

Hofmann. Missa.

Leopold
Hofmann

Missa
ProH 27

S, A, T, B (coro), 2 clno (E \flat), timp (E \flat –B \flat), 2 vl, 2 vla, b, org

Full score




Edition Esser-Skala, 2022

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Music engraving by LilyPond 2.24.0 (<https://www.lilypond.org>) and EES Tools v2022.12.0.
Front matter typeset with Source Sans and Fredericka the Great.

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

 [edition-esser-skala/hofmann-missa-ProH-27](https://github.com/edition-esser-skala/hofmann-missa-ProH-27)
v1.0.0, 2022-12-24 (2dd8474bffcba297889bb93e79955543b3df70f)



Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 106
	<i>Category</i>	manuscript copy (principal source)
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	<i>RISM ID</i>	600037904
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	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/560.html

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>
–	–	vl	Slurs are highly inconsistent in B1 and thus have been tacitly emended in this edition.
1	3	T	3rd ♩ in B1 : d'4
	32	T	1st to 3rd ♩ in B1 : f2–g4
	36	vl 1	3rd ♩ in B1 : ♯–g'16
	50–52	timp	bars missing in B1
	53	clno 2	2nd ♩ missing in B1
2	3	vl 2	11th ♩ in B1 : f'16
	15	clno 2	rhythm of 3rd ♩ in B1 : 2 × ♩
	63–96	vl 1	The rhythm of the last ♩ has been emended to ♯–♩ in the following bars: 63–65 (vl 1/2), 79 (vl 1), 94 (vl 1), and 95f (vl 1/2).
	68	A	bar in B1 : c'2.
	92	vl 2	3rd ♩ in B1 : c''8
	133	vl 2	last ♩ in B1 : e♭'16
	158	B	rhythm of 3rd ♩ in B1 : 2 × ♩
	162	clno 2	bar in B1 : g'2.
3	24f	vl 1	last ♩ of bar 24 and 1st ♩ of bar 25 in B1 : e♭''16–e♭'16–e♭'16–e♭''16
	25	A	4th ♩ in B1 : f'8
	29	vl 2	4th ♩ in B1 : ♯–g'16
	132	vl 2	last ♩ in B1 : d''16–b'16
	146	clno 2	rhythm of 1st ♩ in B1 : ♩–♩
	198	org	notes in treble ottavo clef missing in B1
	215	vl 2	4th/5th ♩ in B1 : g'16–g'16
4	13	vl 1	rhythm of 1st ♩ in B1 : 4 × ♩
	18	clno 2	rhythm of 1st ♩ in B1 : 2 × ♩
	20	clno 2	bar in B1 : c'2–c'2
5	12	vl	5th ♩ in B1 : c''8
	12	S	rhythm of last ♩ in B1 : 2 × ♩
	14	vl 1	6th ♩ in B1 : d'+b♭'8
	16	T	1st ♩ in B1 : b♭4
	22	org	4th ♩ in B1 : e♭8
	23	clno 1	rhythm of 3rd ♩ in B1 : ♩–♩
	28	vl	rhythm of 4th ♩ in B1 : 4 × ♩
	30	clno 1	rhythm of 1st ♩ in B1 : 2 × ♩
6	–	vla	B1 also contains parts for two trombones (or horns) in E♭, which are equal to the vla parts.
	22	org	bar in B1 : B♯2–B♯2
	23–77	vla	vla 1 and 2 have been added by the editor.
	39	vl 2	14th/15th ♩ in B1 : 2 × e♭'16
	44	S	2nd ♩ in B1 : e♯s''4.–e♯s''8
	47	T	1st ♩ in B1 : f2
	51	vl 1	3rd ♩ in B1 : ♯–g'16
	66–68	timp	bars missing in B1
	68	clno 2	bar in B1 : c''1

Changelog

1.0.0 – 2022-12-24

Added

- initial release

Contents

1	Kyrie	1
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1 Kyrie

Adagio

Clarino I, II
in E♭

Timpani
in E♭-B♭

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo e Bassi

f *Tutti*

Ky - ri - e e - lei - son,

f *Tutti*

Ky - ri - e e - lei - son,

f *Tutti*

Ky - ri - e e - lei - son,

f *Tutti*

Ky - ri - e e - lei - son,

f *Tutti* **p** *senza Org.* **f** *col'Org.* **p** *senza Org.*

4

f

p

f

f

e - lei - son, e - le - i - son, e - lei - son.

