and four vocal staves. The piano accompaniment in the bottom system features a more complex, flowing melody with many sixteenth and thirty-second notes. The vocal parts in the bottom system have long rests in the first two measures, followed by a melodic line in the third measure. The lyrics are: "De - - um de De - o, lu - - men de". The bottom system also includes a grand staff for piano accompaniment and four vocal staves. The piano accompaniment in the bottom system features a more complex, flowing melody with many sixteenth and thirty-second notes. The vocal parts in the bottom system have long rests in the first two measures, followed by a melodic line in the third measure. The lyrics are: "De - - um de De - o, lu - - men de".

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

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

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

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

Tutti 6]

34

The musical score for page 103, measures 34-36, is presented in a multi-staff format. The piano accompaniment is shown in the top two staves (treble and bass clef) and the bottom two staves (treble and bass clef). The vocal parts are shown in the middle staves. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are in Latin: "lu - mi - ne, De - - um ve - - rum de".

lu - mi - ne, De - - um ve - - rum de

lu - mi - ne, De - - um ve - - rum de

lu - mi - ne, De - - um ve - - rum de

lu - mi - ne, De - - um ve - - rum de

6 4 2

6 5

37

De - o ve - - ro, ge - ni - tum non

De - o ve - - ro, ge - ni - tum non

8 De - o ve - - ro, ge - ni - tum non

De - o ve - - ro, ge - ni - tum non

6 7 [6]

40

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

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

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

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

7 3 5 7

43

The musical score for page 106, measures 43-47, is presented in a multi-staff format. The piano accompaniment is shown in the top system (treble and bass clefs) and the bottom system (treble, middle, and bass clefs). The vocal parts are in the middle system, with lyrics in Portuguese. The key signature is two sharps (F# and C#), and the time signature is 6/8.

Measure 43: The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal parts enter with a half note.

Measure 44: The piano accompaniment continues with the same eighth-note pattern. The vocal parts continue with a half note.

Measure 45: The piano accompaniment continues with the same eighth-note pattern. The vocal parts continue with a half note.

Measure 46: The piano accompaniment continues with the same eighth-note pattern. The vocal parts continue with a half note.

Measure 47: The piano accompaniment continues with the same eighth-note pattern. The vocal parts continue with a half note.

Lyrics:

per quem o - - mni - a fa - - cta

per quem o - - mni - a fa - - cta

per quem o - - mni - a fa - - cta

per quem o - - mni - a fa - - cta

[6] 6 6 6 6 6

46

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

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

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

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

6 6 6 6 4 3

49

The musical score is written for a piano and four voices (Soprano, Alto, Tenor, Bass). It begins with a piano introduction in D major (two sharps) and 4/4 time. The piano part consists of two staves. The vocal parts enter in measure 49 with the lyrics "fa - - - cta sunt." The Soprano part has a melodic line with a fermata over the first measure. The Alto, Tenor, and Bass parts have simpler, more rhythmic lines. The piano part continues with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The score ends with a cello solo in measure 52, marked with a "Solo" instruction and a key signature change to D major (two sharps).

fa - - - cta sunt.

fa - - - cta sunt.

8 fa - - cta sunt.

fa - - cta sunt.

6
4

[5]
#

Solo

52

Qui pro - pter

Qui pro - pter

Qui pro - pter

Qui pro - pter

Tutti 6

55

The musical score for page 110, measures 55-57, is presented in two systems. The first system (measures 55-57) features a piano accompaniment in the upper staves and vocal parts in the lower staves. The piano accompaniment consists of a treble and bass staff with a key signature of two sharps (F# and C#). The vocal parts include a soprano, alto, and tenor/bass line. The lyrics are in Latin: "nos, nos ho - - - mi - nes et". The second system (measures 58-60) continues the piano accompaniment and vocal parts. The piano accompaniment is more complex, featuring a treble and bass staff with a key signature of two sharps. The vocal parts continue with the same lyrics. The lyrics are: "nos, nos ho - - - mi - nes et". The piano accompaniment includes a treble and bass staff with a key signature of two sharps. The vocal parts include a soprano, alto, and tenor/bass line. The lyrics are: "nos, nos ho - - - mi - nes et".

