

Gugl.

Missa S. Trinitatis.

Matthäus

Gugl

Missa Sanctissimæ Trinitatis

GuglW 3

*S, A, T, B (solo), S, A, T, B (coro),
2 clno (C), timp (C-G), 2 vl, 2 vla, vlne, org*

edited by Wolfgang Esser-Skala

Full score



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Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-KR
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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>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
1	19	S	1st ♪ in B1 : c''8
	52	clno 1	last ♪ in B1 : f''8
	53	vlne	bar in B1 : d4–e8–f8–g4–G4
	65	vla 2	1st ♪ in B1 : g4–d'4
	75	vl 1	bar in B1 : d''4–d''4–e''2
2	3	vl 2	4th ♪ in B1 : g'16
	102	vla 1, A	4th ♪ in B1 : g'2
	127f	timp	bars in B1 :  and c1–c2
	140	A	4th ♪ in B1 : g'2
	148	vla 1, A	4th ♪ in B1 : g'2
	155	clno 1	9th ♪ in B1 : g''8
	189–199	–	It is unclear whether these bars should be performed by soloists or chorus: In B1 , the directive “Tutti” only appears in the S part; vl 1/2 pause, while vla 1/2 play colla parte with A/T. If this section is to be performed by the chorus, vl 1/2 may play colla parte with S, as indicated by the notes in small print.
	210	S	1st to 3rd ♪ in B1 : e''4–e''4–e''4
	217	B	bar in B1 : A1– 
	240ff	–	From B1 , it is somewhat unclear which sections should be performed by the chorus. This edition shows only one of several possible variants.
3	262	vla 1	4th ♪ in B1 : g'8–g'8
	82	vla 1	last ♪ in B1 : f'4
	121–148	–	It is unclear whether these bars should be performed by soloists or chorus: In B1 , there are neither “Solo” nor “Tutti” directives; vl 1/2 pause, while vla 1/2 play colla parte with A/T. If this section is to be performed by the chorus, vl 1/2 may play colla parte with S, as indicated by the notes in small print.
	167	vl 2	3rd ♪ in B1 : b'4
	223	vl 1	bar missing in B1
	262	clno 2	bar in B1 : 
	270	clno 2	last ♪ in B1 : e''16
	270f	timp	2nd ♪ of bar 270 in B1 : γ–c8–γ–c8; 1st ♪ of bar 271: c8–c8– 
	13	vl 1	3rd ♪ in B1 : d'''8–d'''8
	33	vla 2, T	bar in B1 : c'2.
4	34	clno 2	2nd ♪ in B1 : d''4
	112	vla 2	7th ♪ in B1 : b8

Changelog

1.1.1 – 2026-09-13

Added

- GugIW number
- a part for vla 2 in alto clef

Changed

- updated ARK

1.1.0 – 2026-04-11

Added

- ARK

Changed

- updates to EES Tools v2026.01.0

1.0.0 – 2025-10-11

Added

- initial release

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1 Kyrie

Adagio

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

I
Viola

II

Soprano

f Tutti
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Alto

f Tutti
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Tenore

f Tutti
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Basso

f Tutti
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Organo
e Bassi

f Tutti
vln
org
6

Allegro

7

Allegro

p Solo

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

lei - son.

lei - son.

lei - son.

5 6 5 - 3 4 3

p Solo

13

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

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

6

19

clno 1

f Solo

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

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

25

The musical score consists of five systems of staves. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The piano accompaniment is mostly rests. The second system has a grand staff with two treble staves and two bass staves. The piano accompaniment is more active, with eighth and sixteenth notes. The third system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with the word 'son.' and has rests for the rest of the system. The piano accompaniment is mostly rests. The fourth system has a grand staff with two treble staves and two bass staves. The piano accompaniment is mostly rests. The fifth system has a vocal line in treble clef and a piano accompaniment in bass clef. The piano accompaniment is more active, with eighth and sixteenth notes. The vocal line has rests for the first four measures and then enters in the fifth measure.

son.

f 6 6 5 6 6 5 4 3

Christe · Allegro

31

f Tutti

Christe e - leison, e - lei -

f Tutti

Chri -

6 6 6 5 6 5

Tutti

[illegible]

44

Tutti

lei - son.

lei - son.

lei - son.

- son.

Solo

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

51

6

6 6 5 4 3

[6]

b # #

b 6 6 6 5 4 3

[illegible]

65

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

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

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

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

4 3 7 7 6 5 [6] 4 3

72

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

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

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

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

6 5 -
5 4 3

2 Gloria

Et in terra

clno
1, 2 *f*

timp
f

1 *f*
vl

2 *f* *

1 *f*
vla

2 *f*

f Tutti
S
Et in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

f Tutti
A
Et in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

f Tutti
T
Et in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

f Tutti
B
Et in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

org
b *f Tutti*

4/4

pax ho - mi - nibus, pax, pax ho - mi - ni-bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,

pax ho - mi - nibus, pax, pax ho - mi - ni-bus bo - nae vo - lun - ta - tis,

pax ho - mi - nibus, pax, pax ho - mi - ni-bus bo - nae vo - lun - ta - tis, vo - lun - ta - tis,

