

Reutter. Missa.

Georg
Reutter
der Jüngere

Missa
revised/extended by Jan Dismas Zelenka

S, A, T, B (solo), S, A, T, B (coro), [2 ob], 2 clno (D), timp (D–A), 2 vl, vla, b, org

Full score




Edition Esser-Skala, 2021

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

 [edition-esser-skala/reutter-zelenka-missa-in-D](https://github.com/edition-esser-skala/reutter-zelenka-missa-in-D)
v2.0.0, 2021-12-15 (c31c69a30c0cfc8ba6c3f3bec2213ed22207ac9c)

Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2979-D-4
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1739-04
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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>
–		–	According to the title and last page of B1 , the mass has been revised and/or extended by Jan Dismas Zelenka (“Renovata a G:D:Z:” and “Renovata fuit haec Messa a J:V:Z: Dresda 1739 in Aprili:”, respectively).
		ob	ad libitum according to B1
		timp	missing in B1 , reconstructed by the editor
1	6	A	bar in B1 : f [♯] 4.–e’8–a’4–b’2–a’4
	57	clno 2	3rd ♩ in B1 : c’’4
	83–86	clno 1, 2	Parts from the B1 were omitted.
2	2	S	bar in B1 : f [♯] ’’2–e’’4– z
	12	B	2nd ♩ in B1 : a4
	29	ob 2, vl 2, A	2nd ♩ in B1 : f [♯] ’8–g [♯] ’8
	40	ob 2, vl 2	1st ♩ in B1 : c [♯] ’’8–b’8
3	3	clno 1	2nd ♩ in B1 : g’’8–f [♯] ’’8–g’’4
	3	clno 2	4th ♩ in B1 : g’’4
	4	clno 1, 2	bar in B1 : —
	9	vl 2	2nd ♩ in B1 : a [♯] ’4.–a [♯] ’8
	21	A	1st ♩ in B1 : a’8–a’4–a’8
	23	S	last ♩ in B1 : a’8
	29	vla	6th ♩ in B1 : g’8
	42	clno 2	6th ♩ in B1 : g’16–e’16–c’16–g’16
	89	org	7th ♩ in B1 : a8
4	8	clno 1	3rd ♩ in B1 : d’’4
	8	clno 2	3rd ♩ in B1 : g’4
5	33	clno 2	last ♩ in B1 : c’’8–c’’8
	39	T	1st ♩ in B1 : e4
6	14	ob 1, vl 1	4th ♩ in B1 : d’’8
	14	ob 2, vl 2	5th ♩ in B1 : a [♯] ’8
	15	clno 1	last ♩ in B1 : e’’4
	15	clno 2	2nd/3rd ♩ in B1 : c’’4–c’’4
	31	A	2nd ♩ in B1 : e’4
	33	clno 1	7th ♩ in B1 : e’’8

Changelog

2.0.0 - 2021-12-15

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2020-10-16

Added

- initial release

Contents

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1 Kyrie

Allegro

I
Oboe
ad libitum

II

Clarino I, II
in DTimpani
in D-AI
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

Oboe I & II: *f* *p* *f*

Clarino I & II: *f*

Timpani: *f*

Violino I & II: *f* *p* *f*

Viola: *p* *f*

Vocal Parts (Soprano, Alto, Tenore, Basso): *f Tutti* *p* *f*

Lyrics: Ky-ri-e e-lei - son, e-lei - son, Ky-ri-e e - lei - son, Ky-ri-e e-lei -

Organo e Bassi: *f Tutti* *p* *f*

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

6

son, e - lei - son. Christe e-lei - son, Christe e-lei - son, Chri-ste, Chri - ste_

P Solo

lei - son, e - lei - son. Christe e-lei - son, Christe e-lei - son, Chri-ste, Christe e -

P Solo

8 lei - son, e - lei - son.

lei - son, e - lei - son.

p Solo *f* *p*

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

[illegible]

27

Chri - ste e - lei - son, e - lei - son,

Chri - ste, Chri - ste e - lei - son,

p *f*

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

35

f

p *f*

p *f*

Chri - ste e - lei - son,

Chri - ste, Christe e - lei - son,

8

p *f*

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

43

Chri - ste e - lei -

Chri - ste e - lei -

9 8 5 $\left[\begin{smallmatrix} 8 \\ 6 \end{smallmatrix} \right] \left[\begin{smallmatrix} 7 \\ 5 \end{smallmatrix} \right] \begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \#$ $\begin{smallmatrix} p \\ 6 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \begin{smallmatrix} - \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \begin{smallmatrix} - \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \begin{smallmatrix} - \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \begin{smallmatrix} - \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \begin{smallmatrix} - \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \begin{smallmatrix} 5 \\ 3 \end{smallmatrix} 7$

51

son, Chri - ste e - lei - son.

