

Zelenka. Lit. lauretanæ.

Jan Dismas
Zelenka

Litaniæ lauretanæ
Consolatrix afflictorum
ZWV 151

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

Full score

rosser
kala
Edition



Edition Esser-Skala, 2021

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

⌚ [edition-esser-skala/zelenka-litaniae-lauretanae-zwv-151](https://github.com/edition-esser-skala/zelenka-litaniae-lauretanae-zwv-151)
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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

A1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2358-D-51
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1744
	<i>RISM ID</i>	212006547
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id426603621

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:

Mov.	Bar	Staff	Description
1	27	S	8th \downarrow in A1: d \sharp "16
	34	org	1st half of bar illegible in A1, here modeled on bar 71
	45f	ob 2, vl 2	in A1 unison with T, here adapted to vl 1
	45f	vla	in A1 unison with T, here adapted to vl 1

Mov.	Bar	Staff	Description
	91	vla	last ♩ missing in A1
	124	S, vl 2	3rd ♩ in A1: f♯'16–e'16
2	–	ob	In A1, the directives “Tutti” and “Vv.” in the violin parts indicate the beginning and end of segments where the oboes should play unison with the violins. Based on these directives, the oboe parts of this edition have been assembled. Nevertheless, the directives are retained in the violin parts. If a chord appears in the violin part, only the highest note is retained for the oboe part.
	–	ob 1	The following bars have been emended to accommodate the oboe’s range: 18, 58, and 88.
	–	ob 2	The following bars have been emended to accommodate the oboe’s range: 18, 58, and 88.
3	26	ob	in A1 unison with vl, here modeled on bars 41/81
	37	ob 1	in A1 unison with S, here unison with vl 1
	37	ob 2	in A1 unison with S, here unison with vl 2
	46	vl 1	2nd ♩ in A1: g'16–g'16
	66	ob	in A1 unison with vl, here modeled on bars 41/81
	71f	ob	in A1 unison with vl, here modeled on bars 41/81
	73	vl, vla	in A1 equal to bar 146, adapted to org
	81	ob 2	in A1 unison with vl 2, here modeled on bar 41
4	7	vl 2	1st, 5th and 9th ♩ in A1 unison with vla
	10	vl 2	9th ♩ in A1 unison with vla
	12	vl 2	9th ♩ in A1 unison with vla
	13	vl 2	1st and 9th ♩ in A1 unison with vla
	102	org	3rd ♩ in A1: f4
	126	vl 2	adapted to bars 1–7
5	–	–	A1 only contains chorus and org. Here, the bass figures of the <i>Kyrie</i> are used. In the instruments, the rhythm of the subject has been adapted accordingly. Minor differences to the <i>Kyrie</i> in S (bar 44), A (bars 10, 12, 26, and 29), T (bars 25, 31, 33, and 34), B (bars 9 and 54–56), and org (bars 5, 9, and 54–56) were also incorporated into the instrumental parts.
1	A		2nd ♩ in A1: f♯'4–f♯'8–d'8

Changelog

2.0.0 - 2021-12-24

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2017-05-01

Added

- initial release

Contents

1	Kyrie	1
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1 Kyrie

3

9 8 6 5 9 8 5/4 3

Musical score for piano and voice, page 4, measures 7-10. The score consists of two staves. The upper staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The lower staff is for the voice, featuring a soprano clef, a key signature of one sharp, and a common time signature. The piano part includes a treble clef, a key signature of one sharp, and a common time signature. The vocal line includes lyrics: "son, e - lei -", "son, e -", "e - lei -", and "son, e -". The piano part includes harmonic analysis below the staff: 6/5, 9/5, 8, 6/5, 6/5, 9, 8, and 5/5.

7

son, e - lei -

son, e -

e - lei -

son, e -

son, e -

6/5 9/5 8 6/5 6/5 9 8 5/5

9

son, e - lei

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

8

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

10

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

11

12

13

14

15

11

5/6 9/5 8 6/5 9/8 5/6 9/8 2/4* 6

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

13 *Adagio*

6 5 3 9 8 6 5 4 2 3

16 **Allegro**

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

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

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

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

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

24

au - di, ex - au - di nos, Chri-ste ex-au - di, ex - au - di nos.
 di, e - lei - son, Christe ex - au - di, ex - au -
 au - di nos, Christe ex-au - di, ex - au -
 lei - son, e - lei - son. Christe ex - au - di, ex - au -
 5 6 5 - 6 7 6 8 5 6 6 6 6 3

