

Zelenka.

Missæ S. Trinitatis.

Jan Dismas

Zelenka

Missæ Sanctissimæ Trinitatis

ZWV 17

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

Full score

Usser
Ekala
Edition



Edition Esser-Skala, 2021

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
chalumeau	chalumeau
fl	flute
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-31
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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>
1	8	ob 2	in A1 unison with vl 1, here unison with vl 2
	13	ob 2	2nd ♭ in A1 unison with vl 2

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	13	T	3rd ♩ in A1: c'4
	19	ob 2	2nd ♩ in A1 unison with vl 2
	41	vla	1st ♩ in A1: f#16-g#16-a'8-b'8
	58	fl, ob	1st ♩ emended to accommodate the instruments' range
	77	fl, ob	2nd ♩ emended to accommodate the instruments' range
	98–100	fl, ob	emended to accommodate the instruments' range
	122	ob	first ♩ in A1 unison with vl 1
	129–133	ob 1	in A1 unison with vl 1, here transposed one octave up
	133	org	bass clef missing in A1
2	44	T	1st ♩ in A1: e'8–e'8
	45f	vl	in A1 unison with org, here adapted to bars 6f
	58	ob 2	2nd/3rd ♩ missing in A1, here unison with T
	59–62	ob 2	bars missing in A1, here unison with vl 2
	69	vl 2	1st ♩ in A1: b'4
	82	T	bar in A1: ♯-c'4-c'4
	86	vl	last ♩ in A1: b#8
	111	ob	bar missing in A1
	111	vla	bar missing in A1
	212	B	bar missing in A1
	226	vla	3rd ♩ in A1: g#8
	238	vla	1st ♩ in A1: ♯
	265	A	last ♩ missing in A1
	277	ob 2, vl 2	indicated by small notes in A1
	293	vla	in A1 unison with org, here transposed one octave down
	304	ob	in A1 unison with vl 1, here emended to the instrument's range
	347	fl 2	bar missing in A1
	391	vla	2nd ♩ in A1: g'4-g4
	472	B	4th ♩ missing in A1
3	6	vla	2nd ♩ in A1 unison with vl
	25f	ob	last ♩ in A1: ♯-g'16-a'16-b'16
	25	vla	3rd ♩ missing in A1
	33	A	2nd ♩ missing in A1
	34	vl	7th ♩ in A1: e'16-c'16
	60–62	ob 2	last ♩ in bar 60 to first ♩ in bar 62 in A1 unison with ob 1, here unison with vl 2
	75f	ob	second ♩ of bar 75 and first ♩ of bar 76 here unison with vl 1
	76	A	1st ♩ in A1: g'4
	90	B	bar missing in A1
	101	A	last ♩ in A1: g'4
	115–117	ob 2	last ♩ in bar 115 to first ♩ in bar 117 in A1 unison with ob 1, here unison with vl 2
	116	A	7th ♩ in A1: g'8
	126	ob	first ♩ in A1 unison with vl 1
	127	vl 2, A	last ♩ in A1: f'2
	127	T	last ♩ in A1: b♭2
	159	vl	3rd and 7th ♩ in A1: g#16
	184–186	ob	in A1 unison with S, here unison with vl

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	187–191	vla	bar 187 to first ♩ 191 missing in A1
	197	T	bar missing in A1
	205f	ob	bars missing in A1, presumably unison with vl
	218f	ob	bars in A1: e"4 and e"8–c#"8
	225	T	6th ♩ in A1: e'8
	257	vl 1, ob	1st ♩ in A1: c"8–a'8
	271	vl 2	7th ♩ in A1: d'8
	301	vl 2	2nd ♩ in A1: d"8.–c"16
	323–326	vl 2	2nd ♩ of bar 323 to first ♩ 326 missing in A1, here unison with T
4	3	vl	5th ♩ in A1: a"8
	46	ob	4th ♩ in A1: "Vv." missing
	46	vla	6th/8th ♩ in A1: d'8
	51	ob	2nd ♩ in A1: "Tutti" missing
	57	ob	"Vv." missing in A1
	65	ob	4th ♩ in A1: "Vv." missing
	78	ob	in A1 unison with vl, here unison with fl; "Vv." missing
	79	vla	1st ♩ in A1: d'8
	84	ob	4th ♩ in A1: "Vv." missing
	89	ob	4th ♩ in A1: "Vv." missing
	92	vla	2nd ♩ in A1: a'8–a8–a'8–a8
	93	fl	grace note missing in A1
	93	vl	2nd ♩ missing in A1
	96	fl, ob	last ♩ in A1 unison with vl
	97	vla	5th ♩ in A1: f#"8
	98	S	first ♩ in A1: g"8–f#"8
	99	ob	4th ♩ in A1: "Vv." missing
	106	ob	2nd ♩ in A1 unison with vl, here unison with fl; 4th ♩: "Vv." missing
	110–117	–	remainder of movement indicated by "S da Capo" in A1
5	1	vla	voice missing in A1, here unison with org
	65–128	–	The <i>Dona nobis</i> is indicated this by "Sequitur dona Nobis / cioè Si Canta Kyrie / Secondo mà sotto le parole / Dona Nobis Pacem". Thus, all lyrics in this movement have been added by the editor.

Changelog

2.0.0 - 2021-12-25

Changed

- uses EES Tools and new editorial guidelines

1.1 - 2019-02-01

Fixed

- ob 1 and 2 in Quoniam uses voices of vl 1 and 2, respectively

1.0 - 2017-09-20

Added

- initial release

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1 Kyrie

Adagio

I
Oboe
f

II
f

I
Violino
f

II
f

Viola
f

Soprano
f Tutti
Ky - - - ri - e e - lei - -

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

Tenore
f Tutti
Ky - - - ri - e e - - lei - -

Basso
f Tutti
Ky - ri - e e - lei - - - - -

Organo e Bassi
f Tutti
6/4 7 6/4+2 6 6/4+2 6 6/4+2

3

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

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

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

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

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

6

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

Ky - - ri - e, Ky - - ri - e,
 Ky - - ri - e, Ky - - ri - e,
 Ky - - ri - e, Ky - - ri - e,
 Ky - - ri - e, Ky - - ri - e,

This musical score is for the Kyrie eleison. It consists of a piano accompaniment and four vocal parts. The piano part is written in G major and 4/4 time, featuring a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal parts are arranged in four staves, each with its own lyrics. The lyrics are: Ky - ri - e e - lei - - - son. Ky - - - ri - - -

7
[#5] #

6
4

[6
5] #

5
3

6
4

10

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

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

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

e e - lei - - - - -

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

12

lei - - - - - son.

- - - - - son.

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

- - - - - son.

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

14

16

son,

e lei son,

lei son, e lei son,

son, e lei son,

7 7# 6/4 5/4 #

18

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

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

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

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

Christe

Spirituoso

Musical score for the first system of 'Christe'. The score is in 3/8 time and consists of seven staves. The top four staves are for woodwinds: Flute 1 & 2 (fl 1, 2), Oboe 1 & 2 (ob 1, 2), Violin 1 (vl 1), and Violin 2 (vl 2). The fifth staff is for Viola (vla). The sixth staff is for Alto Saxophone (A). The seventh staff is for Organ (org b). The key signature is two sharps (F# and C#). The woodwinds and strings play a rhythmic pattern of eighth notes, starting with a forte (f) dynamic. The organ part is marked 'Solo' and features a sequence of six chords, each marked with a '6' and a forte (f) dynamic.

Musical score for the second system of 'Christe', starting at measure 23. The score continues with the same instrumentation as the first system. The woodwinds and strings play a rhythmic pattern of eighth notes, starting with a forte (f) dynamic. The organ part features a sequence of six chords, each marked with a '6' and a forte (f) dynamic. The score includes various musical notations such as trills (tr), triplets (3), and dynamics (p, f). The key signature remains two sharps (F# and C#).

25

Musical score for measures 25-26. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a bass line and four treble clef staves. The piano part consists of eighth-note chords in the right hand and a simple eighth-note bass line in the left hand. The four treble clef staves contain a melodic line with trills (tr) and slurs. The bass line for measures 25-26 is: 6 | 9 8 | 9 8 | 9 8.

27

Musical score for measures 27-28. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a bass line and four treble clef staves. The piano part consists of eighth-note chords in the right hand and a simple eighth-note bass line in the left hand. The four treble clef staves contain a melodic line with trills (tr) and slurs. The bass line for measures 27-28 is: 9 8 | 9 8 | 7 4/2 | 6 5 | 6.

29

ten. ten. ten. ten.

6 5 6 # 6 5

32

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

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

35

6 $\frac{4}{2}$ [6] 5

p *Solo*
Chri - ste e - lei - son.

p Org. [6] 6

38

[Adagio] [a tempo]

f *p* *f*

ad libitum

ad libitum

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

f rip 6 *p* Org. 6 6] *ad libitum* 7 *f* rip [6

41

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

6 6 6 # 6 6 # [6]

44

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

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

47

son. Chri - ste, Chri - ste, Chri - ste

9 8 9 8 7 # 5 #

50

Chri-ste e - lei

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

53

son, e - lei - son.

f rip

9 # 8 9 8 6 # # 6 # # [6] # 6 [6 #]

56

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

p Org.

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

60

son.

f rip

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

63

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

p Org.

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

66

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

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

69

lei - son, e - lei - son.

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

72

tr. ten. *f* *p* *f* *p* *f*

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

75

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

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

84

Chri - ste, Chri - ste e - lei -

61 6 6 6 7 *p* Org. 6 9 8

87

- - - - son. Chri - ste, Chri - ste,

f Tutti *p* *f*

90

p *tr*

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

p *Org.*

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

93

[Adagio] *ad libitum* [a tempo]

ad libitum *f* *tr*

ad libitum *f* *tr*

ad libitum *f* *tr*

ad libitum *f* *tr*

ad libitum *f*

leison.

ad libitum *f* rip

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

96

3 p 3 3 f

3 p 3 3 f

3 p 3 3 f

3 p 3 3 f

p f

tr tr tr

5 5 5 6 6 4/2 6 5

99

Adagio

3 3 3 tr

3 3 3 tr

3 3 3 tr

3 3 3 tr

6 4/2 6 4/2 6 5 6 5 4 6 7 [45] [6] #

Kyrie

Vivace

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f ten.

f ten.

f ten.

f *Tutti*

Ky - ri - e e -

f *Tutti*

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

f *Tutti*

Ky - ri - e e -

f Organo e Fagotti sostenuto

f *Tutti* Bassi sostenuto

7 # 6 [4] 5 4 ♯

107

f ten.

ten.

f, *Tutti*

Ky - ri - e e -

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

son. Ky - ri - e e -

lei - - - - -

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

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

111

ten. ten. ten.

lei - - - - -

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

lei - - - - -

son. Ky - ri - e e -

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

115

Piano accompaniment for the first system, measures 115-117. The music is in G major and 3/4 time. It features a simple harmonic accompaniment with a steady bass line and a treble line consisting of quarter and eighth notes.

