

# M. Haydn.

# Litaniæ de V. S.

Johann Michael

Haydn

**Litaniæ de Venerabili Sacramento**

MH 66

*S, A, T, B (solo), S, A, T, B (coro), fag, 2 trb, 2 vl, vla, b, org*

*Full score*




Edition Esser-Skala, 2023

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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
fag	bassoon
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin
vla	viola

## Sources

A1	<i>Library</i>	D-B
	<i>Shelfmark</i>	Mus. ms. autogr. Haydn, J. M. 8
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1764-04-08
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
B1	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5667
	<i>Category</i>	manuscript copy
	<i>Date</i>	1820–1840
	<i>RISM ID</i>	840016595
	<i>License</i>	custom (free for non-commercial purposes)
	<i>URL</i>	<a href="https://gallica.bnf.fr/ark:/12148/bpt6k4500261c">https://gallica.bnf.fr/ark:/12148/bpt6k4500261c</a>

## 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>
–		–	Pages 1 and 2 are missing in <b>A1</b> . Thus, the original title (which most likely included the scoring) has been lost. <b>A1</b> contains staves for two trb and fag, while <b>B1</b> and the two authentic copies (D-Mbs Mus.ms. 4135/1, RISM 455022548; A-Sd A 1476, RISM 659002089) contain staves or parts for three trb. Thus, it is likely that a bass trb may be used instead of fag. As customary, trb 1/2 and fag play colla parte with A, T, and B, respectively, in tutti sections, even if <b>A1</b> lacks explicit directives.
1	1–24	–	Since these bars are not available in <b>A1</b> , they employ <b>B1</b> as principal source. Missing grace notes were tacitly added.
	21ff	coro	double caps spelling of “DEus” (bars 21, 25, 29, and 34) according to <b>A1</b>
	4	vl	3rd ♭ in <b>B1</b> : f'8–e'16–d'16
	7	org	last ♭ in <b>B1</b> : ♯
2	131	S	double caps spelling of “DEus” according to <b>A1</b>
5	118	trb 2	1st ♯ in <b>A1</b> : c'16–c'16
8	41–44	vla	In <b>A1</b> , The 3rd ♭ in bar 41 to 1st ♭ in bar 44 are written as if in tenor clef.
9	1ff	coro	double caps spelling of “DEi” (bars 1, 13, and 25) according to <b>A1</b>
	42–45	fag	<b>A1</b> does not indicate that fag should play with trb (cf. bars 9–12 and 21–24). Nevertheless, a voice for fag has been added in this edition.

# Changelog

## **3.0.0 - 2023-04-06**

### *Added*

- MIDI files

### *Changed*

- use the autograph manuscript as principal source (resulting in numerous corrections)

## **2.0.0 - 2021-12-03**

### *Changed*

- uses EES Tools and new editorial guidelines

## **1.0 - 2021-01-20**

### *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 . . . . . 10

Panis vivus, qui de coelo descendisti, Deus absconditus et salvator, frumentum electorum, vinum germinans virgines, panis pinguis et deliciæ regum, iuge sacrificium, oblatio munda, agnus absque macula, mensa purissima, angelorum esca, manna absconditum, memoria mirabilium Dei, miserere nobis.

## 3 Panis supersubstantialis . . . . . 26

Panis supersubstantialis, verbum caro factum, habitans in nobis, hostia sancta, calix benedictionis, mysterium fidei, miserere nobis.

## 4 Præcelsum . . . . . 37

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

## 5 Stupendum . . . . . 53

Stupendum super omnia miracula, Sacratissima Dominicæ passionis commemoratio, donum transcendens omnem plenitudinem, memoriale præcipuum divini amoris, divinæ affluentia largitatis, sacrosanctum et augustissimum mysterium, pharmacum immortalitatis, tremendum ac vivificum Sacramentum, panis omnipotentia verbi caro factus, incruentum sacrificium, cibus et conviva, miserere nobis.

## 6 Dulcissimum . . . . . 92

Dulcissimum convivium, cui assistunt Angeli ministrantes, Sacramentum pietatis, vinculum charitatis, offerens et oblatio, Spiritualis dulcedo in proprio fonte degustata, refectio animarum sanctarum, miserere nobis.

## 7 Viaticum . . . . . 103

Viaticum in Domino morientium.

<b>7</b>	<b>Pignus futuræ gloriæ . . . . .</b>	<b>104</b>
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Pignus futuræ gloriæ, miserere nobis.

<b>9</b>	<b>Agnus Dei . . . . .</b>	<b>114</b>
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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 mà non troppo

*I*  
*Trombone*

*II*

*Fagotto*  
*[o Trombone III]*

*I*  
*Violino*

*II*

*Viola*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo*  
*e Basso*

*p* Solo 16 6 5 6] 9 6 # 6 6 5 # 6 5 # 6 6 # 6 6 # *f*

5

*f*

*p*

*p Solo*

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

*p Solo*

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

*p Solo*

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

*p Solo*

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

6

[6 4 #] [6 6 5 4 #] [6 6 5 4 #] [9 4 6 #] [6] [b6 5 6] [6] [8 6 5] [b 5 -]

10

**System 1:**

- Piano:**
  - Right Hand 1:  $f$  (first measure),  $p$  (third measure)
  - Right Hand 2:  $f$  (first measure),  $p$  (third measure)
  - Left Hand:  $f$  (first measure),  $p$  (third measure)
- Vocal:**
  - Staff 1:  $f$  (first measure),  $p$  (third measure)
  - Staff 2:  $f$  (first measure),  $p$  (third measure)
  - Staff 3:  $f$  (first measure),  $p$  (third measure)
  - Staff 4:  $f$  (first measure),  $p$  (third measure)

**System 2:**

- Vocal:**
  - Staff 1:  $f$  *Tutti* (first measure),  $p$  (third measure)
  - Staff 2:  $f$  *Tutti* (first measure),  $p$  (third measure)
  - Staff 3:  $f$  *Tutti* (first measure),  $p$  (third measure)
  - Staff 4:  $f$  *Tutti* (first measure),  $p$  (third measure)
- Piano:**
  - Staff 1:  $f$  (first measure),  $p$  (third measure)

**Lyrics:**

— e - lei - son. Chri - ste e - lei - son, Ky - ri - e e -

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

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

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

**Performance Instructions:**

- $f$  (forte)
- $p$  (piano)
- Tutti*
- [tr] (trill)
- [6] (finger 6)
- [8] (finger 8)
- [5] (finger 5)

**Chord Symbols:**

- $\flat 9$  (first measure, piano part)
- $\sharp$  (first measure, piano part)
- $\flat 5$  (first measure, piano part)
- $\sharp$  (first measure, piano part)
- $\flat 9$  (first measure, piano part)
- $\sharp$  (first measure, piano part)
- $\flat 5$  (first measure, piano part)
- $\sharp$  (first measure, piano part)
- $\flat 9$  (first measure, piano part)
- $\sharp$  (first measure, piano part)
- $\flat 5$  (first measure, piano part)
- $\sharp$  (first measure, piano part)

14

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

**System 2:** Piano accompaniment. Treble and bass staves. Dynamics: *f*. Trills are marked in the treble staff.

**System 3:** Vocal entry. Treble and bass staves. Lyrics: lei - son. Chri-ste, au - di nos, Chri-ste, ex-au - di nos, Chri-ste, au-di nos, ex - au - di nos. Dynamics: *f*.