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

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

59

Measures 59-66:

- Measures 59-63: Piano accompaniment with sustained chords in the upper register.
- Measure 64: Bass line begins with a melodic sequence: G4, A4, B4, C5, B4, A4, G4.
- Measures 65-66: Continuation of the bass line melody.

Vocal Line:

- Measures 59-63: Sustained notes (half notes) in the upper register.
- Measure 64: *f* *Tutti* Ky-ri-e e - lei - -
- Measures 65-66: Ky-ri-e e - lei - - son, e - lei - son, e - lei - - son, e -

Piano Part:

- Measures 59-63: Sustained chords in the upper register.
- Measures 64-66: Bass line melody with accompaniment.

Lyrics:

Ky-ri-e e - lei - -

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

Tutti
tasto solo

67

f *Tutti*

Ky-ri-e—

f *Tutti*

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

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

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

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

75

— e - lei - - - son, e - lei - son, e - lei - son, e - le - i - son, e -

son, Ky-ri - e, Ky-ri - e — e - lei - son, e - lei - son, e - le - i - son, Ky-ri - e

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

lei - - - son, e - lei - son, e - lei - son, — e - le - i - son, Ky-ri - e —

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

83

lel - - - son, e - lel - son, e - - lel -

e - - lel - - son, e - lel - son, Ky - ri - e - - lel -

lel - - son, e - lel - son, e - lel - son, - e - - lel - -

- e - lel - - son, e - lel - son, e - - lel - -

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

89

son, e lei son.

son, e lei son.

son, e lei son.

son, e lei son.

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

2 Gloria

Allegro

1
ob
2

f

clno
1, 2

f

timp

f

1
vl
2

f

vla

f

S

f Tutti

Glo - ri - a in ex - cel - sis De - o. Et in

A

f Tutti

Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho - mi - nibus

T

f Tutti

Glo - ri - a in ex - cel - sis De - o. Et in

B

f Tutti

Glo - ri - a, glo - ri - a in ex - cel - sis De - o. Et in

org
b

f Tutti

p Solo

f Tutti

4

ter - ra pax ho - mi - nibus bo - nae vo - lun - ta - tis.

f Tutti *p* Solo

bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne -

8 *p* Solo

ter - ra pax ho - mi - nibus bo - nae, bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne -

p Solo

ter - ra pax ho - mi - nibus bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne -

7 6 - 9 [6] 5 6 [6] 4 3 *p* Solo 6

7

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

8

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

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

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

Detailed description: This is a musical score for a hymn in D major (two sharps). The score is divided into two systems. The first system contains three measures of piano accompaniment for the first two systems of staves. The second system contains three measures of piano accompaniment and three measures of vocal parts (Soprano, Alto, and Bass). The lyrics are: 'di - ci-mus te, ad - o - ra - mus te, glo - ri - fi - ca -'. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The vocal parts enter in the second measure of the second system. The score concludes with a key signature change to D minor, indicated by a natural sign over the sharp sign in the final measure.

[illegible]

14

p

p

p *Solo*

ri-am tu - am. Do - mi-ne De - us, Rex coe - le - stis,

ri-am tu - am.

8 ri-am tu - am.

ri-am tu - am.

p *Solo* [6]

4/2 6 6/4 5/3

17

De - us Pa - - - ter o - mni - potens.

p Solo

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

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

20

Je - su Chri - ste.

p Solo

Do - mine De - us, A - gnus

5 6 5# #6 # [6]

23

De - i, Fi - li - us Pa -

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

26

Piano Part:

- Staff 1: Treble clef, G major. Measure 1: Rest. Measure 2: *f* (forte), eighth-note arpeggiated figure. Measure 3: Quarter-note melody.
- Staff 2: Treble clef, G major. Measure 1: Rest. Measure 2: *f* (forte), eighth-note arpeggiated figure. Measure 3: Quarter-note melody.