pax ho - mi - nibus, pax, pax ho - mi - ni-bus bo - nae vo - lun -

3 3 3 3 # # 6 5

7

bo-nae vo-lun-ta-tis, lau-da-mus te, be-ne-di-ci-mus te,

bo-nae vo-lun-ta-tis, lau-da-mus te, be-ne-di-ci-mus te,

bo-nae vo-lun-ta-tis, lau-da-mus te, be-ne-di-ci-mus te,

ta-tis, vo-lun-ta-tis, lau-da-mus te, be-ne-di-ci-mus te,

[#] # [6] #

Detailed description: This musical score page contains five systems of music. The first system shows a vocal line (treble clef) and a piano accompaniment (bass clef). The second system is a grand staff with four staves (treble, two middle, and bass). The third system is a vocal line with lyrics in Latin. The fourth system is a vocal line with lyrics in Latin. The fifth system is a vocal line with lyrics in Latin. The sixth system is a vocal line with lyrics in Latin. The seventh system is a vocal line with lyrics in Latin. The eighth system is a vocal line with lyrics in Latin. The ninth system is a vocal line with lyrics in Latin. The tenth system is a vocal line with lyrics in Latin. The eleventh system is a vocal line with lyrics in Latin. The twelfth system is a vocal line with lyrics in Latin. The thirteenth system is a vocal line with lyrics in Latin. The fourteenth system is a vocal line with lyrics in Latin. The fifteenth system is a vocal line with lyrics in Latin. The sixteenth system is a vocal line with lyrics in Latin. The seventeenth system is a vocal line with lyrics in Latin. The eighteenth system is a vocal line with lyrics in Latin. The nineteenth system is a vocal line with lyrics in Latin. The twentieth system is a vocal line with lyrics in Latin. The twenty-first system is a vocal line with lyrics in Latin. The twenty-second system is a vocal line with lyrics in Latin. The twenty-third system is a vocal line with lyrics in Latin. The twenty-fourth system is a vocal line with lyrics in Latin. The twenty-fifth system is a vocal line with lyrics in Latin. The twenty-sixth system is a vocal line with lyrics in Latin. The twenty-seventh system is a vocal line with lyrics in Latin. The twenty-eighth system is a vocal line with lyrics in Latin. The twenty-ninth system is a vocal line with lyrics in Latin. The thirtieth system is a vocal line with lyrics in Latin. The thirty-first system is a vocal line with lyrics in Latin. The thirty-second system is a vocal line with lyrics in Latin. The thirty-third system is a vocal line with lyrics in Latin. The thirty-fourth system is a vocal line with lyrics in Latin. The thirty-fifth system is a vocal line with lyrics in Latin. The thirty-sixth system is a vocal line with lyrics in Latin. The thirty-seventh system is a vocal line with lyrics in Latin. The thirty-eighth system is a vocal line with lyrics in Latin. The thirty-ninth system is a vocal line with lyrics in Latin. The fortieth system is a vocal line with lyrics in Latin. The forty-first system is a vocal line with lyrics in Latin. The forty-second system is a vocal line with lyrics in Latin. The forty-third system is a vocal line with lyrics in Latin. The forty-fourth system is a vocal line with lyrics in Latin. The forty-fifth system is a vocal line with lyrics in Latin. The forty-sixth system is a vocal line with lyrics in Latin. The forty-seventh system is a vocal line with lyrics in Latin. The forty-eighth system is a vocal line with lyrics in Latin. The forty-ninth system is a vocal line with lyrics in Latin. The fiftieth system is a vocal line with lyrics in Latin. The fifty-first system is a vocal line with lyrics in Latin. The fifty-second system is a vocal line with lyrics in Latin. The fifty-third system is a vocal line with lyrics in Latin. The fifty-fourth system is a vocal line with lyrics in Latin. The fifty-fifth system is a vocal line with lyrics in Latin. The fifty-sixth system is a vocal line with lyrics in Latin. The fifty-seventh system is a vocal line with lyrics in Latin. The fifty-eighth system is a vocal line with lyrics in Latin. The fifty-ninth system is a vocal line with lyrics in Latin. The sixtieth system is a vocal line with lyrics in Latin. The sixty-first system is a vocal line with lyrics in Latin. The sixty-second system is a vocal line with lyrics in Latin. The sixty-third system is a vocal line with lyrics in Latin. The sixty-fourth system is a vocal line with lyrics in Latin. The sixty-fifth system is a vocal line with lyrics in Latin. The sixty-sixth system is a vocal line with lyrics in Latin. The sixty-seventh system is a vocal line with lyrics in Latin. The sixty-eighth system is a vocal line with lyrics in Latin. The sixty-ninth system is a vocal line with lyrics in Latin. The seventieth system is a vocal line with lyrics in Latin. The seventy-first system is a vocal line with lyrics in Latin. The seventy-second system is a vocal line with lyrics in Latin. The seventy-third system is a vocal line with lyrics in Latin. The seventy-fourth system is a vocal line with lyrics in Latin. The seventy-fifth system is a vocal line with lyrics in Latin. The seventy-sixth system is a vocal line with lyrics in Latin. The seventy-seventh system is a vocal line with lyrics in Latin. The seventy-eighth system is a vocal line with lyrics in Latin. The seventy-ninth system is a vocal line with lyrics in Latin. The eightieth system is a vocal line with lyrics in Latin. The eighty-first system is a vocal line with lyrics in Latin. The eighty-second system is a vocal line with lyrics in Latin. The eighty-third system is a vocal line with lyrics in Latin. The eighty-fourth system is a vocal line with lyrics in Latin. The eighty-fifth system is a vocal line with lyrics in Latin. The eighty-sixth system is a vocal line with lyrics in Latin. The eighty-seventh system is a vocal line with lyrics in Latin. The eighty-eighth system is a vocal line with lyrics in Latin. The eighty-ninth system is a vocal line with lyrics in Latin. The ninetieth system is a vocal line with lyrics in Latin. The ninety-first system is a vocal line with lyrics in Latin. The ninety-second system is a vocal line with lyrics in Latin. The ninety-third system is a vocal line with lyrics in Latin. The ninety-fourth system is a vocal line with lyrics in Latin. The ninety-fifth system is a vocal line with lyrics in Latin. The ninety-sixth system is a vocal line with lyrics in Latin. The ninety-seventh system is a vocal line with lyrics in Latin. The ninety-eighth system is a vocal line with lyrics in Latin. The ninety-ninth system is a vocal line with lyrics in Latin. The hundredth system is a vocal line with lyrics in Latin.