Piano accompaniment for the second system, measures 118-120. This system introduces a more complex texture with a trill in the right hand of the first staff and a more active bass line in the third staff.

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

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

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

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

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

118

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

son. Ky - ri - e e - lei -

lei - son.

son.

7
[#5]
#

#5
4

#

121

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

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

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

125

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

son. Ky - ri - e e - lei -

son, e - lei - son, e -

Ky - ri - e e - lei -

8 b6 5 [b] 4 2 5 4 6 5 4 6 # 6 - 4 6 5 6 [b] - 5 6 [b5]

129

musical notation for the first system, including a treble clef with a sharp sign and a bass clef with a "ten." marking.

musical notation for the second system, including a treble clef with a "ten." marking and a bass clef.

Ky - ri - e e - lei

son. Ky - ri - e e - lei

lei - - - son.

- - - son.

5 6 5# musical notation for the seventh system, including a bass clef with a "5" marking and a treble clef with a "5#" marking.

133

ten.

ten.

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

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

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

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

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

137

141

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

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

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

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

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

$\frac{6}{4+}$ $\frac{6}{4+}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{b}$ $\frac{5}{b5}$ $\frac{6}{b3}$

145

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

5 6 4 6 [b] # 5 # 4 6 5 6 - b5 5 6 - 5 6 4

149

f *tr*

ten. *tr*

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

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

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

e e - lei - - - -

e e - lei - - - -

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

153

ten. ten.

ten. ten.

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

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

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

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

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

157

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

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

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

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

5 7 6 5 - 6 6 6 6 6 6 6 5 *tasto solo*

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

161

ten. *f* ten. *f*

ten. *f* ten. *f*

ten. *f*

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

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

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

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

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

2 Gloria

[Tempo deest]

1 ob *f*

2 ob *f*

1 vl *f* staccato

2 vl *f* staccato

vla *f* staccato

S

A

T

B

org b *f* staccato Tutti registri 6 # [6] 5 # 5 #

7

Two staves of piano introduction. Measure 7 has a whole rest. Measures 8-12 contain a melodic line in the right hand and a supporting bass line in the left hand.

Two staves of piano introduction. Measures 13-18 continue the melodic and bass lines from the previous system.

f Tutti

Vocal line 1. Measures 13-18. Lyrics: Glo - - ri-a in ex - cel - sis, in ex - cel - - sis De -

f Tutti

Vocal line 2. Measures 13-18. Lyrics: Glori-a in ex - celsis, in ex - cel - sis De - o, glo - ri -

f Tutti

Vocal line 3. Measures 13-18. Lyrics: Glori-a in ex - cel - sis, in ex - cel - sis De - -

f Tutti

Vocal line 4. Measures 13-18. Lyrics: Glori-a in ex - cel - sis, in ex - celsis De - o, glo - -

Piano accompaniment for measures 13-18. Includes fingering (5, #, 6, #) and registration markings (Registri soliti, 6, 5, #, 6).

13

o, glo - ri - a.

a.

s - o, glo - ri - a.

- - ri - a.

5 # 5 # 5 # [#] Solo

19

The musical score for page 43, starting at measure 19, is divided into five systems. The first system consists of two staves. The second system consists of three staves. The third system consists of four staves, all of which are empty. The fourth system consists of one staff with a bass clef and a sequence of notes and fingerings.

Fingering for the fourth system:

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

24

ten.

Musical staff 1 (treble clef) containing notes and rests with a 'ten.' marking above the staff.

ten.

p

ten.

p

ten.

p

Musical staffs 2, 3, and 4 (treble and bass clefs) containing notes and rests with 'ten.' and 'p' markings.

Four empty musical staves (treble and bass clefs) for accompaniment.

ten.

p

5 # 6 $\frac{6}{4}^+$ 5 # 6 5 # $\frac{6}{4}^+$ 6 *p* 6

Musical staff 5 (bass clef) containing notes and rests with a 'ten.' and 'p' marking, and a sequence of numbers and symbols below the staff.

30

ff Solo

This system contains the first two measures of the piece. Both the upper and lower staves begin with a fortissimo (ff) dynamic and a complex rhythmic pattern of eighth notes. In the second measure, the upper staff has a trill (tr) above a note, and the lower staff has a trill (tr) below a note. The word "Solo" is written in the lower staff. The music continues with eighth-note patterns and rests.

ff [tr] p

This system contains measures 32 through 35. Measures 32 and 33 continue the fortissimo (ff) texture with trills in both hands. Measure 34 is mostly silent for the piano, with some activity in the bass line. Measure 35 features a piano (p) dynamic with a melodic line in the right hand and a bass line in the left hand.

This section consists of five empty musical staves, three in the treble clef and two in the bass clef, indicating a section where the instrument is silent.

ff [6] #

This system contains measure 36. It begins with a fortissimo (ff) dynamic and a complex rhythmic pattern in the bass line. The measure concludes with a trill (tr) above a note and a sharp sign (#) below the staff.

36

f *Tutti* *tr tr*

f *Tutti* *tr tr*

f *Tutti* *tr tr*

f *Tutti* *tr tr*

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

Glo-ri - a in ex - celsis, in ex -

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

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

p *f* *Tutti* 6

[6] 5/3

42

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

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

48

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

5 # 5 # 6 # 5 # # 6 #

Detailed description: The page contains a musical score for page 48. It features a piano accompaniment at the top and vocal lines below. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The vocal lines are in a single system with four staves (treble and bass clef). The lyrics are in Latin: 'ter - ra pax, in ter - ra pax, in ter - ra pax, Pax, pax, pax, in ter - ra pax, in ter - ra Et in ter - ra pax, in ter - ra pax, in ter - ra Et in ter - ra, in ter - ra pax,'. At the bottom, there are fingering and accidentals for the bass line: '5 # 5 # 6 # 5 # # 6 #'.

54

et in ter - ra, in ter - ra pax, pax ho - mi - nibus,
 pax bo - nae
 pax, in ter - ra pax, in ter - ra pax, pax ho -
 in ter - ra, in ter - ra pax ho - mi - nibus bo - nae vo - lun -

5 #5 5 5

59

fr

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

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

mi - nibus, pax, bo - nae volun - ta - tis, pax, bo - nae, bo - nae,

ta - - - - - tis, pax, bo - nae, bo - nae,

6 5 6 5/3 6 4/4 ten. 6 b [6] 5

66

f *Solo* *Tutti*

p *f* *Solo* *Tutti*

p *f* *

p *f*

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

p *f*

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

p *f*

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

p *f*

bo - nae vo - lun - ta - tis.

p *f* *Solo*

6 b [6] b b b b

72

f

p

f

P Solo

Lau-da-mus

P Solo

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

p

f

P Org.

b 6 6 7 6

80

f Tutti

te, — lau - da - mus. Be - ne - di - cimus te, ad - o - ra - mus te,

f Tutti

- da - - mus. Be - ne - di - cimus te, ad - o - ra - mus te,

f Tutti

Be - ne - di - cimus te, ad - o - ra - mus te,

f Tutti

Be - ne - di - cimus te, ad - o - ra - mus te,

f Tutti

9 8| 6 # 7 3 6 6 4+ 2 6

88

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

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

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

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

94

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

ca - - - mus te.

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

ca - - - mus te.

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

99

#5
#

5

6

[#5 6]

5

[#5]

5 6

[#5]

6

[#]

6 4+
2

104

Musical notation for the first system, measures 1-4. It consists of two staves. The upper staff has a treble clef and contains a melodic line with eighth notes and a half note. The lower staff has a treble clef and contains a bass line with eighth notes and a half note. The key signature has one sharp (F#).

Musical notation for the second system, measures 5-8. It consists of three staves. The upper two staves have treble clefs and contain melodic lines with eighth notes and a half note. The lower staff has a bass clef and contains a bass line with eighth notes and a half note. The key signature has one sharp (F#). A dynamic marking *p* is present in the fifth measure of the upper staves.

Four empty musical staves for the third system, consisting of two treble clefs and two bass clefs.

Musical notation for the fourth system, measures 9-12. It consists of one bass staff. The key signature has one sharp (F#). The notation includes a sequence of notes with a dynamic marking *p* in the final measure. Below the staff are figured bass symbols: $[\#5]$, $\#$, 6, $[\#5]$, $\#$, $\frac{6}{2}$, $\frac{4}{2}$, 6, $\frac{6}{6}$.

109

ff *tr tr* *p Solo*

ff *tr tr* *p* *p*

p Solo
Gra - ti-as a - gi-mus ti - bi propter

ff *tr tr* *p Org.* 6 5 [-] 6

ff *tr tr* *p Org.* 6 5 [-] 6

116

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

6 6 6 6 [#]

Detailed description: This page of a musical score (page 116) contains piano accompaniment and vocal lines. The piano part consists of two staves (treble and bass clef) with dynamic markings of *f* and *ten. p*. The vocal line is on a single staff with lyrics in Latin. Below the vocal line are three empty staves (treble, alto, and bass clef). At the bottom of the page, there are performance instructions: a sharp sign (#), the number 6, and a bracketed sharp sign ([#]).

123

f Tutti

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

ri - am tu - am, pro - pter

f rip *p*

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

5 $\#$ 5 $\#$

129

Empty grand staff with treble and bass clefs.

Piano accompaniment for the first system, including treble and bass staves with musical notation and dynamics.

Vocal line and empty piano accompaniment staves for the second system.

Bass line with figured bass notation and dynamic markings.

ma

poco p

poco p

p Org.

#

5

#

6

6

4

5

#

5

6

5

#

4+

2

135

f

f *p* *tr* *tr*

- gnam, propter ma - gnam, magnam glo - - -

f *p* Org. [6] 6 7 6 6 5

142

ri - am tu - am,

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

148

f

p *p* *f*

ad libitum *f*

ad libitum *f*

ad libitum *f*

ad libitum

propter magnam, magnam glo - riam, magnam glo - ri-am — tu - am.

p *f* *p* *ad libitum* *f* rip

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

156

p Solo

Do - mine De - us, Rex coe - le - stis, De - us Pa - ter

5 # #5 5 5 # *p* Org. 6 6 - 6 5 6 6 6 - 6

163

o-mni - pot - ens. Do - mine Fi - li u - ni - ge - ni - te, Je - su, —

f rip **p** Org.

6 5 # 5 5 6 5 # 5 # 6 6 # 6 5 6 7 b6 5 b

171

f

f

f

p

f

p

f

f

p

f

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

f *rip*

p Org.

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

179

186

f

f

f

f

f

f

f *Tutti*

Do - mi - ne De -

f *Tutti*

Do - mi - ne De -

ste, Je - su, Je - su Chri - ste. **f** *Tutti*

Do - mi - ne De - us,

f *Tutti*

Do - mi - ne De - us,

f *rip*

p *Org.*

f *Tutti*

5 3 5 3 5 3 7 6 6 # [# 6] b b6 6

193

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

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

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

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

5 # b6/4 6 4+ 6 6 [6] b b # b [b7] 3

200

tris. Do - mi - ne De -

tris. Do - mi - ne, Do - mi - ne De -

mi - ne De - us, Fi - li - us Pa - tris. Do - mine De -

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

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

207 Adagio [a tempo]

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

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

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

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

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

219

- tris,

- tris,

- tris,

- tris,

5 # = 5/3 # 6 # [6] 4+/2 # 6 # 4+/2 = 6 b

226

Fi - li - us Pa - - - - - tris.

