

Galuppi.

Messa concertata.

Baldassare
Galuppi

Messa concertata
BurG Anh. 2

2 S, A, T, 2 B (solo), 2 S, A, T, B (coro), 2 vl, vla, b, org

Full score



Edition Esser-Skala, 2021

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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
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

Sources

B1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2973-D-9
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1750–1764
	<i>RISM ID</i>	212006142
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id426037626
B2	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2973-D-14
	<i>Category</i>	manuscript copy
	<i>Date</i>	1750–1764
	<i>RISM ID</i>	212006146
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id426252993

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>
1	35–99	coro	“Kyrie” is always spelled “Chirie”.
	46	S 2	2nd ♩ in B1: d''4.–c#''8
	52	vl 2	5th ♩ in B1: e'8
	55	vl	1st ♩ in B1: f#''16
	59	S 2	2nd ♩ in B1: c#''8
	60	vl 1	2nd/3rd ♩ in B1: d''4–γ–d''8
	61	S 1	4th ♩ in B1: e''16–e''16
	87	vl 1	6th/7th ♩ in B1: b'16–c#''16–d''8
	87	T	3rd ♩ in B1: e'4
	88	vl 1	6th/7th ♩ in B1: d''16–e''16–f#''8
	90–92	A	2nd ♩ of 90 to 1st ♩ of bar 92 in B1: d'4–b'8–b'8, c#''4–c#''4–c#''4.–c#''8, and a'4
	99	vl	1st ♩ in B1: f#''16
	156	vl 1	1st ♩ in B1: c#''4
	177	vla	1st ♩ in B1: f#''4.
	190	vla	1st ♩ in B1: c#''4
	201f	org	rhythm adapted to S 1 and A
	217–220	org	upper voice missing in B1
	221	org	1st ♩ in B1: e'8
	226	S 1	2nd ♩ in B1: c#''4
	230	T	1st ♩ in B1: d'4–e4
	236	vla	3rd ♩ in B1: b4
	239	B	4th ♩ in B1: g8
2	10	vla	bar in B1: f#''4–γ
	11	vl 2	2nd ♩ in B1: d''8
	32	org	1st ♩ in B1: g8
	37	vl 1	2nd ♩ in B1: e''8
	38	vl 2	2nd ♩ in B1: a'8
	72	vl 2	2nd ♩ in B1: d''8
	92	vl 1	grace note missing in B1
	92	vla	1st ♩ in B1: b'8
	125	vl	last ♩ in B1: c#''''8
	125	vla	2nd ♩ in B1: f#''8
	150	vla	1st ♩ in B1: f#''4
	155	vla	last ♩ in B1: g#''8
	167	vl 2	2nd ♩ in B1: d''8
	210	vla	bar in B1: d'8–d''8–c#''4
	221	vl	last ♩ in B1: a''8
	231	T	3rd ♩ in B1: b2
	233	org	bar in B1: F#4–B– 
	248	org	last ♩ in B1: a8
	250	S 2	2nd/3rd ♩ in B1: b'4–a'4
	268	vla	1st ♩ in B1: b'8
	273	org	3rd ♩ in B1: B8
	274	vla	1st ♩ in B1: d'4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	332	org	3rd ♩ in B1: f [♯] 8
	343	vla	1st ♩ in B1: h [♯] 8
	465	A	2nd ♩ in B1: g [♯] 16
	467	A	bar in B1: a'18–f [♯] 8–d'4
	476	A	1st ♩ in B1: d'8–c [♯] 16–b16
	477	org	1st ♩ in B1: g [♯] 4
	490	org	3rd ♩ in B1: c [♯] 16
	506	org	2nd ♩ of bar 506 and bar 507: upper voice missing in B1; lower voice, 4th ♩: f [♯] 4
	511	vl 2	2nd ♩ in B1: d''8
	521	vla	3rd ♩ in B1: f [♯] 4
	525	A	3rd ♩ in B1: a'8–a'8
	528	org	2nd ♩ in B1: A2
	561	vla	3rd ♩ in B1: b4
	604	A	2nd ♩ in B1: f [♯] 8
	614	vla	4th ♩ in B1: c [♯] 8
	614	org	4th ♩ in B1: a8
	627	vla	4th ♩ in B1: d'16
	648	B	last ♩ in B1: c [♯] 4
	648	org	last ♩ in B1: c [♯] 4
	650–695	coro	<i>Solo</i> and <i>Tutti</i> added according to Kyrie 2.
	650	vl 1	1st ♩ in B1: b'4.–b'8
	650	S 1	1st ♩ in B1: b'4.–b'8
	651	org	upper voice missing in B1
	655	B	3rd ♩ in B1: c [♯] 8–B8
	655	org	3rd ♩ in B1: c [♯] 8–B8
	657	T	last ♩ in B1: c [♯] 4
	662	S 2	2nd ♩ in B1: d''4–e''4
	667–669	org	upper voice missing in B1
	671	org	2nd ♩ in B1: a8
	674	T	3rd ♩ in B1: b4
	674	V	2nd ♩ in B1: g8
	683	vla	3rd ♩ in B1: g4
3	37	vl 1	1st ♩ in B1: e♭''16–e♭''16–e♭''16–e♭''16
	40	T	2nd ♩ in B1: e'8–e'8
	62	vl 2	1st ♩ in B1: f''2–e''2
	65	S 1	bar in B1: d'' breve
	65	T	bar in B1: f breve
	83	vl	last ♩ in B1: d'8
	103	vl 1	1st ♩ in B1: g''4
	103	vl 2	1st ♩ in B1: e''4
	106	vl 2	5th ♩ in B1: c [♯] ''8
	109	B	last ♩ in B1: d4
	109	org	last ♩ in B1: g8
	132	vla	2nd ♩ in B1: c''8–c''8–b''8–b''8
	157	org	1st ♩ in B1: f4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
4	51–124	org	In B1 , bass figures only appear in bars 89, 90, 92, 93, 95, 102, and 114. The remaining figures were added by the editor.
5	39–84	–	All lyrics were added by the editor (“Dona nobis ut Kyrie fuga” in B1).

Changelog

2.0.0 - 2021-12-18

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2018-03-03

Added

- initial release

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1 Kyrie

Sinfonia

I
Violino

II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

*Organo
e Bassi*

f

f

f

f Tutti

6 6 6 6 6 6 6 6

This musical score is for page 2 of a piece. It features a piano accompaniment and five string staves. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). The first system of the piano part consists of three measures, each containing a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second system of the piano part also consists of three measures, but the right hand is silent, and the left hand plays a single eighth note. The string section consists of five staves, all of which are silent in this section. The key signature for the strings is also two sharps. The bottom staff of the string section has a bass clef and a key signature of two sharps. The first measure of the bottom staff has a '6' below it, and the second measure has a '61' below it. The third measure of the bottom staff has a '6' below it. The first measure of the bottom staff has a '6' below it, and the second measure has a '61' below it. The third measure of the bottom staff has a '6' below it.