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

e - lei - son, e - le - i - son, e - lei - son.

e - le - i - son, e - lei - son, e - lei - son.

f *col'Org.*

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

8 Allegro

Ky - ri - e e - lei -

6 6 7

11

son, e - - - - -

Ky - - - ri - - e e - - lei - - - - -

6 6 6
b - 5

14

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

- son, e - lei - son,

Ky - ri - e lei - son

6 5 5 6 5

17

son,

son, e - lei - son, e lei -

son, e - lei -

Ky - ri - e e - lei -

6/5 6/b 6/5

20

Ky - ri - e e - lei -

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

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

- son, e - lei -

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

23

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 -

b $\flat 6$ $\flat 5$ 6 $\flat 6$ 5 $\flat 5$ $\flat 6$ 4 5 - \flat

26

Vocal Line:

son. Chri-ste, Christe e -

Piano Accompaniment:

Right Hand:

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

Left Hand:

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

Bottom Staff (Bass):

f [a] *f*

30

f

f

p

tr

p

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

lei - son, e - lei - son.

lei - son, e - lei - son.

lei - son, e - lei - son.

7 7 7 7 7 7 7 6 5 6

34

f

f

f

p

p

Christe, Christe e - leison, e - lei - - - son.

Christe, Christe e - leison, e - lei - - - son.

Christe, Christe e - leison, e - lei - - - son.

Christe, Christe e - leison, e - lei - - - son.

6 5 5 6 5 4 6

39

Measures 39-41:

- Measure 39:** Piano introduction with dense sixteenth-note chords in both hands. Dynamics: *f*.
- Measure 40:** Vocal entry with lyrics "Ky - ri - e e - lei -". The piano accompaniment continues with similar textures.
- Measure 41:** Continuation of the piano accompaniment. The bass line includes figured bass notation: $\begin{smallmatrix} 6 \\ \hline \end{smallmatrix}$, $\begin{smallmatrix} 6 \\ \hline \end{smallmatrix}$, and $\begin{smallmatrix} 7 \\ \hline 4 \end{smallmatrix}$.

42

son, e

Ky ri e lei

6 6 6
b - 5

45

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

- son, e lei -

Ky - ri - e e - lei -

6 5 5 6 5

48

son,

son, e - lei - son, e lei -

son, e - lei -

Ky - ri - e lei -

6 5 6 5

51

Ky - ri - e e - lei -

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

lei - son, e - lei -

- son, e - lei -

6] [9] 5 4 6 6 5

[illegible]

58

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

6
4

[5
- 3]

p senza Org. f col'Org.
 [4 3]

2 Gloria

Allegro moderato

clno
1, 2 *f*

timp *f*

1 vl f
2 vl f

S f Tutti
Et in ter - ra pax ho - mi - - ni - bus

A f Tutti
Et in ter - ra pax ho - mi - - ni - bus

T f Tutti
Et in ter - ra pax ho - mi - - ni - bus

B f Tutti
Et in ter - ra pax ho - mi - - ni - bus

org b f Tutti
4/2 [6/5]

5

The musical score is arranged in five systems. The first system consists of two empty staves, one for treble and one for bass clef. The second system is a grand staff (treble and bass clef) with a piano accompaniment. The piano part features a continuous eighth-note pattern in both hands, starting on a middle C and moving up stepwise. The third, fourth, and fifth systems each contain four staves: two for vocal parts (soprano and alto) and two for piano accompaniment. The vocal parts enter in the third system with the lyrics 'bo - - nae vo - - lun - - ta - tis,'. The piano accompaniment continues with the same eighth-note pattern. The fifth system includes the instruction 'p senza Org.' at the beginning of the piano part.

p

bo - - nae vo - - lun - - ta - tis,

p

bo - - nae vo - - lun - - ta - tis,

p

bo - - nae vo - - lun - - ta - tis,

p

bo - - nae vo - - lun - - ta - tis,

p senza Org.

10

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

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

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

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

15

f

f

f

f

Lau - da - mus te, be - ne - di - ci - mus te, ad - o -

f

Lau - da - mus te, be - ne - di - ci - mus te, ad - o -

f

Lau - da - mus te, be - ne - di - ci - mus te, ad - o -

f

Lau - da - mus te, be - ne - di - ci - mus te, ad - o -

f col'Org.

6
5

19

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

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

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

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

6 5 6 5 6 4 [5] 4 Solo

23

The musical score consists of six staves. The first two staves are empty. The third and fourth staves form a grand staff. The fifth and sixth staves are also empty. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes trills (tr) and various rhythmic patterns, including eighth and sixteenth notes. The bottom-most staff has a bass clef and contains a sequence of eighth notes and sixteenth notes, with a '6' marking below it.