nos, nos ho - - - mi - nes et

nos, nos ho - - - mi - nes et

8 nos, nos ho - - - mi - nes et

nos, nos ho - - - mi - nes et

6 6 5 # 45

58

pro - pter no - stram sa - lu -

pro - pter no - stram sa - lu -

pro - pter no - stram sa - lu -

pro - pter no - stram sa - lu -

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

61

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

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

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

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

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

64

scen - - - - -

scen - - - - -

scen - - - - -

scen - - - - -

9 6 4 8 9 6 4 8 9 6 4 8 6

67

6 5 6 5 4 3 Solo

70

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two single staves (treble and bass clefs). The second system includes a grand staff and four single staves (two treble and two bass clefs). The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score contains various musical notations including eighth notes, quarter notes, half notes, and rests. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The bottom staff of the second system has a fingering notation [6] [5] at the end.

Et incarnatus est

74 Adagio

1 ob

2

1 vl

2

vla

S

p Solo

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

A

p Solo

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

T

p Solo

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

B

p Solo

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

org b

p Solo

6 5 6 6 4 5 3

Detailed description: This page of a musical score is for the 'Et incarnatus est' section. It begins at measure 74 with an 'Adagio' tempo marking. The woodwind section (oboe 1 and 2) has rests for the first three measures, followed by a melodic phrase in measure 4 starting on a half note G4. The string section (violin 1 and 2, viola) plays a rhythmic pattern of eighth notes, starting on a half note G3. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 4 with the text 'Et incarnatus est de Spiritu Sancto'. The organ (organist) plays a supporting bass line with a pattern of eighth notes, marked with fingerings 6, 5, 6, 6, 4, 5, 3. The score is in 3/4 time and B-flat major.

78

ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Et in - car - na - tus, in - car -

ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Et in - car - na - tus, in - car -

ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Et in - car - na - tus, in - car -

ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Et in - car - na - tus, in - car -

2 6 8 7 5 6 6 [7] 6

6 6 5 3 4 5

83

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

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

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

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

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

88

Vir - gi - ne, de Spi - ri - tu San - cto, et ho - mo, et ho - mo

Vir - gi - ne, de Spi - ri - tu San - cto, et ho - mo, et ho - mo

Vir - gi - ne, de Spi - ri - tu San - cto, et ho - mo, et ho - mo

Vir - gi - ne, de Spi - ri - tu San - cto, et ho - mo, et ho - mo

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

93

Piano Accompaniment:

- Measures 93-94: Treble clef, B-flat major, 4/4 time. Right hand has rests, left hand has whole notes.
- Measures 95-97: Treble and bass clefs. Right hand has eighth-note patterns, left hand has eighth-note patterns. Dynamics: *cresc.*, *sf*, *p*, *pp*.

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

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

Chord Progression (Basso Continuo):

6 [4] 4 [5] 4 $\flat 7$ 4 2 8 3 2 6 *cresc.* $\sharp 6$ $\flat 5$ *sf* 6 $\flat 4$ *pp* 6 $\flat 7$ [3]

98

f

f

f

f *Tutti*

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

f *Tutti*

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

f

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

f *Tutti*

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

f *Tutti*

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

103

fi - xus e - tiam, sub Pon - ti - o Pi - la - to, pas - sus,

e - ti-am, sub Pon-ti - o Pi - la - to, pas - sus, pas - sus,

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

e - ti-am, sub Pon - ti - o Pi - la - to, pas - sus, pas - sus,

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

108

pas - sus, cru - ci - fi - xus e - ti - am pro

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

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

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

$\flat 6$ $[\flat 5]$ 7 $\flat 6$ $\flat 5$ 8 $\flat 7$ 6
 \flat $[\flat]$ $[\flat]$ \sharp \flat \flat $[\flat]$

113

Piano Part:

- System 1: Treble and Bass staves. Treble staff has a melodic line with a trill. Bass staff has a series of chords. Both staves have **sf** markings.
- System 2: Grand staff with three staves. Treble staff has a series of chords. Middle and Bass staves have a series of chords. All staves have **sf** markings.

Voice Part:

- Staff 1: Treble clef. Lyrics: no - bis, pas - - sus, pas - - sus. **sf** markings.
- Staff 2: Treble clef. Lyrics: bis, pas - - sus, pas - - sus. **sf** markings.
- Staff 3: Treble clef. Lyrics: bis, pas - - sus, pas - - sus. **sf** markings.
- Staff 4: Bass clef. Lyrics: et - i - am, pas - - sus, pas - - sus. **sf** markings.