6

The musical score is written for a piano. It begins with a key signature of two sharps (D major) and a common time signature. The first system consists of three staves. The top two staves are a grand staff (treble and bass clef), and the bottom staff is a single bass staff. The notation includes eighth and sixteenth notes, rests, and a repeat sign. The second system consists of five staves. The top two staves are a grand staff, and the bottom three staves are single staves. The notation is mostly rests, with some notation in the bottom bass staff. The page number '3' is in the top right corner.

5
3

6
4

9

1st 5 6 4 # 9 4 6 5 6 6] 6 5 # [6] 6 5

12

The musical score is written for a piano piece in D major (two sharps) and 3/4 time. The score is divided into three systems. The first system (measures 12-14) shows a piano introduction with a treble and bass staff. The second system (measures 15-17) consists of three empty staves. The third system (measures 18-20) shows a piano introduction with a treble and bass staff. Below the bass staff, there are fingering and articulation markings for measures 18-20.

Fingering and articulation markings for measures 18-20:

Measure	18	19	20
Fingering	#6 5	[5] #	6 4
Articulation	[]	5 #	6 4
Fingering	6 4	5 #	6 4

15

The musical score is written in D major (two sharps) and 4/4 time. The first system (measures 15-18) is a grand staff with treble and bass clefs. The second system consists of five empty staves. The third system (measures 15-18) is a single bass staff with figured bass notation.

Figured bass notation for measures 15-18:

Measure 15: — 5# 6 4 7# —

Measure 16: — 6 4 5# 6 4 —

Measure 17: 8 6 7 5 6 4 5#

Measure 18: 6 6

19

The musical score for measures 19-22 is as follows:

- Measure 19:** Grand staff (treble and bass clef) and a single bass staff. The grand staff contains eighth and sixteenth notes. The bass staff contains eighth and sixteenth notes.
- Measure 20:** Grand staff (treble and bass clef) and a single bass staff. The grand staff contains eighth and sixteenth notes. The bass staff contains eighth and sixteenth notes.
- Measure 21:** Grand staff (treble and bass clef) and a single bass staff. The grand staff contains eighth and sixteenth notes. The bass staff contains eighth and sixteenth notes.
- Measure 22:** Grand staff (treble and bass clef) and a single bass staff. The grand staff contains eighth and sixteenth notes. The bass staff contains eighth and sixteenth notes.

The second system consists of five staves, all of which contain rests for measures 19-22:

- Staff 1 (Treble clef): Rest
- Staff 2 (Treble clef): Rest
- Staff 3 (Treble clef): Rest
- Staff 4 (Treble clef): Rest
- Staff 5 (Bass clef): Rest

23

This musical score page contains measures 23 through 25. The top system features a grand staff with a treble and bass clef, and a piano (p) dynamic marking. The treble staff contains complex sixteenth-note passages, while the bass staff provides a steady eighth-note accompaniment. The middle section consists of five empty staves, each with a treble or bass clef and a key signature of two sharps (F# and C#). The bottom system includes a single bass staff with an eighth-note accompaniment, ending with a fermata. A small 'p' marking is visible below the final measure of the bottom system.

26

The musical score consists of two systems. The first system contains three staves: a grand staff (treble and bass clefs) and a bass staff. The grand staff has a key signature of two sharps (F# and C#). The first staff of the grand staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff of the grand staff contains a similar but slightly simpler melodic line. The bass staff of the grand system contains a steady eighth-note accompaniment. The second system contains five staves: four treble clef staves and one bass clef staff. The four treble clef staves are empty, each containing a whole rest in every measure. The bass clef staff at the bottom of the second system contains a steady eighth-note accompaniment, identical to the one in the first system. A measure number '26' is written above the first staff of the first system. A measure number '6' is written below the first staff of the second system.

30

This musical score page contains measures 30 through 34. The top system features a grand staff with a treble and bass clef, and a piano (p) dynamic marking. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment. The bottom system consists of five staves, each with a treble clef and a key signature of two sharps (F# and C#). These staves are mostly empty, with a final measure in each staff containing a whole note. The bottom-most staff is a bass clef staff with a key signature of two sharps, containing a melody of eighth and quarter notes. Fingering numbers (6, 7, 6, 4, 5, 3) are written below the notes in the final measure of this staff.

35 **Adagio**

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

5 6 6 5 6 7 6 5

40

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

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

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

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

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

7 6 5 6

45 *Allegro*

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

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

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

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

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

Solo 4 3 [6]

50

The musical score consists of two systems. The first system (measures 50-52) features a piano accompaniment with three staves (treble and bass clefs) and a single bass line with figured bass notation. The key signature is D major (two sharps). The tempo is marked with a '50' above the first measure. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The bass line includes figured bass notation: 6, 6, [6], 6, #6, 5, 6, 5, 6.

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

53

f *Tutti*
Ky - ri-e,
f *Tutti*
Ky - ri-e,
f *Tutti*
Ky - ri-e,
f *Tutti*
Ky - ri-e,
f *Tutti*
Ky - ri-e,
5 6 5 6 9 [6] 6 4 3 Tutti [6]

56

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

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

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

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

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

6 6] 6 #6 [6] 6 6

[illegible]

62

i - son, e - le - i - son.
 e - le - i - son, e - le - i - son, e - le - i - son.
 le - i - son, e - le - i - son, e - le - i - son.
 e - le - i - son, e - le - i - son, e - le - i - son.
 le - i - son, e - le - i - son, e - le - i - son.
 7 6 9 8 6 [7/5] [7] # [6] #] Solo #

65

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

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

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

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

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

[6] 6 #6 Tutti [6] # [6]

68

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

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

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

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

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

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

71

- le - izon, e - le - i - son, e - le - i - son, e - le - i - son. Ky - ri -

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

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

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

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

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

[#] [2] [#]

75

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

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

79

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.
 e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, e - le - i - son.
 Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son.
 son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.
 le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.
 6 3 $\frac{4}{2}$ 6 6 7 7 [6] 6 # 6] 6 #6

83

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

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

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

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

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

[6] [6] 6 6 [6] [6] 6 6 [6] 6 #6

87

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

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

90

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

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

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

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

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

[6] 5 7 4 3 Solo [6]

94

The image shows a musical score for piano and voice, measures 94-96. The piano part is in treble and bass clefs, with a key signature of two sharps (F# and C#). The voice part is in a single staff, also in treble clef with the same key signature. The piano part features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a simpler pattern in the left hand. The voice part has a melodic line with some rests. The score is divided into three measures. The first measure shows the piano part with a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The second measure shows the piano part with a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The third measure shows the piano part with a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The voice part has a melodic line with some rests.

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

97

5 6 5 6 9 [6] 6 4 3

Christe

Andante

1 *vl*

2

vla

S

p Solo

Chri - ste,___ Chri - ste e - le - i - son. Chri-ste e - le - - -

B

p Solo

Chri - ste,___ Chri - ste e - le - i - son. Chri-ste

org b

p Solo

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

106

S

i - son, e - le - i -

B

e - le - - - - - i - son, e - le - i - son,___

org b

[6] #

112

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

e - le - - - - - i - son.

7 9 [8] 9 [8] 6 [7] 6 [#] [#]

118

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

e - le - - - - - i - son.

