

Zelenka. Missa Votiva.

Jan Dismas

Zelenka

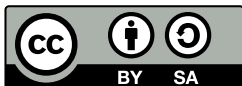
Missa Votiva

Vota mea Domino reddam Psal: 115. Versu. 5

ZWV 18

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

Full score




Edition Esser-Skala, 2021

© 2021 by Edition Esser-Skala. This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.22.0 (<https://www.lilypond.org>).
Front matter typeset with Source Sans and Fredericka the Great.

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

 [edition-esser-skala/zelenka-missa-votiva-zwv-18](https://github.com/edition-esser-skala/zelenka-missa-votiva-zwv-18)
v2.0.0, 2021-12-27 (45cccd646f8094c4369f1321b1af413ecbe07d9c)

Critical Report

Abbreviations

A	alto
B	bass
b	basses
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

Sources

A1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2358-D-33,1
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1739
	<i>RISM ID</i>	212006536
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id426603273
	<i>Notes</i>	Kyrie and Gloria
A2	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2358-D-33,2
	<i>Category</i>	autograph manuscript
	<i>Date</i>	1739
	<i>RISM ID</i>	212006537
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id426603249
	<i>Notes</i>	Credo, Sanctus, and Agnus Dei

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>
–	–	ob	In several movements of A1 and A2 (<i>Christe, Qui tollis</i> , and <i>Quoniam</i>), the directives “Tutti” and “Vv.” in the violin parts indicate the beginning and end of segments where the oboes should play unison with the violins. Based on these directives, the oboe parts of this edition have been assembled. Nevertheless, the directives are retained in the violin parts. If a chord appears in the violin part, only the highest note is retained for the oboe part.
1	35	B	3rd ♭ missing in A1
	97–98	ob 2, vl 2	in A1 unison with S, here unison with A
	102	ob 1, vl 1	2nd/3rd ♭ in A1 : b ⁴ –e ⁸
	111–219	ob 1	Bars 155 and 187 have been emended to accommodate the oboe's range.
	111–219	ob 2	Bars 153, 155, and 187 have been emended to accommodate the oboe's range.
	148–149	–	These bars have been truncated in the digital version of A1 . Here, they were modeled on bars 114–115.
	166	vl 1	1st ♭ in A1 : b ¹⁶ –c ¹⁶
	202	vla	last ♭ in A1 : g ⁸
	203	vla	1st ♭ in A1 : g ⁸
2	43–45	ob 2	bars in A1 unison with S
	64–70	vla	bars in A1 unison with vl 1
	83	vl 2	1st ♭ missing in A1
	138	A	bar in A1 : f ⁸ –f ¹⁶ –f ⁴ –f ⁴
	160	vl	2nd ♭ in A1 : b ⁸
	171	org	1st ♭ in A1 : e ⁸ –a ⁸
	186	ob 1, vl 1	2nd to 4th ♭ in A1 : g ⁸ –g ⁸ –g ⁸ –g ⁸ –g ⁸ –g ⁸
	193	vl	2nd ♭ emended to accomodate the violin's range
	196	T	6th ♭ in A1 : b ¹⁶ –b ¹⁶
	207	A, T	1st ♭ in A1 : f ⁴ – ♭
	208	vl 2	4th ♭ illegible in A1
	210	vla	5th ♭ in A1 : c ⁸
	222	A	2nd/3rd ♭ in A1 : a ⁸ –a ⁸ –b ⁸ –g ⁸
	225	S	6th ♭ missing in A1
	258	vl 1	1st ♭ illegible in A1
	375	ob	bar in A1 : d ² – ♭
	378	B	1st ♭ in A1 : e ⁴ –d ⁴
	384	–	“Allegro e spiritoso” appears above the system, “Allegro assai” below the system.
	384–479	ob 1	Bars 441 and 456 have been emended to accommodate the oboe's range.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	384–479	ob 2	Bars 403, 441, and 456 have been emended to accommodate the oboe's range.
	395	ob 2, vl 2	last ♭ missing in A1
	480	A	1st ♭ in A1: g'2–g'2–g'2
	512	vl 2	6th ♭ in A1: e'8
	547	org	rhythm adapted to B
3	31	ob 2	last ♭ in A2: a'8
	32	ob	Starting from this bar, the upper staff likely corresponds to ob 1 again (and the lower staff to ob 2).
	52	org	6th ♭ in A2: e8
	61	org	4th ♭ in A2: g8
	70	vla	2nd ♭ emended to accomodate the viola's range
	72	A	2nd ♭ in A2: a'4–γ–c#8–c#4
	87	vla	6th ♭ in A2: c#8
	91	vla	bar illegible in A2
	101	vl	13th ♭ in A2: e#16
	101	vla	last ♭ in A2: g#16–e#16–e#16–e#16
	155	vla	3rd ♭ in A2: c'4
	183–244	–	Starting from this bar, each second bar line is omitted.
	196f	vl	1st ♭ in A2 as shown (rhythm differs from parallel passages in bars 144, 216, and 237)
	208	vla	3rd ♭ missing in A2
	312	ob 2	♭ missing in A2
	320	vla	5th ♭ in A2: a8
	376	vl 1, S	shown as written in A2 (in both vl 1 and S, a flat sign appears next to the g)
	391	vla	1st ♭ missing in A2
	409	vla	In A2, bar 408 is surrounded by repeat marks. However, repeating bar 407 seems more appropriate.
	415	vl, vla	15th ♭ in A2: e#16
	487	vla	3rd ♭ in A2: d'4
	500	org	upper voice in A2: c#4–f#2
	524	–	3rd ♭ shown as written in A2 (g" in ob 1, vl 1, and S; g# in B and org)
	540	ob 1	bar in A2 unison with vl 1, here unison with S
	540	ob 2	bar in A2 unison with vl 2, here unison with A
	547f	vl 2	bars in A2 unison with S, here unison with A
	554	B	2nd ♭ in A2: f#4
	556	T	bar in A2: c#4–b4– ♭
	559	vl 2	bar in A2 unison with vl 1, here adapted to ob 2 and parallel passage in bar 313
5	80	A	last ♭ illegible in A2
	80	vla	bar in A2 unison with A, here unison with T
	85	org	6th ♭ in A2: c'8
	86	vl 1	last ♭ in A2: b"8
	87	ob 1, vl 1	last ♭ in A2: d"4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
6	9	B	last ♭ in A2 : e4
	41–150	–	A2 only contains a vocal score including org; orchestral parts should be reused from the <i>Kyrie</i> (“Dona nobis come Kyrie”).
	71	T	3rd ♭ missing in A2
	75	B	2nd ♭ in A2 unison with org

Changelog

2.0.0 - 2021-12-27

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2016-10-01

Added

- initial release

Contents

1	Kyrie	1
	Christe	32
	Kyrie	46
2	Gloria	53
	Gratias agimus tibi	90
	Qui tollis	107
	Qui sedes	119
	Quoniam	123
	Cum Sancto Spiritu	138
3	Credo	168
	Et incarnatus est	205
	Crucifixus	214
	Et resurrexit	228
4	Sanctus	288
5	Benedictus	296
	Osanna	308
6	Agnus Dei	318
	Dona nobis pacem	326

1 Kyrie

Vivace

I
Oboe
II

I
Violino
II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f Solo # 6 # 6 # 6 *p* # 6 # 6 *f*

The musical score is for the first Kyrie, marked Vivace. It is in G major (one sharp) and 4/4 time. The score consists of three measures. The Oboe I and Violino I parts have a melodic line starting on G4, moving to A4, B4, and then a sixteenth-note run. The Oboe II and Violino II parts have a rhythmic accompaniment of eighth notes. The Viola part has a similar rhythmic accompaniment. The Soprano, Alto, and Tenore parts are silent. The Basso part is silent. The Organ and Basses play a continuous bass line with dynamics f, p, and f, and include fingerings and accidentals.