6

$\frac{4}{2}$

6

27

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

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

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

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

6 6/4 [5] b Tutti 6 6/4 [45] #

31

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

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

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

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

6 $\flat 6$ $\sharp 4$ $\frac{3}{4}$ 6 6 $\frac{6}{4}$ [45] \sharp

35

am, Do - mi - ne De - - us,

am, Do - mi - ne De - - us,

am, Do - mi - ne De - - us,

am, Do - mi - ne De - - us,

Solo Tutti

6/4 [b5] # 6/4 b

39

Rex coe - le - stis, De - - us Pa - - ter

Rex coe - le - stis, De - - us Pa - - ter

Rex coe - le - stis, De - - us Pa - - ter

Rex coe - le - stis, De - - us Pa - - ter

6 [6] 6 [6] 6 5

43

o - mni - po - tens, Do - mi - ne Fi - li u - ni -

o - mni - po - tens, Do - mi - ne Fi - li u - ni -

o - mni - po - tens, Do - mi - ne Fi - li u - ni -

o - mni - po - tens, Do - mi - ne Fi - li u - ni -

7 6 4 4

47

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

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

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

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

6 b7 5 - 7 6 b

51

Do - mi - ne De - - us, A - - gnus De - i,

Do - mi - ne De - - us, A - - gnus De - i,

Do - mi - ne De - - us, A - - gnus De - i,

Do - mi - ne De - - us, A - - gnus De - i,

4 7 6 5

4 3

55

The musical score is written for a vocal ensemble and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 55. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "Fi - li - us Pa - tris." The piano accompaniment features a complex, flowing melody with trills and a solo section at the bottom.

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

Solo

6 5 6 4 5 3

59

6
4
2
6
6
6
4
5
3

63

Piano Accompaniment:

- Measures 63-68: Arpeggiated chords in the left hand, melodic lines in the right hand.
- Dynamics: *p* (measures 63-64), *fp* (measures 65-66), *fp* (measures 67-68).
- Trill: *[tr]* in measure 65.

Vocal Parts:

- Measures 63-68: Four vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 63 with the lyrics: "Qui tol - lis pec - ca - ta mun-di: Mi -".
- Dynamics: *p* (measures 63-64).

Organ:

- Measures 63-68: Organ part in the bass staff.
- Instructions: *p senza Org. Tutti* (measures 63-64), *col'Org. $\flat 5$* (measures 65-68).

69

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

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

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

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

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

75

bis. Qui tol - lis pec -

bis. Qui tol - lis pec -

bis. Qui tol - lis pec -

bis. Qui tol - lis pec -

Solo $\frac{6}{4}$ $[b5]$ \sharp *p senza Org. Tutti*

80

ca - ta mun-di: Su - sci-pe de - pre - ca - ti - o - nem

ca - ta mun-di: Su - sci-pe de - pre - ca - ti - o - nem

ca - ta mun-di: Su - sci-pe de - pre - ca - ti - o - nem

ca - ta mun-di: Su - sci-pe de - pre - ca - ti - o - nem

col'Org.

6
b

f
6
5

86

no - - stram. Qui se - -

no - - stram. Qui se - -

no - - stram. Qui se - -

no - - stram. Qui se - -

Solo

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

p senza Org.
Tutti

91

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

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

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

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

col'Org. 6/4 6

97

Piano Accompaniment:

- Measures 97-98: **fp** (fortissimo piano), **f** (forte). Includes trills (*tr*).

Vocal Soloists:

- Measures 99-101: **f** (forte). Lyrics: re no - bis. Quo - ni-am tu so-lus.

Figured Bass and Solo Section:

- Measures 100-101: **f** (forte). Figured bass: $\begin{smallmatrix} 6 \\ [b5] \end{smallmatrix}$, $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$, $\begin{smallmatrix} [b5] \\ 4 \end{smallmatrix}$. Solo section marked **Solo**.
- Measures 102-103: **Tutti**. Figured bass: $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$, $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$.

102

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

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

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

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

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

106

f

f

Je - - su Chri - - ste.

Je - - su Chri - - ste.

Je - - su Chri - - ste.

Je - - su Chri - - ste.

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

110

Musical score for page 43, starting at measure 110. The score features a piano introduction with a complex arpeggiated figure in the right hand and a simpler bass line in the left hand. This is followed by vocal entries for Soprano, Alto, Tenor, and Bass, each with a whole note. The vocal parts then sing the Latin text "Cum Sancto Spiritu in gloria, in gloria Dei Patris,".

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

115

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

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

120

Musical score for voice and piano, measures 120-123. The score is in B-flat major (two flats) and 4/4 time. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic pattern in the left hand. The vocal line enters in measure 121 with the lyrics "Cum Sancto Spiritu in Deum, amen, amen, amen".

Measures 120-123:

Measures 120-121: Piano introduction with flowing eighth-note patterns in both hands.

Measure 121: Vocal entry with lyrics: Cum Sancto Spiritu in

Measure 122: Vocal line continues with lyrics: Deum, amen, amen, amen

Measure 123: Vocal line continues with lyrics: amen, amen, amen

124

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

- men, a - - - - -

men, a - - - - -

7 5 6 ♯ -

128

This musical score is for a choral and piano piece, page 47. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The key signature is B-flat major (two flats), and the time signature is 4/4. The piano part consists of a continuous, flowing melody in the right hand and a more rhythmic, accompanimental line in the left hand. The vocal parts enter at measure 128 with the lyrics "Cum San - cto Spi - ri - tu in glo - ri - a, in glo - ri - a". The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic line. The lyrics "men, a - men, a - men, a -" are repeated in the vocal parts. The piano part continues with a similar melodic and rhythmic pattern. The score ends with a double bar line and a key signature change to B-flat major (two flats).

