

# Zelenka.

## Missa S. Trinitatis.

Jan Dismas

**Zelenka**

**Missa 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*




Edition Esser-Skala, 2021

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# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>chalumeau</b>	chalumeau
<b>fl</b>	flute
<b>ob</b>	oboe
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>vl</b>	violin
<b>vla</b>	viola

## Sources

<b>A1</b>	<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 <b>A1</b> unison with vl 1, here unison with vl 2
	13	ob 2	2nd ♭ in <b>A1</b> 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  
*II*

*I*  
Violino  
*II*

Viola

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*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 - lei - son.

son, e - lei - son.

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

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

6

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

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

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

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

6 4+ 6 4+ 6 6 4+ 2

This musical score is for a Kyrie eleison. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The piano part consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble, alto, and bass staff. The vocal parts are arranged in four staves, each with a treble or bass clef. The lyrics are "Ky - ri - e e - lei - son." and "Ky - ri -". The score includes figured bass notation at the bottom, which consists of numbers and accidentals (sharps and flats) indicating the harmonic structure. The figures are: 7 [5] #, 6 4, [6 5] #, #5] #, 5 3, and 6 4.

8

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

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

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

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

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

10

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

e e - lei - - - - son, 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 3 #



[illegible]



18

*Piano part (first system):* Treble and bass staves with complex arpeggiated figures. The key signature has one sharp (F#). The first system ends with a fermata on the final note.

*Voice part (first system):* Four staves with vocal lines and lyrics. The lyrics are: "e - - lei - - - son.".

*Piano part (second system):* Treble and bass staves with complex arpeggiated figures. The key signature has one sharp (F#). The second system ends with a fermata on the final note.

*Voice part (second system):* Four staves with vocal lines and lyrics. The lyrics are: "e - - lei - - - son.".

*Voice part (third system):* Four staves with vocal lines and lyrics. The lyrics are: "e - - lei - son, e - lei - - son.".

*Piano part (third system):* Treble and bass staves with complex arpeggiated figures. The key signature has one sharp (F#). The third system ends with a fermata on the final note.

*Voice part (fourth system):* Four staves with vocal lines and lyrics. The lyrics are: "e - - lei - - - son.".

*Piano part (fourth system):* Treble and bass staves with complex arpeggiated figures. The key signature has one sharp (F#). The fourth system ends with a fermata on the final note.

## Christe

Spirituoso

fl  
1, 2

ob  
1, 2

1  
vl

2

vla

A

org  
b

*f*

*Solo*

*f*

6 6 6 6

=

23

*f*

*f*

*p* 3 3 3

*p* 3 3 3

*p*

*f*

*f*

*p* 6

*f*

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

25

tr

tr

tr

tr

6 | 9 8 9 8 9 8

27

9 8 9 8 7 4 6 5 6

29

6 5 6 # 6 5

32

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



41

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

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

44

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

[4] 4/4 5# 2 [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

[illegible]

5

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

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

60

son.

f rip

# # 6 6 [#] # 6 4+ p 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

[illegible]

72

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

[6] # 5 3 # 5 3 5

75

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

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

78

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

*p Org.* *f Tutti* *p Org.* *f Tutti*

6 # 6 6 # 6 5

81

**Adagio Vivace**

*ad libitum* *f* *ad libitum* *f* *ad libitum* *f* *ad libitum* *f*

*tr* *tr* *tr*

*p* *p* *p*

*ad libitum*

Christe, Chri - ste e - lei - son.

*ad libitum* *f Tutti*

6 6 6 6 6 7

84

Chri - ste, Chri - ste e - lei -

61 6/3 6 6 7 *p* Org. 6 9 8

87

son. Chri - ste, Chri - ste,

5 *f* Tutti *p* 6 *f*

**p** *Org.*  
5  
3

			ad libitum
9	8	6	5
		4	3



96

5 5 5 6 6 4 6 5

99

Adagio

6 4 6 6 5 6 5 4 6 7 [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*

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

*f* *Tutti*

Ky - ri - e e -

*f* Organo e Fagotti sostenuto

Tutti Bassi sostenuto

7 6 5  
# [4] 4

107

This musical score is for the beginning of the 'Kyrie eleison' section. It features a piano introduction in the first system, followed by vocal entries in the second system. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts include Soprano, Alto, Tenor, and Bass. The lyrics are 'Kyrie eleison'. The score is in G major and 4/4 time. The first system shows the piano introduction with a forte dynamic and a tenuto marking. The second system shows the vocal entries with lyrics 'lei - son, e - lei - son,'. The third system shows the continuation of the vocal parts with lyrics 'son. Kyrie eleison'.

*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

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

115

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

lei -

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

lei -

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

The musical score consists of several staves. The top two staves are piano accompaniment. The third staff is a vocal line with the lyrics: "lei - - - son. Ky - ri - e e - lei - - -". The fourth staff is another vocal line with the lyrics: "- - - son, e - lei - -". The fifth staff is a vocal line with the lyrics: "Ky - ri - e e - lei - - -". The sixth staff is a basso continuo line with figured bass notation: 9, 8, 6,  $\frac{4}{2}$ , 6,  $\frac{4}{2}$ , 6,  $\frac{4}{2}$ ,  $\flat 6$ , 4. The seventh staff is a piano accompaniment line.

*ten.*

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

- - - son, e - lei - -

Ky - ri - e e - lei - - -

9 8 6  $\frac{4}{2}$  6  $\frac{4}{2}$  6  $\frac{4}{2}$   $\flat 6$  4

125

ten.

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

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

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

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



129

*ten.*

*ten.*

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

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

lei - - - son.

son.

5 6 5 #

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<sup>#</sup> 6<sup>4</sup>/<sub>4</sub> 5<sup>4</sup>/<sub>4</sub> - 6 4<sup>+</sup>/<sub>2</sub> 6 [4<sup>+</sup>/<sub>2</sub>] 6 4<sup>+</sup>/<sub>2</sub> 6<sup>-</sup> 4<sup>+</sup>/<sub>2</sub> 6<sup>-</sup> 7<sup>#</sup> # 6 -

137

son. Ky-ri-e e -

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

lei - son. Ky - ri - e e -

lei - son, e - lei - son.

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

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 6 5 5 6 5 6 5 6

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

145

*ten.*

- 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.

- son. Ky - ri -

5 6  $\flat$   $\natural$  6 [ $\flat$ ]  $\sharp$  5  $\sharp$   $\natural$  6  $\flat$  5 6 -  $\flat$ 5 5 6 - 5 6  $\sharp$   $\frac{6}{4}$

149

**Piano Accompaniment:**

- Measures 149-150: *f* (forte)
- Measures 151-152: *ten.* (tension)
- Measures 153-154: *tr* (trill)

**Vocal Lines:**

- Measures 150-151: *son, e lei son.*
- Measures 152-153: *son. Ky - ri - e e lei*
- Measures 154-155: *Ky - ri - e e lei son, e lei*
- Measures 156-157: *e e lei*

**Figured Bass (Bottom Line):**

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

153

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

# #5





161

ten. ten. **f**

ten. 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]

**Oboes (ob):** 1 and 2 parts. Both start with a forte (*f*) dynamic. The melody is played in a staccato style.

**Violins (vl):** 1 and 2 parts. Both start with a forte (*f*) dynamic. The melody is played in a staccato style.

**Viola (vla):** Part 1. Starts with a forte (*f*) dynamic. The melody is played in a staccato style.

**Vocalists (S, A, T, B):** Soprano, Alto, Tenor, and Bass parts. All parts are marked with a whole rest, indicating they are silent during this section.

**Organ (org b):** Part 1. Starts with a forte (*f*) dynamic. The melody is played in a staccato style. Registration markings are provided below the staff: *f* Tutti registri, 6, #, [6], 5#, and 5#.

7

*f* Tutti

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

*f* Tutti

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

*f* Tutti

Glori-a in ex - cel - sis, in ex-cel - sis De -

*f* Tutti

Glori-a in ex - cel - sis, in ex - celsis De - o, glo -

5 # Registri soliti 6 5 # 6

13

o, glo - ri - a.

a. \_\_\_\_\_

- o, glo - ri - a.

- - ri - a.

5 # 5 # 5 # [ #] Solo

19

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

[illegible]

The image displays a musical score for the song "The Rose Tree". It begins with a piano introduction in 2/4 time, marked with a forte (ff) dynamic. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The introduction concludes with a trill (tr) on the final note. The vocal melody is written on a single staff, starting with a forte (ff) dynamic and featuring a trill (tr) on the first note. The lyrics "The Rose Tree" are written below the vocal staff. The score is divided into two systems, each containing six measures. The first system includes a piano introduction and the beginning of the vocal melody. The second system continues the vocal melody and includes a piano accompaniment part. The piano part is marked with a forte (ff) dynamic and includes a trill (tr) on the final note. The score concludes with a final measure marked with a forte (ff) dynamic.