This musical score is divided into two main systems. The first system consists of two grand staves (treble and bass clef) for a piano, with a 4-measure time signature. The piano part features a complex melodic line with many trills and grace notes. The second system consists of five staves: four empty staves in treble and bass clefs, and one bass clef staff at the bottom containing a single melodic line. This bottom staff includes a sequence of numbers (5, 6, 5, 6, 5, 6, 5, #, 6, 6, -, #, 6, 5, #) and a bracketed dash [-] at the end, likely indicating a specific fingering or performance technique.

4

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

8

5# — 5# — 5 6 5 — 5 — 5 —

11

Piano Part:

- Measures 11-14: First system of two staves. Measure 11 has a trill on the right hand. Measure 12 has a trill on the left hand. Measure 13 has a trill on the right hand. Measure 14 has a triplet on the right hand.
- Measures 15-18: Second system of two staves. Measures 15 and 16 have dynamic markings *p* and *f* on the right hand. Measures 17 and 18 have dynamic markings *p* and *f* on the right hand. Measure 18 has a triplet on the right hand.

Bass Part:

- Measures 11-14: Four measures of rests.
- Measures 15-18: Four measures of a melodic line. Measure 15 starts with a dynamic marking *p*. Measure 16 has a dynamic marking *f*. Measure 17 has a dynamic marking *p*. Measure 18 has a dynamic marking *f*.

Fingerings and Key Signature:

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

15

Piano Part:

- Measure 15: Treble and Bass staves. Treble: quarter note G, quarter rest, half rest. Bass: quarter note G, quarter rest, half rest.
- Measure 16: Treble and Bass staves. Treble: quarter note A, quarter note B, eighth note A, eighth note G, quarter rest. Bass: quarter note A, quarter note B, eighth note A, eighth note G, quarter rest.
- Measure 17: Treble and Bass staves. Treble: quarter note C, quarter note B, eighth note A, eighth note G, quarter rest. Bass: quarter note C, quarter note B, eighth note A, eighth note G, quarter rest.
- Measure 18: Treble and Bass staves. Treble: quarter note C, quarter note B, eighth note A, eighth note G, quarter rest. Bass: quarter note C, quarter note B, eighth note A, eighth note G, quarter rest.

Violin Part:

- Measure 15: Treble staff. Quarter note G, quarter rest, half rest.
- Measure 16: Treble staff. Quarter note A, quarter note B, eighth note A, eighth note G, quarter rest.
- Measure 17: Treble staff. Quarter note C, quarter note B, eighth note A, eighth note G, quarter rest.
- Measure 18: Treble staff. Quarter note C, quarter note B, eighth note A, eighth note G, quarter rest.

Cello Part:

- Measure 15: Bass staff. Quarter note G, quarter rest, half rest.
- Measure 16: Bass staff. Quarter note A, quarter note B, eighth note A, eighth note G, quarter rest.
- Measure 17: Bass staff. Quarter note C, quarter note B, eighth note A, eighth note G, quarter rest.
- Measure 18: Bass staff. Quarter note C, quarter note B, eighth note A, eighth note G, quarter rest.

Figured Bass:

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

Dynamic Markings:

- p** (piano) at the start of measures 16, 17, and 18.
- f** (forte) at the start of measures 16, 17, and 18.
- sostenuto** (sustained) at the start of measure 18.

19

Piano Accompaniment (Systems 1-2):

System 1: Treble and Bass staves. Treble clef has a key signature of one sharp (F#). Bass clef has a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. Dynamics: *p* (piano) at the end of the system.

System 2: Treble and Bass staves. Treble clef has a key signature of one sharp (F#). Bass clef has a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. Dynamics: *p* (piano) at the end of the system.

Vocal Parts (Systems 3-5):

System 3: Treble staff. Key signature: one sharp (F#). Dynamics: *f* (forte) **Tutti**. Lyrics: Ky - ri - e, Ky - ri - e e - lei-son, e - . Dynamics: *p* (piano) at the end of the system.

System 4: Treble staff. Key signature: one sharp (F#). Dynamics: *f* (forte) **Tutti**. Lyrics: Ky - ri - e, Ky - ri - e e - lei-son, e - . Dynamics: *p* (piano) at the end of the system.

System 5: Treble staff. Key signature: one sharp (F#). Dynamics: *f* (forte) **Tutti**. Lyrics: Ky - ri - e, Ky - ri - e e - lei-son, e - . Dynamics: *p* (piano) at the end of the system.

Piano Bass Line (System 6):

System 6: Bass staff. Key signature: one sharp (F#). Dynamics: *f* (forte) **Tutti**. Lyrics: Ky - ri - e, Ky - ri - e e - lei-son, e - . Dynamics: *p* (piano) at the end of the system.

Figured Bass (System 7):

System 7: Bass staff. Key signature: one sharp (F#). Dynamics: *f* (forte) **Tutti**. Lyrics: Ky - ri - e, Ky - ri - e e - lei-son, e - . Dynamics: *p* (piano) at the end of the system.

Figured Bass notation: #7 6 7 6 7 # - 6 5 6 # Tutti 6 # 6 # 6 # 6 # 6 *p*

27

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

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

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

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

Solo 6 6 6 6 6 Tutti 5/3 6

30

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

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

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

Solo 6 6 Tutti 6 9 3 9 3 5 - 5 5

33

son.

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

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

son.

Solo

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

[illegible]

40

sostenuto

sostenuto

sostenuto

Ky - ri - e e - lei - son,

E - lei -

E - lei -

Ky - ri -

6 5 6 *sostenuto* *Tutti* 7/8

44

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

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

47

son, e - lei -

son. Ky - ri - e e - lei -

lei - son, e - lei -

son.

6 4+ #7 6 7 4 6
2+ 15 2+ 15 2 3 1 1 1 5 6 6 4+ #7
2+ 15 2+ 15 2 3 1 1 1 5 6 6 4+ #7
2+ 15 2+ 15 2 3 1 1 1 5 6 6 4+ #7

50

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

8 6 4/2+ 7 15 4 2+ 6 5 3 - 9 8 6 4 7 # 6 4/2+ 7 3 6 4/2+

53

son, e - lei

son, e - lei son, e -

son, e - lei

son, e - lei

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

56

son.

lei son.

son.

son.

Solo

6 5 #5 5 6 5 6 f 6 5 # p 7 # 7 # f 5 - 6 p 5/3 - 5/3 -

60

Piano Part:

- Measures 60-61: Right hand has a complex arpeggiated figure. Left hand has a rhythmic accompaniment. Dynamics: *f*.
- Measures 62-63: Right hand continues the arpeggiated figure. Left hand continues the rhythmic accompaniment. Dynamics: *sostenuto*.

Bass Part:

- Measures 60-63: Single melodic line. Dynamics: *f* in measure 60, *sostenuto* in measure 62.

Empty Staves:

- Measures 60-63: Four empty staves (two treble, two bass).

