

Zelenka.

Missa O. Sanctorum.

Jan Dismas

Zelenka

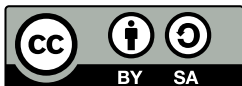
Missa Omnium Sanctorum

Missa Ultimarum Sexta et fortè omnium ultima

ZWV 21

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

Full score




Edition Esser-Skala, 2022

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

 [edition-esser-skala/zelenka-missa-omnium-sanctorum-zwv-21](https://github.com/edition-esser-skala/zelenka-missa-omnium-sanctorum-zwv-21)
v2.0.0, 2022-01-02 (5378e511184bd9435ec1e7f1a6b0a093e1429ceb)

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-9
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1740–1741
	<i>RISM ID</i>	212006521
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id42660248X

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	–	Irregular lengths of measures in A1 (in <i>Christe</i> and <i>Quoniam 2</i>) have been retained in this edition.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
		ob	In several movements of A1 (<i>Christe, Qui tollis</i> , and <i>Credo</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	34	org	1st ♩ illegible in A1 , here modeled on bar 71
	40–44	vla	voice missing in A1 , here unison with org
	51	vla	4th ♩ in A1 : f [♯] 16–g’16
	53	vl	1st ♩ in A1 : d’’16–g [♯] 16
	103–105	org	A1 only contains the lower voice. However, the directives “Fagotti e Violoncelli vanno S[e]minuiti come Violini” and “come stà” appear below bars 103 and 105, respectively. Thus, the upper voice has been added.
	120–122	org	A1 only contains the lower voice. However, the directives “Bassoni e Violoncelli Seminuiti come Violini” and “come stà” appear below bars 120 and 122, respectively. Thus, the upper voice has been added.
	130	ob 2	bar emended to accomodate the oboe’s range
	143–146	org	A1 only contains the lower voice. However, the directives “Bassoni e Violon[cell]i Seminuiti” and “come stà” appear below bars 143 and 146, respectively. Thus, the upper voice has been added.
2	37	A, T	1st ♩ missing in A1
	46	vla	2nd ♩ missing in A1
	56	vl 2	last ♩ in A1 : ♯
	61	vla	3rd ♩ in A1 : c [♯] 8
	67–74	vl, vla	in A1 written in bass clef and thus one octave lower
	67	B	2nd ♩ in A1 : b2
	83–90	vla	in A1 written in bass clef and thus one octave lower
	86	ob	7th ♩ in A1 : a’8
	91	vla	1st ♩ missing in A1
	95f	vla	in A1 written in bass clef and thus one octave lower
	132	S	2nd ♩ in A1 : b’2
	133	ob 2, vl 2	3rd ♩ missing in A1
	133	T	3rd ♩ in A1 : a8–b8
	137	vl 2	4th to 6th ♩ in A1 : d’’8–c [♯] 4
	142–220	ob 2	Bar 151 was emended to accomodate the oboe’s range.
	156	org	2nd/3rd ♩ illegible in A1
	222	vl 2	6th ♩ in A1 : e’’8
	298	org	2nd ♩ illegible in A1
	300	org	2nd ♩ illegible in A1
	348	org, vla	1st ♩ illegible in A1
	383	org	bar illegible in A1
	385	vl 1	1st ♩ in A1 : e’’8–dis’’16–cis’’16
	421	org	3rd ♩, lower voice in A1 : ♯–a16–b16–c [♯] 16–d’16

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	424	B	bar in A1: e8.–e16–e8–e8–e16–e16–e8–e8
	430	org	1st ♪ in A1: B8
	431	vl 2, A	4th ♪ in A1: f [♯] 8
	432	org	6th ♪ in A1: B8
	433	vla	2nd ♪ missing in A1
	437	A	2nd ♪ in A1: e'8
	448	vl 2, A	last ♪ illegible in A1
	480	ob 2	bar missing in A1
	501	ob 1, vl 1	2nd ♪ in A1: d''8
	503f	ob 2	bars emended to accomodate the oboe's range
	522	ob, vl, vla	bar missing in A1
3	–	ob 1	Bars 8, 14, 16, 18, 26, 103, 105, 107, and 180 were emended to accomodate the oboe's range.
		ob 2	Bars 8, 14, 16, 18, 26, 103, 105, 107, 123, and 180 were emended to accomodate the oboe's range.
	44f	B	bars mostly illegible in A1
	57	coro	bar missing in A1
	82	vla	6th ♪ in A1: e'8
	105	ob, vl	1st ♪ in A1: a'8
	173	vla	2nd ♪ in A1: b'8–b8
	185	vla	1st ♪ in A1: e'+a'4
	232	T	3rd ♪. in A1: f'8.
4	2	T	bar in A1: e'1
	8	vla	2nd ♪ missing in A1
	28	ob 2	bar in A1: b'4–b'4–b'4
	59	ob 2	bar emended to accomodate the oboe's range
	83–104	vla	voice missing in A1, here unison with org
	95f	A	bars in A1: d'2– — and e'1
	115f	org	notes in treble clef missing in A1
5	34	vl 2	4th ♪ in A1: f'2
	42–110	–	A1 only contains chorus and org. Here, bass figures of <i>Kyrie</i> 2 are reused. In the instruments, the rhythm of the subject has been adapted accordingly. Minor differences to <i>Kyrie</i> 2 in S (bars 90 and 91), A (bars 54, 80, 81, 87, 102, 108, and 109), T (bars 68 and 109), B (bars 79, 93, 97–101, and 109), and org (bars 56, 70, 88, 93, 99–101, 103–106, and 109) were also incorporated into the instrumental parts.
	47	org	6th ♪, upper voice in A1: e''8
	49	org	2nd ♪, lower voice in A1: a4
	77	S	7th ♪ in A1: d'8
	90	A	1st ♪ in A1: c'4–b4
	91	A	2nd/3rd ♪ in A1: a'2
	102	org	bar in A1: e2

Changelog

2.0.0 - 2022-01-02

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2017-03-01

Added

- initial release

Contents

1	Kyrie	1
	Christe	6
	Kyrie	18
2	Gloria	37
	Qui tollis	79
	Quoniam (1)	89
	Quoniam (2)	92
	Cum Sancto Spiritu	107
3	Credo	140
4	Sanctus	213
	Benedictus	229
	Osanna	235
5	Agnus Dei	241
	Dona nobis pacem	249

1 Kyrie

Andante

I
Oboe
II

I
Violino
II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f staccato sempre

f staccato sempre

f staccato sempre

f staccato sempre

f

f Tutti

Ky - - - ri - e e - lei - -

f Tutti

Ky - - - ri - e e - lei - -

f Tutti

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

f Tutti

Ky - - - ri - e e - lei - -

f Tutti

6
4
2

7
3

3

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

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

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

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

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

[illegible]

9

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

6 6 6 6 7 6 6 7 5 5

4 3 3 3 # 3 3 3 3

12

Adagio Vivace

son, e lei son.

lei son, e lei son.

lei son, e lei son.

son, e lei son.

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

Christe

Tempo giusto

ariosa
f

ariosa
f

ariosa
f Tutti

ariosa
f Tutti

f

f Solo

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

19

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

p *f* *p* *f*

p *f*

p *f*

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

[illegible]

25

Tutti

Tutti

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

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

31

p Solo

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

6 # 5

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

35

f

f

f Tutti

f Tutti

f

f ten.

f Vv.

p

p

p

f ten.

p

8

Chri-ste, Chri - ste

f

p

6 5 6 # 6 5 6 6 4+

41

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

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

44

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

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

4)

ten.
f

ten.
f

p

p

f

p

8

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

f

p

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

50

f

f

f Tutti

f Tutti

f

8 lei - son, e - lei - son.

f Rip.

tasto solo

53

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

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

56

f Tutti p f

f Tutti p f

f p f

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

f Rip. 6 5 6 5 f p [6] 6 5 3 -

59

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

son, Chri-ste, Chri-ste,

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

5 3 3 6 [5] [5] 5 6 4+ 6 6 3

62

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

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

ff **f** **p**

6 4+ 6 6 9 6 9 8 5 3

65

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

68

f Tutti f Tutti f Rip. 6 6 4 3 5 6 [6] 6 6 5 3 - 7 # 5 # p

70

f

f

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

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

f **p** **f**

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

f Rip.