Chord Symbols:

- Staff 1: #
- Staff 2: **sf** 9 7 #
- Staff 3: 6 4
- Staff 4: **sf** 9 7 # 5 #
- Staff 5: 6 4

118

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

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

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

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

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

Et resurrexit

Allegro vivace

125

f

ob

f

corno
1, 2

f

timp

f

vl
1
2

f

vla

f

S

f Tutti

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

A

f Tutti

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

T

f Tutti

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

B

f Tutti

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

org b

f Tutti

6
4

7
2

[8]
3

4
2

5
3

128

The musical score for page 128 consists of several systems. The first system shows a piano introduction with a treble and bass staff. The second system features a vocal melody in the treble staff and a bass line in the bass staff. The third system is a more complex piano accompaniment with multiple staves. The fourth system contains four vocal parts (Soprano, Alto, Tenor, and Bass) with the Latin lyrics: "di - e se - cun - - dum Scri - ptu - - ras, Scri -". The fifth system continues the vocal parts with the same lyrics. The sixth system shows the piano accompaniment for the vocal parts, with a bass line and a treble line. The seventh system is a final piano accompaniment with a bass line and a treble line.

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

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

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

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

6 [6] 6

131

ptu - - - ras, et a - scen - dit in

ptu - - - ras, et a - scen - dit in

8 ptu - - - ras, et a - scen - dit in

ptu - - - ras, et a - scen - dit in

6
4

[7]
#

134

coe - lum, in coe - lum, in coe - lum,

coe - lum, in coe - lum, in coe - lum,

coe - lum, in coe - lum, in coe - lum,

coe - lum, in coe - lum, in coe - lum,

67 6 7

137

se - det ad dex - te-ram, ad dex - te-ram De - i

se - det ad dex - te-ram, ad dex - te-ram De - i

8 se - - - - - det ad

se - det ad dex - te-ram, ad dex - te-ram De - i

6 6 6

140

Pa - - tris, se - - - det.

Pa - - tris, se - - - det.

8 dex - teram De - i Pa - - tris.

Pa - - tris, se - - - det.

[6]
5

6
5

#

Solo

144

f

f

f

sf **sf** **sf** **sf**

sf **sf**

ff

Et i - te - rum ven -

ff

Et i - te - rum ven -

ff

Et i - te - rum ven -

ff

Et i - te - rum ven -

6
5 *Tutti* **sf** unisono **sf**

147

tu - rus est cum glo - - ri - a

tu - rus est cum glo - - ri - a

tu - rus est cum glo - - ri - a

tu - rus est cum glo - - ri - a

sf **sf** **sf** **sf**

6 4 5 5

150

Piano Part:

- Right Hand: Treble clef, key of D major. Notes: D4 (sf), E4 (sf), F#4 (sf), G#4 (sf), A4 (ff), B4 (ff), C5 (ff), D5 (ff).
- Left Hand: Treble clef, key of D major. Notes: D4 (sf), E4 (sf), F#4 (sf), G#4 (sf), A4 (ff), B4 (ff), C5 (ff), D5 (ff).

Voice Part:

- Staff 1: Treble clef, key of D major. Notes: D4 (sf), E4 (sf), F#4 (sf), G#4 (sf), A4 (ff), B4 (ff), C5 (ff), D5 (ff). Lyrics: iu - di - ca - re, iu - di - ca - re.
- Staff 2: Treble clef, key of D major. Notes: D4 (sf), E4 (sf), F#4 (sf), G#4 (sf), A4 (ff), B4 (ff), C5 (ff), D5 (ff). Lyrics: iu - di - ca - re, iu - di - ca - re.
- Staff 3: Treble clef, key of D major. Notes: D4 (sf), E4 (sf), F#4 (sf), G#4 (sf), A4 (ff), B4 (ff), C5 (ff), D5 (ff). Lyrics: iu - di - ca - re, iu - di - ca - re.
- Staff 4: Bass clef, key of D major. Notes: D4 (sf), E4 (sf), F#4 (sf), G#4 (sf), A4 (ff), B4 (ff), C5 (ff), D5 (ff). Lyrics: iu - di - ca - re, iu - di - ca - re.

