

# Poppe.

# Missa S: Antonii P.

František Ludvík

**Poppe**

**Missa Sancti Antonii Paduani**

(D-Dl Mus.3610-D-1a)

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

*Full score*




Edition Esser-Skala, 2022

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 [edition-esser-skala/poppe-missa](https://github.com/edition-esser-skala/poppe-missa)  
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# Critical Report

## Abbreviations

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

## Sources




<b>B1</b>	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.3610-D-1a
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1737–1745
	<i>RISM ID</i>	212009095
	<i>License</i>	CC-BY-SA-4.0
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id448849186">https://digital.slub-dresden.de/id448849186</a>
	<i>Notes</i>	contains the following parts (pages in digital version are indicated): 1 × ob 1 (123–128) 1 × ob 2 (130–133) 3 × vl 1 (61–67, 69–75, 77–83) 3 × vl 2 (85–91, 93–99) 2 × vla (101–106, 109–114) 2 × S (5–12 solo, 37–41 ripieno) 2 × A (13–20 solo, 43–47 ripieno) 2 × T (21–28 solo, 49–54 ripieno) 2 × B (29–35 solo, 55–60 ripieno) 2 × vlne (115–118, 119–122) 2 × fag (134–137, 138–142)
<b>B2</b>	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.3610-D-1
	<i>Category</i>	manuscript copy
	<i>Date</i>	1737–1739
	<i>RISM ID</i>	212007914

<i>License</i>	CC-BY-SA-4.0
<i>URL</i>	<a href="https://digital.slub-dresden.de/id448849178">https://digital.slub-dresden.de/id448849178</a>
<i>Notes</i>	full score, significantly damaged

## 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>
–	–	org	<b>B1</b> only comprises ripieno bass parts (i.e., vlne and fag). Thus, org (solo) sections and bass figures are only available from <b>B2</b> .
1	59 63f	B org	2nd to 4th ♩ in <b>B1</b> and <b>B2</b> : d4–c4–B4 upper voice in treble clef missing in <b>B2</b>
2	1 18 21 33 34 34 36f 47 48 54 70	vl 1 vla vla vl 2 vla T ob 1 A vla org ob 1	1st ♩ in <b>B1</b> : a"16–e"16–e"8 4th ♩ in <b>B1</b> and <b>B2</b> : g'8 4th ♩ in <b>B1</b> : g'16–g'16 2nd ♩ in <b>B1</b> and <b>B2</b> : d"8 6th ♩ in <b>B1</b> and <b>B2</b> : c'8 4th ♩ in <b>B1</b> and <b>B2</b> : b8–a16 4th ♩ and subsequent bar in <b>B1</b> : a"8–γ and  1st ♩ in <b>B1</b> and <b>B2</b> : a'8. 7th ♩ in <b>B1</b> and <b>B2</b> : a'8 upper voice in <b>B2</b> : e"8–  6th ♩ in <b>B1</b> : b'16–b'16
3	1–17 4 7 17 25 38 41f 60 60 63 63 66 67 68 70	– vl 2 A vla org T org vl 1 vl 2 vl 1 T ob org vl 1 vl 2	In contrast to <b>B1</b> , one bar in <b>B2</b> comprises six half notes, a peculiarity which is retained in this edition. 3rd ♩ in <b>B1</b> and <b>B2</b> : c""4.–c""8 4th ♩ in <b>B1</b> and <b>B2</b> : e'2. 2nd/3rd ♩ in <b>B1</b> and <b>B2</b> : a'2–g#'2 bar almost illegible in <b>B2</b> 2nd ♩ in <b>B1</b> and <b>B2</b> : d'4 bars almost illegible in <b>B2</b> 2nd ♩ in <b>B1</b> and <b>B2</b> : b'16–d"16 4th ♩ in <b>B1</b> and <b>B2</b> : b'8–g#'8 6th ♩ in <b>B1</b> : b"8 1st ♩ in <b>B1</b> and <b>B2</b> : e'8–e'8 8th ♩ in <b>B1</b> : a'16 upper voice in <b>B2</b> : e"8–  2nd ♩ in <b>B2</b> : a"8–a"8–b"8–b"8 6th ♩ in <b>B1</b> : b'16–b'16