Fingering:

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

64

p *f* *p* *f*

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

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

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

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

Tutti

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

[illegible]

72

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

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

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

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

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

75

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

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

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

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

4 # 5/3 6 - 5/3 - 6 5/3 - 6 5/3 6 5 7 9/3 6/3 -

[illegible]

[illegible]

87

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

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

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

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

5 6 5 - 5 15 - 5 5 - 9 8 6 7 6 4+
 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

90

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

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

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

son. Ky - ri - e e -

7 $\frac{6}{4}^+$ $\frac{7}{3}$ $\frac{5}{\#}$ 6 5 $\frac{6}{5}$ $\frac{5}{\flat}$ # 6 6

93

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

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

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

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

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

97

e e - lei - - - son, e - lei - - son.
 e - lei - - - son, e - lei - - son.
 son, e - lei - son, e - lei - son, e - lei - son.
 e - lei - - - son, e - lei - son.
 Solo p

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

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

101

f

f

f

E - lei - - - - -

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

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

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

f

Tutti

9 8 6 7 6 7 6 7

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

104

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

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

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

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

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

[illegible]

Christe

Vivace

1
ob

2

1
vl

2

vla

S

org
b

f Tutti

Vv.

Tutti

Tutti

f

6 5 8 6 6 8 6

115

f

f

p Vv.

p Vv.

p

f Tutti

f Tutti

f

6 6 6 7 7 7

119

6 4 2 6 5 6 5 8 3 5 3 6 6 p 8 3 5 3 6 6

123

5 # 6 4 2 6 6 1 1 6 4 3 8 3 f

f Solo
Christe, Christe,

127

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

6 6 6 8 p 6 5 6 6 6 5

131

son.

6 5 6 5 5 5 5 5 7 6 5

142

142

143

144

145

f

f

f Tutti

f Tutti

f

son.

6 3 3 6 # 3 3 3 6 # f 6

146

146

147

148

149

f

f

f Tutti

f Tutti

Vv.

Vv.

Vv.

p

p

f

8 3 6 4 p 6 6 8 f 6 6

150

Measures 150-153. The score is in G major (one sharp) and 3/4 time. The piano part includes dynamic markings (*f*, *p*) and articulation (trills). The bass line includes figured bass notation: 6 3 = #, 6 3 = #, 7 # 7 # 7 #, 4+ 2 6 5 #.

154

Measures 154-157. The score is in G major (one sharp) and 3/4 time. The piano part includes dynamic markings (*f*, *p*) and articulation (trills). The bass line includes figured bass notation: 5 3, 5 3, 6 6 #, 5 3, 5 3, 6 6 #, *f*, 5 7 #.

158

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

p *Vu.*

p

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

162

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

tr

$\frac{6}{3}$ $\frac{5}{3}$ 6 6 $\frac{6}{3}$ 5 $\frac{6}{3}$ 6 $\flat\frac{6}{3}$ $\frac{5}{3}$ \sharp 9 8 9 8

166

7 3 9 8 7 3 9 8 7 # #

169

f *Tutti* *Tutti* *son.* f 5/3 5/3 6 6 # p 5/3 5/3 6 6 # f # 5 # #

173

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

177

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

ad libitum

ad libitum

f Tutti *f* Tutti *f*

185

Piano Introduction: The piano part begins with a forte (f) dynamic. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The tempo is marked with a 3/4 time signature.

Vocal Entry: The vocal parts enter with a 'Tutti' marking and a forte (f) dynamic. The lyrics are 'e - lei - son. Christe, Chri - ste e - lei - son.'

Instrumental and Vocal Parts: The score includes various musical notations such as triplets, slurs, and dynamic markings (f, p). The piano part features a series of chords and single notes, while the vocal parts feature a series of eighth notes and quarter notes.

189

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

193

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

197

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

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

201

- son. Chri - ste e - lei -

9 b 8 9 b 8 b7/3 9 8 7

208

f

f

f

f Tutti

p Vv.

f Tutti

f Tutti

p Vv.

f Tutti

f

p

f

ad libitum

son, e lei son.

ad libitum

f

p

f

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

212

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

216

6 6 5 f# 6 6 4/2 6 6 5 6 5/3

Kyrie

[Tempo deest]

1
ob

2

1
vl

2

vla

S

f Tutti

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

A

f Tutti

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

T

f Tutti

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

B

f Tutti

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

org
b

f Tutti

7 # 7 6 5 # - 6 9 8

223

Adagio

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

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

226 [Vivace]

f

f

f

f

f

f *Tutti* *p*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Solo* [6] # [6] # 6 # [6] *Tutti* 6 # 6 # 6 # 6 *p*

230

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

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

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

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

6 # 6 **f** 5 6 5 6 5 6 7 # 6 7 6 # 6 5

235

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

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

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

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

5 # 5 # 6 5 5 5 5

[4] #

239

The musical score consists of two systems. The first system contains two piano staves (treble and bass clef) and three vocal staves (soprano, alto, and tenor/bass). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including triplets. The vocal parts enter with the lyrics 'son. Ky - ri - e e - leison, e - lei - son, e - lei -'. The second system continues the vocal parts and includes a basso continuo line at the bottom with figured bass notation.

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

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

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

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

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

243

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

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

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

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

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

2 Gloria

Allegro

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f Solo

6

$\frac{6}{3}$

$\frac{6}{3}$

$\frac{6}{3}$

$\frac{6}{3}$

5 - 5 - 6 - 5
3

6
4
2

6
4
2

[6]

5
3

5
3

11

The musical score consists of five measures. The piano part is written for treble and bass staves. The bass part is written for a single staff. The key signature is one sharp (F#). The time signature is 4/4. The piano part includes dynamic markings *p* (piano) and *f* (forte). The bass part includes fingering numbers: 5, 6, 3, 5, 5, 5, 6, 5, 6, 5, 5, 5, 6, 3, 6. A sharp sign is present at the end of the fifth measure.

Measures 11-15:

- Measure 11: Treble and Bass staves have quarter notes. Bass staff has quarter notes. Dynamics: *p*.
- Measure 12: Treble and Bass staves have quarter notes. Bass staff has quarter notes. Dynamics: *p*.
- Measure 13: Treble and Bass staves have quarter notes. Bass staff has quarter notes. Dynamics: *f*.
- Measure 14: Treble and Bass staves have quarter notes. Bass staff has quarter notes. Dynamics: *f*.
- Measure 15: Treble and Bass staves have quarter notes. Bass staff has quarter notes. Dynamics: *f*.

16

The image shows a musical score for piano and bass. The piano part consists of two systems of staves. The first system has two staves (treble and bass clef) and the second system has three staves (treble, middle, and bass clef). The piano part features complex rhythmic patterns with many sixteenth and thirty-second notes. The bass part consists of a single staff with a bass clef, showing a sequence of notes with fingerings indicated by numbers 1 through 7. The key signature is one sharp (F#) and the time signature is 4/4.

7
#

6

5

7

5

6

7

5

6

7

5

5
3

21

Piano Accompaniment (Measures 21-25):

- Measures 21-24: Piano accompaniment for the first system, featuring a melody in the right hand and a bass line in the left hand. Dynamics are *f* (forte).
- Measure 25: Continuation of the piano accompaniment, also marked *f*.

Vocal Parts (Measures 21-25):

- Measures 21-24: Vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a." Dynamics are *p* (piano) Solo.
- Measure 25: Vocal parts with lyrics: "Glo-ri-a in ex-cel-sis." Dynamics are *f* (forte) Tutti.