Fi - li - us Pa - - - - - tris.

Fi - li - us Pa - - - - - tris.

Fi - li - us Pa - - - - - tris.

#5 6 # # # 6i 6 6/5 6/5 # Tutti registri

233

The musical score consists of several systems. The first system shows the piano accompaniment in two staves (treble and bass clef). The second system continues the piano accompaniment, with a bass line in the bottom staff. The third system shows four empty staves, likely for vocal or other instruments. The fourth system shows a bass line with figured bass notation: 6, #, [6], #, #, #, #. The score includes various musical notations such as notes, rests, and accidentals.

Qui tollis

Vivace

1
ob

2

1
vl

2

vla

S
f Tutti
Qui tol - lis pec - ca - - - ta, pec - ca - - - ta, pec - ca -

A
f Tutti
Qui tol - lis pec - ca - - - ta,

T

B
f Tutti
Mi - se - re - -

org
b
f Tutti

$\frac{5}{3}$ $\frac{6}{4+}$ [6] $\frac{6}{4+}$ 8 $\frac{6}{5\#}$ |

246

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

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

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

- re no - - bis. Qui tol - lis pec - ca - -

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

252

Piano accompaniment for the first system, measures 252-258. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

Piano accompaniment for the second system, measures 252-258. This system includes a bass line in the left hand, mirroring the accompaniment in the first system.

Vocal line for the first system, measures 252-258. The lyrics are: - se-re-re no - bis, mi - se-re-re, mi - se-re-re no - bis. Qui

Vocal line for the second system, measures 252-258. The lyrics are: re-re_ no - bis, mi - se-re-re, mi - se-re-re no - - - bis.

Vocal line for the third system, measures 252-258. The lyrics are: - - ta mun - di: Mi - se-re-re no-bis.

Vocal line for the fourth system, measures 252-258. The lyrics are: - - ta mun - di: Mi - se-re-re no - - - bis.

Piano accompaniment for the fifth system, measures 252-258. This system includes a bass line in the left hand, mirroring the accompaniment in the second system.

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

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

259

tol-lis pec-ca - - - ta, pec - ca - ta mun - di: Mi - se - re - re -

Sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem no - stram.

Sus - ci - pe de - pre - ca - ti - o - nem no - stram. Mi - se - re - -

Qui se - des, qui se - des ad dex -

5 4+ 6 4+ 6 6 5 4 2 6 4+ 6 7 6 6 6 8 5 [6] 6 - 6 6 - 6 [5] 5 - 6 4 5 - b

265

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

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

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

- - - teram Pa - - - tris: Mi - se - re - - - re no - bis, mi - se - re - re no -

4+ 6 7 7 6 6 7 6 # # ♭ - 6 - 6 6 6 5 5 6 5 6 6 6 9 3 6 #

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

272

The musical score consists of several parts:

- Piano Accompaniment:** The top two staves (treble and bass clef) show the piano accompaniment. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and rests.
- Chordal Piano Part:** The middle two staves (treble and bass clef) show a more complex piano accompaniment with sixteenth-note patterns in both hands.
- Vocal Staves:** Four vocal staves (treble and bass clef) are shown, each with the lyrics "bis, mi - se - re". The notes are spread across the staves, with some notes being tied across measures.
- Chord Diagrams:** At the bottom, there are chord diagrams for the piano accompaniment, including a 5 chord, a 9 chord, a 5 chord, a 9 chord, a 5 chord, a 9 chord, and a #5 chord.

276

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

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

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

- re,

9 [7] 3 7 [# -] 6 4 5 # 6 4 6 4+ 2

282

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 - -

6 # 6 #

286

Solo Tutti

Solo Tutti

p p

- re no - bis.

6 # Solo 6 # p

6 #

291

f *tr tr*

f *tr tr*

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

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

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

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

f *tr tr* Tutti

[6]

f
5
3

Tutti
6
5

#

6
4

5
#

298

Largo

Mi - se - re - re,

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

Adagio

301

re no - bis.

se - re re no - bis.

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

re - re no - bis.

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

Quoniam

[Tempo deest]

The musical score is for the piece 'Quoniam' and is marked '[Tempo deest]'. It is in the key of D major (one sharp) and 2/2 time. The score is divided into several systems of staves:

- Flutes (fl):** Two staves (1 and 2). Flute 1 starts with a rest, then enters in the third measure with a *p* dynamic, and both flutes reach a *f* dynamic by the fourth measure.
- Oboes (ob):** Two staves (1 and 2). Both oboes enter in the first measure with a *f* dynamic and continue with a similar melodic line.
- Violins (vl):** Two staves (1 and 2). Both violins enter in the first measure with a *f* *Tutti* dynamic. In the third measure, they play a *p* *Vv.* (Vivace) section, and return to *f* *Tutti* in the fourth measure.
- Viola (vla):** One staff. Enters in the first measure with a *f* dynamic. In the third measure, it plays a *p* section, and returns to *f* in the fourth measure.
- Soprano (S):** One staff. Remains silent throughout the page.
- Organ (org b):** One staff. Enters in the first measure with a *f* *rip* (rippling) effect. Below the staff, there are figured bass notations: $\frac{4}{2}$, 6, #, $\frac{5}{3}$, #, and $\frac{5}{3}$.

309

The musical score for measures 309-311 is presented in five systems. The first system (measures 309-311) features four staves: two treble clefs and two bass clefs. The first treble staff contains a melody with a *p* dynamic. The second treble staff contains a melody with a *p* dynamic and a slur. The two bass staves contain a simple accompaniment. The second system (measures 312-314) features two treble clefs with a *p Vv.* dynamic. The third system (measures 315-317) features a bass clef and a treble clef, with a *p* dynamic in the bass. The fourth system (measures 318-320) features a treble clef. The fifth system (measures 321-323) features a bass clef with a *#* dynamic. The key signature is one sharp (F#).

312

Musical score for the first system, measures 312-315. It features two staves with treble clefs and two staves with bass clefs. The music is in G major. The first two staves have a melodic line with trills and a dynamic marking of 'f'. The last two staves have a rhythmic accompaniment with a dynamic marking of 'f'.

Musical score for the second system, measures 316-319. It features two staves with treble clefs and one staff with a bass clef. The music is in G major. The first two staves have a melodic line with a dynamic marking of 'f' and the instruction 'Tutti'. The bottom staff has a rhythmic accompaniment with a dynamic marking of 'f'.

A single treble clef staff with a key signature of one sharp (F#) and a whole rest in each of the four measures.

A single bass clef staff with a key signature of one sharp (F#) and a rhythmic accompaniment in the four measures.

5 — # 5 — # — 6 9 3 6

316

Trills (tr.) and triplets (3) are present in the right-hand melody. The 'Vv.' marking appears in the second measure of the right-hand part. The bass line features a triplet of eighth notes in the fourth measure.

Chord diagram (Guitar):

5 5 5 5 5 5

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

320

Musical score for the first system, measures 320-323. It features two treble clefs and two bass clefs. The first two staves have melodic lines with triplets and a piano (p) dynamic marking in the third measure. The last two staves are empty.

Musical score for the second system, measures 324-327. It features two treble clefs and one bass clef. The first two staves have melodic lines with triplets and a piano (p) dynamic marking in the third measure. The bass staff has a melodic line with triplets and a piano (p) dynamic marking in the third measure.

Musical score for the third system, measures 328-331. It features one treble clef and one bass clef. Both staves are empty.

Musical score for the fourth system, measures 332-335. It features one bass clef. The staff contains a melodic line with triplets and a piano (p) dynamic marking in the third measure. Below the staff is a sequence of fingering numbers: 6, 5, 6, 4, 5, #, 5, 3, 6, 6, 6, 6, 6, 6, 6, 5, #, 6, 5, 7, 5, #, #.

324

f 3 3 3 3 *p*

f 3 3 3 3 *p*

f 3 *p*

f 3 *p*

f *Tutti* 3 *p Vv.*

f *Tutti* 3 *p Vv.*

f 3 *p*

p Solo

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

f 3 *p* Org.

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

328

f

f

f

f

f Tutti

p Vv.

p Vv.

f

p

tu so - lus San - ctus, tu so - lus Do - minus, tu

f rip

p Org.

5 3 ——— # 5 3 — 5 ——— 6 ——— 6

332

p

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

6 6 9 3 [9] 3 9 3 9 3 5 6/4 5 6/4

336

Measures 336-338 of the piano introduction. The score consists of four staves. The top two staves (treble clef) play a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bottom two staves (treble clef) play a sustained chord, likely a triad, throughout the three measures.

Measures 336-338 of the piano accompaniment. The score consists of three staves. The top staff (treble clef) features a complex rhythmic pattern with eighth and sixteenth notes. The middle staff (treble clef) plays a melodic line with eighth notes. The bottom staff (bass clef) plays a bass line with eighth notes and rests.

Measures 336-338 of the vocal and bass parts. The top staff (treble clef) contains the vocal line with lyrics "su, Je" and a triplet of eighth notes. The bottom staff (bass clef) contains the bass line. Fingerings are indicated as 5 3 in the first measure and 6 3 in the second measure.

339

su, Je - su, Je -

6/3 6 6/3 6/3

342

su, Je - - - su, Je -

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

345

su, Je

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

348

p

tr

tr

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

351

Trills and slurs are present in the upper staves.

Trills and slurs are present in the upper staves.

Trills and slurs are present in the upper staves.

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

358

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

Quo - niam tu so - lus,

p *f* *p* Org. 5 6 5 7 5 6 6 6 4/4 [#5] 6 4 2+ 6 [#5] #

362

366

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

6 7 - 4+ 6 [6 #] ♭ 6 6 [6]

370

Musical score for measures 370-372, first system. It consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom two staves are bass clefs with a key signature of one sharp (F#). The music features a rhythmic pattern of eighth notes and quarter notes with rests.

Musical score for measures 370-372, second system. It consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom two staves are bass clefs with a key signature of one sharp (F#). The music includes trills (tr) and various rhythmic patterns.

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

373

The musical score consists of five systems of staves. The first system (measures 373-375) features a piano part with two treble clefs and two bass clefs. The piano part includes triplets in the upper right of measures 373 and 375. The second system (measures 376-378) features a piano part with a treble clef and a bass clef, including trills in measures 376 and 378, and triplets in measure 378. The guitar part in the second system includes fingerings: 6, 5, 6, - in measure 376; 6, 5, 6, - in measure 377; and 5, - in measure 378. The third system (measures 379-381) features a piano part with a treble clef and a bass clef, including trills in measures 379 and 381, and triplets in measure 381. The guitar part in the third system includes fingerings: 6, 5, 6, - in measure 379; 6, 5, 6, - in measure 380; and 5, - in measure 381.