Vocal Part:

- Staff 3: Treble clef, G major. Measure 1: Trill (tr) on G4, quarter note. Measure 2: *f* (forte), eighth-note arpeggiated figure. Measure 3: Quarter-note melody.
- Staff 4: Treble clef, G major. Measure 1: Trill (tr) on G4, quarter note. Measure 2: *f* (forte), eighth-note arpeggiated figure. Measure 3: Quarter-note melody.
- Staff 5: Bass clef, G major. Measure 1: Rest. Measure 2: *f* (forte), eighth-note arpeggiated figure. Measure 3: Quarter-note melody.

Vocal Ensemble:

- Staff 6: Treble clef, G major. Measure 1: Rest. Measure 2: Rest. Measure 3: *f* *Tutti*, quarter-note melody. Lyrics: Qui tol - lis pec - ca -
- Staff 7: Treble clef, G major. Measure 1: Rest. Measure 2: Rest. Measure 3: *f* *Tutti*, quarter-note melody. Lyrics: Qui tol - lis pec -
- Staff 8: Treble clef, G major. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.

Basso Continuo:

- Staff 9: Bass clef, G major. Measure 1: Quarter-note melody. Measure 2: Rest. Measure 3: Rest. Lyrics: - tris.
- Staff 10: Bass clef, G major. Measure 1: Quarter-note melody. Measure 2: Quarter-note melody. Measure 3: Quarter-note melody. Figured bass: [6], 6, [6/4], [5/3]. *Tutti* marking.

29

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

ca - ta mun - di: Mi - se - re - re no - bis. Qui tol - lis pec - ca - ta

f Tutti Mi - se - re - re no - bis.

f Tutti Mi - se - re - re no - bis. Su - sci - pe

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

32

di, qui se - des ad dex - teram Pa -

mun-di, qui se - des ad dex - teram Pa -

8 Su - sci-pe de - pre - ca - ti - o - nem no - - - stram.

de - pre - ca - ti - o - nem no - - - stram.

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

35

tristis: Mi se re -

tristis: Mi se re - re, mi se re -

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

Mi se re - re, mi se re -

5 3 6 [b6 -] 5 6 6 6 5 - 5 3 - [9 8] 6

38

re no bis.

re no bis.

8 re re no bis.

re no bis.

Solo

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

41

Quo - ni-am tu so - lus, so - lus san - ctus, tu so - lus Do - minus, tu

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

44

so - lus al-tis-si - mus, Je - su, Je - su Chri - ste.

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

48 *Più allegro*

f

f Tutti

Cum San-cto

f Tutti

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

f Tutti

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

Tutti

9 6 6 5 | 6 5 |

[illegible]

56

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

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

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

men, cum Sancto Spi-ri-tu in glo-ri-a De-i Patris, a -

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

60

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

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

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

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

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

3 Credo

Allegro

f

1
ob

2

f

clno
1, 2

f

timp

f

1
vl

2

f

vla

f

f Tutti

S

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

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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

org
b

f Tutti

[6 ———] 5/3 6 6/5 [6/5 # 4 #]

4

p Solo

rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um. Et in u - num

p Solo

rae. Et in u - num

p Solo

rae. Et in u - num

rae.

p Solo

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

7

mp

mp

tr

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

tr

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

8

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

P Solo

Et ex Pa-tre na - tum an -

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

11

The musical score is written in D major (two sharps) and 4/4 time. It begins with a piano introduction in the right hand, marked with a *p* dynamic. The introduction consists of a series of chords and eighth-note patterns. The vocal melody is written in the treble clef, starting on a whole note and followed by eighth-note patterns. The basso continuo line is written in the bass clef, featuring a series of numbers (6, 5, 7, 6, 5, 3, 5, 3, 5, 3, 5, 6, 8) indicating the fingerings for the left hand. The lyrics are: 'te o-mnia sae-cula. Deum de De - o, lumen de lu - mine, De - um ve - rum de'.

te o-mnia sae-cula. Deum de De - o, lumen de lu - mine, De - um ve - rum de

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

15

Ge - nitum non factum, con - substan - ti - a - lem Pa - tri, per quem

De - o ve - ro.

6
3

6

[6
4
#

6

6

5

6

5

6

#

6

19

Qui pro - pter nos ho - mines et propter no - stram sa -

Qui pro - pter nos ho - mines et propter no - stram sa -

o - - - mnia, o-mnia fa - cta sunt.

