

# Galuppi.

## Missa.

Baldassare  
**Galuppi**

**Missa**  
BurG I/7

*2 S, A, T, B (solo), S, A, T, B (coro), 2 ob, 2 clno (C), vl solo, 2 vl, vla, b, org*

*Full score*



Edition Esser-Skala, 2021

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 [edition-esser-skala/galuppi-missa-BurG-I-7](https://github.com/edition-esser-skala/galuppi-missa-BurG-I-7)  
v2.0.0, 2021-12-20 (*4abd42f6185969c17363069a372c7c9352b901fa*)

# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2973-D-19
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1750–1764
	<i>RISM ID</i>	212006218
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id42603967X">https://digital.slub-dresden.de/id42603967X</a>
<b>B2</b>	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2973-D-16
	<i>Category</i>	manuscript copy
	<i>Date</i>	1750–1764
	<i>RISM ID</i>	212006148
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id426418212">https://digital.slub-dresden.de/id426418212</a>
	<i>Notes</i>	only Credo

## 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	32	T	2nd ♭ in <b>B1</b> : d'4.–d'8
	129	org	3rd ♯ in <b>B1</b> : B8
	143	A	grace note missing in <b>B1</b>
	171	vl 2	1st ♯ in <b>B1</b> : g"16
	205	vl 1	bar in <b>B1</b> : e"4–a"2–f#"4
2	1–132	org	In <b>B1</b> , bass figures only appear in bars 22f, 27f, 54, 60, and 63 to 71. The remaining figures were added by the editor.
	6	ob 1, vl 1	5th ♯ in <b>B1</b> : d"8
	37	ob 1, vl 1	5th ♯ in <b>B1</b> : d"8
	61	vl 2	1st ♯ in <b>B1</b> : e"8
	97	S	bar in <b>B1</b> : c"8.–c"16–c"4– <del>♯</del>
	99	vl 2	4th ♯ in <b>B1</b> : a"8
	146	vl 2	2nd ♯ in <b>B1</b> : f#"4.
	308	vl 1	last ♯ in <b>B1</b> : a"8
	314	vl 1	bar in <b>B1</b> : f"1
	319	vl	4th ♯ in <b>B1</b> : c"16–d"16
	322	vl	5th ♯ in <b>B1</b> : g"32–f"32–e♭"16
	332	vl	last ♯ in <b>B1</b> : d"16–e"16
	333	vl	first ♯ in <b>B1</b> : f"16–e"16
	350–467	ob	The oboes were emended in several bars to accommodate their range ( <b>B1</b> : "Oboe con Violini").
	402	ob 2, vl 2	last ♯ in <b>B1</b> : e"8
	433	ob 2, vl 2	2nd ♯ in <b>B1</b> : c"8–d"8
	494	A	bar in <b>B1</b> : g'1.
	506	vla	bar in <b>B1</b> : c'8–c'8–c'8–c'8–d'8–d'8
	507	vla	bar in <b>B1</b> : c'8–c'8–c'8–c'8–d'8–d'8
	512	vl 2	3rd ♯ in <b>B1</b> : g'4–g'4
	514	vl 2	3rd ♯ in <b>B1</b> : f'4–f'4
	550	org	1st ♯ in <b>B1</b> : d'8
	551	vl 2	7th ♯ in <b>B1</b> : d"8
	632	S	4th ♯ in <b>B1</b> : c"8
	655	S	3rd ♯ in <b>B1</b> : c"4
	702–709	org	in <b>B1</b> one octave lower
	3	4	vl
13		vla	4th ♯ in <b>B1</b> : g'8
35		vla	4th ♯ in <b>B1</b> : g'8
45		org	4th ♯ in <b>B1</b> : c8
53		org	last ♯ in <b>B1</b> : g8
90–161		–	This movement only appears in <b>B2</b> .
90–161		org	In <b>B2</b> , bass figures only appear in bars 158 to 160. The remaining figures were added by the editor.
105		vl solo	bar missing in <b>B2</b>

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	108	A	3rd ♩ in <b>B2</b> : a'4
	146	vl solo	1st ♩ in <b>B2</b> : b♭"4
	178	S	2nd ♩ in <b>B1</b> : c"8–b'8–a'4
	244	vl	1st ♩ in <b>B1</b> : a16–a16
	298	A	4th ♩ in <b>B1</b> : e'8
	324	vla	1st ♩ in <b>B1</b> : c'4
	326	vla	2nd ♩ in <b>B1</b> : d'8
	331	org	6th/7th ♩ in <b>B1</b> : e8–f8
	333	org	4th ♩ in <b>B1</b> : d8
	347	A	bar in <b>B1</b> : γ–d'8–g'4–c'8–f'4–f'8
	350	T	3rd ♩ in <b>B1</b> : c'4



# Changelog

## **2.0.0 - 2021-12-20**

### *Changed*

- uses EES Tools and new editorial guidelines

## **1.0 - 2019-08-13**

### *Added*

- initial release



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# 1 Kyrie

Moderato

I  
Violino



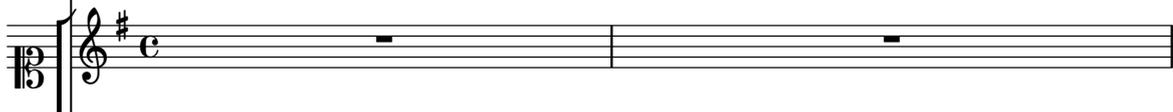
II



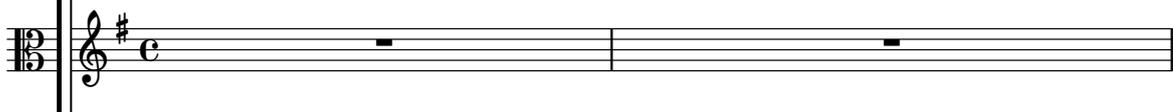
Viola



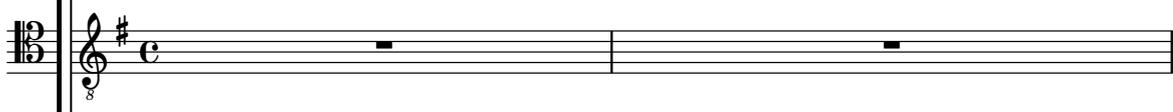
Soprano



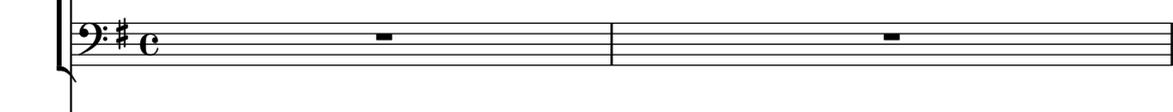
Alto



Tenore



Basso



Organo  
e Bassi



*f Tutti*

4 6 # 6



#6

6

5

Musical notation for measures 5 and 6. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. Trills (tr) are indicated above several notes in measures 5 and 6. The bass line is simpler, with some rests and eighth notes.