[6] # # #

124

Chri - ste, ___

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

130

Chri - ste e - le - i - son. Christe e - le - - - - -

Chri - ste, ___ Chri - ste e - le - i - son. Christe e - le -

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

136

i - son. Chri-ste,
 i - son. Chri-ste, Chri - ste

[- # 6] # [#] #6

141

Chri - ste e - le - i - son. Chri - ste e - le - i -

e - le - i - son. Chri - ste e - le - i -

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

159

Chri - ste e - le - i - son, e - le -

Chri - ste, Chri - ste e - le - i - son,

4 # 7 4 # [#]

165

i - son,

e - le i - son,

7 [#] # [6] #

171

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

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

178

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

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

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

185

191

Kyrie

Adagio *Allegro*

f *f* *f*

1 vl *2 vla*

f Tutti *Solo*

S 1 Ky - ri - e e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, e - le -

f Tutti

S 2 Ky - ri - e e - le - i - son, e - le - i - son.

f Tutti *Solo*

A Ky - ri - e e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, e -

f Tutti

T Ky - ri - e e - le - i - son, e - le - i - son.

f Tutti

B Ky - ri - e e - le - i - son, e - le - i - son.

org b *f Tutti* *Solo*

5 6

203

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

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

Solo
Ky - ri - e e - le - ison, e - le -

Solo
Ky - ri - e e - le - ison, e -

4 3 [3] 4+ 6 7 6 6

207

son, e - le - i - son. *Tutti* Ky - ri - e e - le - i - son, e - le - i - son,

Solo Ky - ri - e e - le - i - son, e - le - i - son.

le - i - son, e - le - i - son, e - le - i - son, e - le - i - son. *Tutti* Ky - ri - e e - le - i - son, e - le - i - son,

- i - son, e - le - i - son, e - le - i - son. *Tutti* Ky - ri - e e - le - i - son, e -

le - i - son, e - le - i - son, e - le - i - son. *Tutti* Ky - ri - e e -

6 6] 9/4 8/3] 4/2 6/5 6 5 6 3] 4+6 7 #6] *Tutti*

[illegible]

217

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

[4 #] 8 [#] 6

221

The musical score consists of five systems. The first system is a piano introduction with three staves (treble, alto, and bass clef). The second system begins the vocal melody with the lyrics: "i-son, e - le - i - son, e - le - i - son, e - le - i - son,". The third system continues the vocal melody with the lyrics: "i - son. Ky-ri - e e - le - i - son,". The fourth system continues the vocal melody with the lyrics: "le - i - son, e - le - i - son, e - le - i -". The fifth system continues the vocal melody with the lyrics: "e - le - i - son, e - le -". The basso continuo line is written in bass clef and includes figured bass notation: [6/5] # 6] 6 6/5 [6] 3 4/2 6 [6 5] 4/2 6.

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

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

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

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

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

225

e - le - - - - - i - son.
 - - le - i - son, e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, e -
 e - le - - i - son, e - le - - i - son,
 son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,
 - - i - son, e - le - i - son, e - le - i - son, e - le - i - son. Ky - ri - e e -
 4/2 6 7 6 [3 4+] 4 3 4 #

229

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

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

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

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

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

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

233

The musical score consists of piano accompaniment and vocal parts. The piano part is in D major and 4/2 time. The vocal parts are in D major and 4/2 time. The lyrics are: Ky - ri - e e - le - i son, e - le - i son, e - le - i son. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. The lyrics are written below the vocal staves.

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

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

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

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

9 6 5 4 6 6 6 6 6

237

- i - son, e - le - i - son, e - le - i - son, e - - -
 Ky - ri - e e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, e - le - i -
 le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, e - le - i -
 - i - son, e - le - i - son, e - le - i - son, e - le - i -
 son. Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -
 [6] 5 [2] 6 6 6 6 9 6 9 6

241

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

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

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

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

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

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

2 Gloria

Allegro

1 *p*

2 *p*

vla *p*

S 1

S 2

org
b *p* Solo

This system contains the first eight measures of the piece. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#), and the time signature is 3/8. The instrumentation includes Violin 1 (vl), Violin 2 (v2), Viola (vla), Soprano 1 (S1), Soprano 2 (S2), and Organ (org b). The Violin 1 part begins with a piano (*p*) dynamic and features a series of eighth-note runs. The Viola part also starts with a piano (*p*) dynamic and has a similar rhythmic pattern. The Organ part has a 'Solo' marking and includes fingerings 6 and 5. The vocal parts (S1 and S2) are currently silent, indicated by whole rests.

9

This system contains measures 9 through 16. The Violin 1 part continues with its eighth-note runs. The Viola part has a melodic line with a fermata in measure 10 and a trill in measure 11. The Organ part continues with its solo line, featuring fingerings 6, 5, 6, 5, 6, 5, and 6. The vocal parts (S1 and S2) remain silent with whole rests.

17

p Solo
Glo - - - ri-a in ex-

p Solo
Glo -

26

cel - sis, in ex - cel - sis

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

34

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

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

6 4 5 | 7 | 7 5 7 7

41

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

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

7 # 5 # | 7 8 6 5 #

49

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

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

≡

57

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

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

5 6 # 6 6

65

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

5 6 5 6

73

sis De - o, in ex - sis De - o, in ex -

5 6 5 6 8 7 5

81

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

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

7 7 7 7 $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$ 7 7 $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$

90

$\begin{smallmatrix} 8 \\ 6 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ 7 7 7 7 $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ 4 3

Et in terra pax

104

ta - tis, pax, pax, pax, pax ho - mi - nibus bonae volun - ta - tis.

ta - tis, pax, pax, pax, pax ho - mi - nibus bonae volun - ta - tis.

ta - tis, pax, pax, pax, pax ho - mi - nibus bonae volun - ta - tis.

ta - tis, pax, pax, pax, pax ho - mi - nibus bonae volun - ta - tis.

ta - tis, pax, pax, pax, pax ho - mi - nibus bonae volun - ta - tis.

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

Laudamus te

Allegro

1
vl

2

vla

p

p

p

p *Solo*

8

Laudamus te, lau-da - mus,

p *Solo*

[6] 6 [6] 7

==

[illegible]

127

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

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

≡

135

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

[5] [6] 5 #

143

8 — glo-ri-fi - ca - mus te.

9 #6 6 6 4 5 # #6 6 7 7 (#) # #

==

151

8

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

159

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

≡

167

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

175

te, _____ glo-ri - fi - ca - mus te.

[7#] [6- 6] b 7 7# 6 7 7

==

183

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

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

191

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

6/4 5/3 5/3 6/4 5/3

≡

200

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

7 6 6 4 3 6

209

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

=

218

5 3 6 6 6 6 6

Gratias agimus tibi

Adagio

p Solo

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

B Gra - ti - as

org
b *p Solo*

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

230

- ti-as, propter ma - gnam glo -

a - gi-mus ti - bi, a - gimus ti - bi, gra - ti - as, propter ma - gnam

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

234

- - - - - ri - am,

glo - - - - - ri -

7 # 5 6 #

236

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

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

[-] 6 [#] 6 4 3

239

ma - gnam, ma - gnam glo - riam, pro-pter ma - - - gnam glo - -

ma - gnam, ma - gnam glo - riam, pro-pter ma - - - gnam glo - - -

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

242

- - - riam, pro - pter magnam, ma -

- - - ri - am, pro - pter magnam, ma - - gnam

5 6 # [6] ♯

245

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

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

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

248

pro-pter magnam glo - ri - am tu - am.

glo - riam, magnam glo - ri - am tu - am.

