

Haydn.

Missa S: Trinitatis.

Johann Michael

Haydn

Missa in honorem Sanctissimæ Trinitatis

MH 1

*2 S, A, T, B (solo), S, A, T, B (coro),
2 clno (D), timp (D-A), 2 vl, vla, b, org solo*

Full score




Edition Esser-Skala, 2023

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

 [edition-esser-skala/haydn-m-missa-sanctissimae-trinitatis-mh-1](https://github.com/edition-esser-skala/haydn-m-missa-sanctissimae-trinitatis-mh-1)
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Critical Report

Abbreviations

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

Sources

A1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15589
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1754
	<i>RISM ID</i>	600100205
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC13910110

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	–	–	The following bars (in the indicated instrument) are illegible in A1 due to manuscript damage: 65 (vl 1, whole bar), 88 (vl 1, whole bar; vla, 1st ♩), 132 (vl 1, whole bar; vl 2, 2nd/3rd ♩; vla, 3rd ♩), and 194 (vl 1, whole bar; vl 2, 2nd/3rd ♩; vla, 3rd ♩).
	103	vl 1	1st ♩ in A1: e'4
	137	vl 2	1st ♩ in A1: e'4
2	–	–	The following bars (in the indicated instrument) are illegible in A1 due to manuscript damage: 1 (clno, 1st to 7th ♩), 22 (clno, 1st ♩), 44 (vl 1, 4th ♩; vla, last ♩), 69 (vl 1, 1st ♩; vla, 1st ♩), 101 (clno, 4th ♩), 107 (clno, 1st ♩), 146 (vl, 2nd to 6th ♩; vla, 3rd ♩), 167 (vl 1, 1st ♩), 189 (vl 1, 1st to 3rd ♩), 235 (vl 1, whole bar; vla, 4th ♩), 279 (vl, 1st ♩), 360 (clno, 1st ♩), and 384 (clno, 1st ♩).
	22	T	2nd ♩ in A1: a8–f#4–e'8
	118	vl 2	2nd/3rd ♩ in A1: g#16–e#16
	122	vl 1	7th ♩ in A1: e"16
	124	vl 2	grace note missing in A1
	128	vl 2	10th/11th ♩ in A1: g#16–e"16
	254f	vl	bars in A1: e"8 – b'+e"8 – a'+d#8 – g#+c#8 and f#+b'8 – e'+a'8 – d#+g#8 – c#+f#8
	378	vl	1st ♩ in A1: 2 × c#"16
	392	A	1st ♩ in A1: a'8–b'4–a'8
3	7	clno, timp	In A1, the chord appears on the 1st ♩.
	11	vla	3rd ♩ in A1: e'4
	70	timp	2nd ♩ missing in A1
	70	A	4th ♩ in A1: a'4
	113	vl 1	4th ♩ in A1: a'8
	155	clno	1st ♩ illegible in A1 due to manuscript damage
	172	T	1st/2nd ♩ in A1: c#"2
	188f	vla	These bars are missing in A1 and have been added by the editor.
	238	T	4th ♩ in A1: e'8–e'8
	274	vl	1st ♩ in A1: 2 × c#"16
	276f	vl	vl 1 and 2 differ only at the 3rd and 4th ♩ in these bars.
	288	A	1st ♩ in A1: a'8–b'4–a'8
4	29	T	1st ♩ in A1: a4
	30	T	7th ♩ in A1: e'8
	31	T	3rd ♩ in A1: a8
	44	vl	9th ♩ in A1: c#"16
	49	A	1st ♩ in A1: a'4
5	–	org	Notes in small print have been added by the editor.
	19	org	3rd ♩ in A1: a'4
	65	vl	9th ♩ in A1: c#"16
6	73	vla, A	6th ♩ in A1: e'8
	101	vla, A	4th ♩ in A1: f#4
	155	vl	5th/6th ♩ in A1: a'16–c#"16
	155	vla, A	4th ♩ in A1: a'4

Changelog

1.0.0 – 2023-02-04

Added

- initial release

Contents

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1 Kyrie

[Adagio]

Clarino I, II
in D

Timpani
in D-A

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

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

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

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

Ky - ri - e e - lei - son.

6 5 7 6 5 4 2 6 7 6

Allegro

5

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

Ky - ri-e, Ky - ri-e, Ky - ri-e

Ky - ri-e, Ky - ri-e, Ky - ri-e

Ky - ri-e, Ky - ri-e, Ky - ri-e

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

8

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

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

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

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

[4/2] 6/5 9 8 9 [5'] [8] - 9 8 6/5 # 4/2 6

11

son, e lei - son.

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

lei - son, e lei - son.

lei - son, e lei - son.

6 5 [6] 6 5 6 5 [6] 6 5 10 9 [5] 6 5 # 7 6 5 #

[illegible]

17

The musical score is written for a piano and a vocal ensemble. It begins with a piano introduction in D major, featuring a complex arpeggiated pattern in the right hand and a more rhythmic accompaniment in the left hand. The vocal entry starts at measure 17, with the lyrics "Ky - ri-e e - lei - son,". The vocal parts are arranged in four staves, with the first staff having a soprano clef and the others having alto, tenor, and bass clefs. The piano accompaniment continues with a similar arpeggiated pattern. The score concludes with a tutti section, indicated by the word "Tutti" and figured bass notation: [6 #] 4/2 6 4/2 6 [6 #].

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

Ky - ri-e, Ky - ri-e, Ky - ri-e

Ky - ri-e, Ky - ri-e, Ky - ri-e

Ky - ri-e, Ky - ri-e, Ky - ri-e

[6 #] *Tutti* 4/2 6 4/2 6 [6 #]

20

The musical score is for page 20, featuring a vocal line and piano accompaniment in D major. The vocal line consists of three staves, each with lyrics: "e - lei - son, e - lei - son, e - lei -". The piano accompaniment consists of three staves, including a grand staff (treble and bass clef) and a separate bass line. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The score includes various musical notations such as notes, rests, and accidentals.

Chord symbols for the piano accompaniment:

6 [6] 6 5 [7] 4 2 [1] 6 [6] 5 7 # 4 2 [1] [6] 5 3 4 2 [1] 6

23

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

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

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

son, e - lei - son.

6 5 6 4 5 9 8 7 6 5 # 6 6 5 # 4

Solo
6 [4]6 6 6 [4]

[illegible]

29

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

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

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

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

4 2 6 7 [7] # 4 5 4 2 6 4 2 6 7 [7] 4 5 [4] 4 2 6 [4] 6 5

32

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

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

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

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

6 6/5 4/2 6 4/2 6

35

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

4/2 6 4/2 6/5 9 8 7 9 8 7

38

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

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

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

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

9 8 7 9 8 7 6 5 $\frac{4}{2}$ 6 6 5 6 6

41

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

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

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

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

3 5 6 3 3 6 6 6 6 6 6 6 6 6 6 6

44

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

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

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

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

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

48

son,

lei son,

lei son, e lei son,

lei son,

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

Solo 6 6 6 6 6

51

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

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

Tutti

Christe

55 Andante

1

vl

2

vla

S

A

org
b

f Solo

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

62

f

6 5 [$\flat 4$] 3 $\frac{4}{2}$ # [$\flat 4$] 3 $\sharp 5$ $\frac{4}{2}$ — 3 [$\flat 4$] 3 $\frac{5}{4}$ — 3 6 5 6 5 #

70

6 7 5 # 6 6 6 6 6 6 6 6 6 6 5 # 7 8 2 6 5 6

≡

77

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

[illegible]

91

p

p

p

p Solo

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

p Solo

Christe, Christe e - lei - son,

6 5 4 2 [6 6] 7 7 8 7 6 5 4 2 6 # 6

100

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

6 7 7 \sharp 6 6 7 6 5 \sharp 6 5 \sharp

108

- son, e - lei - son.

6 5 \sharp [7 6] 6 [6 6 5 \sharp] f 6 [5] 6 [5] 6

116

[5] 6 [5] 6 6 [♯] 8 7 6 5 [6 5] $\frac{6}{4}$ $\frac{5}{\sharp}$ p 9 8 7 8 7 6 7 6 5

123

f p f p f p

Christe, Christe e - lei - son,

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

f 6 5 # p $\frac{4}{2}$ 6 # [6] [6] 7 7 # [6] $\frac{6}{4}$ $\frac{5}{\sharp}$ 6

132

$[tr]$
 e - lei - son, e - lei - son, e - lei-son, e -
 e - lei - son, e - lei-son, e -
 6] 7 7 [6] $\left[\frac{7}{5} \right]$ 6] $\frac{6}{4}$ $\frac{5}{3}$

140

lei - son, e - lei -
 lei - son, e - lei -
 6 5 $\frac{4}{3}$ 7 7 5 6] $\frac{6}{4}$ $\frac{6}{4}$

148

son, e - lei - son, Chri-

son, e - lei - son,

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

155

- ste e - lei son, e lei -

Chri-ste e - lei son, e -

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

162

son, e-lei son, e lei son.