28

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

- di, ex - au - - di. Christe e - lei - son, e - lei - - - - son, Christe e -

- di, ex - au - - di. Christe e - lei - son, Christe e - lei - - - son,

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

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

32

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

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

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

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

5 - 6 5 # - 6 7 15 5 3 - 6 5 6 5 - 6 7 3 2 6 7 3

37

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

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

42

Solo

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

Solo

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

Solo

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

Solo

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

2+ 6 6 # # 6 9 8 5 # 2 6 6 5 5 [6] 9 8 6

47

Tutti

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

Tutti

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

Tutti

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

Tutti

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

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

52 *Adagio*

lei - - son, e - lei - - - son, Chri - ste ex - au - di nos.

lei - - son. Chri - ste au - di, Chri-ste ex-au - di, ex - au - di nos.

8 - lei - - son. Chri - ste au-di nos, Chri - ste, Chri - ste ex - au - di nos.

- lei - - son. Christe ex - au - di nos, ex - au - - - di nos.

— 6 7 6 5 7 4 3 7 6 5 6 — 6 5 4 2 5

2 Pater de cœlis

[Tempo deest]

1 *ob* *f* *tr*

2 *f* *tr*

1 *vl* *f* *Tutti* *tr*

2 *f* *Tutti* *tr*

vla *f*

S

org b *f rip* [6] 5 6 [6] [6] 6 5 # - 6

≡

f

f

p Vv. *f* *Tutti*

p Vv. *f* *Tutti*

p *f*

p

6 6 4 5 # 6 - 6 6 4 5 # 6 6 6

7

10

12

13

14

19

p Solo
Pa - ter,

p Org. [6] 6 # 4+ 6 5 [6] f 5 6 5 6

Pa - ter de coe - lis De - us,

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

p **f**

p **f** **rip**

22

25

p Vv.

p Vv.

p

Fi - li, Fi - li Re - dem - ptor mun-di De - - - us:

p Org. 6 [6] 5

==

28

tr

Mi - se - re - - - - -

5 5 5 6 5 9 8/6

43

u - nus De - - - us: Mi - se - re - re, mi - se -

f mf

p

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

Musical score for orchestra and piano, page 10, measures 49-52. The score consists of six staves. The top four staves are for the orchestra, and the bottom two staves are for the piano. The key signature is A major (three sharps). Measure 49 starts with a rest in the first two staves, followed by eighth-note patterns in the third and fourth staves. Measure 50 begins with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves. Measure 51 starts with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves. Measure 52 starts with eighth-note patterns in the first two staves, followed by eighth-note patterns in the third and fourth staves. The piano part in the bottom two staves includes dynamic markings like **f**, **tr**, **f Tutti**, **f**, and **f rip**, and a vocal line with the lyrics *re no - bis.* Measure numbers 49 and 52 are indicated on the left side of the page.

58

p Vv.

p Vv.

p

San - cta Tri - nitas, u - nus De - us: Mi - se -

p Org.

6 5 [5] 5 3 [6] 5 3 5 2 6 2

61

re - mi - se -

6 5 6 [6] 6

64

re -

5 6 9 8 6 6

72

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

5 5 5 - 6 5 5 - 6 5 - 6 5 - 6

ad libitum

f

ad libitum

f

ad libitum

f Tutti

ad libitum

f Tutti

ad libitum

f

ad libitum

- re no - bis.

ad libitum

f rip

[6] 6 5 6 6 #

p

Musical score for piano, page 10, measures 78-81. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). Measure 78 starts with dynamic **f**, followed by **p**, **f**, **p**, **f**, **p**, **f**. Measure 79 starts with **f**, followed by **p**, **f**, **p**, **f**. Measure 80 starts with **f**, followed by **p**, **f**, **p**, **f**. Measure 81 starts with **p**, followed by **p**, **p**, **p**, **Vv.**, **p**, **Vv.**, **p**, **p**. The bass staff in measure 81 has dynamics **p**, **#**, **6**, **[6]**, **[6]**, **p**, **#**.