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

72

p

p

p

f Vv. **f** Vv.

p **f**

Chri - ste e - lei - - - -

p **f**

6 # 6 6 7 #

74

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

son, e - lei

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

76

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

son, e - lei son.

p 6 6 5 # 6 6 5 # *f* Rip.

[illegible]

80

Adagio

Vv.

Tutti

Vv.

Tutti

8

6 6# [6] *tasto solo*

6 4# 5#

6 5 4 5#

Kyrie

Vivace

1
ob

2

f

1
vl

2

f

vla

f **Tutti**

S

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

A

T

B

org
b

f **Tutti**

87

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

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

91

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

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

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

f Tutti
Christe e - lei - son, Christe e - lei -

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

95

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

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

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

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

4/2 6 7 6 5/4 8 # - 5/3 - 6/3 [5] 7/#5 #5 # 6/3 6 6 [6] 4+

99

lei - son, Chri-ste e - lei -

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

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

lei - son, Christe e - lei -

6
[#]

[6
#

4+
2

6 6

7 #5
b

7 #

4
2

6

5
b

7 #

8 # b #

6

103

son, Christe e -

son,

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

son, Ky - ri - e e -

fag, vlc *

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

106

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

Christe e-lei-son, e-lei-

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

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

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

110

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

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

Chri - ste e - lei -

lei - son,

6 5 5 6 2 3 5 - 5 b6 [b7] 3 5 [b4] 3 5 3

[illegible]

121

lei - son,

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

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

e - lei - son, e -

5 6 5 6 7 6 #

123

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

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

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

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

6 5 [b] 3 6 5 5 6 5 9 6 [b5] 6 5 3 6 5 5

126

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

son, e - lei - son, Christe e -

lei - son, Ky - ri - e e -

son, Ky - ri - e e -

6 6 9 8 7 5 4 6 7 6 5 6
b5 5 b - # b 2 7 4 5 4

129

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

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

133

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

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

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

lei - son,

6 - 6 6 8 6 6 6 6 6 6 5 6 5 6 5 4 6

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

137

piano

Soprano

Alto

Tenore

Basso

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

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

- son, Christe e - lei -

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

tasto solo

147

son, Chri - ste e - lei - son,

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

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

e - lei - son, Chri - ste

fag, vlc

144

Chri - - - ste e - - - lei -

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

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

e - - - lei - - - - -

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

146

Vivace **Adagio**

ten. **ff** ten. **ff** ten. **ff** ten. **ff**

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

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

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

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

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

2 Gloria

Allegro

1 *f*

2 *f*

1 *f* staccato sempre

2 *f* staccato sempre

f

S

A

T

B

org
b *f* Solo [6] 6 [6] 6

This musical score is for a piano and bass ensemble. It is written in the key of D major (two sharps) and 4/4 time. The score is divided into two systems. The first system contains two systems of piano staves and one system of bass staves. The piano part consists of two systems, each with a treble and bass staff. The first system of piano staves shows a melody in the treble and a supporting line in the bass, with dynamic markings of *p* (piano) and *f* (forte). The second system of piano staves continues the melody and supporting line, also with *p* and *f* markings. The bass part consists of a single system with a bass staff, featuring a melodic line with dynamic markings of *p* and *f*. The second system of the score consists of four empty piano staves (treble and bass) and one system of bass staves. The bass part in the second system continues the melodic line from the first system, with dynamic markings of *p* and *f*.

The musical score for page 39 consists of two systems of piano accompaniment and a system of empty staves. The key signature is D major (two sharps). The first system has two staves, both in treble clef. The second system has three staves: two in treble clef and one in bass clef. The third system consists of four empty staves (two treble, two bass). The fourth system has one staff in bass clef. The notation includes various musical symbols such as eighth notes, sixteenth notes, and trills (marked with 'tr').

Below the fourth system, there is a line of figured bass notation:

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

[illegible]

15

The musical score for measures 15-17 is written for piano. The key signature is A major (three sharps) and the time signature is 3/4. The score consists of five staves. The first two staves are grand staves (treble and bass clef). The next three staves are empty. The fifth staff is a bass clef staff with figured bass notation below it. The piano part includes triplets, trills, and dynamic markings (f, p, p3, f). The figured bass notation is as follows:

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

3 3 3 3 3 3 3 3

18

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 (measures 18-20) features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The second system (measures 21-23) continues this pattern. The bass part consists of a single staff with a treble clef, which is mostly empty in the first two systems. In the third system (measures 24-26), the bass part begins with a series of notes and rests, with some notes marked with fingerings (7, 5, 5, 4, 6, 6, 5, 5, 6). The key signature is two sharps (F# and C#), and the time signature is 3/4.

7 5 5 4 6 6 5 5 6

21

The musical score consists of five systems. The first system has two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The second system has three staves (treble, bass, and a third staff with a 12/8 time signature). The third system has four staves (treble, bass, and two empty staves). The fourth system has four staves (treble, bass, and two empty staves). The fifth system has one staff (bass clef) with a key signature of two sharps. The score includes various musical notations such as eighth notes, quarter notes, eighth rests, and triplet markings. Dynamics include 'p' (piano) and 'p' (piano). The bass line includes fingerings: 6 6, 5 6, 6 3, 5 3, [6 6], 5 [6 6], p 6, 6 3, 5 3.

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

24

f

f

f

f

f *Tutti*

Glo-ri-a in ex-cel-sis De - o. Et in ter - ra pax,

f *Tutti*

Glo-ri-a in ex-cel-sis De - o. Et in ter - ra pax,

f *Tutti*

Glo-ri-a in ex-cel-sis De - o. Et in ter - ra pax,

f *Tutti*

Glo-ri-a in ex-cel-sis De - o. Et in ter - ra pax,

f 6 6 6 6 *Tutti* 6 *Solo* 6 *Tutti* [6]

28

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

[6]

5 3 3 5 5

31

p Solo

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

p Solo

pax, in ter - ra pax, pax ho-mi-ni-bus bo - nae, bo - nae, bo-nae vo -

p Solo

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

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

p Solo Org.

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

35

f

f

f

f

f

f

f *Tutti*

vo-lun-ta - tis. Et in ter-ra pax, in ter-ra pax, pax ho - mi-nibus

f *Tutti*

- lun-ta - tis. Et in ter-ra pax, in ter-ra pax, pax ho-mi-nibus bo -

f *Tutti*

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

f *Tutti*

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

Rip. *f* *Tutti*

7 5 6 5 5 5 3 # 5 3

39

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

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

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

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

6 6/5 5/4 3 4+/2 6 7 # 6 5 - 6 6 6/5 # Solo 6

43

The musical score for page 49, measures 43-45, is written in A major (three sharps) and 3/4 time. The score is divided into five systems. The first system (measures 43-45) is a piano introduction, featuring a treble staff and a bass staff. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The second system (measures 46-48) consists of four empty staves, likely for other instruments. The third system (measures 49-51) is a bass staff with figured bass notation, including the numbers 6, #, #, [6], 6, #, #, and the instruction 'tasto solo'.

6 # # [6] 6 # # *tasto solo*

46

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

50

Measures 50-53:

- Measure 50:** Piano introduction. Treble and bass staves have a half note G4, a quarter rest, and an eighth note G5. Dynamics: *f*. Bass staff has a triplet of eighth notes G4, A4, B4. Dynamics: *p*.
- Measure 51:** Piano introduction. Treble and bass staves have a quarter note G4, a quarter note A4, and a quarter rest. Dynamics: *f*. Bass staff has a triplet of eighth notes G4, A4, B4. Dynamics: *p*.
- Measure 52:** Piano introduction. Treble and bass staves have a half note G4, a quarter rest, and an eighth note G5. Dynamics: *p*. Bass staff has a triplet of eighth notes G4, A4, B4. Dynamics: *p*.
- Measure 53:** Piano introduction. Treble and bass staves have a half note G4, a quarter rest, and an eighth note G5. Dynamics: *p*. Bass staff has a triplet of eighth notes G4, A4, B4. Dynamics: *p*.

