

M. Haydn.

Litaniæ de V. S.

Johann Michael

Haydn

Litaniæ de Venerabili Sacramento

MH 228

2 S, A, T, B (solo), S, A, T, B (coro),

2 fl, 2 ob, 2 cor (B \flat basso/E \flat /B \flat alto), vl solo, 2 vl, 3 vla, b, org

Full score




Edition Esser-Skala, 2023

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Music engraving by LilyPond 2.24.0 (<https://www.lilypond.org>) and EES Tools v2023.02.0.
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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/haydn-m-litaniae-de-venerabili-sacramento-MH-228](https://github.com/edition-esser-skala/haydn-m-litaniae-de-venerabili-sacramento-MH-228)
v2.1.0, 2023-03-24 (e389bbe38b8f04b5b815575f31feb64565a13c07)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
cor	horn
fl	flute
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

Sources

A1	<i>Library</i>	A-Wst
	<i>Shelfmark</i>	9526 M. H.
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1776-03-26
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://resolver.obvsg.at/urn:nbn:at:AT-WBR-51424
C1	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5988
	<i>Category</i>	print
	<i>Date</i>	1823
	<i>RISM ID</i>	990028943
	<i>License</i>	public domain
	<i>URL</i>	https://catalogue.bnf.fr/ark:/12148/cb44908088r
	<i>Notes</i>	Breitkopf und Härtel, Leipzig, plate number 3504

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>
–	–	–	Dynamics and bass figures are exclusively reproduced from A1 without further comments, since C1 is highly inaccurate in these aspects. German lyrics and corresponding cue notes in C1 are not reproduced in this edition. Double caps spelling of “DEus” is used according to A1 (bars 60, 66, 72, 84, 86–88, and 92 in <i>Kyrie</i> , as well as bar 21 in <i>Panis vivus</i>).
1	5	vla	3rd to 5th ♪ in C1 : ♯
	52	ob 1	2nd ♪ in C1 : d''16
	53	vl 2	1st ♪ in C1 : b♭''4
	69	B	1st ♪ in C1 : a♭8–B♭8
	81	cor	2nd/3rd ♪ in C1 : 4 × e'8
	90	ob 2	2nd ♪ in C1 : g'8
	97	cor	1st/2nd ♪ in C1 : e'4–e'4
	99	B	2nd/3rd ♪ in C1 : d4–c4
	102	T	1st ♪ in C1 : f'4
2	8	ob 2	1st ♪ in C1 : f'4
	16	vl 2	2nd/3rd ♪ in C1 : e♭'8–f'8
	31	vl 2	last ♪ in C1 : a'8
	57	vla	6th ♪ in C1 : b♭'8
	88	vl 1	1st ♪ in C1 : g''4
	105	ob 2	1st ♪ in C1 : g'4
	109	T	2nd ♪ in C1 : a4–a4
	125	ob 2	2nd ♪ in C1 : c'8
	168	org	2nd ♪ in C1 : γ–g8–g8–g8
	176	vl 2	5th ♪ in C1 : d''8
	179	cor	bar in C1 : —
	205	vl 2	2nd ♪ in C1 : g''4
3	9	vla	1st to 6th ♪ in A1 : 6 × d'8
	12	A	2nd to 4th ♪ in C1 : d♭'8–γ–d♭'4–c8–b8
	16	cor 2	1st ♪ in C1 : e''4
4	–	vl, vla	This edition also provides parts (denoted “4*”) for vl 1 and 2 that may be used instead of vla 1 and 2.
	54	vla 2	5th ♪ in C1 : g'8
	75	vla 1	4th ♪ in C1 : b'16
	88	vla 3	2nd ♪ in C1 : c'8
	89	ob 1	2nd/3rd ♪ in C1 : 4 × c''8
	91	vla 1	5th ♪ in C1 : a♭'16
	138f	cor	bars in C1 : 2 × —

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	150	vla 1	8th ♪ in C1: c'16
	165	cor	1st ♪ in C1: ♯
5	14	vl 2	1st ♪ in C1: e♭'16–f'16–g'16
	38	ob 1	bar in C1: e♭''4–d''4
	46	vl 2	1st ♪ in C1: e♭'4
	71	T	bar in A1 and C1: 4 × c'8
	92	T	2nd/3rd ♪ in C1: e♭'4
	99	vl 2	4th ♪ in C1: b♭16
	105	vla	bar in C1: c'4–♯
	123f	cor 2	bars in C1: ♯–g8–c'8–e'8 and g'2
	126	vl 2	1st ♪ in C1: b♭16–g'8–g'16
	128	cor 1	2nd to 4th ♪ in C1: 3 × e'8
6	1	ob 1	1st ♪ in C1: e♭''4.–g'8
	1	ob 2	1st ♪ in C1: g♭'4.–e♭'8
	4	org	2nd ♪ in C1: g4
7	47	ob 1	4th ♪ in C1: c''4
	68	cor 1	bar in C1: e''2.–c''4
	75	ob 1	2nd ♪ in C1: g''4–e''4
	75	ob 2	2nd ♪ in C1: e''4–c♯''4
	96	vla	bar in C1: —
	99	vla	1st ♪ in C1: a♭'2.
	121	ob 1	bar in C1: f'2–—
	121	ob 2	bar in C1: d'2–—
	131	T	1st ♪ in C1: b♭4–a4
	151	ob 1	2nd ♪ in C1: c''4
8	11	cor	bar in C1: g'4–g'2
	20	fl 1	1st ♪ in C1: ♯–e♭''16–e''16–f''16
	42	vla	3rd ♪ in C1: c'4
	81f	vl 2	bars in C1: a'8–5 × b♭'8 and 6 × b♭'8
	95	S 1	bar in C1: d''4–e♭''4–e''8
	95	S 2	bar in C1: b♭'4–c''4–c♯''4
	128	ob 1	2nd/3rd ♪ in C1: b♭'4–e''4
	141	vl solo, 1	5th ♪ in C1: b♭'8
	144	ob 1	1st ♪ in C1: g''4
	144	S	1st ♪ in C1: g''8.–g'16
	145	cor 2	1st ♪ in C1: e'4
	154	cor 2	bar in C1: d''2–f''4

Changelog

2.1.0 – 2023-03-24

Added

- MIDI files
- parts for vl 1 and 2 in the *Cœleste antidotum* that may be used instead of vla 1 and 2

Changed

- update code to LilyPond 2.24.0 and EES Tools 2023.02.0

2.0.0 – 2022-06-13

Changed

- use the autograph manuscript as principal source

1.0.0 – 2022-03-17

Added

- initial release

Contents

1	Kyrie	1
	Kyrie eleison, Christe eleison, Kyrie eleison. Christe, audi nos, Christe, exaudi nos. Pater de coelis, Deus, miserere nobis. Fili Redemptor mundi, Deus, miserere nobis. Spiritus Sancte, Deus, miserere nobis. Sancta Trinitas, unus Deus, miserere nobis.	
2	Panis vivus	28
	Panis vivus, qui de coelo descendisti, Deus absconditus et salvator, frumentum electorum, vinum germinans virgines, panis pinguis et deliciae regum, iuge sacrificium, oblatio munda, agnus absque macula, mensa purissima, angelorum esca, manna absconditum, memoria mirabilium Dei, panis supersubstantialis, verbum caro factum, habitans in nobis, hostia sancta, calix benedictionis, mysterium fidei, praeclsum et venerabile Sacramentum, miserere nobis.	
3	Sacrificium omnium sanctissimum	73
	Sacrificium omnium sanctissimum, vere propitiatorium pro vivis et defunctis, miserere nobis.	
4	Cœleste antidotum	80
	Coeleste antidotum, quo a peccatis praeservamur, stupendum supra omnia miracula, Sacratissima Dominicae passionis commemoratio, donum transcendens omnem plenitudinem, memoriale praecipuum divini amoris, divinae affluentia largitatis, sacrosanctum et augustissimum mysterium, pharmacum immortalitatis, tremendum ac vivificum Sacramentum, panis omnipotentia verbi caro factus, miserere nobis.	
5	Incruentum sacrificium	115
	Incruentum sacrificium, cibus et conviva, dulcissimum convivium, cui assistunt Angeli ministrantes, Sacramentum pietatis, vinculum charitatis, offerens et oblatio, Spiritualis dulcedo in proprio fonte degustata, refectio animarum sanctarum, miserere nobis.	
6	Viaticum in Domino morientium	136
	Viaticum in Domino morientium, miserere nobis.	
7	Pignus futuræ gloriæ	139
	Pignus futurae gloriæ, miserere nobis.	

8 Agnus Dei 164

Agnus Dei, qui tollis peccata mundi: Parce nobis Domine. Agnus Dei, qui tollis peccata mundi:
Exaudi nos Domine. Agnus Dei, qui tollis peccata mundi: Miserere nobis.

1 Kyrie

Adagio

I
Oboe

II

Corno
in B \flat alto

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Basso

f Solo 6 7 6 4 [5] # 9 7 #

This musical score is for page 2 of a piece, featuring piano and voice parts. The piano accompaniment is written for grand piano (treble and bass staves) and includes a third staff in the middle section. The voice part is written in a single staff. The key signature is B-flat major (two flats). The score is divided into four measures. Dynamics include piano (p) and forte (f). A fermata is present over a note in the third measure of the piano part. The bottom staff contains figured bass notation.

Measure 1: Piano part has a half note G4 and a half note F4. Voice part has a half note G4. Dynamics: p.

Measure 2: Piano part has a half note E4 and a half note D4. Voice part has a half note E4. Dynamics: p.

Measure 3: Piano part has a half note C4 and a half note B3. Voice part has a half note C4. Dynamics: p.

Measure 4: Piano part has a half note A3 and a half note G3. Voice part has a half note A3. Dynamics: p.

Figured Bass: 8 6 7 # 5 3 p 7 [b] 6 4 [5] # f 6 # 2

8

6

$\begin{bmatrix} 7 \\ 4 \end{bmatrix}$ $\begin{bmatrix} 7 \\ 4 \end{bmatrix}$ $\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ $\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ 7 6 5 4 3 2 7 6 7 \sharp

16

p

f Tutti Ky - ri - e e - lei - son, e - lei -

p Solo

f Tutti Ky - ri - e e - lei - son, e - lei -

f Tutti Ky - ri - e e - lei - son.

f Tutti Ky - ri - e e - lei - son.

Tutti 6 7 **p Solo** 6 4 [5] # 9 7 - 8 6 7 5

20

f *p*

f *p*

f *p*

f *p*

f *Tutti* *p* *Solo*

f *Tutti* *p* *Solo*

f *Tutti* *p* *Solo*

f *Tutti* *p* *Solo*

f *Tutti* *p* *Solo*

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

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

Chri - ste e lei son, e -

Chri - ste e lei son,

8 7 6 5 6 7

24

Piano Introduction: The piano introduction consists of two systems. The first system has two staves with a treble and bass clef, both in B-flat major. The second system has a single staff with a treble clef, also in B-flat major, featuring a long note with a *p* (piano) dynamic marking.

Vocal Melody: The vocal melody is written on a single staff with a treble clef. It begins with a rest, followed by the lyrics: "lei - son, e - lei - son." The melody is marked with a *p* (piano) dynamic and a "Solo" instruction.

Bass Line: The bass line is written on a single staff with a bass clef. It begins with a rest, followed by the lyrics: "e - lei - son, e - lei - son." The bass line is marked with a *p* (piano) dynamic and a "Solo" instruction.