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

28

ten. ten. ten.

ten. ten.

ten. ten. ten.

ten. ten. ten.

ten. ten. ten.

ten. ten. ten.

est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne, et

est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

- 6/4 #5 #5 6 7 6

The image displays a page from a musical score, likely for a vocal and piano arrangement of the 'Credo' from Giuseppe Verdi's opera. The score is written in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'Adagio' and a dynamic of 'ten.' (tender). The piano part features a melodic line with a trill (tr) and a fermata. The vocal part enters with the lyrics 'ho - mo fa - ctus est.' and 'et ho - mo fa - ctus est.' The tempo then changes to 'Andante un poco' and the dynamic becomes 'p' (piano). The piano part continues with a melodic line, and the vocal part enters with the lyrics 'Cru - ci - fi - xus e - ti - am pro no - bis sub'. The score includes various musical notations such as notes, rests, trills, and fermatas. The lyrics are in Latin and are written below the vocal staves. The page number '32' is visible in the top left corner.

32

Adagio

Andante un poco

ten.

tr

tr

p con sordino

p con sordino

ho - mo fa - ctus est.

et ho - mo fa - ctus est.

p Solo

Cru - ci - fi - xus e - ti - am pro no - bis sub

p Solo

Cru - ci - fi - xus e - ti - am pro no - bis sub

p Solo

Cru - ci - fi - xus e - ti - am pro no - bis sub

p Solo

6 7 16 5 1
[5] 4 4 # 4 - #

6 6 5 5 6 #
4 4 3 3 3

36 *Adagio Andante* *Adagio*

Pon-ti - o Pi-la - to, pas - sus et se - pul - tus, et se - pul - tus est.

8 Pon-ti - o Pi-la - to, pas - sus, pas - sus et se - pul - tus est.

Pon - ti-o Pi-la - to, pas - sus et se - pul - tus, et se - pul - tus est.

\flat 7 6 5 # # 6 7 # 6 5 # [6] 7 [#5] [#5] #5 - #

41 Allegro

System 1: Grand staff (treble and bass clef) and single treble staff. Dynamics: *f*. The grand staff has a melodic line in the treble and a rhythmic accompaniment in the bass. The single treble staff has a melodic line.

System 2: Grand staff (treble and bass clef) and single bass staff. Dynamics: *f*. The grand staff continues the melodic and rhythmic themes. The single bass staff has a melodic line.

System 3: Grand staff (treble and bass clef) and four empty staves. Dynamics: *f* senza sordino. The grand staff continues the melodic and rhythmic themes. The four empty staves are for additional instruments.

System 4: Single bass staff. Dynamics: *f* Solo. The bass staff has a melodic line with figured bass notation: 5/3, 7/3, 6/4, 5/3.

[illegible]

45

ter - ti - a di - e se - cun - dum Scri - ptu -

ter - ti - a di - e se - cun - dum Scri - ptu -

8 ter - ti - a di - e se - cun - dum Scri - ptu -

ter - ti - a di - e se - cun - dum Scri - ptu -

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

47

mp

mp

p Solo

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

ras.

ras.

ras.

Solo

p

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

50

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

p Solo

Et i - terum ven - tu - rus est cum

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

53

glo - ri - a iu - di - ca - re

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

56

p

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

6 5 5 6 [6] 6 6 4 5

59

nis.

p Solo

8 Et in Spi - ri-tum San - ctum, Do - minum et vi - vi - fi -

5 3 6 6 5 5 6 5 3 6

62

- can - tem, qui ex Pa - tre Fi - li - o - que pro -

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

65

ce - dit. Qui cum Pa - tre, Pa - tre et Fi - li - o si - mul

5 6 6 5 5 6 # 6 [6]

68

ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est

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

71

p

per Pro - phe - tas, per Pro - phe - tas.

p Solo

Et u - nam san - ctam ca -

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

74

Con - fi - te-or

Con - fi - te-or

tho - li-cam et a - po - sto - li-cam Ec - cle - si - am.

