

M. Haydn.

Litaniæ de V. S.

Johann Michael

Haydn

Litaniæ de Venerabili Sacramento

MH 532

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

2 ob, 2 cor (E \flat), 2 clno (B \flat), timp (B \flat -F), 2 vl, vla, b, org

Full score




Edition Esser-Skala, 2023

© 2023 by Edition Esser-Skala. This edition is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-nc-sa/4.0/>.

Music engraving by LilyPond 2.24.0 (<https://www.lilypond.org>) and EES Tools v2023.02.0.
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/haydn-m-litaniae-mh-532](https://github.com/edition-esser-skala/haydn-m-litaniae-mh-532)
v2.1.0, 2023-04-30 (737c7aa5113a1f44ff3ba03528d22dd4c59c38a5)



Critical Report

Abbreviations

| | |
|------|---------|
| A | alto |
| B | bass |
| b | basses |
| clno | clarion |
| cor | horn |
| ob | oboe |
| org | organ |
| S | soprano |
| T | tenor |
| timp | timpani |
| vl | violin |
| vla | viola |










Sources

| | | |
|----|------------------|---|
| A1 | <i>Library</i> | F-Pn |
| | <i>Shelfmark</i> | MS-2045 |
| | <i>Category</i> | autograph manuscript (principal source) |
| | <i>Date</i> | 1792-03-25 |
| | <i>RISM ID</i> | 840016161 |
| | <i>License</i> | custom (free for non-commercial purposes) |
| | <i>URL</i> | https://gallica.bnf.fr/ark:/12148/btv1b55006732j |
| | <i>Notes</i> | parts for cor (<i>Kyrie</i> , <i>Panis vivus</i> , <i>Incruentum</i> , and <i>Agnus Dei</i>) and timp (all movements) are entered on five additional pages, which are also dated 1792 |

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 | 14 | cor 1 | 3rd  in A1: c''8 |
| | 14 | cor 2 | 3rd  in A1: c'8 |
| 2 | 58 | cor | 1st  in A1: g'4 |
| | 60 | cor 1 | 1st  in A1: g'4–g'4 |
| | 60 | cor 2 | 1st  in A1: g'4–g4 |
| 3 | 24 | timp | 7th  in A1: G8 |
| 5 | 261 | vl 1 | 1st  in A1: d''4 |
| 6 | 17 | cor 1 | 3rd  in A1: c''8 |
| | 17 | cor 2 | 3rd  in A1: c'8 |

Changelog

2.1.0 - 2023-04-30

Added

- MIDI files

Changed

- update code to LilyPond 2.24.0 and EES Tools 2023.02.0

Fixed

- *Kyrie*: bar 14, cor 1/2, 3rd eighth note
- *Panis vivus*: bar 58, cor 1/2, 1st quarter note; bar 60, cor 1/2, 1st and 2nd quarter note
- *Stupendum*: bar 33, vl 1, 12th sixteenth note
- *Agnus Dei*: bar 17, cor 1/2, 3rd eighth note

2.0.0 - 2021-12-03

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2020-10-05

Added

- initial release

Contents

1 Kyrie eleison 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 14

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, praecelsum et venerabile Sacramentum, sacrificium omnium sanctissimum, vere propitiatorium pro vivis et defunctis, coeleste antidotum, quo a peccatis praeservamur, miserere nobis.

3 Stupendum 66

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, miserere nobis.

4 Tremendum 92

Tremendum ac vivificum Sacramentum, panis omnipotentia verbi caro factus, miserere nobis.

5 Incruentum 103

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, viaticum in Domino morientium, pignus futurae gloriae, miserere nobis.

6 Agnus Dei 139

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 eleison

Largo

I
Oboe
II

Corno I, II
in E♭

Clarino I, II
in B♭

Timpani
in B♭-F

I
Violino
II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

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

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

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

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

p Tutti unisono 6 7 4 7 6 5 7

vlc, fag

4

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - ste e - lei - son,

unisono

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

vlc, fag

7

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

8 Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

unisono

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

vlc, fag

6/4

Detailed description: This page contains a musical score for a Kyrie eleison. It features a piano accompaniment at the top, consisting of a grand staff (treble and bass clef) and a lower grand staff (treble and bass clef). The piano part includes complex textures with sixteenth-note runs and chords. Below the piano part are four vocal staves, each with a vocal line and the lyrics 'Ky - ri - e e - lei - son.' The vocal parts are arranged in a unisono setting. The bottom of the page includes a basso continuo line with figured bass notation: 6/5, 6/4, [5], 6/4. Above the final measure of the basso continuo line is the instruction 'vlc, fag' (very low flute, fagotto). The page number '3' is in the top right corner.

10

Chri - ste, au - di nos, Chri - ste, ex - au - di nos. Pa - ter de coe - lis,

Chri - ste, au - di nos, Chri - ste, ex - au - di nos. Pa - ter de coe - lis, —

Chri - ste, au - di nos, Chri - ste, ex - au - di nos. Pa - ter de coe - lis, —

Chri - ste, au - di nos, Chri - ste, ex - au - di nos. Pa - ter de coe - lis,

5 [3] 2 46 9 4 [8] 3 6 4 2 6 5 6 6 4 [5] 3 f 6 6 6

13

System 1: Piano. Dynamics: *p*, *f*.

System 2: Piano and Bass. Dynamics: *p*, *f*, *p**, *f**.

System 3: Piano. Dynamics: *p*, *f*.

System 4: Vocal parts. Lyrics: De - us, mi - se - re - re no - bis. Fi - li Re -

System 5: Piano. Dynamics: *p*, *f*.

Figured Bass: 4/2, 6, 8 6 #, 7 5, 9 4, [8] 3, 6 b, f, 6 b

15

dem-ptor mun-di, De-us, mi - se - re - re no - bis.

dem-ptor mun-di, De-us, mi - se - re - re no - bis.

8 dem-ptor mun-di, De-us, mi - se - re - re no - bis.

dem-ptor mun-di, De-us, mi - se - re - re no - bis.

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

17

System 1: Piano introduction. Treble and bass staves. Dynamics: *f*, *p*, *f*.

System 2: Piano introduction continues. Treble and bass staves. Dynamics: *f*, *p*, *f*. A vocal line begins on the third staff with a *f* dynamic.

System 3: Piano introduction continues. Treble, middle, and bass staves. Dynamics: *f*, *p*, *f*.

System 4: Vocal entry. Four staves. Treble and middle staves have piano accompaniment. Bass staff has vocal line. Dynamics: *f*, *p*, *f*.

System 5: Vocal entry continues. Four staves. Treble and middle staves have piano accompaniment. Bass staff has vocal line. Dynamics: *f*, *p*, *f*.

Vocal Lines (Systems 4 and 5):

Spi-ritus Sancte, De-us, mi-se - re-re, mi - - se - re - re no-bis, mi - se -

Spi-ritus Sancte, De-us, mi-se - re-re, mi - se - re - re no-bis, mi - se -

Spi-ritus Sancte, De-us, mi-se - re-re, mi - - se - re - re no-bis, mi - se -

Spi-ritus Sancte, De-us, mi-se - re-re, mi - se - re - re no-bis, mi - se -

Figured Bass (System 5):

f $\flat 6$ 6 $\flat 4$ 2 6 — 2 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{9}{7}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{[3]}$ $\frac{\flat 7}{\flat 6}$ $\frac{8}{4}$

22

Piano Part:

- Staff 1: Treble clef, B-flat major key signature. Melody starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. Dynamics: *f*.
- Staff 2: Treble clef, B-flat major key signature. Melody starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. Dynamics: *f*.
- Staff 3: Treble clef, B-flat major key signature. Melody starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. Dynamics: *f*.
- Staff 4: Bass clef, B-flat major key signature. Melody starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. Dynamics: *f*.
- Staff 5: Treble clef, B-flat major key signature. Complex, flowing melody with many sixteenth and thirty-second notes. Dynamics: *f*.
- Staff 6: Treble clef, B-flat major key signature. Complex, flowing melody with many sixteenth and thirty-second notes. Dynamics: *f*.
- Staff 7: Bass clef, B-flat major key signature. Melody starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. Dynamics: *f*.