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
4	4	vl 2	7th ♫ in <b>B1</b> and <b>B2</b> : g <sup>♯</sup> 8
	4	ob, S	2nd/3rd ♫ in <b>B1</b> and <b>B2</b> : f <sup>″</sup> 2
	6	vl 1	7th ♫ in <b>B1</b> : b <sup>″</sup> 8
	10	vl 1	3rd ♫ in <b>B1</b> and <b>B2</b> : e <sup>″</sup> 4
	14	vl 1	last ♫ in <b>B1</b> and <b>B2</b> : g <sup>♯</sup> 16
	20	vla	2nd ♫ in <b>B1</b> and <b>B2</b> : e'8–e'8
	20	A	1st ♫ in <b>B1</b> and <b>B2</b> : f <sup>♯</sup> 4.–e'8
	21	vla	6th/7th ♫ in <b>B1</b> and <b>B2</b> : b8–e'8
	28–47	–	The <i>Benedictus</i> most likely has been written by Jan Dismas Zelenka (it appears in his own hand). In <b>B1</b> and <b>B2</b> , vl and vla are written in bass clef and one octave lower.
5	7	vl 1	2nd ♫ in <b>B1</b> and <b>B2</b> : c <sup>″</sup> 8–b'8
	7	vla	2nd ♫ in <b>B1</b> : d8–e8
	8	A	This rhythm appears both in <b>B1</b> and <b>B2</b> .
	8	T	3rd ♫ in <b>B1</b> and <b>B2</b> : c'4
	12–32	–	The <i>Dona nobis</i> is indicated in all instrumental parts of <b>B1</b> and in <b>B2</b> as “Dona Nobis Come Kyrie Secondo” or similar. Here, the fugue subject has been emended in bars 12f (ob, S, org), 14f (vla, T), 15 (org), 17 (org), 22f (org), 23f (vla, T), and 24 (org) to ensure a common rhythm and text.
	18	B	2nd to 4th ♫ in <b>B1</b> : d4–c4–B4
	22f	org	upper voice in treble clef missing in <b>B2</b>



# Changelog

**1.0.0 – 2022-07-18**

*Added*

- initial release





# Contents

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## 1 Kyrie

**Largo**

*I*  
Oboe  
*II*

*I*  
Violino  
*II*

Viola

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

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

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

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

*f* *Tutti*  
Ky - - ri - e e - - lei - -

*f* *Tutti*  
*Rip.* 9 8  $\frac{6}{4}$  3  
2

The musical score is arranged in two systems. The first system contains two staves of piano accompaniment. The second system contains three staves: a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are: "son, e - lei - son, e - lei - son, e - lei - son, e - lei -". The piano accompaniment features a complex rhythmic pattern in the right hand, while the bass line provides a steady accompaniment. The score includes various musical notations such as notes, rests, and accidentals.

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

## Andante

8

*f*

*p*

*f*

*f*

lei - - - son.

son, e - lei - son.

*p* Solo *tr*

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

son, e - lei - son.

- - - son.

*p* Solo *Org.* *f* *Rip.* *p* *Org.*

7 # 6 4 5 - #

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

13

*f*

*p*

*f*

*p*

*p* Solo [tr]

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

son, e-lei - - son, e -

*f* Rip. [6 6/5 = 7]

*p* Org. 6

[illegible]











44

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

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

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

50

Adagio A capella · Allegro

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

*f* Tutti

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

*f* Tutti

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

*f* Tutti

Ky - ri - e e - lei -

*f* Tutti

Ky - ri -

*f* Tutti  
Rip.