376

The musical score consists of five systems. The first system (measures 376-378) features piano accompaniment with triplets in both hands and trills in the right hand. Dynamics are marked *f*. The second system (measures 379-380) continues the piano accompaniment with dynamics *f*, *p*, and *f*. The vocal line enters in measure 379 with the lyrics "su Chri - ste." and includes a trill. Dynamics for the vocal line are *f* and *Tutti*. The third system (measures 381-382) shows the piano accompaniment with dynamics *f* and *p*. The fourth system (measures 383-384) continues the piano accompaniment with dynamics *f* and *p*. The fifth system (measures 385-386) shows the piano accompaniment with dynamics *f* and *p*. The score includes various musical notations such as triplets, trills, and dynamics.

380

Ob. 8va

Ob. loco

Quo-niam tu

Org.

[6] 6 b [b7] 5 3 6 b 7 5 3 [6] 6 4 5 3 6]

384

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

388

Je - - - - - su, Je -

391

Musical score for the first system, measures 391-393. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line with a triplet in measure 393. The third and fourth staves are mostly empty with some rests.

Musical score for the second system, measures 394-396. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The first two staves have a melodic line with slurs and accents, starting in measure 395. The bottom staff has a bass line with a * symbol in measure 394 and a *p* dynamic marking in measure 395.

Musical score for the third system, measures 397-399. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The first staff has a melodic line with trills (*tr*) and slurs. The bottom staff has a bass line with a *p* dynamic marking and the instruction *rip*. There are also some fingering numbers (6, 7, 3) and a sharp sign (#) in the bass line.

SU,

394

Je - - - - - su,

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

397

The first system of the musical score consists of three measures. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment includes a treble clef staff with a melodic line and two bass clef staves with a bass line.

The second system of the musical score consists of three measures. It features a piano accompaniment in the upper staves and a bass line in the lower staff. The key signature is one sharp (F#). The upper staves contain a complex texture of chords and arpeggios, while the bass line provides a steady accompaniment.

The third system of the musical score consists of three measures. It features a vocal line in the upper staff with the lyrics "Je - - - su," and "Je - - -". The key signature is one sharp (F#). The vocal line has a melodic line with a long note on "su,".

The fourth system of the musical score consists of three measures. It features a bass line in the lower staff. The key signature is one sharp (F#). The bass line provides a steady accompaniment for the vocal line above.

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

400

su, Je

Org.

6 6/3 [6] #

403

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The music features a complex melodic line in the upper staves with frequent sixteenth-note runs and trills. The lower staves are mostly empty, with a few notes indicating a sparse accompaniment.

The second system continues the musical piece. It features more intricate melodic patterns in the upper staves, including trills and sixteenth-note passages. The bass line becomes more active, providing a rhythmic and harmonic foundation for the upper parts.

The third system concludes the page. It includes the vocal line with the lyrics "su," appearing at the end of the first staff. The piano accompaniment continues with rhythmic patterns and trills. Below the bass staff, there are fingering numbers: 5, 6, 5, # 6, 5, 6, # 6, 5, 6, 5, 6, 5, # 6.

406

tr. tr. tr. tr. f f p p

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

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

f rip p Org.

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

410

Adagio [a tempo]

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

414

7 5# 6 6 6 5# 1# 1# 3 3 3 3 3 3 3 3

419

6 5 7 5 # _____ p 6 5 7 5 # _____ f 3 5 6 4 5 #

Cum Sancto Spiritu

Andante

f

f

f

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

426

Adagio

Allegro assai

430

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

Detailed description: This page of a musical score contains measures 430 through 433. It features a piano accompaniment and a vocal line. The piano part consists of two systems of staves (treble and bass clefs). The vocal line is written on a single staff with lyrics in Latin. The lyrics are: "Cum Sancto Spi-ri - tu in glo-ri-a De - i Pa - - - tris, a - - - men, a - - -". The music is in a key with one sharp (F#) and a 4/4 time signature. The piano accompaniment includes arpeggiated chords and moving bass lines. The vocal line has a melodic contour that follows the rhythm of the piano accompaniment.

434

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

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

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

Cum Sancto Spi-ri-tu in

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

438

f

men, a - men, a - - - -

men, a - - - - men,

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

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

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

442

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

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

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

men, a - - - men, a - -

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

447

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

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

451

Two staves of piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Two staves of piano accompaniment. The right hand features trills (tr.) in measures 455 and 456. The left hand continues with eighth-note accompaniment.

A single vocal staff with lyrics: *men.*

A single vocal staff with lyrics: *men, a*

A single vocal staff with lyrics: *men, a*

A single vocal staff with lyrics: *men. Cum Sancto Spi-ri - tu in glo-ri-a De - i Pa*

A single bass staff of piano accompaniment. Below the staff are figured bass notations: 6/4, =, [#5 #], =, 6/4, =, [#5 #], 6, #5/4, #, 6, 6, 6, #5, 6/3, 6/4.

455

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

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

459

- - - - - tris. Cum Sancto Spi-ri - tu in

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

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

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

5 # 6 # 6 4 b6 - 6 6 # - 6 7 # 6 # 5

b6 - b4 b3

463

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

Two staves of piano accompaniment. The right hand continues the melodic line, and the left hand provides a steady harmonic accompaniment.

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

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

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

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

6 6 6 b 5 6 -
3 4 -

467

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

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

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

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

6/4 - 5/3 - 6/4 - 5 6 4 3 [9 8] 5/4 3 b7

471

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

men, a - - -

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

6/4 - 5/3 b7 6/4 - 5 - 6 5 5 6/5 7 6

475

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

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

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

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

6 6 6 7 6 # [b6] 6 4+ 6 7

2 2

479

a - - men, a - - - - -

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

men, a - - - - - men. Cum

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

b6/5, b5, 6/5, b, 6/b5, 6/5, 5/4, 7/5, 9/b, 8, 5/4, #

482

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

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

men, a - - men,

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

485

men, a - - - - -

men, a - - - - -

men, a - - - - -

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

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

489

Adagio

First system of piano introduction, consisting of two staves. The music features a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand.

Second system of piano introduction, continuing the accompaniment from the first system. It includes a dense chordal texture in the right hand.

First vocal line with lyrics: "men, a - - - - - men." The melody is simple and follows the general contour of the piano accompaniment.

Second vocal line with lyrics: "men, a - - - - - men." This line features a more melodic and active vocal line.

Third vocal line with lyrics: "men, a - - - - - men,". This line has a more rhythmic and active vocal line.

Fourth vocal line with lyrics: "a - - - - - men, a - - - - - men." This line features a more melodic and active vocal line.

Fifth system of piano accompaniment, consisting of two staves. It includes a sequence of numbers and symbols: 4 # 5 # = 6 4 = 5 # = 6 4 = # 6 6 4 5 # 4 5 #.

3 Credo

Allegro

1 ob
2 ob

1 vl
2 vl

vla

S

A

T

B

org b

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

f Solo 6 - 6 6

This musical score is for a piano piece, likely in 6/8 time. It consists of several systems of staves. The first system has two staves, the second has three, and the third has four. The first system shows a continuous eighth-note accompaniment in both hands, with a melodic line in the right hand starting in the second measure. Dynamics include *f* (forte) and *p* (piano). The second system introduces triplets and accents. The third system features a complex bass line with triplets and an asterisk marking a specific note. The fourth system consists of four empty staves. The fifth system is a single bass staff with a complex rhythmic pattern, including triplets and a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score is divided into two systems. The first system consists of two grand staves (treble and bass clefs) and two smaller staves (treble and bass clefs). The grand staves play a melody with dynamics *p* and *f*, and trills (*tr*). The smaller staves play a complex accompaniment with triplets and sixteenth-note patterns, also marked with *p* and *f*. The second system features four empty staves (two treble and two bass clefs) and a single bass staff at the bottom. The bottom bass staff contains a bass line with dynamics *p* and *f*, and includes fingerings (6, 5, 5) and a trill (*tr*) at the end.

This musical score is divided into several systems. The first system consists of two staves, both in treble clef with a key signature of one sharp (F#). The notation includes eighth notes, quarter notes, and a trill (tr) over a dotted quarter note. The second system is a grand staff with three staves: two in treble clef and one in bass clef. It features a complex texture with sixteenth-note runs in the upper staves and a more melodic line in the bass. The third system contains four empty staves, two in treble clef and two in bass clef. The fourth system is a single bass clef staff with a melodic line and trills. Below this staff, there are two sets of fingerings: the first set shows a sequence of 5, 8, 5, 5, 8, 5 with a sharp sign under the first '5'; the second set shows a sequence of 5, 8, 5.

11

The musical score is divided into two systems. The first system consists of two grand staves (treble and bass clefs) and a bass clef staff. The second system consists of four empty staves (treble and bass clefs) and a bass clef staff. The final system consists of a bass clef staff with fingerings indicated below the notes.

Fingerings: 5 5 6 6 6 6 6 6

14

f

f

p

p

f

f

p

f

p

f

p

f

6

b

6

6

b

6

6

b

b5

6

f

6

6

17

6
5

6

6
5

6

6 6 6 6 6 8 [6]

20

6 6 6 6 6 8 6 5 7 - - b p b

23

f

f *tasto solo*

7 6

26

The musical score consists of six staves. The first two staves are grouped by a brace on the left. The next two staves are also grouped by a brace. The fifth and sixth staves are individual. The score is in 3/4 time. Measures 26-27 are marked with a piano (p) dynamic. Measures 28-29 are marked with a forte (f) dynamic. The bottom staff includes a fingering '5' and dynamic markings 'p', 'f', 'p', 'f', 'p', 'f'.

30

f Tutti
 Cre - do, cre - - - do, cre - do in u - num De - um. Pa - trem o -

f Tutti
 Cre - do, cre - - - do, cre - do in u - num De - um. Pa - trem o -

f Tutti
 Cre - do, cre - - - do, cre - do in u - num De - um. Pa - trem o -

f Tutti
 Cre - do, cre - - - do, cre - do in u - num De - um. Pa - trem o -

Tutti 6 6 6

33

mni - po - ten - tem, fa - cto - rem coe - li, fa - cto - rem coe - li et ter-rae, vi - si - bi - li-um o - mni-um
mni - po - ten - - - tem, fa - cto - rem coe - li et ter-rae, vi - si - bi - li-um
mni - po - ten - - - tem, fa - cto - rem coe - li et ter-rae, vi - si - bi - li-um
mni - po - ten - - - tem, fa - cto - rem coe - li et ter-rae, vi - si - bi - li-um

5 2 6 3 3 6

36

et in - vi - si - bi - li - um. Et in u - num Do - mi -
 o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi -
 o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num
 o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num

6 6] 5 5

38

[tr] [tr] [tr]

num Je - - sum Chri - - stum, Fi - li - um De -

num Je - - sum Chri - - stum, Fi - li - um De - i

Je - sum Chri - stum, Fi - li - um De - i

Je - sum Chri - stum, Fi - li - um De - i

#5/3 5 5 7#

40

- i u - ni - ge - ni - tum, et ex Pa-tre na - tum an-te o-mnia saecu - la.
 u - ni - ge - ni - tum, et ex Pa-tre natum an-te o - mni-a sae - cu - la.
 u - ni - ge - ni - tum, et ex Pa-tre natum an-te o - mni-a sae - cu - la.
 u - ni - ge - ni - tum, et ex Pa-tre natum an-te o-mni-a sae - cu - la.