Four empty musical staves, likely for other instruments or voices, corresponding to measures 5 and 6.

Bass line for measures 5 and 6. It includes a double bar line and a repeat sign. Fingering numbers 1, 2, 3, 4, and 6 are written below the notes. A trill symbol is also present.

==

7

Musical notation for measures 7 and 8. The piano part continues with similar rhythmic patterns. Dynamics markings 'p' (piano) and 'f' (forte) are used. Trills (tr) are present. The bass line includes a double bar line and a repeat sign.

Four empty musical staves, likely for other instruments or voices, corresponding to measures 7 and 8.

Bass line for measures 7 and 8. It includes a double bar line and a repeat sign. Fingering numbers 1, 2, 3, 4, 5, 6, and 7 are written below the notes. Dynamics markings 'p' and 'f' are present.

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

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

*f Tutti*  
Ky - ri - e e - le - - - i -

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

[#] 7 6

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

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

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

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

#6 [#] 6

13

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

[# 6] 6 7 6 # [#]

15

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

h [6] [6] [6] [6]

17

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

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

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

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

[6 6] 6 [6] [5]

19

- - i - son.

4 3 6 7

Piano introduction for measures 21-22. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, including trills. The left hand provides a steady bass line with eighth notes.

Vocal entries for measures 21-22. The vocal lines enter in measure 22 with the lyrics "Ky - ri - e e -". The piano accompaniment continues from the previous system.

[6] 6 6/5 6/4 5/3 17/5

Piano introduction for measures 23-24. Similar to the first system, the right hand has intricate rhythmic patterns with trills, while the left hand maintains a consistent bass line.

Vocal entries for measures 23-24. The vocal lines enter in measure 23 with the lyrics "le - i - son, e - le - i - son, e - le - i -". The piano accompaniment continues from the previous system.

[6] 6

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

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

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

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

6 [#] # #

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, 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 -

[b] #]



33

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

6 #4      6      #6      #

35

Ky - ri - e,      Ky - ri - e,  
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,

[#]      #

36

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

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

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

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

6 #4/3 6

38

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

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

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

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

6 #6 5 # 6/4 5/4 #

40

42

#6 6 #]

44

tr.

#] 6 6 #

46

p f

7 6 p 7 6 f 6/4 5 #

Allegro

1  
vl  
2  
vla  
S  
A  
B  
org  
b

*f*

*f*

*f*

*f* Solo [6] 6] 6 5 6 6 [6] 6 5 3 5 7 5

56

*tr*

*tr*

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

64

*p Solo*  
Chri - -

6 [6] 6/4 5/3 6 [6] 6/4 5/3 p [6 6] 6 5 6

73

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

*p Solo*  
Chri -

[6] 6/4 6 6/4 5/3 f p [6 6]

82

f

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

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

91

p

Chri - -

Chri - -

*p Solo*  
Christe e - le-ison, e - le-ison, e - le - - - - - ison, e - le - i-son, e -

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

100

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

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



109

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

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

118

Chri - - ste,

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

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

126

Chri - - ste

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

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

134

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

# [6] [6] 7 5

142

e - le - i - 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, e -

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

150

le - i - son, Chri - ste e -

le - i - son, e - le -

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

158

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

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

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

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

166

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

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

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

6 7/5 6 6 5/4 3 f 5

174

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

Adagio

1  
vl  
2  
vla  
S  
A  
T  
B  
org  
b

*f*  
*f*  
*f*  
*f* Tutti  
*f* Tutti  
*f* Tutti  
*f* Tutti  
*f* Tutti

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

*f* Tutti  
6 4/2 #6 5 6 #5 6 6 7 6/4 #7 5/4 5

Allegro moderato

190

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

6 7 6 #

196

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

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

202

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

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

208

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-

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

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

[7] 6 [7#] ♯ [6] # 7/♯5 # 7/♯5

213

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

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

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

9 5 6 # 6 ♯ 7 ♯5 ♯7/♯5 # 7/♯5 9



229

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

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

235

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

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





This musical score is arranged in two systems. The first system consists of two grand staves (treble and bass clefs) and a single bass staff. The second system consists of two grand staves and four individual staves (two treble and two bass clefs). The music is in a key with one flat (B-flat) and a 6/8 time signature. The first system's grand staff features a melodic line in the treble clef with a \* symbol under the first measure and a (h) marking above the first measure of the second system. The bass clef of the first system has a (h) marking above the first measure of the second system. The second system's grand staff has a \* symbol under the first measure of the treble clef and (h) markings above the first measures of the second system. The four individual staves in the second system are mostly empty, with some rests. The bottom-most bass staff contains a melodic line with a 6 6 marking below the first two measures.

Musical score for piano, measures 11-15. The score is written in G major (one flat) and 4/4 time. It consists of two grand staves (treble and bass clefs) and four individual staves (two treble and two bass clefs). The first grand staff (measures 11-15) features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line starts with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The second grand staff (measures 11-15) features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line starts with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The third grand staff (measures 11-15) features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line starts with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The fourth grand staff (measures 11-15) features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line starts with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The score includes dynamic markings 'p' (piano) at the end of measures 11, 12, 13, and 14. The score also includes fingering numbers 7 and 6 at the end of measures 14 and 15 respectively.

16

The musical score consists of two systems. The first system contains two grand staves (treble and bass clef) and a single bass staff. The second system contains two grand staves and three additional staves (two treble clef and one bass clef).  
- **System 1, Grand Staff 1:** Treble clef, key signature of one flat. Measures 16-18: quarter notes with a grace note. Measure 19: quarter notes with a forte (**f**) dynamic. Measure 20: eighth notes with a forte (**f**) dynamic.  
- **System 1, Grand Staff 2:** Treble clef, key signature of one flat. Measures 16-18: quarter notes with a grace note. Measure 19: quarter notes with a forte (**f**) dynamic. Measure 20: eighth notes with a forte (**f**) dynamic.  
- **System 1, Bass Staff:** Bass clef, key signature of one flat. Measures 16-18: eighth notes with a piano (**p**) dynamic and a grace note. Measure 19: quarter notes with a forte (**f**) dynamic. Measure 20: quarter notes with a forte (**f**) dynamic.  
- **System 2, Grand Staff 1:** Treble clef, key signature of one flat. Measures 16-20: whole rests.  
- **System 2, Grand Staff 2:** Treble clef, key signature of one flat. Measures 16-20: whole rests.  
- **System 2, Grand Staff 3:** Treble clef, key signature of one flat. Measures 16-20: whole rests.  
- **System 2, Grand Staff 4:** Bass clef, key signature of one flat. Measures 16-18: eighth notes with a piano (**p**) dynamic and a grace note. Measure 19: quarter notes with a forte (**f**) dynamic. Measure 20: quarter notes with a forte (**f**) dynamic. Fingering numbers 7 and 6 are indicated below the notes in measures 19 and 20.