Figured Bass (Measures 21-25):

- Measures 21-24: Figured bass line with figures: 5, 6, 5, p.
- Measure 25: Figured bass line with figures: 9, 8, 7, f.

26

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

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

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

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

7/3 6/3 - 6/3 6/3 6/3

30

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

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

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

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

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

34

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

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

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

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

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

38

ta - tis, in ter - ra pax, in ter - ra pax, in ter - ra pax, in ter - ra pax,

ta - tis, pax, pax, in ter - ra pax, in ter - ra pax, in ter - ra

ta - tis, pax, in ter - ra pax, pax, in ter - ra

Fagotti e Violoni

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

42

in ter - ra pax, pax bo-nae vo-lun - ta - tis.

pax, in ter - ra pax, pax, pax bo-nae, bo-nae vo - lun - ta - tis.

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

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

47

The musical score consists of five systems. The first system (measures 47-51) features a piano accompaniment with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part includes a variety of note values, including eighth and sixteenth notes, and rests. The second system (measures 52-56) continues the piano accompaniment with similar note values and rests. The third system (measures 57-61) shows the piano part with a key signature change to one sharp (F#) and a common time signature. The fourth system (measures 62-66) shows the piano part with a key signature change to one sharp (F#) and a common time signature. The fifth system (measures 67-71) shows the piano part with a key signature change to one sharp (F#) and a common time signature. The vocal part is represented by five empty staves, each with a key signature of one sharp (F#) and a common time signature. The bottom system (measures 72-76) shows the piano part with a key signature change to one sharp (F#) and a common time signature. The bottom system includes a bass line with a key signature of one sharp (F#) and a common time signature. The bottom system also includes a series of numbers and symbols: 5 3 5 3 6 3 7 # 6 # 5 6 7 # 6 7 # 5 #.

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

52

f

p Solo *f* Tutti

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

p Solo *f* Tutti

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

f Tutti

Glo-ri-a in ex - cel - sis

f Tutti

Glo-ri-a in ex - cel - sis

p

f Tutti

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

58

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

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

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

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

7 6 6 6 6

3 3 3

62

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

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

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

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

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

66

pax, in ter-ra pax, pax ho-mi-nibus, pax ho-mi-nibus bo-nae, bo-nae, bo -

pax, in ter-ra pax, pax ho-mi-nibus, pax, pax ho-mi-nibus, pax ho-mi-nibus, pax, pax,

pax, in ter-ra pax, in ter-ra pax, pax, pax ho-mi-nibus, pax, pax

pax, in ter-ra pax, in ter-ra pax, pax ho-mi-nibus, pax ho-mi-nibus

7 # 5 # # $\flat 7$ 3 # [$\sharp 5$] 3 5 3 6

70

nae vo-lun-ta - tis.

bo - nae vo-lun-ta - tis.

bo - nae vo-lun-ta - tis.

bo - nae vo-lun-ta - tis.

Solo

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

74

The musical score consists of five systems. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#). The second system has three staves (treble, middle, and bass clef). The third, fourth, and fifth systems each have four staves (treble, three middle, and bass clef). The first two systems contain musical notation with notes, rests, and accidentals. The third system contains musical notation for the first two staves, while the third and fourth staves are empty. The fourth and fifth systems contain empty staves. The bottom system has a single bass clef staff with musical notation and fingerings (5, 7, #, 6, 7, #, 6, 7, #, 5, 6, #5, 5, 6, #5) written below it.

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

79

f

f

f

f Tutti

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

p Solo

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

f Tutti

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

p Solo

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

f Tutti

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

f Tutti

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

p

tasto solo

f Tutti

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

89

Piano Accompaniment:

- Right Hand:** Treble clef, key of D major. Measures 1-4 show a melodic line with a forte (**f**) dynamic at the end.
- Left Hand:** Treble clef, key of D major. Measures 1-4 show a supporting melodic line with a forte (**f**) dynamic at the end.
- Lower Left Hand:** Bass clef, key of D major. Measures 1-4 show a continuous eighth-note accompaniment.

Vocal Parts:

- Soprano:** Treble clef, key of D major. Lyrics: "pax, in ter - ra pax, in ter - ra pax. Glo-ri - a in ex-cel-sis,"
- Alto:** Treble clef, key of D major. Lyrics: "pax, in ter - ra pax, in ter - ra pax, in ter - ra. Glo-ri - a in ex-cel-sis,"
- Tenor:** Treble clef, key of D major. Lyrics: "in ter - ra pax, in ter - ra pax, in ter - ra pax, pax, pax,"
- Bass:** Bass clef, key of D major. Lyrics: "pax, in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,"

Figured Bass:

- Measures 1-4 show a figured bass line in D major, with figures: 5, -, 5, 3.

89

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

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

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

pax, pax ho-mi-ni-bus. Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o,

5 9 8 5 2 6 4 3 6 4 3

94

glo - ri-a. Et in ter - ra, in ter - ra pax,

glo - ri-a. Et in ter - ra pax, pax, in ter - ra

glo - ri-a. Et in ter - ra pax, pax, in ter - ra

glo - ri-a. Et in ter - ra pax, pax, in ter - ra

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

[illegible]

102

Piano Introduction:

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

System 2: Treble, Middle (Tenor), and Bass staves. Treble staff has a forte (**f**) dynamic marking.

Vocal Section:

Staff 1 (Soprano):
 pax ho - mi - nibus, pax, pax, pax, bo - nae vo-lun - ta - tis, in ter - ra

Staff 2 (Alto):
 pax ho - mi - nibus, pax ho - mi - nibus, pax bo - nae, bo - nae vo-lun - ta - - -

Staff 3 (Tenor):
 mi - nibus, pax, pax ho - mi - nibus, pax bo - nae vo - lun - ta - tis, in ter - ra

Staff 4 (Bass):
 mi - nibus, pax, pax ho - mi - nibus, pax bo - nae vo - lun - ta - tis,

Instrumental Section:

Staff 5 (Bass):
 5 # 5# 5 3 5 3 5 3 5 6 5 *Fagotti e Violoni* 5/3 5/3 5/3

110

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

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

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

6 5 [6] 5 3 Solo 6 5

115

f

f

f

p Solo *f* Tutti *p* Solo

Lau - da - mus te, lau - da - mus te, be - ne -

f Tutti

Lau - da - mus te,

f Tutti

Lau - da - mus te,

f Tutti

Lau - da - mus te,

p *f* Tutti *p* Solo

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

120

f

f

f

f

f

f

f *Tutti* *p* Solo

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

f *Tutti* *p* Solo

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

f *Tutti*

be - ne - di - ci-mus te.

f *Tutti* *p* Solo

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

f *Tutti* *p* Solo

5 6 5 6 5 7 7

#

126

mus, ad -

mus, ad o - ra -

ra - mus, ad o - ra - mus, ad o - ra -

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

[illegible]

137

te, ad - o - ra - - - - -

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

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

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

5 5 5 5 7
3 3 # 3 3

141

ra - - - mus, ad - - - o - - -

7/3 7/3 7/3 7/3

145

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

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

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

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

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

150

The musical score consists of two systems. The first system (measures 150-151) features a piano introduction with a treble and bass staff. The second system (measures 152-153) includes four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, mus'.