**System 4:** Vocal parts. Treble and bass staves. Lyrics: Ky - ri-e e-leison. Au - di nos, ex - au - di nos, Chri-ste, au-di nos, ex - au - di nos. Dynamics: *f*.

**System 5:** Piano accompaniment. Treble and bass staves. Dynamics: *f*. Figured bass notation:  $\frac{6}{4}$   $\frac{5}{\#}$  [6]  $\flat$  [6]  $\flat$   $\flat 7$  [6] 6  $\frac{4}{2}$  [6] 4 3. Marking: *Solo*.

19

Pa - ter de coe - lis, — DE - us, mi - se - re - re no - bis.

Mi - se - re - re — no - bis.

Mi - se - re - re no - bis.

Mi - se - re - re no - bis.

[6]  $\flat 7$   $\frac{9}{\flat 4}$  [8]  $\frac{3}{3}$  *Tutti*  $\flat 7$   $\frac{9}{\flat 4}$  — 5 — 1 1 1  $\flat 7$   $\frac{6}{4}$   $\flat 7$   $\frac{6}{4}$   $\frac{5}{4}$  — [6] [5]

24

Mi - se - re - re no - bis.

Fi - li Re - dem - ptor mundi, DE - us, Mi - se - re - re - no - bis.

Mi - se - re - re no - bis. Spi - ritus San - cte,

Mi - se - re - re no - bis.

$\flat$  - # [7]  $\sharp$  9 -  $\flat$ 5 - # 1 1 1 7  $\flat$ 6  $\sharp$  7  $\flat$ 6  $\sharp$  4 #  $\flat$  6 [5]  $\sharp$  [6 6] 5

29

Mi - se - re - re no - bis. Sancta Tri-nitas, sancta Tri-nitas, u -  
 Mi - se - re - re no - bis. Sancta Tri-nitas, sancta Tri-nitas, u -  
 DE - us, mi - se - re - re no - bis. Sancta Tri-nitas, sancta Tri-nitas, u -  
 Mi - se - re - re no - bis. Sancta Tri-nitas, sancta Tri-nitas, u -

9 - 5 - # 1 1 1 7 6 7 6 4 # 4 2 6 b7 6 5  
 4 - # 4 # 4

34

nus DE - us, mi - se - re - re, mi-se-re - re no - bis, mise - re - re\_

- nus DE - us, mi - se - re - re, mi-se - re - re no - bis, mise - re - re\_

nus DE - us, mi - se - re - re, mi-se - re - re\_ no - bis, mise - re - re

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

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



39

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

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

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

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

9 6 4# 6 1 1 1 1 7 6 7 6 6 6 6 5

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

[6] [5]

## 2 Panis vivus

**Vivace**

*f*

*f*

*f*

*f* Solo [6] 6 6  $\frac{6}{4}$  [6] 6]

*f*

*p*

*f*

*p*

*p*

*f*

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

10

*f* *p* *tr*

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

13

*p* *p* *p*

*p* Basso

Pa - nis vi - vus, qui de coe - lo de - - scen - -

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

16

*f* *f* *tr*

di - - sti, mi - se - re - re\_\_ no - bis,

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

19

De - us ab - scon - ditus et Sal - va - tor, mi - se -

19 20 21

22

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

22 23 24 25

26

bis.

26 27 28 29



39

minans vir - gi - nes, mi - se - re - re, mi - se - re - re,

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

42

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

6] 7 [6]

45

re - re, mi - se - re -

7 6 6 6 6 6 6 6 [6]

48

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

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

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

52

**f** **f** **f**

re - re no - bis.

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

56

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

6 5 6 5 [4] 6] 2 6 **p**

59

*f*

*f*

*f*

[6] 2 6 *f* [6] 2 6 6

62

*tr*

*tr*

*tr*

*p*

*p*

*p*

*P* Tenore

8 Pa - nis pin - guis

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

65

*f*

*f*

*p*

8 et de - li - ci-ae, et de - li - ci-ae de - li - ci-ae re -

6 # 6 6] 4 2 [6 6 6] 4 2 [6 # 7 6





[illegible]

86

la - ti - o mun - da, mi - se - re - re, a - gnus abs - que

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

89

ma - cu - la, mi - se - re - re, mi - se - re - re no - bis, mi -

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

92

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

6] 7 [b5] 7 [b] 6 - 4 # [6 6] 6 4 [5] #

95

*mf* *p* *f* *p*

*mf* *p* *f* *p*

*f* *p*

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

*f* *p* 6 # 6 # 6] 6 [6] 6/4 [6] 6/4 6 6 6 6/4 [6] 6/4

98

*f* *f* *f*

8 - - - - bis.

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

101

[6] 6/4 2 6 6/4 2 [6]

104

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

107

*p* Soprano  
Men - sa pu - ris - si - ma, mi - se - re - re - no - bis,

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

111

*p*

mi - se - re - re, mi - se - re - re no - bis, an - ge - lo - rum es - ca, mi - se - re - re no - bis,

*p* 6 6] [7 7] 4 6 4 b7 8 [3] 6 4 7 8 [3]





134

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

[6] 7 [b] [6] 6 6 b6 6

137

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

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

140

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

6 6 6 6 5 6 6 6 f 6 6



144

Sheet music for 'The Rose Tree' in G-flat major (three flats). The score is in 3/4 time and consists of five systems. The first system has three measures. The second system has three measures. The third system has three measures. The fourth system has three measures. The fifth system has three measures. The music is written for a grand staff (treble and bass clefs) and a single treble staff. The bass staff contains figured bass notation:  $\flat 6$ ,  $\frac{6}{4}$ , 6,  $\flat 6$ ,  $\flat 5$ .

