

# Zelenka. Missa Dei Patris.

Jan Dismas

**Zelenka**

**Missa Dei Patris**

Missa Ultimarum Prima

ZWV 19

*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-11
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1740
	<i>RISM ID</i>	212006525
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id42660783X">https://digital.slub-dresden.de/id42660783X</a>

## 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, Domine Fili, Quoniam, Et incarnatus est, Benedictus</i> , and <i>Agnus Dei</i> ) have been retained in this edition.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
		ob	In several movements of <b>A1</b> ( <i>Domine Fili</i> and <i>Benedictus</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	4	vl 2	2nd ♩ in <b>A1</b> : e <sup>8</sup> .”–e”16–e”8–e”8
	4	vla	last note illegible in <b>A1</b>
	5	ob 2	1st ♩ illegible in <b>A1</b>
	5	vl	1st ♩ illegible in <b>A1</b>
	5	vla	1st ♩ illegible in <b>A1</b>
	8	ob 2	2nd ♩ illegible in <b>A1</b>
	9	vl 2	2nd ♩ illegible in <b>A1</b>
	9	vla	1st ♩ illegible in <b>A1</b>
	14	vl 2	2nd ♩ in <b>A1</b> : e’+c”+g”
	30	ob 2	2nd ♩ in <b>A1</b> unison with vl 1
	31	A	second ♩ in <b>A1</b> : d’4–d’4
	86	vla	5th ♩ in <b>A1</b> : b <sup>b</sup> 8
	95	B	5th ♩ in <b>A1</b> : c8
	129	S, A, B	1st ♩ missing in <b>A1</b>
	132	vl	10th ♩ in <b>A1</b> : f’16
	143	S	1st ♩ in <b>A1</b> : c”8–c”8
	149	org	3rd ♩ missing in <b>A1</b>
	163	ob 2	last ♩ in <b>A1</b> : d”4
2	14	vla	3rd ♩ in <b>A1</b> : b’8–b8
	38	ob 2	3rd ♩ in <b>A1</b> : e”4
	83	ob	3rd ♩ in <b>A1</b> : e”4
	126	T	5th ♩ in <b>A1</b> : b8
	130	vla	3rd ♩ in <b>A1</b> : d’8
	133	org	bar almost illegible in <b>A1</b>
	151–287	ob 1	Bars 163, 165, 173, and 286f have been emended to accommodate the oboe’s range.
	151–287	ob 2	Bars 163, 165, 168–170, 173, and 286f have been emended to accommodate the oboe’s range.
	151–165	org	bass figures missing in <b>A1</b>
	196	vla	bar in <b>A1</b> : g’8–e”8–e’8–b’8
	305	B	In <b>A1</b> , the 2nd half of this bar is empty. However, lyrics in bar 306 start with “-re-re”, which indicates two missing notes in bar 305.
	315	ob	adapted to bar 339/373
	316	ob	adapted to bar 374
	325	ob	adapted to bar 401
	325	vl 1	1st ♩ in <b>A1</b> : b’8.–g16
	335	T	4th/5th ♩ in <b>A1</b> : d’4
	345	ob 2	4th/10th ♩ in <b>A1</b> : b’8
	433	vl 2	1st ♩ in <b>A1</b> : g <sup>#</sup> ’4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	445f	vla	The section starting at the 4th ♩ appears one octave lower in A1. However, the 1st ♩ in bar 447 is e''4, which indicates that the preceding section should start at d'.
	452	org	1st ♩, upper voice in A1: b'8-c''8-d''8-c'8
	458	ob 2	1st to 5th ♩ in A1 unison with ob 1, here unison with A
	458	vla	last ♩ in A1: e'8
	463	B	1st ♩ missing in A1
	471	vla	4th ♩ missing in A1
3	18	org	2nd ♩ illegible in A1
	25	org	1st to 3rd ♩ illegible in A1
	27	ob 1, vl 1	1st ♩ in A1: b''8-a''16-b''16
	36	S	2nd ♩ missing in A1
	73	T	last ♩ in A1: e'4
	86	ob 2	2nd ♩ in A1: g#''4-b'8-a'8
	86	vl 2, A	2nd ♩ in A1: e'8
	90-93	vl 2	in A1 unison with A, here unison with vl 1
	90	S	4th ♩ in A1: b'8
	97	A	2nd ♩ in A1: a'8-a'8
	108	T	last ♩ illegible in A1
	111	ob, vl	1st ♩ in A1: g#''16-a''16-b''8
	118	T	last ♩ in A1: e8
	124	ob 2, vl 2	in A1 unison with vl 1, here adapted to bar 19
	127	T	1st ♩ illegible in A1
	148	vla	voice missing in A1, here unison with org
	151	org	last ♩ missing in A1
	152	org	3rd ♩ missing in A1
	159	A	last ♩ illegible in A1, here adapted to bar 154
	165	vl 1	2nd ♩ in A1: d#''2.-d#''4-d#''2
	185	org	1st ♩ missing in A1
	186	org	7th ♩ in A1: γ
	189	ob 1, vl 1	1st ♩ in A1: d''4-c''4
	193	ob 2	in A1 unison with vl 2, here unison with A
	230	A	1st ♩ in A1: f#''8
	233	org	shown as written in A1 (i. e., inconsistent durations)
	240	vla	last ♩ illegible in A1
	253	vla	last ♩ in A1: d'8
	259	T	3rd ♩ in A1: b8-b8
	272	vl	14th ♩ in A1: f'16
	274	vl	4th ♩ in A1: g'16
	280	vla	last ♩ in A1: a'16
	286	ob 2	2nd ♩ in A1: γ-g'16-g'16-g'16-a'16-a'16-a'16-a'16
	291	T	3rd ♩ in A1: f#''8
	294	S	bar in A1: c''2-γ-γ-c''8, here adapted to remaining voices
	299	vl	7th ♩ in A1: b'+g''8
	299	T	6th ♩ in A1: d'8
	300	ob 1	3rd ♩ in A1: b'4
	300	vl	3rd ♩ in A1: g+d'+b'+g''8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	408	S	2nd ♩ in A1: e''4–d♯''4
	409	S	Since this bar is indicated by rehearsal marks, the 1st ♩ would be γ (cf. bar 408). However, the lyrics indicate that a note should appear.
	409	S	2nd ♩ in A1: e''4–d♯''4
	426–428	ob	in A1, ob play the subject starting from b'; here, ob were adapted to S
	426	S	2nd ♩ illegible in A1
	427	S	1st to 3rd ♩ illegible in A1
	432	A	2nd ♩ in A1: e''4, here adapted to bar 391
4	26–108	ob 1	Bars 43 and 107 have been emended to accommodate the oboe's range.
	33	org	4th ♩ in A1: c'8
	48	vla, org	4th ♩ in A1: e'8
	49	vla, org	4th ♩ in A1: d'8
	65	vla	2nd ♩: only last note legible in A1
	84	vl	1st ♩ illegible in A1
	116	T	2nd ♩ in A1: d'8–e'8–d'8–c'8
	125	ob, S	6th ♩ in A1: c''8
5	27	org	2nd to 4th ♩ illegible in A1, here adapted to bar 59f
	40	vl, vla	1st ♩ missing in A1
	53	vl, vla	1st ♩ missing in A1
	78–82	–	indicated by “da capo” in A1 (2nd half of bar 16 to bar 20)
	87	ob	3rd ♩ in A1: f♯''16–f♯''16–f♯''16–f♯''16
	87	vl	3rd ♩ in A1: f''+a'+d'16. repeated as 32
	90	ob, vl	1st ♩ in A1: d'16.
	91	–	A1 only contains chorus and org (“NB In omnibus instrumentis [?] Dona nobis come Cum Sancto Spiritu”). Here, bass figures of <i>Cum Sancto Spiritu</i> are reused. In the instruments, the rhythm of the subject has been emended. Minor differences in S (bars 133, 146 and 158–160), A (bars 109, 132–134, 150, 153–155, 157–159 and 173), T (bars 123, 150 and 171), and org (bars 116 and 162–153) were also incorporated into the instrumental parts.
	140	org	1st ♩, upper voice in A1: b'8–c'8–d'8–c'8; lower voice: g'4.–g'8–g'4–g'4
	141	org	2nd ♩, upper voice in A1: b♭'8
	144	T	3rd ♩ in A1: g'8
	151	org	2nd ♩ in A1: c♯'4
	156	A	2nd ♩ in A1: e'8
	162	S	2nd ♩ illegible in A1
	171f	org	notes missing in A1
	174	org	bar in A1: c4

# Changelog

## **2.0.0 - 2021-12-28**

### *Changed*

- uses EES Tools and new editorial guidelines

## **1.0 - 2017-01-10**

### *Added*

- initial release





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## 1 Kyrie

**Vivace**

*I*  
Oboe  
*II*

*I*  
Violino  
*II*

Viola

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

*f* Solo

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

The image displays a musical score for a 4-measure piece, organized into three systems. The first system consists of two staves (treble and bass clef) with a 4-measure time signature. The second system also consists of two staves (treble and bass clef) with a 4-measure time signature. The third system consists of four staves (treble, bass, and two empty staves) with a 4-measure time signature. The notation includes various musical symbols such as notes, rests, and fingerings.

**System 1:**

- Staff 1 (Treble): 4-measure piece. Measures 1-3 contain eighth notes and sixteenth notes. Measure 4 contains a half note and a quarter note.
- Staff 2 (Bass): 4-measure piece. Measures 1-3 contain eighth notes and sixteenth notes. Measure 4 contains a half note and a quarter note.

**System 2:**

- Staff 1 (Treble): 4-measure piece. Measures 1-3 contain eighth notes and sixteenth notes. Measure 4 contains a half note and a quarter note.
- Staff 2 (Bass): 4-measure piece. Measures 1-3 contain eighth notes and sixteenth notes. Measure 4 contains a half note and a quarter note.

**System 3:**

- Staff 1 (Treble): 4-measure piece. Measures 1-3 contain eighth notes and sixteenth notes. Measure 4 contains a half note and a quarter note.
- Staff 2 (Bass): 4-measure piece. Measures 1-3 contain eighth notes and sixteenth notes. Measure 4 contains a half note and a quarter note.
- Staff 3 (Empty): 4-measure piece. Measures 1-3 contain eighth notes and sixteenth notes. Measure 4 contains a half note and a quarter note.
- Staff 4 (Empty): 4-measure piece. Measures 1-3 contain eighth notes and sixteenth notes. Measure 4 contains a half note and a quarter note.

**Fingerings:**

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

7

6 5 6 5 7# 6 4

10

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

7 # 6 4 7 # 6 # [6] # *p* 6 # *f*

13

The musical score is written for piano (p) and includes a double bass line. The score is divided into two systems. The first system contains measures 13, 14, and 15. The second system contains measures 16 and 17. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The first system features a complex texture with multiple staves, including a double bass line. The second system shows a simplified texture with a single bass line. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

Measures 13-15: The first system contains measures 13, 14, and 15. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The first system features a complex texture with multiple staves, including a double bass line. The second system shows a simplified texture with a single bass line. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

Measures 16-17: The second system contains measures 16 and 17. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The second system shows a simplified texture with a single bass line. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

16

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

*tr* *tr* *[tr]* *tr* *tr*

6 6 - 6 *p* [6] *f* [6] 5/3 5/3

The musical score is written for piano and bass. The piano part consists of two systems of staves. The first system has two staves (treble and bass clef) and the second system has three staves (treble, middle, and bass clef). The piano part features a variety of musical notations, including eighth notes, sixteenth notes, and trills. The bass part is written on a single staff and includes a sequence of notes and rests. The score is marked with dynamics *p* (piano) and *f* (forte), and includes a measure rest. The page number 16 is indicated at the top left.



19

The musical score consists of three measures, numbered 19, 20, and 21. The notation is as follows:

- Measure 19:** Treble staves contain eighth-note patterns with accents. The bass staff contains eighth-note patterns. Dynamics: *p* (piano).
- Measure 20:** Treble staves contain eighth-note patterns with accents. The bass staff contains eighth-note patterns. Dynamics: *p* (piano).
- Measure 21:** Treble staves contain eighth-note patterns with accents. The bass staff contains eighth-note patterns. Dynamics: *f* (forte).

The bass staff has a 5/6 time signature. Fingerings are indicated as 5, 6 in the first measure, 5 in the second measure, and a triplet of 5s in the third measure.

22

The image shows a musical score for piano and bass. The piano part consists of two systems of grand staves (treble and bass clef). The first system contains three measures of music, featuring eighth and sixteenth notes, with some notes marked with accents. The second system also contains three measures of music, continuing the melodic and harmonic development. The bass part consists of a single staff with a bass clef, containing three measures of music, primarily using eighth notes. Below the bass staff, there are four empty staves, likely for other instruments or voices. At the bottom of the page, there is a line of text containing numbers and symbols: 5 3, -, 6 8, 5 6 5, 6, 5 6 5, 5 3, 5 6 8.

5 3, -, 6 8, 5 6 5, 6, 5 6 5, 5 3, 5 6 8

## Adagio

25

**System 1: Piano Accompaniment**

Measures 25-27. The piano part consists of a steady eighth-note bass line and a treble part with eighth-note patterns and triplets.

**System 2: Vocal Parts**

Measures 26-27. Four vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 26 with the lyrics "Ky - ri - e e - lei". Each part is marked *f* *Tutti*. The Soprano and Alto parts have a long note in measure 27, while the Tenor and Bass parts have a whole note.

**System 3: Bass Line**

Measures 25-27. A single bass line with eighth notes. Measure numbers 6, 5, 6, 5 are written below the first two measures.

**System 4: figured bass**

Measures 25-27. A figured bass line with figures 6, 5, 6, 5, 6, 4, 7, 2.

28

son, e - lei - - - - -

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

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

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

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

31

son e - lei -

son, e - lei -

son, e - lei -

son, e - lei -

7<sup>#</sup> 6<sup>4</sup> 7<sup>5</sup> 8<sup>6</sup> 7<sup>2</sup> -<sup>#</sup> 6<sup>4</sup> 7<sup>#</sup>

33

The musical score consists of two systems. The first system (measures 33-38) features a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part is characterized by continuous triplet patterns in both hands, primarily using eighth and sixteenth notes. The key signature has one sharp (F#). The second system (measures 39-44) shows the piano accompaniment continuing with similar rhythmic patterns. The vocal line enters in measure 39 with a melody of quarter and eighth notes. The lyrics 'e - lei' are written under the vocal line in measure 40. The piano part continues with a steady eighth-note accompaniment. At the bottom of the page, there are five chord symbols: 8 6# 9 7 8# 4 2 5# 5#.