84

2nd Violin: *pp* (measures 84-85), *tr* *f* (measures 86-87)

3rd Violin: *pp* (measures 84-85), *tr* *f* (measures 86-87)

Cello: *pp* (measures 84-85), *tr* (measures 86-87)

Bassoon: *pp* (measures 84-85), *tr* (measures 86-87)

87

2nd Violin: *f* (measures 87-88), *ff* (measures 89-90)

3rd Violin: *f* (measures 87-88), *ff* (measures 89-90)

Cello: *p* *Vv.* *f* *Tutti* *Vv.* (measures 87-88), *p* *ff* *Tutti* (measures 89-90)

Bassoon: *p* *Vv.* *f* *Tutti* *Vv.* (measures 87-88), *p* *ff* *Tutti* (measures 89-90)

Double Bass: *ten.* *p* *f* (measures 87-88), *p* *ff* (measures 89-90)

6

3 Sancta Maria

5

o - - ra pro no - - - bis.

o - - ra pro no - - - bis.

o - - ra pro no - - - bis.

5 5 5 5 6 # 5 5 5

8

p

p Solo

San - cta De - i Ge - nitrix, o -

p Solo

San - cta Ma - ri - a, o - ra pro no - - - - - - - -

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

14

Ma - ri - a, o - ra pro - no -
gra - ti-ae, Ma - ter in-te-me - ra-ta, Mater admira - bilis, Vir - go praedi-can - da, Vir-go potens, Vir - go
Mater in-vi - o - la-ta, Mater a - ma - bi-lis, Vir - go ve-ne - ran - da, Virgo, Virgo cle - mens, Vir - go fi -
ris - sima, ca-stis - si-ma, Cre-a - to - ris, Sal-va - to-ris, Vir-go prudentis - si-ma, Vir - go pot - ens,

5 5 5 5 6 5 5 5 6 5 5

Musical score for orchestra and piano, page 5, measures 24-25. The score consists of eight staves. The top four staves are for the orchestra, featuring two violins, two violas, cello, double bass, and piano. The bottom four staves are for the piano. The key signature is one sharp. Measure 24 starts with a dynamic **f**. The piano part has a sustained note. Measure 25 starts with a dynamic **p**. The piano part has a sustained note. The score concludes with a final dynamic **p**.

27

f

f

f

f

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

30

f Tutti

San - - - eta

f Tutti

Spe - culum ju - sti - ti-ae, vas spi - ri - tu - a - - le, ro -

f Tutti

Se - des sa - pi - en - ti-ae, vas ho - no -

f Tutti

Cau-sa no strae lae-ti - ti - ae,

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

37

bis.

bis.

bis.

bis.

6 Solo 5 3 5 3 5 3

Adagio

40

p ff

p ff

p ff

p

p Solo
Sa - lus in - fir - mo -

p Solo
Sa - lus in - fir - mo -

p Solo
Re -

ff tasto solo

5 - 6

[6 6] 5

p 6 5 -

44

rum, con-so-la-trix af-fli-cto-rum, au-xi-li-um
rum, con-so-la-trix af-fli-cto-rum, au-xi-li-um
fu-gium pec-ca-to-rum, con-so-la-trix af-fli-cto-rum, au-

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

47

Chri - sti - a - no-rum: O - - - ra, o - ra pro no - - -

Chri - sti - a - no-rum: O - ra pro no - - -

xi - li - um Chri - sti - a - no - rum: O - ra pro no - - -

$\frac{5}{3}$ - $\frac{6}{6}$ $\frac{9}{7}$ $\frac{6}{5}$ $\frac{12}{4}$ $\frac{6}{5}$ $\frac{12}{4}$

Allegro

50

San - - cta Ma - - ri - - a, o - - ra
- bis, pro no - bis. Re - gi-na An-ge-lorum, Re - gi-na Pro - phetarum, Mar - ty-rum, Re - gi-na Vir-gi -
- - bis. Re-gi-na Pa-tri-ar - cha - rum, Re - gi-na Mar - ty-rum, Re - gi-na Apos-to - lo -
- - bis. Re - gi-na Pro-phe - tarum, Mar - ty-rum, Re - gi-na Con-fes - so -

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

54

pro no - bis, o - ra, o - ra, o -

num, Re - gi - na Sanctorum o - mni - um: O - ra, o - ra pro no - - -

rum, Re - gi - na Sanctorum o - mni - um: O - ra, o - ra, o - ra pro -

rum, Re - gi - na Sancto - rum o - mni - um: O - ra, o - ra, o - ra, o -

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

58

ra, o - ra, o - ra pro no - bis, o - ra -

- - - - - bis, pro no - - - - bis, o - ra, o -

8 no - - - - - bis, pro no - - - - bis, o - ra - pro -

ra - pro - no - - - - - - - - - -

9 3 5 5 9 3 6 5 # 4 - 4 5 # 5 -

62

pro no - - - - bis.

ra, o - ra pro no - - bis.

no - - - bis, pro no - - bis.

bis.

