

Zelenka. Missa Dei Filii.

Jan Dismas

Zelenka

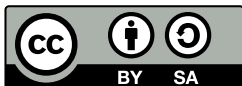
Missa Dei Filii

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

 [edition-esser-skala/zelenka-missa-dei-filii-zwv-20](https://github.com/edition-esser-skala/zelenka-missa-dei-filii-zwv-20)
v2.0.0, 2021-12-29 (60b6a4dd156f050bc100b52a1f2685981b7f994d)

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>	https://digital.slub-dresden.de/id426607716
	<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>	https://digital.slub-dresden.de/id426607406
	<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 A1 (in <i>Christe</i> , <i>Qui tollis</i> , and <i>Quoniam</i>) have been retained in this edition.
		ob	In several movements of A1 (<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 A1
	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 A1 : e'16–f#16–g#16–a'16
	82	vla	3rd to 5th ♫ illegible in A1
	83	vla	1st ♫ in A1 : e'8.
2	4	ob 2	2nd ♫ in A2 : b'8–d'8–d'8
	81	vla	3rd ♫ missing in A2
	86	vla	1st ♫ in A2 : d'8
	100	ob, vl	6th ♫ in A2 : g'8
	170–172	ob	in A2 unison with S, here unison with vl
	179	vla	3rd ♫ missing in A2
	190	ob 1	last ♫ in A2 : d''16–d''16
	199	org	illegible remark below the staff (“NB: ...”)
	201	T	5th ♫ in A2 : b8
	218	org	2nd ♫ in A2 : d8–f8–γ–f#8
	240	vla	1st ♫ in A2 : g8
	247–250	T	In A2 , these notes are written in soprano clef and therefore one octave higher.
	353	vl	1st ♫ in A2 : f'8
	395	vla	4th ♫ in A2 : c'8
	398	vla	last ♫ in A2 : b8
	418	B	2nd ♫ in A2 : b♭2
	420	A	2nd ♫ in A2 : g'2
	433	vl, vla	1st, 5th and 9th ♫ in A2 : a'16
	436	vla	last ♫ missing in A2

<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

<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

Changelog

2.0.0 - 2021-12-29

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2017-02-01

Added

- initial release

Contents

1	Kyrie	1
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1 Kyrie

Andante un poco

f

I
Oboe

II

f

I
Violino

II

f

f
Viola

f Tutti
Soprano
Ky - - ri - e, Ky - - ri - e

f Tutti
Alto
Ky - - ri - e, Ky - - ri - e

f Tutti
Tenore
Ky - - ri - e, Ky - - ri - e

f Tutti
Basso
Ky - - ri - e, Ky - - ri - e

f Tutti
Organo
e Bassi

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

[illegible]

6

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

son, e - le - i - son, e - le - i - son. Ky - ri - e

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

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

6 3 6 15 9 3 5 3 5 3 6 6 5 7 6

9

ff

ff

lei - son, e - lei - son.

e - lei - son.

lei - son.

lei - son, e - lei - son.

9 6 7 6 5 3 17
4 4 3 4 4 3 5
b 4 3 4 4 3 7
3 5 3

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

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

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

15 *Adagio*

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.

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

Christe

Larghetto

1 *f* *ten.*

ob *f* *ten.*

2 *f* *ten.*

1 *f Tutti* *ten.*

vl *f Tutti* *ten.*

2 *f Tutti* *ten.*

vla *f*

S

org *f Rip.* 6 # 6 6 $\frac{6}{4} \frac{4}{2}$ 6 6 $\frac{6}{4} \frac{4}{2}$ 6 7 # 6

b

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

3 3

3 3

3 3

6 6 7 6 7 6 6 5 $\frac{b7}{3}$ $\frac{b7}{3}$

[illegible]

The musical score for 'The Rose Tree' consists of a piano accompaniment and a vocal line. The piano part is written for grand staff (treble and bass clefs) and includes a separate bass line. The vocal line is on a single staff. The score is in 6/8 time and includes a key signature change to one sharp (F#) in the second measure. The piano accompaniment features a complex rhythmic pattern in the right hand, often with triplets and sixteenth notes, and a simpler bass line in the left hand. The vocal line is a simple melody with a few trills. The score is divided into three measures, each with a 6/8 time signature. The key signature changes from C major to F# major in the second measure. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal line is on a single staff. The score is in 6/8 time and includes a key signature change to one sharp (F#) in the second measure.

36

Figured bass notation: 6 #, #, #, #, [5], #, 5, #, #, [6], #

39

Figured bass notation: 5, 3, 6, 6 #, 5, 6 #, 6 #, 6 #, 6 4+ 2, 6, 6 4+ 2

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

f Tutti
f Tutti

p Org. *f* Rip.

43

Vv. *p* *f* 3

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 # - $\flat 7/3$

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.

$\flat 7/5$ 4 3 6 - 7 $\flat 7/5$ 5 4 [#] 6

49

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

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

52

son.

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

[illegible]

58

ten.

f

f

ten.

f Vv. **p**

f Tutti

p Vv.

ten.

f Vv. **p**

f Tutti

p Vv.

ten.

f **p**

f **p**

Chri - ste__ e - lei - son, __ e - lei - son. Christe,

f Rip. **p** Org.

f Rip. **p** Org.