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

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

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

men,

6 8 4 [45]

132

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

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

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

cum San - cto Spi - ri - tu in

7 4 4 2 5

[illegible]

140

The musical score is written for a vocal ensemble and piano. It begins at measure 140. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "men, a - - men, a - - men, a - - men, a - -". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, arpeggiated pattern in the left hand. The key signature is B-flat major (two flats). The tempo and meter are not explicitly indicated.

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

men, a - - - - -

men, a - - - - - men,

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

4 5 6 5 [b] 6 5 46 [b]

144

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

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

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

- - - men,

6 4 4 8 5 [45] 6]

149

men, a - men, a - men,

a - men, a -

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

cum San - cto Spi - ri - tu in

8 $\frac{4}{2}$ 6 7 - $\left[\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix} \right]$ 5

153

[tr]

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

- - - men, a - - men,

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

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

$\frac{4}{2}$ 6 $\frac{6}{5}$

157

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

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

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

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

6 5 5

[illegible]

165

tr^{is}, a - - men, a - - men, a - - - -

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

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

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

6 8 7 8 7 6 5 6 5

tasto solo

169

[illegible]

174

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - - tris,

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

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

Pa - - - tris, a - - -

6 4 [6] tasto solo

178

The musical score consists of several staves. The top two staves are vocal staves, and the bottom four staves are piano accompaniment. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The vocal parts enter in measure 179 with the lyrics "a - - - - - men,".

a - - - - - men,

men,

182

cum San - cto Spi - ri-tu in glo - ri-a, in glo - ri - a
 men, cum San - cto Spi - ri-tu in glo - ri-a, in glo - ri - a
 men, cum San - cto Spi - ri-tu in glo - ri-a, in glo - ri - a
 cum San - cto Spi - ri-tu in glo - ri-a, in glo - ri - a
 col'Org. [6] 5 [6] 6 6/5 6/4

186

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

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

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

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

6
5

6
5

6
4

5
3

3 Credo

Allegro

clno
1, 2

f

timp

f

1
vl

2

f

f Tutti

S

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

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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

org
b

f Tutti

6 5 [6 6 6 6]

4 3

ter - rae, vi - si - bi - li - um o - mni-um et in - vi - si -

ter - rae, vi - si - bi - li - um o - mni-um et in - vi - si -

ter - rae, vi - si - bi - li - um o - mni-um et in - vi - si -

ter - rae, vi - si - bi - li - um o - mni-um et in - vi - si -

7 7 6 6 7 6

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

7

bi - lium. Et in u - num

bi - li - um. Et in u - num

8 bi - lium. Et in u - num

bi - li - um. Et in u - num

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

Detailed description: This page of a musical score contains vocal and piano parts. The vocal parts (Soprano, Alto, Tenor, Bass) are in G major and 4/4 time, with lyrics in Latin. The piano accompaniment features a complex texture with sixteenth-note runs and chords, marked with '6' and 'tr' (trills). The score is divided into a 'Solo' section and a 'Tutti' section. The bottom of the page includes a series of numbers and symbols: 6 4, [5] 4, Solo, Tutti, 6 4, 7, 4 6.

10

Do - minum Je-sum Chri - stum, Fi - li - um De - i u - ni - ge - nitum.

Do - minum Je-sum Chri - stum, Fi - li - um De - i u - ni - ge - nitum.

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

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

b5 9/4 8 [3] 6 6/4 5/3 Solo

13

The musical score for page 66, measures 13-15, is as follows:

- Measures 13-15:** Piano introduction featuring trills (*tr*) and sixteenth-note patterns in both hands. Measure 14 includes a triplet of eighth notes (*3*) followed by a trill (*[tr]*).
- Vocal Entries (Measures 14-15):**
 - Soprano:** Enters in measure 14 with the lyrics "Et ex Pa-tre na - tum an - te o - mnia".
 - Alto:** Enters in measure 14 with the lyrics "Et ex Pa-tre na - tum an - te o - mnia".
 - Tenor:** Enters in measure 14 with the lyrics "Et ex Pa-tre na - tum an - te o - mnia".
 - Bass:** Enters in measure 14 with the lyrics "Et ex Pa-tre na - tum an - te o - mnia".
- Basso Continuo (Measure 15):** Features a sequence of chords: $\frac{6}{5}$, $\frac{b6}{5}$, $\frac{7}{b4}$, $\frac{8}{6}$, and $\frac{7}{5} [\frac{b4}{5}]$. The word "Tutti" is written above the $\frac{6}{5}$ chord.