[illegible]

150

Handwritten musical score for 'The Rose Tree'. The score is written for piano (p) and includes a grand staff (treble and bass clefs) and a separate treble staff. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score consists of four measures. The first measure features a piano introduction with a forte (f) dynamic. The second measure contains a trill (tr) and a fermata. The third measure contains a trill (tr) and a fermata. The fourth measure contains a fermata. The score ends with a double bar line.

## 3 Panis supersubstantialis

*Andante*

1 *vl*

2

*vla*

*f*

*S*

*A*

*trb 1*

*T*

*trb 2*

*B*

*fag*

*org*

*b*

*f Solo*

*[b5]* *6* *4+* *7* *[#5]* *6* *4* *7* *b* *6* *4*

5

*f*

*f Tutti*

Pa - - nis su - per - sub - stan - ti -

*Tutti*

*6* *5* *[b]* *#* *7* *[b5]* *6* *4+* *7* *[#5]* *6* *4* *7* *b* *6* *5* *4*

10

*f*

*f Tutti*

Pa - - - nis su - - per - sub - - stan - ti -

a - - - - -

7 6 7 6 7 6 5

14

*f*

*f Tutti*

a - - - - -

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

Pa - - - - nis su -

# [b6 -] [6 4] b 6] 7 [b5] 5 -

18

lis, mi - se - re -

re no - bis,

*f Tutti* Pa - - nis su -

per - sub - - stan - ti a - -

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

22

re no - bis, mi - se -

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

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

lis, mi - se -

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

26

re - - - re, mi - se - re - - - re, re - - - re, mi - se - re - - - re, pa - - - re - - - re, pa - nis su - per-sub-stan - ti -

4 6 6 5

30

mi - se - re - re, su - - - per - sub - - nis, pa - - - nis su - - - per - sub - stan - ti - a - - - lis, su - per - sub - pa - - - nis, pa - - - nis su - per -

7 6 7 6 7 6 7 6 [b]7

[b5] 4 [b] [5] 4 [b] 4 [b] 6 [b] 6 [b]7

34

stan - ti - a - lis, ver - bum ca - ro fa - -

a - - lis, ver - bum ca - ro fa - -

8 - stan - ti - a - lis, ver - bum ca - ro fa - -

sub - stan - ti - a - lis, ver - bum ca - ro fa - -

9 6 6 4 [5] 3 pp senza Org.

39

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

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

8 ctum, ha - bi-tans in no - bis, ha - bi-tans

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

44

**f**

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

**f**

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

**f**

in no - bis, mi - se - re -

**f**

in no - bis, mi - se -

**f col'Org.**

46 7

49

mi - se - re - re no - bis.

mi - se - re - re no - bis.

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

re - - - re no - bis.

**Solo**

6 5 4 3 7 6

54

Ho - sti - a san - cta, mi - se - re - re

Ho - sti - a san - cta, mi - se - re - re

8 Ho - sti - a san - cta, mi - se - re - re

Ho - sti - a san - cta, mi - se - re - re

*Tutti*

7 6 4 5 4 3 6 7 6 4 5

59

no - bis, ca - lix be - ne - di - cti - o - nis,

no - bis, ca - lix be - ne - di - cti - o - nis,

8 no - bis, ca - lix be - ne - di - cti - o - nis,

no - bis, ca - lix be - ne - di - cti - o - nis,

6 7 6 4 5



64

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

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

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

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

b7 b6 6 # 9 6 # b

69

re, mi - se - re - re. My -

re, mi - se - re - re. My - ste - ri - um fi -

re, mi - se - re - re. My - ste - ri - um

re, mi - se - re - re. My - ste - ri -

# b # f 2 6 6 7 b5 6

74

ste - ri-um fi - de-i, mi - se - re - re, mi - se -

- de-i, mi - se - re - re, mi - se -

8 fi - de-i, fi - de - i, mi - se - re - re, mi - se -

um fi - de - i, mi - se - re - re, mi - se -

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

79

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

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

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

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

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

84

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 - -

6 [b5] # b # p b

89

re, mi - se - re - re,

re, mi - se - re - - re,

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

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

# f #7 # b7 b

94

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

re - - - re no - bis.

6 5 6/5 5/4 7/b5

*Solo*

99

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

## 4 Præcelsum

**Larghetto**

1 *vl* *p con sordino*

2 *vl* *p con sordino*

*vla* *p*

*trb 1 solo* *p* *tr*

*A*

*org b* *p Solo* 7 6 7  $\frac{9}{4}$   $\frac{8}{3}$

5

*vl*

*vl*

*vla*

*trb 1 solo*

*A*

*org b* 6]  $\frac{6}{4}$  [3] 6 7  $\frac{7}{4}$   $\frac{7}{3}$

13

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first three staves are grouped by a brace on the left, indicating they are for a single instrument (likely a piano). The fourth staff is for a second instrument (likely a violin or flute), and the fifth staff is for a third instrument (likely a cello or double bass). The key signature is B-flat major (two flats). The time signature is 3/4. The music consists of four measures. The first three staves play a melody in the right hand and a bass line in the left hand. The fourth staff plays a melody in the right hand and a bass line in the left hand. The fifth staff plays a melody in the right hand and a bass line in the left hand. The melody is a simple, folk-like tune. The bass line is a simple, folk-like tune. The score is written in a clear, legible hand.

17

6 6 5 6 6 5

21

f f f

6 7 6 6 6 7 6 5

25

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

*P* Solo  
Prae -

29

*p* *p* *p*

cel - - - - - sum, prae -

*p* [6 6 7] 6 6 6 6 7]



34

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

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

≡

39

Sa - cra - men - tum, sa - cri - fi - ci - um o - mnium,

6 5 f [6] 7 p 6 7

44

o - m - nium san - ctis - simum, mi - se - re - re, mi - se - re -

49

[7]  
[6] [7]

[6] 7 ♭6 [7]

Detailed description: This musical score is for piano and voice. It consists of two systems, measures 44-48 and 49-53. The piano part features a complex texture with multiple staves. The right hand has a treble clef and a key signature of two flats (B-flat and E-flat). The left hand has a bass clef and the same key signature. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The voice part is written in a single staff with a treble clef and the same key signature. The lyrics are in Latin: 'o - m - nium san - ctis - simum, mi - se - re - re, mi - se - re -'. The score includes dynamic markings like 'f' (forte) and 'p' (piano), and articulation marks like 'tr' (trill). The measure numbers 44 and 49 are indicated at the beginning of their respective systems. The bottom of the page shows some chord symbols: [7], [6], [7] in the first system, and [6], 7, ♭6, [7] in the second system.