Vocal Solo (Measures 52-53):

p Solo
Lau - da - mus te, lau - da - mus,

p Solo
Lau - da - mus te, lau - da - mus,

Piano Bass Line (Measures 50-53):

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

54

ten. ten.

ten. ten.

pp *p* *pp* *p*

p *pp*

P Solo

Ad - - o -

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

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

pp *p*

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

58

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

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

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

$\frac{5}{4}$ $\frac{3}{3}$ # - 6 $\frac{7}{\#}$ # $\frac{6}{5}$ # # f Rip. 6 [6 #] 6 $\frac{5}{\#}$ [# 6 $\frac{6}{4}$ # $\frac{7}{5}$ #

[illegible]

65

f Tutti

Gra - ti - as a - gi-mus ti -

f Tutti

Gra - ti - as a - gi-mus ti -

f Tutti

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

f Tutti

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

Tutti

5 6 6 5 3 3

[illegible]

72

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

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

pro - pter magnam glo - riam, glo - - - - riam tu - -

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

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

75

am.

am.

am.

am.

Solo 5 *tasto solo*

7 5 # 7 b # 6 5
#3

78

p Solo

Do - mi - ne De - us, Rex coe - les -

\sharp # [6] $\frac{6}{5}$ # *p* 6 6 # \sharp 6 $\frac{5}{3}$ — 6 5 $\frac{5}{3}$

81

f *3* *3* *3* *3*

f *3* *3*

f *3* *3*

f *3* *3*

f *Tutti*

Do - mi - ne De - us,

f *Tutti*

Do - mi - ne De - us,

f *Tutti*

Do - mi - ne De - us,

f *Tutti*

Do - mi - ne De - us,

6 [6] 6] 5 6

f *Tutti* $\frac{6}{4}$ 2

84

Rex coe - les - - tis, Do - mi-ne De - us, Rex coe - les - tis,

Rex coe - les - - tis, Do - mi-ne De - us, Rex coe -

Rex coe - les - - tis, Do - mi-ne De - us, Rex coe -

Rex coe - les - - tis, Do - mi-ne De - us, Rex coe - les - tis,

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

87

De - us Pa - ter, De - us Pa - ter, De - us

les - tis, De - us Pa - ter, De - us Pa - ter, De - us

les - tis, De - us Pa - ter, De - us Pa - ter, De - us

De - us Pa - ter, De - us

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

90

Pa - ter o - mni - po - tens.

Pa - ter o - mni - po - tens.

Pa - ter o - mni - po - tens.

Pa - ter o - mni - po - tens.

Pa - ter o - mni - po - tens.

p Solo

Do - mi-ne Fi - li u - ni -

p Solo

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

93

f

f

f

f *Tutti*

Do - mi - ne

f *Tutti*

Do - mi - ne

f *Tutti*

ge - - - ni - te, Do - mi - ne

f *Tutti*

Do - mi - ne

f *Tutti*

Do - mi - ne

5 3

96

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

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

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

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

6 6 5 6 5 6 5
 4 3 3 3 3 3 3
 [b2] [b3] [b3] [b3] [b3] [b3] [b3]

99

The musical score consists of piano accompaniment and vocal parts. The piano part is written for two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) in the same key signature. The lyrics are in Latin and are repeated across the vocal staves.

Piano Accompaniment:

- Measures 99-103: The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some triplets and sixteenth-note patterns.

Vocal Parts:

- Soprano:** ge - ni-te, u - ni - ge - ni-te, Je - - - - su,
- Alto:** u - ni - ge - ni-te, u - ni - ge - ni-te, Je - su, Je - -
- Tenor:** u - ni - ge - ni-te, u - ni - ge - ni-te, u - ni - ge - ni-te,
- Bass:** ge - ni-te, Je - - - - - su,

Figured Bass:

Below the bass line, there are figured bass notations for the left hand:

- Measure 99: 6/3
- Measure 100: 5/[b] (where [b] is a flat)
- Measure 101: 6/b5 (where b5 is a flat 5)
- Measure 102: 5/3
- Measure 103: b6/3 (where b6 is a flat 6), 7, 6/[b] (where [b] is a flat)

102

Je - - - su Chri - - ste.

- - - su Chri - - ste.

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

Je - - - su Chri - - ste.

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

105

p Solo

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

tasto solo

p Org.

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

7 5 3

108

f

f

f

f

- - - gnus De - i,

[6] [6] 6 5 6 *f* Rip. [6] [6]

111

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

tasto solo

\flat $\flat 7/5$ $5/3$ $4/2$ 6 $6/5$

114

i, Do - mine De - us, A - gnus De - i, A - gnus

i, Do - mine De - us, A - gnus De - i, A - gnus De - i,

i, Do - mine De - us, A - gnus De - i, A - gnus

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

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

117

De - i, Fi - li - us Pa - - - - -

Fi - - - li - us Pa - - - - -

De - i, Fi - li - us Pa - - - - tris, Fi - li - us Pa - - -

- - - - - tris, Fi - li - us

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

120

tris, Fi - li - us,

Pa - tris, Fi - li - us,

Solo Tutti

7/3 6/4 5/4 3

123

Fi - li - us Pa - - - - - tris,

Fi - li - us Pa - - - - - tris,

Fi - li - us, Fi - - - li - us, Fi - - - li - us Pa - - - tris,

Fi - li - us Pa - - - - - tris,

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

127

Fi - li - us Pa -

Fi - li - us Pa -

Fi - li - us Pa -

Fi - li - us Pa -

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

131

tr

tris, Fi - li - us Pa - tris, Fi - li - us

tris, Fi - li - us Pa - tris, Fi - li - us

tris, Fi - li - us Pa - tris, Fi - li - us

tris, Fi - li - us Pa - tris, Fi - li - us

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

134

Pa - tris.

Pa - tris.

Pa - tris.

Pa - tris.

7 5/3 Solo $\frac{1}{2}$ tasto solo $\frac{17}{5}$ 5/3 6 [6] 5

138

6 6³ 5³ [6 6] 5 [6 6] 6 6 5 [6 6] 6

Qui tollis

Andante un poco

1
ob

2

1
vl

p Vv.

2

p Vv.

vla

p

S

p Solo

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

org
b

p Solo Org.

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

146

Adagio

f

f

f Tutti

f Tutti

f

pec-ca - - ta mun - di.

f Rip.

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

154

Qui tol - - lis pec-

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

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

158

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

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

162

di: Mi-se - re - - - re

f Rip. p Org. # 6 7 6 5 5 [5] 6 8 6 5 [b7 5] b7 3 b7 3 6 5 -

166

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

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

f Rip. *ff* *p* Org.

6 6 6 6 5 7 5 7 7 6 5 6

170

mi - se - re

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

f Rip. *p* Org.

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

174

ff

ff

ff Tutti

f Vv. p

ff Tutti

p Vv.

ff

p

re no bis.

ff Rip.

5 6 5 6 5 5 3 3

7 5 3 3

5 3 4+ 7

178

f

più f

f

più f

f Tutti

più f

f Tutti

più f

f

f

5 3 6 8 3 6 3 8 3 5 7

181

[tr]

[tr]

Vv. p

Vv. p

p

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

Org. p

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

185

mun - di: Sus - ci-pe, sus - ci-pe de-pre - ca - ti - o - - -

Org. p

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

189

f

f

f Tutti

f Tutti

f

- - - - - nem no - stram.

f Rip.

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

193

f

f

f Tutti

f Tutti

f

Qui se - - - - des ad

f Rip.

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

197

Adagio Andante

dex - teram Pa - tris Mi - se - re - re no - bis,

5 6 7 6 5 4+ 6 4+ [b7] 7 5 f Rip.

201

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

p Org. 6 4+ 2 6 5 7 5 6 5 4+ 2 6 4+ 2 6 5 7 6

205

f *tr.* **f** *tr.* **f** *Tutti* **f** *Tutti* **f** *Vv.* **p** *Vv.* **p** **f** *Rip.* **p** *Org.*

bis, mi - se - re

7 5 4+ 7 # 6 # 6 9 6 6

209

Adagio Andante

f **f** **f** *Tutti* **f** *Tutti* **p** *Vv.* **p** *Vv.* **f** *Rip.* **p** *Org.*

re, mi - se -

9 6 6 9 6 # # 6 5 7 5 7 6 5 4+ 6 p Org. #

213

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

f *p* *f* *p* *ad libitum* *tr* *f*

f Rip. *p* *Org.* *ad libitum* *f* Rip.