21

*p* *p* *p* *p* *p*

*p* *p* *p* *p* *p*

6 7  $\frac{5}{4}$  3 *p*



31

*f*

*f* *Tutti*  
Glo - ri - a, glo - ri - a, glo - ri - a

*f* *A tutti*  
Glo - ri - a, glo - ri - a, glo - ri - a

*f* *Tutti*  
Glo - ri - a, glo - ri - a, glo - ri - a

*f* *Tutti*  
Glo - ri - a, glo - ri - a, glo - ri - a

6 6

37

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

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

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

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

6 6

42

in ex - cel - - - -

7

47

The musical score consists of several systems. The first system (measures 47-52) features piano accompaniment in both hands. The right hand plays a melody of quarter notes with eighth rests, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings *p* and *f* are present. The second system (measures 53-58) includes a vocal line with lyrics "sis De" and piano accompaniment. The vocal line has a *p* dynamic marking. The piano accompaniment continues with the same rhythmic pattern as in the first system. The third system (measures 59-64) shows the piano accompaniment continuing, with dynamic markings *p* and *f*. The bottom system (measures 65-70) features a bass line with a rhythmic pattern of eighth notes and rests, with dynamic markings *p* and *f*. The numbers 6, 7, and 6 are written below the bass line.

52

First system of piano accompaniment for measures 52-56. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with an alto clef. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal line for measure 52, showing a whole rest followed by a half note G4.

Second system of piano accompaniment for measures 52-56. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music continues with similar rhythmic patterns as the first system.

Vocal line for measures 52-56, first part. It shows a whole rest in measure 52, followed by a half note G4 in measure 53, and a melodic phrase starting in measure 54. A dynamic marking *f* is placed above the staff.

o, in ex - cel - - - - -

Vocal line for measures 52-56, second part. It shows a melodic phrase starting in measure 53 and continuing through measure 56. A dynamic marking *f* is placed above the staff.

in ex - cel - - - - -

Vocal line for measures 52-56, third part. It shows a whole rest in measure 52, followed by a half note G4 in measure 53, and a melodic phrase starting in measure 54.

in ex - cel - sis, in ex -

Vocal line for measures 52-56, fourth part. It shows a whole rest in measure 52, followed by a half note G4 in measure 53, and a melodic phrase starting in measure 54.

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

Third system of piano accompaniment for measures 52-56. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music continues with similar rhythmic patterns as the previous systems.

*f* 6 7 6 7

57

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

6 7 6 7

62



73

*p* Solo

*p* S 2 solo

*p* Solo

78

*f*

*f* *Tutti*

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

*f* *A tutti*

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

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

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

*f* *Tutti*

7 6 5

84

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

cel - sis De - o,

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

glo - ri-a, glo - ri-a, glo - ri-a, glo - ri - a in ex -

# 7 6/5



94

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

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

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

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

7# 7 6/5 4

100

in ex - cel - - sis

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

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

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

7

106

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

glo - ri-a in ex - cel - - - - -

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

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

6 5 6 7 6



116

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

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

6 6 7

121

*p*

*p*

*p*

*p*

*p*

127

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

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

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

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

f 6/5

Et in terra pax

Larghetto

1  
vl *p*

2  
*p*

vla  
*p*

S

A  
*p* Solo  
Et in ter - ra, in

T

B

org  
b  
*p* Solo 6 6 6 6 6 6 6

136

*f* *p*

*f* *p*

*f* *p*

*f* Tutti  
In ter - ra pax, pax,

*f* Tutti *p* Solo  
ter - ra pax, in ter - ra pax, in ter - ra pax, pax, pax ho-

*p* Solo *f* Tutti *p* Solo  
Et in ter - ra, in ter - ra pax, in ter - ra pax, pax, pax ho-

*f* Tutti  
In ter - ra pax, pax,

6/4 5/4 3 6/4 6 6/5 7 *f* Tutti 7 *p* Solo

140

*f*  
*f*  
*f*  
*f* Tutti  
in  
*f* Tutti  
mi - ni bus bo - nae vo - lun - ta - - - - - tis, in  
*f* Tutti  
mi - ni bus bo - nae vo - lun - ta - - - - - tis, in  
*f* Tutti  
in  
*f* Tutti

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

144

*p* *f*  
*p* *f*  
*p* *f*  
*f* Tutti  
ter - ra pax, pax, in  
*p* Solo *f* Tutti  
ter - ra pax, pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - - - - tis, in  
*p* Solo *f* Tutti  
ter - ra pax, pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - - - - tis, in  
*f* Tutti  
ter - ra pax, pax, in  
*p* Solo *f* Tutti

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



155

*f* *p*

*f* *p*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

in ter - ra pax, pax, in ter - ra pax.

tis, in ter - ra pax, pax, in ter - ra pax.

tis, in ter - ra pax, pax, in ter - ra pax.

in ter - ra pax, pax, in ter - ra pax.

*f* *Tutti* *p*

7 6 6

158

*p*

*p*

*p*

*p*

*p*

*p*

in ter - ra pax, pax, in ter - ra pax.

6 6 6 6 4 5 7

# Laudamus te

*Allegretto*

1  
vl  
2  
vla  
S  
A  
org  
b

*f* *p* *f* *p* *f* *p*

*f Solo* *p*

6 5 b 7 # 6 5 b

167

*f* *f* *f*

7 # 6 5 # 6

173

173

174

175

176

177

$\flat 5$  #  $\flat$

178

178

179

180

181

182

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

184

*P Solo*  
Lau - da - mus

*P Solo*  
Lau - da - mus

190

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

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

197

ad - o - ra - mus te, glo - ri - fi - ca - - -

ad - o - ra - mus te, glo - ri - fi - ca - - -

[5] 3   b6   b6   b   b7   [b7] 5/3   6/4   5/3



203

- - - mus te, ad -

- - - mus te, ad - o -

6   6]   [7 5   6:8   6/5

210

*f* *p* *p*

o - ra - mus te, glo - ri - fi - ca -  
 ra - mus te, glo - ri - fi - ca -

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

216

*f* *f* *f*

- mus te. [tr]  
 - mus te.

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

222

227

234

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

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

6 7 # 6 # 6

240

- - - - - mus te,

glo - ri - fi - ca - mus, lau - da - mus te,

# # 6 6 #

245

glo - ri - fi - ca

glo - ri - fi - ca

9 8 6 9 8 6

250

*f* *p*

*f* *p*

mus te, ad - o - ra - mus

mus te, ad - o - ra - mus

7 8 6 5 6 5

6 5 5 6 5

256

te, glo - - ri - fi - ca - - -

te, glo - - ri - - fi - - ca - - -

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

263

- - mus te.