16

tr

sae - cu - la, De - um de De - o, lu - men de

sae - cu - la, De - um de De - o, lu - men de

sae - cu - la, De - um de De - o, lu - men de

sae - cu - la, De - um de De - o, lu - men de

6
4

[5]
4

7
b

7

7

7

18

The musical score for page 68 begins at measure 18. It features a piano introduction with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated but appear to be 4/4.

Four vocal staves follow, each with the lyrics: "lu - mi - ne, De - um ve - rum de De - o ve - ro." The first three staves are for different vocal parts (Soprano, Alto, and Tenor), and the fourth is for the Bass. The lyrics are written in a simple, clear font below the notes.

The bass line at the bottom of the page is written in figured bass notation, indicating the harmonic structure for the basso continuo. The figures are: 7, 7, b7, [45], 45, 45, and a final measure with a sharp sign and a bracketed 4.

Solo

21

Ge - ni - tum non fa - ctum,

Ge - ni - tum non fa - ctum,

Ge - ni - tum non fa - ctum,

Ge - ni - tum non fa - ctum,

Tutti

[45 # 7 4 46 5 45 #] 45 2

23

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

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

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

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

6 [6] 6 4 [5] 4

25

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mines et

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mines et

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mines et

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mines et

[6]
[5]

[6]
[5]

6
4

[5]
4

Solo

Tutti

4
2

[6]
b5

28

pro - pter no - stram sa - lu - tem de - scen - dit de

pro - pter no - stram sa - lu - tem de - scen - dit de

pro - pter no - stram sa - lu - tem de - scen - dit de

pro - pter no - stram sa - lu - tem de - scen - dit de

6
5

6
4

5
3

8
3

6

31

coe - lis.

coe - lis.

coe - lis.

coe - lis.

Solo

6/4 5/3

6/5 6/5

35 Adagio non molto

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *p* *p* *p*

Et in - car -
Et in - car -
Et in - car -
Et in - car -

p senza Org. *cresc.* *f* *p* Tutti

38

na - tus est de Spi - ri-tu Sancto ex Ma - ri - a Vir - gi-ne, et ho - -

na - tus est de Spi - ri-tu Sancto ex Ma - ri - a Vir - gi-ne, et ho - mo

na - tus est de Spi - ri-tu Sancto ex Ma - ri - a Vir - gi-ne, et ho - mo

na - tus est de Spi - ri-tu Sancto ex Ma - ri - a Vir - gi-ne, et ho - mo

6/5 6/4

41

cresc. *f* *p*

cresc. *f* *p*

- mo fa - ctus est.

fa - ctus est.

fa - ctus est.

fa - ctus est.

cresc. *f* *p* senza Org.

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

44

The musical score for page 77, measures 44-48, is presented below. It features vocal parts and piano/organ accompaniment. The lyrics are "Cru-ci-fi-xus e-tiam pro no-bis sub Pon-ti-o Pi-la-to, pas-sus".

Measures 44-48:

- Measures 44-45:** Piano introduction with rapid sixteenth-note patterns in both hands, marked *fp* (fortissimo piano).
- Measure 46:** Vocal entry with a forte (*f*) dynamic. The lyrics are "Cru-ci-fi-xus e-tiam pro no-bis sub Pon-ti-o Pi-la-to, pas-sus".
- Measures 47-48:** Continuation of the vocal melody and piano accompaniment, maintaining the forte (*f*) dynamic.

Lyrics: Cru-ci-fi-xus e-tiam pro no-bis sub Pon-ti-o Pi-la-to, pas-sus

Performance markings: *f* (forte), *fp* (fortissimo piano), *col'Org.* (colla organa).

Accompaniment details: The piano part features rapid sixteenth-note patterns in both hands, marked *fp*. The organ part (col'Org.) is marked *f* and includes figured bass notation: $\flat 4$, 6, $\flat 4$, $\sharp 2$, $\flat 5$, and $\sharp 5$.

47 Allegro

fp fp fp fp f f

et se - pul - tus est.

et se - pul - tus est.

et se - pul - tus est.

et se - pul - tus est.

6 7 6 [45] f Solo 6 5

6 4 4

52

52

Et re - sur -

f

6
5

6
5

6 6
5 5

Detailed description: This musical score page contains measures 52 through 57. It features a grand staff with piano accompaniment and vocal parts. The piano part consists of two staves with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal part is a single staff with lyrics 'Et re - sur -' and a forte (*f*) dynamic marking. The bottom staff shows a bass line with figured bass notation: 6/5, 6/5, 6 6/5. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

58

f

f

re - xit ter - ti-a di - e se - cun-dum Scri - ptu - ras, Scri - ptu -

f

Et re-sur - re-xit ter - ti-a di - e se - cun - dum Scri - ptu -

f

Et re-sur - re-xit ter - ti-a di - e se - cun - dum Scri - ptu -

f

Et re-sur - re-xit ter - ti-a di - e se - cun - dum Scri - ptu -

Tutti

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

4 3 4 3 4 5 5 4 4 4

65

ras, in coe-lum, se-det ad dex-teram Pa-tris, et

ras, in coe-lum, se-det ad dex-teram Pa-tris, et

ras, in coe-lum, se-det ad dex-teram Pa-tris, et

ras, et a-scen-dit in coe-lum, se-det ad dex-teram Pa-tris, et

p senza Org. **f** col'Org.