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

Domine Deus, Rex cœlestis

Andante

1 *vl*

2 *f*

vla

S 1 *f Tutti*
Do - mi - ne

S 2

A *f Tutti*
Do - mi ne De - us, De us Rex coe - le - stis, Do - mi - ne, Rex coe -

T *f Tutti*
Do - mi ne De - us, De - us Rex coe - le - stis, Do - *

B *f Tutti*
Do - mi ne De - us, De - us Rex coe - le -

org b *f Tutti*
7 #6 7 #6 [6]

Detailed description: This musical score is for the hymn 'Domine Deus, Rex cœlestis'. It is written in D major (two sharps) and common time (C). The tempo is marked 'Andante'. The score includes parts for a string quartet (Violin 1, Violin 2, Viola), three vocal parts (Soprano 1, Soprano 2, Alto), Tenor, Bass, and Organ. The organ part features figured bass notation: 7 #6, 7 #6, and [6]. The vocal parts enter in the fifth measure with the lyrics 'Do - mi - ne'. The instrumental parts provide harmonic support throughout the piece.

232

f

De - us, De-us Rex coe - le - stis, Do - mine, Do - mi-ne De-us,

f Tutti

Do - mi-ne De-us, De-us Rex coe-le - stis, Do - mine,

lestis, De-us Pa - ter, Rex coe-le - stis,

- mine, Do-mi-ne De - us, De us Rex coe-le-stis,

- stis, Do - mine, Do - mi-ne De-us, De-us Rex coe - le -

$\frac{4}{2}$ 6 [6] 6] 4 3 5 #6 7 #6 [6] 4 3

237

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

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

Do - mi-ne De-us, De-us Rex coe - le - stis, Rex coe - lestis, De-us Pa-ter o-mni-po -

Do - mi-ne Deus, Rex coe - le - stis, De-us Pa-ter o-mni - po-

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

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

242

tens. Do - mi-ne De - us, De -

tens. Do - mi-ne De - us, De - us Rex coe - le - stis, De-us Pa -

tens. Do - mi-ne De - us, Rex coe - le - stis, De-us Pa -

tens. Do - mi-ne De - us, De-us Rex coe - le - stis, De-us

tens. Do - mi-ne De - us, De-us Rex coe-le - stis,

6 4+ 7 6 6

246

- us Rex coe-le - stis, De - us Pater o - mnipo - tens, Rex coe-le-stis, De - us, Deus

- - - - - ter o-mni - po - tens, Rex coe-lestis, De -

- - - - - ter o - mni - potens. Do -

Pa - - - - - ter o-mni - potens, Rex coe-le - - - - -

De - us Pa - - - - - ter o-mnipotens, Rex coe-le - stis, De - us

5 [6] 7 4 # 6

251

Pa - ter o-mni - potens. Do - mine De - us, De us Rex coe - le - stis, Rex coe-le-stis,

- us, De-us Pa-ter o-mni - po - tens, Pa - ter o-mni - potens.

- mi-ne De-us, Deus Rex coe-le - stis, De - us Pa - ter, Rex coe - le - stis,

- stis, Do - mine De - us, Deus Rex coe - le - stis,

Pa - ter, Do-mi-ne De - us, De-us Rex coe - le - stis, Do - mi-ne De-us,

6 4 3 7 #6 6 [3 4+]4 3 7 #6 [6] 7 6

256

De - us Pa - ter, De - us Pa - ter o-mni-potens, Pa - ter o-mni - po - tens.

Do - mi-ne De-us Rex coe-le-stis, De-us Pa - ter o-mni-potens, Pa - ter o-mni - po - tens.

De - us, De - us, De - us Pa - ter o-mni-potens, Pa - ter o-mni - po - tens.

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

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

6 $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ 6 [6] 4 3

Domine Fili

[Tempo deest]

The image displays a musical score for the piece "Lento" by Franz Schubert. The score is written for five instruments: Violin I (1), Violin II (2), Viola (vla), Bass (B), and Organ (org b). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked "Lento". The score consists of nine measures. The Violin I and II parts are marked with a piano (p) dynamic. The Viola part also starts with a piano (p) dynamic. The Bass part is mostly silent, indicated by rests. The Organ part features a solo in the first measure, marked with a piano (p) dynamic, and includes figured bass notation below the staff. The figured bass notation is as follows:
 Measure 1: p Solo
 Measure 2: #6 6
 Measure 3: 6 5 6 4 5 #
 Measure 4: 9 7 8 6 7 5 #
 Measure 5: [6] 4 5 #
 Measure 6: [#]
 Measure 7: 6- #5
 Measure 8: [#]
 Measure 9: (no figures)

==

270

7

6

5

4

3

2

1

0

-1

-2

-3

-4

-5

-6

-7

-8

-9

-10

-11

-12

-13

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280

p Solo

Do - mine, Do-mi-ne Fi - li - u - ni - ge - nite,

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

290

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

6 6] 7 7 # 7 # 6 #6 6

300

Je - su Chri - ste. Do -

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

≡

310

- mine, Domi-ne Fi - li - u - ni - ge - nite, u - ni - ge - ni - te Je -

#6 [6 5 #] 4 # [5] [5] [6] ♯

320

su, u-ni - ge-ni-te Je - su Christe, Je - - su Chri-ste.

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

≡

332

Do - - - mine, Domine Fi - li, Fi - li u-ni - ge - nite, u-ni-

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

343

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

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

≡

353

Je - su Chri - ste, u - ni - ge - ni - te Je - su, Je - su Chri - ste.

[6] 6 # [6] 4 [#] - [6] # 6 [6] 6 4 # [6] [6]

363

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

≡

373

b5 7 [#] 5 b6 6 #6 6 6 #6 [b6] 5 # [#]

Domine Deus, Agnus Dei

[Tempo deest]

1

vl

2

vla

A

p Solo

Do - - - - -

org

b

p Solo

#6 6 6 # 6

=

388

p

p

p

mi - ne De - us,

6 6 6 6 6 # 6

394

6 6 5 # 6 6

=

400

7 # 6 6 6 #

Do - mi - ne

405

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

6 6 5 # # 6

=

410

- - - - -

6 7 6 7 # # 6 9 8

416

tr. tris.

Figured Bass notation for the first system:

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

≡

422

Figured Bass notation for the second system:

[6] 6 # 6 [6] # 6 [6]

428

Do

[#] 4 # [#] #6 6 [#] 6 [#] 6

=

434

mi - ne De - us, Do - mi - ne De - us,

6 6] 4 # 6 6 # 6 6

440

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

6 # # 6 6 6 6

≡

446

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

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

451

- tris. Do -

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

==

457

- mine, Do - mi-ne De - us, De-us, A-gnus De - i, Fi - li - us

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

463

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

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

≡

469

tris, Fi - li - us Pa - - - tris, A - gnus

#6 6 #6 [#] [#]

474

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

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

≡

480

Pa - - - tris.