54

- re no bis, sa cri fi cium o m nium san -

[6] ♭ ♭4 6 ♭6 ♭6 [♭]6 [♭6]

≡

59

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

♭6 6 ♭5] 6/4 5 ♭

*p*

*tr*

64

Chord symbols for measures 64-68:

- Measure 64:  $\flat 5$
- Measure 65:  $\frac{9}{4}$
- Measure 66:  $\left[ \frac{8}{3} \right] \flat 5$
- Measure 67:  $\frac{9}{4}$
- Measure 68:  $\left[ \frac{8}{4} \right] \flat 6$

69

Chord symbols for measures 69-73:

- Measure 69:  $\frac{6}{5}$
- Measure 70:  $\left[ \frac{6}{5} \right] \flat 4$
- Measure 71:  $\left[ \frac{6}{4} \right] \flat 4$
- Measure 72:  $\left[ \frac{6}{6} \right] \flat 4$
- Measure 73:  $\frac{6}{4}$

74

6] 6  $\flat\frac{4}{2}$  6 5 6  $\frac{6}{4}$  7  $\flat$  6  $\frac{6}{4}$  5  $\flat$

78

Ve - re, ve - re pro - pi - tia - to - ri - um pro vi - vis et de - fun - ctis,

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

83

*p*

*tr*

*tr*

pro - pi - ti - a - to - rium pro vi - vis et de - fun -

7  $\flat 6$   $\left[ \frac{7}{4} \flat \right]$  4 3  $\left[ 6 \flat 6 7 \flat \right]$

88

*f*

*p*

*f*

*p*

*tr*

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

6 6  $\flat$  6  $\flat 6 7 \flat$  *f* 6 6  $\flat$  *p*  $\flat 4 \flat$

93

re, mi - se - re - re no - bis, coe - le - ste an -

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

≡

98

ti - dotum, coe - le - ste,

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

102

poco **f**

quo a pec - ca - tis

7 7 [4] - 3] [6]

=

106

prae - ser - va - - - - -

6 7 6 7 6



110

*p*

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

7 7 6 5 6 6 7  
4 3 4 4

6 6 7  
6 7

115

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

6 6 7  
4 4

7 -

120

120

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

*f* *p*

*tr* *tr*

- - bis, mi - se - re - -

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

125

125

*f* *f* *f* *f*

*p*

*tr*

- - - - re no - bis.

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

[illegible]

133

Sheet music for 'The Rose Tree' in B-flat major, 3/4 time. The score is arranged for piano and voice. The piano part consists of three staves: the first two are for the right hand (treble clef) and the third is for the left hand (bass clef). The right hand plays a melody with eighth and quarter notes, often beamed in pairs. The left hand provides a simple harmonic accompaniment with quarter and eighth notes. The voice part is on a single staff with a treble clef, featuring a melody with eighth and quarter notes, including some grace notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four measures, each containing a measure of piano accompaniment and a measure of vocal melody.

137

6 5 6 5 6 5 6 5

141

*f* *p* *senza sordino* *pp*

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

## 5 Stupendum

[illegible]

*f*

*f Tutti*

Stu-pen-dum su - per o - mni-a mi-ra - cu -

*f Tutti*

Stupen-dum su - per o - mni-a, o - mni-a mi-ra - cu -

pen-dum su - per o - mni-a, stupen-dum su - per o - mni-a mi-ra - cu -

- per o - mni-a, su - per o - mni-a, stupen-dum su - per o - mni-a mi-ra - cu -

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

6

la, stupen-dum, stu-pen-dum. Sa - cra -

la, stupen-dum, stu-pen-dum. Sa - cra -

la, stupen-dum, stu-pen-dum. Sa - cra -

la, stupen-dum, stu-pen-dum. Sa - cra -

7

9

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

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

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

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

$\frac{4}{2}$   $\frac{7}{\#}$   $\frac{4}{3}$  6



11

The musical score for page 57, measures 11-13, is presented below. It features piano accompaniment and vocal parts with lyrics.

**Piano Accompaniment (Measures 11-13):**

- Measure 11:** The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).
- Measure 12:** The piano part continues with the same accompaniment pattern.
- Measure 13:** The piano part continues with the same accompaniment pattern.

**Vocal Parts (Measures 11-13):**

- Measure 11:** The vocal parts enter with the lyrics "ra - - ti - o, mi - se - re - re, mi - se - re - re".
- Measure 12:** The vocal parts continue with the lyrics "ra - - ti - o, mi - se - re - re, mi - se - re - re".
- Measure 13:** The vocal parts continue with the lyrics "ra - - ti - o, mi - se - re - re, mi - se - re - re".

**Figured Bass (Measures 11-13):**

- Measure 11:** The figured bass notation is 6 5.
- Measure 12:** The figured bass notation is 6 5 4.
- Measure 13:** The figured bass notation is 6.

## Allegro

13

no - - bis.

no - - bis.

no - - bis.

no - - bis.

6  
b5

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

17

The musical score is written for guitar and piano. It consists of four measures, numbered 17 to 20. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 12/8. The piano accompaniment is written in a grand staff (treble and bass clefs). The guitar part is written in a single staff (treble clef). The guitar part includes a melodic line and a bass line. Fingering numbers are provided for the guitar part.

Measure 17: Piano accompaniment with chords and arpeggios. Guitar part: Treble clef, B-flat major, 12/8 time. Bass line: B-flat, A-flat, G-flat, F-flat, E-flat, D-flat. Fingering: 9 8 7 6 5.

Measure 18: Piano accompaniment with chords and arpeggios. Guitar part: Treble clef, B-flat major, 12/8 time. Bass line: B-flat, A-flat, G-flat, F-flat, E-flat, D-flat. Fingering: [6].

Measure 19: Piano accompaniment with chords and arpeggios. Guitar part: Treble clef, B-flat major, 12/8 time. Bass line: B-flat, A-flat, G-flat, F-flat, E-flat, D-flat. Fingering: [7 4 3].

Measure 20: Piano accompaniment with chords and arpeggios. Guitar part: Treble clef, B-flat major, 12/8 time. Bass line: B-flat, A-flat, G-flat, F-flat, E-flat, D-flat. Fingering: 9 8 [8] 7 6 5 [6].

21

The musical score for page 60, measures 21-24, is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system (measures 21-24) features a grand staff with piano accompaniment and a vocal line. The piano part includes a right-hand melody with trills and a left-hand bass line with fingerings. The vocal line consists of four empty staves.

**Measure 21:** The piano right hand begins with a trill on G4, followed by a descending eighth-note scale: F#4, E4, D4, C4. The left hand plays a quarter-note bass line: C3, D3, E3, F3. The vocal line is empty.

**Measure 22:** The piano right hand continues with a trill on G4, followed by a descending eighth-note scale: F#4, E4, D4, C4. The left hand plays a quarter-note bass line: C3, D3, E3, F3. The vocal line is empty.