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

[illegible]

77

ca - re vi - - vos et mor - - - tu -

ca - re vi - - vos et mor - - - tu -

ca - re vi - - vos et mor - - - tu -

ca - re vi - - vos et mor - - - tu -

7 7 **p** senza Org.

85

f

os, cu - ius re - gni non, non e - rit fi - nis.

f

os, cu - ius re - gni non, non e - rit fi - nis.

f

os, cu - ius re - gni non, non e - rit fi - nis.

f

os, cu - ius re - gni non, non e - rit fi - nis.

f col'Org.

$\frac{4}{2}$ 6 $\frac{6}{5}$ 4 $\frac{4}{4}$ Solo [6 $\frac{4}{4}$ $\frac{4}{4}$

91

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Tutti

Figured Bass: [6] ♭6 [6] [6] [6] 5 ♭ [6] 6 5 ♭ 6 4 ♭6 4 ♭

97

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

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

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

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

9 6 b7 9 6 6 [b5 # 6] 6 6 8 6 5 [b]

103

o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

8 7 6 [45] 4 2 6 6

4 6 4 5 [4] 2

109

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

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

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

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

6 5 6 4 5 4 6 5 [4] ♭9 4 8 3 ♭6 7 [4]

114

phe - - tas.
 phe - - tas.
 phe - - tas.
 phe - - tas.

Solo
 6 4 [b5] # [6 b5] [b6] # 4 2 [6] [6]

119

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

3 46 5
Tutti

124

tho - li - cam et a - po - sto - li - cam Ec -

tho - li - cam et a - po - sto - li - cam Ec -

tho - li - cam et a - po - sto - li - cam Ec -

tho - li - cam et a - po - sto - li - cam Ec -

6
5

[6]

129

cle - si - am. Con - fi - te-or u - num ba - ptis - ma in

cle - si - am. Con - fi - te-or u - num ba - ptis - ma in

cle - si - am. Con - fi - te-or u - num ba - ptis - ma in

cle - si - am. Con - fi - te-or u - num ba - ptis - ma in

7 $\flat 6$ [b] $\flat 4$ 6 $\flat 6$ 3 6 5 **p** senza Org.

135

The musical score is written for a vocal ensemble and piano accompaniment. The key signature is B-flat major (two flats). The score begins at measure 135. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand) are shown. The lyrics are: "re - mis - si - o - nem pec - ca - to - rum." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including some triplets. The vocal parts enter in measure 135 and continue through measure 142. The piano accompaniment continues throughout the page.

re - mis - si - o - nem pec - ca - to - rum.

re - mis - si - o - nem pec - ca - to - rum.

re - mis - si - o - nem pec - ca - to - rum.

re - mis - si - o - nem pec - ca - to - rum.

[illegible]

150 **Allegro**

o - - - - - rum,

o - - - - - rum,

o - - - - - rum,

o - - - - - rum, **f** et vi - -

f col'Org.

159

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

f
et

165

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

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

171

f

f

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

men, a - - men, a - -

men, a - -

6 [5] [7] 6 5

177

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

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

- - - men, a - - -

- - - men,

9 8 7
♯

8 ♯

5 7
[♯]

[6] 6
5

♯

183

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

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

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

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

6 $\sharp 4$ 2 6 7 $\sharp 6$

189

musical score for page 189, measures 189-194. The score includes vocal staves with lyrics "men, a" and piano accompaniment with figured bass.

The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "men, a". The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand, with figured bass notation below the left hand.

The figured bass notation below the left hand is as follows:

Measure	Figured Bass
189	7 6 5 $\flat 4$ 2
190	6
191	6 5
192	6 $\flat 4$ 5 \flat
193	$\flat 9$ $\flat 4$ 8 3
194	- -

195

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

6 [45] # 6 8 [45] # 7 [45] #

200

et vi - - tam ven -

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

- - - - men, a - - - -

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

$\frac{4}{b2}$ — 6

Detailed description: This musical score page contains measures 200 through 204. It features a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 200, followed by the lyrics 'et vi - - tam ven -' in measure 201, 'tu - ri sae - cu - li, a - - - -' in measure 202, '- - - - men, a - - - -' in measure 203, and '- men, a - - - - men, a - - - -' in measure 204. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including a triplet in measure 204. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The page number 200 is in the top left corner, and the page number 103 is in the top right corner.