Figured Bass: The figured bass notation is written below the bass line staff. It consists of a series of numbers and symbols: 6, 4, [5], #, 9, 7, -, 8, 6, 7, #, -, 5, -, 7, #, 6, 4, [5], #, -.

28

f

f

f

f

f

f *Tutti*

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

f *Tutti*

Ky - ri-e e - lei - son,

f *Tutti*

Ky - ri-e e - lei - son,

f *Tutti*

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

f

f *Tutti*

6 6 1

6 5

32

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

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

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

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

1 1 1 ♭6 4 [5] ♭ ♭ ♭5 4 ♭ 8 6 7 5 ♭4 2 6 6 [4] 2

38

e — e — lei — son, — Ky — ri — e. Chri — ste — au — di nos,
 lei — son, e — lei — son, Ky — ri — e. Chri — ste, Chri — ste
 lei — — — son, Ky — ri — e. Chri — ste, Chri — ste
 — son, e — lei — son, Ky — ri — e. Chri — ste, Chri — ste

— 6 6 — — 5 5 6 5 4 — 6 6 5

43

Chri - ste ex - au - di nos, ex - au - di,

au - di nos, Chri - ste, Chri-ste ex - au - di,

au - di nos, Chri - ste, Chri-ste ex - au - di,

au - di nos, Chri - ste, Chri-ste ex - au - di,

6 6 7
4 4 2

47

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

Chri - ste ex - au - di nos.

Chri - ste ex - au - di nos.

Chri - ste ex - au - di nos.

Chri - ste ex - au - di nos.

7 6 6 5 7 6 6 5 6 5

Solo 7 6

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

6 6 5 7 6 6 5 6 5

52

The musical score consists of several staves. The first system (measures 52-53) features a grand staff with treble and bass clefs. The right hand plays a melodic line with a grace note and a syncopated bass line. The second system (measures 54-55) shows a more complex texture with arpeggiated figures in the right hand and a steady bass line. Dynamics include piano (p) and a crescendo leading to a forte (f) section.

6 6 [5] 6 5 b5 3 4 3

3 p 6 [7] 4 3

56

f *tr* *p*

f *tr*

f *tr* *p*

f *tr* *p*

f *p*

Pa - ter, Pa - ter de coe - lis, DE - us,

Pa - ter de coe - lis, DE - us, mi - se -

Pa - ter de coe - lis, DE - us,

Pa - ter de coe - lis, DE - us,

Pa - ter, Pa - ter de coe - lis, DE - us,

f 6 Tutti 1 1 1 1 1 7

61

Piano Accompaniment:

- Measures 61-64: Treble and Bass staves. Dynamics: *p* (piano), *f* (forte). Fingerings: 7, 6, ♭5, 6, 2, ♭6, 7, 1, 1, 1, 1.

Vocal Parts:

- Soprano:**
 - Measure 61: *f* (forte)
 - Measure 62: *p* (piano), *f* (forte)
 - Measure 63: *f* (forte)
 - Measure 64: *f* (forte), triplets (3), *f* (forte)
- Alto:**
 - Measure 61: *p* (piano), *f* (forte)
 - Measure 62: *f* (forte)
 - Measure 63: *f* (forte)
 - Measure 64: *f* (forte), triplets (3), *f* (forte)
- Tenor:**
 - Measure 61: *f* (forte)
 - Measure 62: *f* (forte)
 - Measure 63: *f* (forte)
 - Measure 64: *f* (forte), triplets (3), *f* (forte)
- Bass:**
 - Measure 61: *f* (forte)
 - Measure 62: *f* (forte)
 - Measure 63: *f* (forte)
 - Measure 64: *f* (forte), triplets (3), *f* (forte)

Lyrics:

re - re - no - bis. Fi - li Re -

mi - se - re - re no - bis. Fi - li Re -

mi - se - re - re no - bis. Fi - li Re -

mi - se - re - re no - bis. Fi - li, Fi - li Re - dem - - ptor

65

dem - ptor mundi, DE-us, mi-se - re - re no-bis. Spi - ri-tus

dem - ptor mundi, DE-us, mi - se - re - re no-bis. Spi - ri-tus

dem - ptor mundi, DE-us, mi - se - re - re no-bis. Spi - ri-tus

mun - di, DE-us, mi - se - re - re no-bis. Spi - ritus, Spi - ri-tus

1 7 7 6 ♭5 6 7 [♭5] 6 4 [5] 3 1 1 1 1 1 ♭7

70

San-cte, Spi-ritus San-cte, DE-us, mi-se-re-re

San-cte, Spi-ritus San-cte, DE-us, mi-se-re-re

San-cte, Spi-ritus San-cte, DE-us, mi-se-re-re

San-cte, Spi-ritus San-cte, DE-us, mi-se-re-re

— 5 1 1 1 1 7_# — 5 7_b — $\sharp\flat$ — 6 6 7_b

75

Piano Accompaniment (Measures 75-79):

- Measure 75: Treble and Bass clefs, key of B-flat major. Treble staff has a whole rest. Bass staff has a whole rest.
- Measure 76: Treble staff has a half note G4 with an accidental sharp. Bass staff has a half note G3 with an accidental sharp. Both are marked *f*.
- Measure 77: Treble staff has a half note A4 with an accidental sharp. Bass staff has a half note A3 with an accidental sharp.
- Measure 78: Treble staff has a half note B4 with an accidental sharp. Bass staff has a half note B3 with an accidental sharp.
- Measure 79: Treble staff has a half note C5 with an accidental sharp. Bass staff has a half note C4 with an accidental sharp.

Vocal Parts (Measures 75-79):

- Measure 75: Treble and Bass staves, both have whole rests.
- Measure 76: Treble staff has a half note G4 with an accidental sharp. Bass staff has a half note G3 with an accidental sharp. Both are marked *f*.
- Measure 77: Treble staff has a half note A4 with an accidental sharp. Bass staff has a half note A3 with an accidental sharp.
- Measure 78: Treble staff has a half note B4 with an accidental sharp. Bass staff has a half note B3 with an accidental sharp.
- Measure 79: Treble staff has a half note C5 with an accidental sharp. Bass staff has a half note C4 with an accidental sharp. Both are marked *p*.

Lyrics (Measures 75-79):

no - bis, mi - se - re - re___ no - bis, mi - se - re - re,___ mi - se - re -
no - bis, Pa - ter, Fi - li, Spi - ri - tus, mi - se - re -
no - bis, mi - se - re - re___ no - bis, mi - se - re - re
no - bis, Pa - ter, Fi - li, Spi - ri - tus, mi - se -

Figured Bass (Measures 75-79):

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

This musical score is for a piece titled "Sancta, Sancta, Sancta Trinitas". It is written for piano and voice. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The piano part begins with a series of chords and arpeggiated figures, marked with dynamics like *f* (forte) and *p* (piano). The vocal part enters with the lyrics "re no - bis. Sancta, sancta Trinitas, u -". The score includes a "Solo" section for the piano, marked with *p* and "Solo". The lyrics "re no - bis. Sancta, sancta Trinitas," are repeated. The score concludes with a final chord and a fermata. The piano part features a complex arpeggiated figure in the right hand, marked with *f* and *p*. The vocal part is written for a single voice, with lyrics in Latin. The score is a single system, with the piano part on the left and the vocal part on the right. The piano part is written for a grand piano, with a treble and bass clef. The vocal part is written for a single voice, with a treble clef. The score is in Latin, with the lyrics "re no - bis. Sancta, sancta Trinitas, u -". The score includes a "Solo" section for the piano, marked with *p* and "Solo". The lyrics "re no - bis. Sancta, sancta Trinitas," are repeated. The score concludes with a final chord and a fermata. The piano part features a complex arpeggiated figure in the right hand, marked with *f* and *p*. The vocal part is written for a single voice, with lyrics in Latin. The score is a single system, with the piano part on the left and the vocal part on the right. The piano part is written for a grand piano, with a treble and bass clef. The vocal part is written for a single voice, with a treble clef. The score is in Latin, with the lyrics "re no - bis. Sancta, sancta Trinitas, u -".

84

Piano Accompaniment:

- Measures 84-87: Treble and Bass staves with piano accompaniment.
- Measures 88-91: Treble and Bass staves with piano accompaniment, including a **f** (forte) dynamic in measure 91.
- Measures 92-95: Treble and Bass staves with piano accompaniment, including a **f** (forte) dynamic in measure 95.

Vocal Parts:

- First Voice:** Lyrics: - nus DE - us, u - nus DE - us, u - nus. Dynamics: **p** (piano) in measure 88, **f** (forte) in measure 95.
- Second Voice:** Lyrics: u - nus, u - nus DE - us, u - nus. Dynamics: **p** (piano) in measure 88, **f** (forte) in measure 95.
- Third Voice:** Lyrics: u - nus DE - us, u - nus. Dynamics: **p** (piano) in measure 88, **f** (forte) in measure 95.
- Fourth Voice:** Lyrics: u - nus DE - us, u - nus. Dynamics: **p** (piano) in measure 88, **f** (forte) in measure 95.

Figured Bass:

- Measures 84-87: Treble staff with figured bass notation.
- Measures 88-91: Treble staff with figured bass notation.
- Measures 92-95: Treble staff with figured bass notation.

Figured Bass Notation:

- Measure 84: 6 4, [5] #, 9 7
- Measure 85: - 8 6, 7 #
- Measure 86: - 5 3, 6 5
- Measure 87: - 6 5, f Tutti

88

f

f

f

DE - us, mi - se - re - re, mi - se - re - re no - bis,

DE - us, mi - se - re - re, mi - se - re - re no - bis,

DE - us, mi - se - re - re, mi - se - re - re no - bis, mi -

DE - us, mi - se - re - re, mi - se - re - re no - bis, u - nus

7 6 #4 #4 6 6 b6 [5] 7 5 - 2 3 2 45 4 #

tasto solo

92

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

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

se - re - re, mi - se -

DE - us, mi - se - re - re, mi - se -

6
5

96

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

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

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

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

Solo *p* *f* Tutti

9 [5] [8] 7 6 [5] 4 5 - 7 6 [5] 6 #4 2
[5] b6 4 4 # 4 3 - 4 4 #

[illegible]

[illegible]

111

The musical score consists of the following parts:

- Grand Staff (Piano):**
 - Measures 111-112:** Treble and bass clef staves with arpeggiated figures. Dynamics: *p*.
 - Measures 113-114:** Treble and bass clef staves with arpeggiated figures. Dynamics: *p*.
- Vocal Staves (4):**
 - Measures 111-112:** Treble and bass clef staves with rests. Marking: *bis.*
 - Measures 113-114:** Treble and bass clef staves with rests. Marking: *bis.*
- Bottom Bass Staff:**
 - Measures 111-112:** Treble and bass clef staves with rests. Marking: *bis.*
 - Measures 113-114:** Treble and bass clef staves with rests. Marking: *bis.*
- Bottom Bass Staff (Continuation):**
 - Measure 115:** Treble and bass clef staves with rests. Marking: *bis.*
 - Measures 116-117:** Treble and bass clef staves with rests. Marking: *bis.*
 - Measures 118-119:** Treble and bass clef staves with rests. Marking: *bis.*
 - Measures 120-121:** Treble and bass clef staves with rests. Marking: *bis.*
- Bottom Bass Staff (Solo):**
 - Measures 122-123:** Treble and bass clef staves with rests. Marking: *Solo*.
 - Measures 124-125:** Treble and bass clef staves with rests. Marking: *7 6*.
 - Measures 126-127:** Treble and bass clef staves with rests. Marking: *7 #*.
 - Measures 128-129:** Treble and bass clef staves with rests. Marking: *7 6*.
 - Measures 130-131:** Treble and bass clef staves with rests. Marking: *p*.
 - Measures 132-133:** Treble and bass clef staves with rests. Marking: *5 3*.
 - Measures 134-135:** Treble and bass clef staves with rests. Marking: *6 6 [5] #*.