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



38 **Allegro**

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

6/4 6/4 5/3 4/2 5/3 - **Tutti** 1 1 1



42

*Tutti*

*Tutti*

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

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

8

[illegible]

49

son, e - lei - son, e -

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

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

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

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

53

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

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

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

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

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

56

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

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

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

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

6 3 5 3 7 5 7 # 6 6 6- 8 6 3

60

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

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

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

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

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

64

le - i - son, e - lei -

le - i - son, e - lei -

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

- i - son, e - lei -

6  
4

[#5  
#]

6  
4

6 5 5 5 5 5 #5 #

67

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

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

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

son, e - lei - son,

6 6/5 [#5] 6 1 1 1 1 1 6 5 [#5] 5 6 - [#5] - 6 - 6 6



71

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

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

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

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

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

74

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

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

<sup>8</sup> son, e - le - i - son. — Ky - ri - e e - lei - - - - -

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

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

[illegible]

## Adagio

80

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

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

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

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

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

## Christe

Tempo giusto

1  
ob

2

1  
vl

2

vla

S

A

B

org  
b

*f* Solo [6] b ♭ [6] ♭ [6] 6 [6] 6 [6] ♭

[illegible]

90

The musical score consists of several systems of staves. The first system (measures 90-92) is for piano and includes a complex introduction with trills and dynamic markings *p* and *f*. The second system (measures 93-95) contains empty staves for the upper parts and a bass line with figured bass notation. The third system (measures 96-98) continues the bass line with figured bass notation.

Figured bass notation for the bass line (measures 96-98):

Measure 96: *p* ♭ ♭6 6 ♭ 5 ♭ ♭ 5/3

Measure 97: *f* 6/3 ♭6/3 6 6 ♭6 8

93

**f**

**f**

**f**

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

**p Solo**  
Christe, Christe e - lei - son, e - lei - son,

**p Solo**  
Christe, Christe e - lei - son, e - lei - son,

**p** 6 [b] b  $\frac{5}{3} = 6$  b b [6] b b - 6 6 5 6 6 7 **f**



97

The musical score for page 31, measures 97-100, is presented in a multi-staff format. The piano accompaniment is in the upper staves, and the vocal parts are in the lower staves. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are in Latin, and the music is in a hymn-like style.

**Piano Accompaniment:**

- Measures 97-99: The piano accompaniment consists of a simple harmonic pattern in the right hand and a single note in the left hand.
- Measure 100: The piano accompaniment features a more complex harmonic pattern in the right hand, marked with a *p* (piano) dynamic.

**Vocal Parts:**

- Soprano:** e - lei - son. Chri-ste, Chri - ste, Chri-ste, Chri - ste,
- Alto:** e - lei - son. Chri-ste, Chri - ste, Chri - ste,
- Bass:** e - lei - son. Chri - ste,

**Figured Bass:**

5 3 - ♭ p ♭ 6 6 ♭ 5 5 3 -

100

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

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

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

5 3 - 5 b 6 b b5 5 6 4 5 3 - 6 6] 5 3 - 5 b 6 5 3 - 6

103

*f*

*f*

*f*

*p*

*p*

*f*

*tr*

— e - lei - son.

*tr*

e - lei - son.

Chri - ste,

e - lei - son.

5 3 *f* 6 3 6 6 6 6 *p* 6

106

The musical score consists of six staves. The first two staves are for the piano introduction, with the right hand playing a series of eighth notes and the left hand playing a series of eighth notes. The third staff is the vocal melody, with lyrics: "Chri-ste, Chri - ste e - lei - son, e - lei - son." The fourth staff is the vocal melody, with lyrics: "Chri - ste e - lei - son, e - lei - son. Chri - ste, Chri - ste e - lei - son." The fifth staff is the vocal melody, with lyrics: "Chri-ste,". The sixth staff is the bass line, with fingerings: 6 5, 5 6, 5 - 6, 5 6 7, 5 6.

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

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

Chri-ste,

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

109

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

Chri-ste, Chri - ste, Chri-ste, Chri - ste,

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

6 5 6 4 b [4] 6 b [6] b 5 = 3 =

112

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

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

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

5   b6   6   5/3   6   b   -   6   5   6   4   3   8

114

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

Chri-ste, Chri - ste,

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

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

6 8 6 4 6 5 6 4 4 6 6 8 [6]

116

*f*

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

*tr*

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

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

*f*

6    [6] ♭ [♭7]    6] ♯    5/3    —    6    8    6    ♯    6    5/3    6/4    6/5    ♯    6    6



119

**Soprano**  
e - lei - son. Christe e - lei - son, e - lei - son.

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

**Tenor**  
e - lei - son. Chri - ste e - lei - son.

**Bass**  
e - lei - son. Chri - ste e - lei - son.

**Basso Continuo**  
6 [6] # 5 # p # 6 5 6 6 # 6 # f 6 3

122

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

Chri-ste, Christe e - lei - son,

Christe, Chri-ste e - lei - son,

6 5 6 - 6 6 8 5 # 6 # b [b4] 6 b 5 7 b b

126

**f**

**f**

**ff**

**ff**

**ff**

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

e - lei - son. Christe e - lei -

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

**f** 6 6 6 6 ♭

**ff** 5 ♭ 5 ♭ 6 6 ♭

**p** 6 ♭ 6/8 ♭

129

**Piano Part:**

- Measures 129-130: *f* (forte)
- Measures 131-132: *p* (piano)

**Voice Part:**

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

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

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

**Bottom Staff:**

*f* *p* 6 6

132

The musical score for page 43, starting at measure 132, features a piano accompaniment and vocal parts. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The tempo is marked with a '4' over a '3', indicating a 4/3 time signature. The piano part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then returns to forte (*f*). The vocal parts are written for four voices (Soprano, Alto, Tenor, and Bass) and include the lyrics: "lei - son. Chri - ste, Chri - ste\_\_ e - lei - son, lei - son, Chri - ste, Chri - ste lei - son, Chri-ste e -". The vocal parts are marked with a piano (*p*) dynamic. The piano part includes figured bass notation: *f* 5 6 -  $\frac{4}{3}$  6 3, 5 6 -  $\frac{4}{3}$  6 3, *p* 6 b b [6].



138

Adagio Allegro Adagio

*f*

*ff*

*f*

*ff*

*f*

*f*

Chri - ste e - lei - son.

lei - son.

Chri - ste e - lei - son.

*f*

5 6 - 46 6 6 6 8 6 4 6 7 6 5

## Kyrie

[Vivace]

1  
ob

2

1  
vl

2

vla

S

A

T

B

org  
b

*f*

*f*

*f*

*f* *Tutti* \*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

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

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

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

8 5 6 3 -

6 6 6

6 6 3 - 5 3 -



[illegible]

148

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

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

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

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

6 5 6 \* 5 6 6 6 5

3 3 3 3 3 3 3

152

The musical score consists of five systems. The first system is a piano introduction with two staves. The second system is a piano introduction with three staves. The third system is a vocal melody with lyrics, consisting of four staves. The fourth system is a piano accompaniment with two staves. The fifth system is a piano accompaniment with two staves.

Lyrics:

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

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

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

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

Figured bass:

5 6 5 6 5 6 5 5

3 4 3 4 3 3

155

The musical score is divided into three systems. The first system (measures 155-157) is a piano introduction. The second system (measures 158-160) contains the vocal melody and the basso continuo line. The third system (measures 161-163) continues the vocal melody and the basso continuo line.

**Vocal Melody:**

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

**Basso Continuo:**

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

**Figured Bass:**

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

158

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

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

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

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

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

162

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

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

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

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

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

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

166

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

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

## 2 Gloria

Allegro

1 ob 1 vl 2 vl 1 vla

*f*

S

A

T

B

org  
b

staccato sempre

*f* Solo

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



This musical score is for a piano and bass ensemble. It consists of five systems of staves. The first system has two grand staves (treble and bass clef). The second system has three staves: two grand staves and a single bass staff. The third system has four staves: two grand staves and two single bass staves. The fourth system has four empty staves. The fifth system has one grand staff. The music is written in 3/4 time. The first system features a piano part with a melody in the right hand and a bass line in the left hand. The second system features a piano part with a melody in the right hand and a bass line in the left hand. The third system features a piano part with a melody in the right hand and a bass line in the left hand. The fourth system is empty. The fifth system features a bass part with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and accidentals.

5

5 3

5 3

7 #

5 3

This musical score is divided into two systems. The first system contains two systems of piano accompaniment. The first piano system consists of two staves (treble and bass clef) with a 9-measure rest in the first measure, followed by eighth-note chords and a final sixteenth-note flourish. The second piano system consists of three staves (treble, middle, and bass clef) with a 9-measure rest in the first measure, followed by eighth-note chords and a final sixteenth-note flourish. The second system of the score consists of four empty staves (treble, middle, and bass clef) and a single bass staff at the bottom. The bass staff contains a 9-measure rest in the first measure, followed by eighth-note chords and a final sixteenth-note flourish. Below the bass staff, there are four sets of fingerings: 7# (first measure), 5/3 (second measure), 6/3 (third measure), and 5/3 (fourth measure).

13

The musical score is divided into two main systems. The first system consists of two grand staves (treble and bass clef) and a single bass staff. The second system consists of four grand staves (treble and bass clef) and a single bass staff. The first system contains four measures of music. The first two measures feature a dense texture with many sixteenth notes in both hands of the grand staff. The third measure continues this texture, while the fourth measure shows a more sparse texture with fewer notes. A small asterisk (\*) is placed below the first bass staff in the second measure of the first system. The second system contains four measures of music. The first three measures are empty staves, while the fourth measure contains a single note. The bass staff in the second system contains a sequence of notes: a quarter note, an eighth note, a quarter note, and a half note. Below the bass staff in the second system, there are four sets of fingerings: 5/3, 5/3, 5/3, and 5/3, followed by a 6. The first system is marked with a 13 at the beginning.

17

6 4 2 6 6 4 2 7 b 4 6 4 2 b7 6 4 2 6 5 5 6 5

22

**System 1:** Treble and Bass staves. Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Dynamics: *p* (piano) in both staves.

**System 2:** Treble, Middle, and Bass staves. Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Middle staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Dynamics: *p* (piano) in Treble and Middle staves, *f* (forte) in Bass staff.

**System 3:** Treble, Middle, and Bass staves. Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Middle staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Dynamics: *p* (piano) in Treble and Middle staves, *f* (forte) in Bass staff.

**System 4:** Four empty staves.

**System 5:** Bass staff. Bass staff has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Dynamics: *p* (piano).

**Fingering:** 5 6 - 5 *p* 5 6 5 *f* 5 6 5 5 6

26

**Piano Part:**

- Measures 26-29: *p* (piano) and *f* (forte) dynamics.
- Measures 30-33: *p* (piano) and *f* (forte) dynamics.

**Vocal Part:**

- Measures 30-33: *f* *Tutti* (forte, tutti).
- Lyrics: Glo - ri - a in ex -

**Fingerings:**

- Measures 26-29: 5 3, 5 3, 5 3, 5 3.
- Measures 30-33: 5 3, 5 3, 5 3, 5 3.

30

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

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

cel - sis, in ex - cel - sis De - o. Et in ter - ra,

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

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

34

ter - ra, in ter - ra pax, pax, in ter - ra

ter - ra, in ter - ra pax, in ter - ra pax,

in ter - ra pax, in ter - ra pax, in ter - ra

ter - ra pax, pax, pax, pax,

5 3 7 # 5 3 7 # 5 3 6



39

The musical score for page 63, starting at measure 39, consists of piano accompaniment and four vocal staves. The piano part features a complex texture with multiple voices in the right hand and a more active bass line. The vocal parts are arranged in four staves, each with Latin lyrics. The lyrics are: "pax, pax ho - mi - ni - bus bo - nae vo - lun -". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

pax, pax ho - mi - ni - bus bo - nae vo - lun -

pax, pax ho - mi - ni - bus bo - nae vo - lun -

pax, pax ho - mi - ni - bus bo - nae vo - lun -

pax, pax ho - mi - ni - bus bo - nae vo - lun -

6 6 5 5 3

43

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

ta - tis, pax ho - mi - ni - bus bo - - nae

ta - tis, pax ho - mi - ni - bus bo - - nae

ta - tis, pax ho - mi - ni - bus bo - - nae vo - lun -

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

47

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

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

vo - lun - ta - - - - - tis, vo - lun - ta - - - - -

ta - - - - -

♭7 6 6 6 5 [6] 5 6 p 6

6 5 2

52

The musical score consists of five systems. The first two systems are for piano, each with a grand staff (treble and bass clefs). The piano part features complex rhythmic patterns with sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). The third system contains four vocal staves, each with a melody line and a line for lyrics. The lyrics are "tis." The fourth system contains a single bass staff with a melody line and a line for lyrics, also with the lyrics "tis." The fifth system is a single bass staff with a complex rhythmic pattern, including a "Solo" section. Dynamics include *f*, *p*, and *ff*. Fingering numbers (5, 6, 5, 5, 6, 5, 3, 3, 3, 3, 5, 5, #) are written below the notes in the fifth system.

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

tis. tis. tis. tis.

Solo

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



63

da - - - - -

*Tutti*  
Be - ne - di - ci - mus, ad - o - ra - mus te, glo - ri - fi -

*Tutti*  
Be - ne - di - ci - mus, ad - o - ra - mus te, glo - ri - fi - ca -

*Tutti*  
Be - ne - di - ci - mus, ad - o - ra - mus te, glo - ri - fi -

*Tutti*  
5/3 5# 5/3 5#

67

mus, be - ne - di - ci - mus te, ad - o - ra - mus

ca - mus te, ad - o - ra - mus te, ad - o -

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

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

Figured Bass:  $\begin{smallmatrix} 7 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$  -  $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ \# \end{smallmatrix}$

71

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

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

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

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

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



75

The musical score for page 71, measures 75-80, is presented below. It includes piano accompaniment and vocal parts with lyrics in Latin.

**Piano Accompaniment (Measures 75-80):**

- Measure 75:** Treble clef, key of D major. Right hand: quarter note D4, quarter note E4, quarter note F#4. Left hand: quarter rest, quarter note D3, quarter note E3.
- Measure 76:** Treble clef, key of D major. Right hand: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Left hand: quarter note D3, quarter note E3, quarter note F#3, quarter note G3.
- Measure 77:** Treble clef, key of D major. Right hand: quarter note A4, quarter note B4, quarter note C5, quarter note B4. Left hand: quarter note G3, quarter note F#3, quarter note E3, quarter note D3.
- Measure 78:** Treble clef, key of D major. Right hand: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Left hand: quarter note C4, quarter note B3, quarter note A3, quarter note G3.
- Measure 79:** Treble clef, key of D major. Right hand: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Left hand: quarter note F#3, quarter note E3, quarter note D3, quarter note C3.
- Measure 80:** Treble clef, key of D major. Right hand: quarter note B3, quarter note A3, quarter note G3, quarter note F#3. Left hand: quarter note B2, quarter note A2, quarter note G2, quarter note F#2.