205

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

men, a - - -

men, a - - -

men, a - - -

[b5] # 4/2 b6 [b6] #4 6 7 b6 7 8 7

210

men, a - men,

men, a - men,

men, a - men,

men, a - men, et

6 $\flat 5$ $\flat 4$ 2 — — — — — 9 7 8 6 7 5 5 3

216

et vi - - tam ven - tu - ri

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

222

et vi - -

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

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

5 2 6 7

[illegible]

234

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

5 3

4 Sanctus

Un poco andante

clno
1, 2

f

timp

f

1
vl
2

f *p*

f Tutti
S
San - ctus,

f Tutti
A
San - ctus,

f Tutti
T
San - ctus,

f Tutti
B
San - ctus,

org
b

f Tutti *p senza Org.*

4

sanctus, sanctus Do-minus De - us

sanctus, sanctus Do-minus De - us

sanctus, sanctus Do-minus De - us

sanctus, sanctus Do-minus De - us

f col'Org. **p** senza Org. **f** col'Org. **f** col'Org.

Un poco andante

The musical score is for a piece titled "Un poco andante". It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Un poco andante".

The vocal line consists of five staves. The first two staves are for the vocal melody, and the last three are for the vocal bass line. The lyrics are in Latin: "Sa - baoth, Dominus De - us Sa - ba - oth. Ple - ni sunt coeli, coe - li et terra glo -".

The piano accompaniment consists of two staves. The left hand plays a steady eighth-note pattern, and the right hand plays a more complex melody with sixteenth-note runs. The piano part includes several measures with fingerings (6, 5, [6], 7, 4, 6, 4/2, [6], 6, 6/5, 8/3).

12

ri-a tu - a. O-san-na in ex-celsis, o-san-na in ex-celsis, o-

glo - - - ri-a tu - a. O-san-na in ex-celsis, o-san-na in ex-

glo - - - ri-a tu - a. O-san-na in ex-celsis, o-san-na in ex-

ri-a tu - a. O-san-na in ex-celsis, o-san-na in ex-

6 5 4 3 5 3

16

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

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

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

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

8/3 8/6 7/5 6 6/4 5/3 [6] b5 6/4 5/3 6 b7

5 Benedictus

Moderato allegro

clno
1, 2

timp

1
vl

2

S

A

T

B

org
b

f Solo

[6 5]

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

This musical score is for page 116 of a composition. It features a piano part and four string staves. The piano part is written in a key with two flats (B-flat and E-flat) and includes a triplet of eighth notes at the beginning of the first measure. The piano part is marked with *sf* (sforzando) in the first, second, and fourth measures. The string parts are mostly silent, with the first string staff (bass) playing a rhythmic pattern in the first measure and a sequence of notes in the second measure. The score is divided into two systems, each with two measures.

System 1:

- Measure 1:** Piano part begins with a triplet of eighth notes. String parts are silent.
- Measure 2:** Piano part continues with a series of eighth notes. String parts are silent.

System 2:

- Measure 3:** Piano part continues with a series of eighth notes. String parts are silent.
- Measure 4:** Piano part continues with a series of eighth notes. String parts are silent.

Figured Bass:

The figured bass is written in the first string staff (bass) and includes the following figures: $\flat 7$, 7 , 5 , $\frac{6}{4}$, $\frac{5}{3}$, and $\frac{8}{3}$.

5

sf *tr*

f Tutti
Be - - - ne - - -

f Tutti
Be - - - ne - - -

f Tutti
Be - - -

f Tutti
Be - - - ne - - -

Tutti
6 6/5 4 3

7

di - - ctus, qui ve - nit in no - mi - ne

di - - ctus, qui ve - nit in no - mi - ne

8 - - ne - di - ctus, qui ve - nit in no - mi - ne

di - - ctus, qui ve - nit in no - mi - ne

9 8 6 5 6 5 6 5 -

Detailed description: This page contains a musical score for page 118. It features a piano accompaniment and four vocal parts. The piano part consists of two staves with a complex, flowing melody in B-flat major. The vocal parts are arranged in four staves, each with a different melodic line. The lyrics are in Latin: 'di - - ctus, qui ve - nit in no - mi - ne'. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The page number '118' is in the top left corner. A small number '7' is in the top left of the first staff. A small number '8' is in the top left of the third staff. A small number '9' is in the top left of the fifth staff. The bottom of the page has a series of numbers: '9 8 6 5 6 5 6 5 -'.

9

Do - mi - ni, be - ne - di - ctus, qui

Do - mi - ni, be - ne - di - ctus, qui

Do - mi - ni, be - ne - di - ctus, qui

Do - mi - ni, be - ne - di - ctus, qui

7

11

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

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

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

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

7 6 6 5

13

Piano Accompaniment:

- Measures 13-14: Complex rhythmic patterns in both hands, marked **sf** (sforzando).
- Measure 15: Trills (*tr*) and a key signature change (marked with a cross symbol).

Vocal Soloists:

- Measures 13-14: Lyrics "ni." followed by "Be - - -".