6 # 7 6 # 4 3 6 4 # 6

56

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

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

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

# 2 3 2 3 6 7 7 6 5 6 6 - 5 4 3 5 7 3 5 3 5 3 2 3 2 3

61

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

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

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

[illegible]



## Adagio

69

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

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

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

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

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

## 2 Gloria

**Vivace**

*f*

1  
ob

2

*f*

1  
vl

2

*f*

vla

*f*

*f* Tutti

S

Et in ter-ra pax, pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-

*f* Tutti

A

Et in ter-ra pax, pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-

*f* Tutti

T

Et in ter-ra pax, pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-

*f* Tutti

B

Et in ter-ra pax, pax, in ter-ra pax ho-mi-ni-bus bo-nae, bo-nae

org  
b

*f* Tutti  
Rip.

6 [6 6] # [6] # 4 # [6] 6 9 8

4

ta - - - - - tis. Laudamus te, lau-damus te, laudamus te, lau-da - -

ta-tis, bo-nae vo-lun-ta-tis. Laudamus te, lau-damus, lau-

- - - - - tis. Laudamus te, lau-damus, lau-

vo-lun-ta - - - - - tis. Laudamus te, lau-damus, lau-

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

## Largo

mus te, bene-di - ci - mus te, ad - o - ra - - - - mus

da - mus, lau - da - mus te, bene-di - ci - mus te, ad - o - ra - - - - mus

da - mus, lau - da - mus te, bene-di - ci - mus te, ad - o - ra - - - - mus

da - mus, lau - da - mus te, bene-di - ci - mus te, ad - o - ra - - - - mus

5 [6] 5/3 [6] 6 6 6 [6#]

12 Allegro

*p* Solo

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

*f* Tutti

te, glo-ri-fi -

*f* Tutti

te, glo-ri-fi -

*f* Tutti

te, glo-ri-fi -

*p* Solo Org.

*f* Tutti Rip.

[#5 # 6 6] #5 #

15 *f* *Largo*

*f* *Tutti*

glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Gra - ti - as

ca - - - - mus, glo - ri - fi - ca - mus te. Gra - ti - as

ca - - mus te, glo - ri - fi - ca - - - mus te. Gra - ti - as

ca - - - - mus, glo - ri - fi - ca - mus te. Gra - ti - as

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

## Allegro

18

a - gimus ti - bi pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am  
 a - gimus ti - bi pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am  
 a - gimus ti - bi pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am  
 a - gimus ti - bi pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am

6 # 16

21 **Andante**

**Introduction:** The piano introduction consists of four measures. The first two measures feature a flowing eighth-note melody in the right hand and a similar pattern in the left hand. The last two measures are rests.

**Vocal Solo:** The vocal solo begins in measure 5. The Soprano part has a melodic line with lyrics. The other vocal parts (Alto, Tenor, Bass) have a similar melodic line. The organ part has a melodic line with lyrics. The lyrics are: "tu - am, magnam glo - riam tu - am. Domine Deus, Rex coe - le - stis, De - us Pa - ter omni - potens. Domine, Domine".

**Organ Solo:** The organ solo begins in measure 9. It features a melodic line in the right hand and a similar pattern in the left hand. The lyrics are: "tu - am, magnam glo - riam tu - am. Domine, Domine".

**Lyrics:**

tu - am, magnam glo - riam tu - am. Domine Deus, Rex coe - le - stis, De - us Pa - ter omni - potens.

tu - am, magnam glo - riam tu - am. Domine, Domine

tu - am, magnam glo - riam tu - am.

tu - am, magnam glo - riam tu - am.

Org. **p** Solo

6 6 4 3] Bassi 6 6 7 6 # [6]



25

The musical score is written for piano and voice. It begins with a piano introduction in the right hand, featuring a sequence of chords: G major, A minor, B minor, and C major. The left hand provides a harmonic accompaniment. The vocal melody enters in the second measure, with the lyrics 'Fi-li u-ni - ge - nite, Je - su Chri - ste.' The piano accompaniment continues with a bass line that includes figured bass notation: #, [6], #, [6], 4, 3, 3, 7, 7 - [4 #], [4 3], 6. The score is marked with dynamics such as *f* (forte) and *p* (piano), and includes a trill (tr) and a solo section (Solo) for the piano.