**Measure 23:** The piano right hand continues with a trill on G4, followed by a descending eighth-note scale: F#4, E4, D4, C4. The left hand plays a quarter-note bass line: C3, D3, E3, F3. The vocal line is empty.

**Measure 24:** The piano right hand continues with a trill on G4, followed by a descending eighth-note scale: F#4, E4, D4, C4. The left hand plays a quarter-note bass line: C3, D3, E3, F3. The vocal line is empty.

**Fingerings:** The piano left hand uses the following fingerings: 6 4, 6 7, 7 6, 6 5, 6 6 5, 6 6 5.

25

The musical score for page 61, measures 25-28, is written in 12/8 time with a key signature of two flats. The score is divided into three systems. The first system (measures 25-28) features a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 29-32) features a vocal solo in the right hand and a bass line in the left hand. The third system (measures 33-36) features a vocal solo in the right hand and a bass line in the left hand. The lyrics are: "Do - num, donum transcen - dens, transcendens o - mnem ple - nitu-di - nem, mi - se-re -".

**System 1 (Measures 25-28):**

- Measure 25: *p* (piano) in the right hand.
- Measure 26: *tr* (trill) in the right hand.
- Measure 27: *p* (piano) in the right hand.
- Measure 28: *p* (piano) in the right hand.

**System 2 (Measures 29-32):**

- Measure 29: *p* (piano) in the right hand.
- Measure 30: *p* (piano) in the right hand.
- Measure 31: *p* (piano) in the right hand.
- Measure 32: *p* (piano) in the right hand.

**System 3 (Measures 33-36):**

- Measure 33: *p* (piano) in the right hand.
- Measure 34: *p* (piano) in the right hand.
- Measure 35: *p* (piano) in the right hand.
- Measure 36: *p* (piano) in the right hand.

**Figured Bass (Left Hand):**

- Measure 25: [6 6]
- Measure 26: 9 5 7 4 3
- Measure 27: 9 [5] 7 6 6]
- Measure 28: 9 [8] 7 7 6 4

**Lyrics:**

Do - num, donum transcen - dens, transcendens o - mnem ple - nitu-di - nem, mi - se-re -

29

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

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

[6 5] [9 8 7] [7 7] b7 6 [5] 6 - 9 [8] [5] 6  
[4 3] 7 6 4 4 3 5 - 4 3

33

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

re - - re - no - bis.

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

37

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

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

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

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



41

vi - ni a - mo - ris, di - vi-nae af - flu - en - ti-a lar-

di - vi - ni a - mo - ris, di - vi-nae af - flu - en - ti-a lar-

[b7] *f* 6 *p* 9 7 [8] 6 7 # 6 4 [5] 3

45

gi - ta - tis, mi - se - re - re no-bis, af - flu - en - ti - a lar -

gi - ta - tis, mi - se - re - re no-bis, af - flu - en - ti - a

9 8 7 6 5 7 8 7 6 5 6 5 6

7 6 4 3 7 6 4 3 6 5 6

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

49

- gi - ta - - - tis, mi - se - re - re no - bis, mi - se -  
 lar - - gi - ta - tis, mi - se - re - re no - bis,

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

53

The musical score consists of several staves. The first system shows a piano introduction with a grand staff (treble and bass clefs) and a single bass line. The second system introduces the vocal melody in the treble clef, with lyrics underneath. The third system continues the vocal melody. The fourth system shows the vocal melody and a basso continuo line with figured bass notation. The fifth system continues the basso continuo line. The sixth system shows the vocal melody and the basso continuo line with figured bass notation.

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

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

6 7 # 9 8 6 6 5 # 7 6 # 6 5 9 7 8 7 6 5 9 7 8 7 6 5

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

57

57

*p* Solo  
Sa - cro - san -

*p* Solo  
Sa - cro - san -

*p* 7

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

61

ctum et au-gu - stis - si - mum, au-gu - stis - simum my - ste - rium, sa - cro -

ctum et au-gu - stis - si - mum, au-gu - stis - simum my - ste - rium, au - gu -

7  $\left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 5 \\ \sharp \end{smallmatrix} \right]$  f  $\frac{9}{4}$   $\left[ \begin{smallmatrix} 7 \\ \sharp \end{smallmatrix} \right]$   $\frac{9}{4}$   $\left[ \begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$   $\frac{7}{4}$   $\left[ \begin{smallmatrix} \sharp \\ \flat \end{smallmatrix} \right]$

65

san - ctum my - ste - ri - um,  
stis - si - mum my - ste - ri - um, mi - se - re - re, mi - se - re - re no - bis,

*p*

*p*  
7  
[b]

#

7  
[b]

#

—

$\begin{bmatrix} 6 & - \\ 4 & 3 \end{bmatrix}$

6  
5

$\begin{bmatrix} 6 & 5 \\ 4 & \# \end{bmatrix}$

$\begin{bmatrix} 6 \\ 4 \end{bmatrix}$

69

mi - se - re - re, mi - se-re-re no-bis, phar-macum im - mor-

phar-macum im - mor-ta - li - ta -

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



73

The musical score for page 73 consists of several systems. The first system shows a piano introduction with a treble and bass staff, both containing whole rests. The second system features a more active piano accompaniment with eighth and sixteenth notes, including dynamic markings *f* and *p*, and a trill. The third system contains vocal lines with lyrics: "ta - li - ta - tis, mi - se - re - re no - bis," and "tis, mi - se - re - re,". The fourth system continues the piano accompaniment with figured bass notation:  $\frac{9}{7}$   $\frac{7}{7}$   $\frac{5}{5}$   $\frac{7}{7}$ , *f*  $\frac{9}{7}$   $\frac{8}{6}$   $\frac{7}{\flat}$ , *p*  $\frac{7}{7}$   $\frac{6}{6}$   $\frac{\flat 5}{\flat 5}$ , and  $\frac{7}{7}$   $\frac{6}{6}$   $\frac{\flat 5}{\flat 5}$ .

77

phar-macum im-mor-ta-li-ta - - - - -

mi - se - re - re no - bis,

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

81

- - - - - tis, mi -

phar - macum im-mor-ta-li-ta - - - - - tis,

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

85

se - re - re no

mi - se - re - re no

7 7 7 7 7

6 8  
4 6



91

se - re - re no - bis,

se - re - re no - bis,

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

95

mi - se-re - re

mi - se-re - re

p

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

[illegible]



103

*f Tutti*  
Tre - men - dum ac vi - vi - fi-cum, ac vi -

*f Tutti*  
Tre-men - dum ac vi - vi - fi-cum, ac vi - vi - fi-cum

men - dum ac vi - vi - fi-cum Sa - cra - men - tum, tre-men - dum

vi - fi-cum Sa - cra - men - - - - tum, tre-men - dum ac vi -

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

105

vi - fi-cum Sa - cra - men - tum, tre-men - dum, tre-men - dum.