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

61

Adagio [Larghetto]

f *p* *f* *Tutti*

f *p* *f* *Tutti*

f *p* *f*

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

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

$\sharp 7$ $\frac{7}{3}$ $\sharp 7$ 5 \sharp $\sharp 5$ 6 \sharp $\sharp 7$ \sharp 5 6 \sharp 6

64

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

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

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

\sharp 6 6 6 6 6 7 \sharp 6 6 6 7 6 7 6 6 5

67

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

6 # 4 6 [#] 4 6 5 7 # - 6 # f 6 4+ 2 6

70

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

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

Adagio [Larghetto]

ten. *f*

ten. *f*

tr *f* *Tutti*

tr *f* *Tutti*

tr *f*

ad libitum

lei - - - son.

f *Rip.* # 6 3 b7 5 6 4 5 3 6 4

This musical score is for the song "The Rose Tree" in G major, 3/4 time. It features a vocal line and a guitar accompaniment. The vocal line includes lyrics and performance instructions such as "ten." (tenor), "f" (forte), and "tr." (trill). The guitar part includes a bass line with fret numbers and a treble line with a capo on the 4th fret. The score is divided into three measures, each containing a vocal line, a guitar treble line, and a guitar bass line.

79

5 3 6 5 5 6 5 3

82

Adagio Kyrie da capo

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

2 Gloria

Allegro

f

f *staccato*

f

f Solo

5 3 5 5 3 5 5 3 5 5

This musical score is for page 19 of a piece in G major. It features a piano accompaniment and a bass line. The piano part consists of two systems of staves. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#). The second system has three staves (treble, middle, and bass clef) with the same key signature. The piano accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is written in a single staff with a bass clef and a key signature of one sharp. It includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with a '5' at the beginning of the first system, indicating a fifth finger position. The bass line includes a '7/3' chord marking under the first three measures and a '5/3' chord marking under the last measure. The piano part includes a 'tr' (trill) marking over the final note of the first system and the final note of the second system.

5

tr

tr

tr

tr

7/3

7/3

7/3

5/3

This musical score is for a piano and bass ensemble. It is written in G major (one sharp) and 3/4 time. The score is divided into two systems. The first system contains three measures of music for both instruments. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The bass part provides a steady accompaniment with eighth and sixteenth notes. The second system consists of four empty staves for the piano (treble and bass clefs) and two empty staves for the bass (treble and bass clefs), indicating a section where the instruments are silent or the music is to be improvised. Below the first system, there are six small musical notations: $\frac{5}{3}$ —, $\frac{5}{3}$ —, $\frac{6}{3}$ —, $\frac{5}{3}$ —, $\frac{6}{3}$ —, and $\frac{5}{3}$. These likely represent specific chords or intervals to be played.

11

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

14

The musical score is for piano and bass. The piano part is written for two systems of grand staves. The first system has three measures, and the second system has three measures. The piano part features complex rhythmic patterns with many sixteenth notes. The bass part has four staves, with the bottom staff containing a single line of music and a sequence of figured bass notation below it.

Figured bass notation:

$\frac{6}{3}$ — $\frac{5}{3}$ — $\frac{6}{5}$ $\frac{6}{4+}$ — $\frac{6}{5}$ $\frac{b7}{5}$ $\frac{5}{\#}$ —

17

Piano Part:

- Measures 17-18: Right hand melody with dynamics *p* and *f*. Left hand accompaniment.
- Measures 19-20: Continuation of the melody and accompaniment.

Empty Staves:

- Four empty staves for other instruments, all in G major.

Figured Bass:

6 *p* *f* — 6 *p* *f* # 5₄ 5₃ —

20

The musical score consists of several systems. The first system (measures 20-22) features a piano accompaniment with multiple staves. The right hand includes sixteenth-note runs and chords, while the left hand plays a simple eighth-note melody. The second system (measures 23-25) shows the piano part continuing with similar patterns. The third system (measures 26-28) shows the piano part continuing with similar patterns. The fourth system (measures 29-31) shows the piano part continuing with similar patterns. The fifth system (measures 32-34) shows the piano part continuing with similar patterns. The sixth system (measures 35-37) shows the piano part continuing with similar patterns. The seventh system (measures 38-40) shows the piano part continuing with similar patterns. The eighth system (measures 41-43) shows the piano part continuing with similar patterns. The ninth system (measures 44-46) shows the piano part continuing with similar patterns. The tenth system (measures 47-49) shows the piano part continuing with similar patterns. The eleventh system (measures 50-52) shows the piano part continuing with similar patterns. The twelfth system (measures 53-55) shows the piano part continuing with similar patterns. The thirteenth system (measures 56-58) shows the piano part continuing with similar patterns. The fourteenth system (measures 59-61) shows the piano part continuing with similar patterns. The fifteenth system (measures 62-64) shows the piano part continuing with similar patterns. The sixteenth system (measures 65-67) shows the piano part continuing with similar patterns. The seventeenth system (measures 68-70) shows the piano part continuing with similar patterns. The eighteenth system (measures 71-73) shows the piano part continuing with similar patterns. The nineteenth system (measures 74-76) shows the piano part continuing with similar patterns. The twentieth system (measures 77-79) shows the piano part continuing with similar patterns. The twenty-first system (measures 80-82) shows the piano part continuing with similar patterns. The twenty-second system (measures 83-85) shows the piano part continuing with similar patterns. The twenty-third system (measures 86-88) shows the piano part continuing with similar patterns. The twenty-fourth system (measures 89-91) shows the piano part continuing with similar patterns. The twenty-fifth system (measures 92-94) shows the piano part continuing with similar patterns. The twenty-sixth system (measures 95-97) shows the piano part continuing with similar patterns. The twenty-seventh system (measures 98-100) shows the piano part continuing with similar patterns.

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

23

5 3 3 5 6 6 5 3 5 3 5 3

26

6 3 - 5 3 - 6 3 - 5 3 - 6 3 - 6 4 6 4 2 p 6 4 2

29

The musical score consists of three measures (29, 30, 31) across a grand staff. The key signature is G major (one sharp). The time signature is 3/4. The first two measures (29 and 30) are marked *sostenuto* and *pp* (pianissimo). The third measure (31) is marked *f* (forte). The bottom staff includes figured bass notation below the notes.

