

Gassmann. Post dira mundi.

Florian Leopold

Gassmann

Post dira mundi bella sedebit

Offertorium de Tempore, Beata, et Sancta
(A-Ed B 81)

S (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 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.

 [edition-esser-skala/gassmann-post-dira-mundi](https://github.com/edition-esser-skala/gassmann-post-dira-mundi)
v2.0.0, 2021-12-05 (3b3223c1264617921b77460456a98685c3db3f96)

Critical Report

Abbreviations

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

Sources














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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>Bar</i>	<i>Staff</i>	<i>Description</i>
20	vl 1	1st ♭ in B1 : $b\flat^4$ – d''^4
20	vl 2	1st ♭ in B1 : $d'+b\flat^4$

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
23	vl 2	bar in B1 : a2— 
36	vl 1	grace note missing in B1
37	vl 2	5th  in B1 : e'8
64	org	2nd  in B1 : A4
87	vl 2	5th  in B1 : f'8
69	vl 1	grace note missing in B1
71	vl 1	grace note missing in B1
71	vl 2	grace note missing in B1
76	S	grace note missing in B1
117	S	last  in B1 : c''8
131	vl 2	3rd  in B1 : f'16–f'16–f'16–f'16
132	vl 1	2nd/3rd  in B1 : a'4–g'4
134	vla	bar in B1 : d'2.
136	org	bar in B1 : d2.
147	S	grace note missing in B1
164	vl 1	grace note missing in B1
172	vl 1	3rd  in B1 : a'16–a'16–a'16–a'16
173	vl 2	1st  in B1 : f'16–f'16–f'16–f'16–e'16–e'16–e'16–e'16
181	vl 1	1st  in B1 : f'2
192	B	2nd  in B1 : e4
219	vl 2	1st  in B1 : b'8–c''16–b'16
233	T	bar in B1 : d'2
299	T	1st  in B1 : d'4

Changelog

2.0.0 - 2021-12-05

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2021-05-18

Added

- initial release

Post dira mundi

Allegro

Clarino I, II
in CTimpani
in C-GI
Violino

II



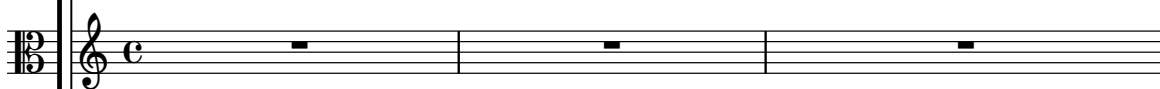
Viola



Soprano



Alto



Tenore



Basso

Organo
e Bassi

This musical score is divided into two systems. The first system contains four staves: a vocal line in treble clef with a 4-measure rest at the beginning, a bass line, a grand piano (piano) section with treble and bass staves, and a bass line. The piano section features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The second system contains five staves: four empty staves (treble and bass clefs) and a bass line. The bass line in the second system includes a 7-measure rest, followed by a sequence of notes, and is marked with a 7-measure rest, an 8-measure rest, and a 7-measure rest.

4

7

8

7

This musical score is for page 3 of a piece. It features a piano accompaniment and a vocal line. The piano part is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The vocal line is written on a single staff with a treble clef. The score is divided into three measures. The first measure contains a vocal melody and piano accompaniment. The second measure continues the vocal melody and piano accompaniment. The third measure contains a vocal melody and piano accompaniment. The piano accompaniment in the first measure is characterized by a rapid, repetitive eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The vocal line in the first measure is a simple melody. The piano accompaniment in the second measure continues the eighth-note patterns. The vocal line in the second measure is a simple melody. The piano accompaniment in the third measure continues the eighth-note patterns. The vocal line in the third measure is a simple melody. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part is written in a style that suggests a classical or romantic era. The vocal line is written in a style that suggests a classical or romantic era. The score is written in a clear and legible manner. The notation is standard for a musical score. The page number 3 is located in the top right corner.