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

6 6 5 7 7 8 6 5 5 6 6 5 f 2 6 3

171

son, e-lei son, e lei son.

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

4 2 6 5 3 4 2 6 [6] 6 5 [4 3] 4 # [4 3]

179

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

186

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

193

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

200

Kyrie Allegro da capo

f f f

f

6 6 3 3 3 3 3 3 3 3 6 6 6 7 6 6 6

2 Gloria

[Allegro]

clno
1, 2

f

timp

f

1
vl

f *p*

2

f *p* *f*

vla

f *p* *f*

S

p Solo

Glo - ri - a in ex - cel - sis DE - O,

S Tutti f

A Tutti f Glo - ri - a, glo - ri - a,

T

f Tutti

Glo - ri - a, glo - ri - a,

B

f Tutti

Glo - ri - a, glo - ri - a,

org
b

f Tutti *f*

4

The musical score for page 29, measures 4-6, is presented below. The key signature is D major (two sharps). The score includes vocal staves and piano accompaniment.

Measure 4: The vocal line begins with the lyrics "glo - - - ri - a in ex - cel - - -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic.

Measures 5 and 6: The vocal line continues with rests. The piano accompaniment continues with the same melodic and bass patterns.

[illegible]

10

glo - ri - a in ex - cel - sis De - o. Et in ter - ra

glo - ri - a in ex - cel - sis De - o. Et in ter - ra

glo - ri - a in ex - cel - sis De - o. Et in ter - ra

glo - ri - a in ex - cel - sis De - o. Et in ter - ra

[6] 4 [6 6 5] 6 7 6 # p senza Org.

13

The musical score for page 32, starting at measure 13, features a piano introduction and four vocal parts. The piano introduction consists of three measures of arpeggiated chords in the right hand and a simple bass line in the left hand. The vocal parts enter in measure 13 with the lyrics "pax, pax, pax, et in ter - ra pax, pax, pax,". The Soprano part is in the treble clef, the Alto part is in the treble clef, the Tenor part is in the treble clef, and the Bass part is in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

pax, pax, pax, et in ter - ra pax, pax, pax,

pax, pax, pax, et in ter - ra pax, pax, pax,

pax, pax, pax, et in ter - ra pax, pax, pax,

pax, pax, pax, et in ter - ra pax, pax, pax,

16

f

tr.

f

f

f

tr.

f

pax, pax ho - mi - nibus bo - nae vo - lun - ta - - - -

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

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

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

f col'Org.

6

[illegible]

22 Tempo di giusto

mi - nibus bo - nae vo - lun - ta - tis.

mi - nibus bo - nae vo - lun - ta - tis.

mi - nibus bo - nae vo - lun - ta - tis.

mi - ni - bus bo - nae vo - lun - ta - tis.

6 9 6 6 7 [6] Solo [6]

25

The musical score is written for guitar and piano. It begins at measure 25. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The guitar part is written in a single staff with a key signature of two sharps (F# and C#). The guitar part includes a melodic line with a key signature of two sharps (F# and C#). The guitar part also includes a tablature section at the bottom of the page, which provides fret numbers and techniques for the guitar part.

Tablature:

6 b] 5 - [5 -] 5 -

The image displays a musical score for the song "The Rose Tree". It includes a piano introduction and vocal parts for Soprano, Alto, Tenor, and Bass. The score is written in D major and 3/4 time. The piano introduction features a melody in the right hand and a bass line in the left hand, with a 3/4 time signature change to 4/4. The vocal parts enter in the second measure of the piano introduction. The Soprano part has a melodic line with a trill in the second measure. The Alto, Tenor, and Bass parts have a similar melodic line. The piano introduction ends in the fourth measure, and the vocal parts continue in the fifth measure.

32

p Solo
Lau-da - - mus te, be -

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

36

ne - di - cimus te, ad - o - ra - mus te, glo - ri - fi -

6 f [6] # p 9 8 7 6

39

ca - mus te, glo - ri - fi - ca - mus te, lau - da - mus te, be -

8 7 6 5 2 4 [6] 6] f 3 4 [6] p 6

42

ne - di - cimus te, ad - o - ra - mus te, glo - ri - fi - ca -

[6] 6 [6] -] f 7 6 [6] p -] 6

45

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

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

49

te.

f

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

53

p Solo
Gra - ti-as a - gimus,

6 5 -] 7 6 4 2 [6] 6 4 2 [6] 6 4 2 6 6 5 *p* [6]

57

a - gimus ti - bi pro - pter ma - gnam glo - - -

6] 7 7 6 6 6 [6

60

riam tu-am, pro-pter ma-gnam glo-

f *p*

6 6 # 6 6 6 6 # 6 6 6

This musical score is for the song "The Rose Tree". It is written for piano and voice. The piano part consists of a right-hand melody in treble clef and a left-hand accompaniment in bass clef, both in the key of D major (two sharps). The right hand uses eighth and sixteenth notes, while the left hand features a steady eighth-note bass line. The vocal melody is written in a single treble clef staff, also in D major. It begins with a piano (p) dynamic and includes a trill (tr) on the final note of the first phrase. The lyrics "ri-am tu" are written under the vocal line. The score is divided into three measures, with a repeat sign at the end of the first measure. The piano part includes a final measure with a trill on the final note.

66

The musical score for measures 66-68 is written in G major (one sharp) and 4/4 time. Measure 66 begins with a piano introduction in the right hand, marked with a forte (f) dynamic. The left hand provides a bass line. Measure 67 features a vocal entry in the first staff, marked 'am.' (ad libitum), while the piano accompaniment continues. Measure 68 continues the piano accompaniment and the bass line. The bass line includes figured bass notation: 6 6 6 [6] # 6 6 6 [6] # # 6.

69

Do - mi - ne DE - US,

p Solo

p

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

72

De - us, Rex coe - le - stis,

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

75

Do - mi-ne De - us, Rex coe - le - stis, De - us Pa -

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

78

The musical score is written for a vocal ensemble and piano accompaniment. It begins at measure 78. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand) are shown. The basso continuo line is provided with figured bass notation.

The lyrics for the vocal parts are:

- - - - ter, De - us, De - us Pa - - -

The figured bass notation for the basso continuo line is:

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

81

ter o - mni - po - tens.

6 4 5 #

f 6 5] 6 [5#] 6 [5' 6

84

p Solo

Do - mi - ne Fi - li, Fi - li u -

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

87

ni - ge - ni-te, Do - mi-ne Fi - li, Fi - li u - ni - ge - ni -

— # 4 7 # f 6 5 6 # p 6 # 2 4 6 6 4 7 #

90

The musical score for page 56, starting at measure 90, is written for piano and voice. The piano accompaniment is in 3/4 time and features a complex rhythmic pattern in the right hand, with eighth and sixteenth notes. The left hand of the piano part is more melodic, with a series of eighth notes. The vocal part consists of two staves. The lower staff contains the lyrics "te, u - ni - ge - - - - - ni - te," and is marked with trills (tr) and slurs. The upper staff of the vocal part is empty. The piano part is marked with a piano (p) dynamic. The key signature is one sharp (F#).

te, u - ni - ge - - - - - ni - te,

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

93

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

6 6 # $\frac{4}{2}$ [6] 6 5 # 2 6 5 [6] 6 6 $\frac{4}{4}$ 5 # f 6 5 6

97

f

f

f Tutti

Do - mine,

f Tutti

Do - mine,

f Tutti

Do - mine,

f Tutti

Do - mine,

5 # 6 6 # 6 6 6 5 # 6 4 5 # Tutti

100

Do - mine, Do - mine De - us, A - gnus De - i, Fi - li - us Pa -

Do - mine, Do - mine De - us, A - gnus De - i, Fi - li - us

Do - mine, Do - mine De - us, A - gnus De - i, Fi - li - us Pa - tris,

Do - mine, Do - mine De - us, A - gnus De - i,

2 $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ 6] $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ 6 9 8 9 8 [6]

[illegible]

109

Pa - - - tris.

Fi - li - us Pa - - - tris.

Fi - li - us Pa - - - tris.

Fi - li - us Pa - - - tris.