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

217

f *più f* *f* *più f* *f* *Tutti* *più f* *f* *Tutti* *più f*

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

Quoniam (1)

1 Vivace Adagio Vivace Adagio

ob 1 2

1 2

vl 1 2

vla

S *f Tutti*
Quo - ni-am tu so - lus, tu so - lus San - ctus,

A *f Tutti*
Quo - ni-am tu so - lus, tu so - lus San - ctus,

T *f Tutti*
Quo - ni-am tu so - lus, tu so - lus San - ctus,

B *f Tutti*
Quo - ni-am tu so - lus, tu so - lus San - ctus,

org
b *f Tutti*
6/4 = 6/4+
tasto solo Solo Tutti Solo
tasto solo

224 *Vivace* *Adagio* *Vivace*

ten. ten.

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

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

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

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

Tutti 6 4+ 6
b

tasto solo

Tutti 6 5 9 8 6 7 6 #5 6 5
13 3 3 # 4 4 4 5

228

Adagio

The musical score for measures 228-231 is written for piano and voice. The tempo is marked 'Adagio'. The piano part consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has three staves (treble, bass, and a third staff with a 12/8 time signature). The third system has three staves (treble, bass, and a third staff with a 12/8 time signature). The vocal parts are written on four staves, each with a different clef (treble, alto, tenor, and bass). The lyrics are 'su Chri - ste.' and 'Je - su Chri - ste.'.

7
[#]

6 5 4 5
4 - # 2+ #

Solo
tasto solo

7 5 #5
#

Quoniam (2)

Vivace

1 *p* con sordino *f*

2 *p* con sordino *f*

vla *p* con sordino *f*

A

org
b *p* Rip. $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ [6] 6 6 6 5 3 *f* [6] [6]

=

237

p *f* *p* *f*

p *f*

p *f*

6 7 8 *p* [6] 7 8 *f* $\frac{5}{\#}$ $\frac{7}{\#}$ $\frac{6}{4}$ $\frac{5}{\#}$ - 6 6 6 -

243

ff *tr* *p* *ff* *p* *p*

6 6 3 - 6 3 - [6 3 -] 6 6 5 5 7 6 6 5 *p* 5 7 6 6 5

≡

249

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

3 3 3 3 3 3

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

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

261

ff *tr* *p* *ff* *tr* *p* *ff* *p*

p Solo

Quo-ni - am tu so-lus, tu so-lus, so-lus Sanctus,

ff *p* Org. 6/4 6/4 5/3 [6] [6] 6 6 6/5 5/3 - [6] 6

268

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

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

≡

274

quo - niam tu so - lus Do - minus, quo - niam tu so - lus Al - tis - simus, Je - -

- 7 6 - 5 6 7 6 - 5

281

su, Je su, Je

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

==

284

su Chri ste.

6 - # 5 3 - 6 5 # poco f Rip. 6 4 6 4 3 - # 6 6 6 6 5 [6]

289

Treble Clef: $\text{F}\sharp, \text{C}\sharp, \text{G}\sharp$
 Bass Clef: $\text{F}\sharp, \text{C}\sharp, \text{G}\sharp$
 Dynamics: *p*, *f*
 Fingering: \sharp , [6], \sharp , 5, 6, $\frac{7}{3}$, 8, \sharp , [6], $\frac{7}{3}$, 8, \sharp , 5, $\frac{7}{\sharp}$, —, [6/4]

294

Treble Clef: $\text{F}\sharp, \text{C}\sharp, \text{G}\sharp$
 Bass Clef: $\text{F}\sharp, \text{C}\sharp, \text{G}\sharp$
 Dynamics: *p*, *f*
 Fingering: \sharp , —, 6, 6, [6], 6, 6, 6, $\frac{5}{\sharp}$, 6, \sharp , 5, $\frac{5}{3}$, —, 5, \sharp

300

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

Quo - ni-am tu so-lus San -

p *f* *p Org.*

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

==

306

ctus, quo - niam tu so-lus Do - mi - nus, tu so - lus Al - tis - simus,

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

312

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

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

≡

318

su Chri - ste.

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

330

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

Quo-ni - am tu so-lus, tu so-lus, so-lus Sanctus,

p *Org.* *f*

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

349

f *p* *f* *f*

- su Chri - ste.

5 5 5 6 [6] 5 6

==

356

p *p* *p*

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

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

376

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

5 5 # - 6 6 6 5

≡

382

ten. *f* *ff* *ad libitum* *ff* senza sordino

ten. *f* *ff* *ad libitum* *ff* senza sordino

ten. *f* *ff* *ad libitum* *ff* senza sordino

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

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

5 3 5 3 6 [6] 5 4 3

389

6 6 6 5 -

≡

395

5 3 6 5 6 5 3 6 5 3

p *f* *p* *f*

401

6 6 f [6 5] 6 5 [6] 6 5 [6] 6 -]

=

407

6 - 6 - 6 ff 6 5 6 6 5 6

Cum Sancto Spiritu

Andante

f

f

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

415 *Adagio*

Pa - - - - tris, a - men.

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

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

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

5 5 7# 6 5 7 6 5

417

Allegro

The musical score consists of several staves. The first system shows two empty staves for piano accompaniment. The second system features piano accompaniment in the left hand (treble and bass clef) and a vocal line in the right hand (treble clef). The piano part begins with a forte (*f*) dynamic and a half rest, followed by a rhythmic pattern of eighth and quarter notes. The vocal line also begins with a half rest, followed by a melodic line. The lyrics "Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa" are written under the vocal line. The third system shows two empty staves for piano accompaniment. The fourth system features a vocal line in the right hand (treble clef) and two empty staves for piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a half rest, followed by a melodic line. The lyrics "Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa" are written under the vocal line. The fifth system shows two empty staves for piano accompaniment. The sixth system features a vocal line in the right hand (treble clef) and two empty staves for piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a half rest, followed by a melodic line. The lyrics "Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa" are written under the vocal line.

f

f

f

f *Tutti*

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

f *Tutti*

420

f

f Tutti

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

423

tris, a - - - - -

f Tutti

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

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

426

men,

men, a - - -

f Tutti

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

tris, a - - - men.

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

429

a - - - - - men, a - - - - -
 - - - - - men, a - - - - -
 - tris, a - - - - - men, a - - - - -
 Cum San-cto Spi - ri-tu in glo - ri-a De - i Pa - -
 6 6 5 3 3 5 # # 5 # [6 4] 5 # 4 2 # 6 4 5 # 4 2 # 5 6 #

[illegible]

436

men, a - - -

a - - - men, a - - -

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

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

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

440

men, a - - - - -

men, a - - - - -

men, a - - - - -

men, a - - - - -

men, a - - - - -

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

443

men, a -

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

men, a -

men,

9 6 7 6 5 5 6 6 5 6

3 3 3 3 3 3 3 3 3 3

446

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

Pa - tris, De - i Pa -

men, a - men, a -

a -

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

450

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

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

454

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

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

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

458

- - - men, a - - - men, a -
 - - - men, a - men, a - - - men, a -
 a - - - - - men, a -
 - - - men, a - - - - - men, a - - - men, a -
 6 4 - #5 - 6 4 - #5 - 6 4 - #5 - 6 4 #5 5 6 [3] 3

462

men, a - - -

men, a - - - men, a - -

men, a - -

men, a - -

Figured Bass:

#5 # 3 6 [#] 3 #5 6 5 # 6 3 [#5] # 6 [#5] # 3 9 6

465

The musical score consists of two systems. The first system (measures 465-467) features a piano accompaniment with a right hand playing a melody of eighth and quarter notes, and a left hand playing a bass line with eighth and quarter notes. The second system (measures 468-470) includes a vocal line with lyrics. The piano accompaniment continues with similar rhythmic patterns. The key signature is two sharps (F# and C#), and the time signature is 4/4.

men, a

7 6 9 6 9 6 7 [5] 6 9 6 9 6

468

men, a

men, a

men.

men, a

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

471

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

men, a - - - - - men. Cum Sancto Spi - ri-tu in

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

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

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

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

475

men, a - - -

glo - ri - a De - i Pa - - -

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

a - - -

5 5 6 - 5 # - 6 5 5 - 6 9 6 7 3

478

9 6 7 9 6 7 9 6 5 4 #

3 3

[#]

481

men, a - - -

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

men, a - - -

men, a - - -

6 6 5 5 6 5 6 5 6 5 5 5 6 9 6

484

The musical score is written for measures 484, 485, and 486. It features a piano accompaniment and vocal lines. The key signature is A major (two sharps: F# and C#). The piano part consists of a right hand with a flowing sixteenth-note melody and a left hand with a steady eighth-note bass line. The vocal lines include a soprano line with long, sustained notes and a bass line with a rhythmic pattern of eighth and sixteenth notes. Measure 484 shows the beginning of the piano part with a treble clef and a key signature of two sharps. The vocal lines enter in measure 485. Measure 486 concludes the system with a final chord in the piano part and a sustained note in the vocal line. The bottom of the page shows the measure numbers 7, 9, 6, 7, 9, 6, 7, 9, 6, indicating the sequence of measures across the system.