6 5 6 4 5 # 5 3 - 6 5 # Solo 5 # - 5 # -

Musical score for piano, page 5, measures 65-68. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are soprano clef. The key signature is one sharp. Measure 65: The top two staves play eighth-note patterns. The bass staff has a forte dynamic (f). Measure 66: The top two staves play eighth-note patterns. The bass staff has a forte dynamic (f). Measure 67: The top two staves play eighth-note patterns. The bass staff has a piano dynamic (p). Measure 68: The top two staves play eighth-note patterns. The bass staff has a forte dynamic (f). Measures 69-72: The top two staves are blank. The bass staff has a piano dynamic (p). Measures 73-76: The top two staves are blank. The bass staff has a forte dynamic (f). Measures 77-80: The top two staves are blank. The bass staff has a forte dynamic (f).

Musical score for orchestra and piano, page 10, measures 68-75. The score consists of ten staves. The top two staves are for the piano, with dynamics p, pp, f, ff, and ten. The next two staves are for the strings, with dynamics p, pp, f, ff, and ten. The following two staves are for the woodwinds, with dynamics p, pp, f, ff, and ten. The next two staves are for the brass, with dynamics pp, f, ff, and p. The bottom two staves are for the percussion, with dynamics pp, f, ff, and p. The score is in 2/4 time, with a key signature of one sharp. Measure 68 starts with piano dynamics. Measures 69-70 show piano dynamics followed by string dynamics. Measures 71-72 show woodwind dynamics. Measures 73-74 show brass dynamics. Measure 75 shows percussion dynamics.

72

f

p *f* *

p *f* *

p *f* *

f *Tutti*

San - - cta Ma - - ri - -

f *Tutti*

San - - cta Ma - - ri - -

f *Tutti*

San - - cta Ma - - ri - -

f *Tutti*

San - - cta Ma - - ri - -

6 6 5 5 3 5 3 6 5 5 3

75

a, o - - ra pro no - -

a, o - - ra pro no - -

a, o - - ra pro no - -

5 6 5 5 6 5

78

bis,
o - ra pro no - bis, pro no - bis, pro no -

bis,
o - ra pro no - bis, o - ra pro no -

bis,
o - ra pro no - bis, o - ra pro no -

bis,
o - ra pro no - bis, o - ra pro no -

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

81

bis, o - ra, o - ra pro no - bis.
bis, o - ra, o - ra pro no - bis.
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.

p **6** **5** **f** **6** **5** **5** **5**

4 Agnus Dei

Sostenuto sempre

1 *p* con sordino

2 *p* con sordino

vla *p* con sordino

S

A

T

B

org b *p Solo*

=

5

6 5 5 6 6 6 6

9

=

13

25

[tr] [tr]

[tr] [tr]

[tr] [tr]

Solo
p

A - gnus De - i, qui

p

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

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

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

36

ce, par

ce, par

9 6 4 # - - - 6 9 3 8

≡

41

f

f

ce no - bis, Do - mi - ne.

ce no - bis, Do - mi - ne.

5 6 - # - 5 [8] 6 # 5 -

46

6 6 5 6 6 4+ 6

=

50

4+ 6 5 4+ 6 5 6 5 5 6 5 5 6 #

69

bis, Do - mi - ne, par - ce, par - ce, par - ce, par - ce no - ce no - bis, par - ce, par - ce, par - ce, par - ce, par - ce no - ce. Tutti

8 - ce no - bis, par - ce par - - - - - ce.

Tutti

par - ce no - bis, par - ce, par - - - - - ce.

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

84

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

p Solo
 A - gnus De - i, qui tol - lis pec - ca -

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

≡

90

ta mun - di:

p Solo
 Ex - au -

p Solo
 Ex -

ta mun - di: Ex - au - di, ex -

9 8 7 b 7 3 # [6 7] [b] h 7 b h 7

96

Ex - au - - di, par - ce, par - - ce,
di nos, Do - - mine, par - ce, par - - ce,
au - - di nos, Do - mine, par - rip
au - di nos, Do - mi - ne, par - ce, par - - - -

\flat \sharp [7] 5 2 [6] 5 3 5 2 6 4 5 2

102

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

6 7 5 8 3 5 5 9 2 7 9 8

107

- bis, Do - mi - ne.
 - bis, Do - mi - ne.
 bis, Do - mi - ne.
 bis, Do - mi - ne.

f f f

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

≡

110

tr [tr] tr [tr]

tr [tr] tr [tr]

tr [tr] tr [tr]

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

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

rip

Par - ce, par -

Par - ce, par -

tr tr p 6 6 7/5 7/5 6/4 6 #

123

ce no - bis, Do - mi - ne.

ce no - bis, Do - mi - ne.