7

7

8

7

15

a 2

p

p

bel - la se - de - bit po - pulus me - us in pul - chri - tu - di - ne pa - cis,

5 3 - 6 5 3 - 6 4

19

f *p*

f *p*

f *p*

in ta-ber-na-cu-lis fi-du-ci-ae

f *p*

5/3 6/b4 - 7/5 - 6/b4 - 5/3 6/5 5/b - b6/b

23

a 2

f

f

f

f

et in re - qui-e o-pu-len - ta,

[6]
#4
2

6

f

30 *Andante*

et in be - a - ta aeterni-ta - te.

f *dolce* *dolce* *dolce*

5 $\frac{\sharp 4}{3}$ \sharp 8 7 7

35

The musical score for measures 35-39 is as follows:

- Measure 35:** All staves contain whole rests.
- Measure 36:** Soprano: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Alto: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Tenor: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano: Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 37:** Soprano: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Alto: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Tenor: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano: Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 38:** Soprano: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Alto: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Tenor: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano: Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 39:** Soprano: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Alto: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Tenor: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano: Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Figured bass notation for measure 39:

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

40

Vocal Line:

- Measure 1: Rest
- Measure 2: **f** (forte) D4, E4, F4
- Measure 3: Rest
- Measure 4: D4, E4, F4

Piano Accompaniment:

- Right Hand:**
 - Measure 1: Rest
 - Measure 2: **f** (forte) D4, E4, F4, G4, A4, Bb4
 - Measure 3: **p** (piano) D4, E4, F4, G4, A4, Bb4
 - Measure 4: **f** (forte) D4, E4, F4, G4, A4, Bb4
- Left Hand:**
 - Measure 1: **f** (forte) D3, E3, F3, G3, A3, Bb3
 - Measure 2: **f** (forte) D3, E3, F3, G3, A3, Bb3
 - Measure 3: **p** (piano) D3, E3, F3, G3, A3, Bb3
 - Measure 4: **f** (forte) D3, E3, F3, G3, A3, Bb3

44

The musical score for measures 44-47 is as follows:

- Measure 44:** Vocal line has a whole note rest. Piano accompaniment (grand staff) begins with a piano (*p*) dynamic. The right hand has a sixteenth-note pattern, and the left hand has a single note.
- Measure 45:** Vocal line has a whole note rest. Piano accompaniment continues with a forte (*f*) dynamic. The right hand has a sixteenth-note pattern, and the left hand has a single note.
- Measure 46:** Vocal line has a whole note rest. Piano accompaniment continues with a piano (*p*) dynamic. The right hand has a sixteenth-note pattern, and the left hand has a single note.
- Measure 47:** Vocal line has a whole note rest. Piano accompaniment continues with a piano (*p*) dynamic. The right hand has a sixteenth-note pattern, and the left hand has a single note.

The bottom staff (bass line) contains the following notes and fingerings:

- Measure 44: *p* (piano), notes: G2, A2, B2, C3, D3, E3, F3, G3. Fingering: 1, 2, 3, 4, 5, 6, 6, 6.
- Measure 45: *f* (forte), notes: G3, A3, B3, C4, D4, E4, F4, G4. Fingering: 1, 2, 3, 4, 5, 6, 6, 6.
- Measure 46: *p* (piano), notes: G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 1, 2, 3, 4, 5, 6, 6, 6.
- Measure 47: *p* (piano), notes: G5, A5, B5, C6, D6, E6, F6, G6. Fingering: 1, 2, 3, 4, 5, 6, 6, 6.

48

a 2

f

f

f

f

5
3

2

6
4

5
3

f

5
3

2

6
4

5
3

f

53

The musical score is written for 11 staves. The first two staves are for a vocal line, with the treble staff containing the melody and the bass staff containing the accompaniment. The next four staves are for a piano accompaniment, with the treble staff containing the melody and the bass staff containing the accompaniment. The following four staves are empty. The final staff is a bass line with figured bass notation.

Figured bass notation (bottom staff):

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

58

The musical score for measures 58-61 consists of the following parts:

- Vocal Line:** Measure 58 has a whole rest. Measure 59 has a whole rest. Measure 60 has a half note G4, a quarter note A4, and a quarter note B4. Measure 61 has a half note C5, a quarter note B4, and a quarter note A4.
- Piano Accompaniment:**
 - Right Hand:** Measures 58-61 feature a complex rhythmic pattern with eighth and sixteenth notes, including accidentals (sharps and naturals).
 - Left Hand:** Measures 58-61 feature a simpler rhythmic pattern with eighth and sixteenth notes.
- Empty Staves:** Three empty staves are provided for additional parts.