491

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

a - men, a - men, a -

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

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

8

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

495

men, a - men, men, a - men, a - men, a - men, tris, a - men, a - men, a - men, 5 3 6 4 5 3 6 4 5 3 6 4 5 3

499

a - - - - -
 a - - - - - men,
 a - - - - - men, a - - - - - men, a - -
 a - - - - -
 5 3 - 6 6 5 3 - 6 6 5 6 - 5 3 - 5 3 5 - 6 - 5

502

men, a - - - - -

a - - - - -

men, a - - - - -

5/3 9 ♭6 7/3 9 6 7/3 9 ♭6

[illegible]

509

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

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

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

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

Tutti Registri

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

513

men,

men,

men. Cum San-cto

men. Cum San-cto

9 6 7 5 9 6 7 9 6

tasto solo

516

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

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

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

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

5 3 6

519

Adagio

The musical score for measures 519-522 is written in A major (three sharps) and 4/4 time. The tempo is marked 'Adagio'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand. The vocal parts enter in measure 519 with the lyrics 'men, a - men, a - men.' and continue through measure 522. The lyrics are: 'men, a - men, a - men.' for the first two parts and 'tris, a - men, a - men.' for the last two parts. The score includes various musical notations such as trills (tr), fermatas, and dynamic markings like 'f' (forte) and 'p' (piano). The bottom of the page shows the fingering for the piano part: 7, 4, 3, 5/3, 7, 6, 5/4, 3.

men, a - men, a - men.

men, a - men.

tris, a - men, a - men.

tris, a - men, a - men.

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

3 Credo

Vivace

1 *f*

ob

2 *f*

1 *f* Tutti

vl

2 *f* Tutti

vla *f*

S

A

T

B

org
b *f* Solo # [6] $\sharp 5_3$ 4 # 5 6 7 $\sharp 5_3$ # 6 6

This musical score is divided into two main systems. The first system consists of two staves, each with a grand staff (treble and bass clefs). The music is in 3/4 time and features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The key signature has one sharp (F#). The second system consists of four empty staves (two treble and two bass clefs) and a single bass staff at the bottom. The bass staff contains a sequence of notes with fingerings indicated by numbers 1-5 and 6. A forte (ff) dynamic marking is present in the first system.

First System:

Staff 1 (Grand Staff): Treble and Bass clefs. Music in 3/4 time, key of F#.

Staff 2 (Grand Staff): Treble and Bass clefs. Music in 3/4 time, key of F#.

Second System:

Staff 3 (Empty): Treble clef.

Staff 4 (Empty): Treble clef.

Staff 5 (Empty): Bass clef.

Staff 6 (Empty): Bass clef.

Staff 7 (Bass Staff): Bass clef. Notes and fingerings: [6] 6 6] # 5 6 5 6 5 [6 6] # 7 7 5 #.

Dynamic: *ff*

10

The musical score for page 143, measures 10-12, is presented in a multi-staff format. The top two staves are treble clef, and the bottom staff is a bass clef. The score includes a piano (p) and forte (f) dynamic range, trills (tr), and tenor (ten.) markings. The bottom staff includes a bass line with figured bass notation.

Measures 10-12:

- Measure 10: Treble clef staves show a trill (tr) on a G#4. The bass clef staff shows a forte (f) dynamic.
- Measure 11: Treble clef staves show a piano (p) dynamic. The bass clef staff shows a piano (p) dynamic.
- Measure 12: Treble clef staves show a tenor (ten.) marking. The bass clef staff shows a piano (p) dynamic.

Figured Bass (Bottom Staff):

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

13

Piano Part:

Measures 13-15: *f* (forte). Melody with trills (*tr*) and triplets (*3*).
Measures 16-18: *f* (forte). Melody with trills (*tr*) and triplets (*3*).

Bass Part:

Measures 13-18: *f* (forte). Bass line with various accidentals and a forte (*f*) dynamic.

Fret Numbers:

- 6 ♭ # 5 # 4⁺ 6 3 4⁺ 6 -

16

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

f *Tutti*

Cre - do,

f *Tutti*

Cre - do,

f *Tutti*

Cre - do,

f *Tutti*

Cre - do,

5 # *p* $\frac{4}{2}^+$ 6 $\frac{4}{3}$ $\frac{4}{2}^+$ 6 - # *f* *Tutti*

19

ten. ten. ten. 3

ten. ten. ten. 3

ten. ten. ten. 3

cre - do in u - num De - um.

cre - do in u - num De - um.

cre - do in u - num De - um.

cre - do in u - num De - um.

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

22

ten. *tr* 3 *tr* *tr*

ten. *tr* 3 *tr* *tr*

ten. *tr* 3 *tr* *tr*

ten. *tr* 3 *tr* *tr*

Cre - do,

Cre - do,

Cre - do,

$\frac{4}{2}$ 6 $\frac{6}{\sharp}$ 6 $\frac{5}{3}$ Tutti $\frac{5}{3}$ =

25

cre-do in u-num De - um, Patrem o - mni-po-ten - tem, fa-cto-rem coe - li et ter - ra,

cre-do in u-num De - um, Patrem o-mni-po-ten - tem, fa-cto-rem coe - li, coe - li et ter - ra,

cre-do in u-num De - um, Patrem o-mni-po-ten - tem, fa-cto-rem coe - li, coe - li et ter - ra,

Patrem o-mni-po-ten - tem, fa-cto-rem coe - li, coe - li et ter - ra,

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

29

vi - si - bi - li-um o - mni-um, et in - vi - si - bi - li - um, in - vi - si - bi -

vi - si - bi - li-um o - mni-um, et in - vi - si - bi - li-um, et in - vi - si -

vi - si - bi - li-um o - mni-um, et in - vi - si - bi - li - um, in - vi - si -

vi - si - bi - li-um o - mni-um, et in - vi - si - bi - li - um, in - vi - si -

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

32

ff

li-um.

bi - li - um.

bi - li - um.

bi - li - um.

Solo

#5 4 #

[#5] #

6 6

[#5] #

5 6

35

ten. tr. ten. ten. 3

ten. tr. ten. ten. 3

ten. tr. ten. 3

ten.

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

38

ten.

ten.

ten.

ten.

ten.

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

41

mp *Vv.*

mp *Vv.*

p

p Solo

8 Et in u-num Do-minum Je-sum Chri-stum, Fi-li-um De-i, u-ni-ge-

p Solo

Et ex Pa-tre na-tum an-te o-mnia sae-cula. De-um de De-o, lu-

p Org.

6 5 6 6 6

45

p Solo
Ge - nitum, non

men_ de_ lu-mi - ne, De-um ve - - - rum de De-o ve - ro. ni-tum.