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

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

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

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

5 5 5 # 5 5 5 5 5 5 5

154

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

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

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

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

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

[#]

158

te. Lau - da - mus, be - ne - di - cimus,

te. Lau - da - mus, be - ne - di - cimus,

te. Lau - da - mus, be - ne - di - cimus,

te. Lau - da - mus, be - ne - di - cimus,

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

162.

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

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

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

ad - o - ra - mus

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

[illegible]

Gratias agimus tibi

Andante

f

1
ob

2

1
vl

2

vla

f

f Tutti

S

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

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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

org
b

f Tutti

6 [b4] 6 [b4] 7 [b4] 5 4 3 6 5 6

2 2 2

177 **Allegro**

p

p Solo

- - - bi. Do - mine De-us, Rex coe - les-tis, Deus Pa - ter, Deus

ti - - bi.

ti - - bi.

ti - bi.

p Solo

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

182

Piano Introduction: Measures 182-184. The piano plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic.

Vocal Entry: Measures 185-187. The vocal line enters with a melodic phrase, also marked *f*.

Full Choir (Tutti) Section: Measures 188-194. The choir enters with a strong *f* dynamic. The lyrics are:

Pa - ter om-ni - po-tens, De - us Pa - ter, De - us Pa - ter om-ni - po-

De - us Pa - ter om - ni - po-

Do - mi - ne De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po-

Do - mine De - us, Rex coe - les - tis, De - us Pa - ter om-ni - po-

Figured Bass: The bottom staff shows figured bass notation for the continuo: [# 6 # #] *f* Tutti 6 [6] 6 5 #.

185 *Andante*

tens. Gra - tias, gra - ti - as a - gimus ti - bi, a - gimus ti -

tens. Gra - ti - as a - gimus ti - bi, a - gimus ti - bi.

tens. Gra - ti - as a - gimus, a - gimus ti - bi, gra - ti - as a - gimus ti -

tens. Gra - ti - as a - gi - mus ti - bi, a - gimus ti - bi.

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

190 **Allegro**

bi.

bi.

p Solo

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

p Solo

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

194

f

f

f

f

f *Tutti*

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

f *Tutti*

Do - mine Fi - li u - ni - ge - nite, Je - su, Je - su Chri -

f *Tutti*

Do - mine Fi - li u - ni - ge - nite, Je - - - su Chri -

f *Tutti*

Je - su Chri - ste, Do - mine Fi - li u - ni - ge - nite, Je - su, Je - su Chri -

f *Tutti*

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

197 *Andante*

ste. Gra - ti-as, gra - ti-as a - gi-mus ti - bi, a - gi-mus

ste. Gra - ti-as, gra - ti-as a - gi-mus ti - bi, gra - ti-as a - gi-mus

ste. Gra - ti-as, gra - ti-as a - gi-mus ti - bi, gra - ti-as a - gi-mus

ste. Gra - ti-as, gra - ti-as a - gi-mus ti - bi, gra - ti-as a - gi-mus

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

Allegro

201

ti - bi.

- gi-mus ti - bi.

Do - mi-ne De-us, - Agnus

ti - - bi.

Do - mine De-us, - Agnus De - i,

ti - bi.

7 5 6 5 6 4 - 5 4 2+ 5

p Solo 6 6 6 # 6 6 - 6 6 [5] #

205

f

f

f

f Tutti

Fi - li-us Pa - - - -

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

f Tutti

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

f Tutti

Do - mine De - us, A - gnus

f Tutti

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

208

The musical score for page 208, measures 208-212, is presented below. It features piano accompaniment and vocal parts with Latin lyrics.

Measures 208-212:

- Measures 208-210:** The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal parts enter in measure 208 with the lyrics "De - i, Fi - li-us, Fi - li-us Pa - tris. Gra - ti-as, gra-ti-as a - gimus".
- Measure 211:** The piano accompaniment continues. The vocal parts continue with the lyrics "De - i, Fi - li-us, Fi - li-us Pa - tris. Gra - ti-as, gra-ti-as a - gimus".
- Measure 212:** The piano accompaniment concludes. The vocal parts conclude with the lyrics "De - i, Fi - li-us, Fi - li-us Pa - tris. Gra - ti-as, gra-ti-as a - gimus".

Lyrics:

De - i, Fi - li-us, Fi - li-us Pa - tris. Gra - ti-as, gra-ti-as a - gimus

De - i, Fi - li-us, Fi - li-us Pa - tris. Gra - ti-as, gra-ti-as a - gimus

De - i, Fi - li-us, Fi - li-us Pa - tris. Gra - ti-as, gra-ti-as a - gimus

De - i, Fi - li-us, Fi - li-us Pa - tris. Gra - ti-as, gra-ti-as a - gimus

Performance markings:

- Measures 208-210:** The piano accompaniment is marked with a forte (f) dynamic.
- Measure 211:** The piano accompaniment is marked with a piano (p) dynamic.
- Measure 212:** The piano accompaniment is marked with a forte (f) dynamic.

Figured Bass:

6 # 6 6 #5 # 5/3 6

211

Piano Accompaniment:

- Measures 211-214: The right hand plays a series of eighth notes, while the left hand plays a more melodic line with some rests.

Vocal Parts:

ti - bi, Do - mine De - us, Rex coe - les - tis, pro - pter ma - gnam glo - ri am tu -

propter magnam glo - - - riam, propter ma - gnam, ma - gnam glo - ri am tu -

ti - bi, Do - mine De - us, Rex coe - les - tis, ma - gnam glo - ri am tu -

ti - bi, Do - mine De - us, Rex coe - les - tis, pro - pter ma - gnam glo - ri am tu -

Figured Bass:

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

214

f

p *ten.* *f*

p *ten.* *f*

am. Gra - ti-as, gra-ti - as a - gimus ti - bi, Do - mi-ne

am. Gra - ti-as, gra-ti - as a - gimus ti - bi, Do - mi-ne

am. Gra - ti-as, gra-ti - as a - gimus ti - bi pro-pter ma - -

am. Gra - ti-as, gra-ti - as a - gimus ti - bi, Do - mi-ne

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

217

Fi - li u - ni - ge - ni-te, pro - pter ma - gnam glo - ri-am tu - am. Gra - ti-as,

Fi - li u - ni - ge - ni-te, pro - pter ma - gnam glo - ri-am tu - am. Gra - ti-as,

- - - gnam, propter ma - gnam, ma - gnam glo - ri-am tu - am. Gra - ti-as,

Fi - li u - ni - ge - ni-te, Je - - su, Je - su Chri - ste. Gra - ti-as,

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

220

The musical score is for measures 220 through 224. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The key signature is one sharp (F#), and the time signature is 4/4. The piano part begins with a forte (f) dynamic in measure 220. Measures 221 and 222 feature a piano (p) dynamic for the piano part, with a 'ten.' (tension) marking above the notes. The vocal parts enter in measure 221 with the lyrics 'gra-ti-as a - gimus ti - bi propter ma - - - - - gnam, Fi - li-us,'. The lyrics continue in measures 222 and 223: 'Do - mine De - us, A - gnus De - i, Fi - li-us,'. The score concludes in measure 224 with the lyrics 'Do - mine De - us, A - gnus De - i,'. The piano part ends with a forte (f) dynamic in measure 224. The vocal parts end with a final note in measure 224.