Measure numbers 5, 6, and 6 are indicated below the piano accompaniment staves.

62

p

p

p

p Solo

Di - gna - re me

Di - gna - re me

p

8 7 $\frac{9}{4}$ 83]

67

lau - da - re te, o Je - su ve - ne - ran - de, o Je - su ve - ne -
lau - da - re te, o ma - ter il - li - ba - ta, o ma - ter il - li -

Figured Bass: $\frac{6}{4}$ $\frac{5}{3}$ $\boxed{7}$ $\frac{6}{4}$ $\boxed{7}$ $\frac{5}{3}$ $\frac{6}{4}$

72

ran - de, qui so - lus es sa - lu - tis spes et
 ba - ta, quae so - la es ut a - ci - es ca -

3 3 3 3

8 6 5 7

77

tem - po - rum le - va - men pu - gnan - tem ad - iu - va, pu - gnan -
 stro - rum or - di - na - ta pu - gnan - tem ad - iu - va, pu - gnan -

5 6 f p 6 5 f p
 3 3 4 6 4 4

82

This musical score page contains measures 82 through 86. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody with dynamic markings of **f** (forte) and **p** (piano), and a left-hand bass line with notes and rests. The vocal line is represented by a single staff with notes and rests. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into five measures, each containing musical notation for the piano and voice parts.

Measures 82-86:

- Measure 82: Piano right hand starts with a half note G4, followed by a quarter rest, then a half note A4. Piano left hand has a half note G3. Voice has a half note G4.
- Measure 83: Piano right hand has a half note Bb4, followed by a quarter rest, then a half note C5. Piano left hand has a half note A3. Voice has a half note A4.
- Measure 84: Piano right hand has a half note D5, followed by a quarter rest, then a half note E5. Piano left hand has a half note B3. Voice has a half note B4.
- Measure 85: Piano right hand has a half note F5, followed by a quarter rest, then a half note G5. Piano left hand has a half note C4. Voice has a half note C5.
- Measure 86: Piano right hand has a half note A5, followed by a quarter rest, then a half note B5. Piano left hand has a half note D4. Voice has a half note D5.

87

a 2

f

f

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

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

f **p** **f**

tem, pu - gnan-tem ad - iu - va, pu - gnan - -
 tem, pu - gnan-tem ad - iu - va, pu - gnan - -

9 8 [6 b5 5 6 [6 5] **f** **p** 6 5 [6 4 5] **f**

92

p *cresc.*

p

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

p *cresc.*

tem
tem

p [6] $\flat 6$ *cresc.* 6

96

ff

ff

ff

ff

ad - - - iu - va.
ad - - - iu - va.

ff
6
4

[5]
b

6 6
5 4 5
b

100

a 2

The musical score is written for a piano and voice. It begins at measure 100. The key signature has one flat (B-flat major). The time signature is 4/4. The vocal line (top staff) starts with a whole note B-flat, followed by two measures of rests, then a half note G, a half note F, and a half note E. The piano accompaniment (middle staves) features a complex bass line with many sixteenth and thirty-second notes. The four empty staves below are for additional instruments. The bottom staff has figured bass notation at the end: [6], [6/5], 6/4, and 5.

105

Musical score for page 105, featuring vocal and piano parts. The score is in 4/4 time and B-flat major. The vocal part consists of two staves, with the first staff containing the lyrics. The piano accompaniment is written for three staves (treble, middle, and bass clefs). The score includes dynamic markings such as *p* (piano) and *f* (forte). The lyrics are in Latin, and the music is a setting of a hymn.