**Vocal Parts (Measures 75-80):**

- Measure 75:** Treble clef, key of D major. Note: D4. Lyric: ra - mus te, \_\_\_\_\_
- Measure 76:** Treble clef, key of D major. Note: E4. Lyric: glo - ri - fi - ca - - - - -
- Measure 77:** Treble clef, key of D major. Note: F#4. Lyric: - - - - -
- Measure 78:** Treble clef, key of D major. Note: G4. Lyric: - - - - -
- Measure 79:** Treble clef, key of D major. Note: A4. Lyric: - - - - -
- Measure 80:** Treble clef, key of D major. Note: B4. Lyric: mus

**Lyrics (Measures 75-80):**

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

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

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

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

**Figured Bass (Measures 75-80):**

- Measure 75:** 6, 4+, 6
- Measure 76:** 7, 6, 5, 4, 3, 2, 1
- Measure 77:** 6, 4, 3, 2, 1
- Measure 78:** 6, 4, 3, 2, 1
- Measure 79:** 6, 4, 3, 2, 1
- Measure 80:** 6, 4, 3, 2, 1

79

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

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

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

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

5/3 6/5 [5] 6/4+ 6/4 6/4+ 6/2+ 6/2+ 7/2+ 4+/2 6

83

The musical score consists of five systems. The first system (measures 83-86) is for guitar and piano. The guitar part features a melodic line with a key signature of one sharp (F#) and a 12/8 time signature. The piano accompaniment includes chords and a bass line. Dynamics include *p* (piano) and *f* (forte). The second system (measures 87-90) continues the piano accompaniment with similar dynamics. The third system (measures 91-94) features vocal lines for four voices (Soprano, Alto, Tenor, Bass) with the lyrics "mus te." The fourth system (measures 95-98) continues the vocal lines. The fifth system (measures 99-102) features a guitar solo section with the word "Solo" above the staff. The solo is marked with *p* and *f* dynamics. The guitar solo is written in a 12/8 time signature and includes a key signature of one sharp (F#). The solo is marked with *p* and *f* dynamics. The solo is marked with *p* and *f* dynamics. The solo is marked with *p* and *f* dynamics.

mus te.

mus te.

mus te.

mus te.

*Solo*

5 6/5 [#5] 6 6/5 [#5] 5 p 5 6/5 [#5] 5 f 5 6/5 [#5] 5

87

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

*Tutti*  
Gra - ti - as

*Tutti*  
Gra - ti - as

*Tutti*  
Gra - ti - as

6 5 6 5 [ $\sharp 5$ ] 5 -  $\sharp 5$  [ $\sharp 5$ ] *p* 5 -  $\sharp 5$  [ $\sharp 5$ ] *f* 5 -  $\sharp 5$  [ $\sharp 5$ ]

92

The musical score for page 92 consists of several systems. The first two systems are piano accompaniment for the right and left hands. The third system introduces vocal parts with the lyrics "a - gi - mus\_ ti - - bi pro - pter ma - - gnam". This is followed by two more vocal staves with the same lyrics. The fifth system includes a vocal staff with the lyrics "a - gi-mus, a - - gi - mus pro - pter ma - - -" and a bass line with the lyrics "Pro - pter ma - gnam glo - - ri - am,". A *Tutti* marking appears above the vocal staff in the fifth system. The final system shows a bass line with a *Tutti* marking and a 5-measure rest, followed by a 6-measure rest, and a 4-measure rest.

a - gi - mus\_ ti - - bi pro - pter ma - - gnam

a - gi - mus\_ ti - - bi pro - pter ma - - gnam

a - gi-mus, a - - gi - mus pro - pter ma - - -

*Tutti*

Pro - pter ma - gnam glo - - ri - am,

*Tutti*

5

6

4

2

96

glo - ri - am, glo - ri - am,

pro - pter ma - gnam glo - ri - am,

6  
3

5  
3

100

Musical score for piano and voice, measures 100-103. The score is written for piano (left hand and right hand) and voice (soprano, alto, and tenor/bass). The key signature is one sharp (F#). The tempo is marked with a '7' (seven). The lyrics are: "ri - am tu - am, pro - pter", "ri - am tu - am,", "glo - ri - am tu - am,", "glo - ri - am tu - am,".

Measures 100-103:

- Measure 100: Piano introduction with chords and arpeggios. Voice enters with "ri - am tu - am, pro - pter".
- Measure 101: Piano continues with arpeggios. Voice continues with "ri - am tu - am,".
- Measure 102: Piano continues with arpeggios. Voice continues with "glo - ri - am tu - am,".
- Measure 103: Piano continues with arpeggios. Voice continues with "glo - ri - am tu - am,".

Lyrics:

ri - am tu - am, pro - pter

ri - am tu - am,

glo - ri - am tu - am,

glo - ri - am tu - am,

104

ma - - - gnam glo - ri - am, pro - pter

pro - pter ma - gnam glo - riam, pro - pter

pro - pter ma - - gnam glo - riam, pro - pter

pro - pter ma - - gnam glo - ri - am, pro - pter

5 3 7 # 5 3 5 #



108

ma - gnam glo - ri - am, pro - pter ma - gnam glo -

ma - gnam glo - ri - am, pro - pter ma - gnam glo -

ma - gnam glo - ri - am, pro - pter ma - gnam glo -

ma - gnam glo - ri - am, ma - gnam glo - ri - am, glo -

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



118

ma - - gnam glo - ri - am tu - am, pro - pter ma-gnam

ma - - gnam glo - ri - am tu - am, pro - pter ma-gnam

ma - - gnam glo - ri - am tu - - am, pro - pter ma-gnam

ma - - gnam glo - ri - am tu - - am, pro - pter ma-gnam

5 # 5 3 5 # 6

122

glo - ri - am, pro - pter ma-gnam glo - ri-am tu - am, glo - riam tu -

glo - ri - am, pro - pter ma-gnam glo - ri - am, glo - ri - am tu -

glo - ri - am, pro - pter ma-gnam glo - ri-am tu - am, ma - gnam glo - riam tu -

glo - ri - am, pro - pter ma-gnam glo - ri - am tu -

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

4 2+ 2+ # 4 2+ 2+ #

127

The musical score consists of five systems. The first system (measures 127-130) features a piano (p) and bass (b) part. The piano part has two staves (treble and bass clef) and the bass part has one staff (bass clef). The piano part plays a melody in the right hand and a bass line in the left hand, with dynamics *p* and *f* indicated. The bass part plays a bass line in the left hand, with dynamics *p* and *f* indicated. The second system (measures 131-134) features a piano (p) and bass (b) part. The piano part has two staves (treble and bass clef) and the bass part has one staff (bass clef). The piano part plays a melody in the right hand and a bass line in the left hand, with dynamics *p* and *f* indicated. The bass part plays a bass line in the left hand, with dynamics *p* and *f* indicated. The third system (measures 135-138) features a piano (p) and bass (b) part. The piano part has two staves (treble and bass clef) and the bass part has one staff (bass clef). The piano part plays a melody in the right hand and a bass line in the left hand, with dynamics *p* and *f* indicated. The bass part plays a bass line in the left hand, with dynamics *p* and *f* indicated. The fourth system (measures 139-142) features a piano (p) and bass (b) part. The piano part has two staves (treble and bass clef) and the bass part has one staff (bass clef). The piano part plays a melody in the right hand and a bass line in the left hand, with dynamics *p* and *f* indicated. The bass part plays a bass line in the left hand, with dynamics *p* and *f* indicated. The fifth system (measures 143-146) features a piano (p) and bass (b) part. The piano part has two staves (treble and bass clef) and the bass part has one staff (bass clef). The piano part plays a melody in the right hand and a bass line in the left hand, with dynamics *p* and *f* indicated. The bass part plays a bass line in the left hand, with dynamics *p* and *f* indicated.

am.

am.

am.

am.

5 6 #

5 6 #

5 6 #

5 6 #

131

The musical score consists of five staves. The first two staves are for the piano, the next three are for a vocal or instrumental part, and the last is for the bass. Measures 131 and 132 show the piano playing a continuous eighth-note pattern in both hands, with dynamics *p* and *f* indicated. Measures 133 and 134 show the piano playing a sustained note in the right hand and a moving line in the left hand, with dynamics *f* and *p* indicated. The vocal/instrumental part has rests in measures 131-133 and a whole note in measure 134. The bass part has a sequence of notes: 5, 6, 5, 6, and then a more complex figure in measure 134, with dynamics *p* and *f* indicated.

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

5 6 5 6 *f*

## Domine Deus

**Largo**

1 *f*

ob 2 *f* **ff** *sostenuto*

1 *f* **ff** *sostenuto*

2 *f* **ff** *sostenuto*

vla *f* **ff** *sostenuto*

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

S Do - mi-ne, Do - mi-ne. Do - mine De us, Rex coe-les -

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

A Do - mi-ne, Do - mi - ne. Do - mine De us, Rex coe - les -

*f* **Tutti**

T Do - mi-ne, Do - mi - ne.

*f* **Tutti**

B Do - mi-ne, Do - mi - ne.

org *f* **Tutti** **ff** *Solo* *sostenuto* *p*

5 7 6 6 5 4 5 6 6 6 9 6  
3 5 4 # 2+ # 4+ 3





145

*f* *ff* *sostenuto* *p*

*f* *ff* *sostenuto* *p*

*f* *ff* *sostenuto* *p*

*f* *Tutti*  
tis, De-us Pa-ter, Pa - ter o - mni - pot - ens.

*f* *Tutti*  
- tis, De-us Pa-ter, Pa - ter o - mni - pot - ens.

*f* *Tutti*  
De-us Pa - ter, o - - mni - potens.

*f* *Tutti*  
De-us Pa-ter o - mni-potens, o - mni - pot - ens.

*f* *Tutti* *ff* *Solo* *sostenuto* *p*

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

## Domine Fili

[Tempo deest]

1  
ob

2

1  
vl

2

vla

A

org  
b

*f*

*f*

*f* Tutti

*f* Tutti

*f*

*p* Vv.

*p* Vv.

*p*

*f* Rip.

6 # - 6 -

*p* Org.

6 # - 6 #

*f* Rip.

6

156

*f*

*f*

*p* Vv.

*p* Vv.

*p*

*f* Tutti

*f* Tutti

*p*

*f* Rip.

6 - 6 -

*p*

6 6 #



171

Do - mi - ne Fi - li,

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

176

Fi - li u - ni - ge - ni-te, Je - su, Je - su, Je -

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

182

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

- - - su Chri - ste, Je - -

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

188

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



205

ff

ff

*p* *3* Vv. *3*

*ff* Tutti *3*

*p* Vv. *3*

*ff* Tutti *3*

*p*

Do - mi - ne\_ De - us, De - us, A - gnus\_

*p* *ff* *p*

$\flat$   $\flat 5$  6  $\frac{5}{3}$   $\frac{5}{[4]}$  5 5  $\frac{5}{3}$  - 5  $\frac{6}{5}$  # - 6  $\frac{6}{8}$  6 #

210

*f*

*f*

*f* Tutti

*f* Tutti

*f*

*p*

De - i, Fi - li - us Pa -

*f* *p*

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





227

Measures 227-230. The piano part features complex triplets and trills in the right hand, while the left hand plays a steady bass line. The voice part is a single line with a key signature of one sharp (F#).

231

Measures 231-234. The piano part features complex triplets and trills in the right hand, while the left hand plays a steady bass line. The voice part is a single line with a key signature of one sharp (F#).

sostenuto

**f** *Vu.*

sostenuto

**f** *Vu.*

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

Qui tol - lis pec - ca - ta mun - di, mi - se -

*p* *f* *p*

5 3 6 4 2 6 6 6 5

236

sostenuto

*f* *p*

sostenuto

*f* *p*

re - re no - bis; qui tol - lis pec - ca - ta

6 6 5 5 5 5 5 6 5

2 2 3 3 3 3 3 6 5

242

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

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

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

mun - di, sus - ci-pe, sus - ci-pe, sus - ci-pe

# 6 6 6 6 # 6 6 6 6 # 6 6 #

3 3 3 3 3 3 3 3 3 3 3 3

249

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

*ad libitum*

[6 - 6 6 6 #] 5 6 [7 #] *f* # [6 4] *p* 5 # 6 4

255

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

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

260

5 5 5 6 5 5 6 5

266

5 6 5 [2+] 5 5 #7 5 6 6 6 6 # 5

nem no

272

Adagio

**Piano (Right Hand):**

- Measures 272-273: **f** (forte)
- Measures 274-275: **p** (piano), **Vv.** (Vivace)
- Measure 276: **f** (forte), **ten.** (tension), **p** (piano)

**Piano (Left Hand):**

- Measures 272-273: **f** (forte)
- Measures 274-275: **p** (piano), **Vv.** (Vivace)
- Measure 276: **f** (forte), **ten.** (tension), **p** (piano)

**Violins I and II:**

- Measures 272-273: **f** (forte) **Tutti**
- Measures 274-275: **p** (piano), **Vv.** (Vivace)
- Measure 276: **f** (forte), **ten.** (tension), **p** (piano)

**Viola:**

- Measures 272-273: **f** (forte)
- Measures 274-275: **p** (piano)
- Measure 276: **f** (forte), **ten.** (tension), **p** (piano)

**Cello:**

- Measures 272-273: **f** (forte)
- Measures 274-275: **p** (piano)
- Measure 276: **f** (forte), **ten.** (tension), **p** (piano)

**Double Bass:**

- Measures 272-273: **f** (forte) **Rip.**
- Measures 274-275: **p** (piano)
- Measure 276: **f** (forte), **ten.** (tension), **p** (piano)

**Other Notations:**

- Measures 272-273: **stram**
- Measures 274-275: **sus** (sustained)
- Measure 276: **ci** (crescendo)

**Fingerings:**

- Measures 272-273: **[6]**
- Measures 274-275: **#**, **6**, **5**, **6**, **#**, **[6]**
- Measure 276: **f**, **p**

277 [a tempo]

*f*

*ad libitum*

*f*

*ad libitum*

*f* Tutti

*f*

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

*ad libitum*

*f* Rip.

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

4+ 4+ 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2

[illegible]

## Qui sedes

**Allegro assai**

1 *ob* 2 *f*

1 *vl* 2 *f* *vla* *f*

*S* *f Tutti*  
Qui se - - des ad dex - te - ram

*A* *f Tutti*  
Qui se - - des ad dex - te - ram

*T* *f Tutti*  
Qui se - - - des ad

*B* *f Tutti*  
Qui se - - - des ad

*org b* *f Tutti*

5 5 6 5  
3 3 4 3

291

Pa - - - - -

Pa - - - - -

dex - te - ram Pa - - - - -

dex - te - ram Pa - - - - -

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



294

Adagio Allegro Adagio

tris: Mi - se - re - re, mi - se

tris: Mi - se - re - re,

tris: Mi - se - re - re,

tris: Mi - se - re - re,

5 7 9 8  
3 5 3

298

Allegro Adagio

re - re, mi - se - re

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

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

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

7/5 # 8 #5/3 6/4+ 7/5 #

302 Allegro

re no bis, mi se -

re no bis, mi se -

re no bis,

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

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

tasto solo

306

The musical score consists of five systems. The first system shows the piano introduction in measures 306-308. The second system contains the vocal entry in measures 309-311. The third system continues the vocal parts in measures 312-314. The fourth system shows the vocal parts in measures 315-317. The fifth system shows the piano accompaniment in measures 318-320 with figured bass.

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

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

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

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

6 7 #7 #7 5  
b 4 4 4 #  
2 2 b2

## Quoniam

*Spirituoso*

1 *ob* *f* *tr*

2 *f* *tr*

1 *vl* *f* *tr*

2 *f* *tr*

*vla* *f* *tr*

*S*

*T*

*B*

*org*  
*b* *f* *Rip.* 6 5 - 6 6 5 - 6 6

311

The musical score consists of several staves. The top two staves are for the right hand of the piano, each marked with a *ten.* (tension) marking. The next two staves are for the left hand of the piano, also marked with *ten.* The bottom staff is the bass line, which includes figured bass notation. The key signature is one sharp (F#). The tempo is marked *tr.* (tutti). The score is divided into measures by bar lines.