Sa - cra - men - tum, tre-men - dum, tre -

ac vi - vi - fi-cum Sa - cra - men - tum, tre-men - dum, tre -

vi - fi - cum Sa - cra - men - tum, tre-men - dum, tre -

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

107

Musical score for piano and voice, measures 107-110. The score is written in B-flat major (two flats) and 4/4 time. The piano part consists of three staves: the top two are for the right hand (treble and alto clefs) and the bottom is for the left hand (bass clef). The voice part consists of four staves: the top three are for the right hand (treble clefs) and the bottom is for the left hand (bass clef). The lyrics are: "men - dum. Pa -".

Measure 107: The piano part features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The voice part has a melodic line in the right hand and a bass line in the left hand.

Measure 108: The piano part continues with the same eighth-note pattern. The voice part has a melodic line in the right hand and a bass line in the left hand.

Measure 109: The piano part continues with the same eighth-note pattern. The voice part has a melodic line in the right hand and a bass line in the left hand.

Measure 110: The piano part continues with the same eighth-note pattern. The voice part has a melodic line in the right hand and a bass line in the left hand.

Lyrics: men - dum. Pa -

109

nis o - mni - po - ten - ti - a ver - - - bi ca - ro

nis o - mni - po - ten - ti - a ver - - - bi ca - ro

Tre -

Tremen - dum ac vi -

2 7 4 6  
# 3

111

fa - ctus, mi - se - re - re no - - -

fa - ctus, mi - se - re - re no - - -

men - dum ac vi - vi - fi-cum Sa - cra - men - tum, mi - se - re - re no -

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

7 6  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$  4 3 7  $\frac{7}{4}$

113

The musical score consists of two systems. The first system (measures 113-114) features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes in the right and left hands. The second system (measures 115-116) includes vocal parts with the lyrics "bis, in - cru - en - tum". The vocal parts are written in treble and bass staves, with the lyrics placed below the notes. The piano accompaniment continues with a similar rhythmic pattern.

bis, in - cru - en - tum

bis, in - cru - en - tum

bis,

bis,

7 [b]

[b] 7 4

115

sa - cri - fi - ci - um, mi - se - re - re, ci - bus

tre - men - dum ac vi - vi - fi - cum, Sa - cra - men - tum,

7 [b5] 6 [-] 4 3]

117

- bus et con - vi - va, tre -  
 et con - vi - va, tre-men - dum ac vi -  
 tre - men - dum ac vi - vi - fi-cum Sa - cra -  
 tre-men - dum ac vi - vi - fi-cum Sa - cra - men - -  
 7 4 3 6 5 7 46 [4]  
 [4] 4 3 4 3 7 46 [4]



119

men - dum ac vi - vi - fi-cum Sa - cra - men - tum, mi - se - re - re no -

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

men - tum, tre-men - dum ac vi - vi - fi-cum, mi - se - re - re no -

tum, tre - men - dum, mi - se - re - re no -

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

121

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

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

bis, tremen-dum, tre-men-dum, con - - vi - va, mi - se - re - re

bis, tremen-dum, tre-men-dum, con - - vi - va, mi - se - re - re

7 - 6 4 7 6 4

124

This musical score page contains measures 124 through 127. It features a piano accompaniment and four vocal staves. The piano part in measures 124-126 consists of dense sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. In measure 127, the piano part changes to a more sparse accompaniment with eighth-note chords. The four vocal staves (Soprano, Alto, Tenor, and Bass) all sing the word "no" in measure 124, followed by a rest in measure 125, and then "bis." in measure 126. The vocal staves are in a B-flat major key signature. The bottom of the page includes a 5/4 time signature, a 3-measure rest, and a [7] rehearsal mark.

no - - bis.

no - - bis.

no - - bis.

no - - bis.

5  
4

—  
3

[7]

6 **Dulcissimum**

**Allegretto**

1 *vl* *f*

2 *f*

*vla* *f*

*S*

*A*

*T*

*B*

*org* *b* *f* Solo 6 7 6 7 6 b6

7

3

*tr*

*tr*

6 7 6 5 3

b5 7 # 7 6 5 # 6 [6]

14

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

6 [6] 6 6 6 6] *p* *f* [b5 b7 7 b5 7# 7 6

21

*p* Solo  
Dul - cis - simum con -

*p* Solo  
Dul - cis - simum

*p*

b 6 5 7 6 b 6 5] 6 7#

28

*p* Solo  
An - - ge-li mi -

*p* Solo  
An - - ge-li mi -

8 vi - vium, con - vi - vi-um, cu - i as - sis - tunt,  
con - vi - vium, cu - i as - sis - tunt,

6 7# 6 5 7 6 5 9 8 7

35

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

- ni - strantes,  
- ni - strantes,

8 dul - - cis - simum con - vi - vi-um, con -  
dul - - cis - simum con - vi - vium,

9 8 7 6 5 6 6 7 6 7

42

An - - ge-li mi - ni - strantes,

An - - ge-li mi - ni - strantes,

8 vi - vium, cu - i as - sis - tunt,

cu - i as - sis - tunt,

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

49

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

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

8 mi - - se - - re - re no-bis, Sa - cra - men - tum pi - e -

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

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

56

vin-culum chari - ta -

vin-culum chari-

ta - tis,

mi - se - re - re no - bis,

vin-culum chari-

6 6 5 5 6 [6] 7

63

- - - - - tis,

mi-se - re - re,

mi-se -

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

mi-se -

ta - - - - - tis,

mi-se - re - re,

ta - - - - - tis,

mi-se - re - re,

46



70

**Piano Accompaniment (Measures 70-77):**

- Measures 70-71: **f** (forte)
- Measures 72-75: **f** (forte)
- Measures 76-77: **p** (piano)

**Vocal Melody (Measures 70-77):**

- Measures 70-71: **f** (forte)
- Measures 72-75: **f** (forte)
- Measures 76-77: **p** (piano)

**Lyrics:**

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

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.