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

49

fa - ctum, consubstan-ti - a - lem, consubstan-ti - a - lem Pa - - tri:

p Solo
Ge - nitum, non fa - ctum, consubstan-ti - a - lem, consubstan-ti - a - lem Pa - - tri:

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

53

ff *ten.*

ff *ten.*

ff *Tutti* *ten.*

ff *Tutti* *ten.*

f

f *Tutti*

Per quem o - - - mni - a fa - - - - -

f *Tutti*

Per quem o - - - mni - a fa - - - - -

f *Tutti*

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

f *Tutti*

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

f *Tutti*

6 5 7 5 5 9

♭ 3 # 4 4 #4 ♭5 3

56

cta sunt,

cta sunt,

fa - - - cta sunt,

fa - - - cta sunt,

Solo

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

[illegible]

62

cta, o mni-a fa -

cta sunt, o mni-a fa -

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

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

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

65

ten. ten. ten. tr. tr.

cta, o - mni - a fa - cta, o - mni - a fa - cta

cta, o - mni - a fa - cta, o - mni - a fa - cta

o - mni - a fa - cta, o - mni - a fa - cta

o - mni - a fa - cta

Solo 5/3 7/3 Tutti 5/3 6 7 4 3

[illegible]

71

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

p Solo

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem

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

75

moderato

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

5 # # b b5 b [6] 5 b 6 # 6 b

[illegible]

82 Larghetto

p Solo à 3
Et in - car -

p Solo à 3
Et in - car -

p Solo à 3
Et in - car -

p Solo à 3
Et in - car -

6 # [6 6 ♭ #] 5 6 5 6 6 ♭ # 5 ♭ # [6] ♭ # *p* Solo à 3
8 $\frac{4}{2}$ 5 3

86

na - tus est de Spi - ri - tu San - cto ex Ma - ri -

na - tus est de Spi - ri - tu San - cto ex Ma -

na - tus est de Spi - ri - tu San - cto ex Ma -

6 7 6 # # ♭ 6 6 4 3 5 3

91

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

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

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

8 6 4 2 6 7 5 3 4 5 6 6 5 [9] 6 7 6 6 5 [b] 6 5 [b] 5

Vivace

96

f

f

f Tutti

f Tutti

f

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

ho - mo fa - - - ctus est.

ho - mo, ho - mo fa - ctus est.

f

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

[illegible]

107 *Adagio* *Vivace un poco*

f *tr* *f* *tr* *f*

f *tr* *f* *tr* *f*

f *Tutti*

Cru - ci - fi - xus e - ti - am pro no - bis, pas-sus et se-

f *Tutti*

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

f *Tutti*

6 7 6 #

112

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

- tus, pas-sus et se - pul - tus, et se - pul - tus est. Cru - ci - fi - xus

f Tutti
Cru - ci - fi - xus e - ti - am pro no - bis, pas - sus et se - pul - tus est,

f Tutti
Sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

8 5 4 # 6 6 5 6 5 5 6 6 4+ 6 6 5 4 2 6

117

sub Pon-ti - o Pi - la - to pas-sus et se-pul - tus, pas - - - sus,
e - ti-am pro no - bis, pas-sus et se - pul - tus est, pas - - - -
sub Pon-ti - o Pi - la - to
Cru - ci - fi - xus e - ti - am pro no - bis,
#5 6 6 6 [5] 5 [5] 6 5
4 # 3 4+ #

122

pas - sus. Cru - ci - fi - xus e - ti - am pro no - bis,

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

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

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

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

127

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

Cru - ci - fi - xus e - ti - am pro no - bis, pas - sus, pas - sus

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

132

sus. Cru - ci fi - xus e - ti - am pro no - bis, pas - sus
 to pas - sus et se - pul - tus est, sub Pon - ti - o Pi - la - to pas - sus,
 et se - pul - tus, et se - pul - tus est, pas - sus, pas - sus, pas - sus,
 et se - pul - tus, se - pul - tus est, pas - sus, pas - sus, pas - sus,
 5 6 7 5 6 6 7 5 -
 4 3 3 4 6 7 4 #
 tasto solo

137

Adagio

Vivace

f

f Tutti

f Tutti

f

et se - pul - tus, se - pul - tus est, se - pul - tus est.

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

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

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

p

f Solo

7 # 6 4 5 4 - # 7 # 6 4 5 # 4 2 5 #

142

ten. *tr*

ten. *tr*

ten. *tr*

ten. *tr*

f

Et re-sur-rex - it, re-sur - rex - it, et re-sur - rex - it ter - ti - a

f

Et re-sur-rex - it, re-sur - rex - it, et re-sur - rex - it ter - ti - a

f

Et re-sur-rex - it, re-sur - rex - it, et re-sur - rex - it ter - ti - a

f

Et re-sur - rex - - it, et re-sur - rex - it ter - ti - a

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

145

ten. ten. ten. ten.

ten. ten. ten. ten.

ten. ten. ten. ten.

ten. ten. ten. ten.

di - e se - cun - dum Scri - ptu - ras. Et as - cen - dit in coe -

di - e se - cun - dum Scri - ptu - ras. Et as - cen - dit, as -

di - e se - cun - dum Scri - ptu - ras. Et as - cen - dit, as -

di - e se - cun - dum Scri - ptu - ras. Et as - cen - dit in

4+ 16 #5 4+ 6

148

lum, se - det, se - det ad dex - te - ram Pa - -

cen - dit in coe - lum, se - det, se - det ad dex - te - ram Pa - -

cen - dit in coe - lum, se - - det, se - - det,

coe - - lum, se - - det, se - - det,

5 6 9 6 #5 #3 6 #5 6 #5 6

[#] # # # #

151

tris, ad dex - te - ram Pa - - - - -

tris, ad dex - teram Pa - - - - -

se - - det, se - - det, se - - det ad

se - - det, se - - det, se - - det ad

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

154

ten. ten. ten. ten. ten. ten. ten. ten. tr. tr. tr. tr.

tris.

tris.

dex - teram Pa - tris.

dex - te-ram Pa - tris.

Solo

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

158

mp Vv. ten. **ten.**

mp Tutti ten. **ten.**

mp **ten.**

p Solo

Et i - terum venturus est cum glo - ri - a iu - di - ca - re

p Solo

Et in Spi - ritum Sanctum,

p Solo

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

162

ten.

vi - vos, vi - vos et mor - tu - os: Cu-ius re - gni non e - - rit

Do - minum et vi - vi - fi - can - - - tem, qui ex Pa-tre Fi-li-o - que pro-

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

166

f *Tutti*

f *Tutti*

f

f

p *Tutti*

Qui cum Pa - tre et

fi - nis.

Qui cum Pa - tre et

ce - dit.

f

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

170

Piano Accompaniment:

Measures 170-179: Rapid sixteenth-note passages with trills in the right hand. Left hand: Steady eighth-note bass line.

Vocal Parts:

Measures 170-179: *f* Fi - li-o si - mul ad - o - ra - - tur et con - glo -

Figured Bass:

f Tutti

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

173

ri - fi - ca - tur: Qui lo - cu - tus est per Pro -

ri - fi - ca - tur: Qui lo - cu - tus est

ri - fi - ca - tur: Qui lo - cu - tus est

ri - fi - ca - tur: Qui lo - cu - tus est

6 5 6 6 5

4 # 4 [4] # 5 5 6

176

phe - - - - - tas.

per Pro - phe - - - - - tas.

per Pro - phe - - - - - tas.

per Pro - phe - - - - - tas.

Solo

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

[illegible]

[illegible]

186

ten. 3

ten. 3

ten. 3

ten. 3

ten. 3

p Vv.

p Vv.

Con - fi - te-or u - num ba - ptis - ma in re-mis-si - o - - nem,

p

4+ 6 *p* 5 3 6 6 7 6 # 6 6- 6 5 5 3 -

190

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

Figured Bass: 5 5 5 6 7 [b] 3 7 3 7 3 7 b [b7] 3 6 [6] 5

194/

[illegible]

197 *ten.*
f

Tutti

f ten.
o - - - nem, re - surre - cti - o - - - nem

o-nem, resurre-cti - o - nem, re - surre - cti - o-nem, resurre-cti-o - nem

f Tutti
Re - surre - cti - o - nem, re - surre - cti - o - nem

f Tutti
Re - surre - cti - o - nem, re - surre - cti - o - nem

Tutti

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

Adagio

200,

209

Adagio

ten. p f

ten. p f

p f

p f

p f

p f

5 3 9 8 6 5

204

Vivace

f sostenuto

p *pp* *f* sostenuto

p *pp* *f* sostenuto

p *pp* *f*

p *pp* *f* sostenuto

rum. Et vi

rum.

rum.

rum.

rum.

rum.

ten.

f staccato

$\flat 5_3$ 5_3 7_5^\sharp 6_4 5^\sharp 4_2^+ 5^\sharp

208

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

f sostenuto

Et

sostenuto
#5/4 #

212

men, a - - - - -

f
A - - - - - men, a - - - - - men, -

s
men, a - - - - - men.