Vocal Part:

- Staff 8: Treble clef, B-flat major key signature. Lyrics: u - nus De - - us, mi - se - . Dynamics: *f*.
- Staff 9: Treble clef, B-flat major key signature. Lyrics: u - nus De - - us, .
- Staff 10: Treble clef, B-flat major key signature. Lyrics: u - nus De - - us, .
- Staff 11: Bass clef, B-flat major key signature. Lyrics: u - nus De - - us, .

Bass Line:

- Staff 12: Bass clef, B-flat major key signature. Melody starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. Dynamics: *f*.

8 - [6] $\flat 6$ $\frac{6}{4}$ *f* \flat - 6

[illegible]

25

mi - se - re - re no - bis,

mi - se - re - re no - bis,

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

mi - se - re - re no - bis,

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

vlc, fag

27

mi - se - re - re no - - -

mi - se - re - re no - - -

mi - se - re - re no - - -

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

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

29

bis.

bis.

bis.

bis.

8 [3] 7

2 Panis vivus

Allegro

The musical score is for a piece titled "Panis vivus" in 3/4 time, marked "Allegro". It features a variety of instruments including two oboes, two cor Anglais, two clarinets, timpani, two violins, viola, voices (Soprano, Alto, Tenor, Bass), and organ. The key signature has two flats (B-flat and E-flat). The organ part begins with a "Solo" section marked "f". The woodwinds and strings provide harmonic support, with the oboes and clarinets playing melodic lines. The timpani and organ provide a rhythmic foundation. The voices are currently silent, indicated by whole rests. The organ part includes a trill in the final measure.

1
ob

2

cor
1, 2

clno
1, 2

timp

1
vl

2

vla

S

A

T

B

org
b

f Solo

6
4

5
[3]

This musical score is for page 15 of a piece, featuring piano accompaniment and a vocal line. The piano part is written for grand piano (treble and bass staves) and includes a third system with three additional staves (two treble, one bass). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

First System:

- Piano:** Treble and bass staves. Treble has a fermata on the first measure. Bass has a half note in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth.
- Vocal:** Treble staff. The melody consists of quarter notes in the first two measures, followed by a half note in the third and a quarter note in the fourth.

Second System:

- Piano:** Treble and bass staves. Treble has eighth-note patterns in the first two measures, followed by quarter notes in the third and fourth. Bass has half notes in the first two measures, followed by quarter notes in the third and fourth.
- Vocal:** Treble staff. The melody consists of quarter notes in the first two measures, followed by a half note in the third and a quarter note in the fourth.

Third System:

- Piano:** Treble and bass staves. Treble has a half note in the first measure, followed by a half note in the second, and eighth-note patterns in the third and fourth. Bass has a half note in the first measure, followed by a half note in the second, and eighth-note patterns in the third and fourth.
- Vocal:** Treble staff. The melody consists of quarter notes in the first two measures, followed by a half note in the third and a quarter note in the fourth.

Fourth System:

- Piano:** Treble and bass staves. Treble has a half note in the first measure, followed by a half note in the second, and eighth-note patterns in the third and fourth. Bass has a half note in the first measure, followed by a half note in the second, and eighth-note patterns in the third and fourth.
- Vocal:** Treble staff. The melody consists of quarter notes in the first two measures, followed by a half note in the third and a quarter note in the fourth.

Bottom System:

- Piano:** Treble and bass staves. Treble has a half note in the first measure, followed by a half note in the second, and eighth-note patterns in the third and fourth. Bass has a half note in the first measure, followed by a half note in the second, and eighth-note patterns in the third and fourth.
- Vocal:** Treble staff. The melody consists of quarter notes in the first two measures, followed by a half note in the third and a quarter note in the fourth.

Measure Numbers:

7 - 3 6 46

This musical score is for page 16 of a piece, featuring piano and guitar parts. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The guitar part is written in a single staff with a key signature of two flats. The score is divided into two systems. The first system consists of five measures. The piano part begins with a measure of whole notes (F4, B-flat4, E-flat5, A-flat5) and a half note (F5), followed by a measure of whole notes (F4, B-flat4, E-flat5, A-flat5) and a half note (F5). The third measure is a whole note chord (F4, B-flat4, E-flat5, A-flat5) marked with a piano (p) dynamic. The fourth and fifth measures are whole note chords (F4, B-flat4, E-flat5, A-flat5) marked with a piano (p) dynamic. The guitar part is silent in the first two measures, then plays a series of chords in the third measure, followed by a series of chords in the fourth and fifth measures. The second system consists of five measures. The piano part begins with a measure of eighth notes (F4, B-flat4, E-flat5, A-flat5) and a half note (F5), followed by a measure of eighth notes (F4, B-flat4, E-flat5, A-flat5) and a half note (F5). The third measure is a whole note chord (F4, B-flat4, E-flat5, A-flat5) marked with a piano (p) dynamic. The fourth and fifth measures are whole note chords (F4, B-flat4, E-flat5, A-flat5) marked with a piano (p) dynamic. The guitar part is silent in the first two measures, then plays a series of chords in the third measure, followed by a series of chords in the fourth and fifth measures. The score concludes with a final measure in the second system, which is a whole note chord (F4, B-flat4, E-flat5, A-flat5) marked with a piano (p) dynamic. The guitar part plays a series of chords in the final measure.

9

p

p

p

p

3

3

p

6

7

5

2

6

6

5

14

$\frac{9}{4}$ $\frac{[8]}{3}$ 6 $\frac{6}{4}$ $\frac{[5]}{3}$ $\frac{9}{7}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ 7 - 8 **f**

19

The musical score consists of two systems. The first system contains measures 19 and 20, featuring a piano (p) dynamic marking. The second system contains measures 21 and 22, featuring a forte (f) dynamic marking. The piano part is written in treble and bass staves, while the bass part is written in a single bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests. A trill (tr) is marked in measure 21. The bass part in measure 22 includes fingering numbers: 6, 5, 6, 4, 5, [3], 6.

Measure 19: Piano part: Treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4. Bass staff has a quarter rest, followed by eighth notes F3, G3, A3, G3, F3. Bass part: Treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4. Bass staff has a quarter rest, followed by eighth notes F3, G3, A3, G3, F3.

Measure 20: Piano part: Treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4. Bass staff has a quarter rest, followed by eighth notes F3, G3, A3, G3, F3. Bass part: Treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4. Bass staff has a quarter rest, followed by eighth notes F3, G3, A3, G3, F3.

Measure 21: Piano part: Treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4. Bass staff has a quarter rest, followed by eighth notes F3, G3, A3, G3, F3. Bass part: Treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4. Bass staff has a quarter rest, followed by eighth notes F3, G3, A3, G3, F3.

Measure 22: Piano part: Treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4. Bass staff has a quarter rest, followed by eighth notes F3, G3, A3, G3, F3. Bass part: Treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4. Bass staff has a quarter rest, followed by eighth notes F3, G3, A3, G3, F3.