[illegible]

The musical score is written for a full orchestra and vocal soloists and choir. It begins with a key signature of one flat (B-flat) and a common time signature (C). The woodwind section (oboes 1 and 2, clarinet in B-flat, and bassoon) plays a rhythmic pattern of eighth notes. The string section (violins 1 and 2, viola, and double bass) provides a harmonic foundation with a steady eighth-note accompaniment. The vocal soloists (Soprano, Alto, Tenor, and Bass) and the choir (Tutti) enter with the Latin text: "Pa - nis vi - vus, qui de coe - lo, de coe - lo de - scen -". The score is marked with a forte (f) dynamic and includes a rehearsal mark [6] at the end of the first system.

5

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

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

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

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

6 8 6 5 3 7 6 6 5 6 2

Solo

10

This musical score page contains measures 10 through 13. It features a piano accompaniment and a vocal line. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The vocal line is on a single staff. The key signature has two flats (B-flat and E-flat). Measure 10 starts with a piano dynamic. Measure 11 has a piano dynamic. Measure 12 has a piano dynamic. Measure 13 has a piano dynamic. The piano part includes a complex rhythmic pattern in the right hand, with many sixteenth and thirty-second notes. The bass line is simpler, with mostly quarter and eighth notes. The vocal line is mostly rests, with some eighth notes in measure 10 and measure 13.

7 6 6 5

6

[illegible]

19

p

p

tr

p

p

p

p Solo

DE - - us ab - scon - ditus

61 2 6 5 6

24

et sal - va - tor, mi - se - re - re, mi - se - re - re ³no - bis, fru -

61 2 $\begin{bmatrix} 6 & - \\ 4 & 3 \end{bmatrix}$ 6 5 6 $\begin{bmatrix} 6 & [5] \\ 4 & 3 \end{bmatrix}$

30

men - tum e - le - cto - rum, mi - se - re - re,

7 6 [6] 2 7 6 ♭5 ♯5

34

mi - se - re - re no - bis, vi - num ger - minans vir - gines, ger - - mi - nans

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

39

p

fp

fp

tr

tr

tr

vir - gines, mise - re - re no - bis, mi - se - re - re no -

f *p* *f* *p*

6 4 7 6 4 3 6 4

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

45

musical score for page 37, measures 45-48. The score includes piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern in the right hand and a steady eighth-note bass line in the left hand. The vocal line enters in measure 45 with the lyrics "bis, mi-se-re". The score concludes with a 6/4 time signature.

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

6/4

49

p *f* *f* *f*

no - - bis.

f [5] $\flat 6$ [6] $\flat 6$ [6] $\flat 6$ 2

58

f

f

f

p

f

p

li - ci-ae re-gum, iu - - - ge, iu - ge sa - cri -

f

p

6 5 2 7 6 5

64

fi - cium, mise - re - re no - bis, mise - re - re no - bis, ob - la - ti - o

70

Piano Accompaniment (Measures 70-76):

- Right Hand:** Measures 70-71: f (quarter), p (half). Measures 72-73: f (quarter), p (half). Measures 74-75: fp (quarter), fp (quarter). Measure 76: f (quarter), p (half).
- Left Hand:** Measures 70-71: f (quarter), p (half). Measures 72-73: f (quarter), p (half). Measures 74-75: fp (quarter), fp (quarter). Measure 76: f (quarter), p (half).

Vocal Line (Measures 70-76):

mun - da, ob - la - ti - o mun-da, mi - se - re - re, mi - se - re - re no -

Figured Bass (Measures 70-76):

fp fp 2 - fp fp $b5$ $b7 \begin{smallmatrix} [8] \\ 4 \end{smallmatrix} 3$ $b5$ $b7 \begin{smallmatrix} [8] \\ 4 \end{smallmatrix} 3$ 4 $b7$ b 6 $b6 \begin{smallmatrix} [5] \\ 3 \end{smallmatrix}$

77

Piano Accompaniment:

- Measures 77-81: The piano accompaniment features a complex texture with multiple voices. The right hand often plays chords and moving lines, while the left hand provides a steady bass line with eighth and sixteenth notes. Dynamics alternate between **f** and **p**.

Vocal Line:

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

Chord Symbols:

Measures 77-81: $\flat 4$ **f** 7 6 **p** $\flat 5$ **f** 6 2 7 6 $\flat 5$ **p**

82

Piano Introduction (Measures 82-87):

- Measure 82: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 83: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 84: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 85: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 86: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 87: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.

Vocal Entry (Measures 88-93):

- Measure 88: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 89: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 90: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 91: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 92: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.
- Measure 93: Treble clef, B-flat major, 4/4 time. Right hand: B-flat, quarter rest. Left hand: B-flat, quarter rest.

Lyrics:

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

Figured Bass (Measures 88-93):

- Measure 88: 6 6 5 6 6 [5] 6 [6] 6 5 6 6 [5] 6 3 #
- Measure 89: 6 6 5 6 6 [5] 6 [6] 6 5 6 6 [5] 6 3 #
- Measure 90: 6 6 5 6 6 [5] 6 [6] 6 5 6 6 [5] 6 3 #
- Measure 91: 6 6 5 6 6 [5] 6 [6] 6 5 6 6 [5] 6 3 #
- Measure 92: 6 6 5 6 6 [5] 6 [6] 6 5 6 6 [5] 6 3 #
- Measure 93: 6 6 5 6 6 [5] 6 [6] 6 5 6 6 [5] 6 3 #

88

re no bis, mi se re

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

93

The musical score for measures 93-96 is written in B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system consists of a grand staff (treble and bass clefs) and a single staff with a bass clef. The piano part (grand staff) has a melodic line in the right hand and a bass line in the left hand. The single staff part has a bass line. The second system consists of a grand staff (treble and bass clefs) and a single staff with a bass clef. The piano part (grand staff) has a melodic line in the right hand and a bass line in the left hand. The single staff part has a bass line. The score includes dynamic markings like 'f' and 'ff', and articulation marks like 'acc' and 'acc.'.

Measures 93-96:

- Measure 93: Piano introduction. Right hand: whole rest. Left hand: whole rest. Single staff: whole rest.
- Measure 94: Piano introduction. Right hand: whole rest. Left hand: whole rest. Single staff: whole rest.
- Measure 95: Piano introduction. Right hand: eighth notes (Bb, A, G, F, E, D, C, Bb). Left hand: eighth notes (Bb, A, G, F, E, D, C, Bb). Single staff: eighth notes (Bb, A, G, F, E, D, C, Bb).
- Measure 96: Piano introduction. Right hand: eighth notes (Bb, A, G, F, E, D, C, Bb). Left hand: eighth notes (Bb, A, G, F, E, D, C, Bb). Single staff: eighth notes (Bb, A, G, F, E, D, C, Bb).

97

Piano Accompaniment (Measures 97-99):

- Measures 97-99: Piano (p) and Fortissimo (f) dynamics.
- Measures 97-99: Crescendo (cresc.) markings.

Vocal Entry (Measures 100-101):

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

Figured Bass (Measures 100-101):

6 6 [5] 6 f 6

4 4 3 4 3 3

102

This musical score page contains measures 102 through 105. It features a piano part with three systems of staves and an orchestral part with four staves. The piano part begins with a treble and bass staff system, followed by a grand staff system. The orchestral part consists of four staves, all of which are empty in measures 102-105. The piano part includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics like *ff* (fortissimo) and *tr* (trill) are present. A double asterisk **** is located below the piano part in measure 104. The bottom of the page shows a bass line with figured bass notation: 6, [6], 6], 6, 6, 6/5, *ff*, #5, 6.

ff

tr

ff

ff

ff

6

[6]

6]

6

6

6/5

ff

#5

6

106

ff

a 2

f Tutti
A - gnus abs - que ma - cu - la.

f Tutti
A - gnus abs - que ma - cu - la.

f Tutti
A - gnus abs - que ma - cu - la.

f Tutti
A - gnus abs - que ma - cu - la.

6 7 *Tutti* [6] 6/4 [5] 7 *Solo*

[illegible]

116

scon - ditum, mi - se-re-re no - bis, me - mo -

6 4 [5] 3 f 6 p [6] 5 6 4 [5] # f 6 4 #7 8 # 5

121

The musical score is written for piano and voice. The piano part is in B-flat major (two flats) and 4/4 time. The voice part is in the same key and time. The score is divided into two systems. The first system contains measures 121-125. The second system contains measures 126-130. The piano part features a complex accompaniment with eighth and sixteenth notes, while the voice part has a melodic line with lyrics. Dynamics include piano (p) and forte (f). The lyrics are: - ri-a mi - - ra - bi - li-um De - i, mi - se - re - - re no - bis,

- ri-a mi - - ra - bi - li-um De - i, mi - se - re - - re no - bis,

[illegible]

131

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

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

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

137

se - re - re - no - bis.

4 4 7 4

6 4 [5] #

[6 6 6 6 6 6]

142

This musical score page contains measures 142 through 145. It features a piano part with a grand staff (treble and bass clefs) and a separate bass line at the bottom. The piano part includes a melodic line in the right hand and a more active line in the left hand. The bass line consists of a single melodic line. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The score includes dynamic markings such as 'p' (piano) and 'p' (piano) in the piano part. The bass line has a series of notes with a 'p' marking. The page number '142' is in the top left corner.

5 6 #4 6 6 5 # 6 6

146

p *a 2* **f**

f **f** **f**

p Tutti Ver - bum ca - ro fa - ctum,

p Tutti Ver - bum ca - ro fa - ctum,

p Tutti Ver - bum ca - ro fa - ctum,

p Tutti Ver - bum ca - ro fa - ctum,

Tutti **f Solo**

[6] 6 6 3 7 6 6 5

[b5] 4 3 7 6 6 5

151

ver - bum ca - ro fa - ctum, ha - bi - tans in

ver - bum ca - ro fa - ctum, ha - bi - tans in

ver - bum ca - ro fa - ctum, ha - bi - tans in

ver - bum ca - ro fa - ctum, ha - bi - tans in

Tutti [6] 6 7 6 6 2

4 4 4 4

156

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

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

no - bis, mi - se - re - re no - bis. *p* Solo Ho - sti - a san - cta,

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

6 6 6 5 Solo 7 6 *p* 6 5 [6] 2

161

mi - se - re - re, mi - se - re - re no - bis, ca - lix

7 6 b5 5 6 7 6 6 - b

166

be - ne - di - cti - o - nis, mi - se - re - re, mi - se -

♭6 — — 5 — [♭6] ♭6 [6 ♭] ♭ —

171

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

[6 6 b] b 7 6 5 4 3 2 1 7 8 7 6 5 4 3 2 1 6 5 4 3 2 1

177

f

f

f

p

f

p

f

p

bis, my - ste - rium

f $\flat 6$ 6 $[\flat 6]$ 6 \flat $\begin{smallmatrix} 6 \\ 5 \\ [\flat] \end{smallmatrix}$

181

fi - dei, mi - se - re - re no - bis, my - ste - rium fi - de-i, mi-se-

p **6** **6** **9** **6** **fp** **fp**

186

re - re, mi - se - re - re no-bis, prae - cel - - sum, prae -

$\flat 4/2$
 2

fp [6] fp 6 5 $\frac{9}{4}$ 7 6 $\frac{4}{4}$ [5] 3

192

cel - sum et ve - ne - ra - bile, ve - ne - ra - bi-le Sa - cra -

[6 #2— 3] 2 [6 6]

198

Measure 198: Piano introduction. Treble and bass staves show a piano (p) dynamic. The piano part has a forte (f) dynamic in the right hand.