Di - gna - re me lau - da - re te, o Je - su ve - ne -
 Di - gna - re me lau - da - re te, o ma - ter il - li -

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

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

110

ran - de, o Je - su ve - ne - ran - de, qui so - lus es
 ba - ta, o ma - ter il - li - ba - ta, quae so - la es

Figured Bass: $\text{— } \frac{5}{3}$ $\frac{6}{4}$ $\text{— } \frac{5}{3}$ $\frac{5}{3}$ $\text{— } \frac{6}{4} \flat 5$ **f**

115

ut a - ci - es ca - stro - rum or - di - na - ta pu - gnan - tem
 ut a - ci - es ca - stro - rum or - di - na - ta pu - gnan - tem

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

6 - 5 *f* 9 8] *p* 6 5 $\left[\begin{smallmatrix} 9 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$

120

ad - iu va, pu - gnan - - - - -
ad - iu va, pu - gnan - - - - -

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{2}$ 6 f p $[b5]$ f p

125

Musical score for piano and voice, measures 125-129. The score is written for piano (p) and voice (v). The piano part is in 12/8 time, and the voice part is in 4/4 time. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, while the voice part is more melodic. The score includes dynamic markings (f, p, rfz) and articulation marks (accents, slurs). The piano part is divided into two systems, and the voice part is divided into two systems. The piano part is written for the right hand (RH) and left hand (LH), and the voice part is written for the voice (V).

Measures 125-129:

- Measure 125: Piano part (RH) has a half note G4, quarter note A4, eighth note B4, and eighth note C5. Voice part (V) has a half note G4.
- Measure 126: Piano part (RH) has a half note A4, quarter note B4, eighth note C5, and eighth note D5. Voice part (V) has a half note A4.
- Measure 127: Piano part (RH) has a half note B4, quarter note C5, eighth note D5, and eighth note E5. Voice part (V) has a half note B4.
- Measure 128: Piano part (RH) has a half note C5, quarter note D5, eighth note E5, and eighth note F5. Voice part (V) has a half note C5.
- Measure 129: Piano part (RH) has a half note D5, quarter note E5, eighth note F5, and eighth note G5. Voice part (V) has a half note D5.

Dynamic markings: f (forte), p (piano), rfz (rassordito forzando).

Articulation marks: accents, slurs.

Measure numbers: 6, 7, 6, 6.

130

p *cresc.* *f*

p *cresc.* *f*

cresc. *f*

tem ad - iu - va,
tem ad - iu - va,

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

[illegible]

139

a 2

f

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

spes et tem - po - rum le - va - men pu - gnan - - -
 es ca - stro - rum or - di - na - ta pu - gnan - - -

f *p* *f* *p*

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

144

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

cresc. *f* *p* *f*

cresc. *f* *p* *f*

cresc. *f* *p* *f*

tem ad - iu - va, pu -
tem ad - iu - va, pu -

cresc. *f* *p* *f*

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

149

ff

poco f *ff*

poco f *ff*

poco f *ff*

gnan - - - - - tem ad - - - - - iu -
gnan - - - - - tem ad - - - - - iu -

tr

poco f *ff*

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

153

The musical score is written for a vocal soloist and a piano accompaniment. The vocal part is in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The tempo and meter are not explicitly stated, but the notation suggests a moderate, steady pace. The vocal line begins with a whole rest, followed by a half note, and then a quarter note. The piano accompaniment features a complex, flowing melody in the right hand, with a bass line that provides harmonic support. The lyrics are written below the vocal staff, indicating a religious or liturgical context.

va, pu - gnan - tem ad - iu -
va, pu - gnan - tem ad - iu -

157

Staff 1 (Vocal): Treble clef, key signature of one flat. Measure 157: whole rest. Measure 158: quarter note G4, quarter note A4, quarter note B4. Measure 159: quarter note G4, quarter note F4, quarter note E4. Measure 160: quarter note D4, quarter note C4, quarter note B3. Dynamic: **f**.

Staff 2 (Piano): Treble and Bass clefs, key signature of one flat. Measure 157: *poco f* (treble: eighth-note runs, bass: eighth-note runs). Measure 158: **f** (treble: quarter note G4, quarter note A4, quarter note B4; bass: eighth-note runs). Measure 159: *poco f* (treble: eighth-note runs, bass: eighth-note runs). Measure 160: **f** (treble: quarter note G4, quarter note A4, quarter note B4; bass: eighth-note runs).