- - mus te.

- 6 # f 9 8 # 9 8

268

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

274

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

## Gratias agimus tibi

**Largo**

1 *p* *simile*

2 *p* *simile*

vla *p* *simile*

S *P Tutti*  
Gra - ti - as a - gimus, a -

A *P Tutti*  
Gra -

T

B

org  
b *p Tutti* [6] *simile* 6 7 7 [6]

**Andante**

285 *f* *f* *f*

gi - mus ti - bi, a - gimus ti - bi

- ti - as a - gimus, a - gi - mus ti - bi *f* pro -

*f Tutti* Pro - pter ma - gnam

*f Tutti* Pro - pter ma - gnam glo - ri - am tu - am,

[6] 7 7 [6] 7 [46] *f* [5 6] 7 [4 -] 6

290

*f*

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

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

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

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

5/4 6 6/5 | 2 6/5 6 7 6/4 - 7 6/4 -

294

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

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

glo - - - ri-am tu - am,

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

7 6 7/4 6 2 6/8 8 6/5 | 5/4 [4] p 6/4 [-] 5/5

299

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

303

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

307

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

4/2 6/5 b 8 [6/4/2] 6/5 b 6 6/5 b b 5 - 7 8/4

311

ri-am, glo - ri-am tu - am, glo - ri-am, glo - ri-am tu - am. ri-am, glo - ri-am tu-am, glo - ri-am tu - am. glo - ri-am, glo - ri-am, glo - ri-am, glo - ri-am tu - am. ri-am, glo - ri-am, glo - ri-am tu - am.

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

# Domine Deus

Andantino

1 *f*

vla *f*

S

org b *f* Solo 6 5 6 6 6 6



319

6 6 [b] 6 6/4 6 6 7/5 6 5/4 6 3 7 [b6] 7/5 6 b5

322

$\frac{9}{4}$   $\frac{8}{3}$      $\frac{6}{b5}$      $\frac{7}{5}$      $\frac{6}{4}$   $\frac{5}{3}$      $\frac{7}{5}$      $\frac{6}{4}$   $\frac{5}{3}$

=

325

$p$      $p$      $p$      $f$

*Solo*

Do - mi - ne De - us,    Rex coe - lestis, De - us Pa - - - ter, De us Pater o - mni - potens,    Deus

$p$     6    5    6     $\frac{6}{5}$     6     $\frac{6}{5}$     [6 7] 7    6

329

Pa - ter o - mni - potens.

6 6 7 6 6 6 6 5 f 6



333

5 6 6 6 6 6 6 6 6 5

336

*p* *p* *p*

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

*p* 16 5 6 6 4 2 6 8 7 5

≡

339

*p*

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

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

342

ter o - mni - potens, o - mni-potens.

6 7 [6 6 6 5 7 6 5]



346

[tr] [tr] [tr]

p p p f f

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



357

The musical score for measures 357-364 consists of the following parts:

- Vocal Line:** A single staff in treble clef with a key signature of one flat. It begins with a whole rest for the first four measures, followed by a melodic line with slurs and ties.
- Piano System 1:** Two staves in treble clef. The upper staff contains a melodic line with trills (tr) and dynamic markings *p* and *f*. The lower staff contains a bass line with trills (tr) and dynamic markings *p* and *f*.
- Piano System 2:** Two staves in treble clef. The upper staff contains a melodic line with trills (tr) and dynamic markings *p* and *f*. The lower staff contains a bass line with trills (tr) and dynamic markings *p* and *f*.
- Bottom System:** A single bass staff in bass clef. It contains a melodic line with slurs and ties. Below this staff are guitar chord diagrams for each measure:  $\begin{bmatrix} 7 \\ 5 \\ \# \end{bmatrix}$ ,  $\#$ ,  $\begin{bmatrix} p \\ 7 \\ 5 \\ \# \end{bmatrix}$ ,  $[\#]$ ,  $f$ , 6,  $\begin{bmatrix} 6 \\ \flat \end{bmatrix}$ , 7, 6,  $\begin{bmatrix} 7 \\ \flat \end{bmatrix}$ , 6,  $\begin{bmatrix} 7 \\ \flat \end{bmatrix}$ , 6.

365

365

*p*

*p*

*p*

*p* Solo

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

*p* Solo

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

[7] 6 7 # *p* [6] 6 5 # 6 6 7 6

374

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

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

7 5 # 6 4 5 # 7 5 # [4] f # 7 5 # # p # f p 6 6 5 #

383

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

7 7 6  $\left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$   $\frac{7}{5}$  [6 -] 7 6

392



406

*f*

*p* *tr* *f* *p* *f*

*p* *tr* *f* *p* *f*

*p* *f*

*f* Tutti Do - mi - ne

*f* Tutti Do - mi - ne De - us, A - gnus De -

*f* Tutti Do - mi - ne De - us, A -

*f* Tutti Do - mi - ne De - us, A - gnus De - - i,

*p* *f* Tutti

[15#] [7#] [15#] 6 6 6 [6#] [5#] [5#]

417

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

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

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

Do - mi - ne De - us, Fi - li - us Pa - tris,

#9 [45] 8 #6 [5] 6 [4] [45] # 6 #5 3 - 6 #5 3 -

426

The first system of the score consists of a vocal line and two piano accompaniment staves. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A fermata is placed over the final note of the vocal line.

The second system contains two vocal lines and piano accompaniment. The lyrics are:   
 - li - us Pa - tris, Fi - li - us Pa - - - tris.   
 tris, Fi - li - us Pa - tris, Fi - li - us Pa - - - tris.   
 Pa - - - tris, Fi - li - us Pa - - - tris.   
 Fi - - li - us Pa - tris, Fi - li - us Pa - - - tris.   
 Below the piano accompaniment, there are figured bass notations: 6, 4, - 4 5 / 3 - 6, 6 6, 4, 7 5, [4].

434

*p* Solo  
Do - mi - ne,

*p* Solo  
Do - mi - ne,

7 [4] [4] 7 [4] [4] 7 [#] # 7 [#] [#] *p* Solo

443

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

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

451

Je - - su Chri - ste, Fi - - li - us Pa - tris,  
 - su, Je - su Chri - ste, Fi - li - us  
 Fi - li - us Pa - - - tris, Fi -  
 Fi - li - us Pa - tris,

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

459

Fi - li - us Pa - - - - - tris.

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

- li - us Pa - - - - - tris.

Fi - li - us Pa - - - - - tris.