36

*f Tutti*

*f*

*f*

*f*

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* [6] *f* 5 3 *Tutti* 6



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

The musical score for page 48 consists of two systems. The first system contains two staves of piano accompaniment. The second system contains four staves: three vocal staves and one bass line. The vocal parts have the following lyrics:

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,

The bass line at the bottom of the second system includes fingering numbers: 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. *ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*tr.*

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

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

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

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

*ten.*

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

66

**Piano Accompaniment:**

- Measures 66-67: *f* (forte) in both hands.
- Measures 68-69: *Solo* in both hands.
- Measures 70-71: *Tutti* in both hands.
- Measures 72: *f* (forte) in both hands.

**Vocal Parts:**

- Measures 66-67: *p* (piano) in both hands.
- Measures 68-69: *f* (forte) in both hands.
- Measures 70-71: *p* (piano) in both hands.
- Measures 72: *f* (forte) in both hands.

**Lyrics:**

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

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

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

bo - nae vo - lun - ta - tis.

**Performance Instructions:**

- Solo* (Measures 68-69)
- Tutti* (Measures 70-71)

**Chord Symbols:**

- 6
- b
- [6]
- b
- 6
- b
- b
- b

72

*f*

*p*

*f*

*f*

*p*

*f*

*p*

*f*

*p* Solo

Lau-da-mus

*p* Solo

Lau-damus te, — lau - da - mus, lau -

*p*

*f*

*p* Org.

*b* [6] *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 -

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



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

Figured Bass:

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

104

The musical score consists of five systems. The first system (measures 104-105) is a grand staff with two staves. The second system (measures 106-108) is also a grand staff but includes a third staff in the bass clef. The third, fourth, and fifth systems each consist of four empty staves. The bottom staff of the second system contains figured bass notation:  $\begin{matrix} [\sharp 5] \\ \sharp \end{matrix}$ , 6,  $\begin{matrix} [\sharp 5] \\ \sharp \end{matrix}$ ,  $\begin{matrix} 6 \\ \frac{6}{4} \\ 2 \end{matrix}$ , 6, and  $\begin{matrix} p \\ 6 \end{matrix}$ .

109

**Piano Accompaniment:**

- Measures 109-115: *ff* (fortissimo) in the left hand, *tr* (trill) in the right hand.
- Measures 110-115: *p* (piano) in the right hand.
- Measures 110-115: *p Solo* (piano solo) in the right hand.

**Vocal Line:**

- Measures 110-115: *p* (piano) in the vocal line.
- Measures 110-115: *p Solo* (piano solo) in the vocal line.

**Lyrics:**

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

**Figured Bass:**

- Measures 110-115: *p Org.* (piano organ) in the figured bass.
- Measures 110-115: *6* (sixth) in the figured bass.
- Measures 110-115: *5* (fifth) in the figured bass.
- Measures 110-115: *6* (sixth) in the figured bass.
- Measures 110-115: *6* (sixth) in the figured bass.

116

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

6 6 6 6 [#]

Detailed description: This musical score page contains measures 116 through 122. It features a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings. The vocal line is on a single staff with lyrics underneath. The lyrics are 'ma - gnam glo-riam, pro - pter ma-gnam, magnam glo - - - -'. The piano part includes dynamic markings such as 'f' (forte) and 'ten. p' (tenuis piano). The vocal line has a melodic line with some grace notes. The bottom of the page has a series of numbers: 6, 6, 6, 6, and a bracketed hash symbol [#].

123

**f Tutti**

**f** **p**

**f** **p**

**f** **p**

ri - am tu - am, pro - pter

**f** **p**

7  $\sharp 5_3$  6  $\sharp$  7  $5_3$  6  $\sharp$   $\frac{4}{2}$  6 5 6

**f** **p**

5  $\sharp$  5  $\sharp$

129

ma - - - - -

*poco p*

*p* Org.

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

135

**Piano Accompaniment:**

- Measures 135-136: Right hand plays a continuous eighth-note pattern (F#4, G4, A4, B4). Left hand plays a similar pattern (F#3, G3, A3, B3).
- Measures 137-141: Right hand continues the eighth-note pattern. Left hand plays a more complex bass line with notes: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

**Vocal Line:**

- Measures 135-136: Rests.
- Measure 137: *f* gnam,
- Measure 138: *f* propter ma - gnam,
- Measure 139: *f* magnam glo -
- Measures 140-141: *f* (continuation of the previous note).

**Other Staves:**

- Measures 135-141: Empty staves for additional instruments.

**Performance Instructions:**

- f*: Fortissimo
- p*: Piano
- tr*: Trill
- rip*: Riposte
- Org.*: Organ
- Fingerings: 6, 7, 6, 6, 5



142

*tr.* *f*

*tr.* *f*

*f*

*tr.* *f*

*tr.* *f*

ri - am\_ tu - am,

*f* 5/3

148

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

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

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

163

**Piano Accompaniment:**

- Measures 163-167: **f** (forte)
- Measures 168-172: **f** (forte)
- Measures 173-177: **p** (piano)
- Measures 178-182: **f** (forte)
- Measures 183-187: **p** (piano)
- Measures 188-192: **f** (forte)

**Vocal Part:**

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

**Figured Bass / Fingering:**

6- 5# 5 5# 6 5# — 5# — 6 4+ 6 # 6 5 6 7 b6 5 b

**Other markings:**

- f rip** (measures 163-167)
- p Org.** (measures 173-177)

[illegible]

179

Musical score for measures 179-185. The score includes piano accompaniment and vocal lines. The piano part features a complex texture with multiple staves. The vocal line includes lyrics: "su, Je - su, Je - su Chri -". The score includes dynamic markings like *f* and *p*, and articulation like *tr*.

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

[illegible]

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 # 6 4 2 6 6 [6] b b # b [b7] 3



[illegible]

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

214

The musical score for measures 214-218 is presented in a multi-staff format. The piano accompaniment is written in treble and bass clefs. The vocal parts are written in treble and bass clefs. The lyrics 'Pa' are written below the vocal staves. The chords at the bottom are: 9/7, 3, 9/7, 3, 9/7#, 3, 9/7, b5/3, #, [6].

Pa - - - - -

Pa - - - - -

Pa - - - - -

9/7 3 9/7 3 9/7# 3 9/7 b5/3 # [6]

[illegible]

226

Fi - li-us Pa - tris.

Fi - li-us Pa - tris.

Fi - li-us Pa - tris.

Fi - li-us Pa - tris.

#5 6 # # [6] 6 6 5 6 # Tutti registri

233

This musical score page contains measures 233 through 239. It features a piano accompaniment and four vocal staves. The piano part consists of two grand staves (treble and bass clef). Measures 233-239 show a complex piano texture with rapid sixteenth-note passages in the right hand and more rhythmic, often eighth-note patterns in the left hand. The vocal staves (treble and bass clef) are mostly empty, indicating rests for the vocalists. Measure 239 ends with a double bar line. Below the piano staves, there are several musical symbols: a '6', a sharp sign '#', a bracketed '6' '[6]', a sharp sign '#', a sharp sign '#', a sharp sign '#', and a bracketed sharp sign '[#]'.

## Qui tollis

**Vivace**

**1**  
*f*

**ob**  
**2**

**1**  
*f*

**vl**  
**2**

**vla**  
*f*

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

246

*f*

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



252

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

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

- ta mun - di: Mi - se - re - re no - bis.

- ta mun - di: Mi - se - re - re no - bis.

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

265

65

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

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

272

bis, mi - se - re -

bis, mi - se - re -

bis, mi - se - re -

bis, mi - se - re -

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

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

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* *Tutti* *p* *p*

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

6 # *Solo* 6 # *p*  
6 5

291

**Piano Accompaniment:**

- Measures 291-294: Piano introduction with a strong, rhythmic accompaniment. The right hand features a trill (tr) and the left hand features a trill (tr). The key signature changes to D major (F#).
- Measures 295-300: Continuation of the piano accompaniment, supporting the vocal entries.

**Vocal Parts:**

- Measures 295-300: Four vocal parts (Soprano, Alto, Tenor, Bass) enter with the text "Mi-se-re - re no-bis." The parts are arranged in a four-part setting.