Fi-li u-ni - ge - nite, Je - su Chri - ste.

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

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

29

*f*

*f*

*f*

*f*

*f* Tutti

Qui tol-lis pecca - ta

*f* Tutti

Qui tol-lis pecca - ta

*f* Tutti

Qui tol-lis pecca - ta

*f* Tutti

tris. Qui tol-lis pecca - ta

*f* Tutti

Rip.

6] 5# 6 5# 6 #

33

mundi: Mi - se - re-re no - bis.

mundi: Mi - se - re - re no - bis.

mundi: Mi - se - re-re no - bis. Qui tol - lis pec-

mundi: Mi - se-re-re no - bis.

Solo

Org. *p*

Bassi

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

38 **Adagio** **Allegro**

**f**

**f**

**f**

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

Su - sci - pe de-pre - ca - ti - o - nem no - stram. Qui se-des ad dex-teram Pa -

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

Su - sci - pe de-pre - ca - ti - o - nem no - stram. Qui se-des ad dex-teram Pa -

**f** Tutti

ca-ta mun - di: Su-sci-pe de-pre-ca - ti - o - nem no - stram. Qui se-des ad dex-teram Pa -

**f** Tutti

Qui se-des ad dex-teram Pa -

**f** Tutti **Rip.**

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

43 *Adagio* *Allegro*

*f* *Tutti*  
tris: Mi - se-re-re, mi-se - re - re no - bis. Tu so - lus, so - lus

*p* *Solo* *f* *Tutti*  
tris: Mi-se - re - re no - bis. Quo - niam tu so-lus san - ctus, zu so - lus, so - lus

*f* *Tutti*  
tris: Mi - se-re-re, mi-se - re - re no - bis. Tu so - lus, so - lus

*f* *Tutti*  
tris: Mi - se-re-re, mi-se - re - re no - bis. Tu so - lus, so - lus

Org. *p* *Solo*  
Bassi *f* *Tutti* Rip.  
9 8 6 6 - [4 3 6 6 - 6]

[illegible]

50

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

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

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

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

6 #5 6 4 # [6 #]

[illegible]



56

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

[6] 6- 8 2 3 5 6 4 6 [#] # - [6] 6- 8 #2 #3

59

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

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

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

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

6 3 2 [6] # 6 7 # 6 6 8 2 # 3

62

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

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

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

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

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

65

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

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

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

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

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

68

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

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

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

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

6 # # [Pleno organo] 6 # 6 6 6 6 # # 6]

71

Patris, a - - - - - men, a - men, a - men.

Patris, a - - - - - men, a - men, a - men, a - men.

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

Patris, a - - - - - men, a - men, a - men.

# [8] 6 6 4 # # #

## 3 Credo

[Allegro]

1  
ob

2

1  
vl

2

vla

*f* Tutti

S

Pa - trem, Pa - trem om-ni-po-ten - tem, fa-cto-rem coe - li et ter - rae, vi - si -

*f* Tutti

A

Pa - trem, Pa - trem om-nipo - ten - tem, fa-cto-rem coe - li et ter - rae, vi - si -

*f* Tutti

T

Pa - trem, Pa - trem om-nipo - ten - tem, fa-cto-rem coe - li et ter - rae, vi - si -

*f* Tutti

B

Pa - trem om-nipo - ten - tem, fa-cto-rem coe - li et ter - rae,

org  
b

*f* Tutti  
Rip.

#

9 8 6 9 8 7 6 # 5 -

[5]

#

bi - li-um o-mnium et in - vi - si-bi - li-um. Et in u-num Do - mi-num Je - sum Chri -

bi - li-um o-mnium et in - vi - si-bi - li-um. Et in u-num Do - mi-num Je - sum Chri -

bi - li-um o-mnium et in - vi-si-bi - li-um. Et in u-num Do - mi-num Je - sum Chri -

et in - vi - si-bi - li-um. Et in u-num Do - mi-num Je - sum Chri -

et in - vi - si-bi - li-um. Et in u-num Do - mi-num Je - sum Chri -

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



7

stum, Fi - li-um De - i u - ni - ge - ni - tum. Et ex Pa -

stum, Fi - li-um De - i u - ni - ge - ni-tum. Et ex Pa - tre\_\_ na -

stum, Fi - li-um De - i u - ni - ge - ni-tum. Et ex Pa - tre\_\_ na -

stum, Fi - li-um De - i u - ni - ge - ni-tum.