Fingering: 6, 5, 6, 4, 5, [3], 6

[illegible]

27

coe - lo de - scen - di - sti, De - us ab - scon - ditus

6
4

5
[3]

[7]

31

et Sal - va - tor, mi - se - re - re - no -

-1 6 5 6 6 5 6 4 5 [3]

36

f

f

f

f

f

f *Tutti*

bis. Dru - men - tum e - le - cto - rum, vi - num ger - mi - nans

f *Tutti*

Fru - men - tum e - le - cto - rum, vi - num ger - mi - nans

f *Tutti*

Fru - men - tum e - le - cto - rum, vi - num ger - mi - nans

f *Tutti*

Fru - men - tum e - le - cto - rum, vi - num ger - mi - nans

f *Tutti*

6 7 6 6

40

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

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

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

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

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

49

ju - ge, ju - ge sa - cri - fi - cium,

[7]
4

6
5

9
4

[8]
3

53

Piano Introduction:

- Measures 53-57: Piano introduction with a right-hand melody and a left-hand accompaniment. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The left hand starts with a half note F3, followed by a quarter note G3, and then a half note A3. The melody is marked *f* (forte).
- Measures 58-62: Piano introduction continues with a right-hand melody and a left-hand accompaniment. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The left hand starts with a half note F3, followed by a quarter note G3, and then a half note A3. The melody is marked *f* (forte).

Vocal Entry:

- Measure 63: Vocal entry with the lyrics "mi - se - re - re - no - bis." The melody is marked *f* (forte).
- Measures 64-67: Vocal entry continues with the lyrics "Ob - la - ti - o". The melody is marked *f* (forte).
- Measures 68-71: Vocal entry continues with the lyrics "Ob - la - ti - o". The melody is marked *f* (forte).
- Measures 72-75: Vocal entry continues with the lyrics "Ob - la - ti - o". The melody is marked *f* (forte).

Instrumental and Vocal Parts:

- Measures 53-57: Piano introduction with a right-hand melody and a left-hand accompaniment. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The left hand starts with a half note F3, followed by a quarter note G3, and then a half note A3. The melody is marked *f* (forte).
- Measures 58-62: Piano introduction continues with a right-hand melody and a left-hand accompaniment. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The left hand starts with a half note F3, followed by a quarter note G3, and then a half note A3. The melody is marked *f* (forte).
- Measures 63-67: Vocal entry with the lyrics "mi - se - re - re - no - bis." The melody is marked *f* (forte).
- Measures 68-71: Vocal entry continues with the lyrics "Ob - la - ti - o". The melody is marked *f* (forte).
- Measures 72-75: Vocal entry continues with the lyrics "Ob - la - ti - o". The melody is marked *f* (forte).

Footnote:

53

mun - da, mi - se - re - re no - bis. A - - - gnus

mun - da, mi - se - re - re no - bis. A - - - gnus

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

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

Solo

8 [3] 17 4 8 [3] 2 7 #

63

abs - que ma - cula, mi - se - re - re, mi - se-re-re no-bis.

abs - que ma - cula, mi - se - re - re, mi - se-re-re no-bis.

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

69

Men - sa pu - ris - sima, an - ge - lo - rum es - ca,

Men - sa pu - ris - sima, an - ge - lo - rum

4 1 1 7

73

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

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

4 3 b7 - 6 5 - 9 4 [8] 3 6 5

71

p

p

re no - bis, mi - se - re

re no - bis,

6 5 5 9 7 6 5 6 5 6 4

5 [b] 4 3 4

82

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

5 [3] 6 4 5 [3] fz

[illegible]

92

p

a 2

p

p

p *Tutti*

Man - - na, man - na ab - scon-di - tum,

p *Tutti*

Man - - na, man - na ab - scon-di - tum,

p *Tutti*

Man - - na, man - na ab - scon - ditum,

p *Tutti*

Man - - na, man - na ab - scon - ditum,

p *Tutti*

9 4 [8] 3
4 3

$\frac{4}{2}$

6

6

$\begin{bmatrix} 8 & 9 \\ 5 & 7 \\ 4 & - \end{bmatrix}$

6 4 3

9 4 [8] 3

97

Piano Part:

- System 1: Two staves, forte (f) dynamic.
- System 2: Two staves, forte (f) dynamic.
- System 3: Three staves (treble, middle, and bass), forte (f) dynamic.

Voice Part:

- System 1: Two staves, forte (f) dynamic. Lyrics: mi - se - re - re, mi - se - re - re no - bis.
- System 2: Two staves, forte (f) dynamic. Lyrics: mi - se - re - re, mi - se - re - re no - bis.
- System 3: Two staves, forte (f) dynamic. Lyrics: mi - se - re - re, mi - se - re - re no - bis.
- System 4: Two staves, forte (f) dynamic. Lyrics: mi - se - re - re, mi - se - re - re no - bis.

Piano Solo:

- System 5: Bass staff, forte (f) dynamic. Fingering: 6, 7/4, 9/7, 8/6, 7/5, 6, 6/4, [5] 4. Marked "Solo".

101

This musical score page contains measures 101 through 104. It features a piano part with a grand staff (treble and bass clefs) and a string section with five staves (three treble clefs and two bass clefs). The key signature is B-flat major (two flats). The piano part in measures 101-104 consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some rests. The string section is mostly silent in measures 101-103, with some activity in measure 104. The bottom of the page shows measure numbers 101, 102, 103, 104, 105, and 106, with some numbers having a '6' above them, indicating a 6/8 time signature.

6/8 6 6/8 6 — 6/8

105

This musical score page contains measures 105 through 108. It features a piano part with a grand staff (treble and bass clefs) and a string section with five staves (three treble clefs and two bass clefs). The key signature has two flats (B-flat and E-flat).
Measure 105: The piano part has a melodic line in the right hand and a supporting line in the left hand. The string section is mostly silent.
Measure 106: Similar to measure 105, with the piano part continuing its melody and the strings remaining silent.
Measure 107: The piano part continues. The string section remains silent.
Measure 108: The piano part concludes with a trill (tr) on a note. The string section remains silent.
Below the piano part, there are five staves for the string section. The first three are treble clefs and the last two are bass clefs. Measures 105-107 are mostly silent for the strings. In measure 108, the bottom two staves (bass clefs) have a melodic line with a 6/5 interval marked, and a [6] marking is present.

114

Piano Part:

- System 1: Two staves. Treble and bass clef. Dynamics: *f*.
- System 2: Two staves. Treble and bass clef. Dynamics: *f*.
- System 3: Three staves. Treble, middle, and bass clef. Dynamics: *f*.

Vocal Part:

- Staff 1: Treble clef. Lyrics: Pa - nis su - per -
- Staff 2: Treble clef. Lyrics: Pa - nis su - per - sub -
- Staff 3: Treble clef. Lyrics: Pa - nis su - per - sub -
- Staff 4: Bass clef. Lyrics: re - - re__ no - bis. Pa - nis su - per - sub -

Performance Markings:

- f* (forte) appears multiple times in the piano part.
- f Tutti* appears in the vocal part.
- Tutti** appears at the end of the vocal part.

Figured Bass:

6 $\frac{6}{4}$ [5] $\frac{5}{4}$ 6 6 5 4 7 $\frac{7}{4}$ *f* $\frac{7}{4}$ 8 [3]

119

sub - stan - ti - a - lis, mi - se - re - re, mi - se-re - re

stan - ti - a - lis, mi - se - re - re, mi - se-re - re

stan - ti - a - lis, mi - se - re - re, mi - se-re - re

stan - ti - a - lis, mi - se - re - re, mi - se-re - re

7 8 7 6 6 6 7

4 [3] 4 4 4 4 4

124

no - bis.

no - bis.

no - bis.

p Solo
no - bis. Ver - bum ca - ro, ca - ro

6/4 [5] Solo *p* 6/4

128

fa - ctum, ha - bi - tans in no -

7 8 7 6 5

132

bis, mi - se - re - re - no - bis. Ho - sti - a

6 6 7
 5 4 4
 [b]

f $\flat 6$ $\flat 7$ p

136

san - cta, mi - se - re - re no - bis. Ca - lix be - ne -

6
b

[b7]

b4 6 b6 b6 5 b6
4 2

141

di - cti - o - nis, mi - se - re - re no - -

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

[illegible]

151

The musical score is written for piano and voice. It begins with a piano introduction in measures 151-155. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part enters in measure 155 with the lyrics "My - ste - ri - um". The tutti section begins in measure 156, marked with a forte *f* and the word *Tutti*. The vocal part continues with the lyrics "re - re, mi - se - re - re no - bis. My - ste - ri - um". The piano part provides a rhythmic accompaniment. The score ends in measure 160 with a final chord in B-flat major.

p

f

f

f

f

f

f

f *Tutti*

My - ste - ri - um

f *Tutti*

My - ste - ri - um

f *Tutti*

My - ste - ri - um

f *Tutti*

re - re, mi - se - re - re no - bis. My - ste - ri - um

f *Tutti*

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

156

fi - de-i, mi - se - re - re no - bis. Prae -

fi - de-i, mi - se - re - re no - bis. Prae -

8 [3] fi - de-i, mi - se - re - re no - bis.

fi - de-i, mi - se - re - re no - bis.