**Figured Bass (Bottom Staff):**

- Measure 291: [6/5]
- Measure 292: f, 5/3
- Measure 293: Tutti, 6/5
- Measure 294: #
- Measure 295: 6/4
- Measure 296: 5/3



298

Largo

The musical score is for a piece in 3/2 time, marked 'Largo'. It begins with a piano introduction consisting of two systems of three staves each. The first system has a treble and bass staff for piano, and a third staff in 12/8 time. The second system has a treble and bass staff for piano, and a third staff in 3/2 time. The piano accompaniment features arpeggiated chords and moving lines. The vocal parts enter in the third system, with lyrics 'Mi - se - re - re, mi - se - re - - -'. The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) and include lyrics. The figured bass is written in the bottom staff of the third system, with figures: 6 4+ 2, 6, 7 [#5] #, [6 3], 5], -, 6 5, 5 3, 6 4.

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

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

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

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

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 #5 #

## Quoniam

[Tempo deest]

1 *fl* 2 *p* *f*

1 *ob* 2 *f* *f*

1 *vl* 2 *f Tutti* *p Vv.* *f Tutti*

*vla* *f* *p* *f*

*S*

*org*  
*b* *f* rip [6]  $\frac{4}{2}$  6 #  $\frac{5}{3}$  #  $\frac{5}{3}$

309

The musical score consists of five systems of staves, all in G major (one sharp). The first system (measures 309-311) features a piano (*p*) melody in the upper right voice, a piano (*p*) melody in the upper left voice, and a trill in the lower left voice. The second system (measures 312-314) features a forte (*f*) melody in the upper right voice, a forte (*f*) melody in the upper left voice, and a piano (*p*) melody in the lower left voice. The third system (measures 315-317) features a piano (*p*) melody in the upper right voice, a piano (*p*) melody in the upper left voice, and a piano (*p*) melody in the lower left voice. The fourth system (measures 318-320) features a piano (*p*) melody in the upper right voice, a piano (*p*) melody in the upper left voice, and a piano (*p*) melody in the lower left voice. The fifth system (measures 321-323) features a piano (*p*) melody in the upper right voice, a piano (*p*) melody in the upper left voice, and a piano (*p*) melody in the lower left voice.

*p*

*p*

*p* Vv.

*p* Vv.

*p*

*p*

*p*

312

Musical score for piano and bass, measures 312-315. The score features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include forte (*f*) and fortissimo (*ff*). A *Tutti* marking appears in measures 313 and 314. A bass line with figured bass notation is at the bottom.

Figured bass notation (bottom staff):  
 # 5 3 — # 5 — # — 6 9 3 6 #

316

Key signature: G major (one sharp). Time signature: 4/4.

Measures 316-319. The score includes piano accompaniment (four staves) and a single melodic staff (bottom staff). The bottom staff includes a figured bass line with symbols: #, [ # # # ], 3, #, 5, 6, 6/4, 5, 3, -, 6, #5.

320

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





328

Musical score for measures 328-331. The score includes piano accompaniment for measures 328-331 and vocal entries for measures 330-331. The piano part features a complex texture with multiple staves, including a double bass line. Dynamics range from forte (*f*) to piano (*p*). The vocal part includes the lyrics "tu so - lus San - ctus, tu so - lus Do - minus, tu".

Dynamics and markings: *f*, *f*, *f*, *f*, *f* Tutti, *p* Vv., *p* Vv., *f*, *p*, *f* rip, *p* Org.

Fingerings: # 5/3, # 5/3 - 5/3, 6, 6

332

*p*

*p*

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

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

336

The musical score consists of two systems. The first system (measures 336-338) features a piano introduction with two staves of treble clef and two of bass clef, all in G major. The piano part plays a rhythmic pattern of eighth and sixteenth notes. The second system (measures 339-341) includes a vocal line. The vocal staff is in treble clef, G major, and contains the lyrics "su, Je". The piano accompaniment continues with complex rhythmic patterns, including triplets and sixteenth-note runs. The bass line in the second system includes figured bass notation: "5 3" under the first measure and "6 3" under the second measure.

su, Je

5 3 6 3

339

This musical score page contains measures 339 through 342. It features a piano accompaniment and a vocal line. The piano part consists of two staves: the upper staff has a treble clef and a key signature of one sharp (F#), while the lower staff has a bass clef and the same key signature. The vocal line is on a single staff with a treble clef and one sharp. The lyrics 'su, Je - su, Je -' are written below the vocal staff. The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and rests. The vocal line includes a triplet of eighth notes in measure 342.

su, Je - su, Je -

342

Musical score for piano and voice, measures 342-344. The score is written in G major (one sharp) and 3/4 time. The piano accompaniment consists of two staves (treble and bass clef). The vocal line is on a single staff with lyrics.

**Measure 342:** The piano part features a continuous eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. The vocal line begins with a whole note G4.

**Measure 343:** The piano part continues with the same rhythmic pattern. The vocal line has a half note G4 and a quarter note A4.

**Measure 344:** The piano part continues. The vocal line has a half note G4 and a quarter note A4.

**Lyrics:** su, Je - su, Je -

**Performance markings:**

- Measure 342:** *f* (forte) in the piano part.
- Measure 343:** *f* (forte) in the piano part.
- Measure 344:** *p* (piano) in the piano part.

**Figured Bass (Basso Continuo):**

- Measure 342: 6 3, 6
- Measure 343: 6 3, *f* 5 3, [5#] 3, [5#] 3
- Measure 344: *p* 6

345

The musical score consists of five staves. The first two staves are for the piano, with treble and bass clefs. The third staff is for the voice, with a treble clef. The fourth and fifth staves are for the piano, with treble and bass clefs. The key signature is one sharp (F#). The time signature is 4/4. The score shows measures 345, 346, and 347. In measure 345, the piano plays a series of chords and arpeggios. The voice enters in measure 346 with the lyrics "su, Je". In measure 347, the piano continues with arpeggios and the voice has a trill. The bottom staff has figured bass notation: 9, 3, 9, 3, 9, #, #9, 3, [#5], 6/4, [#5], 6/4.

su, Je

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

348

First system (Measures 348-350):

- Staff 1 (Treble): Measure 348 has a half note G4 and a half note A4. Measure 349 has a half note G4, a half note A4, and a half note B4. Measure 350 has a half note G4, a half note A4, and a half note B4.
- Staff 2 (Treble): Measure 348 has a half note G4 and a half note A4. Measure 349 has a half note G4, a half note A4, and a half note B4. Measure 350 has a half note G4, a half note A4, and a half note B4.
- Staff 3 (Bass): Empty.
- Staff 4 (Bass): Empty.

Second system (Measures 351-353):

- Staff 1 (Treble): Measure 351 has a half note G4, a half note A4, and a half note B4. Measure 352 has a half note G4, a half note A4, and a half note B4. Measure 353 has a half note G4, a half note A4, and a half note B4.
- Staff 2 (Treble): Measure 351 has a half note G4, a half note A4, and a half note B4. Measure 352 has a half note G4, a half note A4, and a half note B4. Measure 353 has a half note G4, a half note A4, and a half note B4.
- Staff 3 (Bass): Measure 351 has a half note G4, a half note A4, and a half note B4. Measure 352 has a half note G4, a half note A4, and a half note B4. Measure 353 has a half note G4, a half note A4, and a half note B4.

Third system (Measures 354-356):

- Staff 1 (Treble): Measure 354 has a half note G4, a half note A4, and a half note B4. Measure 355 has a half note G4, a half note A4, and a half note B4. Measure 356 has a half note G4, a half note A4, and a half note B4.
- Staff 2 (Bass): Measure 354 has a half note G4, a half note A4, and a half note B4. Measure 355 has a half note G4, a half note A4, and a half note B4. Measure 356 has a half note G4, a half note A4, and a half note B4.
- Staff 3 (Bass): Measure 354 has a half note G4, a half note A4, and a half note B4. Measure 355 has a half note G4, a half note A4, and a half note B4. Measure 356 has a half note G4, a half note A4, and a half note B4.

Fourth system (Measures 357-359):

- Staff 1 (Treble): Measure 357 has a half note G4, a half note A4, and a half note B4. Measure 358 has a half note G4, a half note A4, and a half note B4. Measure 359 has a half note G4, a half note A4, and a half note B4.
- Staff 2 (Bass): Measure 357 has a half note G4, a half note A4, and a half note B4. Measure 358 has a half note G4, a half note A4, and a half note B4. Measure 359 has a half note G4, a half note A4, and a half note B4.

Fifth system (Measures 360-362):

- Staff 1 (Treble): Measure 360 has a half note G4, a half note A4, and a half note B4. Measure 361 has a half note G4, a half note A4, and a half note B4. Measure 362 has a half note G4, a half note A4, and a half note B4.
- Staff 2 (Bass): Measure 360 has a half note G4, a half note A4, and a half note B4. Measure 361 has a half note G4, a half note A4, and a half note B4. Measure 362 has a half note G4, a half note A4, and a half note B4.