Figured Bass:

- 6, b5
- b7
- 6, 5, 2
- b, 6

153

ff

ff

ff

vi - - - - - vos

vi - - - - - vos

vi - - - - - vos

vi - - - - - vos

ff

[5] #

b6 4

[5] #

b6 4

[5] #

156

p

*p senza org
Solo*

et mor - tu -

163

Musical score for page 137, starting at measure 163. The score features a piano introduction with a forte (*f*) dynamic, followed by vocal entries for Soprano, Alto, Tenor, and Bass. The lyrics are "cu - ius re - - gni non os, cu - ius re - - gni non". The piano part includes a "Tutti" section marked with a forte (*f*) dynamic and a 6/8 time signature.

167

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

6 # 6 4 3 Solo

170

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Tutti

173

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

Figured Bass: ♭ 6 9 8 6 6

176

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 - - -

♭6 6 6/4 ♭6 6/4 5 [3]

179

dit.

dit.

dit.

Solo

[b]

182

The musical score is written for a piano and voices. It begins with a piano introduction in D major, consisting of three measures. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal part enters in the fourth measure with the lyrics "Qui cum Pa - tre et". The vocal melody is simple and homophonic, with the piano accompaniment providing a harmonic foundation. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano.

Qui cum Pa - tre et

Qui cum Pa - tre et

Qui cum Pa - tre et

Qui cum Pa - tre et

Tutti

6

185

Fi - - - li - o si - mul ad - o -

Fi - - - li - o si - mul ad - o -

8 Fi - - - li - o si - mul ad - o -

Fi - - - li - o si - mul ad - o -

6 5 # b6

188

ra - tur et con - glo - ri - fi - ca - tur:

ra - tur et con - glo - ri - fi - ca - tur:

ra - tur et con - glo - ri - fi - ca - tur:

ra - tur et con - glo - ri - fi - ca - tur:

6
4

7
#

#

19

qui lo - cu - tus est per Pro - phe -

qui lo - cu - tus est per Pro - phe -

qui lo - cu - tus est per Pro - phe -

qui lo - cu - tus est per Pro - phe -

6 6 6 4 #

194

tas.

tas.

tas.

tas.

Solo

$b4$ $b5$ 6 6 6 6 # 6 6 7 $b5$ #

197

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

Tutti

6 5 4 3 2 1

200

The musical score for page 149, starting at measure 200, features a piano accompaniment and four vocal staves. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "tho - - - li - cam et a - po -". The piano accompaniment includes a complex melodic line in the right hand and a more rhythmic line in the left hand. The vocal parts are simple, with long notes and rests. The score is divided into three measures. The first measure contains the lyrics "tho - - - li - cam", the second measure contains "et a - po -", and the third measure contains "et a - po -". The piano accompaniment is more complex, with many sixteenth and thirty-second notes. The vocal parts are simple, with long notes and rests. The score is divided into three measures. The first measure contains the lyrics "tho - - - li - cam", the second measure contains "et a - po -", and the third measure contains "et a - po -".

tho - - - li - cam et a - po -

tho - - - li - cam et a - po -

tho - - - li - cam et a - po -

tho - - - li - cam et a - po -

6
5

203

sto - li - cam Ec - cle - si - am.

sto - li - cam Ec - cle - si - am.

8 sto - li - cam Ec - cle - si - am.

sto - li - cam Ec - cle - si - am.

6 6 5 3 3 [6] 3 3

206

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

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

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

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

6/4 6/5

209/

209

This musical score is for a piece titled 'Ma in re-mis-si'. It is written for a piano and a vocal ensemble. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The vocal part consists of four staves, each with a vocal line and lyrics. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure shows the piano introduction and the vocalists entering. The second and third measures show the vocalists singing the phrase 'Ma in re-mis-si'.