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

112 **Largo**

1 *poco p* *pp*

2 *poco p* *pp*

vla *poco p* *pp*

S
S 1

A
S 2

T

B

org
b *poco p* *pp* *tasto solo*

6 6 5 # 6 7 6 #

114

cresc. *f ff*

cresc. *f ff*

cresc. *f ff*

f S Tutti

Qui tol - -

f A Tutti

Qui tol - -

f Tutti

Qui tol - -

f Tutti

Qui tol - -

cresc. *f ff*

Tutti

5 3 6 4

117

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

lis pec - ca - ta mun - di: Mi - se - re - re

lis pec - ca - ta mun - di:

lis pec - ca - ta mun - di:

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

120

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

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

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

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

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

123

poco **p** **pp**

poco **p** **pp**

poco **p** **pp**

bis.

bis.

bis.

bis.

poco **p** **pp** *Solo* **pp** *tasto solo*

6 5 [5 6] 7 6

126

cresc. **f** **ff**

cresc. **f** **ff**

cresc. **f** **ff**

Qui tol - - lis, qui tol - -

Qui tol - - lis, qui tol - -

Qui tol - - lis, qui tol - -

Qui tol - - lis, qui tol - -

cresc. **f** **ff** *Tutti*

[5] 6 5 4 3 2 6 5

129

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

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

8 lis pec - ca - - ta, pec - ca - ta mun - - - di:

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

4 [45] -] 47 # 46 4 [5] #

132

Adagio

poco **p** cresc. **f** (1 1 1) **p**

poco **p** cresc. **f** (1 1 1) **p**

poco **p** cresc. **f** (1 1 1) **p**

p S 1 Solo

Su -

p S 2 Solo

Su -

p Solo

Su - - - scipe

poco **p** Solo **cresc.** **f** **p**

6 4 6 4 7 4

136

sci-pe de - pre-ca-ti - o - nem, de - pre-ca-ti - o - - - - - nem no -

sci-pe de - pre-ca-ti - o - nem, de - pre-ca-ti - o - - - - - nem no -

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

[= 8/3] 7 6/5 6 8 10 / 4 6 8 9 8 6 / 7 6 4 5/3

143

stram. Su - - - - - scipe

stram. Su - - - - - scipe

stram. Su - - - - - scipe de - pre-ca-ti -

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

156

The musical score for page 156 consists of several staves. The top system includes a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a steady eighth-note bass line and a treble part with chords and melodic lines. The vocal parts (Soprano, Alto, and Tenor/Bass) enter in the second measure with the lyrics "no - stram, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem,". The lyrics are repeated across the system. The bottom system continues the piano accompaniment and vocal parts, with figured bass notation at the very bottom: 7 #, 6 4, 5 #, 7 #, 6 4, 8 6, 7 5 #.

no - stram, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem,

no - stram, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem,

no - stram, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem,

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

176 **Allegro** *3*

f S Tutti
Qui se - des ad dex - te - ram, ad dex - te - ram

f A Tutti
Qui se - des ad dex - teram, ad dex - te - ram Pa - tris, qui se - des ad

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

f Tutti
Qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris, qui se - des ad

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

179

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

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

dex - teram Pa - tris, qui se - des ad dex - te -

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

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

182

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

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

ram Pa - tris:

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

6 5 - 4 7 6 # -

184

Largo

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

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

- 6 [F] 4+ 2

186

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

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

188

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

[6] 6 7 6 [B] Bassi

tasto solo
 Org.

190

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

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

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

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

5 3 6 5 #

192

pp **ff**

pp **ff**

pp **ff**

bis.

bis.

bis.

bis.

pp **ff**

6 5 [4] 6 5 # 4

Quoniam

Allegro un poco

vl 1, 2 *f* *tr*

vla *f*

S

org *b* *f* Solo [6] $\frac{4}{2}$ $\frac{6}{5}$ [6] [6] $\frac{4}{7}$ [6] 6 5

200 *tr*

[6] $\frac{4}{7}$ [6] 6 6 [6] 6 6 $\frac{4}{7}$

206 *p* *tr* *p*

P Solo

Quo - niam tu so - lus san - ctus,

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

213

tu so-lus Do-mi-nus, tu so - - - lus al - tis - simus, JE-SU Chri -

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

220

ste. Quo - niam tu so - lus, tu so-lus san - ctus, tu so-lus Do - minus,

f 6] p 6 4 [5] 3 f p 4 2 3 - - [7 #] 6

227

so - lus al - tis - si-mus, JE - - - - -

5 6 6 [3 3 3 3 #3 3

233

f

- - SU Chri - ste.

6] 6 6 5# *f* 6 # 2 6 6 # 6 7

239

f

6 6 # - 6 5] # 6

244

p

Quo - niam

6 6 5# 6] 6 6 6 # *p*

250

p

tu so-lus san-ctus, tu so-lus Do-mi-nus, tu so-lus al-

6 7# 6 6 7# 6 | 6 6 6 6 6 6 6 | 6 6

257

tis-simus, JE-SU Chri-ste, tu so-lus al-tis-simus, JE-SU Chri-

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

264

f *p*

ste, tu so-lus san-ctus, tu so-lus Do-minus, so-lus al-tis-si-mus,

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

271

JE

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

277

SU Chri

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

283

ste. Quo - niam tu so-lus san - ctus, tu so-lus Do - mi - nus,

f p f p

f 6 4 2 6 5 p [6] 6 [6] 6

290

tu so - - - lus al - tis - simus, JE - SU, JE -

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

296

- SU Chri - ste, so - lus al - tis - si - mus, JE -

[6 5] 8 3 6

302

- - - - - SU Chri -

3 3 3 3 3 3 6 6 6 6 5 3

308

f

ste.

f 6 2 [6] 6 6 b7 [6] 6 5 3 6 5

314

tr

[6] b7 # 6 6 [b]5 6

319

tr

6 b7 [6] 6 6 6 6 6 6

Cum Sancto Spiritu

325 **Adagio**

clno
1, 2 *f*

timp *f*

1 *f*

2 *f*

vla *f*

S *f Tutti*
Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu

A *f Tutti*
Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu

T *f Tutti*
Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu

B *f Tutti*
Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu

org
b *f Tutti*
[6] 6 [6] 6 6 5 4 3

Detailed description: This is a page of a musical score for a piece titled 'Cum Sancto Spiritu'. The page number is 81. The tempo is marked 'Adagio'. The score includes parts for piano (clno 1, 2), timpani (timp), strings (1, 2, vla), voices (Soprano, Alto, Tenor, Bass), and organ (org b). The piano and timpani parts start with a forte (f) dynamic. The string parts also start with a forte (f) dynamic. The vocal parts enter with a forte (f) dynamic and a 'Tutti' marking. The lyrics are 'Cum Sancto Spiritu, cum Sancto Spiritu'. The organ part features a series of chords indicated by numbers: [6], 6, [6], 6, 6, 5, 4, 3.

329 Allegro

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

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

332

musical score for voice and piano, measures 332-334. The score is written in D major (two sharps) and 4/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady eighth-note bass line. The vocal line enters in measure 333 with the lyrics "men, in glo - ri -". The lyrics continue in measure 334: "in glo - ri - a De - i Pa -". The score includes a trill (tr.) over the first note of the vocal line in measure 333. The piano part features figured bass notation at the bottom of the left hand in measures 333 and 334: [6] 6 7 [#] and [6] 6 5 #.

men, in glo - ri -

in glo - ri - a De - i Pa -

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

335

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

tris, a - - - - - men,

in glo - ri - a

6 7 6 7 6

338

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

in glo - ri - a, a - - men, a - -

De - i Pa - - tris, a - - - - - [tr]

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

341

men,

men, in glo - ri - a De - i, De - i

men, in glo - ri - a, a - -

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

6 5 # 6 6

344

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

Pa - tris, a - - men, in

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

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

7 6 7 6 6 6 5

347

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

glo - ri - a De - i Pa - - trīs, a - - - - - men, a -

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

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

7 6 7 6 5 # 6 6 8 6 5 3 6

350

men, a - men, in

men, a - men,

men, a - men,

men, a - men,

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

353

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

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

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

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

10 9 5 10 9 5 10 9 5 10 9 5 6 7 6

356

musical score for a 6-part setting of "Amen" by J. S. Bach, BWV 147. The score is for a vocal quartet (Soprano, Alto, Tenor 1, Tenor 2) and a basso continuo. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system shows the vocal entries and the beginning of the instrumental accompaniment. The second system shows the vocal parts continuing with the lyrics "amen, amen, amen." and the instrumental parts providing harmonic support. The third system shows the vocal parts concluding the phrase and the instrumental parts providing a final harmonic setting. The basso continuo line includes figured bass notation: [6], 6, 5, 6, #, #.

359

The musical score for measures 359-361 is written for a vocal ensemble and piano. The key signature is D major (two sharps). The time signature is 4/4. The piano accompaniment features a complex texture with multiple staves. The vocal parts are represented by staves with rests. The bass line includes figured bass notation.