10

p Solo

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

p Solo

13

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

3 6 6

16

f

f

f

f

f Tutti

- mus te, glo - ri - fi - ca - mus te. Gra - ti-as, gra - ti-as a - gi-mus ti - bi pro-pter

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

6 6 6] 3 *f* Tutti ♭ # ♭ # 7 6 [#]

20

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

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

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

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

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

25 *Domine*

f

p Solo

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

p Solo *f* [6 5] *p* 6 5

35

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

[6] 6 ♭ [b5] 6 # [6] 3 5 6 5 #

45

tens.

p Solo

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

f 6 5 6 ♭ [b]7 4 3 *p* ♭ 6

Detailed description: The musical score for page 22, measures 45-54, is presented in a system of five staves. The first two staves are vocal staves (treble and bass clef) containing whole rests. The next two staves are piano accompaniment staves (treble and bass clef) featuring a rhythmic pattern of eighth and sixteenth notes. The fifth staff is a solo vocal line (treble clef) starting at measure 51 with the lyrics 'Do - mine Fi - li u - ni - ge - ni-te,'. This solo section is marked with a piano (*p*) dynamic and includes a 'Solo' instruction. The piano accompaniment continues with a bass line that includes fingerings (6, 5, 6, ♭ [b]7, 4, 3) and dynamics (*f*, *p*). The system concludes with a final measure in measure 54.

55

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

p Solo
Do - mi - ne De - us,

f *p*

5 6 *org* [6] 6 5 5 6 *b*6 [b5] 3 6 *b* # *b* [6]

64

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

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

73 *Qui tollis* · Alla breve

f

f

f

f

f

f *Tutti*

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

f *Tutti*

Qui tol - lis pec - ca - ta, pec - ca - ta

tris.

f *Tutti*

Qui tol - lis pec - ca -

f *Tutti*

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

81

f

f Tutti

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

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

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

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

7 6 7 6 6 4 [6] 6 6 # 6 16

87 *Miserere · Adagio*

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

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

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

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

6] 6 6 [6] 6 5 # 6 4 5 - # 8 4/2 4/2 3 1

Qui tollis · Alla breve

Qui tollis · Alla breve

mi-se-re-re, mi-se-re-re no - bis. Qui tol - lis pec-

mi-se-re-re, mi-se-re-re no - bis. Qui tol - lis pec - ca - ta, pec - ca -

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

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

8 7 5 3 7 4 3 5 6 5 - 3 10 6 6 6 6 5 6 - 8

102

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

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

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

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

8 3 7 $\flat$ 6 6 $\frac{5}{4}$ $\flat$ 6 [3 $\flat$ 4] 6 7 $\flat$ 6 [6] 6 $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{4}$ - 3

Suscipe

109 *f*

f

f

f

f

f Tutti

Su - scipe, su - sci-pe

p Solo

f Tutti

Su - sci - pe, su - scipe, su - scipe, su - sci-pe

f Tutti

Su - scipe, su - sci-pe

f Tutti

Su - scipe, su - sci-pe

f Solo

p

6

f Tutti

The musical score is written for a vocal ensemble and piano. It begins at measure 109 with the title 'Suscipe'. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand) are shown. The score includes dynamic markings such as *f* (forte), *p* (piano), and *f* Solo. The lyrics 'Su - scipe, su - sci-pe' are written below the vocal lines. The score is divided into systems, with the piano part having a grand staff (treble and bass clefs). The vocal parts are in a single staff. The piano part has a key signature of one flat and a time signature of 3/4. The score ends with a final measure marked with a '6' below the bass line.

117

f

f

f

f

f *Tutti*

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

p *Solo* *f* *Tutti*

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

f *Tutti*

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

f *Tutti*

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

p *Solo* *f* *Tutti*

4 3

126 *Qui sedes · Alla breve*

o - nem no - stram. Qui se - des ad dex - te - ram, qui se - des ad dex - te - ram Pa -

o - nem no - stram. Qui se - des ad dex - te - ram, ad dex - te - ram Pa -

o - nem no - stram.

o - nem no - stram. Qui se - des ad dex - te - ram, qui se -

6 6 [6] 7 6

134

tris, qui se - des ad dex - te - ram, qui se - des ad dex - teram,
 tris, qui se - des, qui se - des ad dex - te - ram, qui se - des ad
 Qui se - des ad dex - te - ram, qui se - des ad dex - teram Pa - tris, qui
 des, qui se - des ad dex - te - ram, qui se - des ad dextram, qui

7 6 6 6 6 [6] 6 6 # 6 16 61

140 *Miserere · Alla breve*

qui se - des ad dex-te - ram Pa - tris: Mi -

dex - teram, ad dex-te - ram Pa - - - tris: Mi - se - re - re no -

se - des ad dex-te - ram, ad dex - teram Pa - tris:

se - des ad dex - te - ram, ad dex - teram Pa - tris: Mi - se - re - re no - bis, mi - se - re - re

6 6 [6] 6 5 # 6 4 5 - # 10 6 6 6 6

147

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

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

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

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

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

Quoniam

153

f

f

re - re no - - bis.