Ma in re - - mis - - si - -

Ma in re - - mis - - si - -

Ma in re - - mis - - si - -

Ma in re - - mis - - si - -

6 6 6 6

212

o - - - - nem pec - - ca - -

o - - - - nem pec - - ca - -

o - - - - nem pec - - ca - -

o - - - - nem pec - - ca - -

6

215

The musical score is written for a piano and four vocal parts. The piano introduction consists of three measures. The first measure has a whole rest in the right hand and a whole note G4 in the left hand. The second measure has a half note G4 in the right hand and a whole note G4 in the left hand. The third measure has a whole note G4 in the right hand and a whole note G4 in the left hand. The vocal parts enter in the fourth measure. The lyrics are: "to - - - rum. Et ex - pe - - -".

to - - - rum. Et ex - pe - - -

to - - - rum. Et ex - pe - - -

to - - - rum. Et ex - pe - - -

to - - - rum. Et ex -

218

f

p

cto, et ex - pe - cto re - sur - re - cti - o - nem mor - tu -

cto re - sur - re - cti - o - nem mor - tu -

cto re-sur-re - cti - o - - - - - nem mor - tu -

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

6 [b]5 6 6 6 6 p b7

222

Piano Accompaniment:

- Measures 222-224: Strong rhythmic accompaniment with eighth and sixteenth notes, marked *f*.

Vocal Parts:

- Soprano:** o - rum, et vi - - tam ven - tu - - ri, ven -
- Alto:** o - rum, et vi - - tam ven - tu - - ri, ven -
- Tenor:** o - rum, et vi - - tam ven - tu - - ri, ven -
- Bass:** rum, et vi - - tam ven - tu - - ri, ven -

Dynamic: *f* (forte)

Key Signature: D major (two sharps)

Measure Numbers: 222, 223, 224

Figured Bass: $\flat 6$ 4, 5 #, #, $\flat 6$ 5

225

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

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

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

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

6 7 6 6

228

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

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

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

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

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

231

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

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

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

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

6
5

5

Do - mi - nus De - us Sa - ba - oth.

De - us, De - us Sa - ba - oth.

8 Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

6 7 $\flat 6$ $\frac{4}{4}$ 6 $\frac{6}{[45]}$ # unisono

Allegro

10

Piano Accompaniment:

- Right Hand:** Starts with a half note G4 (f), followed by a quarter note A4, then a half note B4. The melody continues with eighth and sixteenth notes.
- Left Hand:** Starts with a half note G3 (f), followed by a quarter note A3, then a half note B3. The melody continues with eighth and sixteenth notes.

Vocal Parts:

- Soprano:** Starts with a half note G4 (f), followed by a quarter note A4, then a half note B4. The melody continues with eighth and sixteenth notes.
- Alto:** Starts with a half note G4 (f), followed by a quarter note A4, then a half note B4. The melody continues with eighth and sixteenth notes.
- Tenor:** Starts with a half note G4 (f), followed by a quarter note A4, then a half note B4. The melody continues with eighth and sixteenth notes.
- Bass:** Starts with a half note G3 (f), followed by a quarter note A3, then a half note B3. The melody continues with eighth and sixteenth notes.

Lyrics:

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

13

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

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

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

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

[6]
[5]

6

6
4

7
[3]

Solo

16

The musical score consists of the following parts:

- Piano Accompaniment:**
 - Right Hand:** Measures 16-18 feature a complex arpeggiated figure, primarily consisting of eighth and sixteenth notes, with some triplets and accidentals (sharps and naturals).
 - Left Hand:** Measures 16-18 feature a rhythmic bass line with eighth and sixteenth notes, including a triplet in measure 18.
- Vocal Line:**
 - Staff 1 (Soprano):** Measure 16 has a melodic phrase starting on a whole note, followed by rests in measures 17 and 18.
 - Staff 2 (Alto):** Measures 16-18 are entirely empty (rests).
 - Staff 3 (Tenor):** Measures 16-18 are entirely empty (rests).
 - Staff 4 (Bass):** Measures 16-18 are entirely empty (rests).

Measure numbers 16, 17, and 18 are indicated below the piano accompaniment staves.

19

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

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

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

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

Tutti

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

22

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

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

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

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

6 6 8 6 [6] 3 6 6 6 6 5 3 6 6 6 3 6 6 6 6 5 3 6 5

25

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

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

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

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

6 5 6 5 6 6 5

5 Benedictus

Andante

1
ob

2

p cresc.

p cresc.

clno
1, 2

timp

1
vl

p

cresc.

2

p

cresc.

vla

p

cresc.