[6] 4# [6] 6 6 6 6

486

486

487

488

489

490

491

6 5 6

492

492

493

494

495

496

497

6 7 6 6 6 4 #

Qui tollis

Adagio

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

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

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

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

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

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

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

503

di: Mi-se-re-re, mise-re - re no - bis, mise-re-re no - - -

di: Mi - se - re-re no - - - bis,

di: Mi - se - re-re, mise-re-re no - - - bis, mi-se - re-re

di: Mi-se - re-re, mise-re - re no - bis, mise - re - re

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

6 7 5 6 9 8 5

511

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

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

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

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

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

9 8 6 ♯ [7 6] 7 [♯] ♯ 4 ♯ [6 7 5 2]

516

The musical score is written for a piano and four voices (Soprano, Alto, Tenor, Bass). The key signature is D major (two sharps) and the time signature is 3/4. The score begins at measure 516. The piano part consists of a right hand with eighth and sixteenth notes and a left hand with a bass line featuring figured bass notation. The vocal parts enter in measure 519 with the text "Qui tol-lis, qui tol-lis pecca-ta".

Qui tol-lis, qui tol-lis pecca-ta

Qui tol-lis, qui tol-lis pecca-ta

Qui tol-lis, qui tol-lis pecca-ta

Qui tol-lis, qui tol-lis pecca-ta

Qui tol-lis, qui tol-lis pecca-ta

6 7] ♭5 9 6 [6-] ♭5 9 8 7 # ♭ 4 # ♭ # 4/2 [6] 5]

522

mun - di: Sus - ci-pe depreca-ti-onem, depreca-ti - o - nem no -

mun - di: Sus - ci-pe depre - ca-ti-onem, depreca-ti - o - nem no -

mun - di: Sus - ci-pe depre - ca-ti-onem, depreca-ti - o - nem no -

mun - di: Sus - ci-pe depre - ca-ti-onem, depreca-ti - o - nem no -

mun - di: Sus - ci-pe depre - ca-ti-onem, depreca-ti - o - nem no -

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

528

- stam, sus-ci-pe depreca-ti-o - nem, de - pre-ca-ti - onem no - stram.

- stam, sus-ci-pe depreca-ti - o - nem, depreca-ti - o - nem no - stram.

- stam, sus-ci-pe depreca-ti - o - nem, depreca-ti - o - nem no - stram.

- stam, sus-ci-pe depreca-ti - o - nem, depreca-ti - o - nem no - stram.

- stam, sus-ci-pe depreca-ti - o - nem, depreca-ti - o - nem no - stram.

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

Qui sedes

Largo

1 *p*

2 *p*

vla *p*

S

org
b *p Solo*

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

=

539

544

P Solo
Qui se - des, se - des,

[#] 4 #

≡

549

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

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

554

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

#5

≡

558

re - re no - bis.

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

562

Qui se - des, se - des, qui se - des, se - des, qui se - des ad

[6] [6/5] 7]

≡

567

dex - te - ram Pa - tris: Mi - se - re - re, mi - se - re - re

572

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

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

==

577

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

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

582

583

584

585

586

586

587

588

589

590

Quoniam

Allegro

1 *p*

2 *p*

vla *p*

S *p Solo*
Quo - ni - am,

A *p Solo*
Quo - ni - am,

org
b *p Solo*

=

594

quo - ni-am tu so - lus, tu

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

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

598

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

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

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

602

- su, Je - su Chri -

- su, Je - su Chri -

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

606

ste. Quo - ni-am,

ste. Quo - ni-am,

≡

610

quo - ni-am tu so-lus san - ctus, tu so-lus, so-lus Do - minus, tu so - lus al -

quo - ni-am tu so-lus san - ctus, tu so - lus, tu so-lus, so-lus, so - lus al -

6 5 # 6 6 5 7 5

614

tis-simus Je - - su, Je - - su, Je -

tis-simus Je - - su, Je - - su,

6 4 5 3 [6] # [6]

617

Je - - - - - su

Je - - - - - su

4 3 4 3 4 3 4 3 6 5 4 5 9 6

620

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

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

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

623

ste.

ste.

626

Quo - ni - am tu so - lus, so - lus

Quo - ni - am tu so - - lus,

6 ♭ [6/5] [6/4] 5# ♭ ♭ ♭ [6] 6/5 [#]

629

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

tu so-lus, so-lus san - - - ctus, tu so - lus al - tis - si-mus

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

633

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

4 3 4 [# 6 #9 6 6 [#5 # 5

636

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

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

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

640

ste, Je - - - su Chri - ste.

ste, Je - - - su Chri - ste.

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

644

ste, Je - - - su Chri - ste.

ste, Je - - - su Chri - ste.

[6] 6 6 [4 3]

Cum Sancto Spiritu

The musical score is for a Gloria section, featuring a string quartet and vocal soloists. The score is divided into two systems. The first system includes staves for Violin 1, Violin 2, Viola, Soprano 1, Soprano 2, Alto, Tenor, Bass, and Organ. The second system continues the vocal parts and organ. The tempo changes from Grave to Allegro at the beginning of the second system. The lyrics are in Latin: "Cum Sancto Spi-ri-tu in glo-ri-a. Cum Sancto Spi-ri-tu in glo-ri-a De-i, De-".

653

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

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

Solo
 Cum Sancto Spi - ri-tu in glo - ri - a De-i, De -

Solo
 Cum Sancto Spi - ri-tu in glo - ri - a

4 3 [6 6] 4 [b 6 6 6]

657

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

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

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

Tutti - i Pa - tris, in glo - ri - a, in glo - ri - a, cum San-cto

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

9 8 $\frac{4}{2}$ 6 6 7 6 [6] 7 #6

66

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

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

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

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

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

[6] [6] 6 6 4/2 6 6

665

The musical score consists of a piano accompaniment and four vocal parts. The piano part is in the key of D major (two sharps) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The vocal parts are arranged in four staves, each with a vocal line and Latin lyrics. The lyrics are: "glo-ri-a De-i Pa - tris, a -", "in glo - ri-a De-i Pa - tris,", "tris, in glo - ri-a De - i Pa - tris, a -", and "Pa - tris, in glo-ri-a De - i Pa - tris, a -". The score includes various musical notations such as notes, rests, and accidentals.

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

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

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

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

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

5 6 5 6 5 [# 4 #]

670

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

a - - -

men, in glo - ri-a De - i Patris,

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

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

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

675

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

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

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

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

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

5 6 [4] 4 3 4 # 6

679

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

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

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

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

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

5) 6 [6] 4 # 6 6/5 # 6 [9] 6 5)

683

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

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

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

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

- - men. Cum Sancto Spi - ri-tu in glo - ri - a De - i Patris,

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

687

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

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

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

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

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

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

691

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

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

a - men, in glo-ri-a De-i, De-i, De-i Patris, a - men, a - men.