Measures 359-361:

- Measure 359: Vocal parts have rests. Piano accompaniment features a complex texture with multiple staves. The bass line includes figured bass notation.
- Measure 360: Vocal parts have rests. Piano accompaniment features a complex texture with multiple staves. The bass line includes figured bass notation.
- Measure 361: Vocal parts have rests. Piano accompaniment features a complex texture with multiple staves. The bass line includes figured bass notation.

Figured bass notation for the bass line:

6 - 7 - 6 # 6 6 #

362

In glo - ri - a De - i Pa - tris, a -
 In glo - ri - a De - i Pa - tris, a -
 In glo - ri - a De - i Pa - tris, a -
Tutti 6 6 # 7 6 -

365

In glo - ri - a De - i Pa - -

men, a - - - men, in glo - ri - a De - i

men, a - - - men, in glo - - ri - a De - i

men, a - - - men, in glo - ri -

6 7 6 6 6 5

368

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

Pa - tris, a - - - men, a - - - men, a - - -

Pa - tris, a - - - men, a - - - men, a - - -

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

7 6 7 6

371

men, a - - - men, in glo - ri - a De - i

men, a - - - men, in glo - ri - a

men, a - - - men, in glo - ri - a De - i

men, a - - - men, in glo - ri - a

[6] 6 6 6 6

374

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

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

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

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

[6] 6 6 6 6

377

Pa - tris, a - - - men, a - - - men, a - - -

Pa - tris, a - - - men, a - - - men, a - - -

Pa - tris, a - - - men, a - - - men, a - - -

Pa - tris, a - - - men, a - - - men, a - - -

6 5 9 [6 6 5 4 3] $\frac{5}{4}$ $\frac{5}{2}$ $\frac{3}{1}$ 6 5

[illegible]

383

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

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

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

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

[4 3] 3 3 3 [3 3 3 3]

386

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

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

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

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

[6] 6 5 7 6 7

389

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

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

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

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

6 [9 8] 4 3 10 6 6 9 5 *Solo*

393

393

a - men, a - men.

a - men, a - men.

a - men, a - men.

a - men, a - men.

Tutti *Solo* *Tutti*

3 Credo

Allegro

clno
1, 2 *f*

timp *f*

1 *f*
vl
2 *f*

vla *f*

S *f* **Tutti**
Cre - do in u - num De -

A *f* **Tutti**
Cre - do in u - num De - um,

T *f* **Tutti**
Cre - do in u - num De - um,

B *f* **Tutti**
Cre - do in u - num De - um,

org
b *f* **Tutti** 5 5 6 5

5

um, Pa - trem o - mni - po - ten - tem, fa - cto - rem

Pa - trem o - mni - po - ten - tem, fa - cto -

Pa - trem o - mni - po - ten - tem, fa - cto -

Pa - trem o - mni - po - ten - tem, fa - cto - rem,

9 8 [6 5] 9 [6 -] 10 7 10 7

4 3 5 4 9 9

[#5]

9

coe - li et ter - rae, vi - si - bi - li-um

- rem coe - li et ter - rae,

rem coe - li et ter - rae, vi - si - bi - li-um

fa - cto-rem coe - li et ter - rae,

Solo *Tutti*

[10 9] 7 # [10 9] 6] 6 5 # # 5 6 # 10 10

[illegible]

17 *Andante*

The musical score for page 108, measures 17-20, is written in D major (two sharps) and 4/4 time. The tempo is marked *Andante*. The score begins with a piano introduction in measures 17-19, featuring a melody in the right hand and a bass line in the left hand. The piano introduction is followed by a vocal section in measure 20, where the vocal staves are marked with 'um.' and the piano accompaniment continues. The solo section begins in measure 21, marked 'Solo' in the bass line. The solo section features a melody in the right hand and a bass line in the left hand. The solo section ends in measure 24, marked with a double bar line and the number 6. The final measure of the solo section is marked with the number 5.

um.

um.

um.

um.

Solo

6

[6 5]

20

6 6 [6] [6] 6 5 6 [4] 6 $\flat 6$ [4] 6 6 4 \flat

23

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

26

The musical score is written for piano and voice. It begins at measure 26. The piano accompaniment consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The vocal line is a single staff with a treble clef. The key signature is two sharps (F# and C#), and the time signature is 12/8. The piano part features a complex arpeggiated figure in the right hand, while the left hand has a more rhythmic bass line. The vocal solo is marked 'p' (piano) and 'Solo'. The lyrics are 'Et in u - num Do - - - - - minum Je-sum'.

p Solo

Et in u - num Do - - - - - minum Je-sum

p

[illegible]

32

Fi - li - um De - i u - ni - ge - nitum, Fi - li - um De - i u - ni -

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

35

Vocal Parts:

- Soprano:** Treble clef, D major key signature. Melody starts on G4, moving up stepwise.
- Alto:** Treble clef, D major key signature. Melody starts on E4, moving up stepwise.
- Tenor:** Bass clef, D major key signature. Melody starts on C4, moving up stepwise.

Instrumental Parts:

- Violin I:** Treble clef, D major key signature. Melody starts on G4, moving up stepwise.
- Violin II:** Treble clef, D major key signature. Melody starts on E4, moving up stepwise.
- Cello/Double Bass:** Bass clef, D major key signature. Melody starts on C4, moving up stepwise.

Lyrics:

ge - nitum.

38

p

p

p Solo

Et ex Pa-tre na - -

3 3 43 3

6 6 7

p

41

tum an-te o - mni-a sae - cu-la. De - um de De - o,

6 4 3 6 6 4 6 -] f p

45

lu - men de lu - mine, De - um ve - rum de De - o, de De - o ve - ro.

f

7
#

6
5

4
2

6 6

6
4

5
#

f

49

The musical score is written for a voice and piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 49. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal line has lyrics 'Ge - nitum non' and a 'Solo' marking. The piano accompaniment includes a complex bass line with figured bass notation.

p Solo
Ge - nitum non

[6] # 6 6 5 #

52

fa - ctum, con-substanti - a-lem Pa - tri, per quem o-mni-a fa - cta sunt,

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

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

56

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

9 8 6 6] 6 6 6 [6 6] f 6

60

f

f

f Tutti
Qui pro - pter nos, nos

f Tutti
Qui pro - pter nos, nos

f Tutti
Qui pro - pter nos, nos

f Tutti
Qui pro - pter nos, nos

6 5 6 6 5 6 5 Tutti

63

ho - mi - nes et pro - pter no - stram sa - lu - tem de -

ho - mi - nes et pro - pter no - stram sa - lu - tem

ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen -

ho - mi - nes et pro - pter no - stram sa - lu - tem

[6] 6 6 6 5

66

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

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

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

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

6 6/5

69

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

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

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

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

3 3 43 [3 #3 3 3 3 3] 9 [6 6] 5]

Adagio

1 *mf*

2 *mf* *tr*

vla *mf*

S 1

S 2

A

org *b* *mf* Solo 6 # 6 # 6 - - # 7 # b #

77 *p*

p

P Solo

Et in - car - na - - - - tus

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

83

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

est de Spi - ri-tu San-cto, de Spi - ri-tu San-cto ex Ma -

f **p**

[6] [b5] # [9 8 6 #] b # [9 8] 7 6 5 3

89

f **f** **f**

ri - a, Ma - ri - a Vir-gine, et ho - mo, ho - - mo fa - ctus est.

f

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

96

p Solo
Cru - ci - fi - xus e - tiam pro

p Solo
Cru - ci - fi - xus e - tiam pro

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

103

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

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

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

111

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

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

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

118

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

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

6 6 4 [5] f # [6] # p senza Org. pp

Et resurrexit · Et vitam

125 **Allegro**

clno
1, 2

f

timp

f

1
vl

2

f

vla

f

S

A

T

B

org
b

f Solo

[6 9 6 9 6 9 6 9 6 6 5 5 5 5 5 5]

130

The musical score for page 130 consists of several staves. At the top, there are two staves for piano accompaniment (treble and bass clef). Below these are four staves for vocal parts (soprano, alto, tenor, and bass clefs). The vocal parts have lyrics underneath them. The piano accompaniment includes various musical notations such as notes, rests, and trills. The lyrics are in Latin and are repeated across the vocal staves.

Piano Accompaniment:

- Staff 1 (Treble): Notes and rests, including a trill in the final measure.
- Staff 2 (Bass): Notes and rests, including a trill in the final measure.
- Staff 3 (Treble): Melodic line with trills and slurs.
- Staff 4 (Bass): Bass line with trills and slurs.