8 [3] 7 4 p Solo

160

cel - - sum et ve - ne - ra - bi-le, ve - - ne -

cel - - sum et ve - ne - ra - bi-le, ve - - ne -

6
4

5
[3]

[7]

164

ra - bi - le Sa - cra - men - tum, mi - se - re - re_

ra - bi - le Sa - cra - men - tum, mi - se - re - re_

6 5 6 5

169

Piano Accompaniment:

- Measures 169-172: Treble and bass staves. Treble has a forte (**f**) dynamic. Bass has a forte (**f**) dynamic.
- Measures 173-176: Treble and bass staves. Treble has a forte (**f**) dynamic. Bass has a forte (**f**) dynamic.
- Measures 177-180: Treble and bass staves. Treble has a forte (**f**) dynamic. Bass has a forte (**f**) dynamic.
- Measures 181-184: Treble and bass staves. Treble has a forte (**f**) dynamic. Bass has a forte (**f**) dynamic.

Vocal Parts:

- Measures 169-172: Treble and bass staves. Treble has a forte (**f**) dynamic. Bass has a forte (**f**) dynamic.
- Measures 173-176: Treble and bass staves. Treble has a forte (**f**) dynamic. Bass has a forte (**f**) dynamic.
- Measures 177-180: Treble and bass staves. Treble has a forte (**f**) dynamic. Bass has a forte (**f**) dynamic.
- Measures 181-184: Treble and bass staves. Treble has a forte (**f**) dynamic. Bass has a forte (**f**) dynamic.

Lyrics:

no - bis. Sa - cri - fi - ci - um o - mni - um,

no - bis. Sa - cri - fi - ci - um o - mni - um,

no - bis. Sa - cri - fi - ci - um o - mni - um,

no - bis. Sa - cri - fi - ci - um o - mni - um,

Figured Bass:

6 4 5 [3] 6 7 6

173

o - mni - um san - ctis - simum, mi - se - re - re,

o - mni - um san - ctis - simum, mi - se - re - re,

8 o - mni - um san - ctis - simum, mi - se - re - re,

o - mni - um san - ctis - simum, mi - se - re - re,

6 9 8 6 9 8 6

4 3 4 3 4 3 4

[illegible]

181

vi - vis et de - fun - ctis, mi - se - re - re no - bis,

to - rium pro vi - vis et de - fun - ctis, mi - se - re - re

4 3 7 6 4 3 4 3 7

185

This musical score page contains measures 185 through 190. It features a voice part with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes a grand staff with treble and bass clefs, and a separate bass line at the bottom.

Measures 185-189: The piano accompaniment consists of five measures of whole rests in both the treble and bass staves. The voice part also has five measures of whole rests.

Measure 190: The piano accompaniment begins with a melodic line in the treble staff and a supporting line in the bass staff. The voice part enters with the lyrics "mi - se - re - re no - bis, mi-se - re".

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

Figured Bass: The bottom staff of the piano part contains figured bass notation for measures 185-190: 6/5, 9/4, [8]/3, 6/5, 6/5.

190

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

- re__ no - bis, mi - se -

6 7 6 6 5

5 4 [3]

195

mi - se - re - re no -

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

6 5 6 b5 6 6 [5]
4 4 4 4 [4] 3

200

Piano Accompaniment (Measures 200-204):

- Measure 200:** Treble and Bass staves. Treble: p (piano), notes: B \flat , D, F, A. Bass: p (piano), notes: B \flat , D, F, A.
- Measure 201:** Treble: f (forte), notes: G, A, B, C. Bass: f (forte), notes: G, A, B, C.
- Measure 202:** Treble: f (forte), notes: G, A, B, C. Bass: f (forte), notes: G, A, B, C.
- Measure 203:** Treble: p (piano), notes: B \flat , D, F, A. Bass: p (piano), notes: B \flat , D, F, A.
- Measure 204:** Treble: f (forte), notes: G, A, B, C. Bass: f (forte), notes: G, A, B, C.

Vocal Lines (Measures 200-204):

- Measure 200:** Treble: bis, mi - se - re - re, mi - se - re - . Bass: bis, mi - se - re - re, mi - se - re - .
- Measure 201:** Treble: bis, mi - se - re - re, mi - se - re - . Bass: bis, mi - se - re - re, mi - se - re - .
- Measure 202:** Treble: bis, mi - se - re - re, mi - se - re - . Bass: bis, mi - se - re - re, mi - se - re - .
- Measure 203:** Treble: bis, mi - se - re - re, mi - se - re - . Bass: bis, mi - se - re - re, mi - se - re - .
- Measure 204:** Treble: bis, mi - se - re - re, mi - se - re - . Bass: bis, mi - se - re - re, mi - se - re - .

Footnote:

6 $\frac{6}{4}$ 6 f p $\flat 5$ 6

205

Musical score for a piano and voice ensemble, measures 205-209. The score includes piano accompaniment and two vocal parts. Dynamics range from piano (p) to fortissimo (ff). The vocal parts sing "re no - bis." in a B-flat major key signature.

Measure 205: Piano accompaniment begins with a piano (p) dynamic. The vocal parts enter with a half note.

Measure 206: Piano accompaniment continues with a fortissimo (ff) dynamic. The vocal parts continue with a half note.

Measure 207: Piano accompaniment continues with a piano (p) dynamic. The vocal parts continue with a half note.

Measure 208: Piano accompaniment continues with a piano (p) dynamic. The vocal parts continue with a half note.

Measure 209: Piano accompaniment continues with a piano (p) dynamic. The vocal parts continue with a half note.

The piano accompaniment features a variety of textures, including sixteenth-note runs, eighth-note patterns, and triplet figures. The vocal parts are primarily half notes, with some eighth-note patterns in the lower voice.

The score includes the following dynamics and markings:

- piano (p):** Measures 205, 207, 208, 209.
- fortissimo (ff):** Measures 206, 208.
- fz (forzando):** Measures 206, 208.
- triplets (3):** Measures 208, 209.
- fingerings:** 6, 5, 6, 2, 6, 6, 5.

210

p

a 2

p

p

p *Tutti*

Coe - le - ste an - ti - do - tum,

p *Tutti*

Coe - le - ste an - ti - dotum,

p *Tutti*

Coe - le - ste an - ti - do - tum,

p *Tutti*

Coe - le - ste an - ti - dotum,

p *Tutti*

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

215

quo a pec - ca - tis prae - ser - va - mur, mi - se -

quo a pec - ca - tis prae - ser - va - mur, mi - se -

quo a pec - ca - tis prae - ser - va - mur, mi - se -

quo a pec - ca - tis prae - ser - va - mur, mi - se -

2 6 6 7 6 5 9 [8] f
b5 - 4 3 b4 3 6

220

Piano Introduction (Measures 220-223):

- Measure 220: Right hand: D4 quarter, E4 quarter, F4 quarter, G4 quarter. Left hand: Bb3 half.
- Measure 221: Right hand: A4 quarter, Bb4 quarter, C5 quarter, D5 quarter. Left hand: A3 half.
- Measure 222: Right hand: E5 quarter, F5 quarter, G5 quarter, A5 quarter. Left hand: G3 half.
- Measure 223: Right hand: Bb5 quarter, C6 quarter, D6 quarter, E6 quarter. Left hand: F3 half.