8

*p* Solo  
*p* Solo  
*p* Solo  
*p* Solo  
*Org.*

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

10

tre na - tum an - te o - mni - a sae - cu - la, lu - men de lu - mi - ne, De - um

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

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

*p* Solo  
Lu - men de lu - mi - ne, De - um

Lu - men de lu - mi - ne, De - um

Lu - men de lu - mi - ne, De - um

13

*f*

*p* *f* *tr.*

*f* *Tutti*

ve - rum de De - o ve - ro. Ge - ni - tum non fa - ctum, con - substan - ti - a - lem Pa -

*f* *Tutti*

ve - rum de De - o ve - ro. Ge - ni - tum non factum, con - substan - ti - a - lem Pa -

*f* *Tutti*

ve - rum de De - o ve - ro. Ge - ni - tum non fa - ctum, con - substan - ti - a - lem — Pa -

*f* *Tutti*

ve - rum de De - o ve - ro. Ge - ni - tum non factum, con - substan - ti - a - lem Pa -

*f* *Tutti*  
*Rip.*

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

16 *Adagio* [Andante]

ten. *p*

ten. *p*

ten. *p*

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

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

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

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

*p* Solo

tri, per quem o - mni-a fa - cta sunt. Qui propter nos ho - mines et propter nostram sa-lu - tem de -

*p* Solo  
Org.

20

Et in - car -

*p* Solo

Et in-car-na-tus

*p* Solo

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

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

24

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

est de Spi - ri - tu Sancto ex Ma - ri - a, Ma - ri - a Vir - gine, et ho - mo, et ho - mo

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

## Adagio

28

The musical score for measures 28-31 is as follows:

- Measures 28-31:** The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a single note in measure 28 and rests thereafter. The vocal lines enter in measure 28 with the lyrics "fa - ctus est.".
- Measure 29:** The piano accompaniment continues with eighth-note patterns. The vocal lines continue with "fa - ctus est.".
- Measure 30:** The piano accompaniment continues. The vocal lines continue with "Cru - ci - fi - xus".
- Measure 31:** The piano accompaniment continues. The vocal lines continue with "e - ti-am pro no - bis sub Pon - ti-o Pi - la - to,".

The lyrics are: fa - ctus est. fa - ctus est. Cru - ci - fi - xus e - ti-am pro no - bis sub Pon - ti-o Pi - la - to,

32

pas - - - sus et se - pul - - tus est.

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



36 **Allegro**

*f*

*f*

*f*

*f*

*f* Tutti

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

*f* Tutti

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

*f* Tutti

Et re - surre - xit, et re - surre - xit ter - ti-a di - e se - cun - dum Scri -

*f* Tutti

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

*f* Tutti  
Rip.

[6 -] 6 - 6 [5 6 6

39

*p* Solo

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

ptu - ras.

ptu - ras.

ptu - ras.

*p* Solo  
6 Org. 6] # 6 [7] # *f* 6

42

*p* Solo

Et i-te-rum ventu-rus est cum glo-ri-a, cum glo-ri-a iu-di-ca-re vi-vos

6 *p* 6 [#5] 6 [6] 5# 6 4 5# 6 #5 - 6 6 6 [#] [#5]

45 **Adagio** **Allegro**

**pp** **p** **p** **p**

**p Solo** **p Solo**

Et in Spi-ritum San - ctum,  
et mor - tu - os, cuius re-gni non e - rit fi - nis. Et in Spi-ritum Sanctum,  
Et in Spi-ritum Sanctum,

**pp** **p**

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

49

**Piano Accompaniment:**

- Measures 49-50: Rests.
- Measure 51: *f* (forte) in both hands.
- Measures 52-54: Active accompaniment in both hands.