Vocal Parts:

- Staff 5 (Soprano): *f* Tutti. Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -
- Staff 6 (Alto): *f* Tutti. Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -
- Staff 7 (Tenor): *f* Tutti. Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -
- Staff 8 (Bass): *f* Tutti. Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -

Piano Continuation:

- Staff 9 (Bass): Tutti. 6 [6] 9/4 8/3 [6/5]

135

The musical score for page 131 begins at measure 135. It features a piano introduction with a treble and bass staff, followed by a grand staff (treble, middle, and bass) with a key signature of two sharps (F# and C#). The piano part includes trills and grace notes. The vocal section consists of four staves, each with a vocal line and the lyrics "cun - dum Scrip-tu - ras." in Latin. The bottom staff is a guitar solo, marked "Solo", with a key signature of two sharps and a 9/4 time signature. The solo includes various fret numbers and a sharp sign.

135

cun - dum Scrip-tu - ras.

cun - dum Scrip-tu - ras.

cun - dum Scrip-tu - ras.

cun - dum Scrip-tu - ras.

Solo

9 8 6 #
4 [3] 5

[# 6 6] 9 6 9 6 9 6

140

Et a - - scen - dit in coe - -

Tutti

[6] 6/5 # [b]7

145

lum, a - scen - dit in coe - lum, se -

A - scen - dit in coe - lum,

Et a - - scen - dit in coe - - lum, se -

Et a - - scen - dit in coe - - lum,

[47]

150

det ad dex-teram, ad dex - te-ram Pa - tris.

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

det ad dex-teram, ad dex - te-ram Pa - tris.

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

7 6 6 5 Solo

156

Et i - te - rum ven -

Et i - te - rum ven -

Et i - te - rum ven -

Et i - te - rum ven -

[6] 9 6 9 6 9 6 9 6 9 6 5 [6] 6 5 # *Tutti* [6] #

162

tu - rus est cum glo - ri - a iu - di - ca - re, iu - di - ca - re vi - vos,

tu - rus est cum glo - ri - a iu - di - ca - re, iu - di - ca - re vi - vos,

tu - rus est cum glo - ri - a iu - di - ca - re, iu - di - ca - re vi - vos,

tu - rus est cum glo - ri - a iu - di - ca - re, iu - di - ca - re vi - vos,

6 # # # # 4 6 3

167

vi - vos et mor - tu - os, cu - ius re - gni non, non,

vi - vos et mor - tu - os, cu - ius re - gni non, non,

vi - vos et mor - tu - os, cu - ius re - gni non, non,

vi - vos et mor - tu - os, cu - ius re - gni non, non,

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

173

non, non e - rit fi - nis.

non, non e - rit fi - nis.

non, non e - rit fi - nis. *p* Solo Et in Spi - ri-tum

non, non e - rit fi - nis.

Figured Bass: $\flat 7$ $\begin{bmatrix} 8 \\ 6 \\ \sharp \end{bmatrix}$ $\begin{bmatrix} 7 \\ 5 \end{bmatrix}$ $\frac{6}{4}$ $\begin{bmatrix} 5 \\ \sharp \end{bmatrix}$ \flat Solo $\frac{6}{5}$ \sharp *p* 6 - $\begin{bmatrix} 4 \\ 3 \end{bmatrix}$

179

San - ctum, Do - minum et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li -

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

185

o - que pro-ce - dit.

p Solo
Qui cum Pa - tre et

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

191

f

poco f

f

f

f

f

f *Tutti*

Si - - mul ad - o - ra - tur et

f *Tutti*

Si - - mul ad - o - ra - tur et

f *Tutti*

Si - - mul ad - o - ra - tur et

f *Tutti*

Fi - li - o si - - mul ad - o - ra - tur et

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

196

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

6 5 6 4 5 3 6 6 6 4 5 #

201

Et u - nam san - ctam, san - ctam ca - tho - li - cam

3 3 3 6 6

206

et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

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

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

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

6 6 6 7 7 6 [4 3]

211

u - num ba - ptis - ma in re-mis-si - o - nem pec - ca - to -

In re-mis-si - o - nem pec - ca - to -

In re-mis-si - o - nem pec - ca - to -

In re-mis-si - o - nem pec - ca - to -

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

216

rum. Et ex - pe - - cto re - sur - re - cti -

rum. Et ex - pe - - cto re - sur - re - cti -

rum. Et ex - pe - - cto re - sur - re - cti -

rum. Et ex - pe - - cto re - sur - re - cti -

6 3 [6 3 6 3]

220

Grave

The musical score is for a piece titled "Grave". It features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with a different vocal part (Soprano, Alto, Tenor, and Bass). The piano accompaniment consists of three staves (Right Hand, Left Hand, and a lower Left Hand part). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Grave". The score includes lyrics in Latin: "o - nem mor - tu - o - rum,". The piano part includes dynamic markings "p" (piano) and "f" (forte). The score is numbered 220 in the top left corner.

o - nem mor - tu - o - rum,

o - nem mor - tu - o - rum,

o - nem mor - tu - o - rum,

o - nem mor - tu - o - rum,

6 6 [5] 7 [8] # [2] #

225 Allegro

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

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

228

men, et vi -

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

[6] 6 7 [6] 6 5 #

231

tam, a - - men, a - - - men, et

li, a - - - - - men, *tr*

f et vi - tam ven -

6 7 6 7 6

234

vi - tam ven - tu - ri sae - cu - li, a - - men, a -

et vi - - tam, a - - men, a - -

tu - ri sae - cu - li, a - - - -

6 6 7 6 7 6 6 7

5 5 #

237

men,

men, et vi - tam ven - tu - ri, ven - tu - ri

men, et vi - - tam, a - -

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

6 6 5 # 6 [6]

240

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

sae - cu - li, a - men, et

men, a - men, et vi - tam ven - tu - ri sae - cu -

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

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

243

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

vi - tam ven - tu - ri sae - cu - li, a - - - - - men, a - - - - -

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

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

7 6 7 6 5 # 6 6 8 6 b5 3 6

246

men, a - men, et

men, a - men,

men, a - men,

men, a - men,

6 8 6 45 3 6 6 [# 6] 45 4 7 [#] 7 6 [6 #]

249

vi - tam ven - tu - ri sae - cu - li, a - - men, a -

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

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

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

10 9 5 10 9 5 10 #5 9 5 10 9 5 # 6 7# 6

252,

[illegible]

255

The musical score is written for a vocal line, a piano accompaniment, and a bass line. The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 255. The vocal line consists of whole notes and rests. The piano accompaniment features a complex texture with many sixteenth notes, including triplets. The bass line includes some figured bass notation at the bottom of the page.

6 - 7 - 6 # 6 6 5 #

258

Et vi - tam ven - tu - ri sae - cu - li, a - - -

Et vi - tam ven - tu - ri sae - cu - li, a - - -

Et vi - tam ven - tu - ri sae - cu - li, a - - -

Tutti 6 6 # 7 6 -

261

Et vi - tam ven - tu - ri sae - cu -

men, a - - - men, et vi - tam ven - tu - ri

men, a - - - men, et vi - - tam ven - tu - ri

men, a - - - men, et vi - -

6 7 6 6 6

264

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

sae - cu - li, a - - - men, a - - - men, a - - -

sae - cu - li, a - - - men, a - - - men, a - - -

tam ven - tu - ri sae - cu-li, a - - - men, a - - - men, a - - -

7 6 7 16

267

men, a - - - men, et vi - tam ven - tu - ri

men, a - - - men, et vi - tam ven -

men, a - - - men, et vi - tam ven - tu - ri

men, a - - - men, et vi - tam ven -

6] 6 6] 6]

270

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

[6] 6 6 6 6

273

sae - cu - li, a - - - men, a - - - men, a - - -

sae - cu - li, a - - - men, a - - - men, a - - -

sae - cu - li, a - - - men, a - - - men, a - - -

sae - cu - li, a - - - men, a - - - men, a - - -

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

276

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

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

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

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

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

$\frac{4}{2}$ $\frac{\sharp 3}{1}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{3}{1}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{3}{1}$ $\frac{6}{5}$

279

vi - tam ven - tu - ri sae - cu-li, a - men, a - men, a - - -

vi - tam ven - tu - ri sae - cu-li, a - men, a - men,

vi - tam ven - tu - ri sae - cu-li, a - men, a - men,

vi - tam ven - tu - ri sae - cu-li, a - men, a - men,

[4 3] 3 3 3 [3 3 3 3]

282

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

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

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

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

[6] [6] 7 6 7

285

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

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

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

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

6 [9 8] 4 3 10 6 6 9 5 Solo

289

289

a - men, a - men.

a - men, a - men.

a - men, a - men.

a - men, a - men.