220

221

222

223

224

gra-ti-as a - gimus ti - bi propter ma - - - - - gnam, Fi - li-us,

gra-ti-as a - gimus ti - bi, Do - mine De - us, A - gnus De - i, Fi - li-us,

gra-ti-as a - gimus ti - bi, Do - mine De - us, A - gnus De - i,

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

5 6 5 6 6

223

p

Fi - li - us, Fi - li - us Pa - tris, Do - mine De - us, Rex coe - les - tis, Do - mi - ne

Fi - li - us Pa - tris, propter ma - gnam

Fi - li - us, Fi - li - us Pa - tris, Do - mine De - us, Rex coe - les - tis, Do - mi - ne

Fi - li - us, Fi - li - us Pa - tris, Do - mine De - us, Rex coe - les - tis, Do - mi - ne

p senza Organo,
Fagotti e Bassi

226

f

f

f

f

Fi - li u - ni - ge - nite, Do - mine De - us, A - gnus De - i, Fi - li - us Pa - - - tris,

glo - - ri - am tu - - am, Fi - li - us, Fi - li - us Pa -

f

Fi - li u - ni - ge - nite, Do - mine De - us, A - gnus De - i, Fi - li - us Pa - - -

f

Fi - li u - ni - ge - nite, Do - mine De - us, A - gnus De - i, Fi - li - us, Fi - li - us Pa -

[6] 6] **f** Org. 6 6 5/3 - 5/3 - 5/3 - 7 3

229 *Adagio*

Fi - li-us Pa - tris.

tris, Fi-li-us Pa - tris.

tris, Fi - li-us Pa - tris.

tris, Fi-li-us Pa - tris.

5 5 5 5 5 6 7 5 6 5 3

244

Vv. Tutti Vv.

Tutti Vv.

ten. ten.

$\frac{7}{4}$ $\frac{7}{4}$ $\frac{5}{3}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

249

Tutti Vv.

Tutti Vv.

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

254

ff

ff

p Vv.

p Vv.

p

p Solo

Qui tol - lis pec -

p

6 5 6 5 6

260

f

p 3

f

f

p 3

f

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

6 6 6 5 6 6 6

265

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

7# 7# 7# 7# 7#

==

269

re - re, mi - se - re -

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

275

p f ff
 p f ff
 f Vv. f Vv. f
 f
 re no - bis. Qui
 5/3 6 6 5/3 f 6 5/3

281

p Vv. f p 3 p 3 3
 p Vv. ten. f
 ten. p 3 3 3
 tol - lis pec - ca - ta, pec - ca - ta mun - di: Sus - ci - pe,
 6 p [6] 5/4 3 6 b6 5 6/5 5/3 4/2

287

sus - ci-pe, sus - ci-pe, sus - ci-pe, sus - ci-pe

6/3 7/4 = b7/3 = b7/3 = b7/3 =

=

292

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

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

298

0 - - - - - nem no - stram,

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

304

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

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

309

p f
 p f
 p ad libitum f Vv. ad libitum f Vv.
 p ad libitum f 3 3 3 3 3
 tr ad libitum Finis
 - - - ti - o - nem no - stram.
 ten.
 p ad libitum f
 4+ 6 [8 7 5 #] 5 6
 2 3 3

314

ff Finis
 ff Finis
 p Vv. Finis p Vv. Finis p Vv. Finis
 p
 Qui tol - lis pec - ca - ta, pec - ca - ta
 p Finis
 5 5 6 5 5 6 6 5 6

320

mun - di: Sus - ci - pe, sus - ci - pe, sus - ci - pe,

♭ 6 6 7# 7#

325

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

7 - 7 - 7 - $\flat 7/3$ - $5/3$ $5/3$ $6/5$

330

o - - - - - nem no - stram,

330 331 332 333 334 335

336

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

336 337 338 339 340 341

341

0 - - - - - - - - - - - - - - - -

7 6 7 6 6 7 5 5 4

ten. f p ten. f p ten. f p ten. f p

346

- - - - - nem, sus - ci - pe, sus - ci - pe de - pre -

7 3 7 6 6 4 6 4 2

ten. f p 3 3 f 3 3 p 3 3 f 3 3 p 3 3

351

Adagio
ad libitum [a tempo]

ad libitum

f **p** **f**

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

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

f **p** **f**

ad libitum

ad libitum

ad libitum

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

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

ad libitum

6 5 7 5 5 6 5

[illegible]

Qui sedes

Largo

ob

1 *f*

2 *f*

vl

1 *f*

2 *f*

vla

f

S

f Tutti

Qui se - - - des ad dex - teram Pa - - - tris, qui

A

f Tutti

Qui se - des, qui se - des ad dex - te-ram Pa - - tris, qui

T

f Tutti

Qui se - - - des ad dex - te-ram Pa - - tris, _____ qui

B

f Tutti

Qui se - - - des ad dex - teram Pa - tris, _____ qui

org

b

f Tutti

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

368 Allegro assai

The musical score is for a piece titled "Allegro assai" starting at measure 368. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, Bass). The piano part consists of a right hand with rapid sixteenth-note patterns and a left hand with a staccato bass line. The vocal parts enter with the lyrics "se - - - des ad dex - - - te -". The score includes fingerings and breath marks for the vocalists.

Piano Accompaniment:

- Right Hand:** Rapid sixteenth-note patterns, often in pairs, moving across the staff.
- Left Hand:** Staccato bass line, primarily eighth and sixteenth notes.

Vocal Parts:

- Soprano:** Long notes with lyrics "se - - - des ad dex - - - te -".
- Alto:** Long notes with lyrics "se - - - des ad dex - - - te -".
- Tenor:** Long notes with lyrics "se - - - des ad dex - - - te -".
- Bass:** Long notes with lyrics "se - - - des ad dex - - - te -".

Fingerings (Bottom Staff):

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

373 *Adagio*

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

ram Pa - - - tris: Mi - se - re - -

ram Pa - - - tris: Mi - se-re - - re, —

ram Pa - - - tris: Mi - se-re -

5 6 7 5 5 5 5 6 4 5 6

378

The musical score consists of six systems. The first system is a piano introduction in G major, 4/4 time, with a treble and bass staff. The second system continues the piano introduction. The third system introduces the vocal melody in the treble staff, with lyrics: "re - - - re, mi - se - re - - re no - bis." The fourth system continues the vocal melody. The fifth system continues the vocal melody. The sixth system continues the vocal melody. The piano accompaniment continues throughout the vocal parts. The figured bass line is located at the bottom of the page.

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

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

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

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

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

Quoniam

Allegro e spiritoso / Allegro assai

1
ob

2

1
vl

2

vla

B

org
b

f

f

f Tutti

f Tutti

f

f Solo

6

387

3 6 5 - 8 7 6 5 - 6 6 15

390

5 3 6 5 3 6

393

5 6 6 6 6 6

396

6 5 6 5 6 5 7 6 5

399

6 5 7 6 5 4 5 2 6

402

3 3 *tr*

3 3 *tr*

Vv.

Tutti

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

==

405

mp Vv.

mp Vv.

mp

f Solo

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

p 6 [6]

408

Dominus, tu so - - - lus Sanctus, tu so - lus

5 6 9 7 5 3 6 6 5

411

San - ctus, tu so - lus Do - mi - nus, tu so - lus Al -

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

414

tis - simus, Je - - - - -

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

417

f Tutti

f Tutti

f

su,

6 6 4+ / 2 6 b5 6 6 5 / 5 *f* 5 / 3

420

Je - - - - -

6 p 6 6 5 5 5 6 6 5 5 6 6

424

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

6 6 6 # 6 6 # p # 6

427

su, Je

6 6 6 5 6 5 6

6 4 2 6 4 2

430

su

5 6 5 5 6 8 6

5 3 5 3 5 3 6

433

f

f Tutti

f Tutti

f

Chri - ste.