Figured bass notation (bottom staff):

Measure	Figured Bass
29	6 ♭ 7/3 —
30	<i>pp</i> ♭6/4 — 7/3 —
31	<i>f</i> 5/♭ — 5/3

32

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

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

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

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

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

p *f* *Tutti*

5/3 - 6 6 5 6 6/5 *f* 6 6/5 5/3

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

41

o.

o.

o.

f Tutti

Glo -

f Tutti

Glo -

Solo

5 5 - 6 - 5 - 6 5 6

44

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

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

poco p

poco p

poco p

poco p

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

ri - a in ex - cel - sis

ri - a in ex - cel - sis

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

48

f

f

f

De - - - o.

De - - - o.

f

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

51

Piano Part:

- System 1: Treble and Bass staves. Treble staff has a forte (*f*) dynamic marking.
- System 2: Treble and Bass staves. Treble staff has a piano (*p*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.

Vocal Part:

- System 3: Four staves. Treble and Bass staves have a forte (*f*) dynamic marking and the instruction *Tutti*. Lyrics: Bo - nae vo-lun -
- System 4: Treble and Bass staves. Treble staff has a forte (*f*) dynamic marking and the instruction *Tutti*. Lyrics: Et in ter - ra pax, in ter - ra pax, pax ho -
- System 5: Treble and Bass staves. Treble staff has a forte (*f*) dynamic marking and the instruction *Tutti*. Lyrics: Et in ter - ra pax, in ter - ra pax, pax ho -

Piano Part (Continued):

- System 5: Treble and Bass staves. Treble staff has a forte (*f*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.

Performance Instructions:

- tasto solo*: Indicated below the piano part in the fifth system.
- Tutti*: Indicated above the vocal parts in the third, fourth, and fifth systems.

Lyrics:

Bo - nae vo-lun -

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

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

5 2 b7 b6 5 Solo 5

[illegible]

60

Piano Part 1 (Systems 1-2): Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking in the second measure of the second system.

Piano Part 2 (Systems 3-4): Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with a piano (*p*) dynamic marking in the first measure of the third system and a forte (*f*) dynamic marking in the first measure of the fourth system.

Voice Part (Systems 3-5): Single staff. The music features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking and the instruction *Tutti* in the first measure of the third system. The lyrics are: "Bo - nae vo-lun -", "Et in ter - ra pax, in ter - ra pax ho -", and "tasto solo".

Piano Part 3 (System 5): Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking and the instruction *Tutti* in the first measure of the fifth system.

Lyrics: Bo - nae vo-lun -
Bo - nae vo-lun -
Et in ter - ra pax, in ter - ra pax ho -
Et in ter - ra pax, in ter - ra pax, pax ho -

Performance Instructions: *f* *Tutti*, *p*, *f*, *f* *Tutti*, *f* *Tutti*, *f* *Tutti*, *tasto solo*, *Tutti*

Figured Bass: 6 ♭ 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 -

b 7# b6 4 7[# -] 5 4 5 3 -

[illegible]

69

The musical score consists of piano accompaniment and vocal lines. The piano part features a complex, flowing melody in the right hand and a more rhythmic, steady accompaniment in the left hand. The vocal lines are written for a soprano and a tenor/bass. The lyrics are in Latin and are repeated across the vocal staves.

Lyrics:

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

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

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

[illegible]

78

The image displays a musical score for piano and bass. The piano part is written for two staves (treble and bass clef) and consists of three systems of music. The first system (measures 78-80) features a complex, fast-paced melody in the right hand and a more rhythmic accompaniment in the left hand. The second system (measures 81-83) continues this pattern. The third system (measures 84-86) shows the piano part ending with a final chord. The bass part is written on a single staff and consists of three systems of music. The first system (measures 78-80) features a simple, rhythmic accompaniment. The second system (measures 81-83) continues this pattern. The third system (measures 84-86) shows the bass part ending with a final chord. The score is written in G major (one sharp) and 4/4 time. The piano part is marked with a '78' at the beginning of the first system. The bass part is marked with a '5' at the beginning of the first system.

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

81

5 # — 5 3 — 5 # — 5 3 — 6 — 5 3 —

84

p

p

p

p

p

6 5 3 — 5 3 — 5 3 — 5 3 — # 5 3 *p* #

87

f

f

f

f

f

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 - f

90

Piano Accompaniment:

- Measures 90-93: *f* (forte)
- Measures 94-97: *p* (piano) in the right hand, *f* in the left hand.
- Measures 98-101: *f* in both hands.

Vocal Parts:

- First Voice (Soprano/Alto):**
 - Measures 90-93: Rest.
 - Measures 94-97: *f* Tutti. Lyrics: "Lauda-mus te, lau - da -"
 - Measures 98-101: *f* Tutti. Lyrics: "Laudamus, lau-damus te, bene-di - cimus"
- Second Voice (Tenor/Bass):**
 - Measures 90-93: Rest.
 - Measures 94-97: *f* Tutti. Lyrics: "Laudamus te, bene-di - cimus"
 - Measures 98-101: *f* Tutti. Lyrics: "Laudamus te, bene-di - cimus"
- Solo Parts (Measures 94-97):**
 - p* Solo. Lyrics: "Do - mine De-us, Rex coe - les-tis, De-us Pa - ter o - mni - potens."

Figured Bass (Bottom Line):

p 5/3 - 6 - 5/3 - 6 5 4 6 5 7 6 # *f* Tutti 5/3 6/3 - 5/3 5/3 6/3 -

94

mus, glo - ri - fi - ca -

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

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

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

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

97

f

p

f

p

f

p

f

- - 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 - - -

p Solo *f* Tutti

5 # 6 6 4 6 6 5 5 # 5 # 6 3 6 2

101

mus te.

mus te.

mus te.

mus te.

Solo

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

104

Piano Accompaniment:

- Measures 104-106: Treble and Bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a piano (*p*) dynamic.
- Measures 107-109: Treble and Bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a forte (*f*) dynamic.