Bottom Staff (Bass):

- Measures 13-14: Lyrics "ni." followed by "Be - - -".
- Measure 15: **Solo** section with figured bass notation: $\frac{8}{3}$.
- Measure 16: **Tutti** section with figured bass notation: $\frac{6}{5}$ and a key signature change (marked with a flat symbol).

15

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

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

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

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

4 4 9 8 6 5 6 5

17

no - mi - ne Do - mi - ni, be - ne - di - -

no - mi - ne Do - mi - ni, be - ne - di - -

no - mi - ne Do - mi - ni, be - ne - di - -

no - mi - ne Do - mi - ni, be - ne - di - -

6 5 7 4

19

The musical score for page 124, starting at measure 19, features a piano introduction with a complex arpeggiated figure in both hands. This is followed by four vocal staves (Soprano, Alto, Tenor, Bass) and a final bass line. The lyrics are 'ctus, qui ve - - nit in no - - -'.

ctus, qui ve - - nit in no - - -

ctus, qui ve - - nit in no - - -

ctus, qui ve - - nit in no - - -

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

7 6 5

21

f

f

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

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

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

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

6 5 6 5 5 6 5 4 3

23

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

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

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

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

[6]
5

4 3

8
3

Solo

Allegro

25

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

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

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

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

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

29

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

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

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

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

6/4 5/3 [6] b5 6/4 5/3 6 b7

6 Agnus Dei

Adagio

clno
1, 2

timp

1
vl
2

1
vla
2

S

A

T

B

org
b

f Solo *sf* *tr*

p Solo [6] 8 7 6 [5] 6 5 4 ♯ 7 5 6 5 9 8 3 ♯6 5 ♯ [9] 8 [4] 3

7

f *p*

f *p*

Tutti *p*

Tutti *p*

f Tutti *p*

A - gnus De - i, qui tol - lis pecca - ta mun-di: Mi - se - re - re

f Tutti *p*

A - gnus De - i, qui tol - lis pecca - ta mun-di: Mi - se - re - re

f Tutti *p*

A - gnus De - i, qui tol - lis pecca - ta mun-di: Mi - se - re - re

f Tutti *p*

A - gnus De - i, qui tol - lis pecca - ta mun-di: Mi - se - re - re

f Tutti *p* senza Org.

7 7 6 5 9 8

[5] [-] 5 4 3

10

f Solo *sf*

no - - bis.

no - - bis.

no - - bis.

no - - bis.

col'Org. Solo [6] 8 7 6 5 7 6 5 9 8 5 6 7
6 5 4 3 5 4 3 4 3 3 4 5

[illegible]

16

f Solo

f Solo

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

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

mi - se - re - re no - bis.

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

col'Org. Solo [6] 8 7 6 5
6 5 4 3

19

f

f

sf **Tutti**

sf **Tutti**

f

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

f

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

f

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

f

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

f **Tutti**

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

[6] 9 8
[b5] 4 3

b7

b6 5 4
4 3 2

[5] [3]

23 Allegro

Do - - na no - - bis pa - - -

6 6 7 5

26

cem, pa

Do - na no - bis pa

6 6 6
b - 5

29

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

- cem, pa - - - - -

Do - - na no - - bis pa - - - - -

6/5 5 6/5

32

cem,

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

- cem, pa - - - - -

Do - - - - - na no - - - - - bis pa - - - - -

6
5

6
b - [6
5]

35

f

f

do - na no - bis pa -

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

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

- cem, pa - - - - -

6] [9] 5 4 6 6 5

38

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

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

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

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

\flat $\flat 6$ $\flat 5$ $\flat 6$ $\flat 5$ $\flat 5$ $\flat 6$ $\flat 4$ $\flat 5$ $\flat 4$

[illegible]

45

f

f

p

no - bis pa - - - - - cem.

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

no - bis pa - - - - - cem.

no - bis pa - - - - - cem.

7 7 7 7 7 7 7 6 5 6

48

f

p *tr*

f

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

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

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

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

6/5

52

The musical score is written for a vocal ensemble and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 52. The piano accompaniment is written for a grand staff with two bass clefs. The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass). The lyrics are in Latin: "cem. Do - na". The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a lower grand staff with two bass clefs. The vocal parts have lyrics in Latin. Dynamics include piano (p) and forte (f). Fingerings are indicated for the piano part.

cem. Do - na

cem.

cem.

cem.

cem.

5 6 5 4 6

f

55

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

Do - - - - na

[6] 6 7

58

cem, pa

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

Do - - na

6 5

61

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

6
5

5

6
5

64

do - - na

cem, pa - - -

cem, pa - - -

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

6
5

6
b - [6
5]

6]

[illegible]

70

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

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

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

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

6 - 4/2 - b6 6/5 - - - - - tasto solo

74

pa - - - cem, pa - cem.

- - - cem, pa - cem.

- - - cem, pa - cem.

- - - cem, pa - cem.

6/4 [5] [3]

p senza Org. **f** col'Org. [4/4 3]