S

A

T

B

org
b

p Solo

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

4

sf

sf

sf

sf

pizz.

pizz.

pizz.

p Solo

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

senza org
pizz.

6 7 [3]

4 [3]

Detailed description: This is a musical score for page 169. It features a piano accompaniment and a vocal line. The piano part begins with a four-measure introduction in the right hand, marked *sf* (sforzando), while the left hand is silent. The vocal line enters in the fifth measure with the lyrics 'Be - ne - di - ctus, qui ve - nit, qui ve-nit in no - mi-ne, no - mi - ne'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, marked *pizz.* (pizzicato). The vocal line is marked *p* (piano) and includes a 'Solo' instruction. The score concludes with a bass line featuring a triplet of eighth notes, indicated by a bracket and the number 3, with a 6/4 time signature change.

8

arco

arco

arco

8

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

P Solo

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

arco

4 3 7 6 5 2
4 3

1

Be - ne - di - ctus, qui

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

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

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

14

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

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

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

6 5 2 6
4 3

16

p

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

p Solo

Be - ne - di - ctus, qui

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

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

6 5 8 7 — 6 6 4 2 6 6
4 3 6 5 — 4

18

p

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

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

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

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

6 6/4 5/3 - 6 6

20

p

p

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

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

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

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

6 7 7 6

4 3 5

23

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

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

27

cresc. *cresc.*

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

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

cresc. *p* *cresc.*

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

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

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

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

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

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

2 2

30

Piano Part:

- Staff 1 (Treble): f
- Staff 2 (Treble): f
- Staff 3 (Treble): f , sf , f
- Staff 4 (Treble): f , sf , f
- Staff 5 (Bass): f , sf , f

Vocal Parts:

- Staff 6 (Treble): *cresc.*, f , sf
no - mi - ne, no - mi - ne Do - mi - ni.
- Staff 7 (Treble): *cresc.*, f
no - mi - ne, no - mi - ne Do - mi - ni.
- Staff 8 (Treble): *cresc.*, f , sf
no - mi - ne, no - mi - ne Do - mi - ni.
- Staff 9 (Bass): *cresc.*, f
no - mi - ne, no - mi - ne Do - mi - ni.

Figured Bass:

cresc. f 6 6 6/4 7/3 f 6 6 6

33

p dolce

p dolce

p

p

6 — 6 5 3 6 4 6 — 2. 6 4 6 —

[illegible]

39

sf f

sf p f

6 4 5 3 p 6 f 6 6

Allegro

[illegible]

45

The musical score for page 183, measures 45-48, is presented in a multi-staff format. The piano accompaniment consists of a grand staff (treble and bass clefs) and a lower staff (bass clef). The vocal parts are written in a single staff with lyrics in Latin. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "san - na in ex - cel - sis, o - san - na, o - san - na, 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 - san - na, o - san - na, o - san - na in ex - cel - sis, o -

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

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

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

6 6 8 6 [6] 6 6 6 6 5 3 6 6 6 6 6 5 3 6 5

48

The musical score for measures 48-51 is written in D major (two sharps) and 4/4 time. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The piano part consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady eighth-note accompaniment. The vocal parts enter in measure 48 with the lyrics 'san - na, o - san - na in ex-cel - sis, in ex-cel - sis, in ex-cel - sis.' The lyrics are repeated in measure 51. The score includes various musical notations such as trills (tr), slurs, and fermatas.

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

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

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

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

6 5 6 5 6 6 5

6 Agnus Dei

Adagio

1 ob

2 ob

clno 1, 2

timp

1 vl

2 vl

vla

S

A

T

B

org b

p Solo

f Solo

A - gnus

6 7 # $\frac{4}{2}$ 6 6 $\frac{4}{2}$ 6 6

7

f

f

p

p

p

f

pp

f

pp

f

pp

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

Mi - se - re - re no -

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

Mi - se - re - re no -

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

8 De - i, qui tol - lis, qui tol - lis pec - ca - ta mundi: Mi - se - re - re no -

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

Mi - se - re - re no -

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

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

14

bis.

bis.

bis.

bis.

vlc

pizz.

arco

6

7

#

=

b
senza org
Solo

[illegible]

27

Piano Accompaniment (Measures 27-34):

- Measures 27-28: Treble and Bass staves with dynamics **f** and **f**.
- Measures 29-34: Treble and Bass staves with dynamics **f** and **pp**.