Vocal Parts:

- Soprano:** Measures 104-106: Rest. Measures 107-109: *p* Solo. Lyrics: Gra - ti - as a - gi-mus ti - bi.
- Alto:** Measures 104-106: Rest. Measures 107-109: *p* Solo. Lyrics: Gra - ti - as a - gi-mus ti - bi.
- Bass:** Measures 104-106: Rest. Measures 107-109: *f* Tutti. Lyrics: Pro-pter magnam glo - ri - am tu -

Figured Bass:

[5] # f #5] 5/3 #5 6 [#] 5] Rip. 5/3 [#5] #

107

107

p

f

p

p Solo

Do - mi-ne Fi - li u - ni - ge - ni-te, Je - su, Je - su Chri -

p Solo

Do - mi-ne Fi - li u - ni - ge - ni-te, Je - su Chri -

am.

[#5] # 5/3 *p* 6 [#] [#5] # 5/4 - 6/3 - 5/4 6 5 7 6

110

Piano Accompaniment (Measures 110-114):

- Measures 110-111: *f* (forte)
- Measures 112-114: *f* (forte)

Vocal Parts (Measures 110-114):

- Measures 110-111: *f* **Tutti**
- Measures 112-114: *f* **Tutti**

Lyrics:

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

Figured Bass (Measures 110-114):

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

5/3 - 5/3 - 5/3 - [6/4+ 2] 6 6 [6] ♭ [#5] # 6 6 [6] ♭ [#5] #

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

120

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

p Solo
Gra - ti - as

p Solo
Gra - ti - as

p *f* *p*

5 5 5 5 5 6 5 5 6 5

123

f

f

p

f

p

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

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

p Solo

Do - mi-ne De - us,

Rip.

5 - 6 # 5 3 - *f* 5 # - 5 # - *p* 5 3 - 6 -

126

f

f

f

f Tutti
De-i, Fi-li-us Pa - tris. Laudamus te, lau - da - - - -

f Tutti
Laudamus te, lau - da - - - -

f Tutti
Laudamus te, bene-di - cimus te, ad-o - ramus te, glori-fi - ca - mus

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

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

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

133

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

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

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

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

6⁺₄ 6 6 ♭ # ♭ 5_♭ ♭6₄ 5_[♭] 6⁺₄ 6 7_# ♭ 5₄ - #

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

3 3 3 6 6 # 6 6 5 #

140

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

143

p *f* *poco p*

f *Tutti*
Glo - ri - a

f *Tutti*
Glo - ri - a

p *f* *poco p*

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

147

in ex - cel - sis De - o.

in ex - cel - sis De - o.

f Tutti
Glo -

f Tutti
Glo -

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

151

ri - a in ex - cel - sis

ri - a in ex - cel - sis

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

155

f

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 #

158

p *f* *f* *f*

pax ho - mi - ni - bus, et in

pax ho - mi - ni - bus, et in

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

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

5_# - 5_b - 7₃ - [b6₄ -] 7₃ - 4

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 — ♭ 7/4 —

[illegible]

[illegible]

170

This musical score page contains measures 170, 171, and 172. It is written for piano and voice in the key of D major. The piano part consists of two staves (treble and bass clef) with a grand staff bracket. The voice part consists of two staves (treble and bass clef) with a grand staff bracket. The piano part features a complex, flowing melody with many trills and grace notes, marked with 'tr' and '[tr]'. The voice part has a simple, steady melody with lyrics 'ta' and 'ta' written below the notes. The piano part includes a large, sustained chord in the right hand and a moving bass line in the left hand. The voice part has a long, sustained note in the right hand and a moving bass line in the left hand. The piano part includes a large, sustained chord in the right hand and a moving bass line in the left hand. The voice part has a long, sustained note in the right hand and a moving bass line in the left hand.

tr tr [tr] tr tr [tr]

ta ta

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

[illegible]

176

Piano Accompaniment:

- Measures 176-180: The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Vocal Parts:

- System 1 (Soprano and Bass):**
 - Measure 176: *ad-o-ra-mus te,*
 - Measure 177: *glo - ri - fi - ca -*
 - Measure 178: *mus,*
 - Measure 179: *glo - ri - fi - ca - mus,*
 - Measure 180: *glo -*
- System 2 (Soprano and Bass):**
 - Measure 176: *ad-o-ra-mus te,*
 - Measure 177: *glo - ri - fi - ca -*
 - Measure 178: *mus,*
 - Measure 179: *glo - ri - fi - ca - mus,*
 - Measure 180: *glo - ri - fi -*

Lyrics:

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

Figured Bass:

5 5 5 3 5 3 5 3 5 3 5 3

179

mus te. Do - mine De - us, Rex coe - les - 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

5/3 — 5/3 — 5/3 — 5/3 — 6 — 5/3 —

182

Pa - ter omni - tens, 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 - tens, 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, A - gnus 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 -

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

188

The musical score consists of two systems of staves. The first system contains the piano accompaniment (treble and bass clefs) and the vocal parts (Soprano, Alto, Tenor, and Bass). The second system contains the vocal parts with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The vocal parts enter in measure 188 and continue through measure 192. The lyrics are in Latin and are repeated in each system.

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

6 7 5 3 2 6 7 5 3 2 6 7 5 3 2

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

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 ♭ $\frac{5}{3}$ = $\frac{5}{3}$ = $\frac{5}{3}$ = 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 - - # * 5/3 6/3 -

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 - - - - -

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

203

mus te. Lau damus te, lau -

mus te. Lau damus te, lau -

mus te. Lau damus

mus te. Lau damus

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

207

The musical score consists of two systems of piano accompaniment and two systems of vocal parts. The piano accompaniment is written for two staves (treble and bass clef) with a key signature of one sharp (F#). The vocal parts are written for two staves (treble and bass clef) with a key signature of one sharp (F#). The lyrics are in Latin and are written below the vocal staves.