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

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

216

- men, a - - - - -
 - a - - - - - men, a - - - - -
 Et vi - tam ven - tu - ri sae - cu - li, a - men, a - -
 - men,
 4 6 9 8 6 5 6 6 5 4 6 5 - #5 -
 2 2 3 2

220

men,

men. Et vi - tam ven - tu - ri sae - cu - li, a -

men, a -

a -

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

224

a - - - - -
 men, a - - - - -
 men, a - - - - - men, a - - - - - men, a - - - - -
 men, a - - - - -
 5 8 *tasto solo* 6 ♭ # 5 5 - 6 6 6 - 5 #5 6 - # 6 6 8

228

Piano Part:

- Measures 228-231: **ff** *Tutti*. Rapid sixteenth-note passages in both hands.

Vocal Parts:

- Soprano: - - men, a-men, a - - men. Et vi - tam ven -
- Alto: - - men, a-men, a - - men. Et vi - tam ven -
- Tenor: - - men, a-men, a - - men. Et vi - tam ven -
- Bass: - - men, a-men, a - - men, a - -

Figured Bass (Bottom Staff):

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

232

tu - ri sae - cu - li, a - - - - -

tu - ri sae - cu - li, a - - - - men, a - - - - men, a - - - -

tu - ri sae - cu - li, a - - - - - men, a - - - - men, a - - - -

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

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

235

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

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

men, a - men, a - - -

men, a - - -

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

238

Piano Part:

- Measures 238-242: The right hand plays a complex arpeggiated figure, often marked with a trill (*tr*). The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.
- Dynamics: *p* (piano) and *f* (forte) are indicated.

Voice Part:

- Measures 238-242: Four staves of vocal melody with lyrics in German.
- Lyrics:
 - Staff 1: - - - - - men, a - - - - - men, a -
 - Staff 2: - - - - - men, a -
 - Staff 3: - - - - - men, a -
 - Staff 4: - - - - - men, a -

Figured Bass:

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

241

The musical score consists of two systems. The first system (measures 241-244) features a piano accompaniment with a complex rhythmic pattern, including triplets and trills, and a vocal line with the lyrics "men, a". The second system (measures 245-248) continues the piano accompaniment and vocal line. The piano part includes a final measure with a 4+2 time signature. The vocal part includes a final measure with a 4+2 time signature.

men, a

men, a

men, a

men, a

6 # 5 # 6 4+ 6 3 - 4

244

Piano Part:

- System 1: Two staves. Treble and bass clef. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano) and *f* (forte). Trills (*tr*) are present in the first two measures of each staff.
- System 2: Two staves. Treble and bass clef. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano) and *f* (forte). Trills (*tr*) are present in the first two measures of each staff.
- System 3: Two staves. Treble and bass clef. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano) and *f* (forte). Trills (*tr*) are present in the first two measures of each staff.

Voice Part:

- System 4: Four staves. Treble and bass clef. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano) and *f* (forte). Lyrics: "men, a - - - - - men, a - men. Et".
- System 5: Four staves. Treble and bass clef. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano) and *f* (forte). Lyrics: "men, a - - - - - men, a - men, a - - - - - men. Et".

Figured Bass:

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

247

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

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

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

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

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

250

ten.
ff

ten.
ff

ten.
ff

ten.
ff

ten.
ff

ten.
ff

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

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

sae - cu - li, a - - - - men. **ff** Et vi - tam ven tu -

sae - cu - li, a - - - - men. **ff** Et vi - tam ven tu -

Tutti Registri

6 6 # 6 6 5 6

4 4

254

men, a - men, a -

men, a - men, a -

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

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

6 5 $\frac{4}{2}$ - 6 4+ 6 4+ 6 - # p $\frac{4}{4}$

[illegible]

261

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

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

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

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

6 # 6 # 6 # 6 #

4 Sanctus

Andante

1 *f*

ob

2 *f*

1 *f*

vl

2 *f*

vla *f*

f Tutti

S San - ctus, san - ctus, san - ctus, san - ctus,

f Tutti

A San - ctus, san - ctus, san - ctus,

f Tutti

T San - ctus, san - ctus, san - ctus, san - ctus,

f Tutti

B San - ctus, san - ctus, san - ctus,

f Tutti

org
b

7[#] 7^b 9³ 8 6⁵ 2 9³ 8 7^b 6 [5]

5 *Vivace*

f

p

f

p

f

ctus, san - ctus. San-ctus Do - minus, De-us

ctus, san - ctus.

ctus, san - ctus.

san - ctus.

p *f*

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

11

f

Sa-ba-oth, Do - minus, De - us Sa - - - ba-oth, De-us Sa - ba-oth, Do-mi-nus, Do -

f

San - ctus Do - minus, De-us Sa-ba-oth, De - us Sa - - - ba-oth, Do - minus,

f

San - ctus Do - minus, De-us Sa-ba-oth, Do - minus,

f

San -

5 4 3 4 2 6 5 6 5 6 9 8

18

- minus, De - us. San - ctus Do - minus, De-us, De - us Sa -

De - us Sa-ba - oth, Do - minus, De-us Sa - baoth, Do - minus, De - us, Sa -

De - us Sa - ba - oth, san-ctus Do - minus, De - us Sa - ba - oth,

ctus Do - minus, De-us Sa-ba - oth, san - ctus Do - minus, De - us Sa - ba - oth,

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

Adagio Allegro

24

ba - oth. Ple - ni, ple - ni sunt

Do - mi - nus, De - us Sa - ba - oth. Ple - ni, ple - ni sunt

De - us Sa - ba - oth. Ple - ni, ple - ni sunt

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

29

coe - li et ter-ra, ple - ni sunt coe - li, sunt coe - li et

coe - li et ter-ra, ple - ni sunt coe - li, sunt coe - li et

coe - li et ter-ra, ple - ni sunt coe - li, sunt coe - li et

coe - li et ter-ra, ple - ni sunt coe - li, sunt coe - li et

6 6 5 5 3 3

34

ter - ra glo - - - - -

ter - ra glo - - - - - ri - a, glo - -

8 ter - ra glo - ri - a, glo - - - - - ri - a, glo - ri - a,

ter - ra glo - ri - a, glo - - - - -

5 3 7 9 6 6

39

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

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

9 6 6 9 [6] 6
3 3 5 3 3 5

43

ri - a, glo - ri - a tu - a, ple - ni,

glo - ri - a, glo - ri - a, glo - ri - a tu - a, ple - ni,

glo - ri - a tu - a, ple - ni,

ri - a tu - a, ple - ni,

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

48

ple - ni sunt coe - li et ter - ra glo - - - -

ple - ni sunt coe - li et ter - ra glo - - - -

ple - ni sunt coe - li et ter - ra glo - - - -

ple - ni sunt coe - li et ter - ra glo - - - -

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

53

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

9/3 6/3 6/5 9/3 6/3 6/5

57

The musical score consists of two systems. The first system (measures 57-60) features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a half note, a dotted half note, and a quarter note. The bass staff has a rhythmic accompaniment of eighth notes. The second system (measures 61-62) includes a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff contains the lyrics "ri - a, glo - ri - a," and the lower staff contains the lyrics "ri - a tu -". The piano accompaniment continues with a rhythmic pattern of eighth notes. The score ends with a double bar line.

ri - a, glo - ri - a,

ri - a tu -

9/3 6/3 6/5 9/3 6/3 6/5

61

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

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

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

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

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

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

67

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

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

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

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

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

73

ri - a tu - a. O - san - na in ex - cel - sis.

ri - a tu - a. O - san - na in ex - cel - sis.

ri - a tu - a. O - san - na in ex - cel - sis.

ri - a tu - a. O - san - na in ex - cel - sis.

Tutti Registri

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

4 3 5 4+ 2 3 3 3 # 3

Adagio

[illegible]

Benedictus

[Tempo deest]

vl
 1, 2
p

vla
p *

S
f *ten. Solo*
 Be - - - - - ne - - - - -

A
f *ten. Solo*
 Be - - - - - ne - - - - -

org
b
p *Solo*

5 3 5 3 5 3

=

85

3 3 3 3 3 3 3 3

di - - - - - ctus,

di - - - - - ctus,

#5 # 5 3 3

87

qui ve - - - - -

qui ve - - - - -

5 3 5 3 6 3 6 3

=

89

nit in

nit in

5 3 5 3 5 3 5 3

91

no - - - - -

no - - - - -

6 3 6 3 5 3 5 3

=

93

- - - - - mi -

- - - - - mi -

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

95

ne Do - - - - -

ne Do - - - - -

6 3 6 [#] 5 5 3

=

97

- - - - -

- - - - -

6 3 6 [#] 5 5 3

99

mi

mi

6 $\left[\begin{smallmatrix} \#5 \\ \# \end{smallmatrix} \right]$ 5 $\left[\begin{smallmatrix} \#5 \\ \# \end{smallmatrix} \right]$ 5 $\left[\begin{smallmatrix} \#5 \\ \# \end{smallmatrix} \right]$ 5 $\left[\begin{smallmatrix} \#5 \\ \# \end{smallmatrix} \right]$

=

101

ni.

ni.

