

# Zelenka.

# Missa Dei Filii.

Jan Dismas

**Zelenka**

**Missa Dei Filii**

Missa Ultimarum Secunda

ZWV 20

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

*Full score*



Edition Esser-Skala, 2021

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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-15,1
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1740–1741
	<i>RISM ID</i>	212006530
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id426607716">https://digital.slub-dresden.de/id426607716</a>
	<i>Notes</i>	Kyrie
A2	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2358-D-15,2
	<i>Category</i>	autograph manuscript
	<i>Date</i>	1740–1741
	<i>RISM ID</i>	212006531
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id426607406">https://digital.slub-dresden.de/id426607406</a>
	<i>Notes</i>	Gloria

## 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>
–	–	–	Irregular lengths of measures in <b>A1</b> (in <i>Christe, Qui tollis</i> , and <i>Quoniam</i> ) have been retained in this edition.
		ob	In several movements of <b>A1</b> ( <i>Christe</i> and <i>Quoniam</i> ), 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.
1	11	vl 1	6th ♪ illegible in <b>A1</b>
	18–83	ob 1	Bars 40 and 83 have been emended to accommodate the oboe's range.
	18–83	ob 2	Bars 40, 54f, and 83 have been emended to accommodate the oboe's range.
	79	ob 2, vl 2	8th ♪ in <b>A1</b> : e'16–f#16–g#16–a'16
	82	vla	3rd to 5th ♪ illegible in <b>A1</b>
	83	vla	1st ♪ in <b>A1</b> : e'8.
2	4	ob 2	2nd ♪ in <b>A2</b> : b'8–d'8–d'8
	81	vla	3rd ♪ missing in <b>A2</b>
	86	vla	1st ♪ in <b>A2</b> : d'8
	100	ob, vl	6th ♪ in <b>A2</b> : g'8
	170–172	ob	in <b>A2</b> unison with S, here unison with vl
	179	vla	3rd ♪ missing in <b>A2</b>
	190	ob 1	last ♪ in <b>A2</b> : d''16–d''16
	199	org	illegible remark below the staff (“NB: ...”)
	201	T	5th ♪ in <b>A2</b> : b8
	218	org	2nd ♪ in <b>A2</b> : d8–f8–γ–f#8
	240	vla	1st ♪ in <b>A2</b> : g8
	247–250	T	In <b>A2</b> , these notes are written in soprano clef and therefore one octave higher.
	353	vl	1st ♪ in <b>A2</b> : f'8
	395	vla	4th ♪ in <b>A2</b> : c'8
	398	vla	last ♪ in <b>A2</b> : b8
	418	B	2nd ♪ in <b>A2</b> : b♭2
	420	A	2nd ♪ in <b>A2</b> : g'2
	433	vl, vla	1st, 5th and 9th ♪ in <b>A2</b> : a'16
	436	vla	last ♪ missing in <b>A2</b>

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	438–580	ob	In the vl staff, “Vv.” and “Tutti” in bars 482 and 490, respectively, indicate that ob should play unison with vl. However, due to a lack of any additional directives, it is unclear if and when ob should pause during the movement. Thus, bars 452, 498f, 502–505, 512, 521, 524, 526–529, 541f, 544, 568, and 573 have been emended to accommodate the oboe’s range.
	480	A	1st ♩ in A2: d''16–c#''16–b'8–c#''16–b'16–a'8
	511	vl	1st ♩ in A2: ♭–a'8–g'8–f#8
	530	org	1st ♩ illegible in A2
	538	vla	4th ♩ in A2: f#8
	542–565	vla	voice missing in A2
	542–580	org	bass figures missing in A2
	549	vl	1st ♩ missing in A2
	556	vl	2nd ♩ in A2: a''4–a''4
	557	vl	2nd ♩ in A2: d'''4–d'''4
	561–565	ob, vl, org	Missing notes in A2 were modeled on bars 476–480.
	587–768	org	In A2, bass figures only appear in bars 599–600, 691, 729–731 and 753–761. The remaining bass figures were added by the editor.
	594	org	upper voice missing in A2
	626	B	1st ♩ in A2: b4
	630	T	2nd ♩ in A2: d'8–c'8–b8–g8
	642	T	6th ♩ in A2: a#8
	649	org	2nd ♩ in A2: e8–c'16–b16–c'8–b8
	650–687	ob	voices missing in A2, here unison with S
	660	B	3rd ♩ in A2: B4
	663–667	T	Missing notes in A2 were modeled on bars 608–612 (A).
	666–671	A	Missing notes in A2 were modeled on bars 611–616 (T).
	666	B	2nd ♩ in A2: d'2
	680	vla, A	1st ♩ in A2: e'8
	682	B	1st ♩ in A2: ♭–c'8
	687	vl 1	5th ♩ in A2: b'8
	687	S	bar illegible in A2
	691	org	4th ♩, lower voice in A2: g'8
	692–719	ob	voices missing in A2, here unison with S
	692	vl 2	1st ♩ in A2 unison with vl 1
	692–719	vla	voice missing in A2, here unison with org
	700–719	vl 2	unison with vl 1 in A2, here unison with A
	700–719	vla	unison with vl 1 in A2, here unison with T
	704–709	A	Missing notes in A2 were modeled on bars 606–611 (A).
	724	A	2nd half note in A2: c''2
	737	–	bar almost illegible in A2
	750	vl 2	6th ♩ in A2: g''8
	752	ob	2nd to 4th ♩ illegible in A2
	754	vla	2nd half of bar in A2: b16–b'16–a'16–g'16–f#''16–e'16–d'16–c'16
	757–768	–	A2 suffers from extended damage in the final bars. Illegible sections were modeled on bars 241–253.
	757	ob 2, vl 2	1st ♩ illegible in A2

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<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	758	ob	2nd ♪ in A2: g'8
	759	A	last ♪ in A2: g'8

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# Changelog

## **2.0.0 - 2021-12-29**

### *Changed*

- uses EES Tools and new editorial guidelines

## **1.0 - 2017-02-01**

### *Added*

- initial release



# Contents

<b>1</b>	<b>Kyrie</b>	<b>1</b>
	Christe	8
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# 1 Kyrie

*Andante un poco*

*f*

*f*

*f*

*f*

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

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

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

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

*f Tutti*

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

Detailed description: This page contains the first system of a musical score for the Kyrie. The tempo is marked 'Andante un poco'. The score is for Oboe I and II, Violino I and II, Viola, Soprano, Alto, Tenore, Basso, and Organo e Bassi. The Oboe and string parts (Violino, Viola) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The vocal parts (Soprano, Alto, Tenore, Basso) sing the words 'Ky - - ri - e' in a simple, homophonic setting, also marked with a forte (*f*) dynamic and the instruction 'Tutti'. The organ and bass part provides a harmonic accompaniment with a series of chords, marked with a forte (*f*) dynamic and 'Tutti'. The chords are indicated by numbers 5/3, 5/3, 5/4, 3, and 5/3.

3

ten.

ten.

ten.

tr.

tr.