System 1 (Measures 207-210):

- Piano Accompaniment:** The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. The melody is in the right hand.
- Vocal Parts:** The vocal parts enter in measure 207 with a long note, followed by a melodic line in measure 208. The lyrics are "da - - - - -".

System 2 (Measures 211-214):

- Piano Accompaniment:** The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. The melody is in the right hand.
- Vocal Parts:** The vocal parts enter in measure 211 with a long note, followed by a melodic line in measure 212. The lyrics are "da - - - - -".

System 3 (Measures 215-218):

- Piano Accompaniment:** The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. The melody is in the right hand.
- Vocal Parts:** The vocal parts enter in measure 215 with a long note, followed by a melodic line in measure 216. The lyrics are "te, bene-di - cimus te, ad-o-ra-mus te, glo-ri-fi-ca - mus te, glo - ri - fi - ca - - - -".

System 4 (Measures 219-222):

- Piano Accompaniment:** The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. The melody is in the right hand.
- Vocal Parts:** The vocal parts enter in measure 219 with a long note, followed by a melodic line in measure 220. The lyrics are "te, bene-di - cimus te, ad-o-ra-mus te, glo-ri-fi-ca - mus te, glo - ri - fi - ca - - - - mus, glo -".

System 5 (Measures 223-226):

- Piano Accompaniment:** The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. The melody is in the right hand.
- Vocal Parts:** The vocal parts enter in measure 223 with a long note, followed by a melodic line in measure 224. The lyrics are "5 5 6 - 5 5 6 - 5 5 6 - 5 - 6 6 5 3 2 5 3 2".

210

The musical score consists of two systems. The first system contains measures 210 and 211. The piano part is written for two staves (treble and bass clef) and includes a third staff in the middle. The voice part is written for a single staff. The second system contains measure 212. The piano part continues with the same complex rhythmic pattern. The voice part includes the lyrics 'mus te, glo - ri - fi - ca - mus'.

mus

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

mus

ri - fi - ca - mus

6 6 5 6 6 5 6 6 5

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

[illegible]

219

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

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

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 5

227

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

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

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

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

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

231

mus te, glo - ri - fi -

mus te, glo - ri - fi -

mus te, glo - ri - fi - ca -

mus te, glo - ri - fi - ca -

pleno Organo

$\flat 6$ $\frac{6}{4}$ — $\frac{7}{\sharp}$ $\frac{5}{\flat}$ — $\frac{5}{3}$ — $\frac{5}{3}$ — $\frac{5}{3}$ $\frac{5}{3}$ 5 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 3

242

This musical score page contains measures 242 through 245. It is written for piano in G major (one sharp) and 4/4 time. The score is organized into three systems. The first system (measures 242-243) features a grand staff with treble and bass clefs. The second system (measures 244-245) also uses a grand staff but includes a third staff with a bass clef for the left hand. The right hand plays a continuous eighth-note melody, while the left hand provides a steady eighth-note accompaniment. In measure 245, the left hand has a fermata over the final chord, which is marked with a [6] in the bass staff. The piece concludes in measure 245 with a final chord marked with a [2] in the bass staff.

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

The musical score is written for a piano and voice ensemble. It begins with a piano introduction in the first two systems, featuring a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The piano introduction consists of a series of eighth and sixteenth notes, with a trill (tr) in the right hand. The voice enters in the third system with the lyrics 'mus te, glo - ri - fi - ca - mus'. The voice part is written on a single staff, and the piano accompaniment continues in the bass staff. The lyrics are 'mus te, glo - ri - fi - ca - mus'.

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

251

Piano Introduction: Measures 251-253. The piano part begins with a forte (*f*) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The music concludes with a final chord in measure 253.

Vocal Entries: Measures 254-256. Four voices enter in measure 254, singing the phrase "te, glo - ri - fi - ca - mus te." The vocal lines are written in a four-part setting, with each voice part having its own staff. The lyrics are: "te, glo - ri - fi - ca - mus te." The music concludes with a final chord in measure 256.

Measure Numbers: 251, 252, 253, 254, 255, 256.

Dynamic: *f* (forte).

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

Tempo giusto

vl
1, 2
p con sordino

vla
p con sordino

S

T

B

org
b
p sempre

257

260

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

263

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

266

ten.

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

tasto solo

tasto solo

tasto solo

269

6 - *tasto solo* 6 3 6 5 3 6 5 3 6 3

272

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

275

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

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

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 5 3 9 8 9 8 9 8

289

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

5 3 5 3 6 5 5 3 5 3 6 5 5 3 6 5

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] 5/3 b7 5 6 [5 -] 6 - 5/3 6/5 9 8

tasto solo

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 $\frac{4}{3}$ - 5 $\frac{5}{3}$ - $\flat 6$ 5 $\left[\begin{smallmatrix} \flat 6 \\ 3 \end{smallmatrix} \right] \frac{4}{3}^+$ 6 6

==

312

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

$\flat 6$ 5 $\frac{4}{3}$ $\left[\begin{smallmatrix} \flat 4 \\ \flat 2 \end{smallmatrix} \right]$ 6 6 6 6 $\frac{4}{2}$ 6 $\left[\begin{smallmatrix} 5 \\ \flat \end{smallmatrix} \right]$ # \flat 3 3

315

0 - - - - -

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

5# - - #

ad libitum

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

333

ten.

6 - 5

6 5 # 6

5 3

6 3

6 5 6 # 6 5 #

337

f

p Solo

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

5 3 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 6 6 6 6 6 6 6 6 6 6 6

345

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

5# = 5 6 6 5# = 6 5 6 5 4 3 6 6 6 [4] [45] =

349

0 - - - - -

6 5/3 = 6 5/3 6 5 6 5 [45] 4 6 6 5 5#

353

f

- - - - - nem no - stram.