- re no - - bis.

re - re no - - bis.

re - re no - - bis.

6 5 6 5 -
3 3 4 4 3

f Solo

159

san-ctus, tu so - - lus, tu

p Solo

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

f Tutti

san-ctus, san-ctus, tu

f Tutti

san-ctus, san-ctus, tu

p

6

f Tutti *p* Solo *f* Tutti

166

so - lus san-ctus,

so - lus san-ctus,

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

so - lus san-ctus,

org *vln* Solo *p* *f* *p*

6 6

173

f Tutti
 Do - minus, Do - minus, tu so - lus Do - minus, quo - ni-am

f Tutti *p Solo* *f Tutti*
 Do - minus, tu so - lus Do - minus, tu so - lus Do - minus, quo - ni-am

f Tutti
 so - lus Do - minus, Do - minus, tu so - lus Do - minus, quo - ni-am,

f Tutti
 Do - minus, Do - minus, tu so - lus Do - minus, quo - ni-am,

61 *f Tutti* *p Solo* *f Tutti* 7 # Solo

181

quo-niam tu so-lus san-ctus, tu solus, so - lus al - tis - simus,

p *f* *p* *f*

16

188

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

6] $\frac{4}{2}$ 6 f $Tutti$ 6 ♯ 6 ♯ 6 ♯

202

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

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

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

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

Tutti *Solo* [6] 6] 6 *Tutti*

209

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

tis-simus, al - tis-simus, Je-su, Je - su, Je-su, Je - su Chri - ste,

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

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

[6]
[5] 4 #

218 *Cum Sancto · Allegro*

Musical score for "Cum Sancto · Allegro". The score is written for a choir and piano. The tempo is marked "Allegro". The key signature is one flat (B-flat). The time signature is common time (C). The score consists of five systems of staves. The first system shows the beginning of the piece with a key signature change to one flat and a common time signature. The second system shows the piano accompaniment. The third system shows the vocal entries for the Soprano, Alto, Tenor, and Bass parts, each with the lyrics "Je - su, Je - su, Je - su, Je - su Chri - ste." The fourth system shows the vocal parts continuing with the lyrics "Je - su, Je - su, Je - su, Je - su Chri - ste." and the piano accompaniment. The fifth system shows the vocal parts continuing with the lyrics "Je - su, Je - su, Je - su, Je - su Chri - ste." and the piano accompaniment. The score ends with a key signature change to one sharp (F-sharp) and a common time signature.

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

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

Je - su, Je - su, Je - su, Je - su Chri - ste. *p* Solo Cum San-cto Spi - ri-tu in glo - ri-a,

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

6 $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ $\begin{bmatrix} 5 \\ 4 \end{bmatrix}$ $\begin{bmatrix} - \\ 3 \end{bmatrix}$ *p* Solo [6] 5 # 6

226

P Solo

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

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

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

230

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

f

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

Detailed description: This musical score block contains measures 230 through 233. It features a vocal line with Latin lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The lyrics are: 'Pa - tris, in glo - ri-a, in glo - ri-a, in glo-ri-a De - i Pa - tris,' for measure 230 and 'in glo - ri-a, in glo - ri-a, in glo - ri-a, in glo-ri-a De-i Pa - tris,' for measure 231. The piano accompaniment has a forte (*f*) dynamic. At the bottom, a sequence of numbers and symbols is provided: '# # 5 6 4 5 6 5 [6] # [4] 7 6 5 3' followed by a final *f*.

234

f

p Solo
A - men,

p Solo
Cum San - cto

p

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

238

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

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

242

clno 1

f *f*

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

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

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

a - men,

6 5 # [5 6] 5 b6 b5 3 5 6 6 b 6 5] 6 Solo 5 6 6

246

p Solo
cum San - cto

p

6 5 6 (b)5 [5] 6 ♭ 5 6 ♭ 5

250

f Tutti
a - men, a - men, a - men, a -

f Tutti
Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, a - men, in glo - ri - a De - i Pa - tris, in glo - ri - a

f Tutti
cum San - cto Spi - ri - tu in glo - ri - a De -

p Solo
cum San - cto Spi - ri - tu in glo - ri - a,

5 6 6 [6] 6 3 *f Tutti* # 6 5 6

254

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

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

i Pa - tris, a - men, amen, amen, amen, a - men, amen, amen, amen, a -

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

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

262

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

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

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

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

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

3 Credo

Patrem

clno
1, 2

timp

1
vl
2

1
vla
2

S

A

T

B

org
b

p

p Solo

Pa - trem, Pa-trem o-mni - po - ten-tem, Patrem o - mnipo - ten-tem, o-mnipo-ten - -

p Solo

4

p

p

- tem, om-nipoten-tem, fa-ctorem coe-li, fa -

6 6 4

Detailed description: This musical score page (57) features a vocal line and a piano accompaniment. The vocal line is in treble clef and includes lyrics in Latin. The piano accompaniment consists of a grand staff (treble and bass clefs) and three additional staves. The first two staves of the piano part have a piano (*p*) dynamic marking. The lyrics are: "- tem, om-nipoten-tem, fa-ctorem coe-li, fa -". The bottom of the page shows the numbers 6, 6, and 4, likely indicating fingerings or measure numbers.