**Vocal Parts:**

- Soprano:**
  - Measure 49: Rest.
  - Measure 50: Rest.
  - Measure 51: *f* (forte) entry.
  - Measures 52-54: *f* **Tutti** section.
- Alto:**
  - Measures 49-50: Rests.
  - Measure 51: *f* (forte) entry.
  - Measures 52-54: *f* **Tutti** section.
- Tenor:**
  - Measures 49-50: Rests.
  - Measure 51: *f* (forte) entry.
  - Measures 52-54: *f* **Tutti** section.
- Bass:**
  - Measures 49-50: Rests.
  - Measure 51: *f* (forte) entry.
  - Measures 52-54: *f* **Tutti** section.

**Lyrics:**

Domi-num et vi - vi-fi - can - tem. Qui cum Pa - tre, cum Pa - tre et Fi-li-

Domi-num et vi - vi-fi - can - tem, qui ex Pa - tre Fi-li-o - que pro - ce - dit. Qui cum Pa - tre, cum Pa - tre et Fi-li-

Dominum, qui ex Patre Fi-li-o - que pro - ce - dit. Qui cum Pa - tre, cum Pa - tre et Fi-li-

*p* Solo Et vi - vi-fi - can - tem, qui ex Patre Fi-li-o - que pro - ce - dit. *f* Tutti Qui cum Pa - tre et Fi-li-

**Figured Bass:**

6 [4] 6] 7 6      6] 5      [6] 4 7 6 #      5 6 4] #      Rip.      6 6      4

53

o si-mul ad-o-ra - tur et con - glo - ri - fi - ca - tur: qui lo-cu - tus est per Pro - phe - tas.

o si-mul ad-o-ra - tur et con - glo - ri - fi - ca - tur: qui lo-cu - tus est per Pro - phe - tas.

*P* Solo  
o si-mul ad-o-ra - tur et con - glo - ri - fi - ca - tur: per Pro - phe - tas. Et unam

o si-mul ad-o-ra - tur et con - glo - ri - fi - ca - tur: per Pro - phe - tas.

Org. *P* Solo  
Bassi [6]

6 [6 9 8] # 7 6 [6 # - 6 6] 4 # Bassi [6]

57

*p*

*p*

*p* Solo

Con - fi - te-or u-num ba - ptis - ma in remis - si-o - nem

sanctam ca - tho - licam et a - po-sto - licam Ec-cle - si-am.

6 6 7 6 6 7 7# [b6 -] 7 6 7 6

61

**Piano Accompaniment (Measures 61-64):**

- Measures 61-62: *f*
- Measures 63-64: *f*

**Vocal Parts (Measures 61-64):**

- First Voice (Soprano):** *f* Tutti. Et ex - pe - cto, et ex - pe - cto resurre-cti - onem, resurre - cti - o-nem
- Second Voice (Alto):** *f* Tutti. pec-ca - to - rum. Et ex - pe - cto, et ex - pe - cto resurre-cti - o - nem, resurre-cti - o-nem
- Third Voice (Tenor):** *f* Tutti. Et ex - pe - cto, et ex - pe - cto resurre-cti - onem, resurre - cti - o-nem
- Fourth Voice (Bass):** *f* Tutti. Et ex - pe - cto resurre-cti - o - nem, resurre-cti - o-nem

**Bottom Staff (Measures 61-64):**

- Measures 61-62: *f* Tutti
- Measures 63-64: *Rip.*

**Figured Bass (Measures 61-64):**

- Measure 61: #] 7 6 #
- Measure 62: 5 #
- Measure 63: 6 4 5 #
- Measure 64: - 6 4 5 - #