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

e - lei - son, e - lei -

e - lei -

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

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

6 6 9 5 5 5 6 6 5 7 6



11

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

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

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

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

6  
4  
2      6      5      5/3      5/3      6/3

13

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

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

15 *Adagio*

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

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

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

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

# Christe

*Larghetto*

1 *f* *ten.*

ob

2 *f* *ten.*

1 *f Tutti* *ten.*

vl

2 *f Tutti* *ten.*

vla *f*

S

org *f Rip.* 6 # 6 6 6/4 2 6 6 6/4 2 6 7 # 6

23 *tr* *ten.* *ten.*

vl

2 *tr* *ten.* *ten.*

vla

S

org 6 6 7 6 7 6 6 5 # b7 3 [b7 3]

28

tr ten. ten. tr ten.

tr ten. ten. tr ten.

♭6/4 5 6 ♭6/4 7 # 7 # 6/4 5 6 # 6/4+ 6

33

tr ten. ten. tr ten.

tr ten. ten. tr ten.

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

36

6 # # # # 5 # 5 # # 6 #

39

ten. *tr* ten. *f* ten. *f* tutti tutti

*p* Solo Chri-ste e - lei - son. *f* Rip. tutti tutti

5 6 6 # 5 6 # 6 # 6 # 6 #

43

Vv. *p* *f* 3

*p* *f*

*p* *f*

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

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

7 # 6 6 6 7 6 7 6 6 #  $\frac{b7}{3}$

46

ten. *ff* *f* *ff*

ten. *ff* *f* *ff*

ten. *ff* Tutti *p* Vv. *f* Tutti *ff* Tutti *p* Vv.

ten. *ff* Tutti *p* Vv. *f* Tutti *ff* Tutti *p* Vv.

ten. *ff* *p* *f* *ff* *p*

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

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

$\frac{b7}{5}$  4 3 6 - 7  $\frac{7}{\#}$  5 4 [#] 6

49

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

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

52

- - son.

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



61 Adagio [Larghetto]

ten. *f* *p* *f* *Tutti*

ten. *f* *p* *f* *Tutti*

ten. *f* *p* *f*

*ad libitum*

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

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

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

64

ten. *f* *p* *f* *Tutti*

ten. *f* *Tutti* *p* Vv. *p* Vv.

*f* *Tutti* *p* Vv. *p* Vv.

*f* *p*

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

*f* Rip. *p* Org.

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

67

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

# 6 # 4 6 [#] 4 6 [4] [3] 7 # - 6 # f 6 4+ 2

70

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

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

73 Adagio [Larghetto]

ten. f ten. f

tr tr

f Tutti f Tutti f

ad libitum  
lei - - - son.

f Rip. # 6 7 5 6 4 3 6 4

76

ten. f 3 ten. f 3 tr

ten. f 3 ten. f 3 tr

f f

7 # 7 # 6 4 5 6 6 6 4+ 6 6 5 # 6

79

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

82

Adagio Kyrie da capo

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

## 2 Gloria

**Allegro**

**ob 1**  
*f*

**ob 2**  
*f*

**vl 1**  
*f staccato*

**vl 2**  
*f staccato*

**vla**  
*f*

**S**

**A**

**T**

**B**

**org b**  
*f Solo*

5 5 5 5 5 5 5 5

5

7  
3

7  
3

7  
3

5  
3

The image shows a musical score for page 19. It consists of several systems of staves. The first system has two staves, the second has four staves, and the third has four staves. The key signature is one sharp (F#). The first system includes a measure number '5' and a trill (tr) in the final measure of both staves. The second system features a complex piano accompaniment with sixteenth-note patterns in the upper staves and a bass line with eighth notes and rests in the lower staff. The third system shows four empty staves, likely for other instruments. The fourth system is a bass line with notes and rests, with figured bass notation (7/3, 7/3, 7/3, 5/3) written below the notes.

This musical score is for guitar, featuring a piano accompaniment and a guitar part. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef staff for guitar. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The guitar part is a single melodic line. The second system shows the continuation of the piano accompaniment in grand staff and the guitar part in a single treble clef staff. Below the guitar staff, there are six fret numbers: 5, 3, 6, 5, 6, 5, indicating the fret positions for the notes in the guitar part.

11

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

14

6 3 = 5 3 = 6 5 6 4+ 2 = 6 b7 5 # =

17

The musical score for measures 17-19 is as follows:

- Measure 17:** Treble clef, key signature of one sharp (F#). Dynamics: *p* (piano) and *f* (forte). Features a melodic line with a slur and a fermata, and a bass line with a slur and a fermata.
- Measure 18:** Treble clef, key signature of one sharp (F#). Dynamics: *p* and *f*. Similar melodic and bass line patterns to measure 17.
- Measure 19:** Treble clef, key signature of one sharp (F#). Dynamics: *p* and *f*. Similar melodic and bass line patterns to measure 17.

**Figured Bass (Measure 17):**  
6    *p*    *f*  
      $\flat 7$      $\flat 5$   
     5       #

**Figured Bass (Measure 18):**  
6    *p*    *f*  
      $\flat 7$      $\flat 5$   
     5       #

**Figured Bass (Measure 19):**  
#    5  
     5       3



23

First system of musical notation, measures 23-25. It consists of two staves with treble clefs and a key signature of one sharp (F#). The music features a complex rhythmic pattern with sixteenth and thirty-second notes, including trills and slurs.

Second system of musical notation, measures 23-25. It consists of two staves with treble clefs and a key signature of one sharp (F#), and one staff with a bass clef and a key signature of one sharp (F#). The music continues the complex rhythmic pattern from the first system.

Four empty musical staves with treble and bass clefs and a key signature of one sharp (F#).

Bottom system of musical notation, measures 23-25. It consists of one staff with a bass clef and a key signature of one sharp (F#). Below the staff are fingerings: 3 5, -, 3 5, -, 6, 6 5 3, -, 3 5, -, 3 5, -.

26

6  
3

5  
3

6  
3

5  
3

6  
3

6  
4

6  
4  
2

**p**  
6  
4  
2

29

The musical score for page 27, measures 29-31, is presented in a multi-staff format. The top two staves are for the piano, both in treble clef with a key signature of one sharp (F#). The piano part begins in measure 29 with a whole rest in both staves. In measure 30, the piano part resumes with a melody in the right hand and a bass line in the left hand, both marked *sostenuto*. In measure 31, the piano part continues with a more active texture, marked *f*. The violin I and II staves are empty throughout. The viola and cello/bass staves are also empty. A figured bass line is located at the bottom of the page, corresponding to the piano's bass line. The figures are: 6, b, 7/3, -, pp, b6/4, -, 7/3, -, f, 5/b, -, 5/3.

*sostenuto* *pp* *f*

*sostenuto* *pp* *f*

*sostenuto* *pp* *f*

6 b 7/3 - pp b6/4 - 7/3 - f 5/b - 5/3

32

*ff* *f*

*p* *ff* *f*

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*p* *f* Tutti

5 6 6 5 6 6 5 6 6 5 6 6 5 5

35

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

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

glo - ri - a, glo - ri - a, glo - ri - a in ex -

glo - ri - a, glo - ri - a, glo - ri - a in ex -

Solo 5 Tutti 5/3 Solo 5 Tutti 5/3

38

**f**

**f**

**p** **f**

**p** **f**

**p** **f**

**p** **f**

**p** **f**

**p** **f**

cel - sis, in ex - cel - sis De - o, glo - ri-a, glo - ri-a in ex - cel-sis De -

cel - sis, in ex - cel - sis De - o, glo - ri-a, glo - ri-a in ex - cel - sis De -

5 3 - 5 3 - 5 3 - 5 3 - 5 3 - 5 3 -

41

o.

o.

o.