6 6 6 6 6 6 6 Solo 6 b 6 6 b

44

f *ff* *tr* *tr* *tr* *tr*

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

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

p *f*

De - um de De - o, lu - men de lu - mine,

De - um de De - o, lu - men de lu - mine,

De - um de De - o, lu - men de lu - mine,

De - um de De - o, lu - men de lu - mine,

p *f* **Tutti**

6 6 \flat $\flat 5$ 6] 6 5 6 5

47

tr

De - um ve - rum de De - o ve - - - - -

De - um ve - rum de De - o ve - ro, de De - o ve - -

De - um ve - rum de De - o ve - ro, de De - o ve - -

De - um ve - rum de De - o ve - - - - -

6 5 6 6 6 6 6 8 6 6 6 6 6 8 6

50

- ro, de De - o, de De - o ve - ro.

- ro, de De - o, de De - o ve - ro.

- ro, de De - o, de De - o ve - ro.

- ro, de De - o, de De - o ve - ro.

tasto solo
Solo

53

6 6 # [6] b # 6 6

56

The musical score is divided into six systems. The first system contains two staves with treble clefs, featuring melodic lines with trills and a bass line with a steady eighth-note pattern. The second system continues with two staves, introducing a key signature change to one sharp (F#). The third system features a single bass staff with a key signature change to one sharp (F#). The fourth, fifth, and sixth systems consist of four empty staves (two treble and two bass). The seventh system is a single bass staff with a key signature change to one sharp (F#) and contains a complex rhythmic pattern with fingerings 6, 6, 6, 5, 6, 6, 6, 6, 6, 8, 6.

59

The musical score consists of several systems. The first system contains two staves of a grand staff (treble and bass clefs) with piano and forte dynamics. The second system contains two staves of a grand staff with piano and forte dynamics. The third system contains four staves (treble, bass, and two empty staves). The fourth system contains a single bass staff with fret numbers and chord symbols.

6 6 6 6 6 8 6 7 # b [6] b # b [6] b #

62

p Solo

Ge - nitum, non fa - ctum

p Solo

♯ ♯ ♯ 6 6 5 6/4 ♯ 6 6 ♯ [# 6 ♯] 5/3

66

con - sub-stan-ti - a - - - - lem Pa - tri:

[#5 #] # 6 6 [5 #] #5 #5 [5 #] # f 6 p [5 #] 6l f [5 #]

69

f Solo Tutti Solo
 Per quem o - mnia, per quem
f Tutti
 O - mnia,
f Tutti
 O - mnia,
f Tutti
 O - mnia,
 O - mnia,
 Solo
 [5] 6 [#]

tasto solo

Tutti Solo

72

Tutti *p* Solo

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

f *Tutti*

o - mnia,

f *Tutti*

o - mnia,

f *Tutti*

o - mnia,

Tutti *p* Solo

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

75

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

9 [#] 5/3 5 [#5] # [6] 6/4 [6-] 6/4* 6 6/4 [6-] 6 [6-]

78

fa - cta sunt.

fa - cta sunt.

fa - cta sunt.

fa - cta sunt. *p* Solo Qui pro - pter nos

6 [#5] Solo 6 [#5] 6/4 [#5] 6 [6-] [#5] [#5] *p* Org. [6 6 6 #5]

82

85

f *p* *f* *mf* *f* *p* *f* *p*

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

f rip *p* Org. *f* rip *p* Org. *#* *#5* *#* 4+ 6

Adagio [a tempo]
ad libitum

88

ad libitum

ad libitum

ad libitum

ad libitum

f

f

f

ad libitum

*
- - - - - dit de coe - lis.

ad libitum

4+ 6 # - 6 6 4

f Tutti

91

f

Piano introduction for measures 91-94. The right hand plays a series of quarter notes (C4, D4, E4, F4, G4, A4, B4, C5) and the left hand plays a series of quarter notes (C3, D3, E3, F3, G3, A3, B3, C4). The dynamic is *f*.

Piano accompaniment for measures 91-94. The right hand plays a series of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) and the left hand plays a series of eighth notes (C3, D3, E3, F3, G3, A3, B3, C4). The dynamic is *f*.

f Tutti

Qui pro - pter nos ho - mines, qui pro - pter nos

f Tutti

Qui pro - pter nos ho - mines, qui pro - pter nos

f Tutti

Qui pro - pter nos ho - mines, qui pro - pter nos

f Tutti

Qui pro - pter nos ho - mines, qui pro - pter nos

Piano accompaniment for measures 91-94. The right hand plays a series of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) and the left hand plays a series of eighth notes (C3, D3, E3, F3, G3, A3, B3, C4). The dynamic is *f*.

6 5 6 5 3 6 5 3

95

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

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

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

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

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

98

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

6 6 6

101

Piano introduction for measures 101-102. The right hand features a melodic line with trills (tr) on the final notes of each measure. The left hand provides a steady accompaniment.

Piano accompaniment for measures 101-102. The right hand has a complex, rhythmic texture with many sixteenth notes and trills. The left hand has a simpler accompaniment.

Vocal line 1 for measures 101-102. The lyrics are: scen - - dit de coe - - - - -

Vocal line 2 for measures 101-102. The lyrics are: scen - - - dit de coe - - - - -

Vocal line 3 for measures 101-102. The lyrics are: de - scen - dit de coe - - - - -

Vocal line 4 for measures 101-102. The lyrics are: de - scen - dit de coe - - - - -

Piano accompaniment for measures 101-102. The right hand has a melodic line with trills (tr) on the final notes of each measure. The left hand provides a steady accompaniment.

6] 5 5 5 5 # 5 #

103

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

5 5 5 5 5 5 6 6

106

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

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

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

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

6 6 6 6 Solo [b 6] 4 6 [b 4] p f Tutti 6 [5]

110

coe - - - - -

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

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

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

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

113

lis, de - scen - dit, de -

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

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

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

6 8 6 6 6 6 6 8 6 6 7 7/3 b [6 b] 4

116

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

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

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

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

p Solo *f* Tutti

b [6] b [b b5] b ♯ 5 b ♯ b [6] b ♯ [b 6] b ♯ [b b5] b ♯

119

lis.

lis.

lis.

lis.

tasto solo
Solo

7 6

122

f *f* *f* *

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

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

5 *p* *f* *p* [6]

Et incarnatus est

[Tempo deest]

1
ob

2

1
vl

2

vla

S

f Tutti

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

A

f Tutti

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

T

f Tutti

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

B

f Tutti

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

org
b

f Tutti

7 b5 9 b4 3 [8] 5 4 3 4/2 5 3 6 4/2 6 7 [4] b] 6

130

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

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

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

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

7_b b6 [7_{b5} 9_{b4} 8₃ 4_{b6} 4*_b] 6 5₄ # 5 [-]

133

Adagio [a tempo]

- mo fa - ctus est, ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - - -

- ho - mo fa - ctus est, ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - - -

ho - mo - fa - ctus est, fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - - - bis,

ho - mo fa - ctus est, ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - - -

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

136

- - bis, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est, sub Pon - ti - o Pi -
 - bis, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est, sub
 pro no - bis, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est, pas -
 - bis, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est, sub

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

Adagio

Adagissimo

139

la - to pas - sus et se - pul - tus, se - pul - tus est, pas - - - sus et. sepul - tus

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

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

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

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

Et resurrexit

Allegro

f

1 *tr*

ob

2 *f* *tr*

1 *f* *tr*

vl

2 *f* *tr*

vla

f

S

est.

A

est.

T

est.

B

est.

org
b

f Solo

6

This musical score is for the movement 'Et resurrexit' from a larger work. It is marked 'Allegro' and begins with a forte (*f*) dynamic. The score is divided into several parts: woodwinds (oboe 1 and 2, flute 1 and 2, and viola), strings (Soprano, Alto, Tenor, Bass), and organ. The woodwind parts feature intricate patterns of eighth and sixteenth notes, often with trills (*tr*) and triplets. The strings provide a steady accompaniment with eighth notes. The organ part at the bottom features a solo line with a forte dynamic. The score is in the key of D major (two sharps) and common time (C). The organ part includes a measure number '6' at the end of the first system.

145

The musical score consists of several systems. The first system (measures 145-147) is a piano accompaniment. The right hand has a melody with trills and slurs. The left hand has a steady eighth-note pattern. The second system (measures 148-150) continues the piano accompaniment with trills and slurs. The third system (measures 151-153) shows four empty staves, likely for other instruments. The fourth system (measures 154-156) shows a bass line with fingerings 5, 5, 5, 5, 6, 5, 6.

148

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

151

The musical score consists of several systems. The first system has two staves with dynamics *f*, *p*, and *f*. The second system has three staves, with the top two containing trills and triplets, and the bottom one containing triplets and dynamics *f*, *p*, and *f*. The third system has four empty staves. The fourth system has one staff with figured bass notation: *f* 7 6 6 6 4 5 3 *p* 6 4 5 3 *f* 6.

154

f Tutti
Et re - sur - re - xit ter - ti - a di - e se - cundum Scri - ptu -

f Tutti
Et re - sur - re - xit ter - ti - a di - e se - cundum Scri - ptu -

f Tutti
Et re - sur - re - xit ter - ti - a di - e se - cundum Scri - ptu -

f Tutti
Et re - sur - re - xit ter - ti - a di - e se - cundum Scri - ptu -

[6] Tutti 6 6 6 [6] 5

157

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

6

160

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

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

163

First system of piano introduction, consisting of two staves. The music is in A major (three sharps) and features a melodic line with trills and a supporting bass line.

Second system of piano introduction, consisting of two staves. The music continues with similar melodic and harmonic patterns, including trills.

Vocal line 1: *- ad dex - teram, ad dex - teram Pa - - - tris.*

Vocal line 2: *dex - teram, ad dex - teram, ad dex - teram Pa - - - tris.*

Vocal line 3: *- - tris, se - - det, se - det ad dex - teram Pa - tris.*

Piano accompaniment for the vocal lines, consisting of two staves. It provides harmonic support with a steady bass line and chords.

Piano accompaniment for the solo section, consisting of two staves. It features a more active melodic line in the right hand and a supporting bass line. The word "Solo" is written at the end of the system.

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

166

The musical score for measures 166-168 is written in A major (two sharps). The first system (measures 166-168) features two staves with treble clefs. The melody in both staves is identical, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a trill on D5. The second system (measures 169-171) continues the melody with trills on E5, F5, and G5. The third system (measures 172-174) features a bass clef staff with a simple accompaniment of quarter notes. The fourth system (measures 175-177) consists of four empty staves. The fifth system (measures 178-180) features a bass clef staff with a sequence of notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. Below the notes is a fingering line: #, 7#, 6, [5], 6, 4, 5#.