68

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

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

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

men,

# 6 7 # [6] 6- [8] 2 3 5 [6/4] 6/#

71

sae - cu-li, a - - - men, a - - - men, et vi - tam ventu - ri

a - men, a - - - men, a - - - men, a - men, a-men, et vi - tam ventu - ri

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

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

8 4 - 6 6 8 #2 #3 # [6] 3] 2 6 # [6] 7 #

74

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

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

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

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

6 6- [8] 2 3 6 # [4/2] - [4/2] 6 6- # 6 7 6

77

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

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

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

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

#  $\left[ \begin{smallmatrix} 4 \\ 12 \end{smallmatrix} \right]$  6 6  $\left[ \begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$  # 5 6 7 # 6 [6 8] 2 3

80

men, et vi - tam ventu - ri sae - cu - li, a - men, et vi - tam ventu - ri sae - cu - li, a - men,

sae - cu - li, et vi - tam ventu - ri sae - cu - li, a - men, et vi - tam ventu - ri sae - cu - li,

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

sae - - cu - li, a - men, a - men, a - men, et vi - tam ventu - ri sae - cu - li, a - men, et

6 [♯5] 6 # # Pleno organo [♯] 6 # 6 6

83

a - - - men, a-men, amen, a - - - - - men, amen, a-men.

a-men, a - - men, a-men, amen, a - - - - - men, a - men, amen, a-men.

tu - ri sae - cu - li, a - men, a - - - - - men, amen, a-men.

vi-tam ven-tu - ri sae - culi, a-men, amen, a - - - - - men, amen, a-men.

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

## 4 Sanctus et Benedictus

**Largo**

1  
ob

2

1  
vl

2

vla

Soli

S

A

T

B

org  
b

*f* Tutti

San - - - ctus, san - - ctus, san - ctus,

*f* Tutti

San - - ctus, san - - - ctus, san -

*f* Tutti

San - - ctus, san - - ctus, san - ctus, —

*f* Tutti

San - - ctus, san - - - - - ctus,

*f* Tutti Rip.

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



This musical score is for the hymn "Sanctus Dominus Deus Sabaoth". It is arranged for piano and four-part vocal harmony (Soprano, Alto, Tenor, Bass). The score is in 4/4 time and the key of D major, indicated by two sharps (F# and C#) in the key signature.

The piano accompaniment is written for the left and right hands. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The lyrics are in Latin: "san - ctus Do - minus De - us Sa - ba - oth, De - us Sa - ba - oth".

The score is divided into two systems. The first system contains the piano introduction and the first vocal entry. The second system contains the continuation of the vocal parts and the piano accompaniment.

The piano introduction begins with a series of chords in the right hand and a melodic line in the left hand. The vocal parts enter with the lyrics "san - ctus Do - minus De - us Sa - ba - oth". The piano accompaniment continues with a series of chords in the right hand and a melodic line in the left hand.

The score is written for a piano and four-part vocal harmony. The piano part is written for the left and right hands. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The lyrics are in Latin: "san - ctus Do - minus De - us Sa - ba - oth, De - us Sa - ba - oth".

**Allegro**

9

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p* Soprano

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

oth.

Ple - ni sunt coe - li et ter -

oth.

Ple - ni sunt coe - li et ter -

oth.

Ple - ni sunt coe - li et ter -

oth.

Ple - ni sunt coe - li et ter -

*p* Solo  
Org.  
5 5

*f* Tutti  
Rip.

[#] 7 6 # [6]

12

glo - ri - a tu - a.

ra glo - ri - a tu - a,

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

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

ra glo - ri - a tu - a,

*p* Solo Org. 6 6 - 5 *f* Tutti Rip. 6 5 3 6 5 3 5 6 4 #

15

glo - ri - a tu - a.

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

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

glo - ri - a tu - a.

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

18 Andante

**First System (Piano Accompaniment):**

- Measures 18-20: *f* (forte)
- Measures 21-22: *p* (piano)

**Second System (Vocal Parts):**

- Alto:** O - san - - - - na in ex-cel - sis, o - san -
- Soprano:** O - san - na in ex - cel - sis, O - san - a in ex - cel - sis, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis,

**Third System (Basso Continuo):**

- Measures 18-20: *p* Solo Org. 5 6 [#]
- Measures 21-22: *f* Tutti Rip. 6 5 - 6 #5 4 - #

**Figured Bass:**

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

[illegible]

24

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

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

- na in excel-sis, in ex-cel-sis, o-sanna in excel-sis.