8 #5/3 = 6 #5/3 - 5 9 6 [6] 7/5 [4] 4 #

# Qui tollis

Adagio

*clno*  
 1, 2

1  
*vl*

2  
*f*

*vla*  
*f*

*S*

*A*

*T*  
*f Tutti*  
 Qui

*B*

*org*  
*b*  
*f Tutti*  
 $\frac{5}{4}$  3  $\frac{6}{4}$  5 6  $\frac{6}{4}$  5 6  $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{4}$  3

474 *f* <sup>a 2</sup>

*f Tutti*

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

*f Tutti*

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

8 tol - lis pecca-ta mun - di, qui tol - lis pecca-ta mun - di, qui tol - lis pecca-ta mun - di: Mi -

*f Tutti*

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

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

481

di: Mi - se - re - re, mi -

di: Mi - se - re - re, mi - se - re - re,

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

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

4 ♯ ♭7 6 5 5 4 ♯ ♭7 6 5 - -] 6 6 6 #6 ♭5 9 8

2 3 4 5 4 2

488

- se - re - re no - bis, mi - se - re - re no - - -  
 mi - se - re - re no - - -  
 mi - se - re - re, mi - se - re - re no - - -  
 qui tol - lis pecca-ta mun - di: Mi - se - re - re no - - -

5/4 ♭ ♭ 6/4 5# ♭ ♭6 ♭ 7/5 ♭ 7/5 5/4

495

bis. Qui tol - lis pecca-ta mun - di, qui tol - lis pecca-ta mun - di:

bis. Qui tol - lis pecca-ta mun - di, qui tol - lis pecca-ta

bis. Qui tol - lis pecca-ta

bis. Qui tol - lis pecca-ta mun -

6/5 b 6/5 7 b6 5/4 b [b7] 9 8 6/b4 7/b5



508

The first system of the score consists of a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature has one flat (B-flat).

The second system contains the vocal melody and piano accompaniment with lyrics. The lyrics are: "sci-pe de - pre-ca-ti - o - nem, de - pre-ca-ti - o - - - - nem" (top line), "- sci-pe de - pre-ca-ti - o - nem, de - pre-ca-ti - o - - - - nem no - -" (second line), "de-pre-ca-ti - o - - nem, de - pre-ca-ti - o - - nem, de - pre-ca-ti - o - - nem" (third line), and "de - pre-ca-ti - o - - nem, de - pre-ca-ti - o - - nem, de - pre-ca-ti - o - - nem" (bottom line). The piano accompaniment continues with the same rhythmic pattern as in the first system. At the end of the system, there are figured bass notations: 6/4, 5/3, 9, [- 5/3 6] 7/5.

514

no - - - stram.

5  
4

3  
3

# Qui sedes

**Larghetto**

1  
vl

2

vla

S

org  
b

*f* Solo

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



524

*tr*

*tr*

*tr*

*tr*

*tr*

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

528

Musical score for measures 528-530. The score is written for a grand staff (treble and bass clefs). The right hand part features a complex melodic line with many sixteenth notes and some accidentals. The left hand part has a simpler bass line with some grace notes. There are two empty staves in the middle.

≡

531

Musical score for measures 531-533. The score is written for a grand staff (treble and bass clefs). The right hand part features a melodic line with trills and slurs. The left hand part has a bass line with chords and grace notes. There are two empty staves in the middle. Dynamics 'p' are indicated.

534

*f* *p* *tr*

*P Solo*

Qui sedes, qui se-des ad dex - teram Pa -

6] 7] #] *f* 6/5 4 # *p* [6] 5/3 4/2 6 6/5 [#]



538

*f* *p*

*f* *p*

- tris: Mi - se - re - re, mi - se - re

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

543

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

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



547

re - re no - bis. Qui sedes, qui sedes ad

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

552

*f* *p* *f* *p* *f* *p*

*[tr]* *[tr]* *[tr]* *[tr]*

dex - teram Pa - tris: Mi - se - re - re, mi - se - re -

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



556

*f* *p* *f* *p*

re

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

560

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

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



564

6] 7 #] 6 5 6 4 # p [6 7 #] 6] 7 #] f 6 6] 6 6 5 6 4 5 #

# Quoniam

Allegro

The musical score is for the piece "Quoniam" in 3/4 time, marked "Allegro". It features the following parts:

- Flutes (clno 1, 2):** Part 1 starts with a dynamic of *f* and includes a trill (tr) in the final measure. Part 2 is marked *f*.
- Oboes (ob 1, 2):** Both parts start with a dynamic of *f* and include trills (tr) in the final measure.
- Violas (vl 1, 2):** Both parts are silent throughout the score.
- Viola (vla):** Part 1 starts with a dynamic of *f* and includes a trill (tr) in the final measure.
- Soprano (S), Alto (A), Tenor (T), Bass (B):** All vocal parts are silent throughout the score.
- Organ (org b):** Part 1 starts with a dynamic of *f* and is marked "Solo". It includes figured bass notation: 6, 7/5, and 7/5.

574

The musical score consists of several staves. The top staff is a vocal line with a treble clef, starting with a whole rest in measure 574. The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs). The first system includes a forte (*f*) dynamic marking. The piano part features intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand. The bottom staff is a bass line with a bass clef, containing a sequence of notes and figured bass notation:  $\sharp 7$ , 6, 5, -, 7, 6, 5, -.

579

The musical score for measures 579-583 is presented in a multi-staff format. It includes a vocal line and a piano accompaniment. The piano accompaniment is divided into a grand staff (treble and bass clefs) and a separate bass line. The vocal line consists of a melodic line and a bass line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with chords and eighth notes in the left hand. The bass line includes chord symbols: 6, 5#6, 7, 6/4, and 7.

584

The musical score consists of the following parts:

- Vocal Line:** A single treble clef staff with a melodic line.
- Piano Accompaniment:** Two grand staff systems (treble and bass clefs). The right hand has a complex rhythmic pattern with many sixteenth notes and some trills. The left hand has a simpler bass line.
- Guitar Chord Diagrams:** Located at the bottom of the page, corresponding to measures 584-589. The diagrams are: [5], 6, #4, 6, 7, 5, #, [6], 6, 5.

590

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

6 6 6 6 6 6 p

596

*p* Solo  
 Tu so-lus san-ctus, tu so-lus  
 Do - minus, tu so - lus al - tis - si-mus Je - su Chri - ste, tu so-lus san-ctus, tu so - lus  
 Do - minus, tu so - lus al - tis - si-mus Je - su Chri - ste, tu  
 Do - minus, tu so - lus al - tis - si-mus Je - su Chri - ste,

603

*f* Tutti  
 Do - minus, tu so - lus san - ctus, tu so - lus Do - mi - nus, quo - niam tu so - lus

*f* Tutti  
 Do - minus, tu so - lus san - ctus, tu so - lus Do - mi - nus, quo - niam tu so - lus

*f* Tutti  
 so - - - lus Do - mi - nus, quo - niam tu so - lus

*f* Tutti  
 quo - niam tu so - lus

*f* Tutti

6/4                    7/5 #                    7/5                    [#]                    *f* Tutti 7/5



613

Piano accompaniment for the first system, consisting of a single treble clef staff and a grand staff with treble and bass clefs. The music features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Vocal staves with lyrics for the second system, including soprano, alto, tenor, and bass parts. The lyrics are: "Je - - su, Je - su Chri - ste, Je - su Chri - ste, Je - su, Je - su\_".