Solo

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

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

$\frac{7}{5}$ $\frac{8}{6}$ f 6 6

128

≡

132

138

ce, ex - au - - - - di nos, Do - mi - ne.

ce, ex - au - - di nos, Do - mi - ne.

p Solo
Ex - au - - di nos, Do - mi - ne.

ce, ex - au - - di nos, Do - mi - ne.

143

Violin 1: eighth-note patterns, dynamic markings.

Violin 2: eighth-note patterns, dynamic markings.

Cello/Bass: eighth-note patterns, dynamic markings.

Piano (Treble): rests.

Piano (Bass): rests.

Piano (Pedal): rests.

Pedal markings: $\frac{6}{4}$, 6, $\frac{6}{5}$, $\frac{6}{4}$, $\frac{6}{5}$.

5 Agnus Dei

Adagio

1 ob $\text{C}^{\#}$ f

2 ob $\text{C}^{\#}$ f

1 vl $\text{C}^{\#}$ f (3)

2 vl $\text{C}^{\#}$ f (3)

vla $\text{B}^{\#}$ c f

S $\text{C}^{\#}$ f *Tutti*
A - - gnus De - i, qui tol - - lis pec - ca -

A $\text{C}^{\#}$ f *Tutti*
A - - gnus De - i, qui tol - - lis pec -

T $\text{C}^{\#}$ f *Tutti*
A - - gnus De - i, qui tol - - lis pec -

B $\text{C}^{\#}$ f *Tutti*
A - - gnus Dei - i qui tol - - lis pec -

org b $\text{B}^{\#}$ c f *Tutti* $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ 6

The musical score for 'Agnus Dei' is a multi-part setting. It begins with two oboes (ob 1 and ob 2) in C major, dynamic f. The violoncello (vl) and double bass (vla) enter with eighth-note patterns in 3/4 time, dynamic f. The vocal parts (Soprano S, Alto A, Tenor T, Bass B) enter in unison, dynamic f Tutti, singing the text 'Agnus Dei, qui tol - - lis pec - ca -'. The organ (org b) provides harmonic support with a sustained note. The score includes dynamic markings like f, tr, and f Tutti, and time signatures like 6/4, 5/3, and 7/4.

3

ta mun

ca

ca

ta mun

ca

ta

mun

9 8 6 5 9 8 5/4 3

9

ta, pec - ca - - -

ca - - - ta, pec - ca - - -

ta, pec - ca - - -

ca - - - ta, pec - ca - - -

$\frac{5}{4}$ $\frac{1}{2}$ $\frac{9}{8}$ $\frac{8}{7}$ - $\frac{6}{5}$ $\frac{9}{8}$ $\frac{6}{5}$ $\frac{9}{8}$ $\frac{10}{9}$

11

ta, pec - ca -

ta, pec - ca -

ta, pec -

ta, pec -

5 9 8 6 5 9 8 6

Adagio

13

ta mun - - di.

ta, pec - ca - - ta mun - - di.

ca - - - - ta mun - - di.

ca - - - - ta mun - - di. _____

6 $\frac{5}{4}$ 3 9 8 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{5}{3}$

20

ca - - - ta mun - di: Mi - se -

no - - - bis. A - - - gnus De - i, qui tol - - -

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

re no - - - bis. A - - - gsnu De - i, qui

$\frac{4}{2}$ - - [3 4+] 6 7 6 8 6 6 # 5 4 - [6 4 7] 6

28

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

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

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

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

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

37

re no - bis. A-gnus De - i, qui tol - - -

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

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

- lis, A-gnus De - i, qui tol - - - lis: Mi - se - re - - re no - - - lis: Mi - se - re - - re no - - - lis:

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

42

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

Solo
 Solo
 Solo
 Solo
 Solo

2+ 6 6 # # 6 9 8 6 5 # 2 6 6 5 5 [6] 9 8 6

47

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

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

52

Adagio

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

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

ca - ta mun - di: Mi - se - re - re, mi - se - re - re no - - - bis.

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