Vocal Entry (Measures 224-227):

- Measure 224: Soprano: D4 quarter, E4 quarter, F4 quarter, G4 quarter. Alto: D4 quarter, E4 quarter, F4 quarter, G4 quarter. Tenor: D4 quarter, E4 quarter, F4 quarter, G4 quarter. Bass: D4 quarter, E4 quarter, F4 quarter, G4 quarter. Piano: Bb3 half.
- Measure 225: Soprano: A4 quarter, Bb4 quarter, C5 quarter, D5 quarter. Alto: A4 quarter, Bb4 quarter, C5 quarter, D5 quarter. Tenor: A4 quarter, Bb4 quarter, C5 quarter, D5 quarter. Bass: A4 quarter, Bb4 quarter, C5 quarter, D5 quarter. Piano: A3 half.
- Measure 226: Soprano: E5 quarter, F5 quarter, G5 quarter, A5 quarter. Alto: E5 quarter, F5 quarter, G5 quarter, A5 quarter. Tenor: E5 quarter, F5 quarter, G5 quarter, A5 quarter. Bass: E5 quarter, F5 quarter, G5 quarter, A5 quarter. Piano: G3 half.
- Measure 227: Soprano: Bb5 quarter, C6 quarter, D6 quarter, E6 quarter. Alto: Bb5 quarter, C6 quarter, D6 quarter, E6 quarter. Tenor: Bb5 quarter, C6 quarter, D6 quarter, E6 quarter. Bass: Bb5 quarter, C6 quarter, D6 quarter, E6 quarter. Piano: F3 half.

Lyrics:

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

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

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

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

Figured Bass (Measures 224-227):

- Measure 224: 7 4
- Measure 225: 9 7 8 7 [5]
- Measure 226: 6 6 4 5 [3]
- Measure 227: 7 4

224

mi - se - re - - -

mi - se - re - - -

mi - se - re - - -

mi - se - re - - -

6 5 6 4 7 3

228

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

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

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

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

b5 $\flat 6$ 6 $\flat 6$ 6 $\flat 6$

232

Musical score for a piano and voice ensemble, measures 232-236. The score includes piano accompaniment in the upper systems and vocal parts in the lower systems. The key signature has two flats (B-flat and E-flat). The piano part features various textures including chords, arpeggios, and a trill. The vocal parts have lyrics "bis." and some have a "8" below the staff. The bottom system includes a bass line with fingerings 5, 6, 6, 6, 5.

5
[3]

6

6

6
5

3 Stupendum

Andante

The musical score is for a piece titled "3 Stupendum" in 3/4 time, marked *Andante*. The key signature has two flats (B-flat and E-flat). The score is arranged for the following instruments:

- Oboes (ob):** Two staves, numbered 1 and 2. They play a melodic line starting in the second measure, marked *f* (forte) and then *p* (piano) in the third measure.
- Cor Anglais (cor):** Two staves, numbered 1 and 2. They play a harmonic accompaniment, marked *f* and then *p*.
- Clarinets (cno):** Two staves, numbered 1 and 2. They are mostly silent, with rests throughout the piece.
- Timpani (timp):** One staff. It is silent throughout the piece.
- Violins (vl):** Two staves, numbered 1 and 2. They play a complex, fast-moving melodic line, marked *p* and then *f*.
- Viola (vla):** One staff. It plays a melodic line, marked *p* and then *f*.
- Trombone (T):** One staff. It is silent throughout the piece.
- Organ (org b):** One staff. It plays a melodic line, marked *p* and then *f*. The organ part includes a *Solo* section and specific fingering instructions: $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$, $\begin{bmatrix} f \\ 7 \end{bmatrix}$, 6, 7, $\begin{bmatrix} p \\ 2 \end{bmatrix}$, 6, 6.

The score is divided into three measures. The first measure is a rest for all instruments. The second measure begins the main musical material. The third measure continues the melodic and harmonic development.

Musical score for a piece titled "Stu -". The score is written for piano and features a variety of musical elements including dynamics, articulation, and a solo section.

The score is divided into two systems. The first system consists of four staves. The top two staves are for the piano, with dynamics *p* (piano) and *f* (forte) indicated. The bottom two staves are for the piano, with dynamics *p* and *f* indicated. The second system consists of three staves. The top staff is for the piano, with dynamics *p* and *f* indicated. The middle staff is for the piano, with dynamics *p* and *f* indicated. The bottom staff is for the piano, with dynamics *p* and *f* indicated.

The score includes a variety of musical elements, including trills, slurs, and a solo section. The solo section is marked with *p* Solo and features a melodic line with a trill. The score concludes with the text "Stu -".

10

pen - dum, stupen - dum su - pra o - mni - a mi - ra - culum,

p

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

13

System 1: Piano introduction. Treble and bass staves. Dynamics: *p*.

System 2: Piano introduction. Treble and bass staves. Dynamics: *p*.

System 3: Piano introduction. Treble and bass staves. Dynamics: *p*.

System 4: Vocal melody. Treble staff. Lyrics: mi - se - re - re, mi - se - re - re no - bis. Sa - cra -

System 5: Piano accompaniment. Bass staff. Figured bass notation: 2 6 6 [6/5] 5 [6/5]

16

tis - si-ma Do - mi - ni-cae pas - si - o - nis com - me - mo -

[45] # 9 5 [4] 9 6

19

ra - ti - o, mi - se - re - re, mi - se -

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

22

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

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

[illegible]

28

cen - dens o - mnem, o - mnem ple - ni tu - dinem, mi - se - re - re, mi - se -

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

32

fz

fz

fz

fz

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

7 6 $\flat 6$ 6 6 5 \flat 9 7 6 6 4

35

ff *ff* *tr*

ff *ff* *ff* *ff*

ff

fz *ff* *tr* *p*

fz *ff* *p*

fz *ff*

tr

no - - bis. Me-

fz *ff*

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

38

mo - ri - a - le prae - ci - puum, prae - ci - puum di - vi - ni a - mo - ris, di -

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

41

Piano Accompaniment:

- Measures 41-43: The right hand plays a complex pattern of sixteenth notes and eighth notes, often beamed together. The left hand provides a steady rhythmic foundation with eighth and sixteenth notes.

Vocal Line:

8 vi - ni a - mo - ris, mi - se - re - re no - bis, mi - se - re - re no - bis. Di -

Figured Bass (Basso Continuo):

6 6 4 7 b7 6 4 — 5 [3] 6 7 6 2 6 6

Dynamics: *p* (piano), *f* (forte), *mf* (mezzo-forte).

44

vi - nae, di-vi - nae af - flu - en - ti-a lar - gi - ta - - tis,

p

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

47

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

2 6 6 [6/5] 5 7

50

re - re no - bis. Sa - - cro - - san - ctum et au - gu -

8

6 5
4 [3]

6
5

53

stis - si - mum my - ste - ri - um, mi - se -

♭7 5 7 6 [5] ♭ 6/4 [5] ♭ —

56

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

60

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

6 6 7 6 6 7 6 6

63

- re no - - bis. Phar - macum im - mor -

2 [6] 6/5 f [6 6 6] p 7

66

ta - li - ta-tis, mi - se - re - re, mi - se -

Figured Bass:

$\flat 6$ $\flat 7$ $\frac{6}{4}$ $\flat 7$ 8 $\flat 6$ $\flat 7$ 6 $\flat 6$ $\flat 7$ 6 $\flat 6$ $\flat 7$ 6 $\flat 6$ $\flat 7$ 6 \flat

70

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

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

74

Musical score for measures 74-77. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass) with various chords and melodic lines. The vocal line is on a single staff with lyrics in French. Dynamics include "fz" (forzando) and "p" (piano). The lyrics are "bis, mi se-re re".