Figured bass notation (bottom staff):

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

314

The musical score consists of six staves. The first three staves are grand staves (treble and bass clef) for the piano. The next three staves are empty grand staves. The bottom staff is a single bass clef line for the bass. The key signature is one sharp (F#). The time signature is 4/4. The score contains measures 314 through 319. Measures 314-315 show piano entries with trills and sixteenth-note patterns. Measures 316-319 continue the piano's melodic and rhythmic development, including a key change to B major in measure 319. The bass line enters in measure 314 and continues with a steady eighth-note pattern.

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

3 2

316

Handwritten musical score for 'The Rose Tree'. The score is written on ten staves. The first four staves are for the piano accompaniment, and the last six staves are for the vocal parts. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two measures. The first measure contains the main melody and accompaniment. The second measure contains a trill variation. The vocal parts are written in a simple, clear style, with the lyrics 'The Rose Tree' written below the staves. The score is handwritten and appears to be a personal or working draft.



318

The score is for a piano accompaniment and a vocal line. The piano part is written for a grand staff (treble and bass clefs) and includes a separate bass line. The vocal line is on a single staff. The score is in 3/4 time, key of D major, and includes various musical notations such as notes, rests, and ornaments.

321

Sheet music for 'The Rose Tree' in G major, 4/2 time. The score is arranged for a piano and a solo voice. The piano part consists of five staves: four grand staves (treble and bass clef) and one bass staff. The voice part is a single bass staff. The music is divided into two systems. The first system contains measures 321-322. The second system contains measures 323-324. The piano part features a continuous eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The voice part enters in measure 323 with the melody. The score includes dynamic markings such as *p* (piano) and *f* (forte). The key signature is one sharp (F#) and the time signature is 4/2.

323

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

5 7 *f* 6 7 *p* 6 7 *f* 6 7

325

The musical score consists of four systems. The first system is a piano introduction for measures 325-328, with the right hand playing a melody and the left hand playing a bass line. The second system continues the piano introduction. The third system features three vocal solo parts, each marked *p Solo*, with the lyrics: "Quo - ni - am tu so - lus\_ San - ctus, tu so - lus\_ Do - minus, so - lus Al -". The fourth system features an organ accompaniment marked *p Org.* with the lyrics: "Quo - ni - am tu so - lus San - ctus, tu so - lus Do - minus, so - lus Al -".

*p* Solo  
Quo - ni - am tu so - lus\_ San - ctus, tu so - lus\_ Do - minus, so - lus Al -

*p* Solo  
Quo - ni - am tu so - lus San - ctus, tu so - lus Do - minus, so - lus Al -

*p* Solo  
Quo - ni - am tu so - lus San - ctus, tu so - lus Do - minus, so - lus Al -

*p* Org.  
Quo - ni - am tu so - lus San - ctus, tu so - lus Do - minus, so - lus Al -

329

*f*

*f*

*f*

*f*

*f*

tis - simus.

tis - simus.

tis - simus.

*f* Rip.

4  
2

6

5

6  
5

7

331

*p* *fp* *fp* *fp*

*p* *p* *p* *fp*

*p* *p* *p* *fp*

Quo-ni - am tu so-lus Sanctus, tu so-lus Do - minus, so-lus Al - tis - simus, Je - su,

Quo-ni - am tu so-lus Sanctus, tu so-lus Do - minus, so-lus Al - tis - simus, Je - su,

Quo - niam tu so-lus Sanctus, tu so-lus Do - minus, so-lus Al - tis - simus, Je - su,

*p* Org. 6 6 6 5/3 [17/3] 5#

335

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

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

338

*f*

*f*

*f*

*p*

*p*

ste. Quo-niam tu so-lus

ste.

ste.

*f* Rip. *p* Org.

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



340

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

6 8 5

342

The musical score for measures 342 and 343 is presented in a grand staff format. The top system shows two empty staves for the piano. The second system contains the piano accompaniment and vocal parts. The piano part consists of two staves with chords and a bass line. The vocal parts include lyrics in Latin: "Do - minus, quo - ni - am tu so - lus Al - tis - simus,". The score includes dynamic markings such as *f* (forte) and *p* (piano), and a *ten.* marking in the bass line. The bottom system shows the continuation of the piano accompaniment and vocal parts, with figured bass notation at the bottom.

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

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

5 3 5 3 #5 3 6 7 #

[illegible]

347

mp

f

mp

f

p

p

Je - - - - - su, Je - - - - -

8

su, Je - - - - -

p

Je - - - - -

p

5 3 - - 6 3 - - 6 # 6

349

*f*

*f*

*f*

*mp*

*mp*

*f*

*f*

*f*

*tr*

su Chri - ste.

8

su Chri - ste.

su Chri - ste.

*p*

Quo-niam tu so-lus

*f*

*p*

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

351

The musical score consists of four systems. The first system shows the piano introduction with treble and bass staves. The second system continues the piano accompaniment with dynamic markings *f*, *mp*, and *mf*. The third system introduces the vocal parts with the lyrics "Quo - niam tu so-lus San - ctus, quo - niam tu so-lus Do - minus,". The fourth system continues the vocal parts and piano accompaniment, with the word "San" appearing in the bass line.

*p*

*f* *mp* *f* *mf*

*p*

*p*

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

*p*

8 Quo - niam tu so-lus San - ctus, quo - niam tu so-lus Do - minus,

San - - - - -

6 5# 5 5

354

The musical score is written for a piano and voice. The key signature is G major (one sharp). The time signature is 4/4. The score begins at measure 354. The piano introduction consists of a series of chords in the right hand and a single note in the left hand. The vocal entry begins with the lyrics "quo - niam tu so-lus Altis - simus,". The piano accompaniment features a strong rhythmic pattern in the right hand and a single note in the left hand. The lyrics continue: "quo-niam tu so-lus Sanctus, tu so-lus Do-minus, so-lus Al-". The score concludes with a final chord in the piano and a single note in the left hand.

quo - niam tu so-lus Altis - simus,      quo-niam tu so-lus Sanctus, tu so-lus Do-minus, so-lus Al-  
 quo - niam tu so-lus Altis - simus,      quo-niam tu so-lus Sanctus, tu so-lus Do-minus, so-lus Al-  
 - - - - - ctus, tu so-lus Sanctus, tu so-lus Do-minus, so-lus Al-

#5      #      #      f      #      5<sub>4</sub>      #      5<sub>4</sub>

357

tis - simus, Je - su Chri -

tis - simus, Je - su, Je - su Chri -

tis - simus, Je - su Chri -

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



360

**Measures 360-361:**

- Staff 1 (Grand Staff):** Treble and Bass clef. Forte (*f*) dynamic. Measure 360 contains dense sixteenth-note patterns. Measure 361 continues the pattern with some rests.
- Staff 2 (Grand Staff):** Treble and Bass clef. Forte (*f*) dynamic. Similar to Staff 1.
- Staff 3 (Grand Staff):** Treble and Bass clef. Forte (*f*) dynamic. Similar to Staff 1.
- Staff 4 (Vocal):** Treble clef. Marked 'ste.' (sustained). Measure 360 has a whole note, followed by rests in measure 361.
- Staff 5 (Vocal):** Treble clef. Marked 'ste.' (sustained). Measure 360 has a whole note, followed by rests in measure 361.
- Staff 6 (Vocal):** Bass clef. Marked 'ste.' (sustained). Measure 360 has a whole note, followed by rests in measure 361.
- Staff 7 (Bass):** Bass clef. Forte (*f*) dynamic. Measure 360 has a whole note, followed by rests in measure 361.

**Measure 361:**

- Staff 7 (Bass):** Forte (*f*) dynamic. Marked 'Rip.' (Ritardando). The measure contains a sequence of notes:  $\#$ ,  $-$ , 6, 7,  $\#$ ,  $-$ , 6,  $\frac{6}{5}$ ,  $\#$ .

362

The musical score consists of five systems. The first system (measures 362-363) is for piano, featuring a complex texture with rapid sixteenth-note passages in both hands. The right hand has a melodic line with a trill in measure 362. The left hand has a steady eighth-note accompaniment. The second system (measures 364-365) consists of empty staves. The third system (measure 366) is a single bass line with a sequence of notes and fingerings: 5, #, #, 6, 5.

364

The musical score consists of four systems of staves. The first system has two staves, the second has three, and the third has three. The fourth system has three staves, with the bottom staff containing a bass line with fingerings and a final measure with a 7/3 chord. The score is in G major (one sharp) and 3/4 time. Measures 364 and 365 show a piano (p) dynamic, while measure 366 shows a forte (f) dynamic. The bottom staff includes a bass line with fingerings and a final measure with a 7/3 chord.

6 7 5 6 5 2 6 8 6 6 p 6 8 6 6 f 6 8 6 6 7 3

367

**Piano Accompaniment:**

- Measures 367-369: *mf*, *f*, *p*, *f*, *p*, *f*, *mp*, *f*, *mp*, *p*.
- Trills (*tr*) are marked in measures 367 and 368.

**Vocal Parts:**

- Soprano:** *p* Quoni - am tu so - lus, San - ctus, tu so - lus Do - minus, so - lus Al - tis - simus, Je - su, Je -
- Alto:** *p* Quoni - am tu so - lus San - ctus, tu so - lus Do - minus, so - lus Al - tis - simus, Je - su, Je -
- Bass:** *p* Quo - niam tu so - lus San - ctus, tu so - lus Do - minus, so - lus Al - tis - simus, Je - su, Je -

**Organ (Org.):** *p* 6 6 6 # #

370

*f*

*mp*

*f*

*f*

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

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

su Chri - ste.

*f* Rip.

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

373

*f*

*f*

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

375

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

*p*

*p*

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

*p*

Quo-niam tu so-lus San - - - - -

*p*

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

*p* Org. 6 6 5 6 6 5/3 5/3 5/3

378

quo - niam tu so-lus Al-tis-simus, quo - niam tu so-lus Sanctus, tu so-lus

ctus, tu so-lus Sanctus, tu so-lus

quo - niam tu so-lus Al-tis-simus, quo - niam tu so-lus Sanctus, tu so-lus

*f* Rip.



381

The musical score is written for a piano and voices. It begins at measure 381. The piano part features a treble and bass staff with a key signature of one sharp (F#). The vocal parts are arranged in four staves, with lyrics in Latin. The lyrics are: "Do - minus, so - lus Al - tis - simus, Je - su, Je - su, Je - su, Je - su,". The score includes dynamic markings such as *p* (piano) and *p Org.* (piano Organ). The bottom of the page shows fingerings for the piano part, including 5, 3, 6, 5, 6, 7, 5, 3, 5, and 5.

Do - minus, so - lus Al - tis - simus, Je - su, Je - su, Je - su, Je - su,

Do - minus, so - lus Al - tis - simus, Je - su, Je - su, Je - su, Je - su,

Do - minus, so - lus Al - tis - simus, Je - su, Je - su, Je - su, Je - su,

*p* Org. 5 3 6 5 6 7 5 3 5 5

384

ten. **f**

ten. **f**

ten. **f**

ten. **f**

ten. **f**

ten. **f**

su Chri - ste,

Je - su Chri - ste, Je - su,

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

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

b5 6 # [5] [5] 6 6 5 3 6 #

387

Je - - - - -

Je - - - - -

Je - - - - -

6 5 6 5 9 3 9 3

390

**Piano Part:**

- Measures 390-391: Right hand has a trill on G4, followed by a descending eighth-note scale. Left hand has a steady eighth-note accompaniment.
- Measures 392-393: Similar pattern, with trills on G4 and descending eighth-note scales in the right hand.

**Voice Part:**

- Staff 1: Lyrics "su Chri - ste,". Melody starts on G4, moves to F#4, then E4.
- Staff 2: Lyrics "su Chri - ste,". Melody starts on D4, moves to C#4, then B3.
- Staff 3: Lyrics "su Chri - ste,". Melody starts on G3, moves to F#3, then E3.

**Figured Bass (Bottom Staff):**

Fingering: 7 7 5 5 7 5

Figured Bass:  $\overset{f}{5}$   $\frac{5}{3}$  5 6 6  $\frac{5}{3}$  6 6

393

Musical score for piano and voice, measures 393-400. The score is written in G major (one sharp) and 3/4 time. The piano part consists of two staves (treble and bass clef) and a third staff (bass clef) for the left hand. The voice part consists of two staves (treble and bass clef). The lyrics are "Je - - - - -". The piano part features a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The voice part features a melodic line in the treble staff and a bass line in the bass staff, both marked with a piano (*p*) dynamic. The score includes fingerings (9, 3, 7, 9, 3, 7, 9, 3, 7, 6, 5, 5) and a final measure with a 7/5 time signature.

Je - - - - -

Je - - - - -

Je - - - - -

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

396 Adagio [a tempo]

**Piano Part:**

- System 1: Treble and Bass staves, forte (f) dynamic.
- System 2: Treble and Bass staves, forte (f) dynamic.
- System 3: Treble, Bass, and Lower Bass staves, forte (f) dynamic.

**Voice Part:**

- Staff 1: Treble clef, *ad libitum*, - su Chri - ste.
- Staff 2: Treble clef, *ad libitum*, - su Chri - ste.
- Staff 3: Treble clef, *ad libitum*, - su Chri - ste.
- Staff 4: Bass clef, *ad libitum*, su Chri - ste.

**Piano Part Dynamics and Markings:**

- System 1: *f* (forte), *p* (piano).
- System 2: *f* (forte), *p* (piano).
- System 3: *f* (forte), *p* (piano).

**Voice Part Dynamics and Markings:**

- Staff 4: *f* (forte) Rip., *p* (piano).

**Figured Bass:**

6 5 5 3 4 2 6 5 6 6 6 5 7

399

ff p ff

ff p ff

ff p ff

5 ff p ff 6 5 \*

## Cum Sancto Spiritu

**Allegro ma non troppo**

1  
ob

2

1  
vl

2

vla

S

A

T

B

org  
b

*f*

*f*

*f*

*f*

*f* *Tutti*

Cum

*f* *Tutti*

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

*f* *Tutti*

1 1 1

sostenuto

sostenuto

sostenuto

sostenuto

sostenuto

sostenuto



408

sostenuto

sostenuto

sostenuto

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

a - - -

sostenuto

412

men, a - - - - -

men, a - - - - -

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

sostenuto

5  
4

3

6  
4

5  
3

5  
3

6  
3

6  
3

6  
4  
2

6

sostenuto

4\*  
2

6

4\*  
2

416

men, a -

men, a -

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

men, a -

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

420

men, a - - - - -

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

5 6 5 6 5 6 7 5 6 6

# 5 5 5 3 4 6 5 4 6

423

men. Cum

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

men, a - -

men, a - -

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

3 5 5 3 2 4 #

426

sostenuto

sostenuto

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

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

men, a - - - -

- men.

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



434

The musical score consists of piano accompaniment and three vocal staves. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal staves contain the lyrics "men, a - - - - - men, a - - - - - men, a - - - - -". The bottom of the page shows a series of numbers and symbols: #5, #5/3, #, 6/5, 5, 6, 5, 6, 7, #, [5/4, #].