6 #4 b      6 5      [h] #      6 5      #      6 5 | 7 #

620

- Chri - ste.

- Chri - ste.

- Chri - ste.

- Chri - ste.

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

626

*p* Solo  
 Quo-niam tu so-lus san-ctus, tu so-lus Do-minus, tu so-lus al-

*p* Solo  
 Quo-niam tu so-lus san-ctus, tu so-lus Do-minus, tu so-lus al-

*p* Solo  
 Quo-niam tu so-lus san-ctus, tu so-lus Do-minus, tu so-lus al-

632

tis - si-mus Je - su Chri-ste,

tis - si-mus Je - su Chri-ste,

tis - si-mus Je - su Chri-ste,

Figured Bass: 8, #, 6, 7 5 [#], 6 4, 5 #, 2 5 #, 6 4, 2 5 #

638

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

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

*f* Tutti  
 Tu so - - lus al - - tis - si -

*f* Tutti  
 # 5 6 7 6 7 6 5 #

643

*f Tutti*

tu so-lus san - ctus, tu so-lus Do - minus, tu so-lus san - ctus, tu so-lus Do - mi - nus,  
 Do - minus, quo - niam tu so-lus san - ctus, quo - niam tu so-lus Do - mi - nus,  
 Do - minus, tu so - - lus al - - tis - si - mus,  
 mus, tu so-lus san - ctus, tu so-lus Do - minus, tu so-lus san - ctus, tu so-lus Do - mi - nus,

[# 6 6- 6-] 5 6 6 6- 6-] 5 6 3 5

648

quo - niam tu so - lus san - ctus, tu so - lus al - tis - si - mus Je -

quo - niam tu so - lus san - ctus, tu so - lus al - tis - si - mus Je -

quo - niam tu so - lus san - ctus, tu so - lus al - tis - si - mus Je -

quo - niam tu so - lus san - ctus, tu so - lus al - tis - si - mus Je -

$\flat$ <sub>7</sub>/<sub>5</sub>  $\flat$   $\frac{7}{5}$   $\frac{6}{4}$  #2

653

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

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

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

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

6  
#

6  
#4

6  
b5

6  
5

5  
4

3

659

so - lus al - tis - simus, tu so - lus

so - lus al - tis - simus, tu so - lus

so - lus al - tis - simus, tu so - lus

so - lus al - tis - simus, tu so - lus

so - lus al - tis - simus, tu so - lus

664

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

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

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

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

6/4 #2    7/5 #    6/4 b    6/b5 [h]    6/5    6/4    5/3    6/5 [7]    4 3



677

6  
2  
#  
6  
5  
5  
6  
6  
5  
6  
5

# Cum Sancto Spiritu

*Adagio*  
*a<sup>2</sup>*

*Allegro*

*clno*  
1, 2

*f*

1

*ob*

2

*f*

1

*vl*

2

*f*

*vla*

*f*

S

*f Tutti*

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

A

*f Tutti*

Cum Sancto Spi - ri - tu.

T

*f Tutti*

Cum Sancto Spi - ri - tu.

B

*f Tutti*

Cum Sancto Spi - ri - tu. A - - -

*org*  
b

*f Tutti*

6/5 2 6 2 6

692

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

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

- - - men, a - - - - -

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

701

men, a

a - men, a - men, a

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

men,

6 5 5 7 6 6 7 6 7 6 7 6

709

717

a - - - - - men, a -

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

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

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

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

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

725

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

9 6 [6] 9 6 4 b 6 4/2 6 b [6] 9 [6]

733

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a half note A4, and a quarter rest. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The right hand plays a series of eighth notes in the treble clef, while the left hand plays a series of eighth notes in the bass clef.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a half note A4, and a quarter rest. The piano accompaniment continues with eighth notes in both hands.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a half note A4, and a quarter rest. The piano accompaniment continues with eighth notes in both hands.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a half note A4, and a quarter rest. The piano accompaniment continues with eighth notes in both hands.

The fifth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a half note A4, and a quarter rest. The piano accompaniment continues with eighth notes in both hands.

The sixth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a half note A4, and a quarter rest. The piano accompaniment continues with eighth notes in both hands.

9 [6] 9 [6] 9  $\begin{matrix} 6 \\ 5 \\ [4] \end{matrix}$   $\begin{matrix} 6 \\ 5 \\ \# \end{matrix}$   $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$  6  $\begin{matrix} 6 \\ \#4 \\ 2 \end{matrix}$  [ ] 6  $\begin{matrix} 6 \\ 5 \\ \# \end{matrix}$

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

742

men, a

a men, a

a men, a

a men,

[7 b] 6/5 6/5# 6/5 [6] 9 [6] 9 [b6] b9 6] 9 [b5] b7

750

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a right hand with eighth-note patterns and a left hand with a steady bass line.

The second system of the musical score includes lyrics for the vocal line. The lyrics are: "men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -". Below the vocal line, the piano accompaniment continues with similar rhythmic patterns. The lyrics for the bottom staff are: "cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,".

The third system of the musical score features figured bass notation below the piano accompaniment. The figures are: 4 3 [6] 7 / 5 [4 3] 7 b6 6 7 b6 b7 6 7 6 7 6.





774

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

[6] [6] 9 [6] 9 [6] *tasto solo*

781

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

5 3 6 9 6 9 6 7 6 5

3 Credo

*Spiritoso*

1  
vl  
2  
vla  
S  
A  
T  
B  
org  
b

*f*

*f*

*f*

*f Tutti*

6 6 6 6 6] 6 6 6 6 6

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

4

6 6 6] 7 6

7

6 5 6 7 6 7 6

10

*tr* **Adagio** **Allegro**

*f Tutti*  
Cre - do, cre - do, cre - do in u - num De - um,  
*f Tutti*  
Cre - do, cre - do, cre - do in u - num De - um,  
*f Tutti*  
Cre - do, cre - do, cre - do in u - num De - um,  
*f Tutti*  
Cre - do, cre - do, cre - do in u - num De - um,

6 6 6/4 5/3 | 6 6/5 6 6 2 6 6

14

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

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

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

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

6 6 6 6 6 b7

17

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

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

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

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

2 6 6 6 5 6 7 6 7 6

20

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

6 6 6 5 6 6 6

23

vi - si - bi - li - um, vi - si - bi - li - um, vi - si - bi - li - um, vi - si - bi - li - um

5 # 2 6 6 6 #6 [ # ] # 6

26

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

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

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

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

b 6 #6 # 6] b [6] b b6 5 6] 6

29

**P** Solo

Et in u - num, in u - num

**p** Solo

b6 6 b 4 6 [b] 6 6 46 b 4 b 46 6 b 4 6 [b]

32

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

6 6 ♭6 ♭ ♯ 6 # 6 [6 6] ♭

35

*f* *p* *p*

*P* Solo

Et ex Pa - tre, ex

ge - nitum.