The piano accompaniment includes the following dynamics and markings:

- Measure 74: *fz* (forzando) in both treble and bass staves.
- Measure 75: *p* (piano) in both treble and bass staves.
- Measure 76: *fz* (forzando) in both treble and bass staves.
- Measure 77: *p* (piano) in both treble and bass staves.

The vocal line includes the following lyrics:

- Measure 74: bis, _____
- Measure 75: mi - se-re -
- Measure 76: -
- Measure 77: re

The piano accompaniment includes the following chord markings:

- Measure 74: -
- Measure 75: 7 6 5
- Measure 76: [6] 5
- Measure 77: b7 6 6 4 -

78

Piano Accompaniment (Measures 78-80):

- Right Hand (RH):**
 - Measure 78: *fz* (first half), *ff* (second half).
 - Measure 79: *fz* (first half), *ff* (second half).
 - Measure 80: *fp* (first half), *p* (second half).
- Left Hand (LH):**
 - Measure 78: *ff* (first half), *ff* (second half).
 - Measure 79: *ff* (first half), *ff* (second half).
 - Measure 80: *ff* (first half), *ff* (second half).

Vocal Line (Measure 80):

- Lyrics: no - - bis.
- Trill (tr) on the first note.

Fingering (Measures 78-80):

- Right Hand (RH):**
 - Measure 78: 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

81

Measures 81-85:

- Measure 81: *f* (first staff), *f* (second staff), *f* (third staff), *p* (fourth staff), *p* (fifth staff), *p* (sixth staff).
- Measure 82: *f* (first staff), *p* (second staff), *p* (third staff), *p* (fourth staff), *p* (fifth staff), *p* (sixth staff).
- Measure 83: *f* (first staff), *p* (second staff), *p* (third staff), *p* (fourth staff), *p* (fifth staff), *p* (sixth staff).
- Measure 84: *f* (first staff), *p* (second staff), *p* (third staff), *p* (fourth staff), *p* (fifth staff), *p* (sixth staff).
- Measure 85: *f* (first staff), *p* (second staff), *p* (third staff), *p* (fourth staff), *p* (fifth staff), *p* (sixth staff).

Figured Bass (Bottom Staff):

- Measure 81: *f* 6 - [45] #
- Measure 82: *p* 6 7 [45] #
- Measure 83: 6 7 [45] #

4 Tremendum

[illegible]

men - dum ac vi - vi - ficum, vi - vi - fi-cum Sa - cra -

men - dum ac vi - vi - ficum, vi - vi - fi-cum Sa - cra -

men - dum ac vi - vi - ficum, vi - vi - fi-cum Sa - cra -

men - dum ac vi - vi - ficum, vi - vi - fi-cum Sa - cra -

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

mentum, mi - se - re - re no -

mentum, mi - se - re - re no -

mentum, mi - se - re - re no -

mentum, mi - se - re - re no -

7

bis.

bis.

bis.

bis.

Solo

7 6

6 5

6 4

[45] #

Detailed description: The musical score is for page 95. It features a piano accompaniment and a vocal line. The piano part includes several systems with triplets and a 'Solo' section at the bottom with figured bass notation. The vocal line has 'bis.' markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for piano and voice.

This musical score is for a piece titled "Panis o-mni-po-ten-ti-a ver-bi ca-ro, ca-ro". It is written for piano and voices. The piano part is in the upper staves, and the vocal parts are in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the piano introduction and the first vocal entry. The second system contains the vocal parts and the piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The vocal parts are in a homophonic setting, with the voices entering in sequence. The lyrics are in Latin: "Pa - nis o - mni - po - ten - ti - a ver - bi ca - ro, ca - ro". The score is marked with a forte (f) dynamic. The piano part includes a section marked "Tutti" and a section marked "6/4". The vocal parts are marked with a forte (f) dynamic. The score is written for a piano and four voices (Soprano, Alto, Tenor, and Bass).

11

System 1: Two staves for piano. Treble and bass clefs. Key signature: B-flat major. Time signature: 4/4. Dynamic: *p*. Triplet markings (3) are present.

System 2: Two staves for piano. Treble and bass clefs. Key signature: B-flat major. Time signature: 4/4. Dynamic: *p*. Triplet markings (3) are present. A 2/3 time signature change is indicated above the first staff.

System 3: Three staves for piano. Treble and bass clefs. Key signature: B-flat major. Time signature: 4/4. Dynamic: *p*. Triplet markings (3) are present.

System 4: Four staves for voice (Soprano, Alto, Tenor, Bass) and one staff for piano. Treble and bass clefs. Key signature: B-flat major. Time signature: 4/4. Dynamic: *p*. Lyrics: *fa - ctus,* *mi - se-re - re*. Triplet markings (3) are present.

System 5: One staff for piano. Treble and bass clefs. Key signature: B-flat major. Time signature: 4/4. Dynamic: *p*. Triplet markings (3) are present.

Figured Bass: 6 3 4 3 6 3 16 3 6 3 unisono 6 3 7 3 6 3 4 3

13

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

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

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

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

15

System 1: Two staves for piano. Treble and bass clefs. Key signature: two flats. Dynamics: *p*.

System 2: Two staves for piano. Treble and bass clefs. Dynamics: *p*. Includes triplets in the right hand.

System 3: Three staves for piano. Treble, bass, and a lower bass staff. Dynamics: *p*. Includes triplets and slurs.

System 4: Four staves for voice. Treble and bass clefs. Lyrics: re - re, mi - se - re - re no - - - . Dynamics: *p*. Includes slurs and accents.

System 5: One staff for piano. Treble clef. Dynamics: *p*. Includes triplets and slurs.

Figured Bass: 9 4 [8] 3 5 6 5 5 4 3 4 3 6 5 6 4 [5] # 3

17

The musical score consists of five systems. The first system (measures 17-18) features a piano introduction with a treble and bass staff, each starting with a quarter rest followed by a quarter note. The second system (measures 19-20) continues the piano introduction with a treble and bass staff, each starting with a quarter rest followed by a quarter note. The third system (measures 21-22) features a piano introduction with a treble and bass staff, each starting with a quarter rest followed by a quarter note. The fourth system (measures 23-24) features a piano introduction with a treble and bass staff, each starting with a quarter rest followed by a quarter note. The fifth system (measures 25-26) features a piano introduction with a treble and bass staff, each starting with a quarter rest followed by a quarter note.

bis,

bis,

bis,

bis,

Solo

7 6 7 6 6 5 6 5

19

Measures 19-20: Piano introduction. Treble and bass staves. Dynamics: **f**.

Measures 21-22: Piano accompaniment. Treble and bass staves. Dynamics: **f**. Includes triplets and a 2-measure rest.

Measures 23-24: Vocal entries. Soprano, Alto, Tenor, and Bass staves. Lyrics: *mi - se - re - re, mi - se - re - re*. Dynamics: **f**.

Measure 25: **Tutti**. Bass staff. Time signature: $\frac{6}{4}$. Key signature: one sharp (F#). Dynamics: **f**. Includes triplets and a 2-measure rest.