[45] # - 6 5 [6 5] [45] # [45] # 6 [6] #

356

p

P Solo

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

Qui tol - lis pec - ca - ta, qui

6 46 6 [45] # - 6 6 *p* [45] # 6 [45] # 5 6 5

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

362

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

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

366

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

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

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 5 6 5 6 9 8 9 8

373

nem no - stram.

nem no - stram.

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

377

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

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

mf p

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

\flat \flat $\frac{5}{\flat}$ $\frac{5}{\flat}$ $\frac{6}{\flat 6}$ $\flat 6$ [$\flat 7$] 6 7 6

391 Adagio [a tempo]

394

ca - ti - o - nem no - stram. ad libitum

ti - o - nem no - stram. ad libitum

5 3 6 3 5 6 5 3

397

ten.

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

400

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

Qui sedes

Vivace

f

1
ob

2

1
vl

2

vla

f

f Tutti

S

Qui se - - - des ad dex -

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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:

8 dex - te - ram Pa tris:

dex - te - ram Pa tris:

$\flat 5$ $\frac{4}{4}$ 3 $\frac{6}{5}$ - $\frac{9}{4}$ 8 $\frac{6}{5}$ $\frac{5}{3}$ - $\frac{7}{5}$ - $\frac{6}{4}$ $\frac{5}{\sharp}$ $\frac{4}{2}$ $\frac{5}{\sharp}$

411 Vivace

[illegible]

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
b

[8 6]

[^b9
7
#]

#

6
3

6
5

[9
5
b]

[8]

6
3

419

The musical score is divided into two systems. The first system consists of two staves for piano accompaniment. The second system includes vocal parts and a basso continuo line.

Vocal Lines:

- Soprano:** - re no - bis, mi - se - re - - -
- Alto:** re, mi - se - re - re, mi - se - re - -
- Tenore:** - re no - bis, mi - se -
- Basso:** no - bis, mi - se -

Basso Continuo:

The basso continuo line is written in a single staff with figured bass notation below it. The figures are: 7 #, 6 4, 5 4, #, 6 3, -, 5 4, 6 3, 7 #, -, 7 #, -.

422

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

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

425

The musical score consists of piano accompaniment and vocal lines. The piano part features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal lines are written for a soprano, alto, and tenor/bass. The lyrics are in French and are repeated across the vocal staves.

Piano Accompaniment:

- Measures 425-427: The right hand plays a continuous eighth-note melody. The left hand plays a more complex accompaniment with various intervals and rests.

Vocal Lines:

- Soprano:** re no bis, mi -
- Alto:** se re re, mi se re re no bis, mi -
- Tenor/Bass:** re, mi se re re, mi se re re, se re re no bis, mi -

Lyrics:

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

Figured Bass:

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

428. *Adagio*

The musical score for measures 428-431 of Schubert's 'Adagio' is presented. It features a piano accompaniment and four vocal parts. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are for Soprano, Alto, Tenor, and Bass. The lyrics are 'se - re - re no - bis.' The tempo is marked 'Adagio'.

432 Allegro

The musical score is for a piece titled "Allegro" starting at measure 432. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The piano part consists of three staves: the top two are in treble clef and the bottom is in bass clef. The vocal parts are arranged in four staves, each with a specific clef (Soprano: treble, Alto: treble, Tenor: treble, Bass: bass). The tempo is marked "Allegro". The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are in Latin: "Quo - ni - am tu so - lus, tu so - lus San - ctus,". The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are asterisks (*) in the piano part, likely indicating specific performance techniques or ornaments. The vocal parts are written in a simple, clear style, with lyrics aligned under the notes. At the bottom of the page, there are some markings: "6 4+" and "6" with a minus sign, possibly indicating fingerings or breath marks.

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

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

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

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

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,

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

6 5 3 — 6 4 5 # — 6 4+ 2 — 5 # —

436

Adagio

The musical score consists of piano accompaniment and four vocal parts (Soprano, Alto, Tenor, Bass). The tempo is marked 'Adagio'. The key signature has one sharp (F#). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand, including a triplet in measure 438. The vocal parts enter in measure 436 with the lyrics 'tis - si - mus, Je - su Chri - ste.' and continue through measure 441. The lyrics are: 'tis - si - mus, Je - su Chri - ste. Je - su Chri - ste. Je - su, Je - su Chri - ste. Je - su, Je - su Chri - ste.

436

437

438

439

440

441

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

staccato

f Rip.

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

=

441

6 - 5 5 5 5 6 7 5/3

444

5 5 5 5 3 5 6

≡

447

5 6 5 5 6 6 5

450

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

≡

454

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

457

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

≡

460

$\sharp 6$ 3 — 6 5 — 7 3 — — — — — 5 3 — 5 3 — —

463

p

f Solo

Quo - niam tu so -

p [6 6]

≡

467

f

f

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

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

471

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

475

f **ff** **p**

f **ff** **p**

f **ff** **p**

mus, Je - - - - -

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

5 3 5 3 5 5 5 #5 5 5

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9

481

p *tr* *f* *Vv.* *f*

su Chri - ste, Je - - -

7 6 6 6 5 6 6 6 5 3

484

5 3 6 5 5 6 5 5 3

p

487

su, Je - - - - - su

5 # # # #

490

ff

ff Tutti

f

Chri - ste.

f

6 5 6 # 6 6 5 3 5 3 6

==

493

tr

tr

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

496

p *f* *p* *f*

5 6 # 6 # # 5 3 2

≡

499

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

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

6 5 5 5 5 - 6 5 6 5/3 2

503

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

so - lus San - ctus, tu so - lus Do - minus, tu so - lus Al - tis - simus,

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

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

≡

507

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

Je - - - - -

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

517

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

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 6 5

530

su, Je - - - - - su

[5] 6 5 # # #

≡

533

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

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

536

su Chri

Figured Bass: 6 3 5 3 - 6 5 3 - 6 6 3 - 6 5 3 - 6 5 6 6 #

≡

539

ste.