169

f Tutti
Et i - terum ven - tu - rus est cum

f Tutti
Et i - te - rum ven - tu - rus est cum

f Tutti
Et i - te - rum ven - tu - rus est cum

f Tutti
Et i - te - rum ven - tu - rus est cum glo - ri - a - ju - di -

p *f* *Tutti*
tasto solo

6 5 6 # 6 6 5 5 - 5

Adagio

173

glo - ri - a ju - di - ca - - - re vi - vos, vi - vos et mor - - tu -

glo - ri - a ju - di - ca - - - re vi - vos, vi - vos et mor - - tu -

glo - ri - a ju - di - ca - - - re vi - vos et mor - - tu -

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

[6] 6 [#] 6 [h] 5# - 6 5# - 6 5# 6 5# - 6 p 5# 6 7/5/3

177

Allegro

Two staves of piano introduction in A major, 2/4 time. The music is marked *f* and consists of a simple rhythmic pattern of quarter notes.

Two staves of piano introduction, continuing the rhythmic pattern from the first system. The music is marked *f*. The second staff includes trills (*tr*) in the final measure.

Vocal line 1: *f* os: Cu - ius re - gni non e - rit, non e - rit fi - nis, non,

Vocal line 2: *f* os: Cu - ius re - gni non, non, non e - rit fi - nis, non,

Vocal line 3: *f* os: Cu - ius re - gni non, non, non e - rit fi - nis, non,

Vocal line 4: *f* os: Cu - ius re - gni non e - rit, non e - rit fi - nis, non,

Bass line: *f* # 6 6 #] [7 # 4 # 6 6

180

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

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

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

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

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

183

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

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

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

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

Solo

6 5 # [4 #] [h] 6 4 5 # p [h] 6 4 5 # f 6 5 #

186

The musical score consists of several systems. The first system shows the piano accompaniment for measures 186 and 187. The second system continues the piano accompaniment, featuring trills in the right hand and a bass clef line with a trill in the left hand. The third system shows the vocal line with the lyrics "Et in Spi - ritum San-ctum, Do - minum". The fourth system shows the piano accompaniment for the vocal solo section, with a bass clef line and a piano dynamic marking.

p Solo
Et in Spi - ritum San-ctum, Do - minum

6 # [6 b] # *p* 6 #

189

et vi - vi - fi - can - - - - - tem,

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

192

qui ex Pa-tre Fi-li-o - que pro-ce - - - - -

p Org. 6 [h] 6 6 5 6

195

201

p Solo
qui cum Pa - tre, cum Pa - - - - - tre et

[6] *p Solo* [4] 6] [6] 6 6 6 - 6 [5]

205

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

f *Tutti*

Si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur,

f *Tutti*

Si - mul, si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur,

f *Tutti*

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

f *Tutti*

Si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur,

f *Tutti* [Solo] 6 7

208

The musical score is set in G major (one sharp) and consists of several systems. The first system shows the piano accompaniment for the first two measures, with the right hand playing a melodic line and the left hand providing harmonic support. The second system continues the piano accompaniment, featuring trills (tr) and a piano (p) dynamic marking. The third system shows the vocal line, which begins with a piano (p) Solo section. The lyrics are: "qui cum Pa - tre, cum Pa - - - - - tre et". The piano accompaniment continues below the vocal line, with various chordal textures and dynamics. The score concludes with a final bass line containing figured bass notation: 6, 6, p, #, [6] #, [#], 6, b7.

211

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

6

214

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

5 5 5 6 5 6

217

- - - tur, et con-glo-ri-fi-ca - - tur:

ri-fi-ca - - tur, et con-glo-ri-fi-ca - - tur:

con-glo-ri-fi-ca-tur, et con-glo-ri-fi-ca-tur:

- - - tur:

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

221

Qui lo - cu - tus est per Pro - phe - - -

Qui lo - cu - tus est per Pro - phe -

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

Qui lo - cu - tus est. per Pro - phe - - -

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

224

- tas, per Pro-phe-tas, per Pro-phe-tas, per Pro-phe-tas.
 - - - - - tas, per Pro-phe-tas, per Pro-phe-tas.
 phe - - - - - tas, per Pro-phe-tas, per Prophe-tas.
 - - - - - tas, per Pro-phe-tas, per Pro-phe-tas.

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

Et unam sanctam

Andante

1 *p con sordino*

2 *p con sordino*

vla *p con sordino*

S *P Solo*
Et u - nam san - ctam, san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

A *P Solo*
Et u - nam san - ctam, san - ctam ca - tho - li - cam et a - po - sto - li - cam — Ec - cle - si - am. — Con -

T *P Solo*
Et u - nam san - ctam, san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

org *b* *P Solo*
6 4 - 7 6 5 #9 8 6 6 [-] 6 5 7 6 4 #
4 5 4 3 4 3 3 # 6 6 [-] 6 5 7 6 4 #

232

Con - fi - te - or u - num ba - pti - sma in re - mis - si -

fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca -

Con - fi - te - or u - num ba - pti - sma in re - mis - si -

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

235

o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem

to - - - rum. Et ex - spe - cto re - sur - re - cti -

o - nem pec - ca - to - rum.

238

mor - tu - o - - - - -

o - nem, et ex - spe - cto re - sur - re - cti - o - nem mor - -

Et ex - spe - cto re - sur - re - cti - o - nem - - - mor - tu - o - - -

Adagio

241

rum, mor - tu - o - rum

7 6 5 $\frac{4+}{2}$ - 6 5 4 # 5 b6 5 [b9] 8 [b]

244

pp f

rum, mor - tu - o - rum

pp f

pp f

pp f

pp f

7 6 7 [6] b [b7] 6 4 b 5 - 6 - 6 - 6 - 6 - 3 5 - 4 b5 b5 4 3 4 b 2 b

Et vitam

Vivace

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f

f

f

f *Tutti*

Et vi - tam ven - tu -

f *Tutti*

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

254

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

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

f Tutti

Et vi - tam ven - tu -

9 8 9 8 6 5 6 7 6

258

men, a - - men, a - - -

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

f Tutti
Et vi - tam ven - tu - ri

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

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

262

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

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

272

Two staves of piano accompaniment. The right hand plays a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Two staves of piano accompaniment. The right hand features a more active melodic line with sixteenth notes, while the left hand continues with a steady accompaniment.

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

Single staff of vocal melody. The notes correspond to the lyrics 'men, a - - men, a - - men, a -'.

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

Single staff of vocal melody. The notes correspond to the lyrics 'men, a - - men, a - - men, a - - men,'.

a - - - - -

Single staff of vocal melody. The notes correspond to the lyrics 'a - - - - -'.

Et vi - - tam ven - - tu - - ri

Single staff of bass line. The notes correspond to the lyrics 'Et vi - - tam ven - - tu - - ri'.

Single staff of bass line. The notes correspond to the lyrics 'Et vi - - tam ven - - tu - - ri'.

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

275

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

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

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

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

$\frac{4}{2}$ 6 # 6 9 $\frac{5}{3}$ - 9 $\frac{5}{3}$ - 9 $\frac{5}{3}$ 6 #

278

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

senza Rip. rip
 5 [6] 7 [#5] 5 3 # - 7 # 5 3 5 [6] 7 # # 3 # 5 -

281

The musical score consists of several systems. The first system shows piano accompaniment for two staves. The second system includes piano accompaniment for three staves (treble, middle, and bass clefs) and a vocal line with the lyrics "men,". The third system continues the piano accompaniment and includes a vocal line with the lyrics "Et vi - - tam ven - - tu - -". The fourth system features piano accompaniment and a vocal line with the lyrics "men, a - men, a - -". The fifth system shows piano accompaniment and a vocal line with the lyrics "men, a - - - - men.". The sixth system is a bass line with fingering numbers: 6, [#5 #], 6, 6, 5, 5, 5, 6 - 5, 6 -.

284

a - - - - -

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

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

Et vi - - - tam ven - - -

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

287

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

6 $\frac{[\#5]}{4}$ $\frac{6}{3} - \frac{9}{3}$ 8 7 # # 6 # # 6 6 6

291

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

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

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

Et vi - - tam ven - - tu - - ri

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

294

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

- men, a -

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

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

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

298

Two staves of piano accompaniment. The upper staff uses a treble clef and the lower staff uses an alto clef. The music features a steady accompaniment with some trills in the final measure of each staff.

Two staves of piano accompaniment. The upper staff uses a treble clef and the lower staff uses a bass clef. The music features a steady accompaniment with some trills in the final measure of each staff.

vi - tam ven - tu - ri sae - culi, a -

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

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

- men, a - men.

Two staves of piano accompaniment. The upper staff uses a treble clef and the lower staff uses a bass clef. The music features a steady accompaniment.

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

302

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

Et vi - tam ven - tu - ri sae - culi, a -

Et vi - tam ven - tu - ri sae - culi, a - men,

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

306

First system of piano accompaniment, measures 306-309. The right hand plays a melody with quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment, measures 306-309. This system includes a triplet of eighth notes in the right hand and a more active bass line in the left hand.

Vocal line for the first system, measures 306-309. The lyrics are: - - - - - men, a - - - - -

Vocal line for the second system, measures 306-309. The lyrics are: a - - - - - men. Et vi - -

Vocal line for the third system, measures 306-309. The lyrics are: - men, a - men, a - men, a-men, a - - - - - men, a - -

Vocal line for the fourth system, measures 306-309. The lyrics are: a - men, a - men, a - men, a - - - - - men, a - - men. Et vi -

Bass line for the fourth system, measures 306-309. The lyrics are: a - men, a - men, a - men, a - - - - - men, a - - men. Et vi -

9 9 9 9 [4 3] 5 6 5

310

Piano accompaniment for the first system, measures 310-312. The right hand plays a simple harmonic accompaniment with quarter notes and half notes. The left hand plays a similar accompaniment, with some eighth-note patterns in the final measure.

Piano accompaniment for the second system, measures 310-312. The right hand features a more active melodic line with eighth-note patterns. The left hand continues with a steady accompaniment, including some sixteenth-note runs.

Vocal line for the first system, measures 310-312. The melody is simple, with a final note in measure 312 that is held over into the next system.

Vocal line for the second system, measures 310-312. The melody continues with a similar rhythmic pattern, ending with a quarter note in measure 312.

Piano accompaniment for the third system, measures 310-312. The right hand continues with eighth-note patterns, while the left hand provides a harmonic base with quarter notes.

Vocal line for the third system, measures 310-312. The melody is held over from the previous system, with a final note in measure 312.

Piano accompaniment for the fourth system, measures 310-312. The right hand continues with eighth-note patterns, while the left hand provides a harmonic base with quarter notes.

men,

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

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

6 5 6 5 6 5 6 5 [b6] 6 6 5 - [6]

313

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

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

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

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

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

317

Piano accompaniment for the first system, measures 1-4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Piano accompaniment for the second system, measures 5-8. The right hand continues the melodic development, and the left hand introduces a more active bass line with eighth notes.