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

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

4 3 6 [6] 4 3

3 Credo

Vivace

1 *vl* *f*

2 *f*

vla *f*

S 1

S 2

A

T

B

org
b

The musical score is for a piece titled '3 Credo'. It begins with a piano introduction marked 'Vivace' in bold. The piano part consists of three staves: two for violins (labeled '1 vl' and '2') and one for viola (labeled 'vla'). All three staves start with a forte 'f' dynamic. The violins play a melody of eighth notes in the right hand and a bass line of eighth notes in the left hand. The viola plays a similar pattern, also in eighth notes. The key signature has one flat (B-flat) and the time signature is common time (C). The piano introduction spans four measures. Following the piano introduction, there are six vocal staves: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor (T), Bass (B), and Organ (org b). All vocal staves are in common time and have a B-flat key signature. Each vocal staff contains a whole rest in every measure, indicating that the vocalists are silent during this section. The organ part (org b) is also in common time and has a B-flat key signature, and it contains whole rests in all measures.

5

f Solo

7 6

This musical score is for a piano and solo. The piano part is written for three staves (treble, middle, and bass clefs) and consists of three measures. The first measure contains a melody in the treble and middle staves, while the bass staff has a simple accompaniment. The second and third measures continue the melody in the treble and middle staves, with the bass staff providing a steady accompaniment. The solo part is written for a single bass staff and also consists of three measures. The first measure is marked with a forte (*f*) dynamic and the word *Solo*. The second and third measures continue the solo melody. The score is in a key with one flat (B-flat) and a 4/4 time signature.

8

f *Tutti*
Cre - do, cre - do,

f *Tutti*
Cre - do, cre - do,

f *Tutti*
Cre - do, cre - do,

f *Tutti*
Cre - do, cre - do,

f *Tutti*
Cre - do, cre - do,

7 6 7 6 7 6 Tutti [6]

11

cre - - do in u - num De - um, cre - do in

cre - - do in u - num

cre - - do in u - num De - um, in u - num De - um,

cre - - do in u - num

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

14

u - num De - - um, in u - num De - um, Pa - trem omni - po -

De - - um, in u - num De - um, Pa - trem omni - po -

cre - - do in u - num De - um, Pa - trem omni - po -

De - um, in u - num De - - um, Pa - trem omni - po - ten - tem, fa -

cre - - do in u - num De - um, Pa - trem omni - po - ten - tem, fa -

6/5 [7] 4 [6]

17

ten - tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um

ten - tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um

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

cto - rem coe - li, coe - li et ter - rae, vi - si -

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

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

20

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

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

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

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

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

6] 4 3 6 [6] *p* Solo

23

u - num, in u - num Do - minum, Do - mi-num Je - sum Chri -

p Solo
Et in u - num, in u - num Do - minum Je - sum Chri -

[# # 7 6

26

strum, Fi - li-um De - i u - ni - ge - - - ni-

stum, Fi - lium De - i u - ni - ge - - - ni -

[#] 9 [6] 4 6 9 8 [19] 8 [15] 4 [#]

29

tum.

p Solo

Et ex Pa-tre na-tum an-te o-mni-a, o-mni-a

tum.

p Solo

Et ex Pa-tre na-tum an-te o-mni-a, o-mni-a

p Solo

Et ex Pa-tre na-tum an-te o-mni-a, an-te o-mni-a

4 [5#] 6] [6] 9 6 [6] b # 7 6

32

f Tutti

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

f Tutti

sae - cu - la. Deum de De - o, lumen de lu - mine, De - um ve - rum,

f Tutti

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

f Tutti

sae - cu - la. Deum de De - o, lumen de lu - mine, De - um ve -

f Tutti

sae - cu - la. Deum de De - o, lumen de lu - mine, De - um

4 [♯] *f* Tutti [6] [6] 6

36

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

de De - o ve - ro.

de De - o, de De - o ve - ro.

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

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

9/7 8/6 b6 [b7] 4 3 *p* Solo

39

p Solo

Con - sub - stanti - a - lem Pa - tri: Per quem o - mni - a

p Solo

Ge - ni - tum, non factum, con - sub - stanti - a - lem Pa - tri: Per quem o -

p Solo

Ge - ni - tum, non factum, con - sub - stanti - a - lem Pa - tri: Per quem o - mni - a

7 6 9 6 7 4 3 6 7 6

43

p Solo *f* Tutti

Per quem o - mnia fa - cta sunt. Qui

p Solo *f* Tutti

Per _____ quem o - mnia fa - - cta sunt. Qui

fa - cta sunt. *f* Tutti

Qui

f Tutti

8 - mnia fa - cta sunt. *f* Tutti

Qui

fa - cta sunt, per quem o - mnia fa - - cta sunt. *f* Tutti

Qui

7 6 7 6 7 6 7 6 7 6 *f* Tutti

46

pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem de - scen - dit,

pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem de - scen -

pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem de - scen -

pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem de - scen -

pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem de - scen -

6/5 [7] 6/5 [b6]

49

de - scen - - - dit, de - scen - dit, de - scen - - -

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

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

- - - dit, de - scen - dit, de - scen - dit, de - scen - - - dit, de -

- - - dit, de - scen - dit, de - scen - - -

7 6 7 [b6 6 6]

52 Adagio

- dit de coe - lis, de - scen - dit, de - scen - dit de coe - lis. Et in-car - na - tus
 - dit de coe - lis, de - scen - dit, de - scen - dit de coe - lis. Et in-car - na - tus
 scen - dit de coe - lis, de - scen - dit de coe - lis. Et in-car - na - tus
 coe - lis, de - scen - dit de coe - lis, de - scen - dit de coe - lis. Et in-car - na - tus
 - dit de - scen - dit, de - scen - dit de coe - lis. Et in-car - na - tus

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

[illegible]

Crucifixus

Largo e spiccato

1 *p*

2 *p*

vla *p*

B 1 *P Solo*

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

B 2 *P Solo*

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

org b *P Solo*

6 6 6 6 6

71

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

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

7 6 6 6 6 [6] # 9 6 9 [6] 9 # [6] 9 8

76

et se - pul - tus est, pas - sus, pas - sus et___

et se - pul - tus est, cru-ci - fi - xus e - ti - am pro no-bis sub Pon-ti - o Pi - la - to passus

[6 # 6] b #6 # 9 6] 9 [b] 6 9 8

80

_ se-pul - tus est, pas - sus et se-pul - tus est.