Figured Bass: 6 6 5 6 # 6 6 6 6 # 6 6 # 5 -



545

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

548

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

=

551

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

554

- lus Al - tis - simus, tu so - lus, tu so - lus San - ctus, tu so-lus, tu

5 3 3 5 3 5 3

≡

557

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

5 3 3 5 3 6 #

560

mus, Je - - - - -

6 5 5 5 5 5 5

≡

563

mf

mf

mf

tr

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

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

567

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

6 6 6 7 5 5 5 5 5 5

≡

571

ad libitum

ad libitum

ad libitum

su, Je - su Chri -

5 5 5 - 6 6 6/5 ad libitum

Cum Sancto Spiritu

Allegro

1
ob

2

1
vl

2

vla

f *Tutti*

S

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

f *Tutti*

A

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

f *Tutti*

T

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

f *Tutti*

B

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

org
b

f *Tutti*

6
4+
2

6
4+
2

6

Detailed description: This is a page from a musical score, page 150, titled 'Cum Sancto Spiritu'. The tempo is marked 'Allegro'. The score is written for a large ensemble. The woodwind section includes two Oboes (ob) and two Violins (vl). The string section includes a Viola (vla). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The organ (org b) is also featured. The lyrics are 'Cum Sancto Spiritu in gloria Dei Patris,'. The organ part includes figured bass notation at the bottom of the page.

583

The musical score for page 151, starting at measure 583, features a piano accompaniment and four vocal parts. The piano part consists of a grand staff with treble and bass clefs. The vocal parts are arranged in four staves, each with a treble or bass clef. The lyrics are written below the vocal staves.

Piano Accompaniment:

- Right Hand:** Measures 583-584 show a melodic line with sharps and naturals. Measures 585-586 feature a more complex, flowing melody with many sharps and naturals.
- Left Hand:** Measures 583-584 show a steady eighth-note accompaniment. Measures 585-586 feature a more complex, flowing accompaniment with many sharps and naturals.

Vocal Parts:

- Staff 1 (Soprano):** Measures 583-584: "in glo - ri-a De - i Pa - tris,". Measure 585: "in glo - -".
- Staff 2 (Alto):** Measures 583-584: "in glo - ri-a De - i Pa - tris,". Measure 585: (rest).
- Staff 3 (Tenor):** Measures 583-584: "in glo - ri-a De - i Pa - tris,". Measure 585: "in glo - -".
- Staff 4 (Bass):** Measures 583-584: "in glo - ri-a De - i Pa - tris,". Measure 585: "in glo - - - - ri - a".

Dynamic and Performance Markings:

- Dynamic:** A forte (**f**) marking is present in measure 585, above the Soprano staff.
- Phrasing:** A slur is placed over the Soprano staff in measure 585, encompassing the notes "in glo - -".

Figured Bass:

- Measure 583:** 6, 4, 5, 3
- Measure 584:** 5, #
- Measure 585:** 6, 4+, 2
- Measure 586:** 5, #

585

Adagio *tr* [Allegro]

f

f

f

- 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

The musical score is written for a piano and voice. The piano part begins with a four-measure introduction in G major, consisting of whole notes on the treble and bass staves. The vocal part enters in the second measure with the lyrics "Cum San - cto Spi - ri - tu in glo - ri - a De - i". The vocal melody is in G major, with a mix of quarter and eighth notes. The piano accompaniment for the vocal part features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics continue: "Pa - - - tris. Lau-damus te, benedi - cimus te, ad-o-ra-mus te, glo-ri - fi - ca -". The vocal part concludes with a final note on a whole note. The piano part continues with a double bass line marked with "6" (sixteenth notes) in the left hand and a steady eighth-note pattern in the right hand. The score ends with a double bar line.

f Tutti

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

Pa - - - tris. Lau-damus te, benedi - cimus te, ad-o-ra-mus te, glo-ri - fi - ca -

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

6 6 6 6 6

598

Piano Introduction: Measures 598-601. The piano part features a melody in the right hand and a bass line in the left hand, both marked *f* (forte). The melody consists of eighth and quarter notes, while the bass line is a steady eighth-note accompaniment.

Vocal Entry: Measures 602-605. The vocal part enters with a melody of quarter and eighth notes, marked *f*. The piano accompaniment continues with the same eighth-note pattern.

Tutti Section: Measures 606-614. The tempo and dynamics change to *f Tutti*. The vocal part continues with the lyrics: "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." The piano accompaniment features a more active melody with eighth and sixteenth notes, marked *f*. The bass line provides a steady accompaniment.

Lyrics:
 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.

Measure Numbers: 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 3

606

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

The musical score is written for piano and voice. It begins with a piano introduction in measure 610, marked with a forte (f) dynamic. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal part enters in measure 611 with the lyrics "men, a". The piano accompaniment continues with a series of chords and arpeggios, including a prominent 9 6 6 9 6 6 6 5 3 6 6 5 9 8 sequence in the left hand.

men, a

men,

men, a

9 6 6 9 6 6 6 5 3 6 6 5 9 8

613

musical score for measures 613-618, featuring piano accompaniment and vocal parts with lyrics.

Lyrics: a - - - - - men, a - - - - - men, a -

Chord symbols: #6/5, 9, 8, 6/5, 7/#, 6/4, 7/#, 8/6, 6/4, 7/5

616

men. Lau-da-mus

men. Lau-da-mus

men, a men. Cum San-

men. Cum San - cto

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

619

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

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

- cto Spi - ri - tu in glo - ri - a Pa - - - tris,

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

5 # 8 7 6 5 8 7 6 5 8 7 6 5 - 6 4 # 4+ 8 7 4+ 6

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.

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

631

ten.