Vocal line for the first part of the 'amen' section, measures 1-4. The melody is simple and features a fermata over the final note of the first measure.

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

Vocal line for the second part of the 'amen' section, measures 5-8. The melody continues with a similar rhythmic pattern.

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

Vocal line for the third part of the 'amen' section, measures 1-4. The melody is more rhythmic, using eighth notes.

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

Vocal line for the fourth part of the 'amen' section, measures 5-8. The melody concludes with a final note.

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

Piano accompaniment for the third system, measures 1-4. The bass line continues with eighth notes.

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

321

men, a - - -

men, a - - -

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

Et vi - - - tam ven - - -

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

324

men, a - men. Et vi - tam

men, a - men. Et vi -

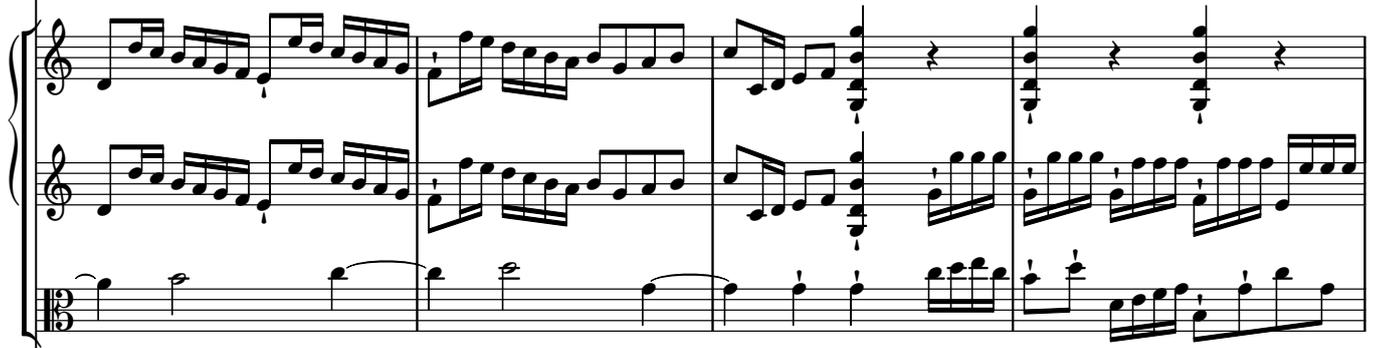
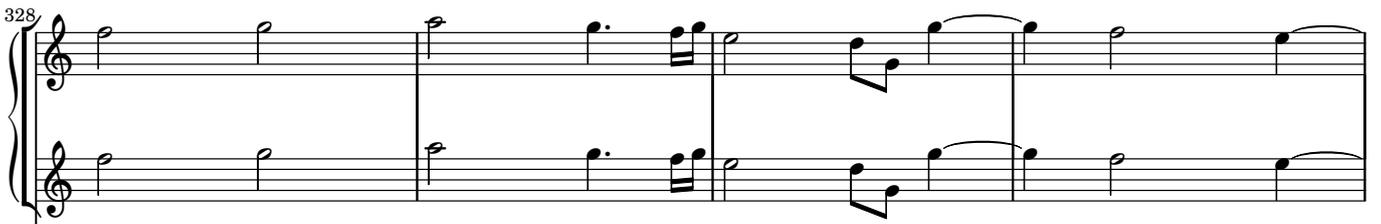
a - - - - - men, a - men, a -

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

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

$\frac{4}{2}$

328



ven - tu - ri sae - culi, a - men, a - - - men,
- tam ven - tu - ri sae - cu-li, a - men, a - - -
- - - - - - - - men. Et vi - tam
- - - - - - - - men, a - - - -
5 5 5 5 5 5 6 [6] 6/4 5/3 *tasto solo*



332

Piano accompaniment for the first system, measures 332-335. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Piano accompaniment for the second system, measures 332-335. This system includes a bass line with a trill (tr) in the right hand and another trill (tr) in the left hand.

Vocal line for the first system, measures 332-335. The lyrics are: a - - - - - men, a - - -

Vocal line for the second system, measures 332-335. The lyrics are: - - - men, a - - - - - men, a - - - - - men, a -

Vocal line for the third system, measures 332-335. The lyrics are: - ven - tu - - ri - - - sae - cu-li, a - - - men, a - - - men, a -

Vocal line for the fourth system, measures 332-335. The lyrics are: men, a - - - - - men, a - - - - - men, a -

Bass line for the fourth system, measures 332-335. The lyrics are: men, a - - - - - men, a - - - - - men, a -

5 6/5 6/5

336

- - - 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 6 4 3 5 5

4 Sanctus

Vivace mà non troppo

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

San - ctus, San - ctus, San - ctus, San - - -

San - ctus, San - ctus, San - ctus, San - - -

San - ctus, San - ctus, San - ctus, San - - ctus, San -

San - ctus, San - ctus, San - ctus, San - ctus, San -

f Tutti

6
4+
b

3

5

4

ctus Do mi-nus De -

ctus, San - ctus Do mi-nus De - us

ctus Do mi-nus De -

ctus, San - ctus, San - ctus Do mi-nus De - us,

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

8

us Sa - ba - oth, De - - - us Sa - - ba -

Sa - - ba - oth, De - us Sa - - ba -

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

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

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

4 4 # 3 4 4 3

Detailed description: This page contains a musical score for a hymn. It features a piano accompaniment and vocal parts. The piano part consists of two staves (treble and bass clef) with a 3/4 time signature. The vocal parts are arranged in four systems, each with a vocal line and a bass line. The lyrics are in Latin: 'us Sa - ba - oth, De - - - us Sa - - ba -', 'Sa - - ba - oth, De - us Sa - - ba -', '- us, Do - mi-nus De - - - us Sa - - ba -', and 'Sa - - ba - oth, Do - minus, Do - mi-nus De - us Sa - - ba -'. The score includes various musical notations such as triplets, slurs, and accidentals. At the bottom, there are fingering numbers for the piano part: 7 # 6 5 - 7 7 7 7 6 [5] 7 5 6 5 - and 4 4 # 3 4 4 3.

12 Allegro

The musical score is arranged in five systems. The first system shows the piano (p) part in treble and bass clefs, with a tempo marking of 'Allegro' and a measure number of '12'. The second system continues the piano part, with 'staccato' markings under the first two staves. The third system contains four staves for other instruments (oth.), each with a whole rest. The fourth system continues the four oth. staves with whole rests. The fifth system shows the piano part in bass clef, with 'staccato Solo' markings under the first two staves.

staccato

staccato

oth.

oth.

oth.

oth.

staccato Solo

14

Ple - ni sunt coe - li,

Ple - ni sunt coe - li,

Ple - ni sunt coe - li,

Ple - ni sunt coe - li,

Tutti

16

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

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

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

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

$\frac{4}{2}$

18

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

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

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

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

6 5 6 5 3

20

tu - a, glo - ri - a

tu - a, glo - ri - a

tu - a, glo - ri - a

tu - a, glo - ri - a

6 6 6 5

22

glo - ri - a tu - a,
tu - a, glo - ri - a, glo - ri - a tu - a,
glo - ri - a tu - a,
tu - a, glo - ri - a, glo - ri - a tu - a, tu - a,
5/3 6/4 7/5 8/6 7/5 6/4 5/3 6/4 7/5 6 5 5 5

25

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

5/3 b6/4 7/5 8/b6 7/5 [b6]/4 5/b b6/4 7/5

27

ri - a tu - a. O - san - na,
 tu - a. O - san - na,
 ri - a tu - a. O - san - na,
 tu - a. O - san - na,

b 6 4 5

29

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

5/3 6

31

- - - - - sis, o - san - na,
 san - na in ex - cel - sis, o - san - na, o - san - na,
 san - na in ex - cel - sis, o - san - na, o - san - na,
 - - - - - sis, o - san - na,
 5 6 5/3 6 6

33

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

5 6 6 - [6] 5 6 4 3

36

sis.

sis.

sis.

sis.

Solo

5 5 5

6 5 6

Benedictus

Andante

fl 1, 2 **f**

ob 1, 2

1 **p**

vl 2 **p**

vla **p**

S

org **p** Org. [6] 6 4 5 # 6 [6] # 6 6 6 6

42

f

f **p**

f **p**

f **p**

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

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

6 # **f** rip 6 [7] # [6] **p** Org. 5 # 6 4 5 # 6 4 #

45

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

f *p* *f*

f *p* *f*

f *p* *f*

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

48

p *p* *p*

p *p* *p*

p *p* *p*

p *p* *p*

p Org. # 6 6 6 6 b6 6 b6 6 6 8 6 7# 6/4 5# 6/4

51

f

f

f

f

f

f *rip*

6 6 # 6 6



54

f

f

f

f

f

f

6 6 # # 6 # 6 8

57

p

p

p

p Solo

Be - ne - di - ctus, qui ve - nit, be - ne -

p Org. [6] $\frac{6}{4}$ 5 # [6 6 6] 6 6 # [6]

61

di - ctus, qui ve - nit in no - mine, qui ve - nit in no - mi-ne

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

64

f *p*

Do - mi - ni, qui ve - nit in no - -

f *p* *Org.*

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

67

f *p* *tr*

[6] 7 5 6

70

mi - ne Do - mi - ni.

6 2 6 6 6 6 6 6 4 3

73

f *p*

f *p*

f *p*

f *p* Org. 5 6 5 # 6 4 5 # 6 4

76

Be - ne -

f *p*

6 *f* Tutti 6 4 5 3 6 6 8 *p* Org. 6

79

di - ctus, qui ve - nit, qui ve - nit in

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

82

no - mi-ne___ Do - mi - ni, qui ve - nit in

ad libitum *f* *p*

ad libitum *f* *p*

ad libitum *f* *p*

ad libitum *f* *p*

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

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

85

no - mi-ne, in no - mi-ne___ Do - mi

ad libitum *f* *p*

5 # 4 6 6 # [b] 6/4 5 #

88

ni, qui ve - nit in no - mi-ne, in no - -

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

f *rip* # - #5 [6/4] *p* Org. #5 6/4 #5 6/4 #5

91

mi-ne Do - mi - ni.

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

[#] 6 [6 #5 # 6 #5 4 -] *f* *rip* [6 #]

94

6 6 #5 | 6 # | 6 #5 5 #

97

Be - ne - di - ctus, qui ve - nit, qui ve - nit in

p Org. [6] 6 4 #5 - | *f* Tutti 6 6 4 5 # - | *p* Org. [6] # 6

100

no - - - - -

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

103

mi-ne Do mi-

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

106

ni, qui ve - nit in no - - - mi-ne

f rip *p* Org. *p*

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

109

ad libitum

Do - mini.

ad libitum

ad libitum

ad libitum

ad libitum

6] 6 6 6 6 b6 6 b6 6 6- 8 6 7 # 6 5 6

112

f

f

f

f

f *rip*

6 5 # 6 6

115

f

f

f

f

6 # 6 6 # # 6 # 6 8

120

Two staves of piano music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff features a rapid sixteenth-note pattern in the right hand and a slower eighth-note pattern in the left hand. The lower staff features a steady eighth-note pattern in the right hand and a slower eighth-note pattern in the left hand.

f Tutti

Staff 1: Treble clef, vocal line. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics are "O - san - na, o - san - na, o -".

f Tutti

Staff 2: Treble clef, vocal line. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics are "O - san - na, o - san - na, o -".

f Tutti

Staff 3: Treble clef, vocal line. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics are "O - san - na, o - san - na, o -".

f Tutti

Staff 4: Bass clef, vocal line. The notes are G3, A3, B3, C4, B3, A3, G3. The lyrics are "O - san - na, o - san - na, o -".