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

[6 4 3 4 3 6 6]

Et resurrexit

Vivace

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

Et re-sur-re-xit, et re-sur-re-xit, resur-re-xit ter-ti-a di-e, et re-sur-re-xit, resur-re-xit

Et re-sur-re-xit, et re-sur-re-xit, resur-re-xit ter-ti-a di-e, et re-sur-re-xit, resur-re-xit

Et re-sur-re-xit, et re-sur-re-xit, resur-re-xit ter-ti-a di-e, et re-sur-re-xit, resur-re-xit

Et re-sur-re-xit, et re-sur-re-xit, resur-re-xit ter-ti-a di-e, et re-sur-re-xit, resur-re-xit

Et re-sur-re-xit, et re-sur-re-xit, resur-re-xit ter-ti-a di-e, et re-sur-re-xit, resur-re-xit

f Tutti

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

77

ter - ti - a di - e se - cundum, se - cundum Scri - ptu - ras, resurrexit, resur - re - xit.

ter - ti - a di - e se - cundum, se - cundum Scri - ptu - ras, resurrexit, resur - re - xit.

ter - ti - a di - e se - cun - dum Scri - ptu - ras, resurrexit, resur - re - xit. Et a -

ter - ti - a di - e se - cundum, se - cundum Scri - ptu - ras, resurrexit, resur - re - xit.

ter - ti - a di - e se - cundum, se - cundum Scri - ptu - ras, resurrexit, resur - re - xit. Et a -

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

87

Et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris,

Et a - scen - dit in coelum, se - det ad dex - teram, dex - te - ram Pa - tris,

scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris, se - det ad dex - teram, dex - te - ram Pa - tris,

Et a - scen - dit, et a - scendit, a - scendit in coe - lum, se - det ad dex - teram, dex - te - ram Pa - tris,

scendit, a - scendit in coe - lum, se - det ad dex - te - ram Patris, se -

$\frac{4}{3}$ # 6 4 $\frac{5}{4}$ # 7 #6 7 6 $\frac{6}{5}$ 4 #

98

se-det, se-det ad dex-te-ram Pa - tris.

se - det, se-det ad dex-te-ram Pa - tris.

se-det, se-det ad dex-te-ram Pa - tris.

se-det, se-det ad dex-te-ram Pa - tris.

- det, se - det ad dex-te-ram Pa - tris.

[b6] 6 6 #6 4 [#] 9 8 9 8 6 6 # [#]

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

109

f *Tutti*
Et i - terum, et i - te - rum ven - tu - rus est cum glo - ri - a

f *Tutti*
Et i - terum,

f *Tutti*
Et i - terum,

f *Tutti*
Et i - terum,

f *Tutti*
Et i - terum,

p *Solo*
et

p *Solo*
et

p *Solo*
et

f *Tutti* ₆ 6 * *p* *Solo* ₆ 6] 4 6

112

f Tutti
ju - di - ca -

f Tutti
ju - di - ca -

f Tutti
i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca -

f Tutti
i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca -

f Tutti
i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca -

f Tutti

7 6 [6]

115

re vi - - vos, vi - - vos et

re vi - - vos, vi - - vos et

re vi - - vos, vi - - vos et

re vi - - vos, vi - - vos et

re vi - - vos, vi - - vos et

re vi - - vos, vi - - vos et

118

The musical score for page 146 begins at measure 118. It features a piano introduction with a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand. Following the piano part, there are five vocal staves, each with a different vocal line. The lyrics are in Latin and are repeated across all staves. The lyrics are: "mor - - - - - tu - os, cu-ius re - gni, cu-ius re - gni non". The piano part continues with a similar rhythmic pattern, including some rests and a final measure with a 6/8 time signature.

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

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

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

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

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

[6] 7 6

122

e - rit, non e-rit fi - nis.
 e - rit, non e-rit fi - nis.
P Solo
 e - rit, non e-rit fi - nis. Et in Spi - ri-tum San - ctum, Do - minum et vi -
P Solo
 e - rit, non e-rit fi - nis. Et vi - vi -
 e - rit, non e-rit fi - nis.
P Solo
 [6 6 7 6] [6] 6 4 ♭

126

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

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

7 [6] 3 7 b9 6/5 9 6 7 1/4 [6]

129

129

p Solo

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

ce - - dit.

p Solo

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

[$\sharp 6$ 6 6] $\sharp 6$

132

f Tutti

o si - mul ad - o - ra - tur, ad - o - ra - tur et con - glo - ri - fi -

f Tutti

Si - mul ad - o - ra - tur, ad - o - ra - tur et con - glo - ri - fi -

f Tutti

Si - mul ad - o - ra - tur, ad - o - ra - tur et con - glo - ri - fi -

f Tutti

Si - mul ad - o - ra - tur, ad - o - ra - tur et con - glo - ri - fi -

f Tutti

o si - mul ad - o - ra - tur, ad - o - ra - tur et con - glo - ri - fi -

f Tutti 6/4 # 6/4 6/4 6

135

ca - tur, qui lo - cu - tus est per Pro - phe - - tas.

ca - tur, qui lo - cu - tus est per Pro - phe - - tas.

ca - tur, qui lo - cu - tus est per Pro - phe - - tas.

ca - tur, qui lo - cu - tus est per Pro - phe - - tas.

ca - tur, qui lo - cu - tus est per Pro - phe - - tas.

p Solo

138

p Solo

Et u - nam san - ctam ca - tho - licam et a - po -

6 6 6

141

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

P Solo Con - fi - te - or u -

P Solo Con - fi - te - or u -

6 5 4 3 2 1 6 6

144

num ba - pti - sma in re - mis - si -

num ba - pti - sma in re - mis - si -

9 9 9

147

f *Tutti*

Et ex - spe - cto, ex - spe - cto

f *Tutti*

Et ex - spe - cto, ex - spe - cto

f *Tutti*

Et ex-spe - - - cto

f *Tutti*

o - nem pec - ca - to - rum. Et ex - spe - cto, ex - spe - cto

f *Tutti*

o - nem pec - ca - to - rum. Et ex - spe - cto, ex - spe - cto

f *Tutti* 6 #

152

The musical score for page 156, measures 152-155, features a piano introduction and five vocal staves. The piano part consists of three staves (treble, treble, and bass clef) with a key signature of one flat and a common time signature. The piano introduction is marked with a sharp sign (#) in the bass clef staff. The vocal staves are arranged in a five-part setting, with the first staff in treble clef and the others in various clefs. The lyrics are in Latin and are repeated across the staves.

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

re - sur - re - cti - o - nem mor - tu - o - rum, et vi - tam ven -

re - sur - re - cti - o - nem mor - tu - o - rum, et vi - tam ven -

re - sur - re - cti - o - nem mor - tu - o - rum, et vi - tam ven -

re - sur - re - cti - o - nem mor - tu - o - rum, et vi - tam ven -

6 4 #] [6]

156

- - - - - cto, et vi - tam ven - tu - ri sae - cu -
 tu - ri sae - cu - li, et ex - spe - - - - -
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -

[6]

160

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

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

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

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

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

6 4 [6] 4 [6]

163

musical score for piano and voice, measures 163-165. The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal part consists of five staves with lyrics in German: "men, a - - - - - men, a -", "a - - - - - men, a - - - - - men, a -", "- - - - - men, a - - - - - men, a - - - - - men,", "men, a - - - - - men, a - - - - - men,", and "a - - - - - men, a - - - - - men,". The bottom staff of the piano part includes figured bass notation: $\flat 6$, 4, 3, and [4].