21

no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

$\frac{[b9]}{b7}$ 3 $\frac{6}{4}$ 3 $\frac{7}{4}$ 3 # $\frac{3}{p}$ unisono 3 3 3 3 3

5 Incrumentum

Vivace

1
ob

2

cor
1, 2

clno
1, 2

timp

1
vl

2

vla

f

S

A

T

f Tutti

In - cru - en - tum sa - cri - fi - ci -

B

f Tutti

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

org
b

f Tutti

1 1 1 1 - 1 1 1

11

f

f

f

f *Tutti*

In - cru - en - tum sa - cri -

f *Tutti*

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

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

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

6 6 6 6 5 6 8 6 6 6 6 6 6

20

f

f

f

fi - ci - um, mi - se - re - - - - re, mi - se -

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

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

in - cru - en - tum sa - cri - fi - ci - um, mi - se - re -

8 ♭5 ♭6 6 5 6 ♭5 6 ♭5 6 5 6 5 - 6 5 6 5 9 6

28

re - re, mi - se - re-re no - bis, ci - bus et

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

ci - bus et con - vi - va, mi - se - re -

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

6 5 # 6 4 2 6 8 6 5 6 5 6 5 6 5 # - 6 6 4

36

con - vi - va, con - vi - va, mi - se - re - re no -

re - re no - bis, ci - bus et con -

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

re no - bis,

6 6 5 # 9 - 5 4 5 6 4 4 9

44

bis, mi - se - re
 vi - va, con-vi - va, mi-se - re re no - bis, mi -
 re no - bis, mi-se - re re, mi - se - re re no - bis,
 ci - bus et con - vi - va, mi-se -

6 5 9 6 5 9 8 4 6 5 6 #5 6 5 6 5 6 5

52

re, mi - se-re - re no - bis. Dul - cis - si - mum con - vi - vi -

- se - re - re no - bis. Dul - cis - si - mum con - vi - vi -

mi-se-re - re no - bis. Dul - cis - si -

re - re no - bis. Dul - cis - si -

[9] 6 6̣ 6 6 7 6 5 6 7 6 5 [5] 6 5 4 3 4 3 2 [4]

61

um, cu - i as - sis - tunt An - ge-li mi - ni - strantes, mi - se -

um, cu - i as - sis - tunt An - ge-li mi - ni - strantes, mi - se -

8 mum con - vi - vium, cu - i as - sis - tunt An - ge-li mi - ni - strantes, mi-se -

mum con - vi - vium, cu - i as - sis - tunt An - ge-li mi - ni - strantes, mi-se -

8 7 6 [5] ♯ 6 5 4 3 9 8 7 6 5 6
6 5 4 ♯ 4 [3] 2 [1] 7 6 ♯ 4 [3] 6

70

Piano Accompaniment:

- Measures 70-71: *p* (piano), *f* (forte)
- Measures 72-73: *f* (forte)
- Measures 74-75: *f* (forte)
- Measures 76-77: *f* (forte)
- Measures 78-79: *f* (forte)

Vocal Parts:

- Measures 70-71: *f* (forte)
- Measures 72-73: *f* (forte)
- Measures 74-75: *f* (forte)
- Measures 76-77: *f* (forte)
- Measures 78-79: *f* (forte)

Lyrics:

re - re_ no - bis. Sa - cra-men - tum pi - e -

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

re - re no - bis.

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

Fingerings and Articulations:

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

Articulations:

f *Tutti*

[illegible]

88

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

vin-cu-lum cha-ri-ta-tis, mi-se-re-re

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

ri-ta-tis, mi-se-re-re

[5] 6 [5] - 6 10 10 10 6 6 5

4 # -

97

of - fe - rens et ob - la - ti - o, mi - se - re -

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

8 bis, mi - se - re - re

no - bis, mi - se - re - re

fag

Pedale

6 5 4 6 5 7 5 6 4 8 4 6 4 7 5

106

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

2 4, 6 4, [5], 9 / 6 7, 9 / 6 7 6, 9 / 6 7 # 6

115

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

re - re - no - bis. Spi - ri - tu - a -

re - re - no - bis. Spi - ri - tu - a -

re - re - no - bis. Spi - ri - tu - a -

9 6 6 5 4 # 2

124

lis dul - ce - do, dul - ce - do in pro - pri - o, in

lis dul - ce - do, dul - ce - do in pro - pri - o, in

lis dul - ce - do, dul - ce - do in pro - pri - o, in

lis dul - ce - do, dul - ce - do in pro - pri - o, in

6 7 $\flat 7$ 9 $\left[\begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} \flat 7 \end{smallmatrix} \right]$ 6 $\frac{5}{[3]}$ 6 7

131

pro - pri-o fon - te de - gu - sta - ta, mi-se - re - re

pro - pri-o fon - te de - gu - sta - ta, mi-se - re - re

8 pro - pri-o fon - te de - gu - sta - ta, mi-se - re - re

pro - pri-o fon - te de - gu - sta - ta, mi-se - re - re

8 6 5 6 b5 9 7 6 5 b5 6 b5 [3] 4 [3]

139

The musical score for page 119, starting at measure 139, features a piano accompaniment and vocal parts. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are arranged in four staves, each with lyrics underneath. The lyrics are: "no - bis, mi-se - re - re, mi - se - re -". The score includes various musical notations such as notes, rests, and accidentals. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures by vertical bar lines. The piano accompaniment includes a variety of rhythmic patterns and melodic lines. The vocal parts are written in a clear, legible font. The overall layout is professional and easy to read.

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

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

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

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

9 8 5 6 5 4 2 6

$\frac{9}{4}$ $\frac{[8]}{3}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{[3]}{4}$ $\frac{2}{4}$ $\frac{6}{4}$

146

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

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

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

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

6 6 6 7 6 5 [3] 2

153

The musical score is written for a piano and vocal ensemble. It begins with a piano introduction in B-flat major, 4/4 time. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part enters with the lyrics "Re - fe - cti - o a - ni - ma -". The tempo is marked "Tutti".

Instrumentation: Piano (Right Hand, Left Hand), Bass (Bass), and Voice (Soprano, Alto, Tenor/Bass).

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

Time Signature: 4/4.

Lyrics:

Re - fe - cti - o a - ni - ma -

Performance Instructions:

- f** (forte) is indicated for the piano introduction.
- f Tutti** is indicated for the vocal entry.
- 6** (sixteenth note) is indicated for the piano accompaniment in the final measure.

160

ni - ma - rum san - cta-rum, mi - se - re - re_ no - bis,

rum_ san - cta - - - rum, mi - - se - re - re_

f Tutti
Re - fe - cti - o a - ni -

f Tutti
Re - fe - cti - o a - ni - ma - rum san -

9 8 4 3 6 6 9 8 - b5

168

re - fe - cti - o, re - fe - cti - o, mi - se -

no - bis, re - fe - cti - o, re - fe - cti - o a -

ma - rum san-cta - rum, re - fe - cti - o, mi-se - re - re, mi - se - re -

cta - rum, mi - se - re - re, mi - se - re - re__ no - bis,

3 3 3 4 8 6

176

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

- ni - ma - rum san - cta - rum, mi - se - re - re,

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

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

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

[illegible]

193

vi - a - ti - cum in Do - mi - no mo - ri - en -

vi - a - ti - cum in Do - mi - no mo - ri - en -

8 vi - a - ti - cum, in Do - mi - no mo - ri - en -

vi - a - ti - cum, in Do - mi - no mo - ri - en -

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

203

- ti - um, mi - se - re - re no - bis. Pi - gnus
 - ti - um, mi - se - re - re no - bis. Pi -
 - ti - um, mi - se - re - re no - bis.
 - ti - um, mi - se - re - re no - bis.

6 - 1 1 **f Tutti**

214

f

f

f

f

f

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

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

f Tutti

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

f Tutti

Pi - gnus fu - tu - rae

9 8 4 3 6 6 $\left[\begin{smallmatrix} 10 \\ 8 \end{smallmatrix} \right] \left[\begin{smallmatrix} 9 \\ 7 \end{smallmatrix} \right]$

223

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

6 7 6 7 ♭6 ♭7 6 5 6 4 3 4 ♭7 6 5 6 5 4 3 2 1 6 7 6 5

232

se-re - re no - bis, mi - se - re - re, mi - se - re - re_ no - - bis, _____

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

8 - re_ no - bis, mi - se - re - - re, mi - se - re - re, mi - se -

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

Vlc. 7 7 6 5 6 4 5 [3] *tasto solo*

241

musical score for voice and piano, measures 241-250. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "mi - se - re - re no - re - re no - re, mi - se - re - re no - re, mi - se - re - re no - mi - se - re - re no -". The score ends with a double bar line and a 6/4 time signature change.