Figured Bass (Bass line):

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

351

The musical score consists of two systems. The first system has four staves: two treble staves (upper and lower) and two bass staves (upper and lower). The key signature is one sharp (F#). The first two staves contain complex melodic lines with many trills (tr) and slurs. The third and fourth staves are empty, marked with a horizontal line. The second system also has four staves. The first two staves continue the melodic lines from the first system. The third staff is a bass line with notes and rests. The fourth staff is a bass line with notes and rests, including fingering numbers (7, 6, 6, 6, 5, 6, 5, 6) and accidentals ([#5], #, [5], #, [5], #).



354

- - - - - su Chri - ste.

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

358

The musical score is written for piano and organ. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked with a quarter note. The score is divided into five systems. The first system consists of four empty staves. The second system consists of three staves with piano accompaniment. The third system consists of one staff with a vocal line. The fourth system consists of one staff with a bass line. The fifth system consists of one staff with a bass line. The score includes various musical notations such as triplets, dynamics (p, f), and articulation marks.

Quo - niam tu so - lus,

p Org.

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

362

so - lus San - ctus, tu so - lus

5 6 [ $\sharp 5$ ]  
 $\sharp$

**f** rip  
 $\sharp 5$   $\sharp$

$\sharp 5$  -  $\sharp 5$  - [ $\sharp 5$ ]  
 $\sharp$   $\sharp$   $\sharp$

**p** Org. 6 7 -

366

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

6 7 - 4+ 6 [6 #] ♭ 6 6 [6]

370

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

373

This musical score block contains measures 373 through 375. It is written for piano (left hand and right hand) and guitar (top and bottom staves). The key signature is one sharp (F#). The piano part features a melody in the right hand and a bass line in the left hand. The guitar part features a melody in the top staff and a bass line in the bottom staff. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The guitar part includes a trill (tr) in measure 374. The piano part includes a trill (tr) in measure 374. The score is divided into three measures, each containing three staves.

6 5 6 - 6 5 6 - 5 -

376

The musical score consists of five systems of staves. The first system (measures 376-379) features a piano accompaniment with triplets and trills, and a vocal line with lyrics 'su Chri - ste.' The second system (measures 380-383) continues the piano accompaniment with triplets and trills, and the vocal line with lyrics 'su Chri - ste.' The third system (measures 384-387) continues the piano accompaniment with triplets and trills, and the vocal line with lyrics 'su Chri - ste.' The fourth system (measures 388-391) continues the piano accompaniment with triplets and trills, and the vocal line with lyrics 'su Chri - ste.' The fifth system (measures 392-395) continues the piano accompaniment with triplets and trills, and the vocal line with lyrics 'su Chri - ste.'

Dynamic markings: *f* (forte), *p* (piano), *f* *Tutti*.

Articulation: *tr* (trill), *[tr]* (trill).

Lyrics: su Chri - ste.

Figured bass: [6] 3 *f* [6] *p* [6] *f* rip 7 5 3 5 3

380

Ob. 8va

Ob. loco 3

Vv.

Quo - niam tu

Org.

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



384

The musical score consists of five staves. The first two staves are for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#). The next two staves are for the vocal melody, also in treble clef with a key signature of one sharp. The fifth staff is the piano accompaniment, written in bass clef with a key signature of one sharp. The lyrics are written below the vocal melody.

**Measure 384:** Piano introduction, all staves are empty.

**Measure 385:** Piano introduction, all staves are empty.

**Measure 386:** Piano introduction, all staves are empty.

**Measure 387:** Piano introduction, all staves are empty.

**Measure 388:** Vocal melody begins with the lyrics "so - lus San - ctus, tu so - lus\_ Do - minus, tu, tu so - lus Al - tis - simus,". The piano accompaniment features a bass line with figures: 5, 6, [6], 5, #, 5/3, 3, 6/3, 3, 5/3, 6/5, #, 6, 6, [6].

**Measure 389:** Vocal melody continues with the lyrics "so - lus San - ctus, tu so - lus\_ Do - minus, tu, tu so - lus Al - tis - simus,". The piano accompaniment features a bass line with figures: 5, 6, [6], 5, #, 5/3, 3, 6/3, 3, 5/3, 6/5, #, 6, 6, [6].

**Measure 390:** Vocal melody continues with the lyrics "so - lus San - ctus, tu so - lus\_ Do - minus, tu, tu so - lus Al - tis - simus,". The piano accompaniment features a bass line with figures: 5, 6, [6], 5, #, 5/3, 3, 6/3, 3, 5/3, 6/5, #, 6, 6, [6].

**Measure 391:** Vocal melody continues with the lyrics "so - lus San - ctus, tu so - lus\_ Do - minus, tu, tu so - lus Al - tis - simus,". The piano accompaniment features a bass line with figures: 5, 6, [6], 5, #, 5/3, 3, 6/3, 3, 5/3, 6/5, #, 6, 6, [6].

**Measure 392:** Vocal melody continues with the lyrics "so - lus San - ctus, tu so - lus\_ Do - minus, tu, tu so - lus Al - tis - simus,". The piano accompaniment features a bass line with figures: 5, 6, [6], 5, #, 5/3, 3, 6/3, 3, 5/3, 6/5, #, 6, 6, [6].

388

The musical score consists of five staves. The first two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#). The first staff begins with a piano (p) dynamic marking. The first two staves of the piano part show a melodic line in the right hand and a sustained bass line in the left hand. The third staff of the piano part shows a more active bass line with eighth notes. The fourth staff of the piano part shows a melodic line in the right hand with trills (tr) and a bass line with eighth notes. The fifth staff of the piano part shows a melodic line in the right hand with trills (tr) and a bass line with eighth notes. The sixth staff is for the voice, with a treble clef and a key signature of one sharp. It contains the lyrics "Je - - - - - su, Je -". The seventh staff is for the piano, with a bass clef and a key signature of one sharp. It contains a complex bass line with many notes and accidentals, including a trill (tr) in the first measure. Below the seventh staff, there are numerical figures: [6] 9 3 9 [#5] 3 9 3 5 # 6 [4] 5 # 6 4.

p

Je - - - - - su, Je -

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

391

**Piano Accompaniment:**

- Right Hand:** Features a complex arpeggiated figure, primarily consisting of eighth and sixteenth notes, often beamed together. The melody is in the upper register of the piano.
- Left Hand:** Provides a steady bass line, primarily consisting of eighth and sixteenth notes, often beamed together. The melody is in the lower register of the piano.

**Vocal Melody:**

- The vocal line is written in a single staff, featuring a melody with trills and a final phrase "su,".
- The melody is primarily composed of eighth and sixteenth notes, often beamed together.
- The final phrase "su," is marked with a trill and a fermata.

394

Je - - - - - su,

397

Je - su, Je - su

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

400

The musical score consists of three systems of music. The first system (measures 400-402) is a piano introduction. The second system (measures 403-405) is the vocal melody. The third system (measures 406-408) is the organ accompaniment. The piano part has two staves. The vocal part has one staff. The organ part has two staves. The lyrics are 'su, Je'.

su, Je

Org.

6 6/3 [6] #

403

This musical score consists of five staves. The first two staves are for the right hand of a piano, each in treble clef with a key signature of one sharp (F#). They contain identical melodic lines with eighth-note patterns and trills. The next two staves are for the left hand, each in treble clef with a key signature of one sharp, and they contain whole rests. The fifth staff is a vocal line in treble clef with a key signature of one sharp. It features a melodic line with trills and a vocal line with lyrics. The lyrics are 'su,' at the end of the phrase. Below the vocal staff, there is a bass line in bass clef with a key signature of one sharp, containing a sequence of notes and fingerings. The fingerings are: 5, 6, 5, #, 6, 5, 6, #, 6, 5, 6, 5, #, 6.

su,

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

[illegible]



[illegible]

414

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

419

The musical score consists of five systems of staves. The first system has four staves (treble and bass clefs). The second system has four staves. The third system has three staves (treble and bass clefs). The fourth system has one staff (treble clef). The fifth system has one staff (bass clef). The score includes dynamic markings *p* and *f*, and a *Tutti* marking. The bottom staff includes a bass line with fingerings: 6, 5, 7, 5, #, 6, 5, 7, 5, #, 6, 5, 6, 4, 5, #.

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

## Cum Sancto Spiritu

**Andante**

*f*

1  
ob

2

1  
vl

2

vla

*f*

*f* Tutti

S

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

*f* Tutti

A

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

*f* Tutti

T

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

*f* Tutti

B

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

*f* Tutti

org  
b

5  
4

- 4  
[-] 2

6 7 6

5 5 6

426

Adagio Allegro assai

tris. \_\_\_\_\_

tris.