Measure 199: Continuation of the piano introduction. Dynamics: p (piano), f (forte).

Measure 200: Continuation of the piano introduction. Dynamics: p (piano), f (forte).

Measure 201: Continuation of the piano introduction. Dynamics: p (piano), f (forte).

Measure 202: Vocal entry. The vocal line begins with the lyrics: *men-tum, mi - se - re - - - re no - bis, mi-*. The piano accompaniment continues with a bass line featuring a triplet and various fingerings.

Measure 203: Continuation of the piano accompaniment. Dynamics: f (forte), p (piano). Fingerings: 2, 6, 3, #, 7.

203

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

7 6 [5 -] 7 8 - 7 6 - [4 3] 6 4 [5] 3 f [6] 6 p 6

209

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

6 7 6 7 6 7 6

4

214

f *p*

f *p*

f **f** **f**

f

re no

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

218

f

f

f

f *Tutti*

Mi - se - re - re no - - bis.

f *Tutti*

Mi - se - re - re no - - bis.

f *Tutti*

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

f *Tutti*

Mi - se - re - re no - - bis.

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

223

Musical score for "The Rose Tree" (The Rose Tree). The score is in 3/4 time, key of B-flat major, and consists of 8 measures. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The piano part includes a melody in the right hand and a bass line in the left hand. The vocal line is a single melodic line. The score includes dynamic markings (p) and articulation (tr).

3 Sacrificium omnium sanctissimum

Largo

The score is for a piece titled "Sacrificium omnium sanctissimum". It is marked "Largo". The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The instrumentation includes two oboes (ob 1, 2), two cor (E-flat) (cor 1, 2), two violins (vl 1, 2), a viola (vla), four voices (Soprano, Alto, Tenor, Bass), and an organ (org b). The woodwinds and strings play a rhythmic pattern of eighth notes, starting with a forte (f) dynamic. The voices enter with the lyrics "Sa - cri - fi - cium, sa - cri - fi - ci - um o - mni - um san - ctis - simum, o - mni - um san -". The organ provides a harmonic accompaniment with a series of chords indicated by numbers and accidentals.

Lyrics:
 Sa - cri - fi - cium, sa - cri - fi - ci - um o - mni - um san - ctis - simum, o - mni - um san -

Organ Accompaniment:
 1 1 1 7 1 1 1 7 $\flat 6$ $\flat 7$ $\flat 6$ [5] 7

5

f

f

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

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

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

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

Solo

6 4 [b5] b 4 6 9 8 6 [5] 6 6 [5] b

8

Ve - re, ve - re pro - pi - ti - a - to - ri - um pro

Ve - re, ve - re pro - pi - ti - a - to - ri - um pro

Ve - re, ve - re pro - pi - ti - a - to - ri - um pro

Ve - re, ve - re pro - pi - ti - a - to - ri - um pro

Tutti

♭6

♭7
♭5

♭6
♭4

♭5
3

Detailed description: This page of a musical score (page 75) features a piano accompaniment and four vocal parts. The piano part consists of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The first system shows the piano introduction with a treble clef staff and a bass clef staff. The second system shows the vocal entries. The third system shows the vocal parts with lyrics. The fourth system shows the vocal parts with lyrics. The fifth system shows the vocal parts with lyrics. The sixth system shows the vocal parts with lyrics. The seventh system shows the vocal parts with lyrics. The eighth system shows the vocal parts with lyrics. The ninth system shows the vocal parts with lyrics. The tenth system shows the vocal parts with lyrics. The eleventh system shows the vocal parts with lyrics. The twelfth system shows the vocal parts with lyrics. The thirteenth system shows the vocal parts with lyrics. The fourteenth system shows the vocal parts with lyrics. The fifteenth system shows the vocal parts with lyrics. The sixteenth system shows the vocal parts with lyrics. The seventeenth system shows the vocal parts with lyrics. The eighteenth system shows the vocal parts with lyrics. The nineteenth system shows the vocal parts with lyrics. The twentieth system shows the vocal parts with lyrics. The twenty-first system shows the vocal parts with lyrics. The twenty-second system shows the vocal parts with lyrics. The twenty-third system shows the vocal parts with lyrics. The twenty-fourth system shows the vocal parts with lyrics. The twenty-fifth system shows the vocal parts with lyrics. The twenty-sixth system shows the vocal parts with lyrics. The twenty-seventh system shows the vocal parts with lyrics. The twenty-eighth system shows the vocal parts with lyrics. The twenty-ninth system shows the vocal parts with lyrics. The thirtieth system shows the vocal parts with lyrics. The thirty-first system shows the vocal parts with lyrics. The thirty-second system shows the vocal parts with lyrics. The thirty-third system shows the vocal parts with lyrics. The thirty-fourth system shows the vocal parts with lyrics. The thirty-fifth system shows the vocal parts with lyrics. The thirty-sixth system shows the vocal parts with lyrics. The thirty-seventh system shows the vocal parts with lyrics. The thirty-eighth system shows the vocal parts with lyrics. The thirty-ninth system shows the vocal parts with lyrics. The fortieth system shows the vocal parts with lyrics. The forty-first system shows the vocal parts with lyrics. The forty-second system shows the vocal parts with lyrics. The forty-third system shows the vocal parts with lyrics. The forty-fourth system shows the vocal parts with lyrics. The forty-fifth system shows the vocal parts with lyrics. The forty-sixth system shows the vocal parts with lyrics. The forty-seventh system shows the vocal parts with lyrics. The forty-eighth system shows the vocal parts with lyrics. The forty-ninth system shows the vocal parts with lyrics. The fiftieth system shows the vocal parts with lyrics. The fifty-first system shows the vocal parts with lyrics. The fifty-second system shows the vocal parts with lyrics. The fifty-third system shows the vocal parts with lyrics. The fifty-fourth system shows the vocal parts with lyrics. The fifty-fifth system shows the vocal parts with lyrics. The fifty-sixth system shows the vocal parts with lyrics. The fifty-seventh system shows the vocal parts with lyrics. The fifty-eighth system shows the vocal parts with lyrics. The fifty-ninth system shows the vocal parts with lyrics. The sixtieth system shows the vocal parts with lyrics. The sixty-first system shows the vocal parts with lyrics. The sixty-second system shows the vocal parts with lyrics. The sixty-third system shows the vocal parts with lyrics. The sixty-fourth system shows the vocal parts with lyrics. The sixty-fifth system shows the vocal parts with lyrics. The sixty-sixth system shows the vocal parts with lyrics. The sixty-seventh system shows the vocal parts with lyrics. The sixty-eighth system shows the vocal parts with lyrics. The sixty-ninth system shows the vocal parts with lyrics. The seventieth system shows the vocal parts with lyrics. The seventy-first system shows the vocal parts with lyrics. The seventy-second system shows the vocal parts with lyrics. The seventy-third system shows the vocal parts with lyrics. The seventy-fourth system shows the vocal parts with lyrics. The seventy-fifth system shows the vocal parts with lyrics. The seventy-sixth system shows the vocal parts with lyrics. The seventy-seventh system shows the vocal parts with lyrics. The seventy-eighth system shows the vocal parts with lyrics. The seventy-ninth system shows the vocal parts with lyrics. The eightieth system shows the vocal parts with lyrics. The eighty-first system shows the vocal parts with lyrics. The eighty-second system shows the vocal parts with lyrics. The eighty-third system shows the vocal parts with lyrics. The eighty-fourth system shows the vocal parts with lyrics. The eighty-fifth system shows the vocal parts with lyrics. The eighty-sixth system shows the vocal parts with lyrics. The eighty-seventh system shows the vocal parts with lyrics. The eighty-eighth system shows the vocal parts with lyrics. The eighty-ninth system shows the vocal parts with lyrics. The ninetieth system shows the vocal parts with lyrics. The hundredth system shows the vocal parts with lyrics.

10

vi-vis, pro vi-vis et de-fun-ctis, et de-

vi-vis, pro vi-vis et de-fun-ctis, et de-

vi-vis, pro vi-vis et de-fun-ctis, et de-

vi-vis, pro vi-vis et de-fun-ctis, et de-

6 6 - 6 5 p tasto solo 7 6 7 6 3 7 6

13

fun - ctis, et de - fun - ctis, et de - fun - ctis,

fun - ctis, et de - fun - ctis, et de - fun - ctis,

fun - ctis, et de - fun - ctis, et de - fun - ctis,

ctis, et de - fun - ctis,

6 4 [5] 4 f *tasto solo* b7 b6 4 b7 b6 4 3 p b7 6 4 [45] 4

16

Piano Accompaniment:

- Measures 16-17: **f** (forte)
- Measures 18-19: **p** (piano)

Vocal Parts:

- Measures 16-17: **f** (forte)
- Measures 18-19: **p** (piano)

Lyrics:

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

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

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

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

Chord Symbols:

- Measure 16: **f**
- Measure 17: **f**
- Measure 18: **f**
- Measure 19: **p**

Figured Bass:

- Measure 16: **f**
- Measure 17: **f**
- Measure 18: **f**
- Measure 19: **p**

Chord Symbols (Figured Bass):

- Measure 16: **f**
- Measure 17: **f**
- Measure 18: **f**
- Measure 19: **p**

18

p

p

p

p

f

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis.

5 6 7 6 5 6 5 ♭6 5 6 5 4 4 2 4

4 Cœleste antidotum

Allegretto

1
ob

2

cor (E♭)
1, 2

vla
1
*

2

3

S

A

T

B

org
b

f Solo

[6 7 6 7 7 6 6 ♮ 6]

Detailed description: This is a page from a musical score for the piece 'Cœleste antidotum'. The tempo is marked 'Allegretto'. The score includes parts for two oboes (ob), two cor Anglais in E-flat (cor (E♭)), three violas (vla), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The organ part begins with a 'Solo' section marked 'f' (forte), featuring a sequence of chords: [6 7 6 7 7 6 6 ♮ 6]. The woodwinds and strings have various melodic and harmonic lines, with some woodwinds featuring trills (tr) and slurs. The organ part has a steady eighth-note accompaniment.

9

p Solo

Coe - le - ste an -

$\flat 4$ 3 6 6 5 6 4 [5] \flat *p* 6 6 6 \flat 6

Detailed description: This page of a musical score (page 82) features a piano accompaniment and a vocal solo. The piano part consists of a grand staff (treble and bass clefs) and a lower grand staff (three staves). The vocal part is a single staff. The score is in 4/4 time and B-flat major. The piano accompaniment includes a complex arpeggiated figure in the right hand of the grand staff and a more rhythmic bass line in the left hand. The vocal solo begins with a piano (*p*) dynamic and is marked 'Solo'. The lyrics 'Coe - le - ste an -' are written below the vocal staff. At the bottom of the page, there are figured bass notations for the piano accompaniment, including a triplet of eighth notes and various chords and intervals.