Tutti *Solo* *Tutti*

4 Sanctus

4

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

f Tutti

San - ctus, san-ctus Do - minus

tasto solo

cresc. *f* Tutti

8 6 3 6 5 3 6 6

Detailed description: This musical score page, numbered 171, contains a piano accompaniment and a vocal line. The piano part is written for three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#). The tempo is marked with a '4' at the top left. The piano part features intricate triplet and sixteenth-note patterns in the right hand, while the left hand provides a steady bass line with some triplet figures. Dynamics include 'cresc.', 'f' (forte), and 'ff' (fortissimo). The vocal line, marked with an '8' (octave), enters in the third measure with the lyrics 'San - ctus, san-ctus Do - minus' and is marked 'Tutti' and 'f'. The bottom of the page includes a 'tasto solo' instruction and a series of numbers (8, 6, 3, 6, 5, 3, 6, 6) likely indicating fingerings or a specific performance technique.

7

f

f

f Tutti

San - ctus, san-ctus Do - minus

De - us Sa - ba - oth, De - - us Sa - ba - oth, De - - us

f Tutti

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

6 6 7 [5] 4/2 6 6 5 [8 # 7] 2 6

10

f Tutti

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

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

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

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

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

13

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

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

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

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

pp Solo 2 6] 7

cresc. $\begin{bmatrix} 8 \\ 6 \end{bmatrix}$ - **f** $\begin{bmatrix} 6 & 5 \\ 4 & 3 \end{bmatrix}$

Allegro

This musical score is for the 'Gloria' section of Giuseppe Verdi's opera 'Aida'. It is marked 'Allegro' and begins with a piano introduction. The piano part features a complex, rhythmic melody in the right hand, often using triplets and sixteenth notes, while the left hand provides a steady bass line. The vocal parts, for Soprano, Alto, and Tenor, enter with the lyrics 'Ple - ni sunt coe - li et ter'. The score is written in D major and 2/4 time. The piano introduction is marked 'f' (forte) and includes a 'Tutti' marking at the bottom. The vocal parts are marked '8' and '5 3' at the bottom.

[illegible]

21

The musical score for page 177, starting at measure 21, is written for a vocal ensemble and piano accompaniment. The key signature is D major (two sharps). The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The vocal parts are represented by four staves, each with a vocal line and Italian lyrics. The lyrics are: "ri - a tu - a, glo - ri - a, glo - ri - a tu -". The piano part features intricate sixteenth-note patterns in the right hand, often marked with a '6' (finger 6), and simpler lines in the left hand. The vocal parts have lyrics in Italian: "ri - a tu - a, glo - ri - a, glo - ri - a tu -". The score includes various musical notations such as rests, notes, and a trill (tr) in the vocal parts. The page number 177 is in the top right corner, and the measure number 21 is in the top left corner.

7 6 5 6 6 5

10 9 6 7

[6 4] 5 #

23

The musical score for page 178, measures 23-24, is written for a grand staff and four vocal staves. The key signature is two sharps (F# and C#), and the time signature is 4/2. The piano accompaniment (measures 23-24) is highly rhythmic, featuring sixteenth-note patterns with triplets and sextuplets. The vocal parts (measures 23-24) are mostly rests, with a solo line in the bass staff at the bottom. The solo line is marked "Solo" and "6", indicating a sextuplet. The tempo is marked "4/2".

a.

a.

a.

a.

Solo 6

4/2

6

#

25

Ple - ni sunt

Ple - ni sunt

Tutti

27

coe - li et ter - - - - -

coe - li et ter - - - - -

^s Ple - ni sunt coe - li et ter - ra, sunt

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

29

ra glo - ri - a tu -

ra glo - ri - a tu -

coe - li et ter - ra glo - ri - a

coe - li et ter - ra glo - ri - a

♭6 [6/5] 6 [♯] 7 6 5 6 6/5

31

a, glo - ri - a tu - a, glo - ri - a,

a, glo - ri - a tu - a, glo - ri - a,

^s tu - a, glo - ri - a tu - a, glo - ri - a,

tu - a, glo - ri - a tu - a, glo - ri - a,

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

33

glo - ri - a, glo - ri - a tu - a,

glo - ri - a, glo - ri - a tu - a,

glo - ri - a, glo - ri - a tu - a,

glo - ri - a, glo - ri - a tu - a,

Solo

10 9 [6] 4 3 6

35

The musical score is written for a vocal ensemble and piano accompaniment. It begins at measure 35. The piano accompaniment consists of three staves: two for the right hand and one for the left hand. The right hand features intricate patterns of triplets and sixteenth notes, while the left hand provides a steady bass line. The vocal parts, consisting of four staves, enter with the lyrics "glo - ri - a,". The score is written in a key with two sharps (F# and C#) and a 4/2 time signature. The piano part includes various musical notations such as triplets, sixteenth notes, and rests.

glo - ri - a, glo - ri - a,
glo - ri - a, glo - ri - a,
glo - ri - a, glo - ri - a,
glo - ri - a, glo - ri - a,

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

37

glo - ri - a tu - a.

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

glo - ri - a tu - a.

O - san - na,

glo - ri - a tu - a.

O - san - na,

glo - ri - a tu - a.

O - san - na,

Tutti [9] 7

40

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

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

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

f Tutti *f* Tutti *f* Tutti

o - san - na, o - san -

f Tutti *f* Tutti *f* Tutti

o - san - na, o - san -

f Tutti *f* Tutti *f* Tutti

o - san - na, o - san -

[9] 7 # [9] 7 #

44

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

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

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

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

Solo 7 # 4 # 6 6 6 # 5 #

Tutti 7 6 2 6

48

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

o - san - na,

o - san - na,

o - san - na,

[9] 7

[9] 7

52

na in ex-cel-sis, in ex-cel-sis.

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

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

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

7 8 4 3 Solo [6 4 7 4 7 4 7 6 Tutti 6]

5 Benedictus

Andante

clno
1, 2

timp

1
vl

2

vla

S 1
S

S 2
A

T

B

org
solo

b

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

The image displays a musical score for the song "The Rose Tree". It is organized into two systems. The first system contains a piano introduction, while the second system contains the vocal melody.

System 1: Piano Introduction

- Staff 1 (Treble):** Features a melodic line in D major, starting with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the end of the first measure.
- Staff 2 (Bass):** Features a bass line in D major, starting with a bass clef and a key signature of two sharps. The melody consists of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the end of the first measure.
- Staff 3 (Treble):** A blank staff with a treble clef and a key signature of two sharps.
- Staff 4 (Bass):** A blank staff with a bass clef and a key signature of two sharps.

System 2: Vocal Melody

- Staff 5 (Treble):** Features a vocal melody in D major, starting with a treble clef and a key signature of two sharps. The melody consists of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the end of the first measure.
- Staff 6 (Bass):** Features a bass line in D major, starting with a bass clef and a key signature of two sharps. The melody consists of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the end of the first measure.
- Staff 7 (Treble):** A blank staff with a treble clef and a key signature of two sharps.
- Staff 8 (Bass):** A blank staff with a bass clef and a key signature of two sharps.

5

The musical score is arranged in three systems. The first system consists of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The piano introduction in the first system features a rhythmic pattern of eighth notes and quarter notes, with a fermata over the final measure. The second system contains four staves, all of which are empty, indicating a rest for the instruments. The third system continues the piano introduction with a more complex rhythmic pattern, including triplets and sixteenth notes. The vocal melody is written in the treble clef of the first system, starting with a fermata over the first measure. The key signature remains two sharps throughout the page.

This musical score is for page 193 and features a piano accompaniment and a string quartet. The piano part is written in treble, middle, and bass staves, while the string quartet consists of four staves (two treble and two bass). The key signature has two sharps (F# and C#), and the time signature is 7/8. The score is divided into two systems, each containing two measures. The first system shows the piano playing a rhythmic pattern of eighth and sixteenth notes, while the strings play whole notes. The second system features a more complex piano part with sixteenth-note runs and a trill in the right hand, while the strings continue with whole notes.

7

7/8

Key signature: F# C#

System 1:

- Measure 1: Piano (all staves) plays eighth and sixteenth notes. Strings (all staves) play whole notes.
- Measure 2: Piano (all staves) continues the rhythmic pattern. Strings (all staves) play whole notes.

System 2:

- Measure 1: Piano (all staves) plays a complex pattern of sixteenth notes and eighth notes. Strings (all staves) play whole notes.
- Measure 2: Piano (all staves) continues with a trill in the right hand and sixteenth-note runs in the left hand. Strings (all staves) play whole notes.