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

tris. \_\_\_\_\_

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

430

The musical score consists of six staves. The first two staves are piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a vocal line with lyrics.

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

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

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 4 # 3 6 6 # [4]

438

*f*

men, a - 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 3 [#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 -

- 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 -

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

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

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

451

men.

men, a

men, a

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

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

455

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

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

men, a - - - men,

- - - tris, a - - - men.

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

[illegible]

463

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

[illegible]



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 # [b]6 4+ 6 7 #

479

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

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

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

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

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

482

*f*

*ten.*

*tr.*

*[tr]*

men, a - men, a -

a -

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

men, a - men,

6  
4

—

5  
#

5  
4

7  
4  
2

#7  
4  
2+

8  
#

[6]

#

5

6

485

The musical score for page 138, measures 485-490, is presented in two systems. The first system (measures 485-488) features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The second system (measures 489-490) includes vocal parts. The vocal melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are 'men, a' and 'amen, a'.

men, a - - - - -

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

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

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

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

489

Adagio

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men,

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

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

## 3 Credo

**Allegro**

The musical score is for a section titled "3 Credo" in 3/4 time, marked "Allegro". It features woodwinds (oboes 1 and 2, violins 1 and 2, viola), vocal parts (Soprano, Alto, Tenor, Bass), and organ. The woodwinds and strings play a rhythmic pattern of eighth notes, with trills (tr) and accents (f) indicated. The organ part includes a "Solo" section with a forte (f) dynamic and a 6/8 time signature change.

**Woodwinds:** Oboe 1 and 2, Violin 1 and 2, Viola. Dynamics: *f*. Trills: *tr*.

**Vocal Parts:** Soprano (S), Alto (A), Tenor (T), Bass (B). Dynamics: *f*.

**Organ:** Organ (org b). Dynamics: *f*. Solo. Time signature: 6/8.

4

*f*

*p*

*f*

*p*

*f*

*f* \*

6]  $\text{p } \frac{4}{2}$  6 3 3 *f* [6

Detailed description: This musical score page contains measures 141, 142, and 143. The first system (measures 141-142) features a piano with a continuous eighth-note accompaniment in both hands. The right hand has a melodic line starting in measure 142, marked with a forte (*f*) dynamic. The second system (measures 142-143) continues the piano accompaniment. The right hand has a melodic line starting in measure 142, marked with a piano (*p*) dynamic, followed by a forte (*f*) dynamic in measure 143. The left hand has a melodic line starting in measure 142, marked with a piano (*p*) dynamic, followed by a forte (*f*) dynamic in measure 143. The third system (measures 143-144) shows the piano with a continuous eighth-note accompaniment in both hands. The right hand has a melodic line starting in measure 143, marked with a forte (*f*) dynamic. The left hand has a melodic line starting in measure 143, marked with a forte (*f*) dynamic. The page number 141 is in the top right corner. The measure numbers 6], 6, 3, 3, and [6 are at the bottom of the page.

This musical score is divided into two systems. The first system consists of two staves, likely for piano, with dynamics *p* and *f* and trills (*tr*). The second system is a grand staff with three treble staves and one bass staff. The first two treble staves have dynamics *p* and *f* and include triplets (*3*). The bass staff in the second system has dynamics *p* and *f*, and includes fingerings 6, 5, and 5. The final staff in the system is a single bass staff with dynamics *p* and *f*, and includes fingerings 6, 5, and 5. The score concludes with a trill (*tr*) in the final staff.



The musical score is divided into two systems. The first system contains the piano introduction, which is a 16-measure piece in 2/4 time. It features a treble and bass staff with a key signature of one sharp (F#). The piano introduction is marked with a tempo of 9 and includes trills and slurs. The second system contains the vocal parts for Soprano, Alto, Tenor, and Bass. The vocal parts are written in a four-part setting of the song 'The Rose Tree'. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto, Tenor, and Bass parts are written in a four-part setting, with the Bass part including a key signature change to one sharp (F#) and a tempo of 8. The vocal parts are marked with a tempo of 8 and include trills and slurs. The piano introduction is marked with a tempo of 9 and includes trills and slurs.

This musical score is for page 144 and consists of two systems. The first system contains three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff features a complex piano accompaniment with sixteenth-note patterns in the left hand and a vocal melody in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The second system contains five staves: four empty staves (three treble clef, one bass clef) and a single bass staff at the bottom. The bottom bass staff contains a sequence of notes with fingerings indicated by numbers 5, 5, 6, 6, 6, 6, 6, 6.

11

5 5 6 6 6 6 6 6

[illegible]

17

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

20

*f*

*f*

*p*

*f*

*p*

*p*

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

23

*f*

*tasto solo*

7 6

26

5 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

The musical score for page 151, measures 33-35, is presented in two systems. The first system (measures 33-35) features a piano accompaniment with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a more complex pattern in the left hand, including triplets. The second system (measures 36-38) features a vocal part with a treble staff and a piano accompaniment with a bass staff. The vocal part has a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are in Latin and are written below the vocal staff. The piano accompaniment in the second system has a key signature of one sharp (F#) and a 3/4 time signature, with a continuous eighth-note pattern in the right hand and a more complex pattern in the left hand, including triplets.

*mn*i - po - ten - tem, fa - cto - rem coe - li, fa - cto - rem coe - li et ter-rae, vi - si - bi - li-um o - mnium

*mn*i - po - ten - - - tem, fa - cto - rem coe - li et ter-rae, vi - si - bi - li-um

*mn*i - po - ten - - - tem, fa - cto - rem coe - li et ter-rae, vi - si - bi - li-um

*mn*i - po - ten - - - tem, fa - cto - rem coe - li et ter-rae, vi - si - bi - li-um

5 2 6 3 3 6

36

The musical score for page 152, measures 36-41, is presented below. It features a piano accompaniment and vocal parts with Latin lyrics.

**Piano Accompaniment:**

- Measures 36-37:** The piano part consists of a simple harmonic accompaniment in the right hand and a more active line in the left hand.
- Measures 38-41:** The piano part features a more complex texture with triplets and sixteenth-note patterns in the right hand, and a steady eighth-note accompaniment in the left hand.

**Vocal Parts:**

- Measures 36-37:** The vocal parts enter with a simple harmonic line.
- Measures 38-41:** The vocal parts continue with a more complex texture, featuring triplets and sixteenth-note patterns.

**Lyrics:**

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

6 6] 5 5

38

The musical score for page 153, measures 38-41, is presented below. It features a piano accompaniment and vocal parts with Latin lyrics.

**Piano Accompaniment:**

- Measures 38-39:** The piano part consists of two staves. The right hand plays a melody with trills marked [tr] and a trill marked tr. The left hand plays a similar melody with trills marked [tr] and tr.
- Measures 40-41:** The piano part continues with a more complex texture, featuring sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

**Vocal Parts:**

- Measures 38-39:** The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics: "num Je - - sum Chri - - stum, Fi - li - um De -".
- Measures 40-41:** The vocal parts continue with the lyrics: "num Je - - sum Chri - - stum, Fi - li - um De - i".

**Chord Symbols:**

Below the vocal parts, the following chord symbols are indicated:

- Measure 38: #
- Measure 39: #5/3
- Measure 40: 5/3
- Measure 41: 5
- Measure 42: 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 6 6 6

44

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

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

*p* *f* *ff* *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 5 6 5

47

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

This musical score is for piano and bass. It begins with a treble clef staff and a bass clef staff, both in B-flat major (two flats). The piano part consists of two staves. The first staff has a whole rest in the first measure, followed by a melodic line in the second and third measures, each ending with a trill. The second staff plays a continuous eighth-note accompaniment. The bass part consists of two staves. The first staff has a whole rest in the first measure, followed by a melodic line in the second and third measures, each ending with a trill. The second staff plays a continuous eighth-note accompaniment. The score is divided into three measures. The first measure contains a whole rest for the piano and a whole rest for the bass. The second measure contains a melodic line for the piano and a melodic line for the bass, each ending with a trill. The third measure contains a melodic line for the piano and a melodic line for the bass, each ending with a trill. The score ends with a double bar line.