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

6/4 5/4 3

250

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

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

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

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

9 6 9 6 9 6

257

The musical score is written for a piano and voice. It consists of five systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in French: "re, mi - se - re - re no - bis." The piano part features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The vocal part is a simple melody with some ornamentation (marked with asterisks) and dynamic markings (p for piano). The score ends with a double bar line.

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

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

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

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

6 5 9 6 6 5 4 3

265

The musical score consists of nine staves. The first two staves are grand staves (treble and bass clef). The next two staves are also grand staves. The fifth staff is a single bass clef staff. The sixth, seventh, and eighth staves are grand staves. The ninth staff is a single bass clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 265. Measures 265-272 are mostly rests, with some melodic activity in the right hand starting at measure 268. Measure 273 features a piano solo in the bass line.

p

p Solo

274

The musical score for measures 274-281 is presented in seven systems. The first three systems (measures 274-276) consist of two staves each, all containing whole rests. The fourth system (measures 277-281) features a piano accompaniment on the top two staves and a single bass staff. The piano part includes eighth-note and quarter-note patterns, with some measures containing slurs and ties. The bass staff in the fourth system contains whole rests. The fifth, sixth, and seventh systems (measures 280-281) consist of three staves each, all containing whole rests. The final system (measure 281) includes a single bass staff with a melodic line and figured bass notation below it.

Figured bass notation for the final system (measure 281):

6 5 45 6 - 6 - 6 5 8 7 7

281

f

f

f

f

f

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

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

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

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

f Tutti

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

290

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

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

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

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

7 6 b7 b6 4 3 4 6 5 6 6 5 [3]

298

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

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

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

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

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

6 Agnus Dei

Largo

1
ob

2

cor
1, 2

clno
1, 2

timp

1
vl

2

vla

p Tutti

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

p Tutti

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

p Tutti

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

p Tutti

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

org
b

p Tutti

6 6 6 - 5 7 6 6 7
4 4 4 4 5

The musical score is arranged in five systems. The first system consists of a grand staff (treble and bass clefs) with a 4-measure rest in the first measure. The second system has two staves, each with a 4-measure rest in the first measure. The third system is a grand staff with a 4-measure rest in the first measure. The fourth system contains four vocal staves (treble and bass clefs) with the lyrics "mundi, Agnus De - i, qui tol -". The fifth system contains a single bass staff with the lyrics "mundi, Agnus De - i, qui tol -" and a "vlc, fag" marking. Below the bass staff in the fifth system are the following fingerings: 4, 3, 6, 7, 6, 5, 6, 4, 6, 5, 4, 7.

mundi, Agnus De - i, qui tol -

mundi, Agnus De - i, qui tol -

8
mundi, Agnus De - i, qui tol -

mundi, Agnus De - i, qui tol -

vlc, fag

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

The musical score is written for a piano and four vocal parts (Soprano, Alto, Tenor, Bass). The key signature is B-flat major (two flats). The piano part consists of a grand staff (treble and bass clefs) with a 7-measure rest at the beginning. The vocal parts enter in the second measure. The lyrics are in Latin: "lis pec - ca - ta mundi: Parce, par - ce,". The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features figured bass notation for the piano part.

7

lis pec - ca - ta mundi: Parce, par - ce,

lis pec - ca - ta mundi: Parce, par -

8 lis pec - ca - ta mundi: Parce, par -

lis pec - ca - ta mundi: Parce, par -

vlc, fag

6 6 6 6 7 6 6 7 6 6 6 6

4 4 4 4 [b5] 4 3 5 4 4

10

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

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

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

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

vlc, fag

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

13

System 1: Piano accompaniment. Treble and bass staves. Dynamics: *f*.

System 2: Piano accompaniment. Treble and bass staves. Dynamics: *f*.

System 3: Piano accompaniment. Treble and bass staves. Dynamics: *f*.

System 4: Vocal parts. Treble and bass staves. Lyrics: A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta. Dynamics: *f*.

System 5: Piano accompaniment. Treble and bass staves. Dynamics: *f*.

Figured Bass:

[5] 2 ♭6 9 [8] ♭6 6 6 [5] f 6 6 6

[3] 4 4 3 2 5 4 3

[illegible]

[illegible]

20

f

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

f

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

f

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

f

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

f

6 6 6 6 6 6 6 6

$\flat 6$ $\flat 6$ $\flat 6$ $\flat 6$

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

22

Measures 22-31:

- Measures 22-23:** Piano introduction with piano (*p*) and forte (*f*) dynamics.
- Measures 24-25:** Continuation of piano introduction.
- Measures 26-27:** Continuation of piano introduction.
- Measures 28-29:** Continuation of piano introduction.
- Measures 30-31:** Continuation of piano introduction.

Vocal Line (Measures 22-31):

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

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

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

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

Figured Bass (Measures 22-31):

6 2 6 5 6 4 3 9 8 6 6 4 5 [3] f $\flat 7$ $\flat 6$ 4 8

24

re - re no - bis. A - gnus De - i,

re - re no - bis. A - gnus De - i,

8 re - re no - bis. A - gnus De - i,

re - re no - bis. A - gnus De - i,

$\frac{7}{4}$ 8 $\frac{7}{4}$ 8 $\frac{6}{4}$ 6 $\frac{6}{4}$

26

Piano Accompaniment:

- Measures 26-30: Rapid sixteenth-note passages in the right hand, sustained chords in the left hand. Dynamics: *f*.
- Measure 31: Vocal entry with lyrics "mi - se - re - - re,". Dynamics: *f*.

Vocal Parts:

- Measures 26-30: Sustained chords in the left hand.
- Measure 31: Vocal entry with lyrics "mi - se - re - - re,". Dynamics: *f*.

Figured Bass:

8 - [6] $\flat 6$ - \flat - [6]

The musical score is arranged in five systems. The first system consists of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The second system continues the piano accompaniment. The third system features a grand staff with a complex, flowing piano accompaniment in the upper staves and a simpler bass line in the lower staff. The fourth system introduces vocal parts with lyrics in French. The fifth system continues the vocal parts and piano accompaniment, ending with a final chord.

re - - re no - bis, mi - se - re - - re,
mi - se - re - - - re, mi - se - re - - re,
mi - se - re - re, mi - se - re - - re,
mi - se - re - - - re,
7 7 7 6 7
7 7 7 6 7

29

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

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

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

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

vlc, fag

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

31

mi - se - re - re no - - -

mi - se - re - re no - - -

mi - se - re - re no - - -

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

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

33

Piano Part:

- Staff 1 (Treble): p f
- Staff 2 (Treble): p f
- Staff 3 (Treble): p f
- Staff 4 (Bass): p f
- Staff 5 (Grand Staff): p f
- Staff 6 (Bass): p f

Voice Part:

- Staff 7 (Soprano): bis, mi - se - re - - - re
- Staff 8 (Alto): bis, mi - se - re - - - re
- Staff 9 (Tenor): bis, mi - se - re - - - re
- Staff 10 (Bass): bis, mi - se - re - - - re

Footnote:

8 7 f

35

The musical score consists of six systems. The first three systems are for piano accompaniment. The first system has two staves (treble and bass clef) with a piano (p) dynamic marking. The second system has two staves, with the piano (p) dynamic marking appearing on both. The third system has three staves (treble, middle, and bass clef) with piano (p) dynamic markings on the first two. The fourth system is for voice, with four staves (treble, middle, and two bass clefs). The lyrics 'no - - - bis.' are written under the first three staves. The piano accompaniment continues on the bottom staff. The fifth system is similar to the fourth, with lyrics 'no - - - bis.' under the first three staves. The sixth system is for piano accompaniment, with a piano (p) dynamic marking on the bottom staff.

p

p

p

p

p

p

no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

p