166

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

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

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

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

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

6 4 3

4 Sanctus

Adagio

f

f

f

f Tutti

San - - - ctus, San - - -

f Tutti

San - - - ctus, San - - -

f Tutti

San - - - ctus, San - - - ctus

f Tutti

San - - - ctus, San - - -

f Tutti

San - - - ctus, San - - -

f Tutti

San - - - ctus, San - - -

f Tutti

4 3 7 #6 8 7 ♭6 [♭5] 7 ♭6 [♭5]

The musical score is for a piece titled '4 Sanctus'. It is in the key of D major (two sharps) and common time (C). The tempo is marked 'Adagio'. The score is divided into three systems. The first system includes staves for Violin 1, Violin 2, and Viola, all marked with a forte 'f' dynamic. The second system includes staves for Soprano 1, Soprano 2, Alto, Tenor, and Bass, all marked with a forte 'f' and 'Tutti' instruction. The lyrics 'San - - - ctus, San - - -' are written below the vocal staves. The third system includes a staff for Organ, marked with a forte 'f' and 'Tutti' instruction, and a sequence of figured bass notation: 4, 3, 7, #6, 8, 7, ♭6, [♭5], 7, ♭6, [♭5].

5

ctus Do - mi-nus De - us

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

Do - mi-nus De - us Sa -

ctus Do - mi-nus De - us Sa -

ctus Do - mi-nus De - us

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

9

Sa - ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo -

Sa - ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo -

- ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo -

- ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo -

Sa - ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo -

$\frac{4}{2}$ 3 [6] [#] 6

12

ri - a tu - a.

ri - a tu - a.

ri - a tu - a.

ri - a tu - a.

ri - a tu - a.

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

Allegro

p

p

p

p Solo

O - san - na in ex -

p Solo

O - san - na in ex -

p Solo

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

p Solo

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

p Solo

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

p Solo

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

25

cel-sis, o - san - na in ex - cel - sis. *f* *Tutti* O - san-na, o -

cel-sis, o - san - na in ex - cel - sis. *f* *Tutti* O - san-na, o -

O - san-na, o -

O - san-na, o -

o - san-na, o - san-na in ex - cel - sis. *f* *Tutti* O - san-na, o -

$\frac{4}{2}$ $\frac{3}{1}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{4}{\#2}$ 6 7 $\frac{6}{\#}$ $\frac{6}{5}$ $\frac{5}{\#}$ *f* *Tutti* 6

33

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

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

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

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

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

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

42

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

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

Benedictus

Andantino

1
vl
2
vla
A
org
b

f *p*

f *p*

f *p*

f Solo 6 6 6 6 6 *p*

=

57

f *f*

f

6 6/5 *f*

62

p

p

p

p Solo

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

6 5 6 6 4 5 3 6 6 6

≡

69

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

7 6 5 # 6 4 7 5 # 6 5

75

mi-ne Do-mi-ni, qui ve-nit,

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

≡

81

qui ve-nit in no-mi-ne— Do-mi-ni.

6- 6/5 # 6 6/5 # f 6

87

Be - ne - di-ctus, qui

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

==

94

ve - nit in_ no - mi - ne_ Domini, qui ve - nit, qui ve - nit in no - mi - ne

6 6 6 6

100

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

6 6/5 #4 6 6 6 7

≡

106

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

6/4 5/3 6 6/5 6 6/5

112

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

==

119

Osanna ut supra

5 Agnus Dei

Adagio

1 vl

2

vla

f

f

f

p Solo

f Tutti

S 1

A - gnus De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re,

p Solo

f Tutti

S 2

A - gnus De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re,

p Solo

f Tutti

A

A - gnus De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re,

f Tutti

T

Mi - se - re - re,

f Tutti

B

Mi - se - re - re,

p Solo

f Tutti

org b

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

6
#4
2

7
#5
[#]

6
[4]

8

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

p Solo
mi - se - re - re, mi - se - re - re no - - bis. A - gnus

p Solo
mi - se - re - re, mi - se - re - re no - - bis. A - gnus

p Solo
8 mi - se - re - re, mi - se - re - re no - - bis. A - gnus

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

6 4 #2 [7 #] [4 #] 6 6 5 #] *p Solo* 8 6

15

f

f Tutti

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

f Tutti

De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re, mi - se - re - re,

f Tutti

De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re, mi - se - re - re,

f Tutti

De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re, mi - se - re - re,

f Tutti

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

f Tutti

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

23

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta

8 6 7 5 [b7] 4 3 6 6 #4 2 6 7 6

31

mundi: Mi - se - re - re no - bis.

mundi: Mi - se - re - re no - bis.

mundi: Mi - se - re - re no - bis.

mundi: Mi - se - re - re no - bis.

mundi: Mi - se - re - re no - bis.

6/4 5/3 [b7] b6/4 [b7/4 3] b6/4 2 - b6/4 5/3 4/2 5/3

Dona nobis pacem

Allegro

1
vl

2
vla

f Solo
S 1
Do-na no-bis pa - cem, da pa - - - - -

S 2

f Solo
A
Do-na no-bis pa - cem, da pa - - - - -

T

B

f Solo
org
b

47

f

Tutti

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

pa - - - - - cem. *Tutti* Do - na no - bis pa - cem, da

pa - - - - - cem. *Tutti* Do - na no - bis pa - cem, da pa - cem,

8 - - - - - cem. *Tutti* Do - na no - bis pa - cem, da pa - cem,

pa - - - - - cem. *Tutti* Do - na no - bis pa - cem, da

5 6 [3 4+] 6 [7 #6 *Tutti* 6 5 6

[illegible]

56

The musical score consists of two systems. The first system (measures 56-59) shows a piano accompaniment with three staves (treble, middle, and bass clefs) and a vocal line on a single staff. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line enters in measure 56 with the lyrics "cem. Do - na". The second system (measures 60-63) continues the piano accompaniment and the vocal line. The vocal line has lyrics "pa - - - - - cem, do-na" and "pa - - - - -". The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The score ends with a final chord in measure 63, indicated by a bracketed chord symbol: [# 6 6# 6].

cem. Do - na

pa - - - - - cem, do-na

pa - - - - -

pa -

[# 6 6# 6]

60

no - bis pa - cem, da pa - cem, da pa - cem, da pa - cem, da pa - cem. Do - na no - bis

pa - cem, da pa - cem, da pa - cem, da pa - cem, da pa - cem. Do - na no - bis

no - bis pa - cem, da pa - cem, da pa - cem, da pa - cem, da pa - cem. Do - na no - bis

6 6/5 [6] 3 4/2 6 [6 5] 4/2 6 4/2 6 7 6 [3 4+]

[illegible]

70

pa - cem. Do-na no-bis pa - cem, da pa - - - - -

pa - - - - - cem, da pa - cem, da pa - cem.

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

- - - - - cem, pa - - - - - cem. Do - na no bis pa - cem, da pa -

- - - - - cem. Do-na no bis pa - cem, da pa - - - - -

6/5 # 6 [9] 6 5] 4/2 6 [6] 6] 6 6 6

75

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

Do - na no-bis pa - cem, da pa - cem. Do - na no-bis pa - cem, da pa - cem, da pa -

pa - - - - - cem. Do - na no-bis pa - cem. Do - - - - - na

- cem, da pa - - - - - cem. Do - na

cem. Do - na no-bis pa - cem, da pa - - - - - cem. Do - na no - bis

[6] 5 [2] 6 6 6 6 9 6 9 6

79

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

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

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

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

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

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