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

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



[illegible]

440

*sostenuto*

*tr*

*sostenuto*

men, a -

men, a - men, a -

*sostenuto*

a - men. Cum San - cto

men, a - men,

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

443

sostenuto

sostenuto

sostenuto

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

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

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

a - - - - -

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

447

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

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

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

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

450

men, a

tris. Cum San - cto Spi - ri - tu in glo - ria De - i Pa -

men,

men.

7 5 6 5 4 6 5 6 5

3 3 2 3 4 3 4 3

454

*sostenuto*

*sostenuto*

*sostenuto*

men,

*sostenuto*

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

a - - - - -

Cum San - cto Spi - ri -

*sostenuto*

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

457

*sostenuto*

a - - - - - men.

*sostenuto*

men, a - - - - -

*sostenuto*

tu in glo-ria De - i Pa - tris, a - - - - -

*sostenuto*

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

460

*sostenuto*

*sostenuto*

*sostenuto*

*sostenuto*

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

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

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

- men, a - - - men.

6 5 6 6 5 5 5 5 6 # 6

3 3 3 3 3 3 3 3 5 5



464

The musical score consists of piano accompaniment and vocal parts. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clef) and a separate bass line. The vocal parts are written for a choir or soloists, with lyrics in Latin. The lyrics are: "men, a - men, a - men. Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa -".

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

Cum San - cto Spi - ri - tu in gloria De - i Pa -

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

468

sostenuto

men. Cum

tris, De i Pa

sostenuto

tris, a

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

471

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

men, a - men, a - men,

men, a - men, a - men,

5 3 5 3 5 3 7 3

474

*sostenuto*

*sostenuto*

*sostenuto*

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

*sostenuto*

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

*sostenuto*

men, a - men, a -

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

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

477

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

tasto solo

5/4

6/4 2+

6/4

481

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

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

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

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

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

6 4+ 6 5 b7 5 7

484

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

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

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

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

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

## 3 Credo

**Vivace**

The musical score is arranged in systems. The first system includes Oboe 1 & 2 (ob 1, 2), Violin 1 & 2 (vl 1, 2), and Viola (vla). The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes Organ (org b). The organ part features a 'Solo' section marked 'staccato sempre'.

**Instrument Parts:**

- ob 1, 2:** Oboe 1 and 2. Part 1 starts with a forte (*f*) dynamic, followed by a piano (*p*) section with trills, and ends with a forte (*f*) section.
- vl 1, 2:** Violin 1 and 2. Part 1 starts with a forte (*f*) dynamic, followed by a piano (*p*) section with trills, and ends with a forte (*f*) section.
- vla:** Viola. Part 1 starts with a forte (*f*) dynamic, followed by a piano (*p*) section with trills, and ends with a forte (*f*) section.
- S, A, T, B:** Vocal parts (Soprano, Alto, Tenor, Bass) are present but contain no notes in this section.
- org b:** Organ. The part is marked 'Solo' and 'staccato sempre'. It begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section.

**Dynamic Markings:** *f* (forte), *p* (piano).

**Performance Instructions:** *staccato sempre* (staccato always).



4

*ff* *f*

*ff* *f*

*ff* *f* *tr*

*ff* *f* *tr*

*ff* *f*

*ff* *f*

5 *ff* 5 *f* 6 6 5 6  $\frac{6}{[4]}$  4<sup>+</sup> 5 6 6 6

The musical score consists of five systems. The first system contains two staves (treble and bass clef) with a key signature of one sharp (F#). The first two measures of this system are marked with *ff* and *f* dynamics. The second system also contains two staves, with the first measure marked with *ff* and *f* dynamics, and a trill (*tr*) indicated above the first note. The third system contains three staves: two treble staves and one bass staff. The first measure of the first treble staff is marked with *ff* and *f* dynamics, and a trill (*tr*) indicated above the first note. The first measure of the bass staff is marked with *ff* and *f* dynamics. The fourth system contains four empty staves (two treble and two bass clefs). The fifth system contains one bass staff with a key signature of one sharp (F#). The first measure of this system is marked with *ff* and *f* dynamics. Below the bass staff, there are fingering numbers: 5, #, 5, #, 6, 6, 5, 6,  $\frac{6}{[4]}$ , 4<sup>+</sup>, 5, #, 6, 6, 6.

[illegible]

10

The musical score is divided into two systems. The first system consists of two grand staves (treble and bass clef) and a single bass staff. The second system consists of four grand staves (two treble and two bass clefs). The key signature is one sharp (F#). The first system shows a piano part with eighth and sixteenth notes and a bass line with eighth notes. The second system shows a piano part with eighth and sixteenth notes and a bass line with eighth notes. The third system shows four grand staves, all of which are empty except for a few notes in the bottom bass staff. The fourth system shows a bass staff with a complex melodic line and a bass line with eighth notes. The bottom bass staff has a 6/3 time signature and a 6/3 time signature.

6/3 6/3 6 6/3 6/3 6

13

**Piano Part:**

- System 1: Treble and Bass staves. Dynamics: *f*. Articulation: *tr*.
- System 2: Treble and Bass staves. Dynamics: *p*, *f*. Articulation: *tr*.

**Bass Part:**

- Staff: Bass clef. Dynamics: *p*, *ff*, *f*.

**Fingerings and Fingering Numbers:**

# 6 5 # 6 6 # *p* # - 6 6 6/5 # *f*

17

The musical score consists of four systems. The first system contains measures 17-20. The piano part (left hand) features a trill in measure 18, followed by a forte (f) dynamic in measure 19. The forte part (right hand) features a trill in measure 18, followed by a piano (p) dynamic in measure 19. The bottom staff includes a bass line with fingering numbers: 6, 5, 5, p 5, f 5, 6, 5, 6 5, 5 6, 4+, 6. The final measure of the bottom staff shows a 6/5 interval.

6 5 5 p 5 f 5 6 5 6 5 5 6 4+ 6

21

The musical score consists of five systems. The first system (measures 21-24) features a piano part with trills and dynamic markings. The second system (measures 25-28) contains empty staves. The third system (measure 29) is a bass line with figured bass notation.

Measures 21-24:

- Measures 21-22:  $p$
- Measures 23-24:  $ff$

Measures 25-28:

- Measures 25-26:  $p$
- Measures 27-28:  $ff$

Measure 29:

$p$   $ff$

Figured bass notation:

$\# \#$   $[6_4 \ 5]$   $5 \ 6 \ \#$   $[6_4 \ 5]$   $5 \ 6 \ \#$   $[6_4 \ 5]$   $5 \ 6 \ \#$

25

*f*

*f*

*f*

*f*

*f* *Tutti*

Cre - do, cre-do in u-num De - um, Patrem o - mni-po - ten - tem, fa-ctorem coe - li, fa-ctorem

*f* *Tutti*

Cre - do, cre-do in u-num De - um, Patrem o - mni-po - ten - tem, fa-ctorem coe - li, fa-ctorem

*f* *Tutti*

Cre - do, cre-do in u-num De - um, Patrem o - mni-po - ten - tem, fa-ctorem coe - li, fa-ctorem

*f* *Tutti*

Cre - do, cre-do in u-num De - um, Patrem o - mni-po - ten - tem, fa-ctorem coe - li, coe-li et

*f* *Tutti*

# # # # 6 5 # 5 5 # 6

29

coe - li et ter - ra.

coe - li et ter - ra.

coe - li et ter - ra.

ter - ra.

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



32

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

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

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

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

*Tutti*

Vi - si -

*Tutti*

Vi - si - bi - lium

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

# # 6 # 5 # 5 # 5 # 6

35

bi - li - um o - mnium. Et in u - num Do - minum Je -

*Tutti*  
Et in u - num Do - mi-num, Fi - li-um De - i u -

*Tutti*  
Et in u - num Do - mi-num, Fi - li-um De - i u - ni -

et in - vi - si - bi - li - um. Fi - li-um De - i u - ni -

# 4+ 6 5 4 6 6 - 9 8



40

te o - mni - a, o - mni - a sae - cu - la,  
 an - te o - mni - a sae - cu - la,  
 o - mni - a, an - te o - mnia sae - cu - la, **f** et  
 an - te o - mni - a, o - mnia sae - cu - la,  
 Solo

5 3    5 3    6 7 3    6 5    5 3    Solo    ♭ #    ♭ #

43

et ex Pa-tre na - tum an - te o-mnia sae - cula, an - - te o - mni -

et ex Pa-tre na - tum an - te o-mnia sae - cula, an - te o - mni-a,

ex Pa-tre na - tum an - te o - mni - a sae - cu - la, an - te —

et ex Pa-tre na - tum an - te o - mnia sae - cu - la, an - te —

Tutti

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

46

The musical score for page 180, measures 46-50, is presented below. It features piano accompaniment and vocal parts with lyrics in Latin.

**Measure 46:** The piano accompaniment consists of 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 vocal parts enter with the lyrics "a sae - - cu - la, an - te o - mnia sae - - cu - la,\_\_\_\_\_".

**Measure 47:** The piano accompaniment continues. The vocal parts continue with the lyrics "o - mni - a sae - cu - la, an - te o - mni - a sae - cu -".

**Measure 48:** The piano accompaniment continues. The vocal parts continue with the lyrics "o - mni - a, an - te, an - te\_\_\_\_\_ o - mni - a, an - te, an - te\_\_\_\_\_".

**Measure 49:** The piano accompaniment continues. The vocal parts continue with the lyrics "o - mni - a sae - cu - la, an - te o - mni - a sae - cu - la,\_\_\_\_\_".

**Measure 50:** The piano accompaniment continues. The vocal parts continue with the lyrics "o - mni - a sae - cu - la, an - te o - mni - a sae - cu - la,\_\_\_\_\_".

**Chord Progression:** The chord progression for measures 46-50 is as follows:

- Measure 46: 6, 6/3, 6/3
- Measure 47: 7, 6, 6/6, 6, 6/3, 6/3
- Measure 48: 6, 6/3, 6/3, 7, 6
- Measure 49: 6, 6/3, 6/3, 7, 6
- Measure 50: 6, 6/3, 6/3, 7, 6

49

an-te o-mni-a sae-cula.

la, an-te o-mni-a sae-cula.

o-mni-a sae-cu-la.

an-te o-mni-a sae-cula.

*Solo* **f**

# 6 ♭ 5 = 6 - ♭ #    ♭ ♭ # - 6 6 6 6 # ♭    7 6 [b5]

53

6 5 p 5 5 f 5 - 6 b5 b7 [b] 5 - 6



57

57

58

59

60

61

62

63

64

5

6

#

[b6/4]

6

b

b

#

[b6/4]

6

b

b

#

[b6/4]

6

b

b

#

61

**Piano Accompaniment:**

- Measures 61-63: The piano part consists of a complex rhythmic pattern. The right hand features a series of eighth and sixteenth notes, while the left hand plays a similar pattern. Dynamics include *f* (forte) and *p* (piano).

**Vocal Solo:**

- Measures 61-63: Two vocal parts, both marked *p* Solo. The lyrics are: "De - um de De - o, lu - men de lu - mine, De - o ve - ro de De - o".

**Chord Progression (Basso Continuo):**

- Measure 61:  $\flat$  [6] #
- Measure 62: 6
- Measure 63:  $\frac{5}{3}$  - 6
- Measure 64:  $\flat 5$   $\frac{3}{3}$  - 6
- Measure 65:  $\flat$  [6] 5
- Measure 66: *f* 5 # - 6 6

64

*f* *ten.* [7] *ten.*

*f* *ten.* [7] *ten.*

*f* *ten.* [7] *ten.*

*p* *f*

ve - - - ro.

- o ve - ro.

*p* *f*

5 5 6 6 [4] 6 5 5

66

ten.

ten.

ten.

ten.

[5]

[5]

p

p

Solo

Ge - nitum, ge - nitum, non fa - ctum, con - sub -

Solo

Ge - nitum, non fa - ctum, con -

p

6

6

6

69

stan - ti - a - lem Pa - tri: Per quem o - mni-a, per quem o - mni - a

- sub - stan - ti - a - - - - - lem Pa - - - tri: Per quem o - mni - a

6 3 6 3 - # 6 # - 6 # # 6 f 8 # - 6 6

72

*f*

*f*

*f*

*f* Tutti

fa - - - cta, per quem o - mni-a fa - cta, o -

*f* Tutti

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

*f* Tutti

Per quem o - mnia, per quem o - mni-a

*f* Tutti

Per quem o - mnia, fa - cta, per quem

Tutti

5 # - 6 5/3 - 6 5 b6 [b5] 3

[illegible]

79

**Piano Accompaniment:**

Measures 79-82. The piano part features a strong, rhythmic accompaniment with chords and moving lines. The key signature is one sharp (F#). The piano part has a strong, rhythmic accompaniment with chords and moving lines.

**Vocal Parts:**

**Soprano:** Tutti. Qui pro - pter nos ho - mi - nes et pro-pter

**Alto:** f Tutti. Qui pro - pter nos ho - mi - nes et pro-pter

**Tenor:** Tutti. Qui pro - pter nos ho - mi - nes et pro-pter

**Bass:** Tutti. Qui pro - pter nos ho - mi - nes et pro-pter

**Piano Part:** f. The piano part features a strong, rhythmic accompaniment with chords and moving lines. The key signature is one sharp (F#). The piano part has a strong, rhythmic accompaniment with chords and moving lines.

**Measure 82:** f. The piano part features a strong, rhythmic accompaniment with chords and moving lines. The key signature is one sharp (F#). The piano part has a strong, rhythmic accompaniment with chords and moving lines.



82

no - stram sa - lu - - tem de - scen - - dit, de - scen - -

no - stram sa - lu - - tem de - - scen - - dit, de -

no - stram sa - lu - - tem de - - scen - - dit, \_\_\_\_\_

no - stram sa - lu - - tem de - - scen - - dit, de - - scen - -

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

3 3

85

dit, de - scen - - dit de coe - - - - -

scen - - dit de coe - lis, de coe - - - - -

de - scen - - dit de coe - lis, de - scen - dit, de -

- dit, de - scen - - dit de coe - lis, de - scen - dit de -

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

88

lis, de coe - lis.

lis, de coe - lis.

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

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

Solo

5 # 6 4 5 # # 6 5 # #



94

**Piano Accompaniment:**

- Right Hand: *ff* (fortissimo), eighth-note pattern.
- Left Hand: *ff* (fortissimo), eighth-note pattern.

**Vocal Parts:**

- Soprano:** *Tutti*, *Qui propter nos*
- Alto:** *Tutti*, *Qui propter nos*
- Tenor:** *Tutti*, *Qui propter nos*
- Bass:** *Tutti*, *Qui propter nos*

**Measure 95:**

- Piano:** Continues the eighth-note pattern.
- Vocals:** Enter with the lyrics *Qui propter nos*.