6 6 # [6] b # 6 6



56

6 6 6 5 6 6 6 6 6 8 6

59

*f*

*f*

*p* *f*

*p* *f*

*p* *f*

6 6 6 6 6 8 6

7

*p* *f*

b [6] b # b [6] b #

[illegible]

66

*f* *f* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

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

*f* *p* *f*

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

69

*f* Solo Tutti Solo  
Per quem o - mnia, per quem

*f* Tutti  
O - mnia,

*f* Tutti  
O - mnia,

*f* Tutti  
O - mnia,

tasto solo [5] 6 [6] Tutti Solo [6]

72

The musical score for page 164, measures 72-75, is divided into two systems. The first system (measures 72-74) features a piano accompaniment with a treble and bass staff. The melody in the treble staff begins with a series of eighth notes, followed by a half note. The bass staff provides a harmonic accompaniment. The second system (measures 75-78) includes vocal parts. The vocal melody is marked *p* (piano) and *Solo*. The lyrics are in Latin: "o - mnia, per quem o - mni - a fa - - - - -". The vocal parts are marked *f* (forte) and *Tutti*. The piano accompaniment continues with a treble and bass staff. The bass staff includes figured bass notation:  $\sharp 5$ ,  $\sharp$ , 6],  $\frac{6}{3}$ ,  $\frac{9}{\sharp 5}$ , 3, 9, 3, 9, 3.

*p* Solo

*f* Tutti

*f* Tutti

*f* Tutti

*p* Solo

Tutti

$\sharp 5$   $\sharp$  6]  $\frac{6}{3}$   $\frac{9}{\sharp 5}$  3 9 3 9 3

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

o - mnia,

o - mnia,

o - mnia,

**Agnus Dei**  
Op. 70, No. 3  
Franz Schubert

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

78

fa - cta sunt.

fa - cta sunt.

fa - cta sunt.

fa - cta sunt.

Qui pro - pter nos

Solo

*p* Org.

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



82

The musical score is written for a piano and organ. The piano part begins with a 12/8 time signature and a key signature of one sharp (F#). The organ part enters in measure 82 with a melody in the right hand and a bass line in the left hand. The piano part has a melody in the right hand and a bass line in the left hand. The organ part has a melody in the right hand and a bass line in the left hand. The lyrics are 'ho - mines et pro - pter no - stram sa - lu - tem de - scen -'.

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

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

85

**Piano Accompaniment:**

- Measures 85-87: Treble and bass staves. Dynamics: *f*, *p*, *f*, *mf*.
- Measures 88-90: Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*.
- Measures 91-93: Treble and bass staves. Dynamics: *f*, *p*.

**Vocal Line:**

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

**Organ (Org.):**

- Measures 85-87: Bass line. Dynamics: *f* rip, *p* Org.
- Measures 88-90: Bass line. Dynamics: *f* rip, *p* Org.
- Measures 91-93: Bass line. Dynamics: *f* rip, *p* Org.

**Chord Symbols:**

- Measure 85:  $[F\#]$
- Measure 86:  $[F\#]$
- Measure 87:  $[F\#]$
- Measure 88:  $[F\#]$
- Measure 89:  $[F\#]$
- Measure 90:  $[F\#]$
- Measure 91:  $[F\#]$
- Measure 92:  $[F\#]$
- Measure 93:  $[F\#]$

88

Adagio  
*ad libitum* [a tempo]

*ad libitum*

*ad libitum*

*ad libitum*

*f*

*f*

*f*

*ad libitum*

*f*

*ad libitum*

*f* Tutti

dit de coe lis.

# 4+ 6 # - 6 6 4 #

91

*f*

*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

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,

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

6 6 6

101

scen - - dit de coe - - - - -

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

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

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

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

113

coe - 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 6 6 6

116

*f*

*p* *f*

*p* *f*

*p* *f*

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

♭ [6] ♭ [♭ ♭5] ♭ ♯ 5 ♭ ♯ ♭ [6] ♭ ♯ [♭ 6] ♭ ♯ [♭ ♭5] ♭ ♯

119

lis.

lis.

lis.

lis.

tasto solo  
Solo

7 6

122

The musical score for measures 122-126 is written for piano. It consists of five systems of staves. The first system (measures 122-124) features a piano introduction with a forte (f) dynamic. The second system (measures 125-126) features a piano (p) introduction with a forte (f) dynamic. The score includes a variety of musical notation, including eighth notes, sixteenth notes, and rests. The dynamics are marked as *f* (forte) and *p* (piano). The score is in 3/4 time and ends with a double bar line.

## Et incarnatus est

[Tempo deest]

1  
ob

2

1  
vl

2

vla

*f* *Tutti*

S

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

*f* *Tutti*

A

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

*f* *Tutti*

T

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

*f* *Tutti*

B

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

org  
b

*f* *Tutti*

7  $\flat 5$   $\frac{9}{\flat 4}$   $\frac{3}{3}$   $\frac{5}{4}$   $\frac{3}{3}$   $\frac{4}{2}$   $\frac{5}{3}$   $\frac{6}{\frac{4}{2}}$  6  $\frac{7}{[4]}$   $\flat$  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 b6 [7 b5 9 b4 8 3 b6 4+] 6 5 4 # 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 5 [6 4 3] 6] 4 # 5 6 3 7 6 [#] 6 # 6 4 [6 5] 4 2 [3 4] 6 3 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 6 6 7 7 6 6 [#5] 7 6 5 6 5 # 7 6

139

Adagio

Adagissimo

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

## Et resurrexit

**Allegro**

The musical score is for the piece 'Et resurrexit' in E major, 4/4 time, marked 'Allegro'. It features woodwinds (oboes 1 and 2, violins 1 and 2, viola), voices (Soprano, Alto, Tenor, Bass), and organ. The woodwinds and strings play a rhythmic pattern of eighth notes with trills, while the organ plays a steady eighth-note accompaniment. The vocal parts are marked 'est.' and have rests. The organ part is marked 'Solo' and includes a measure number '6'.

**Woodwinds:** Oboe 1 and 2, Violin 1 and 2, Viola. All parts start with a forte (*f*) dynamic and play a rhythmic pattern of eighth notes with trills. The woodwinds also include triplet markings.

**Vocal Parts:** Soprano (S), Alto (A), Tenor (T), and Bass (B). All parts are marked 'est.' and have rests throughout the visible section.

**Organ:** Organ (org b). The organ part is marked *f* Solo and includes a measure number 6.

145

5 5 5 5 6 5 6

148

The musical score consists of three systems of staves. The first system has two staves with complex melodic lines, including trills (tr), triplets (3), and slurs. The second system also has two staves with similar complexity, including trills and triplets. The third system has four empty staves, likely for other instruments. The bottom staff has a bass line with figured bass notation: 5/3, -, 6, 7, 6, 6/5, 6/4, 5/3, and a final p (piano) marking.

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

[illegible]

154

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

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

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

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

[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 - 5 - 6

163

— ad dex - teram, ad dex - teram Pa - - - tris.  
 dex - teram, ad dex - teram, ad dex - teram Pa - - - tris.  
 - - tris, se - - det, se - det ad dex - teram Pa - tris.  
 - - - - - tris.

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

166

The musical score for measures 166-168 is written for piano. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The score consists of a piano part and four empty staves for other instruments. The piano part features a complex right hand with triplets and trills, and a simpler left hand. Measures 166-168 show a sequence of chords and melodic lines. Below the piano part, there are four empty staves for other instruments. At the bottom, a bass line continues with a sequence of notes and a final chord.

7 # 6 [5] 6 4 5 #

169

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

*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

*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 3 - 5

## Adagio

173

**Piano Part:**

- Measures 173-174: **f** (forte)
- Measures 175-176: **p** (piano)

**Vocal Parts:**

- Measures 173-174: **p** (piano)
- Measures 175-176: **p** (piano)

**Lyrics:**

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 -

**Figured Bass:**

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

177 **Allegro**

*f*

os: Cu - ius re - gni non e - rit, non e - rit fi - nis, non,

*f*

os: Cu - ius re - gni non, non, non e - rit fi - nis, non,

*f*

os: Cu - ius re - gni non, non, non e - rit fi - nis, non,

*f*

os: Cu - ius re - gni non e - rit, non e - rit fi - nis, non,

*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 staves. The first two systems are for piano accompaniment. The first system has two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. The second system continues this pattern, with the right hand adding trills and a piano (*p*) dynamic marking. The third system shows the piano accompaniment continuing, with a bass clef staff below the piano part. The fourth system is for the voice, with a treble clef staff and a key signature of three sharps. It begins with a rest, followed by the lyrics "Et in Spi - ritum" and "San-ctum, Do - minum". The voice part includes a solo section marked with a piano (*p*) dynamic. The fifth system is for the piano accompaniment, with a bass clef staff and a key signature of three sharps. It features a melody with eighth and quarter notes, and a piano (*p*) dynamic marking. The sixth system continues the piano accompaniment, with a bass clef staff and a key signature of three sharps. It features a melody with eighth and quarter notes, and a piano (*p*) 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 [4] 6 6 5 6

[illegible]

198

**Measures 198-200:**

- Staff 1 (Treble):** *f* (measures 198-199), *p* (measure 200), *f* (measure 201).
- Staff 2 (Treble):** *f* (measures 198-199), *p* (measure 200), *f* (measure 201).
- Staff 3 (Bass):** *f* (measures 198-199), *p* (measure 200), *f* (measure 201).