7

f

f

f

f

f Tutti
vi - si - bi - li-um o-mnium

f Tutti
vi - si - bi - li-um o-mnium

f Tutti
vi - si - bi - li-um o-mnium

f Tutti
vi - si - bi - li-um o-mnium

cto-rem coe - li et ter - rae,

f Tutti
vi - si - bi - li-um o-mnium

[6] 4 # 6

[6] 4 5 3 *f* Tutti 6

11

f

f

et in - vi - si - bi - lium, et in - vi - si - bi - lium, et in - vi - si - bi - lium.

et in - vi - si - bi - lium, et in - vi - si - bi - lium, et in - vi - si - bi - lium.

et in - vi - si - bi - lium, et in - vi - si - bi - lium, et in - vi - si - bi - lium.

et in - vi - si - bi - lium, et in - vi - si - bi - lium, et in - vi - si - bi - lium.

5 6 7 4 3 4 3

15 *Et in unum*

The score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 3/4. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part has a solo line with lyrics. The score is divided into two systems. The first system shows the piano introduction. The second system shows the vocal entry and the continuation of the piano accompaniment.

System 1:

- Voice:** Rests for the first four measures. In measure 5, it begins with a half note G4 (F#4) and a quarter note A4 (G#4) in measure 6, then rests.
- Piano:**
 - Right Hand:** Rests for the first four measures. In measure 5, it plays a half note G4 (F#4) and a quarter note A4 (G#4) in measure 6, then rests.
 - Left Hand:** Rests for the first four measures. In measure 5, it plays a half note G3 (F#3) and a quarter note A3 (G#3) in measure 6, then rests.

System 2:

- Voice:**
 - Measures 7-8: *Et in u - num, u - num Do - minum,*
 - Measures 9-10: *et in u - num, u - num*
- Piano:**
 - Right Hand:** Continues the melody from the first system.
 - Left Hand:** Continues the accompaniment from the first system.

Figured Bass:

The figured bass is written in the bass clef, 3/4 time. It consists of a single line of music with figures: 6, 6, 6, #, ♭, #, ♭, 6, 6, 6, #.

24

Do - minum, et in u - - - num Do - minum Je - sum Chri - stum, Je - sum

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

33

Chri - stum, Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

62

42

p Solo

Et ex Pa - tre na - tum an-te o-mni - a sae - cu - la.

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

50

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

5 6 6 6

58

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

[6] 3 [6 5] 3

4 3

65 *clno 1*

f

f

f

f

f

f *Tutti*

Ge - ni - tum_ non fa-ctum, non fa-ctum, non fa-ctum, non

f *Tutti*

Ge - ni - tum non fa-ctum, non fa-ctum, non fa-ctum, non

f *Tutti*

Ge - ni - tum_ non fa-ctum, non fa-ctum, non fa-ctum, non

f *Tutti*

Ge - ni - tum_ non fa - ctum, non fa-ctum, non fa - ctum, non

f *Tutti*

6 [6] 6]

73

fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem o - mni - a

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

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

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

[6] 5 6 5 # 7

3 3 4 3 #

81

clno 1

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

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

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

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

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

vln
org

6 [6]

88 *Qui propter*

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

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

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

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

p Solo

Qui pro - pter nos ho - mi - nes et pro - pter nostram,

p Solo

4 - 3

94

et pro - pter no - stram sa - lu - tem, et pro - pter nostram,

6 # 6 6 # 6

97

et pro - pter nostram, et pro - pter nostram sa-lu-tem

6 6 6]

#

100

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

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

103

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

6 6 5 # # 6 4 # 6

Et incarnatus · Adagio

106

Et in - car - na - tus est de

Et in - car - na - tus est

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

Et in - car - na - tus est

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

110

Spi-ri - tu San - cto, de Spi-ri - tu San - cto, de Spi - ri-tu, de Spi - ri-tu, de Spi - ri-tu, Spi - ri-tu
 de Spi-ri - tu San - cto, de Spi-ri - tu, de Spi - ri-tu, de Spi - ri - tu, de Spi - ri - tu
 de Spi - ri-tu San - cto, de Spi - ri-tu, de Spi - ri-tu

4 ♭ 4 3 4 3 4 3 # # ♭ [b]7 5

114

San - cto ex Ma - ri - a Vir - gine, et ho - mo, et ho - mo fa - ctus

San - cto ex Ma - ri - a Vir - gine, et ho - mo, et ho - mo fa - ctus

San - cto et ho - mo fa - ctus

org
vlne

6 5 6 6 4 6 6 b b b b b6 5
4 3 2 2 2 2 2 2 2 2 2 2 2 2

119

Crucifixus · Adagio

The musical score is for a piece titled "Crucifixus · Adagio". It is written for a vocal soloist and a piano accompaniment. The score is divided into two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note rest, and then a whole note rest. The piano accompaniment begins with a whole note rest, followed by a half note rest, and then a whole note rest. The second system consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note rest, and then a whole note rest. The piano accompaniment begins with a whole note rest, followed by a half note rest, and then a whole note rest. The score includes lyrics in Latin: "est, et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti am pro no - bis, e - ti am pro no -".

est, et ho - mo fa - ctus est.

est, et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti am pro no - bis, e - ti am pro no -

Cru - ci - fi - xus e - ti - am pro

est, et ho - mo fa - ctus est.