**f** Tutti

Glo -

o.

**f** Tutti

Glo -

Solo  
5

5 -

6 -

5 -

6

5

6

44

*poco p* *f* *p* *f* *p*

- - - ri - a in ex - cel - sis

*poco p* 5/3 5 5 5 6 - 5 5 6 - 5 5 6 - 5 5 6 - 5/3 - 5/3 5/3

48

*f*

*f*

*f*

*f*

De - - - o.

De - - - o.

6 - 6 6 *f* 5 5 6 - 5 -

51

*f*

*p*

*f*

*f* Tutti

Bo - nae vo-lun -

*f* Tutti

Bo - nae vo-lun -

*f* Tutti

Et in ter - ra pax, in ter - ra pax, pax ho -

*f* Tutti

Et in ter - ra pax, in ter - ra pax, pax ho -

6 - 5 *tasto solo*

Tutti  $\frac{5}{3}$  =

54

First system of piano accompaniment for measures 54-56. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of piano accompaniment for measures 54-56, continuing from the first system. It maintains the same instrumental texture and key signature.

Vocal line for measure 54, treble clef. The lyrics are "ta - - - - - tis." with a long dash indicating a sustained note.

Vocal line for measure 55, treble clef. The lyrics are "ta - - - - - tis." with a long dash indicating a sustained note.

Vocal line for measure 56, treble clef. The lyrics are "mi - nibus bo - nae vo - lun - ta - - - - - tis." with a long dash indicating a sustained note.

Vocal line for measure 56, bass clef. The lyrics are "mi - nibus bo - nae vo - lun - ta - - - - - tis." with a long dash indicating a sustained note.

Third system of piano accompaniment for measures 54-56, bass clef. It includes fingering numbers (5, b7, b6, b7, 5) and a "Solo" marking above the final measure.

57

The musical score is divided into several systems. The first system (measures 57-59) features a piano part with two staves (treble and bass) and a bass part. The piano part consists of intricate sixteenth-note patterns. The bass part provides a simple harmonic accompaniment. The second system (measures 60-62) continues the piano part with similar patterns and includes a middle staff that is mostly empty. The bass part continues with its accompaniment. The third system (measures 63-65) shows the piano part with some rests and the bass part with specific fingerings indicated by numbers 1, 2, 3, 4, 5, and 6.

60

*f* Tutti

Bo - nae vo-lun -

*f* Tutti

Bo - nae vo-lun -

*f* Tutti

Et in ter - ra pax, in ter - ra pax ho -

*f* Tutti

Et in ter - ra pax, in ter - ra pax, pax ho -

tasto solo

6 b 5 #

Tutti 5 #

63

ta - - - ta - - -

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

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

♭ 7# ♭6/4 7 5 5/3

66

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

5 3 — 5 6 5 5 — 5 # — 5 # — 5 # — # 6 b b

69

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

5 # 6 4 - 7 # - 6 4 7 # 5 3 (6) 4 #

73

*p* *ff* *f*

*f* Solo

*p* *ff* *f*

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

tis.

tis.

tis.

tis.

78

5 9 4 - 5# - 5 3 - 5# - - 5:3 -

81

5# - =    5/3 - =    5# - =    5/3 - =    6 - =    5/3 - =



87

*P* Solo

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

*P* Solo

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

*f* Tutti

Pro - pter magnam glo - ri - am tu - am.

*f* Tutti

Pro - pter magnam glo - ri - am tu - am.

*f* *p* *p* Rip. *f*

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

90

**f**

**p**

**f**

**f**

**f**

**f** Tutti

Lauda-mus te, lau - da - -

**f** Tutti

Laudamus, lau-damus te, bene-di - cimus

**p** Solo

Do - mine De-us, Rex coe - les-tis, De-us Pa - ter o - mni - potens.

**f** Tutti

Laudamus te, bene-di - cimus

**p** Solo

Do - mine De-us, Rex coe - les-tis, De-us Pa - ter o - mni - pot - ens.

**f** Tutti

Laudamus te, bene-di - cimus

**p**

5 3 = 6 - 5 3 = 6 5 4 6 5 7 6 #

**f** Tutti

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

94

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

te, ad-o - ra-mus te, glori-fi - ca - mus te, glo - ri - fi - ca - - - - - mus

te, ad-o - ra-mus te, glori-fi - ca - mus te, glo - ri - fi - ca - - - - -

te, ad-o - ra-mus te, glori-fi - ca - mus te, glo - ri - fi - ca - - - - -

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

97

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

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

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

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

5 # 6 6 4 6 4/2 6 Solo 6 5 5 # f Tutti 5 4 2 6 3 6 4/2 6

101

- - - mus te.

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

104

*p* Solo

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

*p* Solo

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

*f* Tutti

Pro-pter magnam glo - ri - am tu -

*p* [ $\sharp 5$ ] *f* [ $\sharp 5$ ] *p* [ $\frac{5}{3}$ ]  $\sharp 5$  [ $\frac{6}{\sharp}$ ] [ $\sharp 5$ ] *Rip.* [ $\frac{5}{3}$ ] *f* [ $\sharp 5$ ]

107

*p* Solo

*p* Solo

am.

110

*f*

*f*

*f*

*f*

*f* Tutti

Lau-da-mus te, lau - da - - - - - mus, glo - ri - fi -

*f* Tutti

ste. Lau-da-mus, be-ne - di - cimus, ad-o - ra-mus, glo-ri-fi - ca - mus te, glo - ri - fi -

*f* Tutti

ste. Lau-da-mus te, be-ne - di - ci-mus te, ad-o - ra-mus te, glo-ri-fi - ca - mus te, glo -

*f* Tutti

Lau-da-mus te, be-ne - di - ci-mus te, ad-o - ra-mus te, glo-ri-fi - ca - mus te, glo -

*f* Tutti

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

113

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

ca - - - - - mus te,

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

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

*p* Solo

$\frac{5}{3}$  -  $\frac{5}{3}$  -  $\frac{5}{3}$  -  $\left[ \frac{6}{4+} \right]$  6 6  $\left[ \# \right]$   $\left[ \#5 \right]$   $\left[ \# \right]$  6 6  $\left[ \# \right]$   $\left[ \#5 \right]$   $\left[ \# \right]$

117

*f*

ca - - - - - mus te.

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

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

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

*f* Tutti

5 6/5 6/4+ 6 - 7 4 6 - 3 4+ 6 7 # 5/3 Solo

120

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

*p* Solo  
Gra - ti - as

*p* Solo  
Gra - ti - as

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

123

*p* Solo  
a - gi-mus ti - - bi. Do - mi-ne De - us, A-gnus

a - gi-mus ti - - bi.

*f* Tutti  
Pro-pter magnam glo - ri-am tu - am.