13

p

p

p

p

tr

tr

tr

tr

ti - dotum, quo a pec - ca - tis, a pec - ca - tis praeser - va - mur, mi - -

6 7 7 6 6 9 6 5 6 [46 -]

18

f

f

f

f **p** **f**

f **p** **f**

f **p** **f**

f **Tutti**

Stu - pen - dum,

f **Tutti**

Stu - pen - dum,

f **Tutti**

Stu - pen - dum,

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

se - re - re no - bis. Stu - pen - dum, stu - pen - dum, stu -

6 \natural $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ $\frac{6}{4}$ $\left[\begin{smallmatrix} 5 \\ \natural \end{smallmatrix} \right]$ **f** **p** **f** **Tutti** $\left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right]$

23

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

stu - pen - dum su - pra o - mni - a mi - ra - cu-la, mi - se -

stu - pen - dum su - pra o - mni - a mi - ra - cu-la, mi - se -

stu - pen - dum su - pra o - mni - a mi - ra - cu-la, mi - se -

f Tutti
pen - dum, stu - pen - dum su - pra o - mni - a mi - ra - cu-la, mi - se -

Solo **p** **f** Tutti
6 5 [9 8] 46

27

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis. Sa - cra - tis - si - ma do -

p Solo

p Solo

6 6 6 7 4 3 5

31

mi - ni-cae pas-si - o - nis com-me-mo - ra - ti-o, do - num trans - cen - dens o -

6 [b7 6 b5] 4 3 6 b5] f p f p

6 7

36

mnem ple - ni - tu - dinem, mi - se - re - re,

$\frac{17}{4}$ $\frac{[8]}{3}$ 6 2

[illegible]

[illegible]

51

Me - mo - ri - a - le prae-

6
5

6

5

6

6
4

[5]
3

p

[6

6]
5]

56

ci - puum di - vi - ni a - mo - ris, di - vi - nae af - flu -

[6] 6 6 6 2 6 *f* *unisono* p [6 5]

62

en - ti - a lar - gi - ta - tis, mi - se - re - re, mi - se -

f unisono *p* *f* unisono *p*

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

68

re - re no - bis.

[b7] b 9/4 5 [7] b f b 6/4 7 b 6

73

p

p

p

p

Sa - cro - sanctum et au - gu - stis - simum, au - gu - stis - si - mum my -

p

8

6 7 7 6 6 9 6 5

78

p

tr

tr

tr

tr

ste - rium, mi - se - re - re no - bis,

6 - [6 ♭ 6/5] 6/4 [5 ♭ - 6 ♯6]

83

phar - ma - cum im - mor - ta - - li - ta - tis, tre -

6 5 6 5 6 4 f 5 p 7 6

88

Piano Accompaniment:

- Measures 88-92: Complex rhythmic patterns with dynamic markings *f* and *p*.
- Measures 89-90: *f* *Tutti*
- Measures 91-92: *f* *Tutti*

Vocal Parts:

- Measures 89-90: *f* *Tutti* Tre - men - dum, tre - men - dum ac vi -
- Measures 91-92: *f* *Tutti* Tre - men - dum, tre - men - dum ac vi -
- Measures 93-94: *f* *Tutti* Tre - men - dum, tre - men - dum ac vi -
- Measures 95-96: *f* *Tutti* men - dum, tre - men - dum, tre - men - dum, tre - men - dum ac vi -
- Measures 97-98: *p* *Solo* tre - men - dum, tre - men - dum ac vi -
- Measures 99-100: *f* *Tutti* tre - men - dum, tre - men - dum ac vi -

Other markings:

- Measures 89-90: *f* *Tutti*
- Measures 91-92: *f* *Tutti*
- Measures 93-94: *f* *Tutti*
- Measures 95-96: *f* *Tutti*
- Measures 97-98: *p* *Solo*
- Measures 99-100: *f* *Tutti*

Fingerings and Breath Marks:

- Measures 89-90: 9 8
- Measures 91-92: 6 5
- Measures 93-94: 9 8

92

The musical score for page 99, measures 92-95, is presented in a multi-staff format. The piano accompaniment consists of a grand staff (treble and bass clefs) and a single bass staff. The vocal parts are arranged in four staves, each with a vocal line and Latin lyrics. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "vi - fi - cum Sa - cra - men - tum, mi - se - re - re no - bis." The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. The vocal parts are more melodic, with some parts featuring grace notes and slurs. The bottom staff of the piano accompaniment includes figured bass notation: $\flat 6$, $\flat 5$, $\flat 4$, $\frac{[8]}{3}$, 6 , $\flat 6$, $\flat 5$, $\flat 4$, $\frac{[8]}{3}$.

vi - fi - cum Sa - cra - men - tum, mi - se - re - re no - bis.

vi - fi - cum Sa - cra - men - tum, mi - se - re - re no - bis.

vi - fi - cum Sa - cra - men - tum, mi - se - re - re no - bis.

vi - fi - cum Sa - cra - men - tum, mi - se - re - re no - bis.

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

96

Piano Accompaniment:

- Measures 96-99: Piano (p) accompaniment in the grand staff.
- Measure 100: Forte (f) accompaniment in the grand staff.

Vocal Parts:

- Measures 96-99: Four vocal staves, mostly rests.
- Measure 100: Four vocal staves, all marked **f Tutti**.

Lyrics:

Pa - - - nis o - mni - po - ten - ti - a ver - bi, stu -

Figured Bass:

p Solo $\frac{6}{b4}$ 7 $\frac{[8]}{3}$ 6 $\frac{b4}{2}$ **f** Tutti

101

f

f

f

p

p

f

f

p

f *Tutti*

pen - dum, tre -

pen - dum,

pen - dum,

p Solo

pen - dum, ca - - - ro fac - tus,

p Solo

6
b5

[6] 6] 3 6 4 b7 9 b4 [8] 3

105

men - dum, vi - vi - ficum Sa - cra - men - tum, tre - men - dum mi -

f Tutti
tremen - dum, vi - vi - ficum Sa - cra - men - tum, tremen - dum mi -

f Tutti
tremen - dum, vi - vi - ficum Sa - cra - men - tum, tremen - dum mi -

f Tutti
tremen - dum, vi - vi - ficum Sa - cra - men - tum, tremen - dum mi -

f Tutti
tremen - dum, vi - vi - ficum Sa - cra - men - tum, tremen - dum mi -

f Tutti
tremen - dum, vi - vi - ficum Sa - cra - men - tum, tremen - dum mi -

6 5 6 5 6 5 7

109

ra - culum. *f* Tutti Stu -

ra - culum. *f* Tutti Stu -

ra - culum. *f* Tutti Stu -

ra - culum, *p* Solo pa - nis o - mni - po - ten - ti - a ver - bi, *f* Tutti stu -

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

114

f

f

f *p*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p*

f *Tutti*

pen-dum, tre -

pen-dum,

pen-dum,

p *Solo*

pen-dum, pa - nis ca - ro, ca - ro fac - tus,

p *Solo* *f* *p* *f* *p*

4 6 7 [45] # [46] # 6 7 [4] 6 4 [5] 4

119

men - dum, stu - pen - dum, tre - men - dum mi - ra - culum.

f Tutti
tremen - dum, stupen - dum, tremen - dum mi - ra - culum.

f Tutti
tremen - dum, stupen - dum, tremen - dum mi - ra - culum.

f Tutti
tremen - dum, stupen - dum, tremen - dum mi - ra - culum, **p Solo** mi - se -

f Tutti
fp Solo **p**

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

125

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

f **p** $\flat 6$ [6] $\frac{6}{4}$ [5] \flat

131

f

f

f

p

p

f *p*

bis, mi - -

f

$\frac{3}{8}$ 6 $\flat 7$

135

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

fp **fp** **f** **pp** *unisono*

#2 - 6 #5

140

pp *f* *p*

pp *f* *p*

pp *f* *p*

f *p*

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

f *p*

f *p*

145

ff

f

ff

f

p

p

f

p

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

f

p

[6 3 3 3 3 3 3 6 7 6 7]

150

musical score for piano and voice, measures 150-153. The score is written in B-flat major (two flats) and 2/4 time. The piano part consists of three systems of staves. The first system has two staves, both of which are empty except for a final measure where they both play a half note F (labeled **f**). The second system has three staves. The top staff has a half note G (labeled **pp**) followed by a series of eighth notes, a crescendo marking, and a half note A (labeled **mf**). The middle staff has a half note G (labeled **pp**) followed by a series of eighth notes, a crescendo marking, and a half note A (labeled **mf**). The bottom staff has a half note G (labeled **p**) followed by a series of eighth notes and a half note A (labeled **p**). The third system has three staves, all of which are empty except for a final measure where they all play a half note F (labeled **f**). The voice part consists of two staves. The top staff has a half note G (labeled **pp**) followed by a series of eighth notes, a crescendo marking, and a half note A (labeled **mf**). The bottom staff has a half note G (labeled **pp**) followed by a series of eighth notes, a crescendo marking, and a half note A (labeled **mf**). The lyrics "mi - - - se - - - re - - - re" are written below the voice staves. The bottom staff of the piano part has a final measure with a half note F (labeled **f**) and a chord symbol [6] 7 [b].

154

no - - bis.

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

[illegible]

163

6
4

[5]
4

5 Incruentum sacrificium

Andante

1
ob

2

cor (E \flat)
1, 2

1
vl

2

vla

S

A

T

B

org
b

p

p

p

p Solo

p Solo

In - cru - en - tum sa - cri - fi - cium, mi - se - re - re, mi - se - re - re

[6 6 2 6] 6 6 6 7

The musical score is for a piece titled '5 Incruentum sacrificium'. It is in 2/4 time and B-flat major. The tempo is marked 'Andante'. The score includes parts for two oboes (ob), two cor (E-flat), two violas (vl), one viola (vla), soprano (S), alto (A), tenor (T), bass (B), and organ (org b). The organ part features a 'Solo' section with figured bass notation: [6 6 2 6] 6 6 6 7. The vocal parts (A, T, B) have lyrics in Latin: 'In - cru - en - tum sa - cri - fi - cium, mi - se - re - re, mi - se - re - re'. The organ part has a 'Solo' section with figured bass notation: [6 6 2 6] 6 6 6 7. The organ part has a 'Solo' section with figured bass notation: [6 6 2 6] 6 6 6 7.

[illegible]

15

Piano Accompaniment:

- Measures 15-16: Grand staff (treble and bass clef). Treble clef has a whole note G4, bass clef has a whole note F4. Dynamics: *p*.
- Measures 17-18: Grand staff. Treble clef has a half note G4, bass clef has a half note F4. Dynamics: *p*.
- Measures 19-20: Grand staff. Treble clef has a half note G4, bass clef has a half note F4. Dynamics: *p*.

Vocal Part:

- Measures 15-16: Single staff. Treble clef. Notes: G4 (half), F4 (half). Dynamics: *p*.
- Measures 17-18: Single staff. Treble clef. Notes: G4 (half), F4 (half). Dynamics: *p*.
- Measures 19-20: Single staff. Treble clef. Notes: G4 (half), F4 (half). Dynamics: *p*.

Lyrics:

ci - bus et con - vi - va, dul - cis - si - mum con -

Chord Symbols:

5 4 3 *p* 8 6 #5 b7 45 7 6 5 b7 #2 8 3 b7 4

21

cis - - - si - mum con - vi-vium, cu - i as - si-stunt An - ge-li mi - ni -

vi - vi-um, con - vi-vi-um, cu - i as - si-stunt An - ge-li mi - ni -

vi - vi-um, con - vi-vi-um, cu - i as - si-stunt An - ge-li mi - ni -

mum con - vi - vi-um, cu - i as - si-stunt An - ge-li mi - ni -

8 [3] $\flat 7$ 4 8 [3] $\flat 5$ 9 $\flat 4$ [8] 3 6 7 $\flat 6$ [7] $\flat 4$ 9 4 8 [3] $\flat 6$ 6 7

27

strantes, mi - se -

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

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

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

6 4, [5] 4, p [6], 8 6 [4], 7 [5], 6, 6 5

33

Piano Accompaniment:

- Measures 33-35: Rests in both hands.
- Measure 36: *p* (piano) in both hands.
- Measures 37-39: *fz* (forzando) in both hands.