*f* *p*

4 # [6] 6 ♭ # 6 [6] 6 #6 # [6] 6 ♭

38

Pa - tre na - tum an - te o - mnia sae - cu-la, an - te o - -

# 6 6 [b] 6 b] # #

41

- - - - - mni-a sae - cu-la, an - te o - mni - a

sae - cu-la. *f Tutti* De - um de

*f* [6 6] [6] [6 6 6] [6 6] *Tutti* [6 6]

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

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

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

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

[6 6 6 6] [6] [6]

50

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

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

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

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

♭7 [- 2 6] 6 6 ♭6 6

53

ve - ro.

ve - ro.

ve - ro. *p Solo* Ge-ni-tum, non fa - ctum,

ve - ro. *p Solo* Ge - ni - tum, non

6 4 5 3 *p Solo* 6 5 [2] 6 6 [♭5]

57

con - sub - stan - ti - a - lem Pa - tri: Per - quem -  
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri: Per - quem - o - -

6 6] f 6 [b] 6 6 [b] 3 [b] # ♭ 6 5

61

o - - - - mni-a fa - cta sunt, o - mnia,  
 - - - - mni-a fa - cta sunt, o - mnia,

6 5] 6 6 [b] f p f p f

65

*p* *f* *p*

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

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

*p* *f* *p*

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

69

*f* *p* *f* *p* *f* *p* *f* *p*

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

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

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

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

73

*f Tutti*  
 Qui pro - pter nos ho - mines, qui pro - pter nos ho - mines, et pro - pter

*f Tutti*  
 Qui pro - pter nos ho - mines, qui pro - pter nos ho - mines, et pro - pter

*f Tutti*  
 Qui pro - pter nos ho - mines, qui pro - pter nos ho - mines, et pro - pter

*f Tutti*  
 Qui pro - pter nos ho - mines, qui pro - pter nos ho - mines, et pro - pter

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

77

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

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

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

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

6 b7 2 6 5 6

81

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

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

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

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

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

85

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

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

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

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

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

# Et incarnatus est

[Tempo deest]

*vl solo*

*f*

1

*vl*

2

*vla*

*f*

A

*org*

*b*

97

104

*p*

*p*

*p*

*p* *Solo*

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

111

*p*

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne, et ho - mo, ho - mo fa - ctus est, et

118

ho-mo fa - ctus est. Et in - car - na - tus, in - carnatus

=

125

est de Spi - ri - tu San - cto ex Mari-a Vir-gi-ne, et ho - mo fa -

132

ctus est, et

139

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

*f* Solo

147

8 6 7 5 4 # 7 # 4 2 3 1 7 7

154

7 7 7 # b6 # 6 4 5 #

Et incarnatus est [variant]

Adagio

1  
vl

2

vla

*f*

*f*

*f*

S  
*f* *Tutti*

A  
*f* *Tutti*

T  
*f* *Tutti*

B  
*f* *Tutti*

org  
b  
*f* *Tutti*

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

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

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

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

6 #4 b 6 6 4/4 #2 7 5 # 7 5 # 7 5 #

166

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

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

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

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

b7 6 7 5 # 6 4 b5 4 b6 4/2 6 5 8 7 6 b 5 7 5 # 6 4 5 4 # #

## Crucifixus

**Largo**  
*P Solo*

S  
Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi -

T  
*P Solo*  
Cru - ci - fi - xus e - ti - am pro

B

org  
b  
*P Solo*  
[6] # 6 #6 [6] 6 [7] [5] [6] # 6 7 6 # [7] [3]

---

174  
la - to, cru - ci -

no - bis, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus

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

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

---

177  
fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi -

est, pas - sus,

sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est, pas -

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

180

la - to pas - sus et se - pul - tus est,  
 pas - sus et se - pul - tus est, sub Pon - ti - o Pi -  
 sus, cru - ci - fi - xus e - ti - am pro

4 6 7 5 7 | 9 8 b5 b7 | 6 7 | # 6 [7] #4 #

183

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

[6 6/5 b6] | 7 #4/3 # [7] | 6 3 # 6 7 #4/3 # [7]

186

la - to pas - sus et se - pul - tus est, sub Pon -  
 ti - o Pi - la - to pas - sus et se -  
 pul - tus est, cru - ci - fi - xus

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

189

- ti - o Pi - la - to pas - sus et se - pul - tus est,  
 pul - tus est, pas - sus et se - pul - tus est, sub Pon -  
 e - ti - am pro no - bis, sub Pon - ti - o Pi -

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

192

pas - sus et se - pul - tus  
 - ti - o Pi - la - to pas - sus et se - pul - tus est, pas - sus et se -  
 la - to pas - sus et se - pul - tus est, pas - sus

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

195

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

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

Et resurrexit

Allegro

1  
vl  
2  
vla  
S  
A  
T  
B  
org  
b

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

201

6 6 6 7 6 6 6

204

*f Tutti*  
Et re - sur - re - xit, re-sur-re-xit, re-sur-

*f Tutti*  
Et re - sur - re - xit, re-sur-re-xit, re-sur-

*f Tutti*  
Et re - sur - re - xit, re-sur-re-xit, re-sur-

*f Tutti*  
Et re - sur - re - xit, re-sur-re-xit, re-sur-

6]

207

re-xit, et re - sur - re - xit, re - sur - re - xit, re - sur - re - xit ter - ti - a

re-xit, et re - sur - re - xit, re - sur - re - xit, re - sur - re - xit ter - ti - a

re-xit, et re - sur - re - xit, re - sur - re - xit, re - sur - re - xit ter - ti - a

re-xit, et re - sur - re - xit, re - sur - re - xit, re - sur - re - xit ter - ti - a

16 6 6 6 7

210

di - e, re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras, se -  
 di - e, re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras, se -  
 di - e, re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras, se -  
 di - e, re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras, se -