*f* Tutti *p* Solo  
Pro-pter magnam glo - ri-am tu - am. Do - mi-ne De - us,

Rip. *f* *p*  
5 - 6 # 5/3 = 5# = 5# = 5/3 = 6 -

126

*f* Tutti  
De-i, Fi-li-us Pa - tris. Lau-damus te, lau - da - - - -

*f* Tutti  
Lau-damus te, lau - da - - - -

*f* Tutti  
Lau-damus te, bene-di - cimus te, ad-o - ramus te, glori-fi - ca - mus

*f* Tutti  
Agnus De-i, Fi - li-us Pa - tris. Lau-damus te, bene-di - cimus te, ad-o - ramus te, glori-fi - ca - mus

*f* Tutti  
5 3 5 6 3 - # 5 6 3 - 5 # 5 6 5 # 5 3 6

130

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

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

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

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

133

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

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

te, glo - ri - fi - camus te, glo - ri - fi - camus, glo - ri - fi -

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

6/4+ 6 6 ♭ # 5 ♭ 6/4 [b2] 5 [b] 6/4+ 6 7 # ♭ 5/4 - #

137

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

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

ca - mus, glori - fi - ca - - - - mus te.

ca - mus, glori - fi - ca - - - - mus te.

*f* Solo

5 - 5 - 5 - 6 6 #

140

5 6 5 3 5 3 6 3 5 6 6

143

**f Tutti**  
Glo - - - - - ri - a

**f Tutti**  
Glo - - - - - ri - a

147

in ex - cel - sis De - - o.

in ex - cel - sis De - - o.

**f Tutti**  
Glo -

**f Tutti**  
Glo -

151

Two staves of music, both containing whole rests for measures 151 through 154.

Two staves of piano accompaniment. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Measures 151-154.

Empty musical staff for measure 151.

Empty musical staff for measure 152.

Vocal line for measure 151. Lyrics: - - - - ri - a in ex - cel - sis

Vocal line for measure 152. Lyrics: - - - - ri - a in ex - cel - sis

Piano accompaniment for measures 151-154. Fingerings are indicated below the notes: 1 2 3 4 5 6 7 8.

155

*f*

*f*

*f* Tutti

Et in ter - ra pax, in ter - ra

*f* Tutti

Et in ter - ra pax, in ter - ra

*P* Solo

De - - - o. Bo -

*P* Solo

De - - - o. Bo -

6 - 6 - 6 - # 5 # -



161

ter - ra pax, in ter - ra pax ho - mi - ni - bus

ter - ra pax, in ter - ra pax ho - mi - ni - bus

*f* Tutti Bo - nae vo - lun - ta - - -

*f* Tutti Bo - nae vo - lun - ta - - -

*f* Tutti

5/3 = 5/3 = b 7/4 =

164

Treble clef: *p* *f*  
 Bass clef: *p* *f*

Treble clef: *p* *f*  
 Bass clef: *p* *f*

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

*p* *f* Tutti  
 $\flat 6/4$  =  $7/4$  =  $5/4$  =  $5/3$   $6/4$   $6/4$  = 6  $\flat$



170

The musical score consists of two systems. The first system (measures 170-172) features a piano accompaniment with trills in the right hand and a steady bass line in the left hand. The second system (measures 173-175) includes a vocal line with lyrics 'ta - - -' and a piano accompaniment with a more active bass line. The key signature is one sharp (F#) and the time signature is 4/4.

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

173

tis. Lau-da-mus, lau-da-mus te, be-ne-di-cimus te,  
 tis. Lau-da-mus, lau-da-mus te, be-ne-di-cimus te,  
 tis. Lau-da-mus, be-ne-di-cimus, ad-o-  
 tis. Lau-da-mus te, be-ne-di-cimus, be-ne-di-ci-mus te, ad-o-ra-mus, ad-o-

5 5/3 5 5 5/3 5 5 5/3

176

**f**

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

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

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

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

5 5 3 - 3 - 3 - 3 - 3 -

179

The musical score consists of several systems. The first system shows the piano accompaniment for the first two measures, with a trill (tr) over the final note of each staff. The second system continues the piano accompaniment, including a bass line with a fermata and a trill. The third system contains the vocal lines with Latin lyrics. The lyrics are:   
 - - - mus te. Do - mine De - us, Rex coeles - tis, De - us  
 - - - mus te. Do - mine De - us, Rex coe - les - tis, De - us Pa - ter  
 ri - fi - ca - mus te. Do - mi - ne De - us, Rex coe - les - tis, Deus  
 ca - - - mus te. Do - mine De - us, Rex coe - les - tis, Deus Pa - ter, Deus

The bottom system shows the piano accompaniment for the final two measures, with figured bass notation:  $\frac{5}{3}$  -  $\frac{5}{3}$  -  $\frac{5}{3}$  -  $\frac{5}{3}$  6 -  $\frac{5}{3}$  -

182

Pa - ter omni - potens, Do - mine Fi - li u - ni - ge - nite, Je - su Chri - ste,

o - mni - po - tens, Do - mi - ne Fi - li u - ni - ge - nite, Je - su Chri -

Pa - ter omni - potens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su, Je - su Chri -

Pa - ter omni - po - tens, Do - mine Fi - li u - ni - ge - nite, Je - su, Je - su Chri -

6/3    5/3    5/3    6/3    3    6

185

Do - mine De - us, Agnus De - i, Fi - li - us Pa - - - tris.

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

ste, Do - mine De - us, A - gnus De - i, Fi - li - us Pa - - - tris. Lau - da - mus

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

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

188

Lau-da-mus te, be-ne-di - cimus te, ad-o-ra - mus te,  
 Lau-da-mus te, be-ne-di - cimus te, ad-o-ra - mus te,  
 te, lau - da - mus te, be-ne-di - cimus te, ad-o-ra - mus  
 da-mus, be-ne-di - cimus, be-ne - di - cimus, ad-o - ramus, ad-o - ra-mus, glo-ri-fi-ca mus, glo -

6 b b7 5/3 = 6 b b7 5/3 = 6 b b7 5/3 =

191

glo - ri - fi - ca - mus te.

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

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

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

5 3 = 5 3 = 5 3 = 5 3 = 6 6 5 p 3 6

194

*f*

*f*

*f*

*f*

*f*

Lau - da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus,

Lau - da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus,

Lau - da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus,

Lau - da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus,

6 b f 5 5 5 6 6 # -

197

be-ne - di - cimus te, ad - o - ra - mus, ad - o - ra - mus te, glo - ri - fi - ca - mus. Lau - da - mus te, lau -

be-ne - di - cimus te, ad - o - ra - mus, ad - o - ra - mus te, glo - ri - fi - ca - mus te. Lau - da - mus

be-ne - di - cimus te, ad - o - ra - mus, ad - o - ra - mus, glo - ri - fi - ca - mus te. Lau - da - mus

be-ne - di - cimus te, ad - o - ra - mus, ad - o - ra - mus, glo - ri - fi - ca - mus te. Lau - da - mus

6 # 6 - - # \* 5 6 - 3 3 -

200

da - - - - -

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

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

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

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

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

203

mus te. Laudamus te, lau -  
 mus te. Laudamus te, lau -  
 mus te. Laudamus  
 mus te. Laudamus

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

207

da - - - - -

da - - - - -

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

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

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

210

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

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

213

te. Lau-da-mus te, be-ne-di - cimus te, ad-o - ra-mus te, glo-ri-fi - ca - mus te,

te. Lau-da-mus te, lau-da-mus te, be-ne-di - cimus te, ad-o - ra-mus te, glo-ri-fi - ca - mus te,

te. Lau-da-mus te, lau - da - - - - mus, glo - ri - fi -

te. Lau-da-mus te, lau - da - - - - mus,

tasto solo

216

glo - ri - fi - ca - mus te,

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

ca - mus te, glo - ri - fi -

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

5/3 5/b 4/2 6 4/2 = 6 5 [4] 5 5/3 = 5/4 = 7/5

219

Two staves of piano accompaniment in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Two staves of piano accompaniment in G major, continuing the musical texture from the first system.