Tutti

Staff 5: Bass clef, piano accompaniment. The notes are G3, A3, B3, C4, B3, A3, G3.

122

san - na, o - san - na, o - san - na, o -

san - na, o - san - na, o - san - na,

san - na, o - san - na, o - san - na,

san - na, o - san - na, o - san - na,

Adagio

124

First system of piano accompaniment, measures 124-127. The right hand plays a melody with quarter and eighth notes, while the left hand provides harmonic support with similar rhythmic patterns.

Second system of piano accompaniment, measures 124-127. This system features a more active left hand with sixteenth-note patterns, while the right hand continues the melodic line.

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

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

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

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

Final system of piano accompaniment, measures 124-127. The right hand features a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. Below the staff are figured bass symbols: #, 4+, 6, 7 [#], [6], 6 5 4, #, [#], #.

5 Agnus Dei

ob solo

Andante

p cantabile

tr

chalumeau

p cantabile

vla

p *

T

B

org b

p Solo [6 6 # 6 6 # 6 6 #]

4

Musical notation for measures 7-9, first system. It consists of three staves: two treble clefs and one bass clef. Measure 7 has a fermata over the first note and a trill (tr) over the second. Measure 8 has a trill (tr) over the first note. Measure 9 has a tenuto (ten.) marking. The key signature has one sharp (F#).

Two empty musical staves, one treble and one bass clef, corresponding to measures 7-9.

Musical notation for measures 7-9, second system. It consists of one bass clef staff. Measure 7 has a 7th fret marking [7] with a sharp sign. Measure 8 has a 5th fret marking. Measure 9 has a 7th fret marking [7] with a sharp sign, followed by a sharp sign, and then a 6th fret marking. The text "tasto solo" is written above the staff. Tenuto (ten.) markings are present above the notes in measures 8 and 9.

Musical notation for measures 10-12, first system. It consists of three staves: two treble clefs and one bass clef. Measure 10 has a trill (tr) over the first note. Measure 11 has a trill (tr) over the first note and a trill (tr) over the second note. Measure 12 has a piano (p) marking. The key signature has one sharp (F#).

Musical notation for measures 10-12, second system. It consists of two staves: one treble and one bass clef. Measure 10 is empty. Measure 11 is empty. Measure 12 has a piano (p) marking and the text "Solo" above the staff. The lyrics "A - - - gnus" are written below the staff.

Musical notation for measures 10-12, third system. It consists of one bass clef staff. Measure 10 has a 6th fret marking [6] with a sharp sign. Measure 11 has a sharp sign and a 6th fret marking. Measure 12 has a 6th fret marking [6] and a 6th fret marking. The key signature has one sharp (F#).

13

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

p Solo

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

[6] 6 # 6 6 # [6] 9 8

16

- - - - - ta mun -

- - - - - ta mun -

7 - 9 8 7 - 9 8 7 # - 7 (#)

19

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

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

[6] # $\frac{4}{2}+$ 6 [#] 6 9 8 7 4 3 6

23

6 6 6 6] 9 8 - 7 -

26

9 8 - 7 - 9 8 - 7 - 9 8 7 *tasto solo*

≡

29 *Adagio*

ten. ten. *ten.* *ten.* *ten.*

A - gnus De - i, qui tol - lis pecca - ta mun -

A - gnus De - i, qui tol - lis pecca - ta mun -

ten. ten. $\frac{4}{2}$ 6 6 5 6 6 # $\frac{8}{6}$ $\frac{7}{5}$ $\frac{7}{\#}$

33 *Andante*

First system of musical notation, measures 33-36. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The tempo is marked *Andante*. The piano part includes *ten.* markings and a *tasto solo* instruction.

8 di: Mi - se - re - re, mi - se - re - - - re

8 di: Mi - se - re - re, mi - se - re - re

9 # *tasto solo* # 6 $\frac{4}{2}$ 6] # [6 5 # 4 4

Second system of musical notation, measures 33-36. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The tempo is marked *Andante*. The piano part includes *ten.* markings and a *tasto solo* instruction. The lyrics are: "di: Mi - se - re - re, mi - se - re - - - re".

37

First system of musical notation, measures 37-40. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The tempo is marked *Andante*. The piano part includes *ten.* markings and a *tasto solo* instruction. Trills (*tr*) are indicated in the vocal line.

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

8 no - bis.

9 # *tasto solo* ten. ten. ten. # # [6] 4 6

Second system of musical notation, measures 37-40. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The tempo is marked *Andante*. The piano part includes *ten.* markings and a *tasto solo* instruction. The lyrics are: "no - bis. A - gnus De - i, qui".

41

tol - lis pecca - ta mundi: Mi - se - re - - - - - re

Mi - se - re - - - - - re__ no -

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

45

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

- - bis, mi - se - re - re, mi - se - re - re__

5/4 # tasto solo 5 # [6] [4+ 2] 6 # 7 # [6]

49 **Adagio Andante**

ad libitum

ten. ten. ten.

bis.

no - bis.

ad libitum

tasto solo

ten. ten. ten.

bis.

no - bis.

[6 6 5] 6 5

53 **Adagio**

f

f

ten. ten. ten.

bis.

no - bis.

[#5] [#5] tasto solo ten. ten. ten. [#5] 3 3 7 [#6] #5 -

Dona nobis pacem

Adagio

The musical score is arranged in a system with the following parts from top to bottom:

- Oboes (ob):** Two staves, numbered 1 and 2. Both start with a forte (*f*) dynamic.
- Violins (vl):** Two staves, numbered 1 and 2. Both start with a forte (*f*) dynamic.
- Viola (vla):** One staff, starting with a forte (*f*) dynamic.
- Soprano (S):** One staff, starting with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics are: "A - - gnus De - i, qui tol - - - -"
- Alto (A):** One staff, starting with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics are: "A - - gnus De - - - - i, qui"
- Tenor (T):** One staff, starting with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics are: "A - gnus De - i, qui tol - - - - lis pec -"
- Bass (B):** One staff, starting with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics are: "A - gnus De - i, qui tol - lis pec - ca - -"
- Organ (org b):** One staff, starting with a forte (*f*) dynamic and the instruction *Tutti*. It features a complex rhythmic pattern of triplets and chords. Below the staff, there are figured bass notations: \sharp , $\frac{9}{3}$, $\frac{8}{3}$, and $\frac{7}{3}$.

Adagissimo

60

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

7
3

9
7
3

8

7 6 5 # 5 3 7 #

63 **Vivace**

di:
di:
mun - di: Do - na no - bis pa - - - - - cem, pa -

f ten.
f ten.
f ten.

f Tutti

f Organo e Fagotti sostenuto

6
4
5

4
2+
5
#

69

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

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

Tutti Bassi sostenuto
7 # 6 [4] 5 4 6 # 6- 4+ 2 6 6 4+ 2 6 6 4+ 2 6 6 7 6 5

77

ten.

ten.

tr

tr

ten.

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

Do - na no - bis pa - - cem, pa - -

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

Do - na no-bis pa - - - - -

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

81

cem. Do - na no - bis pa - cem, da

cem. Do - na no - bis pa - cem.

pa - cem.

cem.

7
[#5]
#

#5
4
#

88

ten.

tr.

tr.

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

cem. Do - na no - bis pa -

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

Do - na no-bis pa -

8 $\flat 6$ 5 $\frac{4}{2}$ 5 $\flat 4$ 6 $\frac{5}{4}$ 6 # \flat 6 5 6 \flat 5 6 $\flat 5$

92

ten.

Do - na no - bis pa - - - - - cem, pa - - - - - cem.

ten.

cem. Do - na no - bis pa - - - - - cem.

pa - - - - - cem.

- - - - - cem.

5 6 5

96 *ten.*

ten.

ten.

ten.

ten.

ten.

ten.

7 # 6 4 5 4 1 6 4+ 2 6 [4+ 2] 6 4+ 2 6 4 2 6 7 # # 6 -

100

cem, pa - - - - - cem. Do - na no - bis
cem, da pa - - - - - cem, da pa - - - - -
pa - - - - - cem. Do - na no - bis
pa - - - - - cem, da pa - - - - -
pa - - - - - cem, da pa - - - - -

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

104

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

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

pa - - - - - cem. Do - na no-bis pa - - - - -

cem. Do - na no-bis pa - - - - -

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

2 4+ 2 4+ 2 4 2 3 - 3 - b - b5 5 b3

108

cem, da pa - cem, da pa - cem, da pa - cem. Do - na no-bis pa -

Do - na no - bis pa - - - - - cem, pa - -

- cem. Do - na no-bis pa - - - - - cem.

- cem. Do - na

5 6 4 6 [b] # 5 # 4 6 5 6 - b5 5 6 - 5 6 4

112

First system of piano introduction. Treble and bass staves. Dynamics: *f*. Trills: *tr.*

Second system of piano introduction. Treble and bass staves. Dynamics: *ten.*

Vocal and piano accompaniment with lyrics. Includes treble and bass staves for piano and vocal lines. Lyrics: *cem, da pa - cem, pa - cem.* *cem. Do - na no - bis pa - cem.* *Do - na no - bis pa - cem, da pa - cem.* *no - bis pa - cem.*

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

116 *ten.*

ten.

Do - na no - bis pa - - - - -

cem. Do - na no-bis pa - - - - -

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

cem. Do - na no-bis pa - - - - -

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

120

First system of piano accompaniment, measures 120-123. The right hand features a melodic line with eighth-note patterns and trills. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of piano accompaniment, measures 120-123. Similar to the first system, it features a melodic line in the right hand and a harmonic accompaniment in the left hand. The word "ten." is written above the right hand staff in the second measure.

Vocal line and guitar chord progression for measures 120-123. The vocal line consists of two staves with lyrics: "cem, da pa - cem. Do - na no - bis pa -", "cem, Do - na no - bis pa -", "Do - na no - bis pa -", "cem, da pa -", "cem, da pa -", "cem, da pa -". The guitar part is in bass clef with a capo on the 5th fret. Chord symbols are: 5, 7# 4/4, 6 4/4, 5 4, -, 6 [#], 6 4+/2, 6, 6 4+/2, 6, 6 4+/2, 6, 6 5, 5 #, and "tasto solo".

124 *ten.* *ten.* *f*

ten. *ten.* *f*

ten. *f*

ten. *f*

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

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

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

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

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