**Figured Bass (Bottom Staff):**

*f* 5 [b7] b6 6 6/4 5/3 *p* [6/4] 5/3 *f* [b6]

201

*p*

*tr*

*p*

*p*

*p Solo*

qui cum Pa - tre, cum Pa - - - - tre et

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

205

*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

Musical score for page 208, measures 208-210. The score is in A major (three sharps) and 4/4 time.

**Measures 208-210:**

- Piano Accompaniment (Measures 208-210):**
  - Measures 208-209: Treble and bass staves play a rhythmic pattern of eighth notes. Treble staff has trills (tr) on the second and fourth notes. Dynamics: *p*.
  - Measure 210: Treble and bass staves continue the pattern. Dynamics: *p*.
- Vocal Lines (Measures 208-210):**
  - Measures 208-209: Empty staves.
  - Measure 210: Vocal solo begins. Treble staff has a melodic line starting on G4. Bass staff has a bass line starting on G3. Dynamics: *p Solo*.
- Lyrics (Measure 210):**

qui cum Pa - tre, cum Pa - - - - tre et
- Figured Bass (Measure 210):**

6 5 # p # [6] # [# 6 b7]

211

**Piano Part:**

Measures 211-213: *f* (forte), trills, triplets (3).

Measures 214-216: *f* (forte), trills, triplets (3).

**Vocal Part:**

*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 5/3 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 3 - 6 5 3 - 6 # 6 5 # - 6 5 # 6 5 # 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 6 5 [6 4] [5 3] Tutti 9 8 7 6 6 5

224

**Piano Part:**

- Measures 224-225: Right hand has triplets of eighth notes. Dynamics: *p* (piano), *f* (forte).
- Measures 226-227: Continuation of the triplet pattern.

**Voice Part (Four Staves):**

Lyrics: - tas, per Pro - phe - tas, per Pro - phe - tas, per Pro - phe - tas.

Measures 224-227 show the vocal melody with dynamics *p* and *f*. A fermata is present at the end of measure 227.

**figured Bass (Basso Continuo):**

Measures 224-227 show the figured bass line with figures: 6 4, 5 3, 6 4, 5 3, 6, [6], 6.

## Et unam sanctam

**Andante**

*p* con sordino

*p* con sordino

*p* con sordino

*p* Solo

*p* Solo

*p* Solo

*p* Solo

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

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

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

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

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.

7 5 6 5 5 5

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 - - - - -

5 6 5 6 9 6 5 3



241

Adagio

The musical score consists of six staves. The first three staves are for the piano accompaniment, featuring arpeggiated chords and sustained notes. The last three staves are for the vocal part, with lyrics written below the notes. The tempo is marked 'Adagio'. The key signature has one sharp (F#). The time signature is 7/8.

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

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

[illegible]

## Et vitam

**Vivace**

1  
ob

2

1  
vl

2

vla

S

A

T

B

org  
b

*f*

*f*

*f*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

Et vi - tam ven - tu -

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

Detailed description: This is a page of a musical score for a piece titled 'Et vitam'. The tempo is marked 'Vivace'. The score is in common time (C). It features a woodwind section with Oboe 1 and 2, a string section with Violin 1 and 2, Viola, and an Organ. There are also vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ and woodwinds play a rhythmic accompaniment. The vocal parts enter with the lyrics 'Et vitam ven-tu-ri sae-cu-li, a-men, a-'. The organ and woodwinds play a rhythmic accompaniment. Dynamics include 'f' (forte) and 'Tutti'.

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



262

- - 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

265

*men.* Et vi -

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

a - men, a - men,

a - men, a - men,

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

269

269

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

a

272

The musical score consists of six systems. The first two systems are piano accompaniment. The third system contains three vocal staves with lyrics. The fourth system contains two piano staves with figured bass.

**Vocal Lyrics:**

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

**Figured Bass:**

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

**Figured Bass Numbers:**

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



[illegible]

278

a - - - men, a - - -  
 - - - men, a - - - - - men.  
 8 - - - men, a - - - - - men, a - - -  
 - - - men, a - - - - -  
 senza Rip. rip  
 5 [6] 7 [#5] 5 3 - 7 [#5] # 5 3 5 [6] 7 # # 3 #5 -  
 [#5] # 3

281

- - men,  
 Et vi - - tam ven - - tu - -  
 - - - - men, a - men, a - - -  
 - - men, a - - - - men.  
 6 [ $\sharp 5$ ] 6 6 5 5 6 - 5 6 -

284

The musical score consists of piano accompaniment and vocal parts. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The vocal parts include a soprano line, an alto line, and a bass line, all with Latin lyrics. The key signature is one sharp (F#), and the time signature is 4/4.

*a* - - - - -

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

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

Et vi - - tam ven - -

8  $\begin{bmatrix} \#5 \\ \# \end{bmatrix}$  6  $\begin{bmatrix} \# \end{bmatrix}$  - 6  $\begin{bmatrix} \#5 \\ \# \end{bmatrix}$  7  $\begin{bmatrix} \# \end{bmatrix}$  6 5 6  $\begin{bmatrix} \# \end{bmatrix}$  6 7  $\begin{bmatrix} \#5 \\ \# \end{bmatrix}$  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  $\begin{bmatrix} \#5 \\ 4 \end{bmatrix}$   $\frac{6}{3}$  -  $\frac{9}{\begin{bmatrix} 6 \\ 3 \end{bmatrix}}$  8 7  $\sharp$   $\sharp$  6  $\sharp$   $\sharp$  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

The musical score consists of two systems. The first system (measures 294-295) features a piano introduction with a treble and bass staff. The second system (measures 296-297) includes vocal parts with Latin lyrics. The lyrics are: "men, a - men. Et", "men, a - men, a - men, a - men, a - men, a -", "men, a - men, a - men, a -", and "sae - cu-li, a - men, a - men, a - men, a -".

men, a - men. Et

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 -

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

298

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, a -

- men, a - men.

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

4 2



302

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

men, a - - - - - men,

- men. Et vi - tam ven - tu - ri saecu - li, 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]

[illegible]

310

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]

[illegible]

317

*Andante*

**Instrumental**

**Vocal**

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

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

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

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

9 5 9 5 9 5 - 9 6 1 # 4 # # 8 # 6 9 5 -

321

men, a - - -

men, a - - -

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

Et vi - - tam ven - -

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

324

The musical score is arranged in three systems. The first system consists of two staves for piano accompaniment. The second system consists of three staves: two for piano accompaniment and one for a vocal part. The third system consists of six staves: two for piano accompaniment and four for vocal parts. The lyrics are in Latin and are distributed across the vocal staves.

**Lyrics:**

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 -

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 5 3 *tasto solo*



332

This musical score is for the hymn 'Amen, Amen, Amen'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is in 4/4 time and consists of 332 measures. The piano part features a prominent melody in the right hand, often with trills, and a supporting bass line in the left hand. The vocal parts enter in the second measure and sing the lyrics 'Amen, Amen, Amen' in a simple, homophonic style. The lyrics are written below the vocal staves. The score ends with a final cadence in the piano part.

men, a - -

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

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

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

5 6 6

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 3

## 4 Sanctus

**Vivace mà non troppo**

*f*

*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 -

*f* *Tutti*

6 4 5

*f* *Tutti*

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

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 #

12 Allegro

staccato

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

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

6 6 6 5

[illegible]

25

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

5/3 6/4 7/5 8/6 7/5 [b6]4 5/4 6/4 7/5

27

The musical score for page 251, measures 27-30, is presented in a multi-staff format. The piano accompaniment is written in G major (one flat) and 3/4 time. Measures 27 and 28 feature a piano introduction with a treble and bass staff. Measures 29 and 30 are vocal entries for four voices (Soprano, Alto, Tenor, Bass), each with a treble or bass staff. The lyrics are: "ri - a tu - a. O - san - na, tu - a. O - san - na, ri - a tu - a. O - san - na, tu - a. O - san - na,". The piano accompaniment continues in measure 31 with a bass staff. The score includes various musical notations such as notes, rests, and a trill in measure 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,

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

29

The musical score for measures 29 and 30 consists of several staves. The piano accompaniment is in the upper staves, featuring a right hand with a melody of eighth and quarter notes and a left hand with a steady eighth-note bass line. The vocal parts enter in measure 29 with the lyrics "o - san - na, o - san - na in ex - cel - sis, o -". The lyrics are written below the vocal staves. The score concludes in measure 30 with a final chord and a double bar line. Below the piano part in measure 30, there are fingerings: a 5/3 fingering for the left hand and a 6 fingering for the right hand.