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

77

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

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

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

80

to - rum. Et ex - pe - cto re - sur - re - cti - o - nem mor -

ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem mor -

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

83

f

f

f

f

f

f

f *Tutti*

tu - o - rum, et vi - tam ven - tu - ri, et

f *Tutti*

tu - o - rum, et vi - tam ven - tu - ri, et

f *Tutti*

Et vi - tam ven - tu - ri, et

f *Tutti*

Et vi - tam ven - tu - ri

6 7 $\begin{smallmatrix} \square \\ \# \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ \# \end{smallmatrix}$ 5 6

85

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

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

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

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

5 6 5 6 5 6 5 # 6

87

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

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

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

9 8 5# [9] 8] 5#

[illegible]

91

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

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

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

5 9 8 5 9 8

93

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

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

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

- - - men, a - - - men.

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

4 Sanctus

[illegible]

[illegible]

9

a 2

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

8

Solo Tutti Solo Tutti

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

12

a 2

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

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

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

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

Solo 6 Tutti 5 6 9 8

6 5 4 3

14

O - san - na in ex - cel - sis.

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

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

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

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

5 Benedictus

Andante

The musical score is for the 5th Benedictus, marked Andante. It is in E major (two sharps) and common time (C). The score includes the following parts:

- Oboe 1 (ob 1) and Oboe 2 (ob 2):** Both parts are silent throughout the section, indicated by whole rests.
- Clarinet 1 and 2 (clno 1, 2):** Both parts are silent throughout the section, indicated by whole rests.
- Timpani (timp):** The part is silent throughout the section, indicated by whole rests.
- Violin 1 (vl 1) and Violin 2 (vl 2):** Both parts play a rhythmic pattern of eighth and sixteenth notes. The dynamics are marked *f* con sordino, *p*, and *f* in the first, second, and third measures respectively.
- Viola (vla):** The part plays a rhythmic pattern of eighth and sixteenth notes. The dynamics are marked *f*, *p*, and *f* in the first, second, and third measures respectively.
- Soprano (S), Alto (A), Tenor (T), and Bass (B):** All vocal parts are silent throughout the section, indicated by whole rests.
- Organ (org b):** The organ part features a 'Solo' section with a rhythmic pattern of eighth and sixteenth notes. The dynamics are marked *f*, *p*, and *f*. The figured bass notation below the organ part is: *f* Solo 6 [6] *p* 6 [6] *f* 6 6 5 6 # 6 6 6.

4/4

7 6 6] 5 6 6 4 5 3

6 6 4 6 6 6 6 6 6 #

This musical score is for the 'Agnus Dei' from Franz Schubert's 'Three Settings of the Mass' (D. 149). The score is written for piano and voice. The key signature is D major (two sharps), and the time signature is 4/4. The piano part features a complex, flowing accompaniment with many trills and slurs. The vocal part enters in the third measure with the lyrics 'Be - ne - di - ctus, qui ve - nit, be - ne - di - ctus, qui ve -'. The score is divided into three measures, each with a repeat sign at the end.

10

nit in no - mine Do - mi-ni.

5 6 3 f [6] 6 p [6] 6 f [6] 5 3

13

Be - ne - di - ctus,

6 6 7 5 6 6 6 5 6 6/4 5/3 p 6 f 6

16

mp

mp

p

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

8

p 6 4 3 9 8 9 6 9 8 5 3

19

The musical score is written for a piano and voice. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

Piano Accompaniment:

- Measures 19-21:** The piano part is mostly silent, with rests in the treble and bass staves.
- Measure 22:** The piano part begins with a complex bass line. The right hand has a series of eighth and sixteenth notes. The left hand has a bass line with many accidentals and fingering numbers: 5, 6, #, 6, 3, 3, 5, #, 9, 8, #, #, [7, 6].
- Measures 23-25:** The piano part continues with similar complex patterns in both hands.

Vocal Line:

- Measures 19-21:** The vocal line is silent.
- Measure 22:** The vocal line begins with the lyrics: "mi - ni, in no - mi-ne, no - mi-ne".
- Measures 23-25:** The vocal line continues with the same lyrics, with the melody moving across the staves.

Lyrics:

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

22

Piano Accompaniment (Measures 22-24):

- Measure 22:** Treble and Bass staves have whole rests. The right-hand piano part has a trill on G4 (marked *f*), followed by a quarter note A4, an eighth note G4, and a quarter note F#4. The left-hand piano part has a trill on G3 (marked *f*), followed by a quarter note A3, an eighth note G3, and a quarter note F#3.
- Measure 23:** Treble and Bass staves have whole rests. The right-hand piano part has a sixteenth-note triplet (G4, A4, B4) marked *p*, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The left-hand piano part has a sixteenth-note triplet (G3, A3, B3) marked *p*, followed by a quarter note G3, an eighth note F#3, and a quarter note E3.
- Measure 24:** Treble and Bass staves have whole rests. The right-hand piano part has a sixteenth-note triplet (G4, A4, B4) marked *f*, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The left-hand piano part has a sixteenth-note triplet (G3, A3, B3) marked *f*, followed by a quarter note G3, an eighth note F#3, and a quarter note E3.