First vocal line (Soprano/Alto) with lyrics: glo-ri - fi - ca - - - - - mus te, glo-ri - fi - ca - mus,

Second vocal line (Tenor/Bass) with lyrics: ca - - - mus, glo-ri - fi - ca - - - - - mus te, glo-ri - fi - ca - mus,

Third vocal line (Bass) with lyrics: camus, glo - ri - fi - ca - - - - - mus te, glo-ri - fi -

Fourth vocal line (Bass) with lyrics: camus, glo-ri - fi - ca - - - - - mus te,

Two staves of piano accompaniment in G major, concluding the musical passage.

5 5 6 6 [b4 2] 6 5 6 5 6 6 5

4 2 2 3 5 5

223

glo - ri - fi - ca - - - mus te. Lau - da - mus

glo - ri - fi - ca - - - mus te. Lau - da - mus

ca - - - - - mus te. Lau - da - mus

glo - ri - fi - ca - - - - - mus te. Lau - da - mus

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

3 3 - 2 2 2 3 3 3 3 3

227

First system of piano accompaniment for measures 227-230. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a steady accompaniment with eighth and sixteenth notes.

Second system of piano accompaniment for measures 227-230. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The key signature is one sharp (F#). The music continues with a steady accompaniment.

First vocal line for measure 227. The melody is in a treble clef with a key signature of one sharp (F#). The lyrics are: "te, bene-di - ci-mus te, ad-o-ra - mus te, glo - ri - fi - ca - - -".

Second vocal line for measure 228. The melody is in a treble clef with a key signature of one sharp (F#). The lyrics are: "te, bene-di - ci-mus te, ad-o-ra - mus te, glo - ri - fi - ca - - -".

Third vocal line for measure 229. The melody is in a treble clef with a key signature of one sharp (F#). The lyrics are: "te, bene-di - ci-mus te, ad-o-ra - mus te, glo - ri - fi - ca - mus, glo-ri - fi - ca -".

Fourth vocal line for measure 230. The melody is in a bass clef with a key signature of one sharp (F#). The lyrics are: "te, bene-di - ci-mus te, ad-o-ra - mus te, glo - ri - fi - ca - mus, glo-ri - fi - ca -".

Third system of piano accompaniment for measures 227-230. It consists of a single bass clef staff. The key signature is one sharp (F#). The music continues with a steady accompaniment. Below the staff are fingering numbers: 5, 5, 5, 5, 6, 5, 5, -, 5, -, 5, -, 7#, -.

231

First system of piano introduction, consisting of two staves. The music is in G major and 4/4 time, featuring a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

Second system of piano introduction, continuing the two-staff texture. The right hand features a melodic line with some grace notes and slurs, while the left hand maintains the rhythmic accompaniment.

First system of vocal entry, featuring a single staff with lyrics. The melody begins with a half note followed by quarter notes. The lyrics are: "mus te, glo - ri - fi -".

Second system of vocal entry, continuing the melody. The lyrics are: "mus te, glo - ri - fi -".

Third system of vocal entry, featuring a long note with a trill (tr) and a fermata. The lyrics are: "mus te, glo-ri - fi - ca".

Fourth system of vocal entry, continuing the long note with a trill and fermata. The lyrics are: "mus te, glo-ri - fi - ca".

Fifth system of piano accompaniment, consisting of two staves. The music continues with the same rhythmic accompaniment as the previous systems.

$\flat 6$   $\frac{4}{4}$  =  $7$   $\sharp$   $5$   $\frac{4}{4}$  =  $5$   $\frac{3}{4}$  =  $5$   $\frac{3}{4}$  =  $5$   $\frac{3}{4}$  =  $5$   $\frac{3}{4}$   $5$  pleno Organo  $\frac{6}{6}$   $\frac{6}{6}$



239

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

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

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

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

Tutti Registri

6 6 5

6 5

242

The musical score consists of 12 staves. The first two staves are a grand staff (treble and bass clefs). The next two staves are another grand staff. The remaining six staves are individual staves, alternating between treble and bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by dense, flowing melodic lines in the upper staves, while the lower staves feature more rhythmic and harmonic support. The piece concludes with a final chord in the bass clef staves, marked with a [2] fingering.

245

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

6 6 5/3 - 5/3 -

248

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

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

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

- - - - - mus

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

251

Two staves of treble clef music. The first staff begins with a forte (*f*) dynamic marking. Both staves feature a continuous eighth-note accompaniment pattern.

Four staves of piano accompaniment. The top two staves are treble clef, and the bottom two are bass clef. The music consists of block chords in the treble and a rhythmic accompaniment in the bass.

First vocal line (treble clef) with lyrics: te, glo - ri - fi - ca - - - - - mus te.

Second vocal line (treble clef) with lyrics: glo - ri - fi - ca - - - - - mus te.

Third vocal line (treble clef) with lyrics: te, glo - ri - fi - ca - - - - - mus te.

Fourth vocal line (bass clef) with lyrics: te, glo - ri - fi - ca - - - - - mus te.

Bass line with figured bass notation: 5/3 and 6/5 5/3.

## Qui tollis

Tempo giusto

*vl*  
1, 2  
*p* con sordino

*vla*  
*p* con sordino

*S*

*T*

*B*

*org*  
*b*  
*p* sempre

4 6 4 6 b 6 4 5 b6 6 5 b6 6

257

b6 6 6 4 6 6 5 3 b6 4+ 6 3 6 3 6 4 [b]

260

6 6 6/4 6 6 [b] 6/5 [4] 5/4 - 5/4 5

263

6/b3 - 4 5/3 - 5/4 - 6/3 6/b 6/b3 6

266 *ten.*



269

272

6/3 = 5 = 7/5 b6/4 b6/4 7/3 =

275

*p* *P Solo*  
 Qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

b 6 b 5 6 5 5/3 b 6 b6 b 6 b - 5 b6 6 5 b6 6

279

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

[b6] 6 6 5 5 3, b6, b6 4+, 6, 6, 6 4 [b]

282

re - re, mi - se - re

6, 6, 6 4, 6, 6, 5 3, 5 3, b7

285

5 3 3 7 7 5 9 8 b 9 8 9 8

289

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

5 3 5 3 6 5 5 3 p 6 5 5 6

293

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

6 - 5 3 = b7 6 4 b6 4 b7 3 5 4 5 3 6 6 [b]

297

re - - - - re\_ no - bis.

5 6 6 [b5] *tasto solo* 5 3 *tasto solo* b7 *tasto solo* 5 6 [5 -] 6 - 5 = 6 b5 9 8

301

6 6 5 - 9 8 9 8 9 8 9 8 9 8 5/3

305

Qui tol - - - lis pec - ca - ta, pec

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

309

fp

- ca - ta mun - di: Sus - ci-pe, sus - cipe,

5 6 ♯ - 5 3 6 5 [♯6] 6 6  
3 4+ 3

312

tr tr tr

3

sus - ci-pe, sus - cipe, sus - ci-pe, sus - cipe de - pre-ca - ti -

6 5 ♯ 6 6 6 4 6 5 # ♭ 3 3  
♭ 4 2 2

315

# 6 6 5 6 6 6 6 7 # 5

319

7/5 5/3 6 # 5/3 6 9 8 9 8 9 6 6 6 8 7 # 6

323

nem no stram.