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

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

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



36

The musical score consists of two systems. The first system (measures 36-38) features a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic, eighth-note pattern in the left hand. The voice part (soprano, alto, and tenor) enters in measure 36 with a melodic line. The second system (measures 39-40) shows the piano accompaniment continuing with similar patterns. The voice parts (soprano, alto, and tenor) are marked 'sis.' (soprano, alto, and tenor) and have a melodic line that concludes in measure 40. The bottom staff (bass clef) has a melodic line that concludes in measure 40. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

sis.

sis.

sis.

sis.

Solo

5 5 5

6 5 6 5

## Benedictus

*Andante*

*fl*  
1, 2  
**f**

*ob*  
1, 2

*1*  
**p**

*2*  
**p**

*vla*  
**p**

*S*

*org*  
**p** Org. [6] 6 4 5 # 2 [6] # 6 6 6 6

≡

42

**f**

**f**

**f**

**f**

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

[illegible]

48

*p*

*p*

*p*

*p* Org.

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

51

51

*f*

*f*

*f*

*f*

*f* *rip*

# 6 6 # 6 [6 6] #

==

54

54

*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



70

mi - ne Do mi - ni.

6 2 6 6 6 6 6 6 4 3

73

f

f p

f p

f

p

6 6] f rip 6 3 p Org. 5 6 5 6 4 5 6 4

76

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

Be - ne -

*f* Tutti *p* Org. 6

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

79

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

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





88

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

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

*f* rip *p* Org. *f* *p* *f* *p* *f* *p*

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

91

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

mi-ne\_\_ Do - mi - ni.

*f* rip *p* Org. *f* *p* *f* *p* *f* *p*

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

94

6 6 #5

6 #

6 #5 5 #5

97

*f*

*p*

*f*

*p*

*p* *f* *p*

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+/1 7# 6 5#



112

Musical score for measures 112-114. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano (p) and forte (f) dynamic. The piano part has a trill (tr) on the first measure. The bass line includes a "rip" instruction. The score is divided into two systems by a double bar line.

115

Musical score for measures 115-117. The score continues from the previous system. It features a piano (p) and forte (f) dynamic. The piano part has a trill (tr) on the first measure. The bass line includes a "rip" instruction. The score is divided into two systems by a double bar line.

## Osanna

**Allegro**

The musical score is for a piece titled 'Osanna' in 3/4 time, marked 'Allegro'. It features several instrumental parts:

- Oboes (ob):** Two staves, numbered 1 and 2. Both play a melody of eighth notes, starting on a half note G4 and ascending stepwise. The first staff begins with a forte (*f*) dynamic.
- Violins (vl):** Two staves, numbered 1 and 2. Both play a rapid sixteenth-note figure, starting on a half note G4 and ascending stepwise. The first staff begins with a forte (*f*) dynamic.
- Viola (vla):** One staff. It plays a melody of eighth notes, starting on a half note G3 and ascending stepwise. It begins with a forte (*f*) dynamic.
- Vocalists (S, A, T, B):** Four staves for Soprano, Alto, Tenor, and Bass. Each staff contains a whole rest for the duration of the piece.
- Organ (org b):** One staff in the bass clef. It plays a steady eighth-note accompaniment, starting on a half note G2 and ascending stepwise. It begins with a forte (*f*) dynamic and is marked 'rip Solo staccato'.

*f* rip  
Solo  
staccato

120

*f Tutti*  
O - san - na, o - san - na, o -

*f Tutti*  
O - san - na, o - san - na, o -

*f Tutti*  
O - san - na, o - san - na, o -

*f Tutti*  
O - san - na, o - san - na, o -

Tutti



122

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

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

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

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

## Adagio

124

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.

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

## 5 Agnus Dei

*ob solo*

*Andante*

*p cantabile*

*chalumeau*

*p cantabile*

*vla*

*p \**

*T*

*B*

*org b*

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

*4*

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

7

tr

ten.

tr

ten.

ten.

7

5

7

#

tasto solo

#

6

10

tr

p

tr

p

p Solo

A - - gnus

6

#

#

6

#

6

6

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 [6] 9 8 - 7 -

26

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

≡

29

*Adagio*

*ten. ten. ten.*

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

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

*ten.*

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

33 Andante

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

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

tasto solo

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

37

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

no - bis.

tasto solo

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



41

tol - lis pec-ca - 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 # 5 # [6] [4+] 6 # 7 # [6]

tasto solo

49 **Adagio Andante**

ad libitum

ten. ten. ten.

bis.

no - bis.

ad libitum

tasto solo

# [6 6 5] 6 5

53 **Adagio**

f

f

ten. ten. ten.

tasto solo

ten. ten. ten.

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

## Dona nobis pacem

**Adagio**

The score is for a musical setting of 'Dona nobis pacem'. It features a woodwind section (oboes 1 and 2), a string section (violins 1 and 2, viola), a vocal quartet (Soprano, Alto, Tenor, Bass), and an organ. The tempo is marked 'Adagio'. The key signature has one sharp (F#), and the time signature is common time (C). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal quartet enters with the text 'Agnus Dei, qui tol...' in a 'Tutti' section. The organ provides a complex accompaniment with triplets and a changing figured bass.

**Woodwinds:**

- Ob 1:** Treble clef, *f*. Melody: quarter note G4, eighth note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, half note G4.
- Ob 2:** Treble clef, *f*. Melody: quarter note G3, eighth note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, half note G3.

**Strings:**

- Violins 1 & 2:** Treble clef, *f*. Rhythmic accompaniment of eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Viola:** Alto clef, *f*. Rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3.

**Vocal Quartet:** All parts start with *f Tutti*.

- Soprano (S):** Treble clef. Lyrics: A - - gnus De - i, qui tol - - - - -
- Alto (A):** Treble clef. Lyrics: A - - gnus De - - - - i, qui
- Tenor (T):** Treble clef, 8va. Lyrics: A - gnus De - i, qui tol - - - - lis pec -
- Bass (B):** Bass clef. Lyrics: A - gnus De - i, qui tol - lis pec - ca - -

**Organ (org b):** Bass clef, *f Tutti*. Features triplets and a figured bass line: 5# 9/3 8 7/3.

60

Adagissimo

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 8 7 6 5 5 7

## Vivace

63

*f ten.*

*f ten.*

*f ten.*

*f Tutti*

*f Organo e Fagotti sostenuto*

di:

di:

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

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<sup>#</sup> 6<sup>[4]</sup> 5<sup>4</sup> 6<sup>#</sup> 6<sup>4+</sup><sub>2</sub> 6 6<sup>4+</sup><sub>2</sub> 6 6<sup>4+</sup><sub>2</sub> 6 6<sup>4+</sup><sub>2</sub> 6 6 7 6 5



77

ten.

ten.

ten.

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

Do - na no - bis pa - - - - - cem, pa - -

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

Do - na no-bis pa - - - - - - - - - -

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



81

The musical score consists of several staves. The piano introduction (measures 81-83) features a treble and bass staff with a key signature of one sharp (F#) and a 12/8 time signature. The piano part includes a melody with trills and a bass line with a steady eighth-note pattern. The vocal part (measures 81-83) features a melody with lyrics and a bass line. The lyrics are: "cem. Do - na no - bis pa - cem, da". The piano part includes a figured bass notation: 7 [5] #, #5 4, #.

cem. Do - na no - bis pa - cem, da

cem. Do - na no - bis pa - - - - -

pa - - - - - cem.

cem.

7 [5] #, #5 4, #

[illegible]

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

92

*ten.*

Do - na no - bis pa - - - - - cem, pa - - - - -

*cem.* Do - na no - bis pa - - - - -

pa - - - - - cem.

*cem.*

5 6 5

[illegible]

100

cem, pa - - - - - cem. Do-na no-bis

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

pa - - - - - cem. Do - na no - bis

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

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



[illegible]



112

**Piano Accompaniment:**

- Measures 112-113: *f* (forte)
- Measures 114-115: *ten.* (tension)
- Measure 116: *tr.* (trill)

**Vocal Parts:**

- Measures 112-113: *ten.* (tension)
- Measures 114-115: *ten.* (tension)
- Measure 116: *tr.* (trill)

**Lyrics:**

cem, da pa - cem, pa - cem.

cem. Do - na no - bis pa - - - - -

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

no - bis pa - - - - -

**Chord Progression (Measure 112):**

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

116

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

Do - na no - bis pa - cem, da pa - cem, da pa - cem, da pa - cem.

5 - [ $\sharp 5$ ] 6  $\sharp 9$  6  $\sharp 5$  - 6 - 9  $\sharp 6$  5 6 9 6

[illegible]

124

*ten. f*

*ten. f*

*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.

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