Vocal Lines:

- Measure 33: *fz* (forzando) in the upper voice.
- Measures 34-35: *fz* (forzando) in the upper voice.
- Measures 36-37: *fz* (forzando) in the upper voice.
- Measures 38-39: *fz* (forzando) in the upper voice.

Lyrics:

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

mi - se -

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

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

6 2 $\begin{bmatrix} 6 & 6 \\ 5 & 5 \end{bmatrix}$ 7 $\begin{bmatrix} 7 \\ 7 \end{bmatrix}$ *fz* $\begin{bmatrix} 6 & 6 \\ 5 & 5 \end{bmatrix}$

[illegible]

45

The musical score consists of several systems of staves. The first system (measures 45-47) features a piano introduction with a forte (f) chord in measure 46. The second system (measures 48-50) continues the piano texture with triplets and a piano (p) dynamic. The third system (measures 51-53) shows a vocal entry with the lyrics "Sa - cra - men - tum" and a piano (p) dynamic. The fourth system (measures 54-56) continues the piano accompaniment with a forte (f) chord and a piano (p) dynamic. The fifth system (measures 57-59) shows the vocal line continuing with the lyrics "Sa - cra - men - tum".

Measures 45-47: Piano introduction with a forte (f) chord in measure 46.

Measures 48-50: Piano texture with triplets and a piano (p) dynamic.

Measures 51-53: Vocal entry with the lyrics "Sa - cra - men - tum" and a piano (p) dynamic.

Measures 54-56: Piano accompaniment with a forte (f) chord and a piano (p) dynamic.

Measures 57-59: Vocal line continuing with the lyrics "Sa - cra - men - tum".

52

p

p

p

Mi - se - re - re - - -

Mi - se - re - - -

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

pi - e - ta - tis, mi - se - re - re, mi - se - re - - -

[6] 9 [b5] 6 6 [6] 7 b7

b 4 4 4 4

58

p

re, vin-culum

re,

re, vin - culum, vin - culum cha - ri - ta - tis, —

re,

♭7 ♭7 [6 6 2 6] 9 [♭] 6 6 6 ♭6
4 4 4 [♭5]

[illegible]

71

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

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

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

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

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

78

re - re no - bis.

mi - se - re re no - bis. Spi - ri - tu - a - lis

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

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

fz p f p

6 4 [7] 6 4 [7] 6 4 [5] 3 p 16 6 2

85

dul - ce - do in pro - pri-o fon - te de - gu - sta-ta, in pro - pri-o
 In pro - pri-o
 In pro - pri-o
 In pro - pri-o

6] 9 [5] 6 6 6 7 - 9 6 4 4

f p

92

fon - te de - gu - sta - ta, mi - se - re - re no - bis, re -

fon - te de - gu - sta - ta, mi - se - re - re no - bis,

fon - te de - gu - sta - ta, mi - se - re - re no - bis, re -

fon - te de - gu - sta - ta, mi - se - re - re no - bis, re -

7 f b7 p 6 5 7 6 5

99

fe-cti-o a - ni - ma - rum san - cta-rum,

re - - fe - - cti - o, re - fe-cti-o a - - ni - ma - - rum san -

fe-cti-o a - ni - ma - rum san - cta-rum,

fe-cti-o a - ni - ma - rum san - cta-rum,

7 8 7 [8] b5 b9 8 6 7 b6 [7] 9 [8] b6 6 b5
4 [3] 4 [3] 4 [b5] [b] 4 3

[illegible]

[illegible]

118

Piano Accompaniment:

- Measures 118-119: Treble and bass staves. Treble has a whole note chord, bass has a half note chord. Dynamics: *fz* (both).
- Measures 120-121: Treble has a half note chord, bass has a half note chord. Dynamics: *p* (both).
- Measures 122-123: Treble has a half note chord, bass has a half note chord. Dynamics: *f* (both).
- Measures 124-125: Treble has a half note chord, bass has a half note chord. Dynamics: *p* (both).
- Measures 126-127: Treble has a half note chord, bass has a half note chord. Dynamics: *f* (both).
- Measures 128-129: Treble has a half note chord, bass has a half note chord. Dynamics: *p* (both).
- Measures 130-131: Treble has a half note chord, bass has a half note chord. Dynamics: *f* (both).
- Measures 132-133: Treble has a half note chord, bass has a half note chord. Dynamics: *p* (both).

Vocal Lines:

- Solo Voice:**
 - Measures 118-119: Treble staff. Dynamics: *fz*.
 - Measures 120-121: Treble staff. Dynamics: *p*.
 - Measures 122-123: Treble staff. Dynamics: *f*.
 - Measures 124-125: Treble staff. Dynamics: *p*.
 - Measures 126-127: Treble staff. Dynamics: *f*.
 - Measures 128-129: Treble staff. Dynamics: *p*.
 - Measures 130-131: Treble staff. Dynamics: *f*.
 - Measures 132-133: Treble staff. Dynamics: *p*.
- Four-Part Harmony:**
 - Measures 118-119: Treble and bass staves. Dynamics: *fz*.
 - Measures 120-121: Treble and bass staves. Dynamics: *p*.
 - Measures 122-123: Treble and bass staves. Dynamics: *f*.
 - Measures 124-125: Treble and bass staves. Dynamics: *p*.
 - Measures 126-127: Treble and bass staves. Dynamics: *f*.
 - Measures 128-129: Treble and bass staves. Dynamics: *p*.
 - Measures 130-131: Treble and bass staves. Dynamics: *f*.
 - Measures 132-133: Treble and bass staves. Dynamics: *p*.

Lyrics:

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

Chord Symbols:

fz 6 5 *b7* *p* 3 6 *f* 6 4 [5] 3 *p*

[illegible]

130

The musical score consists of six systems of staves. The first system (measures 130-131) has two staves with a vocal melody and piano accompaniment. The second system (measures 132-133) has two staves with a vocal melody and piano accompaniment. The third system (measures 134-135) has two staves with a vocal melody and piano accompaniment. The fourth system (measures 136-137) has two staves with a vocal melody and piano accompaniment. The fifth system (measures 138-139) has two staves with a vocal melody and piano accompaniment. The sixth system (measures 140-141) has two staves with a vocal melody and piano accompaniment.

Measures 130-131: Vocal melody in the upper staff, piano accompaniment in the lower staff. Dynamics: *p* (piano), *f* (forte).

Measures 132-133: Vocal melody in the upper staff, piano accompaniment in the lower staff. Dynamics: *p* (piano), *f* (forte).

Measures 134-135: Vocal melody in the upper staff, piano accompaniment in the lower staff. Dynamics: *p* (piano), *f* (forte).

Measures 136-137: Vocal melody in the upper staff, piano accompaniment in the lower staff. Dynamics: *p* (piano), *f* (forte).

Measures 138-139: Vocal melody in the upper staff, piano accompaniment in the lower staff. Dynamics: *p* (piano), *f* (forte).

Measures 140-141: Vocal melody in the upper staff, piano accompaniment in the lower staff. Dynamics: *p* (piano), *f* (forte).

Figured bass notation in measure 140: *p* 9/7 8 6 [7]

6 Viaticum in Domino morientium

Grave

1
ob

2

cor (B \flat)
basso
1, 2

1
vl

2

vla

S

A

T

B

org
b

f Tutti

Vi - a - ticum,

vi - a - ti - cum in Do - mino

f Tutti

Vi - a - ticum,

vi - a - ti - cum in Do -

f Tutti

Vi - a - ticum,

vi - a - ti - cum

f Tutti

Vi - a - ticum,

vi - a - ti - cum

f Tutti

Vi - a - ticum,

vi - a - ti - cum

f Tutti

p senza Org.

f col'Org.

p senza Org.

5

f

f

f

f

mo - ri - en - - ti - um, mo - ri - en - - tium,

- mi - no mo - ri - en - ti - um, mo - - ri - en - tium,

p
in Do - mi - no mo - ri - en - ti - um,

p
in Do - mi - no mo - ri - en - tium,

8

f *p* *a 2* *f* *p*

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

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

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

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

f *p* *col'Org.*

1 7 6 [5] 1 1 6 #7 [8] 6 5 # 1 1 1

[4] # 4 #

7 Pignus futuræ gloriæ

Vivace

1
ob

2

cor (Bb)
basso
1, 2

1
vl

2

vla

f *Tutti*

S
Pi - gnus fu - tu - rae glo - ri - ae, mi - se - re - re, mi - se - re -

f *Tutti*

A
Pi - gnus fu - tu - rae glo - ri - ae, mi - se - re -

T

B

org
b
f *Tutti*

Detailed description: This is a page from a musical score for the piece 'Pignus futuræ gloriæ'. The tempo is marked 'Vivace'. The score includes parts for two oboes (ob), two bassoons in B-flat (cor (Bb) basso), two violins (vl), a viola (vla), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The organ part begins with a forte (*f*) dynamic and a 'Tutti' marking. The vocal parts (Soprano and Alto) also have lyrics in Latin: 'Pi - gnus fu - tu - rae glo - ri - ae, mi - se - re - re, mi - se - re -'. The Soprano part has a forte (*f*) dynamic and a 'Tutti' marking. The Alto part also has a forte (*f*) dynamic and a 'Tutti' marking. The organ part has a forte (*f*) dynamic and a 'Tutti' marking. The woodwinds and strings are mostly silent in this section, with some notes appearing in the violin and viola parts.

11

f

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

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

f Tutti

Pi-gnus fu-tu-rae glo-ri-ae, mi-se-re re, mi-se-re

f Tutti

Pi-gnus fu-tu-rae glo-ri-ae, mi-se-

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

20

f

pi - gnus fu - tu - rae glo - ri - ae, mi-se - re - re, mi-se - re - re

- re, fu - tu - rae glo - riaae, mi-se - re - re, mi-se - re - re,

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

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

6 [6] 6 - 9 8 #4 3 7 6 [45] 9 6 6 5

29

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

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

pi - gnus fu - tu - rae glo - ri - ae, mi-se - re - re no - bis, mi - se-

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

[6] 2 [6] b5 7 6 7 6 3

39

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

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

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

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

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

49

Piano Introduction:

Measures 49-56: Piano introduction with arpeggiated figures. Dynamics: *p* (piano), *f* (forte).

Vocal Entry:

Measures 57-64: Vocal entry with lyrics. Dynamics: *p* (piano), *f* (forte).

Piano Solo:

Measures 65-72: Piano solo section. Dynamics: *p* (piano), *f* (forte).

Lyrics:

English: The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree.

French: bis, bis, bis, bis, bis, bis, bis, bis.