**Chord Progression (Measures 70-77):**

[b7] 6 [b]7 5 6 5 4 3 **f** [6 b7 b 7 5 7 b b5 b7

78

**Piano Accompaniment (Measures 78-85):**

- Measures 78-79: **p** (piano)
- Measures 80-83: **p** (piano)
- Measures 84-85: **f** (forte)

**Vocal Melody (Measures 78-85):**

- Measures 78-79: **p** (piano)
- Measures 80-83: **p** (piano)
- Measures 84-85: **f** (forte)

**Lyrics:**

Of - ferens

Of - ferens

**Chord Progression (Measures 78-85):**

7 b 6 6 5 7 6 6 5] **p** [6 b7

85

Of - ferens et ob -

Of - - ferens et ob -

et ob - la - ti-o, mi-se - re - re no - bis,

et ob - la-ti-o, mi-se - re - re no - bis,

6 b7] 6 4 b9 6 5 9 6 [b] b [b]

93

la - ti-o, mi-se - re - re no-bis, mi-se - re -

la-ti-o, mi-se - re - re no-bis, mi - se - re - re, mi-se -

mi-se - re -

mi - se - re - re

b 6 [b5 4 #] 9 6 7 6 4 [5] 7 6 4 [7 4 #] 6 4 [7 5 6]

102

re no-bis, mi-se re re, mi-se re no-bis, re no-bis, re no-bis, no-bis, spi-ri-tu-a-lis dul-ce-do

109

re re, re fe-cti-o re fe-cti-o re in pro-pri-o fon-te de-gu-sta-ta, re

117

a - ni - ma - rum, a - ni - ma - rum san - cta - rum, mi -

a - ni - ma - rum, a - ni - ma - rum san - cta - rum, mi -

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

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

4 # 6 b6 [b]7 6 4 5 3

124

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

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

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

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

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

132

**f**

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

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

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

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

# 6 # - [6 b] 6 6 4 [5] # **f** [6] b [6 b] 6 5 -

140

**p**

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

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

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

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

**p**

# 7 #

4. 2

147

re - re no - bis.

re - re no - bis.

mi - se-re - re no - bis.

mi - se-re - re no - bis.

6 ♭ 6 6 5 # f 6 6 6 6 p 6 6 6 6 f ♭ b5 b7

154

re - re no - bis.

mi - se-re - re no - bis.

7 b5 7 # 7 6 ♭ 6 5 # 7 6 ♭ 6 5 #

## 7 Viaticum

103

Adagio

1 vl *f* *p*

2 *f* *p*

vla *f*

S *f Tutti* *p*  
Vi - a - ti-cum in Do - mi - no mo - ri - en -

A *f Tutti* *p*  
Vi - a - ti-cum in Do - mi - no mo - ri -

trb 1

T *f Tutti*  
Vi - a - ti-cum in Do - mi - no

trb 2

B *f Tutti*  
Vi - a - ti-cum in Do - mi - no

fag

org *f Tutti*  
b 6  $\frac{4}{2}$  6  $\frac{b4}{2}$  6  $\frac{b5}{-}$  b7 8

4

*p*

- - ti - um, mo - ri - en - ti - um.

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

*p* mo - ri - en - ti - um, mo - ri - en - ti - um.

*p* mo - ri - en - tium, mo - ri - en - ti - um.

*p senza Org.*

## 7 Pignus futuræ gloriæ

**Vivace**

1  
vl

2

vla

S

A  
trb 1

T  
trb 2

B  
fag

org  
b

*f* *Tutti*

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

*f* *col'Org.* *Tutti*

*f* *Tutti*

Pi - gnus fu -

tu - rae, fu - tu - rae glo - - - - ri - ae,

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

*f* *Tutti*

Pi - gnus fu -

tu - rae, fu - tu - rae glo - - - - ri - ae,

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



15

*f* *tr*

*f* *Tutti*

Pi - gnus fu -

tu - rae, fu - tu - rae glo - ri - ae,

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

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

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

21

tu - rae, fu - tu - rae glo - ri - ae,

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

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

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

27

ri-ae, mi-se-re-re, mi-se-re-re

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

mi-se-re-re re no-

pi-gnus fu-tu-rae, fu-tu-rae glo-

4 # 6 3 4 7 # 6 4 b #5 - b6 #5 - b6 #5 -

33

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

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

8 bis, mi-se-re-re no-bis, pi-gnus fu-tu-rae, fu-tu-rae

- - - ri-ae, mi-se-re-re

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

tasto solo

40

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

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

[illegible]

54

bis, pi - gnus fu - tu - rae, fu - tu-rae glo -

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

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

bis, pi-gnus fu - tu - rae glo - ri-ae, pi-gnus fu - tu - rae glo -

58

61

- - - - - ri - ae, fu-tu-rae glo -

re - re no - - - - - bis, pi - gnus fu - tu - rae

8 re - re, pi - gnus fu - tu - rae, fu-tu-rae glo -

- ri - ae, pi - gnus fu - tu - rae, fu - tu-rae

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

68

glo - - - - - ri - ae, glo -

8 - - - ri - ae, glo - - - ri -

glo - - - - -

74

ri - ae, glo - ria, ae, glo - ria, ae, pi - gnus fu - tu - rae,

6 6 [5] b6 b7 6  
b4 3 b6

80

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

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

ri - ae, mi - se - re - re, mi - se - re - re, mi - se - re -

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

6 [b6] 6 [b] b7 [b5] b6 b b7 6 # b6 [5] #

87

pi - gnus fu - tu - rae, fu - tu-rae glo - ri - ae,

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

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

pi - gnus fu - tu - rae, pi - gnus fu -

[b] 5 6 4 6 5 6 [b]6 4 [5] # [b] b6 4 [5] 6 6 [6] b6 4 [5] 4 3 # [8] 6

94

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

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

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

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

6 # 8 1 4 # 6 # 8 1 4 # 7 6 7 6

101

re - re no - bis, pi - gnus fu -

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

mi - se - re - re no - bis,

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

7 6 7 6 7 6 4 6 6 4 # *tasto solo*

[illegible]



122

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

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

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

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

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

b 2 b # - [-] [-] [-] 6 -

130

no - - - bis.

re - re no - - bis.

re - re no - - bis.

re - re no - - bis.

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

4 # 2 # b [b5] [6] 4 #

## 9 Agnus Dei

Adagio mà non tanto

1  
trb

2

fag

1  
vl

2

vla

S

A

T

B

org  
b

*p* Solo

A - gnus DE - i, qui tol-lis, qui tol - lis pec - ca-ta, pec-ca - ta mun - di:

*p* Solo

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

5

The musical score is divided into five systems. The first system shows empty staves for piano and voice. The second system contains piano accompaniment for four staves. The third system contains empty staves for piano and voice. The fourth system contains a vocal line with lyrics and a piano accompaniment line. The fifth system contains a piano accompaniment line with figured bass notation.