9

This musical score page contains measures 9 and 10. It features a piano part with three staves (treble, middle, and bass clefs) and a string section with four staves (two treble and two bass clefs). The key signature is D major (two sharps). In measure 9, the piano part begins with a half note D4, followed by a quarter rest, and then a series of sixteenth-note runs in both hands, marked with a forte 'f' dynamic. The string section is silent in measure 9. In measure 10, the piano part continues with similar sixteenth-note patterns, also marked 'f'. The string section remains silent. In measure 11, the piano part features a trill on a half note in the right hand, marked 'tr', while the left hand plays a half note. The string section remains silent. In measure 12, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent. In measure 13, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent. In measure 14, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent. In measure 15, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent. In measure 16, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent. In measure 17, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent. In measure 18, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent. In measure 19, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent. In measure 20, the piano part continues with a half note in the right hand and a half note in the left hand, both marked 'f'. The string section remains silent.

11

p

p

p S 1 Solo

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

p S 2 Solo

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

p

p

13

no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi -

no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi -

9 8 7
4 3 2

8 7
6 5

16

The musical score for page 197, starting at measure 16, features a vocal melody and piano accompaniment. The key signature is D major (two sharps). The vocal parts enter at measure 16 with the lyrics "ni, qui ve - - - nit in no - - - mi -". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. The score is divided into two systems, each containing vocal staves and piano accompaniment staves.

ni, qui ve - - - nit in no - - - mi -

ni, qui ve - - - nit in no - - - mi -

18

ne, qui ve - nit, qui ve - nit in no - mi - ne Do - mi -

ne, qui ve - nit, qui ve - nit in no - mi - ne Do - mi -

Figured bass notation in the piano part:

- Measure 19: [8 6 #] 8 6 # 7 5 -
- Measure 20: [8 6 #] 7 5 - 6 4 6 4 [5] #

21

ni, in no - - 3 3 mine Do - mi-ni.

ni, in no - - 3 3 mine Do - mi-ni.

1 6 6 5# 4 4

24

This musical score page contains measures 24 and 25. It features a piano accompaniment and a violin part. The piano part is written in treble and bass staves, while the violin part is in a single staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 24 shows the piano playing a rhythmic pattern of eighth and sixteenth notes, with the violin part resting. Measure 25 continues the piano's rhythmic pattern, with the violin part entering in the second half of the measure. The score is written in a standard musical notation style with a grand staff for the piano and a single staff for the violin.

26

This musical score page contains measures 26 and 27. It features a piano part with three staves (treble, middle, and bass clefs) and a string section with four staves (two treble and two bass clefs). The key signature is D major (two sharps). The piano part in measure 26 consists of eighth notes and rests. In measure 27, it includes a triplet of eighth notes in the right hand and a half note in the left hand. The string section is mostly silent in measure 26, with some activity in measure 27, including a trill in the first violin part.

Be - ne -

Be - ne -

30

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

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

32

The musical score is written for a choir and piano. It begins at measure 32. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "di - ctus, qui ve-nit, qui ve-nit, qui ve-nit in no-mine Do - mini, qui ve-nit in no-mine,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. The score is divided into systems, with the vocal parts and piano accompaniment clearly distinguished.

di - ctus, qui ve-nit, qui ve-nit, qui ve-nit in no-mine Do - mini, qui ve-nit in no-mine,

di - ctus, qui ve-nit, qui ve-nit, qui ve-nit in no-mine Do - mini, in

35

no - mi - ne Do - mi - ni, qui ve - nit in no -

no - mi - ne Do - mi - ni, qui ve - nit in no - mine, in no -

8 7 8 7 7

38

mine Do - mini, be - ne - di - ctus, qui

mine Do - mini, be - ne - di - ctus, qui

7

$\begin{bmatrix} 6 & 5 \\ 4 & 3 \end{bmatrix}$

41

ve-nit, qui ve-nit, qui ve-nit in no-mine Do - mini, qui ve-nit in no-mine Do - mini, qui

ve-nit, qui ve-nit, qui ve-nit in no-mine Do - mini, qui ve-nit in no-mine Do - mini,

7 9 8 7 9 8

4 4 3 4 4 4

44

ve - nit in no - mine, no - mine Do - mi-ni, qui ve - - nit, qui

qui ve - nit in no - mine Do - mi-ni, qui ve - - nit, qui

7 6 5 4 3 8 7 6 5

47

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

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

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

50

The musical score for page 210, starting at measure 50, is arranged in a system of staves. The top two staves are vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics for the vocal parts are: "mine Do mi-ni." and "mine Do mi-ni." The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The piano part features complex textures with triplets and sixteenth-note patterns. The first measure of the piano part is marked with a piano (p) dynamic. The piano part includes various musical notations such as triplets, sixteenth notes, and a trill. The piano part also includes a section with a key signature change to one sharp (F#) and a section with a key signature change to one sharp (F#) and a section with a key signature change to one sharp (F#).

mine Do mi-ni.

mine Do mi-ni.

6 6 5
4 4 3

53

This musical score page contains measures 53 and 54. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves with a key signature of two sharps (F# and C#). The vocal line is written in a single staff with a treble clef and a key signature of two sharps. The piano accompaniment includes a complex rhythmic pattern in the right hand, featuring triplets and sixteenth notes, and a simpler pattern in the left hand. The vocal line consists of a single melodic line with eighth and quarter notes. The page number 53 is located at the top left of the first staff.

53

54

55

This musical score page contains measures 55 and 56. It features a piano part and four string staves. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords. The string section includes a violin I staff, a violin II staff, a viola staff, and a cello/bass staff, all of which are silent in these measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 55 shows the beginning of the piano melody, and measure 56 continues it with a trill in the right hand.

Violin I

Violin II

Viola

Cello/Bass

Piano

57

The musical score for measures 57 and 58 is presented in a system of staves. The key signature is D major (two sharps). The score includes a grand staff (treble and bass clefs) and a piano section (three staves: two treble and one bass). The piano section features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with a forte (*f*) dynamic. The grand staff shows a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a trill (tr) and a wavy line indicating a tremolo or rapid oscillation. The piano section also includes a trill (tr) and a wavy line. The score is divided into two measures, 57 and 58, with a repeat sign at the end of measure 58.

59 Allegro

Piano Introduction: Measures 59-61. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics: *p* (piano), *f* (forte).

Vocal Solo: Measures 62-64. The vocal soloist (S) sings: "O - san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, o - san -". Dynamics: *p* (piano), *f* (forte).

Vocal Tutti: Measures 65-67. The vocal tutti (A and S) sing: "O - san - na, o - san -". Dynamics: *f* (forte).

Piano Accompaniment: Measures 68-70. The piano part continues with the rhythmic pattern. Dynamics: *f* (forte).

Final Chord: Measure 71. The piano part ends with a final chord. Dynamics: *f* (forte).

[illegible]

65

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

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

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

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

Solo

Solo

Solo

7 # 5 4 # 6 6 6 # 5

68

Vocal Parts:

- Top Voice:**
 - Measures 68-70: *f* Tutti
 - Measure 71: *p* Solo
 - Measures 72-74: *f* Tutti
 - Measure 75: *p* Solo
- Second Voice:**
 - Measures 68-70: *f* Tutti
 - Measure 71: *p* Solo
 - Measures 72-74: *f* Tutti
 - Measure 75: *p* Solo
- Third Voice:**
 - Measures 68-70: *f* Tutti
 - Measure 71: *p* Solo
 - Measures 72-74: *f* Tutti
 - Measure 75: *p* Solo
- Fourth Voice:**
 - Measures 68-70: *f* Tutti
 - Measure 71: *p* Solo
 - Measures 72-74: *f* Tutti
 - Measure 75: *p* Solo

Lyrics:

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

o - san - na, o - san - na,

o - san - na, o - san - na,

o - san - na, o - san - na,

Piano Accompaniment:

- Right Hand:**
 - Measures 68-70: *f* and *p* dynamics.
 - Measures 71-75: *f* and *p* dynamics.
- Left Hand:**
 - Measures 68-70: *f* and *p* dynamics.
 - Measures 71-75: *f* and *p* dynamics.

Chord Markings:

- Measure 72: Tutti $\begin{bmatrix} 7 \\ 2 \end{bmatrix} 6$
- Measure 74: $\begin{bmatrix} 9 \\ 7 \end{bmatrix} 7$

Other Markings:

- Measure 75: \ast

71

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

f Tutti

o - san - na, o - san - na in ex - cel -

f Tutti

o - san - na, o - san - na in ex - cel -

f Tutti

o - san - na, o - san - na in ex - cel -

[9] 7 7 7 4 3

74

sis, in ex - cel - sis.

sis, in ex - cel - sis.

sis, in ex - cel - sis.

sis, in ex - cel - sis.