Vocal Parts (Measures 29-34):

- Soprano:** **p Tutti** **f** **pp** Mi - se - re - re no - bis.
- Alto:** **p Tutti** **f** **pp** mun-di: Mi - se - re - re no - bis.
- Tenor:** **p Tutti** **f** **pp** Mi - se - re - re no - bis.
- Bass:** **p Tutti** **f** **pp** Mi - se - re - re no - bis.

Piano Accompaniment (Measures 35-38):

- Measure 35: Treble staff with dynamics **p Tutti** and **f**.
- Measure 36: Treble staff with dynamics **f** and **pp**.
- Measure 37: Treble staff with dynamics **pp** and **pizz.**.
- Measure 38: Treble staff with dynamics **pizz.**.

Chords (Measures 35-38):

- Measure 35: **7 # [45]**
- Measure 36: **6**
- Measure 37: **f 6 [4]**
- Measure 38: **pp 45**

Other markings:

- vlc** (Violoncello) in measure 35.
- b senza org Solo** (basso continuo without organ, Solo) in measure 35.

34

GP (Grand Piano) and DB (Double Bass) score, measures 34-45. The score is written for a grand piano (GP) and a double bass. The GP part has two staves (treble and bass clef) and the double bass part has one staff (bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The score consists of 12 measures. Measures 34-37 are mostly rests for the GP, with some activity in the double bass. Measures 38-41 show more complex GP activity, including a triplet in measure 40. Measures 42-45 show further development of the themes. The score ends with a final measure (45) featuring a strong chordal texture in the GP and a melodic line in the double bass.

arco

f

6 6 45 46 6 6

40

p

p

p

p Solo

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

p

vlc

p *b pizz.* 6 6 6 *b6* 5

Allegro

47

The musical score is for a string quartet and vocal soloists. It begins with a piano introduction in B-flat major, 2/4 time. The introduction consists of a series of chords in the right hand and a single note in the left hand. The tempo is marked 'Allegro'. The vocal entry is marked 'p Tutti' and 'p Solo'. The lyrics are 'pa - cem. Do - na no - bis'. The score includes a section marked 'unisono arco' and 'Tutti'.

Instrumental Parts:

- Violin I:** Treble clef, B-flat major key signature. Measures 47-50: whole rests. Measures 51-52: whole notes (F#4, E5).
- Violin II:** Treble clef, B-flat major key signature. Measures 47-50: whole rests. Measures 51-52: whole notes (F#4, E5).
- Viola:** Treble clef, B-flat major key signature. Measures 47-50: whole rests. Measures 51-52: whole notes (F#4, E5).
- Cello:** Bass clef, B-flat major key signature. Measures 47-50: whole rests. Measures 51-52: whole notes (F#4, E5).
- Double Bass:** Bass clef, B-flat major key signature. Measures 47-50: whole rests. Measures 51-52: whole notes (F#4, E5).

Vocal Parts:

- Soprano:** Treble clef, B-flat major key signature. Measures 47-50: whole notes (F#4, E5). Measures 51-52: whole notes (F#4, E5).
- Alto:** Treble clef, B-flat major key signature. Measures 47-50: whole notes (F#4, E5). Measures 51-52: whole notes (F#4, E5).
- Tenor:** Treble clef, B-flat major key signature. Measures 47-50: whole notes (F#4, E5). Measures 51-52: whole notes (F#4, E5).
- Bass:** Bass clef, B-flat major key signature. Measures 47-50: whole notes (F#4, E5). Measures 51-52: whole notes (F#4, E5).

Other Markings:

- Tempo:** Allegro
- Dynamic:** p (piano)
- Performance Instructions:** Tutti, Solo, unisono, arco

54

Piano Introduction:

Measures 54-58: Piano introduction with forte (**f**) dynamics. The piano part features a grand staff with treble and bass clefs, and a separate staff for the right hand. The melody is in D major, with a key signature of two sharps (F# and C#).

Choral Entry:

Measures 59-64: Choral entry with forte (**f**) dynamics. The choral part consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The tempo is marked **Tutti**.