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

436

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

439

Quo - ni-am tu

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

442

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

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

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

446

Dominus, tu so - lus Al - tis - simus, Je - - - - -

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

449

su, Je - - - - - su

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

453

Chri - ste.

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

456

Quo - niam tu so - lus Sanctus, quo - niam tu so - lus Do - minus, tu

6 6 # p # f Rip. 6 6 p f Rip. 6 6 [k] p

460 *Adagio* [a tempo]

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

463

Je - - - - -

466

f
 f
 f Tutti mf Vv.
 f Tutti mf Vv.
 f p
 su Chri ste, Je

3 3 6 3 6 5 4 3 f p 3

470

f
 f
 f Tutti
 f Tutti
 f
 su, Je su Chri

6 8 6 5 3 6 5 6 f 6 5 4 3 ad libitum ad libitum

474

f

f

f Tutti

f Tutti

f

ste.

f

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

477

f

f Tutti

p Vv.

p Vv.

f Tutti

f Tutti

p

f

p

f

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

Cum Sancto Spiritu

Andante

f sempre staccato

f sempre staccato

f sempre staccato

f sempre staccato

f *Tutti*

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

f *Tutti* *

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

5 6 9 8 5 3 6 7 6 5

4 3 4 2 3

483

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

4 5 4 # 1 1 1 5 # - 6 [9] 5 6 5 # 6 3 6 3

486

Adagio

Allegro assai

f

f

f

f

f *Tutti*

f *Tutti*

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

tr. A - - - - men, a -

tr.

tr.

tr.

f *Tutti*

5 6 6 6 6 7 6 5

3 4 3 6 6 7 6 5

[illegible]

494

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

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

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

498

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

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

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

a - - - - -

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

502

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

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

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

3 # 3 3 3 3

506

men, a - - - - -

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

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

men, a - - - - - men,

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

509

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

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

513

- - men, a - - - - - men,
 a - - men, a - men, a - men, a - men. Cum San-cto
 - - men, a - - men, a - - men,
 a - - men, a - - men, a - - men.
 7 # 5 # 6 # 6 6 # 6 6 # 6 6 #

516

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

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

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

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

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

519

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

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

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

522

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

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

a - - - - - men, a -

a - - - - - men, a -

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

525

6 7/3 6/5 5/#3 5/#3 - 6 7/3 6/b5 5/3 6 #7 6/5 #5/#

528

men, a - men, a -

men, a - men, a -

men, a -

men, a -

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

532

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

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

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

- - - men, a - - - - -

6 6 # 6 6 # 6 6 # 6 5 # 7 9 3 7 9 8

[illegible]

539

musical score for voice and piano, measures 539-544. The score includes piano accompaniment and vocal lines with lyrics.

Measures 539-544:

- Measure 539:** Piano introduction with arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand.
- Measure 540:** Vocal entry with the lyrics "men, a -". The piano accompaniment continues with arpeggiated figures.
- Measure 541:** Vocal line continues with "men, a - men, a -". The piano accompaniment features more complex arpeggiated patterns.
- Measure 542:** Vocal line continues with "men, a -". The piano accompaniment maintains the arpeggiated texture.
- Measure 543:** Vocal line continues with "men, a -". The piano accompaniment features a more active bass line.
- Measure 544:** Final measure of the system, with the vocal line ending on a long note and the piano accompaniment concluding with a final arpeggiated figure.

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

Fingering (bottom line): 5 6 5 - 5 - 7 - 7 5 6 # 6 6 # 6 6 # 6 6 # 5 6 #

Adagio

543

The musical score for measures 543-546 is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The tempo is marked 'Adagio'. The vocal part consists of four staves (treble and bass clef) with lyrics in Italian. The lyrics are: 'men, a - - - - -', 'men, a-men, a - - - - - men, a - - - - - men, a - - - - -', 'men, a - - - - - men, a - - - - -', and 'men, a - - - - - men, a - - - - -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets and sixteenth notes. The vocal parts enter in measure 543 and continue through measure 546.

men, a - - - - -

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

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

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

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

3 3 3 3 3 3 3

547 **Allegro**
Finis

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

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

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

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

Finis *

1 1 1 1 1 1 1 5/3 - 6 - 5 4/2 6 4/2 6 [4+/2] 6 7 5 6 5/3 4/2 6

555

- - men. Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - - - - tris, a -
 - tris, a - - - - men, a - - - - men, a -
 a - men, a - men, a - men, a - men, a - men,
 - men, a - men, a - men, a - men, a - men. Cum Sancto
 5 4 3 7 5 3 - 5 5 4 3 6 5 5 7 # 5 4 3

563

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

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

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

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

5/4 3 5/4 3 [b6] 5/5 3 - 6 9/3 8 5/4 - 6 6/4 2 4+/2 6 6/5

567

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

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

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

men, a - - - - men, a -

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

571

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

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

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

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

7 7 7 7 # 6 5 # 6 6 # 6 6 # 6 6 # 6 6 # 9 8 6 6 3

575

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

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

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

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

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

579

The musical score consists of piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern in the right hand and a more steady bass line in the left hand. The vocal lines are written for a single voice, with lyrics in Latin. The key signature is one sharp (F#), and the time signature is 4/4.

Lyrics:

men, a - men.

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

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

men, a - men, a - men,

6 7 6 5 6 7 6 5 4 5 6 7 6 5 4 2 7 6 7 8 6 7 3

583

f

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

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

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

a - - - - - men,

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

587

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

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

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

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

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

3 Credo

Allegro

The musical score is for a piece titled "3 Credo". It is in the key of A major (three sharps) and common time (C). The tempo is marked "Allegro". The score is divided into three measures. The woodwind section (oboes 1 and 2, violas 1 and 2, and viola) plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a piano (p) dynamic. The vocal section (Soprano, Alto, Tenor, Bass) is silent throughout. The organ part (org b) plays a solo in the first measure, marked with a forte (f) dynamic, and then continues with a piano (p) dynamic in the second and third measures. The organ part is marked with a "Solo" instruction in the first measure. The organ part is marked with a "Solo" instruction in the first measure. The organ part is marked with a "Solo" instruction in the first measure.

Woodwinds:

- 1 ob: *f* *ten.* *p*
- 2 ob: *f* *p*
- 1 vl: *f* *ten.* *p*
- 2 vl: *f* *p*
- vla: *f* *p*

Vocals:

- S: —
- A: —
- T: —
- B: —

Organ:

- org b: *f* Solo *p*

Measure numbers: 6, 5, 6, 6, 5, 7, 6

4

ten. ten. ten.

f *f* *f*

6/5 *f* 7/3 7/3 - 6/3 6/3 - 5 6/3 - 5/3

The musical score consists of five systems. The first two systems are for piano, each with a grand staff (treble and bass clefs). The third system is for bass, with a single bass clef. The fourth system contains four empty staves (treble and bass clefs). The fifth system is for bass, with a single bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score includes dynamic markings (*f*) and articulation markings (ten.). The bottom system includes figured bass notation: 6/5, *f*, 7/3, 7/3 - 6/3, 6/3 - 5, 6/3 - 5/3.