6 6 7 4 [6 6 6 6

213

cun - dum Scrip - tu - ras, et re - sur - re - xit, re-sur-re-xit, re-sur-re - xit,  
 cun - dum Scrip - tu - ras, et re - sur - re - xit, re-sur-re-xit, re-sur-re - xit,  
 cun - dum Scrip - tu - ras, et re - sur - re - xit, re-sur-re-xit, re-sur-re - xit,  
 cun - dum Scrip - tu - ras, et re - sur - re - xit, re-sur-re-xit, re-sur-re - xit,

5 4



222

*cun-dum Scri-pta - ras, se - cun-dum Scriptu - ras, se - cun-dum Scri-pta - ras, se -*

*cun-dum Scri-pta - ras, se - cun-dum Scriptu - ras, se - cun-dum Scri-pta - ras, se -*

*cun-dum Scri-pta - ras, se - cun-dum Scriptu - ras, se - cun-dum Scri-pta - ras, se -*

*cun-dum Scri-pta - ras, se - cun-dum Scriptu - ras, se - cun-dum Scri-pta - ras, se -*

225

*cun - dum Scriptu - ras.*

228

*p* Solo  
Et a - scen - dit, a - scen - dit in coe-lum, se - det ad dex - teram,

*p* Solo 6 [6] [7] 6 # 6 5 [7] 4 6 3

231

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

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

234

234

- - - teram, ad dex - te - ram Pa - tris. Et i - te - rum ven -

*p Solo*

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

237

237

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

*b*

# 6 6 6 6 # [6] b6 5 [6 6] 6

240

Adagio Presto Adagio

*f* *f* *f*

tu - rus est cum glo - ri - a, ju - di - ca - re, ju - di - ca - re

6 6 6

244

Presto Adagio Allegro

*p* *p* *p*

vi - vos et mor - tu - os: Cu - ius re - gni,

6 [15] 7 6 [15] [15] 6]

248

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

252

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

256

*f Tutti*

Et in Spi - ri - tum San - ctum,

*f Tutti*

Et in Spi - ri - tum San - ctum,

*f Tutti*

Et in Spi - ri - tum San - ctum,

*f Tutti*

Et in Spi - ri - tum San - ctum,

[15] 6 6 6 [15] 6 6 *Tutti* [6 6] 6 6 [15] 6 6 6

259

Do - minum et vi - vi - fi - can - - - - - tem, qui ex

Do - minum et vi - vi - fi - can - - - - - tem, qui ex

Do - minum et vi - vi - fi - can - - - - - tem, qui ex

Do - minum et vi - vi - fi - can - - - - - tem, qui ex

[15] 5 6 6 6 6 6 6 6 6 6 6 6

262

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

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

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

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

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

265

Fi - li - o - que pro - ce - - - - dit, Fi - li -

Fi - li - o - que pro - ce - - - - dit, Fi - li -

Fi - li - o - que pro - ce - - - - dit, Fi - li -

Fi - li - o - que pro - ce - - - - dit, Fi - li -

5 6| 7 6 7 4/6 7 4/6



276

cu - tus, lo - cu - tus est, lo - cu - tus est per Pro - phe - tas. *f* **Tutti**  
*f* **Tutti**  
 qui lo - cu - tus, lo - cu - tus est, lo - cu - tus est per Pro - phe - tas. *f* **Tutti**  
*f* **Tutti**  
 Et u - nam et  
*f* **Tutti**  
 Et u - nam et

# [6] 4<sub>6</sub> 6 3 5 [4<sub>5</sub>] 5 [4] 9 6 7 9 8 # 6 4<sub>6</sub> 6 4 5 # *f* **Tutti** [6] 6 #

280

u - nam san - ctam, san - ctam ca - tho - licam et a - po - sto - li -  
 u - nam san - ctam, san - ctam ca - tho - licam et a - po - sto - li -  
 u - nam san - ctam, san - ctam ca - tho - licam et a - po - sto - li -  
 u - nam san - ctam, san - ctam ca - tho - licam et a - po - sto - li -

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

283

cam ec - cle - siam.

cam ec - cle - siam.

cam ec - cle - siam.

*P Solo*

Con - fi - te - or, con - fi - te - or u - num ba -

*P Solo*

cam ec - cle - siam. Con - fi - te - or, con - fi - te - or u - num, u - num ba -

[6 6]

*p Solo* 5 7

b5 b7 6 6

b6 6 6



287

pti - sma in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca - to -

pti - sma in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca -

[#]

7 [#]

#

4

7 [#]

#

[b]

b6 5 6



298

o - nem, ex - pe - cto re - sur - re - cti - o - nem, ex -

cto, ex - pe - - - - - cto, ex - pe -

o - nem, ex - pe - cto re - sur - re - cti - o - nem, ex -

o - nem, ex - pe - cto re - sur - re - cti - o - nem, ex -

$\left[ \begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix} \right]$

6

$\left[ \begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix} \right]$

301

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

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

$\left[ \begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix} \right]$

6

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$\left[ \begin{smallmatrix} 8 \\ 6 \end{smallmatrix} \right]$

304 Adagio Allegro

o - - - rum, mor - tu - o - rum. Et vi - tam ven -

o - - - rum, mor - tu - o - rum.

o - - - rum, mor - tu - o - rum.

o - - - rum, mor - tu - o - rum.

[#] p 6 7 6 # 6 p Solo 6 6 6

309

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

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

6] 6 [6] 6 [46] 6] 4 [6] 6 6 46 4 [6] 6] 6 6

313

men, a - men, a -

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

*P Solo*  
Et

Chord symbols: ♭, [6], ♭, [6], 6, 6/4, 5/♭, ♭6, 6, [7], 6], 6, 6/4, 5/3

317

men, a - men, a -

men, a -

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

*P Solo* Et vi - tam ven-tu - ri, ven-tu - ri sae - cu-li, a -

Chord symbols: [6], [6], 6], 6, 6, 6, [♭6], 6], ♭, [6], ♭6], 6, 6/4, 6, ♭, [6]

321

men, a - men, a - -

men, a - -

men, a - -

men, a - - men, a - -

♭ [6] 6 6 [6] 6 5 ♭

324

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

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

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

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

♭6 ♭ 6 ♭5 6 4 5 3 6 [6] 6 4 ♭ 6

327

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

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

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

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

6 6 6 6 [b] 6 2

330

- - men, a - - - -

- - men, a - - - -

- - men, a - - - -

- - men, a - - - -

6 6/4 [6/4 3] # 6 6/5 # [b2] b6/3 6/5 b 6 2



340

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

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

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

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

6 6 6 6 6

343

men, a - - men, a - -

men, a - - men, a - -

a - men, a - - men,

a - men, a - - men,

*p* Solo

*p* Solo



352

*f* *f* *f*

*f* *Tutti*

men, a - - -

men, a - - -

a - - -

a - - -

5 6 7 6 7 6

355

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

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

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

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

6 6 6 5 6 [6] 6 3