124

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

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

no - bis, e - ti - am pro no - bis, sub Pon - ti - o Pi - la -

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

[b] ♭ ♭ ♭ ♭ ♭ 6 6 ♭ 6 6 6

128

sub Pon - ti - o, sub Pon - ti - o Pi - la - to, sub Pon - ti - o,

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

to, sub Pon - ti - o Pi - la - to, cru - ci - fi - xus e - ti - am pro

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

8 ♭ [6] ♭ ♭ ♭ # 6 # ♭ # 6 6 5 8 6 6 5 ♭

132

sub Pon - ti - o Pi - la - to, cru - ci - fi - xus e - ti-am pro

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

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

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

6 $\flat 5$ $\flat 5$ $\flat$ $\natural$ 7 6 $\natural$ 6 $\flat$ $\natural$ $\flat 6$ 6 $\natural$

136

Passus

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

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

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

sub Pon - ti - o Pi - la - - to,

♭ 6 [b] 5 6 7 6 5 - [b]

142

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

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

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

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

[5] 6 b q 6 [q] 6 b q6 b q

147

Et resurrexit
clno 1

f

f

f

f

f

f Tutti

Et re - sur - re - xit, sur -

f Tutti

Et re - sur - re - xit, sur -

f Tutti

pul - tus est. Et re - sur - re - xit, sur -

f Tutti

pas - sus et se - pul - tus est. Et re - sur - re - xit, sur -

f Tutti

6

154

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

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

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

re-xit, re-sur-re-xit, sur-re-xit

6

163

di - e, ter - ti-a, ter - ti-a di - e, ter - ti - a di - e se-cun-dum, se-cun-dum, se-cun -
 di - e, ter - ti-a, ter - ti-a di - e, ter - ti - a di - e se-cun-dum, se-cun -
 ter - ti-a di - e, ter - ti-a, ter - ti-a, ter - ti - a di - e se-cun -
 ter - ti-a, ter - ti-a di - e, ter - ti-a, ter - ti - a di - e

[illegible]

Et ascendit

181

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

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

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

dum, se-cun-dum, se - cun - dum Scri- ptu - - ras. Et a-scendit, et a-scendit,

p Solo

vlne

[6] [6] 6 5 4 3

Solo

org

p

186

f

f

f

f

p Solo *f* Tutti

Et a-scendit in

p Solo *f* Tutti

Et a-scendit in coelum,

p Solo *f* Tutti

Et a-scendit in coelum,

et a-scendit, et a-scendit, in coelum,

f Tutti

190

coelum, in coelum, in coelum, se-det, se - det ad dex - teram, ad dex - teram Pa - tris.

in coelum, in coelum, in coelum, se-det, se - det ad dex-te - ram, ad dex - teram Pa - tris.

in coelum, in coelum, in coelum, se-det, se - det ad dex - teram, ad dex - teram Pa - tris.

in coelum, in coelum, in coelum, se-det, se - det ad dex - teram, ad dex - teram Pa - tris.

3 4 6 [6] 4 3

195 *Et iterum*

p Solo

Et i - terum ven - tu - rus est, et i - terum ven-tu - rus est cum glo - ri-a, cum

p Solo 6] 7 # 7 $\flat$ # [6] 7 7 # [6] #]

199

glo - ri - a iu - di - ca - re vi - vos et

The musical score is written for a vocal part and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "glo - ri - a iu - di - ca - re vi - vos et". The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The left hand part includes figured bass notation (6, 6, 6, 6, 6, 6, 6, 6) and a sharp sign (#) under the first measure.

202

mor - tu - os.

p Solo

Cu - ius re - gni non e - rit fi - nis, et in Spi - ri - tum Sanctum, Dominum et vi - vi - fi - can - tem,

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

205

The musical score is arranged in three systems. The first system consists of a vocal staff (treble clef) and a piano accompaniment (treble and bass clefs). The second system consists of a vocal staff (treble clef) and a piano accompaniment (treble and bass clefs). The third system consists of a vocal staff (treble clef) and a piano accompaniment (treble and bass clefs). The piano accompaniment features a complex texture with multiple voices. The vocal line includes lyrics in Latin. The basso continuo line is written in bass clef with figured bass notation.

The lyrics are: *qui ex Pa - tre Fi - li - o - que pro - ce - dit.*

The figured bass notation for the basso continuo line is: $\sharp$ 6 4 5 $\sharp$ 5 6 $\sharp$ 6 [5] $\sharp$.

208 *Qui cum Patre*

The musical score is written for a large ensemble, including vocal soloists and a piano. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of 208 measures.

The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by whole rests. The piano accompaniment features a complex texture with multiple staves. The right hand of the piano plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines.