96

*f* *f* *f* *f*

ho - mi - nes et pro-pter no - stram sa - lu - tem de - scen - -

ho - mi - nes et pro-pter no - stram sa - lu - tem de - scen - \*

ho - mi - nes et pro-pter no - stram sa - lu - tem de - scen - -

ho - mi - nes et pro-pter no - stram sa - lu - tem de - scen - -

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

99

dit, de - scen - - - dit de coe - - -

- - dit, de - scen - - - dit de

dit, de - scen - - - dit, de - scen - - -

dit, de - scen - - - dit, de - scen - - -

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

101

lis, de - scen - - - - -

coe - - lis, de - scen - - - - -

dit de coe - - lis, de - scen - - - - -

dit de coe - lis, de - scen - dit de - - coe - lis, de - scen-

5 6 7 5 6 5 6



[illegible]

108

pro-pter no-stram sa-lu-tem de-scen-dit, de-scen-dit, de-scen-dit de

pro-pter no-stram sa-lu-tem de-scen-dit, de-scen-dit, de-scendit, de-scen-

pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis, de-scen-

pro-pter no-stram sa-lu-tem de-scen-dit, de-scen-

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

111

ten. [6] ten. [6] ten. [6] ten. [6]

coe - - lis, de - scendit de coe - - lis, de-scen-dit, de - scen-dit

- dit de coe - lis, de - scen - - dit, de-scen-dit, de -

- - dit, de - scen - - dit, de - scendit, de-scen-dit, de -

- - dit, de - scen - - - - dit, de - scen - - -

5 # 6 #5 3 #5 3 4+ #5 6 5 # 5 #

114

ten. ten. ten. ten. ten. ten.

de coe - lis, de - scen - - - - -

scen - - - - - dit de coe - lis, de - scen -

scen dit, de - scen-dit, de - scen - dit de coe - - lis, de - scen - dit de

- - - - - dit, de - scen - - dit,

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

4 4 # 3 3 3 3 3 3 # 3

117

- - - - - dit, de - scen - dit de coe - lis, de -  
 - dit, de - scen - dit, de - scen - - - - dit de coe - lis, de - scen-dit  
 coe - - - lis, de - scen-dit, de-scen-dit de coe - lis, de -  
 de - scen - - - - dit, de - scen - dit de coe - lis, de -  
 5 # 6 3 - # 6 # - 6 6 # 5 3 - 6 5

120

scen - dit de coe - lis,

de coe - lis,

scen - dit de coe - lis,

scen - dit de coe - lis,

5 # 6 6 5 6 # Solo 6 5 3

[illegible]

126

- dit de coe - lis, de - scen - dit de coe -  
 - dit de coe - lis, de - scen - dit de coe -  
 dit de coe - lis, de - scen - dit de coe -  
 - dit de coe - lis, de - scen - dit de coe -  
 5 3 6 # 5 3 5 3 5 3 5 3



129

lis, de - scen - dit de coe -

lis, de - scen - dit de coe -

lis, de - scen - dit de coe -

lis, de - scen - dit, de - scen - dit, de - scen -

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

132

lis, de - scen - dit de

lis, de - scen - dit, de - scen - dit de coe -

lis, de - scen - dit de

dit de coe - lis, de - scen - dit de

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

135 **Vivace**

coe - - lis, de - scen - - dit de coe - - -

- - - lis, de - scen - - - dit de coe - - -

coe - - lis, de - scen - - - - - - - dit de

coe - - lis, de - scen - - - - - - - dit de coe - - -

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

138

The musical score consists of two systems. The first system (measures 138-140) features a piano accompaniment with a complex bass line and a vocal line. The second system (measures 141-143) continues the piano accompaniment and includes the vocal line with lyrics.

**Measure 138:** Piano part has a treble and bass staff. The bass staff has a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The vocal line has a treble staff with a half note (F#) and a quarter note (G).

**Measure 139:** Piano part has a treble and bass staff. The bass staff has a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The vocal line has a treble staff with a half note (F#) and a quarter note (G).

**Measure 140:** Piano part has a treble and bass staff. The bass staff has a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The vocal line has a treble staff with a half note (F#) and a quarter note (G).

**Measure 141:** Piano part has a treble and bass staff. The bass staff has a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The vocal line has a treble staff with a half note (F#) and a quarter note (G).

**Measure 142:** Piano part has a treble and bass staff. The bass staff has a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The vocal line has a treble staff with a half note (F#) and a quarter note (G).

**Measure 143:** Piano part has a treble and bass staff. The bass staff has a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The vocal line has a treble staff with a half note (F#) and a quarter note (G).

**Lyrics:**

- Measure 138: - - - lis.
- Measure 139: - - - lis.
- Measure 140: coe - - lis.
- Measure 141: - - - lis.

**Figured Bass:**

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

141

The musical score consists of two systems. The first system contains two grand staves (treble and bass clef) and a single bass staff. The second system contains two grand staves and four individual staves (two treble and two bass). The key signature is one sharp (F#). The first system shows measures 141, 142, and 143. The piano part in the grand staves plays a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The second system shows measures 141, 142, and 143, where the piano part is silent and the bass staff continues the accompaniment. The bass staff in the second system includes fingering numbers and accidentals: 6/3, -, #, 6, 6, 7/#, -, 6, 6, #, 6/5, 5/#, -, 6, 6.

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

144

First system (Measures 144-147):

- Measures 144-146: Rapid triplet eighth notes with trills. Dynamics: *p* (piano) in measures 144 and 145, *ff* (fortissimo) in measure 146.
- Measure 147: Final measure with a fermata.

Second system (Measures 144-147):

- Measures 144-146: Rapid triplet eighth notes with trills. Dynamics: *p* (piano) in measures 144 and 145, *ff* (fortissimo) in measure 146.
- Measure 147: Final measure with a fermata.

Third system (Measures 144-147):

- Measures 144-146: Rapid triplet eighth notes with trills. Dynamics: *p* (piano) in measures 144 and 145, *ff* (fortissimo) in measure 146.
- Measure 147: Final measure with a fermata.

Fourth system (Measures 144-147):

- Measures 144-146: Rapid triplet eighth notes with trills. Dynamics: *p* (piano) in measures 144 and 145, *ff* (fortissimo) in measure 146.
- Measure 147: Final measure with a fermata.

Fifth system (Measures 144-147):

- Measures 144-146: Rapid triplet eighth notes with trills. Dynamics: *p* (piano) in measures 144 and 145, *ff* (fortissimo) in measure 146.
- Measure 147: Final measure with a fermata.

Fingerings (Fingering numbers 1-5 are indicated below the notes):

- Measure 144: 6 6 5 5 6 6 5 #
- Measure 145: 6 6 5 5 6 6 5 #
- Measure 146: 6 6 5 5 6 6 5 #
- Measure 147: 6 6 5 5 6 6 5 #

## Et incarnatus est

[Andante]

1  
vl  
2  
vla  
S  
A  
B  
org  
b

con sordino

con sordino

*f*

*p*

*f* Tutti

Et in - car - na - tus est de Spi - ri - tu San - cto

*f* Tutti

Et in - car - na - tus est de Spi - ri - tu San - cto

*f* Tutti

Et in - car - na - tus est de Spi - ri - tu San - cto

*f* Tutti

1 1 1 1 5 6 7 5 6 5

3 4 3 - 5 4 3

*p*

152

ex Ma - ri - a Vir - gi - ne, et ho - mo fa -

et ho - mo, et ho - mo, et ho -

ex Ma - ri - a Vir - gi - ne, et ho - mo, et ho -

*f*

5 5 6 # b b 6 9 8 6

3 3 5 5 # b b 5 [b] 3 3 4 2

156

- ctus est, ex Ma -  
 mo fa - ctus est, ex Ma - ri - a

5 # b [b] # [b] # b f 5 3 5 3

159

ri - a Vir - gi-ne, et ho - mo, ho - mo fa - ctus est,  
 et ho - mo, et ho - mo, et ho - mo fa - ctus est,  
 Vir - gi-ne, et ho - mo, et ho - mo fa - ctus est,

6 # 6 b b6 5 [4] b5 3 9 3 8 6 4 2 #6 # 5 #



163

Adagio Andante Adagio

et ho - mo, et ho - - mo fa - ctus est, ho - mo fa -

et ho - mo, et ho - mo fa - - ctus est, ho - mo fa -

et ho - mo, et ho - mo, ho - mo fa - - ctus

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

# 3 3 3 3

167

Andante Adagio

ctus est.

ctus est.

est.

p *tasto solo*

6 5 4 5

4 # 2+ #

## Crucifixus

*Andante ma non troppo*

*f*

*tr*

*ten.*

*f*

*f*

*f*

*f*

*f* *Tutti*

Cru - ci-fi - xus e - ti - am pro no - bis: Pas -

*f* *Tutti*

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

*f* *Tutti*

Sub Pon-ti-o Pi - la - to pas -

*f* *Tutti*

Cru - ci-fi - xus e - ti - am pro

*f* *Tutti*

5 6 [6 5] #5 6 5

4 # 6 5 #

176

- - - sus, pas - - - - - sus et se - pul - tus,

- - - sus\_ est, pas - - - - - sus et - - - - - sepul - tus.

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

no - - - - bis: Sub Pon - ti-o Pi - la - to pas - sus, pas - sus et se - pul - tus

[tr]

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

182

sub Pon-ti-o Pi - la - to pas - sus, pas - - - - - sus et\_\_\_\_

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

est. Cru - ci-

est. Cru - ci-fi - xus: Sub

[tr] [tr]

4 # - 6 5

187

ten.

— se-pul - tus, pas - - - -

Pas - - - - sus, pas - - - -

fi - xus e - ti - am pro no - - - - bis: Pas - - - -

Pon-ti-o Pi - la - to pas-sus, pas - - - - sus, pas -

6 3 6 4+ 6 4 3 6 4 3 6 6 [-] 7 2 6 9 6 8 6 6 6 6 7 6

192

- sus, pas - - - - - sus et se - pul - tus, et

- - - - - sus, pas - - - - - sus, pas -

- sus, pas - - - - - sus,

- - - - - sus, pas - - - - - sus et - - - - - se - pul - tus, pas -

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

198

Adagio [Andante]

se - pul - tus est. Cru - ci - fi - xus e - ti-am pro no - bis:

- sus, passus et se-pul - tus est. Sub Ponti-o Pi - la-to pas - sus et se-pul - tus, pas -

pas - sus et se-pultus est. Cru - ci - fi - xus e - ti-am pro no -

- sus et se-pul - tus est. Cru - ci - fi - xus e - ti-am pro no -

5 3 5 6 5 6 7 6 # tasto solo 5 # 6 5 # 6 5 5 # 7 6 5 -

205

Pas - - - - - sus, pas - - - - -

- - - - - sus, pas - - - - - sus,

- bis: Sub Pon-ti-o Pi-la-to pas - - - - - sus, pas - sus et se - pul - tus,

- bis. Cru - ci - fi - xus e - ti - am pro no - - - - - bis: Sub Pon - ti - o Pi - la -

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



211

- sus, pas - - - - - sus, pas -  
 pas - - sus, pas - - sus, pas - -  
 - pas - - - - - sus,  
 - to pas - - - - - sus et se -

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

[illegible]

223 *Andante.*

pul - - tus est, pas - - - - -

- - pul - tus est, pas - - - - - sus, - pas -

et se - pul - tus est, pas - - - - -

pul - - tus est, pas - - - - -

5 4 [♯ 2+] 5 - 6 7 ♯ - 6 6 5 ♯ 4+6 - 5 - 6 - ♯5 - 6 5 - 5

3 3

[illegible]

## Et resurrexit

**Allegro**

The musical score is for a piece titled "Et resurrexit" in common time (C), marked "Allegro". It features a woodwind section with two oboes (ob 1 and 2), a violin section (vl 1 and 2), a viola (vla), and an organ (org b). The vocal parts (Soprano, Alto, Tenor, Bass) are present but contain only rests. The woodwinds and organ play a rhythmic pattern of eighth notes, with the organ also playing a bass line of eighth notes. The organ part is marked "f Solo" and includes fingering numbers: 5, 6/3, -, 5, 6/3, -, 5/3.

1 ob *f* staccato

2 ob *f* staccato

1 vl *f* staccato

2 vl *f* staccato

vla *f* staccato

S

A

T

B

org b *f* Solo

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

236

The musical score is divided into two systems. The first system consists of three grand staves (treble and bass clef) and a single bass staff. The second system consists of four grand staves (treble and bass clef) and a single bass staff. The first system contains musical notation, including a key signature change to one sharp (F#) and a time signature change to 4/2. The second system contains empty staves. The bass staff in the second system contains musical notation, including a key signature change to one sharp (F#) and a time signature change to 4/2.

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

238

4/2 — 6 4/2 — 6 4/2 — 4/2 —

240

The musical score is divided into two systems. The first system consists of two systems of staves. The first system has two treble staves and one bass staff. The second system has two treble staves and one bass staff. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The bass part is a single staff at the bottom, featuring a sequence of notes and rests. A small asterisk is placed below the first measure of the bass staff.

6  
4  
2

6 4 2 6 5 6



242

The musical score for measures 242 and 243 is presented in five systems. The first system consists of two staves, both in treble clef, containing eighth notes. The second system consists of two staves, both in treble clef, featuring triplets of eighth notes and a half note with a trill. The third system consists of two staves, both in treble clef, also featuring triplets of eighth notes and a half note with a trill. The fourth system consists of two empty staves. The fifth system consists of one staff in bass clef, containing a sequence of eighth notes and a half note. The measure numbers 242 and 243 are indicated at the beginning of the first and second systems, respectively.

244

The musical score consists of five systems. The first system (measures 244-245) features a piano part with a treble and bass staff. The treble staff has a melodic line with eighth notes and rests, while the bass staff has a similar line. The second system (measures 246-248) is more complex, with the piano part having three staves (treble, treble, and bass). The first two treble staves contain rapid sixteenth-note passages with trills, marked with *p* and *f*. The bass staff has a steady eighth-note accompaniment, also marked with *p* and *f*. The third system (measures 249-250) shows the piano part with four staves (three treble, one bass), all of which are empty, indicating a rest for the piano. The fourth system (measures 251-252) shows the piano part with four staves (three treble, one bass), all of which are empty. The fifth system (measures 253-254) shows the piano part with four staves (three treble, one bass), all of which are empty. The bass part continues with a melodic line in the first system and a more complex line with trills and sixteenth-note passages in the second system. The third system shows the bass part with four staves (three treble, one bass), all of which are empty. The fourth system shows the bass part with four staves (three treble, one bass), all of which are empty. The fifth system shows the bass part with four staves (three treble, one bass), all of which are empty.

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

$\flat 5_3$   $\flat 7_5$  5 6 -  $5_3$

246

ten. tr.

ten. tr.

ten. tr.

ten. tr.