5 # 5 # -  $\flat 6$  - 5  $\flat 6$  - 5  $\flat 6$  8 5 5 # 5



326

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

329

ad libitum

ad libitum

Empty musical staves for measures 329-332.

5 # - #      ad libitum      6 # 6 - 6 5 - 6 4 - 6 3 -

333

ten.

Empty musical staves for measures 333-336.

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

tasto solo      tasto solo      tasto solo

337

*f*

*p* Solo

Qui tol-lis pecca - ta, pec-ca-ta mun - di: Sus - cipe,

# 5 6 # 6 6 6 5 # 5 6 6 5 6 6 6 6 5 #

342

*p*

*tr*

sus - ci - pe de - pre - ca - ti - o - nem, de - pre-

5 6 3 6 4+ 6 b6 b 6 6 6 4+

345

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

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

349

o - - - - -

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

353

- - - - - nem no - stram.

356

*P Solo*  
Qui — tol - lis pec-ca - ta, qui — tol - lis pec-

Qui tol - lis pec - ca - ta, qui

359

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

6 46 5 4 5 3 6 46 5 3 6 3 5 6 5 3 6 46 8

362

pec - ca - ta mun - di: Sus - cipe, sus - ci - pe de - pre -  
 ca - ta mun - di: Sus - ci - pe, sus - ci - pe

b - 6 5 5 6 6 5 6 6 6 6 6 5 3 4+ 3

366

ca - ti - o - nem, de - pre - ca - ti - o -

de - pre - ca - ti - o - nem

6 6 6 6 6 7 6 5 6



369

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

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

5 6 6 5 5 6 6 9 8 9 8

373

tr

f

nem no - stram.

nem no - stram.

9 8 9 8 9 8 5 5 5 7 5 f

3 3 3 5 3

377

mf

p

Sus - ci-pe de - pre - ca - ti -

Sus - ci-pe de - pre - ca - ti - o - nem, de-pre-ca - ti - o -

6 6 6 6 b 5 6 - 6 - 6

3 [h] b3 [h] b 5 6

382

o - nem, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o -  
 - - nem, sus - ci - pe de - pre - ca - ti - o -

[6]  $\frac{4}{2}$   $\frac{5}{3}$  - b6 [b7] 6 7 6 7

387

- nem no - stram, sus - ci - pe, sus - ci - pe de - pre -  
 nem no - stram, sus - ci - pe de - pre - ca - - -

*p* *p* *p*

$\flat$   $\flat$   $\frac{5}{\flat}$   $\frac{5}{\flat}$   $\frac{6}{\flat}$   $\frac{4}{6}$  *p* b6 [b7] 6 7 6

Adagio [a tempo]

391

ca - ti - o - nem no - stram.

ti - o - nem no - stram.

*f* 7 5 7 6 7 5 3

394

5 3 6 5 6 6 5 3

397

ten.

$\frac{7}{5} \frac{b6}{4}$   $\frac{b6}{4}$   $\frac{7}{3}$  = 4 6 4 [6] *tasto solo*

400

5 *tasto solo* 6 *tasto solo* 6 *tasto solo* 6 5 4 6 4 6 4 5 6 4

Qui sedes

**Vivace**

1  
ob

2

1  
vl

2

vla

*f*

S

*f Tutti*

Qui se - - - des ad dex -

A

*f Tutti*

Qui se - - - des ad dex - te - ram

T

*f Tutti*

Qui se - - - des ad dex - - - te - ram, ad

B

*f Tutti*

Qui se - - - des ad dex - te - ram, ad

org  
b

*f Tutti*

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

Adagio

407

- te - ram Pa - - - - - tris:

Pa - - - - - tris:

dex - te - ram Pa - - - - - tris:

dex - te - ram Pa - - - - - tris:

b5/4 3 6/5 - 9/4 8 6/5 5/3 - 7/5 - 6/4 5/2 # 5

411 *Vivace*

Mi - - se - re - - - - -

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

Mi - - se - re - re,

Mi - - se -

5 #      =      5 b      6      =      5 3      =      6 5      =      5 b      =

415

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

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

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

re - re, mi - se - re - re

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

419

Piano accompaniment for the first system, measures 419-421. The right hand plays a melody in G major, and the left hand provides harmonic support with chords and moving lines.

Piano accompaniment for the second system, measures 419-421. The right hand continues the melody, and the left hand features a more active bass line with frequent chord changes.

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

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

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

no - - - bis, mi - se -

Piano accompaniment for the third system, measures 419-421. The left hand features a complex bass line with figured bass notation below the staff.

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

422

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

re, mi -

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

7 # 6 4 b5 4 3 b7 3 5 3 9 # [7] # 6 4 - 5 # -

425

Piano introduction for measures 425-427. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one sharp (F#).

Piano accompaniment for measures 425-427. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one sharp (F#).

Vocal line 1 for measures 425-427. The notes are: C4 (re), D4 (no), E4 (bis), F4 (mi).

Vocal line 2 for measures 425-427. The notes are: G4 (se), A4 (re), B4 (re), C5 (mi), D5 (se), E5 (re), F5 (re), G5 (no), A5 (bis), B5 (mi).

Vocal line 3 for measures 425-427. The notes are: G4 (re), A4 (mi), B4 (se), C5 (re), D5 (mi), E5 (se), F5 (re), G5 (re).

Vocal line 4 for measures 425-427. The notes are: G4 (se), A4 (re), B4 (re), C5 (re), D5 (no), E5 (bis), F5 (mi).

Piano accompaniment for measures 425-427. The notes are: G4 (6/5), A4 (6/4), B4 (6/5), C5 (-), D5 (6/4), E5 (-), F5 (5#), G5 (6/4), A5 (6/4), B5 (5#), C6 (5/3), D6 (-).

Adagio

428

se - re - - - - re no - - - bis.

se - re - - - - re no - - - bis.

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

se - re - - - - re no - - - bis.

432

Allegro

First system of the piano introduction, consisting of two staves in 3/4 time. The music begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains a half note D5, followed by quarter notes C5, B4, and A4. The key signature changes to one sharp (F#) in the second measure.

Second system of the piano introduction, consisting of three staves in 3/4 time. The right hand plays a continuous eighth-note pattern. The left hand plays a similar eighth-note pattern. The key signature changes to one flat (Bb) in the second measure. There are asterisks under the notes in the second measure of each staff.

Vocal and basso continuo parts. The vocal parts (Soprano, Alto, Tenor, Bass) and basso continuo are shown in five staves. The lyrics are: "Quo - ni - am tu so - lus, tu so - lus San - ctus,". The basso continuo part includes figured bass notation: 6 4+ - - - 6 -.

434

tu so - lus Do - mi - nus, so - lus Al -

tu so - lus Do - mi - nus, so - lus Al - tis - si - mus,

tu so - lus Do - mi - nus, so - lus Al - tis - si - mus,

tu so - lus Do - mi - nus, so - lus Al - tis - si - mus,

6 5 3 - 6 4 5 # - 6 4+ 2 5 #

436

Adagio

tis - - si - mus, Je - - su Chri - - ste.  
 Je - - - - - su Chri - ste.  
 Je - su, Je - - su Chri - ste.  
 Je - su, Je - - su Chri - - ste.