Vocal Line (Measure 22):

Do - mi - ni.

Other Staves (Measures 22-24):

- Staff 2 (Treble): Whole rests in measures 22, 23, and 24.
- Staff 3 (Bass): Whole rests in measures 22, 23, and 24.
- Staff 4 (Treble): Whole rests in measures 22, 23, and 24.
- Staff 5 (Bass): Whole rests in measures 22, 23, and 24.

Piano Accompaniment (Measure 25):

- Measure 25:** Treble and Bass staves have whole rests. The right-hand piano part has a sixteenth-note triplet (G4, A4, B4) marked *f*, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The left-hand piano part has a sixteenth-note triplet (G3, A3, B3) marked *f*, followed by a quarter note G3, an eighth note F#3, and a quarter note E3.

Other Staves (Measure 25):

- Staff 2 (Treble): Whole rests in measure 25.
- Staff 3 (Bass): Whole rests in measure 25.
- Staff 4 (Treble): Whole rests in measure 25.
- Staff 5 (Bass): Whole rests in measure 25.

Figured Bass (Measure 25):

5 4 1# f 6 [6] p 6 [6] f 6 6 5 6 [#] 6

25

The musical score is written for a grand staff (piano) and a single melodic line. The piano accompaniment consists of a complex bass line with many sixteenth and thirty-second notes, and a treble part with chords and melodic fragments. The melodic line is mostly rests. The key signature has two sharps (F# and C#). The bottom of the page shows a sequence of numbers: 5, 6, [7 6 6], 6, 6/4, 5/3, 6, 6, 4, 6, [6].

28 **Presto**

f

f

f senza sordino

f senza sordino

f

f Tutti

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

f Tutti

O - san - na in ex - cel -

f Tutti

O -

f Tutti

5 6 6 # # 6 5 #

32

tr

f

f

tr

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

- sis, in ex - cel -

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

f Tutti

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

8 [4] # 5/3 = 6 5 6/5 # 6/5

35

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

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

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

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

5 5 # #

38 Adagio

na in ex cel sis, in ex cel sis.

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

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

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

5 3 — 5 6 [6/4] 6 5 6 4 5 3 — 6 [6/4]

6 Agnus Dei

Adagio

1
ob

2

clno
1, 2

timp

1
vl

2

vla

ten.
p

ten.
p

ten.
p

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

A
P Solo
Mi - se -

T

B

org
b
p Solo
4
2
[-]
6
5
[-]
6
5
5

4

mp

mp

ten.

mp

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

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

p Solo

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

p Solo

Mi - se - re - re no - bis.

7 5 7 5 6 6 5
3 4 4 3

mun - di, pec-ca - ta mun - di: Mi - se - re - re no - bis. A-gnus De -

f Tutti
A-gnus
f Tutti
A-gnus
f Tutti
A-gnus

12

Dei, qui tollis peccata mundi, peccata, peccata,

Dei, qui tollis peccata mundi, peccata, peccata,

Dei, qui tollis peccata mundi, peccata, peccata,

Dei, qui tollis peccata mundi, peccata, peccata,

6 7 7 [6 5] 5 7

#4 2 # 2 #

16 *Adagio adagio* *Allegro*

ca - - ta mun - di: Do - na

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

8 pec - ca - ta mun - di:

pec - ca - ta mun - di:

5 7 6 5 4 5
3 4 3 2 3

20

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

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

Do - na

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

6 6 6 7 3 6 4 2 6

24

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

6 # [6] # 5/3 [6] 7 # 5/3 6 6 # [6] # 5/3 [6] 6 [#]

28

Solo

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

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

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

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

[6] # [6] # 6 [#] ♯ [6] # [6] # [6] 3 7 [7] 6 pleno org.

32

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

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

8 cem, pa - cem, pa - cem, pa - cem, pa - cem, pa - cem, pa - cem, pa - cem.

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

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