Staff 3 (Vocal): Treble clef, key signature of one flat. Measure 157: whole rest. Measure 158: whole rest. Measure 159: whole rest. Measure 160: whole rest. Dynamic: *va.*

Staff 4 (Vocal): Treble clef, key signature of one flat. Measure 157: whole rest. Measure 158: whole rest. Measure 159: whole rest. Measure 160: whole rest. Dynamic: *va.*

Staff 5 (Vocal): Treble clef, key signature of one flat. Measure 157: whole rest. Measure 158: whole rest. Measure 159: whole rest. Measure 160: whole rest. Dynamic: *8*

Staff 6 (Bass): Bass clef, key signature of one flat. Measure 157: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 158: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 159: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 160: quarter note B1, quarter note A1, quarter note G1, quarter note F1. Dynamic: *poco f*, **f** 7, *poco f*, **f** 7.

161

The musical score consists of the following parts:

- Vocal Line:** A single staff in treble clef. Measures 161-162 contain whole notes with rests. Measures 163-165 contain eighth notes, with dynamics *p* and *f* indicated.
- Piano Accompaniment:**
 - Grand Staff (Measures 161-165):** Includes a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part features a melodic line with a trill in measure 164 and a dynamic change from *p* to *f*. The left-hand part features a rhythmic pattern of eighth notes, also changing from *p* to *f* in measure 164.
 - Additional Bass Line (Measures 161-165):** A separate staff in bass clef. Measures 161-163 contain eighth notes, while measures 164-165 contain a descending eighth-note scale. Fingering numbers [6], [6], 6, $\begin{smallmatrix} p \\ 5 \\ 3 \end{smallmatrix}$, $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$, $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$, and *f* are indicated below the staff.
 - Empty Staves:** There are four additional empty staves (two treble and two bass clefs) grouped together, which are not used in this section.

166 da capo Allegro assai

The musical score consists of two systems. The first system (measures 166-167) shows the piano accompaniment. The right hand plays sixteenth-note patterns, and the left hand plays eighth-note patterns. The second system (measures 168-169) includes vocal staves. The vocal part enters in measure 168 with the lyrics "Ho - sti - les iam con - tra - ctus". The piano accompaniment continues with similar rhythmic patterns. The tempo is marked "Allegro assai".

Ho - sti - les iam con - tra - ctus

170

et bel - la per - fi-da ti - bi ca - nen - ti

6
[5]

6 5

173

The musical score for measures 173-175 is as follows:

- Measure 173:** The piano accompaniment begins with a treble clef, key signature of one flat (B-flat), and a common time signature. The right hand plays a melody starting on G4, followed by a series of eighth notes. The left hand plays a bass line starting on B3, followed by a series of eighth notes. The vocal line is a whole note G4.
- Measure 174:** The piano accompaniment continues with the same melody and bass line. The vocal line is a whole note A4.
- Measure 175:** The piano accompaniment continues with the same melody and bass line. The vocal line is a whole note B4.

The lyrics are: plau - sus vir - tu - tis ro - bur da,

The figured bass notation at the bottom of the page is: $\left[\begin{smallmatrix} \flat 6 \\ \sharp 4 \\ 3 \end{smallmatrix} \right]$ 6 $\flat 6$ $\flat 6$ 5 $\flat 6$ 4 $\flat 5$ \sharp $\left[\begin{smallmatrix} 6 \\ 4 \\ \flat \end{smallmatrix} \right]$

176

ti - bi ca - nen - ti plau - sus vir - tu - - tis

6 [b5] 6 9 b

179

ro - - bur da, vir - tu - tis ro - - bur da, vir - tu - tis

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

183

da capo Allegro

ro - - bur da. Al - - le - - lu - ia,

Al - - le - - lu - ia,

Al - - le - - lu - ia,

Al - - le - - lu - ia,

6/4 5/3 f Tutti 7

188

The musical score for measures 188-194 is divided into two main sections. The first section (measures 188-194) begins with a piano introduction in the upper staves, featuring a melody with trills and a bass line with eighth notes. The second section (measures 195-201) features a vocal entry with the lyrics "al - le - lu - ia,". The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The piano accompaniment includes a 6/5 time signature and a key signature change marked with a double sharp symbol.