Lyrics:

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

Figured Bass:

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

60

Piano Accompaniment:

- Measures 60-63: Rest.
- Measure 64: *f* (forte).
- Measures 65-66: *f* (forte).
- Measures 67-70: *p* (piano) in the right hand, *f* (forte) in the left hand.
- Measures 71-72: *f* (forte).

Vocal Parts:

- Measures 60-63: Rest.
- Measure 64: *f* (forte).
- Measures 65-66: *f* (forte).
- Measures 67-70: *p* (piano) Solo.
- Measures 71-72: *f* (forte) Tutti.

Lyrics:

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

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

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

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

Time Signature and Fingerings:

- Measure 73: 6/4 time signature.
- Measure 74: 5 [3] (fingerings).
- Measures 75-76: 5 (fingerings).
- Measures 77-78: 7 (fingerings).
- Measures 79-80: 6 (fingerings).

[illegible]

72

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

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

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

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

6 6 6 6 [5] b, org vlc

80

Piano Accompaniment:

- Measures 80-84: Treble and bass staves, forte (f).
- Measures 85-89: Grand staff, forte (f) in treble and bass, piano (p) in the lower staff.

Vocal Parts:

- Measures 80-84: Treble and bass staves, forte (f).
- Measures 85-89: Treble and bass staves, forte (f) in treble and bass, piano (p) in the lower staff.

Lyrics:

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

Performance Markings:

- f** (forte) and **p** (piano) dynamics.
- Tutti** marking.
- Measure numbers: 6, 6/4, [7] #, 6/5.

85

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

Solo

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

Solo

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

Solo

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

Solo

b, org Solo

vlc

[9 8]
[4 3]

7

9

f

f

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

7

f Tutti

6 5 4 3 2 1 [6] 6 6 6 5 4 3 2 1

97

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

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

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

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

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

103

p

p

p

p

p Solo

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

p Solo

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

p Solo

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

p Solo

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

vlc

p Solo

b, org

7 6 5 6
3 4 3 4

111

Piano Introduction:

Measures 111-115: Piano introduction with a forte (**f**) dynamic.

Choral Section:

Measures 116-120: Choral entry with lyrics: "cem, do - na no - bis pa - cem, pa - cem, do - na no - bis". Dynamics: **f** Tutti.

Measures 121-125: Choral entry with lyrics: "pa - cem, do - na no - bis pa - cem, do - na no - bis". Dynamics: **f** Tutti.

Measures 126-130: Choral entry with lyrics: "pa - cem, do - na no - bis, no - bis pa - cem, do - na no - bis". Dynamics: **f** Tutti.

Measures 131-135: Choral entry with lyrics: "cem, do - na no - bis pa - cem, pa - cem, do - na no - bis". Dynamics: **f** Tutti.

Piano Accompaniment:

Measures 116-120: Piano accompaniment for the first choral entry.

Measures 121-125: Piano accompaniment for the second choral entry.

Measures 126-130: Piano accompaniment for the third choral entry.

Measures 131-135: Piano accompaniment for the fourth choral entry.

Figured Bass:

Measures 116-120: Figured bass notation: 6 4, 5 3.

Measures 121-125: Figured bass notation: 6 5, 6.

118

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

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

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

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

6
4

[5]
3

124

Piano Accompaniment:

- Measures 124-127: Treble and Bass staves with a rhythmic pattern of eighth and sixteenth notes.
- Measures 128-131: Treble and Bass staves with a more complex rhythmic pattern, including triplets and sixteenth notes.
- Measures 132-135: Treble and Bass staves with a final cadence.

Vocal Parts:

- Measures 124-127: Soprano and Alto parts with lyrics: do - na no - bis pa - cem, pa - cem, do - na no - bis.
- Measures 128-131: Tenor and Bass parts with lyrics: no - bis, do - na no - bis pa - cem, do - na no - bis.
- Measures 132-135: Soprano and Alto parts with lyrics: do - na no - bis pa - cem, pa - cem, do - na no - bis.
- Measures 136-139: Tenor and Bass parts with lyrics: no - bis, do - na no - bis pa - cem, do - na no - bis.

Figured Bass:

5 — 8 5 — 8 5 — 8 6 5 f 6 5 6 6

130

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

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

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

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

6/4 [5] 3 p 6 7

135

f

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

f

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

f

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

f

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

f

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

6 9 8
4 4 3