The lyrics are: *Qui cum Pa-tre, qui cum Pa-tre et Fi-li-o si-mul,*

The bass line includes a *p* Solo section with the following notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, 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si - mul ad - o - ra - - - - - tur

h [5] h [5] h

220

et con-glo-ri - fi - ca - - - tur, con - glo - ri - fi - ca - tur: qui lo -

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

227

f Tutti

Et u - nam

f Tutti

Et u - nam

f Tutti

Et u - nam

f Tutti

cu - tus est, qui lo - cu - tus est per Pro - phe - tas, per Pro - phe - tas. Et u - nam

f Tutti

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

236

f

f

san - ctam, et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

san - ctam, et u - nam, et u - nam, et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

san - ctam, et u - nam, et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

san - ctam, et u - nam, et u - nam et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

7 5 -
[#] 4 #

245

Confiteor

The musical score is for a piece titled "Confiteor". It consists of vocal parts and a piano accompaniment. The score is divided into systems. The first system shows the vocal entry with a circled melodic phrase. The piano accompaniment follows in the next system. The lyrics are in Latin: "am, a - po - sto - li - cam Ec - cle - si - am." and "Con - fi - te - or, con - fi - te - or u - num ba -". A solo section for the piano is marked with a *p* Solo. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

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

am, a - po - sto - li - cam Ec - cle - si - am. *p* Solo Con - fi - te - or, con - fi - te - or u - num ba -

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

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

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

251

ptis-ma in re-mis-si - o-nem, in re-mis-si - o-nem pec - ca - to - rum, pec - ca - to -

vlne
org

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

255

p

clno 1

p

p Solo

Et ex-pe-cto re-sur-re-cti-o-nem mor-

rum. Et ex-pe-cto re-sur-re-cti-o-nem mor-

p Solo

p Solo

mor-

mor-

260

f

f

f

f

f *Tutti*

tu - o - - rum, et vi-tam, et vi-tam ven-tu-ri,

f *Tutti*

tu - o - - rum, et vi-tam, et vi-tam ven-tu-ri,

f *Tutti*

tu - o - - rum, et vi-tam, et vi-tam ven-tu-ri,

f *Tutti*

tu - o - - rum, et vi-tam, et vi-tam ven-tu-ri,

f *Tutti*

$\flat$ $\flat 6$ $\frac{6}{4}$ $\frac{5}{3}$ [a] *f* *Tutti*

265

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

[6] 4 # [5]

269 *Amen*

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

p Solo
vi-tam ven-tu-ri sae-cu-li, ven-tu-ri sae-cu-li. A-men, a-men, a-men, a-

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

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

p Solo
4 3 [6] 6

273

p Solo
A - men, a - men, a - men, a -

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

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

276

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

a - - - men, a -

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

[illegible]

283

p *f* *f* *f*

f *Tutti*
a - men, a - men, a -

f *Tutti*
a - men, amen, a -

f *Tutti*
a - men, amen, a -

f *Tutti*
A - men, amen, a -

[6] 5 6] 6 6 6 6 6 6 5 3 4 5 6 5 6] # *f* *Tutti* [6]

287

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

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

290

f

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

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

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

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

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

293

The musical score is for a piece titled 'Amen'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in 4/4 time. The key signature has one flat (B-flat). The score is divided into four measures. The first measure contains the lyrics 'a - - men, a - men,'. The second measure contains the lyrics 'amen, amen, amen, amen, a - men.' The third measure contains the lyrics 'amen, amen, amen, amen, a - men.' The fourth measure contains the lyrics 'amen, amen, amen, amen, a - men.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score ends with a double bar line and a repeat sign.

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

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

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

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

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

4 Sanctus

Sanctus

clno
1, 2

timp

1
vl
2

1
vla
2

S

A

T

B

org
b

f

f

f

f

f Tutti

San-ctus, san-ctus, san-ctus,

f Tutti

San-ctus, san-ctus, san-ctus,

f Tutti

San-ctus, san-ctus, san-ctus,

f Tutti

San - ctus, san -

f Solo 6 Tutti 6

8

san-ctus, san-ctus, san - ctus, san-ctus, san-ctus, san - ctus,

san-ctus, san-ctus, san - ctus, san-ctus, san-ctus, san-ctus, san - ctus,

san-ctus, san-ctus, san - ctus, san - ctus, san - ctus, san - ctus,

- ctus, san - ctus, san -

6 6 3 # 6 [6] # [6] 6 #

Detailed description: This musical score is for a piece titled 'Sanctus'. It features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with lyrics underneath. The piano accompaniment is written for four staves (two grand staves). The score begins with a key signature of one sharp (F#) and a time signature of 3/8. The vocal line starts with a rest for 8 measures, then enters with the lyrics 'san-ctus, san-ctus, san - ctus, san-ctus, san-ctus, san - ctus,'. The piano accompaniment provides a rhythmic and harmonic foundation, with various melodic lines and chords. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The bottom of the score includes a series of numbers and symbols: 6, 6, 3, #, 6, [6], #, [6], 6, #.

16

san - ctus, sanctus, san - ctus, san - ctus, sanctus, san-ctus Do - minus,

san - ctus, sanctus, san - ctus, san - ctus, sanctus, san-ctus Do - minus,

san - ctus, sanctus, san - ctus, san - ctus, sanctus, san-ctus Do - minus,

- ctus, sanctus, san - ctus, sanctus, san-ctus Do - minus,

6 # 6

24

san-ctus Do - minus, san-ctus Do - minus De - us Sa - ba - oth, san-ctus Do - minus

san-ctus Do - minus, san-ctus Do - minus De - us Sa - ba - oth, san-ctus Do - minus

san-ctus Do - minus, san-ctus Do - minus De - us Sa - ba - oth, san-ctus Do - minus

san-ctus Do - minus, san-ctus Do - minus De - us Sa - ba - oth, san-ctus Do - minus

5
4

Pleni · Allegro

33

The musical score is for a piece titled "Pleni · Allegro". It consists of several staves. The top two staves are vocal parts (soprano and bass). The middle section contains a piano accompaniment with four staves (treble and bass clefs). The bottom section features four vocal staves (soprano, alto, tenor, and bass) with Latin lyrics. The lyrics are: "De - us Sa - ba-oth, Do - minus De - us Sa - ba - oth." There are red asterisks (*) marking specific notes in the vocal parts. The piano part includes a section marked with a forte (f) dynamic and a "Solo" instruction. The bottom staff of the piano part includes figured bass notation: [6/5], [6/4], [5/3], [6/5], [6/4], [5/3], and [6].