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

6 6/5 6/5

195

195

196

197

198

199

200

p Solo

ia, al - le - lu - ia, al - le - lu - ia,

ia,

ia,

ia,

p Solo

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

204

The musical score is written for a vocal ensemble and piano accompaniment. The piano part is in G major and 4/4 time. The vocal parts enter in measure 204 with the lyrics "al - le - lu - ia,". The piano accompaniment features a complex bass line with figured bass notation at the bottom of the page.

al - le - lu - ia,

Figured Bass notation: 6 3 6 5 6 5 [7 # 6 4 5 # 6 4 5 #]

212

6
7 # 6 4
5 #
6 4 5 #

220

The musical score is written for piano and voice. It begins at measure 220. The piano part is in 7/4 time and features a complex harmonic structure with a key signature of one sharp (F#). The vocal part enters with the lyrics "al - le - lu - ia, al -".

The score consists of the following staves:

- Two empty staves at the top, likely for a vocal soloist or a second voice part.
- A grand staff (treble and bass clef) for the piano.
- A vocal staff (treble clef) with the lyrics "al - le - lu - ia, al -".
- Two empty staves below the vocal staff, likely for a second voice part or a piano accompaniment.
- A bass staff at the bottom, likely for a piano accompaniment.

The piano part features a complex harmonic structure with a 7/4 time signature and a key signature of one sharp (F#). The vocal part enters with the lyrics "al - le - lu - ia, al -".

The score includes the following musical notation:

- Notes and rests for the piano and vocal parts.
- Accents and slurs for the piano part.
- Lyrics for the vocal part.
- Chord symbols: [7], [6], 6/4, 7#, [6].

[illegible]

231

lu - ia, al - le - lu - ia, al -

lu - ia, al - le - lu - ia, al -

lu - ia, al - le - lu - ia, al -

lu - ia, al - le - lu - ia, al -

6 6 5 # [6]

237

le - - lu - - ia, al - - le - lu - ia, al -
 le - - lu - - ia,
 le - - lu - - ia,
 le - - lu - - ia,

p Solo
p Solo
 6/5 # 6/4 5/4 # 7/4 #

245

le - lu - ia, al -

[6/4] 5# [7/#] 6 b7 5 7 6 7

260

clno 1

f

p

f

f

f Tutti

le - lu - ia, al - le - lu -

al - le - lu -

al - le - lu -

al - le - lu -

p Solo

[b] 6 #]

f Tutti

6 [b] #

267

ia, al - le - lu - ia, al -
 ia, al - le - lu - ia,
 ia, al - le - lu - ia,
 ia, al - le - lu - ia,
 ia, al - le - lu - ia,
 ia, al - le - lu - ia,

p Solo
p Solo [6]

6
 5
 [b]

281

le - lu - ia, al - le - lu - ia,

p Solo

288

f

f

f

f

f

f Tutti

al - le - lu - ia, al -

al - -

al - -

al - -

al - -

6 6 6 4 - 3 *f* Tutti

294

The musical score is arranged in two systems. The first system consists of a vocal part (treble and bass staves) and a piano accompaniment (grand staff). The second system continues the vocal and piano parts. The lyrics are: "le - - lu - ia, al - le - lu - ia, al - le - lu - ia, al -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score concludes with a final measure marked with a double bar line and a repeat sign.

le - - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

le - - lu - ia, al - le - lu - ia, al - le - lu - ia,

le - - lu - ia, al - le - lu - ia, al - le - lu - ia,

le - - lu - ia, al - le - lu - ia,

[7] [6] [6]

300

le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

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

307

The musical score consists of two systems. The first system (measures 307-312) features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The vocal melody is in G major, with a key signature of one sharp (F#). The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a steady eighth-note pattern. The lyrics are: "ia, al - le - lu - ia, al - le - lu - ia." The second system (measures 313-318) continues the vocal melody and piano accompaniment. The lyrics are: "ia, al - le - lu - ia, al - le - lu - ia." The piano accompaniment continues with the same eighth-note pattern.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.