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

[illegible]

[illegible]

255

*ff*

*p* *ff*

*p* *ff*

*p* *ff*

*ff*

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

257

*f*

*f*

*f*

*f*

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

6 6 5/3

259

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

ptu-ras. Et a - scen - dit in coe - lum, se - det ad

ptu - ras. Et a - scen - dit in coe - lum, se - det ad

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

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



261

det ad dex - te - ram Pa - tris. Et i - terum ven - tu - rus

dex - te - ram Pa - tris. Et i - terum ven - tu - rus est cum

dex - te - ram Pa - tris. Et i - terum ven - tu - rus est cum

- te - ram Pa - tris. Et i - terum ven - tu - rus est cum

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

263

est cum glo - - - ri - a ju - - di - ca -

glo - ri - a, cum glo - - - ri - a ju - di - ca - - -

glo - ri - a, cum glo - ri - a ju - di - ca - re, ju - di - ca - re vi -

glo - - - ri - a ju - di - ca - - - - -

6 4 2 6 6 5 6

265

re vi - vos et mor -

re vi - vos et mor -

vos, ju - di - ca - re vi - vos et mor -

re vi - vos et

5 6 5 6 5 6 5

267

tu os, ju di ca re, ju di -

tu os, ju di ca re, ju di -

tu os, ju di ca re, ju di ca re, ju di -

mor tu os, ju di ca re, ju di -

♭5/3    [♭7/2]    6    5/3

269

## Adagio

The musical score is for a piece in Adagio tempo. It begins at measure 269. The piano accompaniment consists of a grand staff (treble and bass clefs) and a cello/bass staff (bass clef). The vocal parts are written in four staves, each with a vocal line and lyrics. The lyrics are in Latin: "ca - re vi - vos et mor - - tu - os, et mor - -". The score includes various musical notations such as notes, rests, and dynamic markings like **f** (forte) and **p** (piano). There are also performance instructions like "ten." (tension) and "f" (forte). The bottom of the page shows a series of numbers and symbols: **p**,  $\frac{6}{4}$ ,  $\frac{7}{5}$ ,  $\frac{6}{3}$ , and  $\flat 5$ .

[illegible]

274

274

os, et mor - - - tu - os, vi -

os, et mor - - - tu - os,

vos et mor - - - tu - os, et

os, et mor - - - - -

$\flat 6$  5  $[\flat 7]$  3 9  $\flat$  8 6

Detailed description: This page contains musical notation for measures 274 through 278. At the top, measures 274 and 275 are shown as empty staves. The piano accompaniment begins in measure 274 with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with eighth and sixteenth notes, accented with asterisks, and a bass line with eighth notes. The vocal part enters in measure 276 with a treble clef and a key signature of one flat. The lyrics are: 'os, et mor - - - tu - os, vi -' (measure 276), 'os, et mor - - - tu - os,' (measure 277), 'vos et mor - - - tu - os, et' (measure 278), and 'os, et mor - - - - -' (measure 279). The piano accompaniment continues with a bass line featuring a key signature change to two sharps in measure 278 and a final measure with a key signature of one flat. Fingering numbers (6, 5, 3, 9, 8, 6) are indicated below the piano staves.

276

vos et mor

et mor

mor

tasto solo



278

278

tu -

tu - os, et mor - tu -

tu -

tu -

7 #    [b6] 4    5 4    -    5 #

280

The musical score consists of a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, Bass). The piano part begins with a series of sixteenth-note runs in both hands, marked with a forte (*f*) dynamic. The vocal parts enter with the lyrics "os, et mor". The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic line. The Bass line includes figured bass notation: [b5],  $\flat 7 \begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ ,  $\flat 7 \begin{smallmatrix} 5 \\ \# \end{smallmatrix}$ , [9], and 6.

os, et mor - - - - -

os, et mor - - - - -

os, et mor - - - - -

os, et mor - - - - -

[b5]  $\flat 7 \begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$  - -  $\flat 7 \begin{smallmatrix} 5 \\ \# \end{smallmatrix}$  6 [9] 6

282 **Allegro**

**Piano Part:**

- System 1: Two staves (treble and bass clef) with a forte (*f*) dynamic.
- System 2: Three staves (two treble clefs and one bass clef) with a forte (*f*) dynamic.
- System 3: Four staves (three treble clefs and one bass clef) with a forte (*f*) dynamic.

**Vocal Part:**

- System 1: Four staves (three treble clefs and one bass clef) with lyrics: *tu - os. Cu - ius re - gni non*. Dynamic: *f*.
- System 2: Four staves (three treble clefs and one bass clef) with lyrics: *tu - os. Cu - ius re - gni non*. Dynamic: *f*.
- System 3: Four staves (three treble clefs and one bass clef) with lyrics: *tu - os. Cu - ius re - gni non*. Dynamic: *f*.
- System 4: Four staves (three treble clefs and one bass clef) with lyrics: *tu - os. Cu - ius re - gni non*. Dynamic: *f*.

**Key Signature and Time Signature:**

- Key Signature: One sharp (F#).
- Time Signature: 4/4.

**Dynamic:** *f* (forte).

284

e - rit fi - nis, non, non, non, non e - rit fi -  
 e - rit fi - nis, non, non, non e - rit fi - nis, non e - rit  
 e - rit fi - nis, non, non, non e - rit fi -  
 e - rit fi - nis, non e - rit, non,  
 5/3 2 5/3 2 6

286

The musical score consists of piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern in the right hand, often with sixteenth-note runs, and a more melodic line in the left hand. The vocal lines are in Italian, with lyrics such as "nis, non, non e - rit fi - - nis, non, non, non" and "fi - nis, non, non e - rit fi - nis, non, non, non". The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), and time signatures (2/4, 6/4, 6/4+2/4).

Measure 286: Piano introduction with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a series of sixteenth-note runs, while the left hand plays a more melodic line. The vocal line begins with the lyrics "nis, non, non e - rit fi - - nis, non, non, non".

Measure 287: The piano accompaniment continues with similar rhythmic patterns. The vocal line continues with the lyrics "fi - nis, non, non e - rit fi - nis, non, non, non".

Measure 288: The piano accompaniment continues with similar rhythmic patterns. The vocal line continues with the lyrics "nis, non e - rit fi - nis, non".

Measure 289: The piano accompaniment continues with similar rhythmic patterns. The vocal line continues with the lyrics "non, non".

Measure 290: The piano accompaniment continues with similar rhythmic patterns. The vocal line continues with the lyrics "non, non".

Measure 291: The piano accompaniment continues with similar rhythmic patterns. The vocal line continues with the lyrics "non, non".

[illegible]

290

non, non, non, non, non, non, non e - rit,

non, non, non, non, non, non, non, non, non,

non, non, non, non, non, non, non, non, non

non, non, non, non, non, non, non, non, non

5 6 5# 6 5 6 5 6

292

non, non, e - - - rit fi - - nis,

non, non, e - - - rit fi - - nis,

e - rit fi - nis, non, non, non, non

e - rit fi - nis, non, non e - rit fi - nis

5 [b] - [b5/3] - [b7/3] 5 6/3 6/3



294

non, non e - rit, non,

non, non non, non, non,

non, non non, non e - -

non, non non, non e - -

5 # 5 # 5 7 [4]

296

non e - rit

non e - rit

rit fi - - nis, non, non e - - rit, non,

rit fi - - nis, non, non e - - rit, non,

3 [-] 7/3 6 7 7/3 - 6 7 7/3 6/3 - 6

298

The musical score is written for a piano and voice. It begins at measure 298. The piano part features a complex accompaniment with triplets and sixteenth notes in the left hand, and chords and moving lines in the right hand. The vocal part consists of five staves, each with a different vocal line. The lyrics are in Italian and are repeated across the staves.

**Lyrics:**

fi - nis, non, non, non, non e - rit fi -

fi - nis, non, non, non e - rit fi -

non e - rit fi -

non e - rit fi -

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings. There are also performance instructions like "fi - nis" and "non e - rit fi -".

300

The musical score is divided into five systems. The first system shows a piano introduction with a treble and bass staff. The second system continues the piano introduction with triplets and a fermata. The third system introduces four vocal staves with the lyrics "nis, non, non, non e - rit, non e - rit fi -". The fourth system continues the vocal parts. The fifth system shows the piano accompaniment with triplets and a fermata.

nis, non, non, non e - rit, non e - rit fi -

nis, non, non, non e - rit, non e - rit fi -

nis, non, non, non e - rit, non e - rit fi -

nis, non, non e - rit fi - nis, non, non, non e - rit fi -

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

302

nis, non, non, non, non, non e - rit fi - nis, non,

nis, non, non, non, non, non e - rit fi - nis, non,

nis, non, non, non, non, non e - rit fi - nis, non,

nis, non, non, non, non, non, non e - rit, non

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

305

*ff*

*ff*

*ff*

*poco p*

*poco p*

*ff*

*ff*

*p* Solo

non, non, non e - rit fi - nis. Et in Spi-ritum Sanctum,

*p* Solo

non, non, non, non, non e - rit fi - nis. Et in Spi-ritum Sanctum,

non, non, non e - rit fi - nis.

e - rit fi - nis, non e - rit fi - nis.

5 6 - 3 5 *ff* Solo *p* 6 5 [#]

308

Do - minum, qui ex Pa - tre Fi - li - o - que pro - ce - dit.

Do - minum, qui ex Pa - tre Fi - li - o - que pro - ce - dit.

*P* Solo  
Qui cum Pa - tre et

*P* Solo  
Et vi - vi - fi - can - tem, et vi - vi - fi - can - tem, qui cum Pa - tre et Fi - lio

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

[#] # -

311

**Solo**  
Et con - glo - ri - fi - ca - tur: Qui lo -

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

Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca -

si - mul ad - o - ra - tur: Qui lo - cu - tus

5 5 6  $\frac{5}{3}$  #  $\frac{1}{4}$  - 5 -  $\frac{5}{3}$   $\frac{5}{3}$  [ $\frac{5}{3}$  #] - 5 5



314

cu - tus est per Pro - phe - tas, per Pro - phe - tas, per Pro - phe -  
 per Pro - phe - tas, per Pro - phe -  
 - tur: Qui lo - cu - tus est per Pro - phe -  
 est per Pro - phe - tas, per Pro - phe -

5 5<sub>[#]</sub> 6 5 5 5 6 8 6<sub>[#]</sub> 7<sub>[#]</sub> 5<sub>[#]</sub> 4<sub>[#]</sub>

317

*f*

*f*

*f*

*f*

*f*

tas.

tas.

tas.

tas.

*f*

5/3   -   7/5   -   7/2   -   6   6/#   -

319

*f Tutti*  
Et u - nam san - - -

*f Tutti*  
Et u - nam san - - -

*f Tutti*  
Et u - nam san - - -

*f Tutti*  
Et u - nam san - - -

*Tutti*  
[#5] - - - 6 [#5] 5 6 -

321

ctam ca - - tho - - li - cam et a - po -

ctam ca - - tho - - li - cam et a - po -

ctam ca - - tho - - li - cam et a - po -

ctam ca - - tho - - li - cam et a - po -

3 3 3 3 3 3 3 6 3 3

323

sto - li - cam Ec - cle - - - si - am.

sto - li - cam Ec - cle - - - si - am.

sto - li - cam Ec - cle - - - si - am.

sto - li - cam Ec - cle - - - si - am.

6 6 - 5 [-] 5/3 - 5/3 - 6 5/3 (#) 6 5 3 - 5/3 3 -

326

Con - fi - - te - or u - - num ba -

Con - fi - - te - or u - - num ba -

Con - fi - - te - or u - - num ba -

Con - fi - - te - or u - - num ba -

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

329

ptis - ma in re - mis - si - o - nem pec - ca - to - -

ptis - ma in re - mis - si - o - nem pec - ca - to - -

ptis - ma in re - mis - si - o - nem pec - ca - to - -

ptis - ma in re - mis - si - o - nem pec - ca - to - -

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

## Adagio

332

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

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

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

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

5 3 - 6 5 6 (#) [#5] 5 3 - 7 5 [6] #5 # pp 6 4 7 5 -



335

The musical score is written for piano and voice. It consists of several systems of staves. The piano part is written in treble and bass clefs. The vocal part is written in treble clef. The lyrics are: "rum, mor - tu - rum, mor - tu - rum, mor - tu - o - rum, mor - rum, mor - tu -".

The score includes the following musical notation:

- Piano accompaniment in treble and bass clefs.
- Vocal line in treble clef.
- Lyrics: "rum, mor - tu - rum, mor - tu - rum, mor - tu - o - rum, mor - rum, mor - tu -".
- Chord symbols:  $\frac{7}{5}$ ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{5}{3}$ ,  $\frac{7}{5}$ ,  $\flat 6$ ,  $\frac{7}{5}$ ,  $\frac{9}{5}$ ,  $\frac{6}{5}$ ,  $\sharp$ ,  $\sharp$ ,  $\frac{5}{3}$ ,  $-$ ,  $6$ .

## Adagio adagio

338

o - rum, mor - tu - o - - - - - rum.

o - - rum, mor - tu - o - - - - - rum.

tu - o - rum, mor - tu - o - - - rum.

o - rum, mor - tu - o - - - rum.

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

## Et vitam

**Allegro**

**ob**

1 *f*

2 *f*

**vl**

1 *f*

2 *f*

**vla**

*f*

**S**

**A**

**T**

**B**

*f Tutti*

Et

**org**

*f Solo*

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

tasto solo *Tutti*

345

*f Tutti*  
A -

*f Tutti*  
Et

*f Tutti*  
Et vi - tam ven - tu - ri sae - cu - li, a -

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

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

350

men. Et vi - tam ven - tu - ri

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

men,

men.

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

354

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

a - - - - -

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

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

358

musical score for measures 358-365. The score features a piano accompaniment with two staves (treble and bass) and a vocal line with lyrics. The piano part includes trills and arpeggiated figures. The vocal line has lyrics: "men.", "men, a - men.", "men, a - men.", "men, a - men.", and "men, a - men.".

6 [6] 7 #

b6 5 6 9 3 7 #

6 5 #

362

The musical score consists of two systems. The first system (measures 362-364) features a piano accompaniment with a continuous eighth-note pattern in the left hand and a more complex right hand. The piano part includes triplets in measures 363 and 364. The second system (measures 365-367) features a vocal line with lyrics in Italian. The piano accompaniment continues with the same eighth-note pattern in the left hand, while the right hand has rests in measures 365 and 366, and a simple accompaniment in measure 367.

Et vi - - tam ven - tu - ri

Et vi - tam ven -



365

sae - cu - li, a - - - - - men, a - - - - -  
 tu - ri sae - cu - li, a - - - - - men, — a - - - - -  
 A - - - - - men. Et vi - tam ven -  
 Et vi - tam ven - tu - ri sae - cu - li,  
 5/3 6 7 # 5 6 5 9/3 8 - 6 8 5 5/4 3 5

369

men, a - - -

men, a - - -

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

a - - -

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

373

men. Et vi - tam ven - tu - ri sae - cu -

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

a - men, a - - - - -

men.

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

377

li, a - - - - - men, a - - - - -  
men, a - men, a - - - - - men, a - men, a - - - - -  
- men, a - - - - - - - - - - men, a - men, a -  
Et vi - tam ven - tu - ri sae - cu - li,  
5 7 6 4 3 5 6 6 5 7 6 5 3

380

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

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

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

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

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

383

men. Et vi - tam ven - tu - ri

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

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

a - - - -

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

387

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

- - - men, a - - - men.

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

- - - - - men.