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

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

6 5 [9 8] 6 6 # 4 #

28 *Allegro assai*

Be - - - ne - di - - - ctus,

Be - - - ne - di - - - ctus,

Be - ne-di - ctus, qui ve - - - nit in no - mine, in no - mi-ne Do -

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

5/3 - 5/3 - 5/3 - 5 5/3 - 5# - #4/2 - 6 - 5 6



32

The musical score for page 71, starting at measure 32, features a piano accompaniment and vocal parts. The piano part consists of a grand staff (treble and bass clefs) and a single treble staff. The vocal parts include two staves with lyrics in Latin. The lyrics are: "qui ve - - - nit in", "mi-ni, be - ne-di - ctus, qui ve - nit in no - mine, qui ve - -", and "ni, be - ne - di - ctus, qui ve - nit in no - mine, qui ve - - nit in no - mi-ne". The piano accompaniment includes a complex rhythmic pattern in the bass line, with notes and rests. The vocal parts are written in a simple, clear style, with lyrics placed below the notes.

qui ve - - - nit in

qui ve - - - nit in

- mi-ni, be - ne-di - ctus, qui ve - nit in no - mine, qui ve - -

ni, be - ne - di - ctus, qui ve - nit in no - mine, qui ve - - nit in no - mi-ne

6 - 5/3 - 6 5/4 3 5/3 - 5/3 - 5/3 - 6/3 -

36

no - - - mi - - - ne Do - - -

no - - - mi - - - ne Do - - -

8 - nit in no - mi - ne, in no - - mi-ne Do - - -

Do - - -

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

40

The musical score for page 73, starting at measure 40, features a piano accompaniment and vocal parts. The piano part consists of a grand staff (treble and bass clefs) and a single treble staff. The vocal parts include a soprano line, two alto lines, and a bass line. The lyrics are in Latin and are written below the vocal staves.

Lyrics:

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

mi - ni, Do - mi -

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

## Osanna da capo (bars 18–27)

44

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

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

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

ni, be - ne - di - ctus, qui ve - nit in no - mi-ne Do - mi - ni.

6  
3

7

6

6  
3

—

7

6

6

6  
4

5

4

5

# 5 Agnus Dei

[Largo]

1  
ob

2

1  
vl

2

vla

S

A

T

B

org  
b

ten.  
p

ten.  
p

*p* Solo

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: Mi - se-re - re, mi-se - re-re no - bis. A-gnus

*p* Solo

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

*p* Solo

A-gnus

*p* Solo

Mi-se - re - re no - bis.

*p* Solo  
Org.

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

**Vivace**

*f*

*f*

*f*

*f*

*f*

*f* Tutti

De - i, qui tol - lis pecca - ta mun-di: Mi - se - re - re no - bis. A-gnus De - i, qui tol - lis pec -

*f* Tutti \*

De - i, qui tol - lis pecca - ta mun-di: Mi - se - re - re no - bis. A-gnus De - i, qui tol - lis pec -

*f* Tutti \*

De - i, qui tol - lis pecca - ta mun-di: Mi - se - re - re no - bis. A-gnus De - i, qui tol - lis pec -

*f* Tutti

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

*f* Tutti  
6 Rip. 6 # 6

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

9 Adagio A capella · Allegro

ca-ta mun - di, pec - ca - ta mun - di: Do - na no-bis pa - - -

ca-ta mun - di, pec - ca - ta mun - di: Do - na no-bis pa - - -

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

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

5 [6] 7 6 5 6 7 6 #

14

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

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

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

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

4 3 6] 4 # 6 # 2 3 2 3 6 7 7 6 5 6 6 - 5 4 2 3 5



[illegible]

22

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

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

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

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

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

25

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

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

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

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

7 # 7 6 [7 6] 7 6 # tasto solo

## Adagio

28

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

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

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

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

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