57

f

mi - se - re-re

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

mi - se - re-re nobis, mi - se - re - re no -

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

Tutti

1 1 1 1

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

- 3 - 4

[illegible]

72

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

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

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

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

7 7 6 6 5 5
 ♭5 # ♭5 # 6 5 #
 #

p Solo

79

f

f

f

f

46 [45 # -] *f* [45 # 6] [45 4 # -]

86

f

f

Pi - gnus fu - tu - rae glo - ri - ae, mi-se - re - re, mi -

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

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

Mi - se - re-re nobis, pi -

Tutti

3 3 4 #2 6 b7 6 b5

94

se - re-re no - bis, mi - se-re - re, pi - gnus,
 bis, mi - se - re-re no - bis, pi - gnus fu - tu - rae
 re, mi-se - re-re, pi - gnus fu - tu - rae glo - ri - ae, mi-se - re - re, mi -
 gnus fu - tu - rae glo - ri - ae, mi-se - re - re, mi-se - re -

4 [6] 7 6 6 b6 [b5] 6 [6]

103

pi - gnus, mi-se - re - re no - bis.
 glo - ri - ae, mi-se - re - re, mi - se - re - re no - bis.
 - se - re - re, mi-se - re - re no - bis.
 re, mi-se - re - re, mi - se - re - re no - bis.

7 6 5 2 [6] b5 7 - 6 4 3 6 5

p Solo

112

Musical score for page 152, measures 112-118. The score includes piano accompaniment and vocal lines. The piano part features a complex texture with multiple staves, including a grand staff and a bass line. The vocal part consists of a single staff with lyrics. Dynamics include forte (f) and piano (p). A 'Solo' marking is present above the vocal line in measure 117.

The piano accompaniment consists of several staves. The top two staves (treble and bass clef) form a grand staff. The bottom staff is a separate bass line. The vocal line is a single staff with lyrics.

The lyrics are: Pi - gnus fu -

Dynamics: *f* (forte), *p* (piano), *p* Solo.

Fingerings: [b7], 6], 2 [6].

119

p *Solo*

Pi - gnus fu - tu - rae

tu - rae glo - ri - ae, mi - se - re - re - no - bis, mi - se -

6 9 b7 b - -

127

p

p Solo

Pi - gnus fu - tu - rae glo - ri -

glo - ri - ae, mi - se - re - re - re - no - bis, mi - se - re -

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

46 49 4 47 4 6

135

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

P Solo
Pi - gnus fu - tu - rae glo - ri - ae, mi - se -

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

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

9 # 4 7 [4] 6 9 4

143

Piano Accompaniment:

- Measures 143-147: Piano introduction with chords and moving lines in both hands.
- Measures 148-150: Continuation of the piano accompaniment, featuring a triplet in the right hand in measure 150.

Vocal Parts:

- First Voice (Soprano):**
 - Measures 143-147: Rests.
 - Measure 148: *f* no - - - bis.
 - Measures 149-150: *f* **Tutti** Pi - gnus fu - tu - rae glo - ri -
- Second Voice (Alto):**
 - Measures 143-147: Rests.
 - Measure 148: *f* re - re no - - bis.
 - Measures 149-150: *f* **Tutti** Mi - se - re-re nobis, mi -
- Third Voice (Tenor):**
 - Measures 143-147: Rests.
 - Measure 148: *f* re - - re no - bis.
 - Measures 149-150: *f* **Tutti** Mi - se - re-re nobis, mi -
- Fourth Voice (Bass):**
 - Measures 143-147: Rests.
 - Measure 148: *f* mi - se - re - re no - bis.
 - Measures 149-150: *f* **Tutti** Pi - gnus fu - tu - rae glo - ri -

Figured Bass (Basso Continuo):

- Measures 143-147: 5, 7 6, *f* 6 5
- Measures 148-150: *f* **Tutti** 6 4, —, #2

151

ae, mi - se - re - re no - bis, pi - gnus fu - tu - rae glo - ri - ae, mi -

- se - re - re no - bis, pi - gnus fu - tu - rae glo - ri -

- se - re - re no - bis, mi - se - re - re nobis, mi - se - re - re nobis, pi - gnus fu -

ae, mi - se - re - re no - bis, mi - se - re - re nobis, mi - se - re - re nobis, pi -

7 6 7 6 7 6 # *tasto solo*

161

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

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

tu-rae glo-ri-ae, mi-se-re-re no-bis, mi-se-re re

gnus fu-tu-rae glo-ri-ae, mi-se-re re, mi-se-

[5] 6 7
4 4

170

- bis, mi - se-re - re, mi - se-re - re no - bis,
 no - bis, mi - se-re - re, mi - se-re - re no - bis,
 no - bis, mi - se-re - re, mi - se-re - re no - bis,
 re-re no - bis, mi - se-re - re, mi - se-re - re no - bis,
 Solo
 3

179

mi - se -

mi - se -

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

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

6
5

Tutti

[9]

186

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

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

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

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

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

195

bis, mi - se - re -

bis, mi - se - re -

bis, mi - se - re -

bis, mi - -

Solo Tutti 6/4

203

re no - bis.

re no - bis.

re no - bis.

se - re - re no - bis.

2 $\frac{7}{4}$ 8 [3] 6 $\frac{7}{4}$ [8] 3 unisano

8 Agnus Dei

[illegible]

10

Piano Part:

- Grand Staff (Treble and Bass Clef):**
 - Measures 1-4: Treble clef has eighth-note patterns and rests. Bass clef has eighth-note patterns and rests. Dynamics: *p* (piano).
 - Measures 5-8: Treble clef has eighth-note patterns and rests. Bass clef has eighth-note patterns and rests. Dynamics: *p* (piano).
 - Measures 9-12: Treble clef has eighth-note patterns and rests. Bass clef has eighth-note patterns and rests. Dynamics: *p* (piano).
 - Measures 13-16: Treble clef has eighth-note patterns and rests. Bass clef has eighth-note patterns and rests. Dynamics: *p* (piano).
- Bass Line (Bass Clef):**
 - Measures 1-4: Eighth-note patterns and rests. Dynamics: *p* (piano).
 - Measures 5-8: Eighth-note patterns and rests. Dynamics: *p* (piano).
 - Measures 9-12: Eighth-note patterns and rests. Dynamics: *p* (piano).
 - Measures 13-16: Eighth-note patterns and rests. Dynamics: *p* (piano).

Vocal Part:

- Measures 1-4: Eighth-note patterns and rests. Dynamics: *p* (piano).
- Measures 5-8: Eighth-note patterns and rests. Dynamics: *p* (piano).
- Measures 9-12: Eighth-note patterns and rests. Dynamics: *p* (piano).
- Measures 13-16: Eighth-note patterns and rests. Dynamics: *p* (piano).

Other Notations:

- 10:** Finger number for the piano part.
- 8:** Finger number for the vocal part.
- tr:** Trill.
- a 2:** Accented note.
- fz:** Fortissimo.
- p:** Piano.

14

[5 \flat 6] [6] \flat 5 $\frac{6}{5}$ fz [6] \flat 5

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22

f Tutti

p

p

p

p

p S1 solo

A - gnus De - i, qui

p S2 solo

A - gnus De - i, qui

p

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

27

p

p

p

f **a 2** **p**

Solo

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

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

8

fz **p**

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

Detailed description: This is a musical score for page 170, measures 27 through 32. The score is written for a piano and voice. The piano part consists of a grand staff (treble and bass clefs) and a single bass line. The voice part is written in a single staff. The key signature is B-flat major (two flats). The time signature is 6/4. The score includes various dynamics: piano (p), forte (f), fortissimo (fz), and a solo section. The lyrics are in Italian: "tol - lis pec-ca - ta, pec-ca - ta mun - di,". The bottom of the page features figured bass notation: 6 4 [7] 7] 9 4 8 [3] 6 4 7.

32

p Tutti

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

a - gnus De - i, pec - ca - ta: Par -

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

f **p**

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

37

p

p

a 2

p

- ce no - bis Do - mine, par - ce, par - ce, par -

- ce no - bis Do - mine, par - ce, par - ce, par - - - ce,

8

7

9

4

[8]

3

7

6

4

5

[4]

6

6

4

[7]

4

[4]

42

ce,

par - - - ce no - bis, no - bis, Do - - mi-

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

46

Piano Accompaniment:

- Measures 46-49: **f**
- Measures 46-49: **fz**
- Measures 46-49: **p**
- Measures 46-49: **fp**
- Measures 46-49: **f**
- Measures 46-49: **fz**
- Measures 46-49: **p**
- Measures 46-49: **fp**
- Measures 46-49: **f**
- Measures 46-49: **fz**
- Measures 46-49: **p**
- Measures 46-49: **f**

Vocal Parts:

par - ce, par - ce no - bis Do - mi -
ne, par - ce, par - ce no - bis Do - mi -

8

Bass Line:

- Measures 46-49: **fz**
- Measures 46-49: **p**
- Measures 46-49: **f**

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

50

The musical score for measures 50-53 is written for piano (p), mezzo-soprano (a 2), solo, and vocal parts. The key signature has two flats (B-flat and E-flat). The time signature is 6/4. The score begins with a piano (p) dynamic marking. The solo part features a melodic line with a fermata. The vocal parts enter in measure 51 with the word "ne." and continue through measure 53. The score concludes with a repeat sign and a fermata.

ne.

ne.

6
4

[7]

54

f

f

f

f Tutti *p*

f *p*

f *p*

f *p*

A - gnus

f *p*

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

59

A - gnus De - i, qui tol - lis pec - ca - ta, qui

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

[7] 6] 6 [b] #4 2 [6] # 9 4 [8] 3 f 7

64

p

p

p

p

p

p

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

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

8

p

6 4 7 [7] 6 7

68

Piano Accompaniment:

- Measures 68-71: Grand staff (treble and bass clefs). Dynamics: *f* (measures 68-69), *p* (measures 70-71). A *Solo* section begins in measure 70.
- Measures 72-75: Grand staff. Dynamics: *f* (measures 72-73), *p* (measures 74-75).
- Measures 76-79: Grand staff. Dynamics: *f* (measures 76-77), *p* (measures 78-79).
- Measures 80-83: Grand staff. Dynamics: *f* (measures 80-81), *p* (measures 82-83).

Vocal Parts:

- Soprano: Measures 68-71: *mun - di: Ex - au - di nos Do - mi - ne,*. Measures 72-75: *mun - di: Ex - au - di nos*. Measures 76-79: *mun - di: Ex - au - di nos*. Measures 80-83: *mun - di: Ex - au - di nos*.
- Bass: Measures 68-71: *mun - di: Ex - au - di nos Do - mi - ne,*. Measures 72-75: *mun - di: Ex - au - di nos*. Measures 76-79: *mun - di: Ex - au - di nos*. Measures 80-83: *mun - di: Ex - au - di nos*.

Figured Bass:

6 4 5 3 f 2 p 6 6 6l

72

p Tutti

ex - au - di, ex - au - di nos Do - mi -

Do - mi - ne, ex - au - di, ex - au - di nos Do - mi -

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

76

f **p**

f **p**

f

Solo

f **p**

f **p**

f **p**

ne,

ne,

8

f **p**

[6] 6 7 6 6 7

4 4 -

80

p *p*

tr *p* *Tutti* *cresc.* *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f*

cresc. *f*

a - gnus De - i, pec - ca - ta: Ex -

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

cresc. *f* *p*

$\frac{6}{4}$ $\frac{[5]}{3}$ $\frac{5}{-} \frac{b6}{-}$ $\frac{[b5 \quad -]}{2 \quad 3}$ $\frac{7 \quad b6}{[b5 \quad -]}$ $\frac{b6}{4}$ $\frac{[5]}{3}$

85

85

fz

fz

p

au - di nos, ex - au - di

Ex - au - di nos,

6 6/4 [7]/3 [6] 6/4 [7]/3 [b7]

89

Instrumental Part:

- Measures 89-90: Rests.
- Measure 91: **fz** (for both staves).
- Measures 92-93: **fz** (for both staves).
- Measures 94-95: **f** (for both staves).
- Measures 96-97: **fz** (for both staves).
- Measures 98-99: **p** (for both staves).
- Measures 100-101: **fz** (for both staves).
- Measures 102-103: **p** (for both staves).
- Measures 104-105: **f** (for both staves).