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

390

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

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

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

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

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



394

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

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

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

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

4 6 5 6 3 2 3 2 # 3 2

397

6  
4  
2

7

6  
4  
2

7  
3

6

2 6 6

2+ 6 6

399

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

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

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

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

6/4+ - 6/4+ - 6/4+ - 6/4+ 6 6 7 6

402

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

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

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

- - - - - men, a - - -

9 8 6 6 5 3

# 5 3 -

404

men, a - - - - -

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

7/5 2 2 6 [#]

406

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

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

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

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

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

409

ten. *tr.* *f*

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

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

- - - men, a - men, a -

- - - men, a - men, a -

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

412

men, a - - - - -

men, a - - - - -

men, a - - - - -

men, a - - - - -

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



414

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

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

416

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

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

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

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

7 # 7 # b b # # 5 3 - 2 6 -

419

The musical score consists of two systems. The first system (measures 419-422) features a piano accompaniment with two staves (treble and bass clef) and a vocal line in the bass clef. The piano part has a complex, fast-moving melody with many sharps and naturals. The vocal line is a simple melody. The second system (measures 423-424) features a piano accompaniment with two staves and a vocal line in the bass clef. The piano part has a simple melody. The vocal line is a simple melody. The key signature is one sharp (F#). The time signature is 4/4.

men,

men,

2 6 2 6 2 6 6 3 4+

[illegible]

424

men. Et vi -

men. Et vi -

men. Et vi -

men. Et vi -

6 4+ 6 6 5 5 3 5 3 6

[4]

tasto solo

427

ten.

ten.

ten.

ten.

\*  
tam ven - tu - ri sae - cu - li, a - - - men.

tam ven - tu - ri sae - cu - li, a - - - men.

8  
tam ven - tu - ri sae - cu - li, a - - - men.

tam ven - tu - ri sae - cu - li, a - - - men.

6 5 # 6 4+ b

430

Et vi - tam ven - tu - ri sae - cu -

Et vi - tam ven - tu - ri sae - cu -

Et vi - tam ven - tu - ri sae - cu -

Et vi - tam ven - tu - ri sae - cu -

6 6 # 3 - # 3 - 6 # *tasto solo*

## Adagio

434

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

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

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

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

6 6 5 # # (6) 5 3 6 4 5 # 4 2 #



## 4 Sanctus

Adagio

1  
ob

2

1  
vl

2

vla

*f* Tutti

S

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

*f* Tutti

A

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

*f* Tutti

T

San - - ctus, San - - - -

*f* Tutti

B

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

org  
b

*f* Tutti

6  
4

6  
5  
3

-

-

The musical score is divided into two main sections. The first section consists of two systems of piano accompaniment, each with two staves (treble and bass clef). The piano part features a complex, flowing melody with many triplets and sixteenth notes. The second section consists of five staves of vocal parts, each with a Latin lyric underneath. The lyrics are: "ctus Do - mi - nus De - - - - -", "- ctus Do - - - mi - nus De - - - - -", "ctus Do - mi - nus Do - minus De - - - - -", "ctus Do - mi - nus, Do - minus De - us,", and a final line of numbers: "5/3 7 6 6/5 6/5 7 6 5".

ctus Do - mi - nus De - - - - -

- ctus Do - - - mi - nus De - - - - -

ctus Do - mi - nus Do - minus De - - - - -

ctus Do - mi - nus, Do - minus De - us,

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

6

us, Do - mi - nus De - us

Do - mi - nus De - us

7# 6/4 5#

8

Sa - - - - - ba -

us Sa - - - - - ba -

8 Sa - - - - - ba - oth, \_\_\_\_\_

Sa - - - - - ba -

5 #

10

oth, Do - mi - nus De - us Sa - ba - oth, De - us

oth, Do - mi - nus De - us Sa - ba - oth, De - us

Do - mi - nus De - us Sa - ba - oth, De - us

oth, Do - mi - nus, Do - mi - nus De - us Sa - ba - oth, De - us

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

## Ad. Adagio Allegro

13

Sa - - - ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt

Sa - - - ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt

Sa - - - ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt

Sa - - - ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt

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

16

coe - li et ter-ra glo - ri - a, glo - ri - a

coe - li et ter-ra glo - ri - a, glo - ri - a

coe - li et ter-ra glo - ri - a, glo - ri - a

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

[illegible]



22 *Adagio*

cel - - - - sis, in ex - cel - - sis.

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

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

cel - - - - sis.

6 6 5 4 5  
4 3 2 3

## Benedictus

*Larghetto*

*ob*  
1, 2  
*f*

*vl*  
1, 2  
*f* *Tutti*

*vla*  
*f*

*B*

*org*  
*b*  
*f* *Solo*

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

=

30

5 6 5 6 5 3

33

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

=

36

6/3 5/# 6/3

38

5 # 5 6 # 5 3 6 6 5

≡

41

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

44

*p Solo*

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

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

≡

47

*mp Vv.*

*p*

\_\_ Do - mi-ni. Be - ne - di - ctus, be - ne - di - ctus, qui

Rip.

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

50

ve - nit in no -

5 6 5 6 6 6

≡

52

*f* *p*

*f* *p*

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

54

*f* *mp* *f* *Rip.*

6 5 3 6 6

56

*ff* *f* *p* *ff Tutti* *f* *Rip.*

mi ne Do mi-ni.

6 5 3 5 3 6

58

*f*

*p* Vv.

*f* Tutti

*p*

*f*

6 3 6 3 6 3 6 5 6

==

60

*f* Vv.

*f*

Be - ne - di - ctus, qui ve - - - nit,

*Rip.*

*f*

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



63

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

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

6 3 6 3 6 5 6 # 5 6

≡

66

ve - nit in no - mi - ne\_\_\_ Do - - - - -

*f* *f* *f*

5 6 # 7 6 6 #5 #5 5



73

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

Be - ne - di - ctus,

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

≡

76

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

5 6 5 4 6 6 7 6 # Rip.

79

**p** Vv.

**p**

Be - ne - di - ctus, qui ve - - - nit,

6 5 3 6 5

≡

81

be - ne - di - ctus, qui ve - nit in no - - -

6 5 3 6 5

83

5 6 5 5 5

≡

85

mi - ne Do - mi - ni.

6 6 5 5 # 5/3 5/3

87

Be - ne - di - ctus, qui

*p*

*Rip.*

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

≡

89

ve - nit, qui ve - nit in no - - -

*tr*

*tr*

5 # 5 5/# # # 6/# # 6

91

6 6 6 5

≡

93

Adagio      Larghetto

ad libitum      *f*

ad libitum      *f* Tutti

ad libitum      *f*

ad libitum      *f*

mi-ne Do mi-ni.

5 # 6 6 ad libitum *f* 6 5 3

96

6  
5

5  
3

6  
5

5  
3

6  
5

[illegible]



102

5 5 6 # 5 6 # 6 3 6 3

≡

105

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

## Osanna

**Allegro**

1  
ob

2

1  
vl

2

vla

S

A

T

B

org  
b

*f* Tutti

O-sanna, o san - na in ex -

*f* Tutti

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

*f* Tutti

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

*f* Tutti

O-sanna, osan-na in ex - cel - - - - - sis.

*f* Tutti

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

113

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

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

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

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

5 3 - 5 6 5 3 - 6 6 5 3 - 6 6 5 5 5 3 - 6 6 5 5 5 3 - [6] 6 8 6 3 -

117

in excelsis Deo. Gloria in excelsis Deo. Gloria in excelsis Deo.

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

121

celsis, in ex - cel - sis. O - san - - - - -

cel - - sis. O - san - - - - -

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

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

5 6 5 3 4 5 6 5 3

125

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

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

sis, in ex-cel - sis, in ex-cel -

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

5  $\begin{bmatrix} b7 \\ 3 \end{bmatrix}$  5 -  $\frac{6}{5}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$

129

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

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

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

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

5 6 8 6 5 5 5 [6] 6 5 3 6 6 5 6 5 3

133

sis, in ex - cel - sis, in ex - cel - sis. sis.

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

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

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

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



## 5 Agnus Dei

**Larghetto**

*vl 1, 2*  
*vla*

*f* con sordino, sostenuto sempre

*A*

*org*  
*b*

*f* Solo

5 6 5 4 6 5 6 5 6 5 6 6 6 6 6

6

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

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

12

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

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

17

*tr.* *p* *ff* *tr.* *P Solo*

A-gnus De - i, qui

*p* *ff* *p*

4 6 5 4 6 5 4 6 5 4 6 5 4 6

22

*f*

tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re, mi - se -

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

27

*f*

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

6 5 ♯6 6 6 5 - 6 5 6 ♭ ♭4/2 - 6 6 ♭ 6 ♭ [6-6] 4/2 - 6 5/3 6 5 ♭

32

*f* *mp* *f*

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

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

38

*f* *p*

Agnus De - i, qui tol - lis pec - ca - ta mun - di:

♯6/3 6 5 6 5 5/3 5/3 7 5 3 - 6 5 # 6 [♭] 5 - 6

43

*f* *p* *f*

Mi-se-re - re, mi-se-re - - - re\_\_\_\_\_ no - bis. [tr]

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

48

*f* *p*

Mi-se-re - re, mi-se-re-re, [tr]

$\frac{5}{3}$   $\frac{6}{3}$   $\frac{5}{3}$  [ $\flat 6$ / $\flat 6$ ] [ $\flat 6$ / $\flat 6$ ] # 5  $\flat$  # [-]

53

Adagio Andante

*f* *p*

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

*p* 6  $\flat$   $\flat$  - 6 5  $\flat$  [6]  $\flat 6$   $\flat 6$  6 5 -  $\flat$  6 6 6

58

*f* *mp*

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

$\frac{5}{3}$  6 6 6 [ $\flat 5$ ] 5 [#2] 6 5  $\flat 6$  6 6  $\flat$  6  $\flat$  9 8 9 8 9 8 9 8

63

re, mi-se-re re,

5 5 5 6 6 5 6 5 6

67

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

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

72

Adagio

Mi-se-re re no-

6 6 6 6 6 6 6 6 6 6 6 6

77

[Andante]

ff senza sordino p ff

bis.

ff 6/3 6/3 6/3 p 6 ff 6/3 6/3 6/3

## Dona nobis pacem

**Grave**

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

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

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

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

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

*f* *Tutti*

6 7  
4 2  
2 - - # - -

The musical score is for the piece 'Dona nobis pacem'. It is marked 'Grave' and begins with a forte (*f*) dynamic. The woodwind section (oboes 1 and 2) plays a melodic line with eighth notes. The string section (violins 1 and 2, and viola) provides harmonic support with chords and moving lines. The vocal section (Soprano, Alto, Tenor, and Bass) enters with the lyrics 'A - gnus De - i, qui tol - - lis,'. The organ (organo b) plays a bass line. The score concludes with a change in time signature to 6/4 and 7/2, indicated by the numbers 6, 4, 2 and 7, #, - below the organ part.

85

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

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

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

pec - ca - - - ta

7# 7# [9] 8] 6/5 - 9/3 8

87

di, pec ca

di, pec ca

di, pec ca

mun di, pec ca

7/5 5/4 # 6/4+ 2

89

ta mun di:

ta mun di:

ta mun di:

ta mun di:

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



## 91 \* [Allegro ma non troppo]

91 \* [Allegro ma non troppo]

*f*

*f*

*f*

*sostenuto*

*sostenuto*

*sostenuto*

*f Tutti*

Do - na, do - na

*f Tutti*

*sostenuto*

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

*f Tutti*

*sostenuto*

1 1

97

*sostenuto*

*sostenuto*

*sostenuto*

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

*f Tutti*

Do - na,

*sostenuto*

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

101

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

*f Tutti*  
Do -

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

*sostenuto*

$\frac{5}{3}$  -  $\frac{5}{3}$  -  $\frac{6}{3}$   $\frac{6}{3}$  -  $\frac{6}{4}$   $\frac{6}{2}$  *sostenuto*  $\frac{4+}{2}$   $\frac{6}{2}$   $\frac{4+}{2}$   $\frac{6}{2}$   $\frac{6}{3}$  -

105

cem, pa - - - - -

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

pa - - - - -

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

109

The musical score for page 109 consists of piano accompaniment and vocal parts. The piano part is written for two staves (treble and bass clef) and includes a third staff at the bottom with figured bass notation. The vocal parts are written for four staves (treble and bass clef). The lyrics are in Portuguese and are distributed across the vocal staves.

**Piano Accompaniment:**

- Staff 1 (Treble Clef): Contains the upper voice of the piano accompaniment, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes.
- Staff 2 (Treble Clef): Contains the lower voice of the piano accompaniment, also with complex rhythmic patterns.
- Staff 3 (Bass Clef): Contains the figured bass notation, which is a simplified representation of the bass line using numbers and symbols.

**Vocal Parts:**

- Staff 4 (Treble Clef): First vocal line, with lyrics: *cem, do - - na pa - - - - cem.*
- Staff 5 (Treble Clef): Second vocal line, with lyrics: *cem, pa - - - - - cem, pa - - -*
- Staff 6 (Treble Clef): Third vocal line, with lyrics: *- - - cem, do - - - na pa - - - -*
- Staff 7 (Bass Clef): Fourth vocal line, with lyrics: *- cem, do - - - na pa - - - - - cem, do - na*
- Staff 8 (Bass Clef): Fifth vocal line, with lyrics: *- cem, do - - - na pa - - - - - cem, do - na*

**Figured Bass:**

The figured bass notation at the bottom of the page consists of the following figures: 5/3, 6/4/2, 6, 7/5/b, 5/3, 6/4/2, 6, 7/3, 5, 6/5, 6/5.

112

Do - na, do - na

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

cem, pa - - - cem,

pa - - - cem.

5 3 6 4+ 6 5 4 5 6

115

sostenuto

sostenuto

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

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

pa - - - - -

8 7 7# 5# 6 45 # 6 45

118

cem, pa

na pa - cem, pa

cem, do - na pa - cem, pa

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

Figured Bass: 8 5 # 6 #5 4 # 5 6 4 5 # 3 6 4 6 5



122

cem, pa - - - cem, pa - -

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

- - - - -

- - - - -

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



128

*sostenuto*

*sostenuto*

- - - - - cem, pa - -

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

*sostenuto*

8 do - na pa - - - - - cem. Do - - - na,

- - - - - cem,

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

131

*sostenuto*

*sostenuto*

*sostenuto*

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

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

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

pa - - - - -

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

135

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

cem, pa - - - - -

cem, pa - - - - - cem. Do - - na - - no - -

cem, pa - - - - -

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

138

cem, pa -

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

bis - pa - cem,

cem.

7 5 6 5 4 6 5 6 5

3 - 2 3 4 3

142

*sostenuto*

*sostenuto*

*sostenuto*

*sostenuto*

*sostenuto*

cem,

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

pa - - - - -

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

*sostenuto*

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

146

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

cem, do - na pa - cem, pa -

cem, pa - cem, pa -

cem, pa - cem, pa -

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



[illegible]

154

Do - na, do - na nobis pa - cem, pa - cem, do -

Do - na, do - na nobis pa - cem, pa -

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

sostenuto

sostenuto

sostenuto

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

[illegible]



165

cem. Do - na,

cem, pa - - - - - cem. Do - na,

na pa - - - - - cem, do - na pa - - - - - cem. Do - na,

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

5  
b

6  
4  
2+

6  
4

169

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

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

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

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

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

6 6 6 6 6 7

$\frac{6}{4}^+$   $\flat$   $\sharp 7$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{7}{5}$

172

The musical score consists of five systems. The first system is a piano introduction with two staves. The second system is a piano accompaniment with three staves. The third system contains the vocal parts with lyrics. The fourth system continues the vocal parts. The fifth system is a piano accompaniment with one staff.

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

- na no - bis pa - - - cem.

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

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

5/3 5/3 7/3 7/3 \* 5/3