Pa - - - - - tris. Cum San - cto Spi - ri -
 - mus te, glo - ri - fi - ca - - - - -
 ca - - - - - mus te. Lau-da-mus te, bene-di - cimus
 Lau-da-mus te, bene-di - cimus

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

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 # 5 6

639

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

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 # 6 # 6 #

642

Pa - tris, a - men, a - mus, in glo-ri-a De-i Pa - tris, a - men, a - mus te, in glo-ri-a De-i Patris, a - men, a - men, a - men

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

646

The musical score consists of piano accompaniment and vocal lines. The piano part is written in treble and bass staves with a key signature of one sharp (F#). The vocal part includes four staves with lyrics. The lyrics are: "men, a - men, a - men, a -". The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals. The vocal lines are written in treble clef with a key signature of one sharp. The lyrics are placed below the vocal staves.

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

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

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

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

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

650

men,

men,

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

653

The musical score is written for piano and voice. It begins with a piano introduction in G major, measures 653-662. The piano part features a steady eighth-note accompaniment in the right hand and a more complex eighth-note pattern in the left hand. The vocal melody enters in measure 653 with the word 'a' and continues through measure 662. The bass line is written in G major and includes figured bass notation. The lyrics 'men, a - - men, a - - men, a - - men,' are written under the vocal melody. The piano part continues with a steady eighth-note accompaniment in the right hand and a more complex eighth-note pattern in the left hand.

a - - - - -

a - - - - -

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

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

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

656

- - - men, a - men, a - - - men, a - - -
 - men, a - - men, a - - - men, a - men, a - - -
 a - - men, a - men, a - men, a - men, a - men, a - -
 a - - - men, a - - - - men, a - - - men, a - - -
 6 #5 # 6 6/5 #5 # 6 #5 6 6 5 7 #5 #

[illegible]

[illegible]

667

The musical score consists of two systems. The first system contains measures 667 and 668. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line is a single note, 'men, a - - - - -'. The second system contains measures 669 and 670. The piano accompaniment continues with similar rhythmic patterns. The vocal line has two parts: the first part is 'men, a - - - - -' and the second part is 'men, a - - - - -'. The lyrics are written below the vocal staves.

men, a - - - - -

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

men, a - - - - - men,

men, a - - - - -

6 # 6 5 9 8 6 5 9 8

[illegible]

673

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

679

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

Pa - tris, a - men, a -

tris, a - men, a -

tris, a - men, a -

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

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 6 6 6 6 6

688

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

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

Cum

8 5 3

692

tris, a - - - men, a -
 a - - - men, a - - -
 San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,
 Cum San - cto Spi - ri - tu in glo - ri - a De - i
 5/3 - 5/3 - 5/3 6/4 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

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

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

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 - muste, 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, each with three staves. The top staff of each system is a grand staff (treble and bass clef) for piano accompaniment. The middle staff is a vocal line in treble clef. The bottom staff is a vocal line in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal lines are primarily composed of eighth and quarter notes, with some rests. The first system covers measures 710-713. The second system covers measures 714-717. The vocal lines in the second system have lyrics 'a' and 's' under the first two measures. The piano accompaniment in the second system has figured bass notation: 6 5, 6 5, 6 5, 6 5, 6.

6 5 6 5 6 5 6 5 6

714

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

men. Cum San - cto Spi - ri - tu in,

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

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

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

718

mus te, a - men, a -

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

mus te, a - men, a -

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

6 6 5 8 7 4 7 4 3 9 8 - 5 3 1 4 2

722

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

men, a -

men, a -

men, a -

a - men, a - men, a -

8 6 9 7 7 5 8 6 9 7 10 8 8 6 9 7 10 8 11 9 7

728

The musical score is for a piece titled "Amen". It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The piano part consists of a right hand with a flowing sixteenth-note melody and a left hand with a steady eighth-note bass line. The vocal parts enter in the third measure of the first system. The lyrics "men, a - men, a -" are written under the vocal staves. The score is in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The lyrics "men, a - men, a -" are written under the vocal staves. The score is in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The lyrics "men, a - men, a -" are written under the vocal staves.

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

The musical score consists of two systems. The first system (measures 740-742) features a piano accompaniment with a treble and bass staff. The second system (measures 743-745) includes vocal parts with Latin lyrics. The lyrics are: "te, ad-o-ra - mus_ te, glo - ri - fi - ca - - - -". The piano accompaniment continues with a treble and bass staff. The lyrics are: "te, ad-o-ra - mus te, glo - ri - fi - ca - - - -". The piano accompaniment continues with a treble and bass staff. The lyrics are: "te, ad-o-ra - mus_ te, glo - ri - fi - ca - mus, glo - ri - fi - ca - - -". The piano accompaniment continues with a treble and bass staff. The lyrics are: "te, ad-o-ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus,". The piano accompaniment continues with a treble and bass staff. The lyrics are: "te, ad-o-ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus,".

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,

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

6 6 b 7

743

mus

mus

mus

glo - ri - fi - ca - mus

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

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

[illegible]

[illegible]

757

men, a - men, a - men, a - men, a - men. Cum San - cto

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

760

The musical score consists of two systems. The first system (measures 760-762) features a piano accompaniment with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part includes a continuous eighth-note accompaniment in the right hand and a more rhythmic accompaniment in the left hand. The second system (measures 763-765) features vocal parts. The vocal parts are written in a treble and bass staff. The lyrics are in Latin and include the words "men, a", "men, a", and "Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, a". The score includes various musical notations such as notes, rests, and trills.

men, a - -

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

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

6 6 5 3 5 6 6 5 5 6 5 6 5

763

Piano Accompaniment:

- Measures 763-765: **ff**

Vocal Parts:

- Measures 763-765: **f** (Piano)
- Measures 764-765: **ff**

Lyrics:

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

Figured Bass:

f 5 3 6 ff 5 3

766

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

6 6 6 6/5