Vocal Part:

- Measures 89-90: Rests.
- Measure 91: **fz** (for both staves).
- Measures 92-93: **fz** (for both staves).
- Measures 94-95: **fz** (for both staves).
- Measures 96-97: **p** (for both staves).
- Measures 98-99: **fz** (for both staves).
- Measures 100-101: **p** (for both staves).
- Measures 102-103: **f** (for both staves).
- Measures 104-105: **f** (for both staves).

Lyrics:

nos, — nos, — Do — mi-ne, ex — au — di

ex — au — di

8

Figured Bass:

7 8 6 6 6 6 [5] fz p f

#2 — 3 4 — [] 4 3

94

Piano Accompaniment:

- Measures 94-95: **f** (forte)
- Measures 96-97: **p** (piano)
- Measure 98: **a 2** (second ending), **p** (piano)

Vocal Line:

- Measures 94-95: **f** (forte)
- Measures 96-97: **f** (forte)
- Measure 98: **Solo**, **p** (piano)

Lyrics:

nos, Do - - - mi-ne.

Figured Bass:

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

[illegible]

[illegible]

107

ob 1 *f*

ob 2 *f*

in B \flat alto

f *Tutti*

senza sordino

senza sordino

f S tutti
A - gnus, a - gnus

f A tutti
A - gnus, a - gnus

f Tutti
A - gnus, a - gnus

f Tutti
A - gnus, a - gnus

unisono Tutti 6 -

6
4

5
3

111

p

p

p

p

p

p Solo

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

p Solo

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

De - i,

De - i,

p Solo

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

[illegible]

119

f

f

f

f

f

f *Tutti*

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

f *Tutti*

a - gnus De - i, qui

f *Tutti*

- ta, pec - ca - ta mun-di: Mi-se - re - re__

f *Tutti*

tol - lis pec - ca - ta mun-di, a - gnus De - i, qui

f *Tutti*

8 6 7 5 7 6 [5] 6 6

6 6

124

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

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

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

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

6 # 6 # p 6 7 6 5 # f Solo 7 # 4 #2 5 3 p - 7

129

Piano Introduction: The piano introduction begins with a forte (*f*) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line. The harpsichord part enters with a similar rhythmic pattern, also marked *f*.

Vocal Entries: The vocal parts enter with the lyrics "mi - se - re - re, mi - se - re - re no - bis, mi - se -". The Soprano, Alto, Tenor, and Bass parts are all marked *f*. The vocal lines are written in a style that suggests a Baroque or Classical setting.

Figured Bass: The figured bass notation at the bottom of the page indicates the following sequence of figures: 6 4 #, [5] #, Tutti, 6, #4 2, 6, [7 5 4 #] - [6 5 4 #] [6 4] 7 6, 9 4 [8] b. These figures are used to guide the basso continuo player.

134

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

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

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

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

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

138

Instrumentation: Soprano, Alto, Tenor, Bass, Basso Continuo.

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

Time Signature: 3/4.

Lyrics: mi - se - re - re no - bis, mi - se -

Figured Bass:

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

142

Piano Accompaniment:

- Measures 142-145: *f* (forte). The piano part features a complex texture with multiple staves, including a grand staff and a bass line. The right hand plays a series of chords and arpeggios, while the left hand provides a steady bass line. The score includes dynamic markings like *f* (forte) and *tr* (trill).

Vocal Parts:

- Measures 142-145: *f* (forte). The vocal parts are in a single staff with lyrics in Italian. The lyrics are: "re - re, mi - se - re - re no - bis, re - re, mi - se - re - re no - bis, re - re, mi - se - re - re no - bis, mi - re - re, mi - se - re - re no - bis, mi - se -".

Organ Part:

- Measures 142-145: *f* (forte). The organ part is in a single staff with lyrics in Italian. The lyrics are: "re - re, mi - se - re - re no - bis, mi - se -".

Other markings:

- Org.* (Organ)
- Tutti* (Tutti)
- Bassi 8vb* (Basses 8va)
- tasto solo* (tasto solo)

146

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

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

se - re - re, mi - se -

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

6
5

150. Largo

Piano Introduction:

- Measures 1-2: Rest.
- Measure 3: **p** (piano).
- Measure 4: **f** (forte).
- Measure 5: **f** (forte).
- Measure 6: **f** (forte).

Vocal Entry:

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

Instrumental and Vocal Continuation:

- Measures 7-8: **p** (piano).
- Measures 9-10: **f** (forte).
- Measures 11-12: **f** (forte).
- Measures 13-14: **f** (forte).
- Measures 15-16: **f** (forte).
- Measures 17-18: **f** (forte).
- Measures 19-20: **f** (forte).
- Measures 21-22: **f** (forte).
- Measures 23-24: **f** (forte).
- Measures 25-26: **f** (forte).
- Measures 27-28: **f** (forte).
- Measures 29-30: **f** (forte).
- Measures 31-32: **f** (forte).
- Measures 33-34: **f** (forte).
- Measures 35-36: **f** (forte).
- Measures 37-38: **f** (forte).
- Measures 39-40: **f** (forte).
- Measures 41-42: **f** (forte).
- Measures 43-44: **f** (forte).
- Measures 45-46: **f** (forte).
- Measures 47-48: **f** (forte).
- Measures 49-50: **f** (forte).
- Measures 51-52: **f** (forte).
- Measures 53-54: **f** (forte).
- Measures 55-56: **f** (forte).
- Measures 57-58: **f** (forte).
- Measures 59-60: **f** (forte).
- Measures 61-62: **f** (forte).
- Measures 63-64: **f** (forte).
- Measures 65-66: **f** (forte).
- Measures 67-68: **f** (forte).
- Measures 69-70: **f** (forte).
- Measures 71-72: **f** (forte).
- Measures 73-74: **f** (forte).
- Measures 75-76: **f** (forte).
- Measures 77-78: **f** (forte).
- Measures 79-80: **f** (forte).
- Measures 81-82: **f** (forte).
- Measures 83-84: **f** (forte).
- Measures 85-86: **f** (forte).
- Measures 87-88: **f** (forte).
- Measures 89-90: **f** (forte).
- Measures 91-92: **f** (forte).
- Measures 93-94: **f** (forte).
- Measures 95-96: **f** (forte).
- Measures 97-98: **f** (forte).
- Measures 99-100: **f** (forte).
- Measures 101-102: **f** (forte).
- Measures 103-104: **f** (forte).
- Measures 105-106: **f** (forte).
- Measures 107-108: **f** (forte).
- Measures 109-110: **f** (forte).
- Measures 111-112: **f** (forte).
- Measures 113-114: **f** (forte).
- Measures 115-116: **f** (forte).
- Measures 117-118: **f** (forte).
- Measures 119-120: **f** (forte).
- Measures 121-122: **f** (forte).
- Measures 123-124: **f** (forte).
- Measures 125-126: **f** (forte).
- Measures 127-128: **f** (forte).
- Measures 129-130: **f** (forte).
- Measures 131-132: **f** (forte).
- Measures 133-134: **f** (forte).
- Measures 135-136: **f** (forte).
- Measures 137-138: **f** (forte).
- Measures 139-140: **f** (forte).
- Measures 141-142: **f** (forte).
- Measures 143-144: **f** (forte).
- Measures 145-146: **f** (forte).
- Measures 147-148: **f** (forte).
- Measures 149-150: **f** (forte).
- Measures 151-152: **f** (forte).
- Measures 153-154: **f** (forte).
- Measures 155-156: **f** (forte).
- Measures 157-158: **f** (forte).
- Measures 159-160: **f** (forte).
- Measures 161-162: **f** (forte).
- Measures 163-164: **f** (forte).
- Measures 165-166: **f** (forte).
- Measures 167-168: **f** (forte).
- Measures 169-170: **f** (forte).
- Measures 171-172: **f** (forte).
- Measures 173-174: **f** (forte).
- Measures 175-176: **f** (forte).
- Measures 177-178: **f** (forte).
- Measures 179-180: **f** (forte).
- Measures 181-182: **f** (forte).
- Measures 183-184: **f** (forte).
- Measures 185-186: **f** (forte).
- Measures 187-188: **f** (forte).
- Measures 189-190: **f** (forte).
- Measures 191-192: **f** (forte).
- Measures 193-194: **f** (forte).
- Measures 195-196: **f** (forte).
- Measures 197-198: **f** (forte).
- Measures 199-200: **f** (forte).
- Measures 201-202: **f** (forte).
- Measures 203-204: **f** (forte).
- Measures 205-206: **f** (forte).
- Measures 207-208: **f** (forte).
- Measures 209-210: **f** (forte).
- Measures 211-212: **f** (forte).
- Measures 213-214: **f** (forte).
- Measures 215-216: **f** (forte).
- Measures 217-218: **f** (forte).
- Measures 219-220: **f** (forte).
- Measures 221-222: **f** (forte).
- Measures 223-224: **f** (forte).
- Measures 225-226: **f** (forte).
- Measures 227-228: **f** (forte).
- Measures 229-230: **f** (forte).
- Measures 231-232: **f** (forte).
- Measures 233-234: **f** (forte).
- Measures 235-236: **f** (forte).
- Measures 237-238: **f** (forte).
- Measures 239-240: **f** (forte).
- Measures 241-242: **f** (forte).
- Measures 243-244: **f** (forte).
- Measures 245-246: **f** (forte).
- Measures 247-248: **f** (forte).
- Measures 249-250: **f** (forte).
- Measures 251-252: **f** (forte).
- Measures 253-254: **f** (forte).
- Measures 255-256: **f** (forte).
- Measures 257-258: **f** (forte).
- Measures 259-260: **f** (forte).
- Measures 261-262: **f** (forte).
- Measures 263-264: **f** (forte).
- Measures 265-266: **f** (forte).
- Measures 267-268: **f** (forte).
- Measures 269-270: **f** (forte).
- Measures 271-272: **f** (forte).
- Measures 273-274: **f** (forte).
- Measures 275-276: **f** (forte).
- Measures 277-278: **f** (forte).
- Measures 279-280: **f** (forte).
- Measures 281-282: **f** (forte).
- Measures 283-284: **f** (forte).
- Measures 285-286: **f** (forte).
- Measures 287-288: **f** (forte).
- Measures 289-290: **f** (forte).
- Measures 291-292: **f** (forte).
- Measures 293-294: **f** (forte).
- Measures 295-296: **f** (forte).
- Measures 297-298: **f** (forte).
- Measures 299-300: **f** (forte).
- Measures 301-302: **f** (forte).
- Measures 303-304: **f** (forte).
- Measures 305-306: **f** (forte).
- Measures 307-308: **f** (forte).
- Measures 309-310: **f** (forte).
- Measures 311-312: **f** (forte).
- Measures 313-314: **f** (forte).
- Measures 315-316: **f** (forte).
- Measures 317-318: **f** (forte).
- Measures 319-320: **f** (forte).
- Measures 321-322: **f** (forte).
- Measures 323-324: **f** (forte).
- Measures 325-326: **f** (forte).
- Measures 327-328: **f** (forte).
- Measures 329-330: **f** (forte).
- Measures 331-332