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

Solo *Tutti*

6 Agnus Dei

Andante molto

clno
1, 2

timp

1
vl
2

vla

S

A

T

B

org
b

poco p

Solo

6 6 6 5 6 5 6 6 #

3

pp

pp

p Solo

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

pp

6 6 b6 6 4 [b6] 6 b6 6 4 [b6] [6 6 9 6 #] 6 6 6 b6

6

pp

poco f

poco f

poco f

p Solo

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

p Solo

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

p Solo

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

p Solo

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

poco f

6/5 9/4 6 [b]6/5 9/4 8/3 6/4 5/3

9

pp

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

6 6 5 6 6 5 7 *pp* 6 6 6 6

12

pp

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

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

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

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

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

[illegible]

[illegible]

21

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

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

poco **f**

6] 9 $\flat 7$ 5 9 [$\flat 5$]# 7 5 9 3 6 # 6 5 9 6 # 6 6 6 6 6

24

Piano Part: The piano accompaniment consists of three staves. The right hand plays a continuous arpeggiated figure in the treble clef, while the left hand plays a similar figure in the bass clef. The music is in a minor key, indicated by the key signature of one flat.

Vocal Parts: The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "A - gnus De - i, qui". Each part is marked with a forte (*f*) dynamic and the instruction "Tutti".

Lyrics: A - gnus De - i, qui

Figured Bass: The figured bass notation at the bottom of the page provides a harmonic guide for the piano part. The figures are: 6, 6/5, #, 6, 6, 6, 6, 6, 3, 3, 3, 3, 3, 6, 6/5, #, f Tutti, b6, 6/4, (b)6/4.

[illegible]

30

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

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

ca - ta mun - di, qui tol - lis

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

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

33

The musical score consists of several staves. The top two staves are for the piano introduction, featuring a treble and bass clef. The next three staves are for the vocal parts, each with a treble clef. The lyrics are written below the vocal staves. The bottom staff is the basso continuo line, featuring a bass clef and figured bass notation.

Vocal Lyrics:

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

Figured Bass:

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

Annotations:

tasto solo
 Org.

36

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

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

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

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

[7] # [7] [4] 6 4 [5] # 4 2 [5] #

39

Allegro

f

f

f

f *Tutti*

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

f *Tutti*

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

42

cem, pa - cem, pa - cem, pa -

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

4 3 6 5 [♯] 5 5 4 - # 5 4 - 3

45

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

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

f Tutti
Do - na no - bis,

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

48

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

cem, pa - - - - - cem, pa - - - - - cem, pa -

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

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

51

cem,

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

cem, pa - - - cem, pa - - - cem, pa - - -

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

5/4 # 3 5/4 3 5/4 3

54

f

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

pa - cem, pa - cem,

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

- - - cem, pa - cem, pa - - - - - cem, pa - - - - -

6 5 # 6 6 6 4 2 6 4 2 6

57

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

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

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

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

4
2

6

6
5

7

7

6

60

cem, pa

cem, pa

cem, pa

no - bis pa - cem, pa

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

63

63

cem,

cem,

cem,

cem,

8 6 8 6 5 3 4 2 3 1 5 6 4 8 6 8 6 5 3 4 2 3 1 5 6 4 6 5 —

66

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

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

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

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

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

69

cem, pa - - - - - cem, pa -

cem, pa - - - - - cem, pa -

cem, pa - - - - - cem, pa -

cem, pa - - - - - cem, pa -

72

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

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

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

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

5 7# 5 7# 6 - 9 [5] 6# 5

Solo
[6]

75

6 # 6 #

78

Pa - - - - - cem, pa - - - - -

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

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

Tutti

6 6 # 6 6 # 5/4 # #5/4 3

81

cem, pa - - - - - cem, pa - - - - - cem,

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

Do - na

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

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

4 3 5 5 5 5 5 5 5 5 5 5

[illegible]

87

The musical score for page 249 begins at measure 87. It features a piano introduction with a treble and bass staff. The main section consists of a vocal melody (treble staff) and a basso continuo line (bass staff). The lyrics are written below the vocal staff, and the figured bass notation is written below the basso continuo staff.

Vocal Melody (Treble Staff):

bis pa - - - cem, pa - - - cem, pa - - -

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

cem, pa - - - cem, pa - - - cem, pa - - -

Basso Continuo (Bass Staff):

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

Figured Bass (Basso Continuo):

- 6 [#] 6/5 # [6/5] # - [b6] 6/5 [#] 6/5 - 6 [6/5] 6/5

90

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

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

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

cem, pa - - - - cem, pa - - - - cem, pa - - - -

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

93

cem, pa - - - cem, pa - - - cem, pa - - -

cem, pa - - - cem, pa - - - cem, pa - - -

cem, pa - - - cem, pa - - - cem, pa - - -

cem, pa - - - cem, pa - - - cem, pa - - -

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

96

The musical score for page 252, starting at measure 96, features a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line consists of four staves, each with the lyrics "cem, pa" repeated. The piano accompaniment includes a grand staff (treble and bass clefs) and a single bass staff. The grand staff features a complex rhythmic pattern in the right hand, while the bass staff provides a steady accompaniment. The score includes various musical notations such as notes, rests, and accidentals. The lyrics "cem, pa" are repeated across the vocal staves. The piano accompaniment includes complex rhythmic patterns and fingerings, with some measures marked with "8", "4/2", "3", and "5".

cem, pa - - - - - cem, pa - - - - -

cem, pa - - - - - cem, pa - - - - -

cem, pa - - - - - cem, pa - - - - -

cem, pa - - - - - cem, pa - - - - -

8 $\frac{4}{2}$ 3 - - $\frac{4}{2}$ 3 - - $\frac{4}{2}$ 3 5 $\frac{4}{2}$ 3 - - $\frac{4}{2}$ 3 -

99

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

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

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

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

[# ———] 4 #] 6 5 — 6 5 — 6 5 9 6 6 #

102

The musical score is written for a piano and voice. It begins at measure 102. The piano part consists of a right-hand melody with rapid sixteenth-note arpeggios and a left-hand accompaniment of eighth notes. The key signature is D major (two sharps). The vocal part follows with four staves, each marked 'cem.' (cembalo). The final staff is a solo for a low instrument, marked 'Solo', featuring a descending scale with fingerings 8 7 6 5 and 6 5.

105

Do - na no - bis

Do - na no - bis,

Do - na no - bis

Pa - - -

6 6 #] *Tutti* $\frac{4}{2}$ [6]

108

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

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

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

cem, pa - - - - - cem, pa - - - - - cem, pa -

$\frac{4}{2}$ [6] $\frac{4}{2}$ 6 6 5 # [6] [5] $\flat 6$ $\flat 5$

[illegible]

117

no - bis pa - cem, pa - - - - - cem, pa - - - - -

no - bis pa - cem, pa - - - - - cem, pa - -

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

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

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

120

cem, pa - - - - - cem, pa - - - - -

- cem, no - bis pa - - - - - cem,

pa - cem, pa - - - - - cem, do - na

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

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

123

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

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

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

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

7 [6] 6 7 6 8 10 - 7 [5] 4 3 5 6
5 5 6 8 8 - [5] 3 2 [1] 3 4

126

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The second system continues the vocal melody and piano accompaniment, with the vocal line including lyrics. The piano part features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal Melody (Treble Clef):

System 1: Rest, Rest, Rest, G4, A4.

System 2: F#4 (pa), G4 (pa), A4 (pa), B4 (pa), C5 (pa), B4 (pa), A4 (pa), G4 (pa), F#4 (pa), E4 (pa), D4 (pa), C4 (pa).

Piano Accompaniment (Bass Clef):

System 1: Rest, Rest, Rest, F#3, G3.

System 2: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

Piano Accompaniment (Right Hand):

System 1: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

System 2: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Lyrics:

cem,
pa - - - - - cem,
cem,
pa - - - - - cem,

Figured Bass:

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

129

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

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

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

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

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

132

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line includes the lyrics "cem, pa" and "cem, pa". The piano accompaniment consists of a right hand with a complex rhythmic pattern and a left hand with a more melodic line. The score is divided into measures, with the first measure of the piano part starting at measure 132.

5 4 3 - 4 3 - 4 3 - 3 - 5 4 3 - 8 6

3 2 1 - 2 2 2 3 - [3] 2 3 - 6 4

135

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

9 6 6 5

138

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

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

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

pa - - cem, pa - - - - - cem, pa - - - - - cem, pa - -

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

141

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

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

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

- - - - - cem, pa - - - - - cem, do - na

$\frac{4}{2}$ 6 6 5 [6] 5 9 8 7 [8] 6 7] 5 *tasto solo*

144

pa - - - - -

no - bis pa - - - - -

pa - - - - -

no - bis pa - - - - -

147

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

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

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

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

4 6 6 7 5 7 8 8 6 5 7 8 8 6 5 7 8 8 6
2 4 5 3 5 6 3 5 6 3 5 6 3 5 6

150

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

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

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

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

5 7 8 8 6 | 9 8 4 3

3 5 6

4 3

153

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

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

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

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

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