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

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

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

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

f Solo

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

42

p Solo
Ple-ni sunt coe - li,

5
4

b
p [6]
f

49

ple-ni sunt coe-li,

[6] $\frac{4}{4}$ # *p* 6

56

p *f*

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

f

64

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

5 4 # 6 6 6

p *f*

71

ple-ni sunt coe-li et ter-ra glo - - - - -

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

80

f

- ri-a tu - a.

f

[6]

87 *Osanna · Allegro*

p Solo
O - san - na

p Solo
Osan - na in ex-celsis, o - san - na in ex-celsis, in ex-cel - sis,

p Solo
5 4 # 6 [6] 6 6 6 [6] 6 [6] 5 6 [6]

93

clno 1

f

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

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

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

98

f

f

f *Tutti*

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

f *Tutti*

O-sanna in excelsis, o - sanna in excelsis, in ex - cel - sis, o -

f *Tutti*

Osanna

f *Tutti*

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

104 cmo 1

f

f

f Tutti

O-san - na in excel-sis, in excel-sis, o-san-na in excelsis, in ex-cel - sis, o-sanna in ex -

san-na in ex-celsis, in ex-celsis, o-san-na in excel-sis, o-sanna in excel - sis, o-sanna in excel-sis,

san-na in ex-celsis, o - sanna, o-sanna, osanna, o-sanna in excel - sis, o-san - na, o-sanna,

in excel-sis, in ex-celsis, in ex-cel-sis, o-sanna, o-sanna, o - san - na in excel-sis,

6 [6] # [6] 6 [6] 6 6 [6] 8 6 6 6 2 6 7 [7] 6 6 [6]

109

celsis, o-sanna, o - sanna in ex-celsis, in ex-celsis, in ex - cel - sis, o-sanna in ex-cel - sis.

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

o-sanna, o-san-na in ex-celsis, in ex-celsis, in ex-celsis, in excel - sis, o-sanna in ex-cel - sis.

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

6] 6 6 6 4 3 4 3

5 Benedictus

Benedictus

A

org
b

Solo

Solo

Be - ne - di-ctus, qui

ve-nit,

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

no - - - mine,

in no - - - mine, in no - - - mine, in

no - - mi-ne Do - mi-ni, in no - mi-ne Do - mi - ni,

in no - - mi-ne Do - mi - ni.

Osanna ut supra

Figured bass notation: [6], 5, 6, [6], [5], 6, [6], [5], 6, [6], [5], 3, 6, 5, 3

6 Agnus Dei

Agnus

clno
1, 2

timp

1
vl

2

1
vla

2

S

A

T

B

org
b

p Solo

A - gnus De - i, qui tol - lis, a - gnus De - i, qui tol - lis, qui tol - - -

p Solo

6

8

lis pec-ca-ta mundi, qui tol-lis, qui

[6] 6 6 [6] 6 6

10

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

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

13

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

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

18

f

p

p

p Solo

Agnus De - i, qui tol-lis, qui tol-lis, qui tol-lis pecca - ta mun - di: Mise - re - re, mi-se-re-re no - bis.

p Solo

Agnus De - i, qui tol-lis, qui tol-lis, qui tol-lis pecca - ta mun - di: Mise-re - re no - bis.

p Solo

Agnus De - i, qui tol-lis, qui tol-lis, qui tol-lis pecca - ta mun - di: Mise-re - re no - bis.

bis.

f Tutti

24

f

f

f

f

f Tutti

Agnus De-i, qui tol-lis, qui tol-lis, qui tol-lis pec-ca-ta mun - di:

f Tutti

Agnus De-i, qui tol-lis, qui tol-lis, qui tol-lis pec-ca-ta mun - di:

f Tutti

Agnus De-i, qui tol-lis, qui tol-lis, qui tol-lis pec-ca-ta mun - di:

f Tutti

Agnus De-i, qui tol-lis, qui tol-lis, qui tol-lis pec-ca-ta mun - di:

7 14 3

31 *Dona*

p Solo

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

p Solo 6 6] 6 6 6#

37

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

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

[6] 6 # # 6 #

42

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

6 # 6 # 6 # # 6 # 6

47

p

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

p Solo
Do-na, do - na

6 5 4 # [6]

52

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

[6] 6 6 #

57

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

6 6 [6 5] 2 #

61

f

f

p *Solo*

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

cem.

f

p

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

66

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

6] 6 6 [6 6]

71

f

f

f

f

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

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

f Tutti
do-na no - bis, do - na no-bis pa - cem. Do-na, do - na no - bis pa-cem,

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

f Tutti
6 [6] 5

77

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

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

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

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

6 6 # #

82

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

pacem, do-na no - bis, do - na no-bis pa -

pacem, do-na no - bis, do - na no-bis pa -

pacem, do-na no - bis, do - na no-bis pa -

[6] 4 3

87

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

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

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

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

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

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

93

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

do-na no - bis, do-na no - bis, do-na, do - na no - bis pacem, do - na

do-na, do-na, do-na, do - na no - bis pacem, do - na

do-na, do-na, do-na, do - na no - bis pacem, do - na

6 6 [6] # #

98

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

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

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

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

6 4 3 5 3