5 $\frac{5}{4}$ *tasto solo* 3 3

102

Musical score for measures 102-103. The score is for a piano and includes a double bar line with repeat dots. The piano part features triplets and a fingering guide for the right hand.

Measure 102: Treble clef, G4, quarter rest, F#4, eighth note, then two eighth-note triplets (G4, A4, B4) and (C5, B4, A4). Bass clef, eighth-note triplet (F#3, G3, A3), eighth-note triplet (B2, C3, D3), quarter note E3, quarter rest.

Measure 103: Treble clef, eighth-note triplet (G4, A4, B4), eighth-note triplet (C5, B4, A4), quarter note B4, eighth-note triplet (G4, A4, B4), eighth-note triplet (C5, B4, A4), quarter note B4, quarter rest. Bass clef, eighth-note triplet (F#3, G3, A3), eighth-note triplet (B2, C3, D3), quarter note E3, quarter rest.

Fingering guide for Measure 103: [5] #, 3, 3, 1.

103

Musical score for measures 103-104. The score is for a piano and includes a double bar line with repeat dots. The piano part features triplets, dynamics (p, f), and fingering guides.

Measure 103: Treble clef, eighth-note triplet (G4, A4, B4), eighth-note triplet (C5, B4, A4), quarter note B4, eighth-note triplet (G4, A4, B4), eighth-note triplet (C5, B4, A4), quarter note B4, quarter rest. Bass clef, eighth-note triplet (F#3, G3, A3), eighth-note triplet (B2, C3, D3), quarter note E3, quarter rest.

Measure 104: Treble clef, eighth-note triplet (G4, A4, B4), eighth-note triplet (C5, B4, A4), quarter note B4, eighth-note triplet (G4, A4, B4), eighth-note triplet (C5, B4, A4), quarter note B4, quarter rest. Bass clef, eighth-note triplet (F#3, G3, A3), eighth-note triplet (B2, C3, D3), quarter note E3, quarter rest.

Fingering guide for Measure 104: 5/3, 5/3, p 5/3, f 6, [#5] #, [#5] #.

Osanna

Allegro

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f Tutti

O - san - na in ex - cel -

f Tutti

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

f Tutti

tasto solo

110

f

f

f

f *Tutti*

O - san - na in ex -

f *Tutti*

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

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

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

115

cel - - - - -

cel - - - - - sis,

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

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

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

120

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

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

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

4+ 6 7 6 [5 3] *tasto solo* 5 6

2 3 4

125

The musical score consists of two systems. The first system has three staves: two treble clefs for the right hand and one bass clef for the left hand. The second system also has three staves: two treble clefs for the right hand and one bass clef for the left hand. The lyrics are written below the bottom staff of each system.

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

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

8
san - na in ex - cel - - - - -

san - na in ex - cel - - - - -

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

Adagio

130

Piano Part:

- Measures 130-131: *p*
- Measures 132-133: *f*
- Measures 134-135: *p*
- Measures 136-137: *f*
- Measures 138-139: *p*
- Measures 140-141: *f*

Vocal Parts:

- Measures 130-131: *p*
- Measures 132-133: *f*
- Measures 134-135: *p*
- Measures 136-137: *f*
- Measures 138-139: *p*
- Measures 140-141: *f*

Lyrics:

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

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

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

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

Figured Bass:

[6] *p* [6] *f* 5/3 [5/2] 6 9 8 6/4 5/3 4/2 5/3

5 Agnus Dei

Andante e sempre staccato

1
ob

2

1
vl

2

vla

f Tutti

S

A-gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: Mi - se - re -

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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

org
b

f Tutti

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

5

[tr]

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

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

8 Mi-se - re - re, mi - se - re - - - - re__ no - bis, mi-se - re - re no -

mun - di: Mi-se - re - re, mi - se - re - re no - bis, mi-se - re - re no -

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

10

sempre staccato

bis.

bis.

bis.

bis.

f Solo

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

15

tr

p

p

p

p Solo

A-gnus De-i, qui tol - lis pec-ca - - - ta_ mun - di: Mi -

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

The image displays a page from a musical score, identified as page 20. It features a vocal line and a basso continuo line. The vocal line is written in a single staff with a treble clef, showing a melody with various note values and rests. The basso continuo line is written in a single staff with a bass clef, featuring a series of figured bass notation (numbers 1-7) and a few notes. The lyrics "se - re - re no - bis." are written below the vocal line. The page number "20" is in the top left corner.

[illegible]

32

ca - - - - -

5 6 # 6 9 7 9 7 5 6 6 *tasto solo*

Adagio [a tempo]

37

tr *p ten.*

f

f

p

ta mun - di:

5 \sharp 6 [-] 6 6 5 - 7 \sharp 5 \sharp 5 - 5 *f* *p* 7 3 [\sharp] 5 \sharp

Dona nobis pacem

Vivace

f

1
ob

2

1
vl

2

f

vla

f Tutti

S
Do - na no - bis pa - cem, da pa - cem, da pa - cem, do - na

A

T

B

org
b
f Tutti

The musical score is for the piece 'Dona nobis pacem'. It is written in common time (C) and marked 'Vivace'. The instrumentation includes two oboes (ob), two violas (vl), a viola (vla), Soprano (S), Alto (A), Tenor (T), Bass (B) voices, and an organ (org b). The woodwinds and organ play a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic. The vocal parts enter with the lyrics 'Do - na no - bis pa - cem, da pa - cem, da pa - cem, do - na'. The Soprano part is marked with a forte (f) dynamic and the instruction 'Tutti'. The Alto, Tenor, and Bass parts are currently silent, indicated by whole rests. The organ part also features a forte (f) dynamic and the instruction 'Tutti'.

47

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

f Tutti
Do - na no - bis pa - cem, da pa - - - - - cem, da pa - - - - -

f

51

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

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

f Tutti
Do - na no - bis pa - cem, da pa - - - cem, da pa - - -

f Tutti
Pa - - - - - cem, pa - - -

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

55

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

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

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

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

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

59

cem, do - na pa -

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

pa - cem, do - na pa - cem,

pa - cem, do - na pa -

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

63

cem, do - na

cem,

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

cem, do - na no - bis

fag, vlc

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

66

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

do - na no - - bis, do - na pa - - -

no - bis_ pa - - - - - cem, do - - na pa - cem,

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

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

70

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

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

do - na pa - cem,

pa - cem,

6 5 8 5 6 2 3 5 - 5 b6 [b7] 3 5 [b4] 3 5 3

74

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

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

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

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

78

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

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

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

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

fag, vlc

7 6 # # - 6 - 5 - 5 3 6 #5/2 6 3/1

81

pa - cem,

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

na, do - na no - bis,

5 6 5 6 7 6 #

b - [2]

83

do - - na no - - bis, do - - na

cem, do - - na, do - - na no - - bis

- na no - - bis, do - - na, do -

do - na no - bis, do - - na, do - na no - bis,

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

[illegible]

89

pacem, pa - - - - - cem, do - na_ pa - - - - - cem, do - na

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

8 pa - cem, da pa - - - - - cem, da pa - - - - - cem, do - na

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

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

93

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

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

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

no - bis,

6 6 6 8 6 6 6 4+ 6 5 # 6 3 # 5 4 5 13 4 2+ 6

97

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

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

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

do - na no - bis do - - na no - - - bis,

7 6 5 - 5
4 4 #
tasto solo

101

cem, do - na pa - cem, do - na no - cem, do - na pa - cem, do - na

do - na pa - cem, do - na

fag, vlc

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

104

do - - - na no - - - -

- bis, do - na pa - - - -

- - na no - - bis, do - - - na

no - - - bis pa - - - -

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

[illegible]