6 5 # 5 6 7 6 5 #

# Quoniam

Allegro assai

ob 1, 2 *f* staccato

vl 1, 2 *Tutti* *f* staccato

vla *f*

A

org b *f* staccato Rip.

5 3 = 6 3 = 5 3 = 5 3 = 6 3 = 5 3 =

Detailed description: This block contains the musical score for measures 401 through 440. It features five staves: Oboe 1 & 2, Violin 1 & 2, Viola, Trumpet A, and Organ. The key signature is two sharps (F# and C#) and the time signature is 2/2. The Oboe part starts with a forte (*f*) dynamic and a staccato articulation. The Violin and Viola parts also play staccato chords. The Organ part features a rhythmic pattern of eighth notes with a forte (*f*) dynamic and a staccato articulation, including a 'Rip.' (ritardando) section. Fingerings are indicated by numbers 1-5 below the notes.



441

Detailed description: This block contains the musical score for measures 441 through 480. It features five staves: Oboe 1 & 2, Violin 1 & 2, Viola, Trumpet A, and Organ. The key signature remains two sharps and the time signature is 2/2. The Oboe part continues with staccato eighth notes. The Violin and Viola parts play staccato chords. The Organ part continues with staccato eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

444

5 5 5 5 3 - 5 3 - 6 -



447

5 - 6 - 5 3 6 - 6 5

450

[6]  
3

6  
[4]

6  
b

6  
3

6  
3

7  
#

5  
3

5

5

5



454

5

5

5

5

5

-

6

6

6

[6]

6

6

457

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



460

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

463

Quo - niam tu so -



467

- - - - - lus\_ San - ctus, quo - niam tu so - lus San - ctus,

471

tu so - lus Do - minus, tu so - - lus Al - tis - si -

*p*



475

mus, Je - - - - -

*f* *ff* *p*

*f* *ff* *p*

*f* *ff* *p*

*f* Rip. *ff* *p* Org.

5 3 5 3 5 3 5 5 5 #5 5 5

478

5 5# 5 5 7 [#] 7 3 7# 7 [#] 7 3 7#



481

su Chri - ste, Je - - -

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

484

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

*p*

*p*



487

su, Je - su

# # 5 # # # # # #

*p*

*p*

490

*ff*

*ff Tutti*

*f*

Chri - ste.

*f*

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



493

*ff*

*tr*

*tr*

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

496

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

*p* *f*

*p* *f*

*p* *f*

5 6 # 6 # # 5

≡

499

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

Quo - niam tu so - lus - San - ctus, quo - niam tu

*p* *f* *p*

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



510

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

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

≡

514

Je - - - su Chri - ste.

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

517

5 6 8 [#] #5 = 5 6 [5] 6 | 6 6 5 | 6 6 8 5 | 6 6 8 5 | 6 6 8 6 5 #5



521

Quo - ni - am tu so - lus, tu so - lus San - ctus, tu so - lus

p 6 5/4 # - 6 5/4 3 5 #

524

Do - minus, tu so - lus Al - tis - si - mus, Je -

5 = 6 # 6 = 5 =

≡

527

5 = 6 # 5 5 5 6 5

530

su, Je - - - - - su

5 6 5 # # #



533

Chri - ste, tu so - - lus Al - tis - si-mus, Je - - -

# 5 4 5 5 5

536

su Chri

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



539

f p f

f p f

f p f

ste.

f p f

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

542

*p*

Quo - ni - am tu so - lus San - ctus,

*p* 6 6 #



545

tu so - lus, tu so - lus San - ctus, quo - ni - am tu so -

# 5/3

548

lus Do - minus, tu so - lus, so -

≡

551

- lus Al - tis - simus, quo - ni - am tu so -



560

mus, Je

6 5 5 5 5 5 5



563

*mf*

*mf*

*mf*

su Chri ste, Je su,

\* 5 5 5 - 6 6 5 4 6 6/4

567

Je - su Chri - ste, Je -

6 6 6 7 5 5 5 5 5 5



571

su, Je - su Chri -

ad libitum

ad libitum

ad libitum

5 5 5 - 6 6 6/5

574

*f*

*f*

*f*

ste.

*f* Rip.

♭6 6 5 6 ♭6 6 5 6 ♭6/3 - 6/5 - 7/3 - - - - -

577

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

## Cum Sancto Spiritu

**Allegro**

1  
ob

2

1  
vl

2

vla

S

A

T

B

org  
b

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

6  
4+  
2

6  
4+  
2

6

583

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

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

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

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

6 5 6 5

4 3 4+ 3

2 #

585

Adagio *tr* [Allegro]

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

De - i Pa - tris, a - men.

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

De - i Pa - tris, a - men. *f Tutti* Cum San-cto Spi - ri - tu in

6 7 6 7 6 #

*f Tutti*

589

589

*f Tutti*

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

glo - ri - a De - i Pa - - tris. Laudamus te, benedi - cimus te, ad - o - ramus te, glo - ri - fi - ca -

594

*f Tutti*  
 Cum San - cto Spi - ri - tu in glo - ri - a De - i  
 Pa - - - tris. Lau-damus te, benedi - cimus te, ad-o-ramus te, glo-ri - fi - ca -  
 - mus, glo-ri - fi - ca - mus, glo-ri - fi - ca - - - - -  
 6 6 6 6 6

598

*f Tutti*

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

Pa - - - tris. Lau-da-mus te, bene-di - cimus te, ad-o-ra-mus te, glo-ri - fi - ca -

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

- - mus\_ te.

6 6 5 6 6 5 6 6 5 6 6 5 6 6

602

Pa - - - tris. Laudamus te, benedi - cimus te, ad - o - ramus te, glo - ri - fi - camus te, in

mus, glo - ri - fi - ca - mus, lau - damus te, benedi - cimus te, ad - o - ramus te, glo - ri - fi - camus te, in

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

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

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

606

Piano accompaniment for the first system, measures 606-609. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment with eighth-note chords.

Piano accompaniment for the second system, measures 606-609. This system includes a bass line in the lower register, featuring a rhythmic pattern of eighth notes.

glo - ri - a Pa - tris, a - - - - -

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

Pa - tris, a - - - - -

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

6 - 9 6 9 6 6 9 6 6 9 6 6 9 6 6

610

tr. f f

men, a

men,

men, a

9 6 6 9 6 6 6 5 6 9 8



616

men. Lau-da-mus

men. Lau-da-mus

men, a men. Cum San-

men. Cum San - cto

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



623

- mus te. In glo-ri-a De-i Pa-tris, a - - - - -

- - - - - mus te, in glo-ri-a De-i Pa - - - - -

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

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

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

627

- - - men. Cum San - cto Spi - ri - tu in glo - ri - a De - i

- - - tris, a - men. Laudamus te, benedi - cimus te, ad - o - ramus te, glo - ri - fi - ca -

- - - men. Laudamus te, benedi - cimus te, ad - o - ramus te, glori - fi - camus te, glo - ri - fi -

- - - men.



635

tu in glo - ri - a De - i Pa - - - tris.