**System 2: Piano Accompaniment**

Staff 1 (Treble):  $p$   $f$   $p$   $f$

Staff 2 (Treble):  $p$   $f$   $p$   $f$   $p$

Staff 3 (Bass):  $p$   $f$   $p$   $f$   $p$

**System 4: Vocal Line**

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

**System 5: Figured Bass**

$p$   $f$   $p$   $f$   $p$

$\flat 7$   $6$   $\flat$   $[5]$   $6$   $\flat 6$   $[5]$   $\flat 6$   $7$   $6$   $6$   $6$   $[5]$

The musical score is for the song "The Rose Tree" and is divided into two systems. The first system consists of a piano introduction and the first line of the vocal melody. The piano introduction is in 3/4 time and features a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The vocal melody is in the soprano voice, marked with a forte (*f*) dynamic, and includes a trill (*tr*) on the first note. The piano accompaniment for the vocal melody is marked with a forte-piano (*fp*) dynamic. The second system consists of the second line of the vocal melody and the piano accompaniment. The vocal melody continues with the trill, and the piano accompaniment features a bass line with a forte-piano (*fp*) dynamic. The score is written for a piano and voice, with a key signature of one sharp (F#) and a time signature of 3/4.

12

*f* *tr* *p*

*fp* *fp* *p*

*fp* *fp* *p*

*p* Solo

A - gnus DE - i, qui tol - lis, qui tol - lis pec - ca-ta, pec-ca - ta\_\_\_

*fp* *fp* *p*

6 4 [5] # 6 7 - 9 4 [8] b6 b6 9 [8] b4 2 b6

16

The musical score for page 118, measures 16-19, is presented below. The score includes piano accompaniment and vocal parts. The piano part features a complex rhythmic pattern with trills and dynamic markings (f, p). The vocal part includes lyrics: "mun - di: Ex - au - di nos Do - mine, ex - au - di nos". The bottom staff shows figured bass notation.

**Piano Accompaniment (Measures 16-19):**

- Measure 16:** Treble and Bass staves. Treble:  $f$  (forte),  $tr$  (trill). Bass:  $f$  (forte).
- Measure 17:** Treble:  $p$  (piano). Bass:  $p$  (piano).
- Measure 18:** Treble:  $f$  (forte),  $tr$  (trill). Bass:  $f$  (forte).
- Measure 19:** Treble:  $p$  (piano). Bass:  $p$  (piano).

**Vocal Part (Measures 16-19):**

- Measure 16:**  $f$  (forte),  $tr$  (trill).
- Measure 17:**  $p$  (piano).
- Measure 18:**  $f$  (forte),  $tr$  (trill).
- Measure 19:**  $p$  (piano).

**Lyrics (Measures 16-19):**

mun - di: Ex - au - di nos Do - mine, ex - au - di nos

**Figured Bass (Measures 16-19):**

- Measure 16:**  $4$   $b7$   $f$
- Measure 17:**  $b7$   $p$   $b$   $b$
- Measure 18:**  $b6$   $4$   $[5]$   $b$   $f$
- Measure 19:**  $b7$   $p$   $4$   $2$   $6$   $b$

20

*p*

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

*f* *p* *fp* *fp*

*f* *p* *fp* *fp*

Do - - mi - ne.

*f* *p* *fp* *fp*

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

23

**Piano Accompaniment (Measures 23-25):**

- Measure 23:** Treble and Bass staves. Treble:  $f$   $p$   $f$   $p$ . Bass:  $fp$   $fp$ .
- Measure 24:** Treble:  $f$   $p$   $f$   $p$ . Bass:  $fp$   $fp$ .
- Measure 25:** Treble:  $f$   $p$   $f$   $p$ . Bass:  $fp$   $fp$ .

**Vocal Parts (Measures 24-25):**

- Measure 24:** All vocal staves (Soprano, Alto, Tenor, Bass) are silent.
- Measure 25:** All vocal staves enter with  $f$  **Tutti** and the text "A-gnus DE - i, qui".

**Chord Symbols (Bottom Staff):**

- Measure 23:  $fp$   $[6]$
- Measure 24:  $fp$   $b$
- Measure 25:  $fp$   $b6$   $[5]$   $\sharp$   $b$   $[b]6$   $b$   $4$   $b$



26

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

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

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

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

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

[illegible]

[illegible]

37

**Piano Accompaniment (Measures 37-40):**

- Measure 37: *f* (forte) in both hands.
- Measure 38: *f* in both hands.
- Measure 39: *p* (piano) in both hands.
- Measure 40: *p* in both hands.

**Vocal Parts (Measures 37-40):**

- Measure 37: *f* **Tutti** (forte tutti). Lyrics: re - - re, mi - se - re - re no - - -
- Measure 38: *f* **Tutti**. Lyrics: mi - se - re - re, mi - se - re - re no - - -
- Measure 39: *f* **Tutti**. Lyrics: mi - se - re - re, mi - se - re - re no - - -
- Measure 40: *p* **Tutti**. Lyrics: mi - se - re - re, mi - se - re - re no - - -

**Figured Bass (Measures 37-40):**

- Measure 37: *f* **Tutti**. Figured bass:  $\frac{4}{b}$  6 1 1 1 1 7 6  $\frac{4}{\#}$  7  $\frac{6}{\#}$  -
- Measure 38: *f* **Tutti**. Figured bass:  $\frac{4}{b}$  6 1 1 1 1 7 6  $\frac{4}{\#}$  7  $\frac{6}{\#}$  -
- Measure 39: *f* **Tutti**. Figured bass:  $\frac{4}{b}$  6 1 1 1 1 7 6  $\frac{4}{\#}$  7  $\frac{6}{\#}$  -
- Measure 40: *p* **Tutti**. Figured bass:  $\frac{6}{b5}$  6 6

41

The musical score consists of three systems of staves. The first system (measures 41-43) includes a piano introduction in measure 41, followed by a vocal entry in measure 42 with a trill and a piano solo. The second system (measures 44-46) features vocal parts with the word "bis," and piano accompaniment. The third system (measures 47-49) continues the piano solo with a forte piano (fp) dynamic. The score includes various musical notations such as trills, dynamics (f, p, fp), and chord symbols.

Measure 41: Piano introduction. Measure 42: Vocal entry with trill, piano solo. Measure 43: Piano solo, forte piano (fp). Measure 44: Vocal part, "bis,". Measure 45: Vocal part, "bis,". Measure 46: Vocal part, "bis,". Measure 47: Piano solo, forte piano (fp). Measure 48: Piano solo, forte piano (fp). Measure 49: Piano solo, forte piano (fp).

Chord symbols:  $[b]6_4$ ,  $[5]^\sharp$ ,  $[b]6_4_2$ ,  $[6]_5$ .