- - - - - mus te, glo-

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

te, ad-o-ra-mus te, glori-fi-ca-mus te, glo-ri - fi - ca - - mus, glo - ri - fi - ca - -

# 6 - # 6 - # 6 4 5 6 # 6 # 7 #5 4 - # 5 6

639

Cum Sancto Spiritu in gloria Dei

ri-fi-ca-mus. Lau-da-mus, be-ne-di-cimus, ad-o-ra-mus, glo-ri-fi-ca-mus

ca-mus. Lau-da-mus te, be-ne-di-cimus te, ad-o-ra-mus te, glo-ri-fi-ca-

-mus te. Lau-da-mus te, ad-o-ra-mus te, be-ne-di-cimus te, glo-ri-fi-ca-

6 5 # 6 6 # 6 6 # 6 # 6 #

642

First system of piano accompaniment, measures 642-645. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Second system of piano accompaniment, measures 642-645. This system includes a bass line in the left hand, which begins with a triplet of eighth notes in the first measure.

Vocal line for the first system, measures 642-645. The lyrics are: Pa - - - tris, a - - - -

Vocal line for the second system, measures 642-645. The lyrics are: te, in glo-ri-a De-i Pa - tris, in glo-ri-a Patris, a - men, a -

Vocal line for the third system, measures 642-645. The lyrics are: - mus, in glo-ri-a De-i Pa - tris, a - - - -

Vocal line for the fourth system, measures 642-645. The lyrics are: - mus te, in glo-ri-a De-i Patris, a - men, a - - - -

Fifth system of piano accompaniment, measures 642-645. This system includes a bass line in the left hand with figured bass notation below it.

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



650

6 - 9 8 - #6 5 - 9 8 - 6 # - 9 8 -

653

a - - - - -

a - - - - -

*s* men, a - - - - - men, a - - - - - men, a - - - - - men,

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

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

656

Piano accompaniment for the first system, measures 656-659. The music is in G major and 4/4 time. The right hand features a melody of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Piano accompaniment for the second system, measures 656-659. This system continues the piano accompaniment from the first system, with the right hand playing a more active melodic line and the left hand providing a steady harmonic support.

Vocal line for the first system, measures 656-659. The lyrics are: - - - men, a - men, a - - - men, a - - - -

Vocal line for the second system, measures 656-659. The lyrics are: - men, a - men, a - - - men, a - men, a - - - -

Vocal line for the third system, measures 656-659. The lyrics are: a - - - men, a - men, a - men, a - men, a - - - men, a - - -

Vocal line for the fourth system, measures 656-659. The lyrics are: a - - - men, a - - - - men, a - - - men, a - - - -

Bass line for the fourth system, measures 656-659. The notes are: - 6 #5 # 6 6/5 #5 # 6 #5 # 6 6 5 7 #5 #







670

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

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

673

The musical score consists of several systems. The first system shows the piano accompaniment for measures 673-681. The second system shows the vocal lines with lyrics: "a - - men, a - - men, a - - men." The third system shows the vocal lines with lyrics: "a - - men, a - - men. Cum". The fourth system shows the vocal lines with lyrics: "men, a - - - - men. Cum". The fifth system shows the figured bass notation for the piano accompaniment.

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

a - - men, a - - men. Cum

men, a - - - - men. Cum

6/4 7/5# 8/6 9/7 7/5# 8/6 9/7 # - 5# 6/4

676

Lau-da-mus te, be-ne-di - cimus te, ad-o-ra-mus te, glo-ri-fi-ca-mus te, in glo - ri-a De - i -  
 men. Lau-da-mus te, be-ne-di - cimus te, ad-o-ra-mus te, glo-ri-fi-ca-mus te, in glo - ri-a De - i  
 San - cto Spi - ri - tu in glo - ri - a De - i Pa - -  
 San - cto Spi - ri - tu in glo - ri - a De - i Pa - -

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



683

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

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

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

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

6 # 6 4 6 6 6 6 6 6 -

688

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

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

Cum

5/4 3

692

The musical score consists of several systems. The first system shows the piano accompaniment for the first three measures, with a treble and bass clef. The second system continues the piano accompaniment. The third system introduces the vocal line with lyrics: *tris, a - - men, a -*. The fourth system continues the vocal line: *a - - men, a - -*. The fifth system continues the vocal line: *San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,*. The sixth system continues the vocal line: *Cum San - cto Spi - ri - tu in glo - ri - a De - i*. The seventh system shows the figured bass notation:  $\frac{5}{3}$ ,  $-$ ,  $\frac{5}{3}$ ,  $-$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ .

695

men. Lau - da - mus te, be - ne - di - cimus te, ad - o - ra - mus

men. Lau - da - mus te, be - ne - di - cimus te, ad - o - ra - mus

a - men. Cum San - cto Spi - ri -

Pa - tris. Cum San - cto Spi - ri - tu in

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

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

698

te, glo - ri - fi - ca - mus te. Cum San - cto Spi - ri - tu in

te, glo - ri - fi - ca - - - mus. Cum San - cto Spi - ri -

tu in glo - ri - a. Laudamus te, benedi - cimus te, ad - o - ramus

glo - ri - a De - i Pa - - - tris. Laudamus te, benedi - cimus te, ad - o - ramus

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

3 6 5 4 3 -

702

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

tu in glo - ri - a. A - - -

te, glori - fi - camus te, in glo - ri - a De - i Pa - - - tris, a - - -

te, glo - ri - fi - ca - - - mus te, in glo - ri - a De - i Pa - - - tris, a - - -

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

706

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

9 6 6 9 6 6 9 6 6 9 6 6 9 6 6 9 6 6 6

710

The musical score consists of two systems. The first system (measures 710-714) features piano accompaniment in the upper and lower staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system (measures 715-719) includes a vocal line with lyrics 'a' and 's' written below the notes. The vocal line is in the same key signature and time signature as the piano part. The piano accompaniment continues in the lower staves, with some notes marked with a circled 'h'.





722

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

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

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

725

The musical score consists of several systems. The first system shows the piano introduction with two staves. The second system features a complex piano accompaniment with three staves. The third system contains the vocal melody with lyrics: "men, a - men, a - men, a -". The fourth system continues the vocal melody with lyrics: "men, a - men, a - men, a -". The fifth system shows the piano accompaniment with lyrics: "a - - men, a - - men, a - - men, a -". The sixth system is the final system, showing the piano accompaniment with fingerings: 8/6, 9/7, 7/5, 8/6, 9/7, 10/8, 8/6, 9/7, 10/8, 11/9, 7.



732

men. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -

men. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -

men. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -

men. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -

tasto solo

736

*f*

*f*

*f*

*f*

- - tris, a - men. Lau-da - mus\_ te, be-ne-di - ci-mus

- - tris, a - men. Lau-da - mus te, be-ne-di - ci-mus

- - tris, a - men. Lau-da - mus\_ te, be-ne-di - ci-mus

- - tris, a - men. Lau-da - mus te, be-ne-di - ci-mus

740

te, ad-o-ra - mus\_ te, glo - ri - fi - ca - - - -

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

te, ad-o-ra - mus\_ te, glo - ri - fi - ca - mus, glo - ri - fi - ca - - -

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

6 6 b 7



746

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

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

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

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

6 6/5 6 5 - 6 6/5 6 5 - 6 6 6/5 6







760

men, a -

men, a -

men, a -

men, a -

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

6 6 5 5 6 6 5 5 6 6 6 6 6 6



766

men, a - men, a - men.

6 6 6 5