The image displays a musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the key of D major (indicated by two sharps, F# and C#) and 3/4 time. It features a complex, flowing melody in the right hand and a more rhythmic, accompanimental line in the left hand. The voice part is written in a single staff, also in D major and 3/4 time. The lyrics are written below the voice staff. The score is divided into three measures, each containing a piano accompaniment and a vocal line. The first measure includes a trill (tr) above the first note of the vocal line. The second measure includes a trill (tr) above the first note of the piano accompaniment. The third measure includes a trill (tr) above the first note of the piano accompaniment. The score is written in a standard musical notation style, with a grand staff for the piano and a single staff for the voice.

10

The musical score is written for piano and bass. The piano part consists of two staves (treble and bass clef) and the bass part is a single bass clef staff. The key signature is two sharps (F# and C#). The time signature is 3/4. The score shows measures 10, 11, and 12. Measures 10 and 11 feature a trill (tr) on the first note of the piano's right hand. Measure 12 features a forte (f) dynamic. The bass part has a piano (p) dynamic in measure 11 and a forte (f) dynamic in measure 12. The piano part has a piano (p) dynamic in measure 11 and a forte (f) dynamic in measure 12. The bass part has a piano (p) dynamic in measure 11 and a forte (f) dynamic in measure 12. The piano part has a piano (p) dynamic in measure 11 and a forte (f) dynamic in measure 12. The bass part has a piano (p) dynamic in measure 11 and a forte (f) dynamic in measure 12.

5 6 6 p 6 - f

6 3

13

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

17

Piano Accompaniment:

- Measures 17-18: *f* sostenuto
- Measures 19-20: *f* sostenuto
- Measures 19-20: *f* Tutti

Vocal Parts:

- Measures 17-18: *f* Tutti
- Measures 19-20: *f* Tutti
- Measures 19-20: *f* Tutti
- Measures 19-20: *f* Tutti

Lyrics:

Cre - do in

Cre-do in u-num De - um, Patrem o - mni-po-tentem, fa -

Cre-do in u - num_ De - um, Pa - trem o - mni - po -

Cre-do in u - num_ De - um, Pa - trem o - mni - po -

Fingerings:

5 3 5 3 5 3 5 3

Tutti 5 6 5 5 6 5 5 6 6 5 6

21

u - - num De - - - um.

cto - rem coe - li et ter - - - - - rae.

ten - tem, fa - cto - rem_ coe - - li, fa - cto - rem coe-li et ter - rae.

ten - tem, fa - cto - rem_ coe - - li et ter - - - - - rae.

5 3 = 5 3

5

Solo 6

25

The musical score for page 175, measures 25-30, is presented below. It features piano accompaniment and vocal parts with Latin lyrics.

Measures 25-27: The piano accompaniment consists of two staves. The right hand plays a melody in G major, and the left hand plays a bass line. The vocal parts enter in measure 25.

Measures 28-30: The vocal parts continue their melody. The piano accompaniment provides harmonic support.

Lyrics:

Fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um
 Cre - - - do
 Fa-cto-rem coe - li et ter-rae, vi - si -
 Fa-cto-rem coe - li et ter-rae, vi - si -

Figured Bass:

7 6 6
 5
 Tutti 6 5 5 6 5 5 6

28

o - m - nium, et in - vi - si - bi - li - um. Et in u - num Do - minum Je - sum Christum, Fi - li - um

in u - - - num

bi - li - um o - m - nium, et in - vi - si - bi - li - um. Et in u - num Do - minum Je - sum Christum,

bi - li - um o - m - nium, et in - vi - si - bi - li - um. Et in u - num Do - minum Je - sum Christum, Fi - li - um

9 8 5 6
3 - 3

31

De - i u - ni - ge - ni - tum.

De - - - um.

Fi - li - um De - i u - ni - ge - ni - tum.

De - i u - ni - ge - ni - tum.

6 5 $\frac{5}{4}$ $\frac{3}{3}$ Solo $\frac{7}{3}$ $\frac{7}{3}$ - $\frac{6}{3}$ $\frac{6}{3}$ - 5 $\frac{6}{3}$ -

34

f sempre

f sempre

Et ex_ Pa-tre na-tum an-te o-mnia, o-mnia sae-cu-la. De - um de De - o, lumen de lu-mi-

Et ex_ Pa-tre na-tum an-te o-mni-a sae-cu - la. De - um de De - o, lu - men de

Cre - - - do in u - -

Et ex_ Pa-tre na-tum an-te o-mni-a sae - cu - la. De - um de De-o, lu - men_ de_

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

38

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

lu-mine, Deum ve - rum de De - o ve - ro.

num De - - um.

lu-mine, Deum ve - rum de De - o ve - ro.

6 9 $\frac{5}{3}$ 6 Solo 6 - p 6 -

42

Piano Introduction (Measures 42-44):

- Measures 42-44: Piano introduction with a forte (*f*) dynamic. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

Vocal Entries (Measures 45-48):

- Measures 45-48: Vocal entries for Soprano (S) and Alto (A). The lyrics are: "Cre - - - do." (Measure 45), "Ge - nitum, non fa-ctum, con-sub-stan-ti-a - lem. Pa - tri: Per quem o - mni-a" (Measures 46-48).

Piano Accompaniment (Measures 45-48):

- Measures 45-48: Piano accompaniment for the vocal entries. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

Final Piano Section (Measures 49-51):

- Measures 49-51: Final piano section. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The lyrics are: "Cre - - - do in" (Measures 49-51).

Performance Instructions:

- f* Tutti
- 5/3
- tasto solo

45

in u - - num

fa - - - - - cta

per quem o - min - a fa - - - - -

u - - - - - num De - - - - -

6 5 5 5 6 7 6

3 3 5 3

48

De - um. Qui pro-pter nos ho - mines.

sunt. Qui pro-pter nos ho - mines et pro - pter

- cta sunt. Qui pro - pter nos ho - mi - nes et pro - pter

um. Qui pro-pter nos ho - mi - nes et propter

Solo Tutti

6/4 5/3 5/3 5/3 5/3 5 7 - 9/3 8 - 6 6 Solo à 3

52

Cre - - - do in

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

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

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

f Tutti

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

56

u - - - num De - - - um.

- scen - - - - -

- - - - - lis, de coe -

5 5 5 5 5 6 5 6 6 5

60

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

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

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

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

5 # 6 7 # 5 6 5 5 3 Solo 5 5 5 Tutti 6 5 6 8

64

tr

staccato

staccato

staccato

- dit de coe - lis. Credo in u - num -

scen-dit de coe - lis. Cre - - - do -

- dit de coe - lis. Credo in u - num -

coe - - - lis.

7 4 3 Solo 5 5 5 3 3 3 Solo à 3 5 6 - 5 5 6 -

68

De - um, qui pro - pter nos ho - mines et pro - pter no - stram sa - lu - tem de -

in - u - num

De - um, qui pro - pter nos ho - mi - nes de - scen -

5 5 6 - 6 - 5 3 6 6

71

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

- - - De - - - um, de - scen - - -

- - - dit, de - scen - - -

- - - De - scen - - -

8/3 6/5/3 4 3 Tutti 6 6

74

ten. ten. ten.

- dit de coe - lis.

dit de coe - lis.

dit de coe - lis.

- dit de coe - lis.

Solo

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

77

staccato

staccato

staccato

Cre - - - do in

Cre - - - do in

Cre - - - do in

Cre - - - do in

Tutti

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

80

u - - - num De - - -

u - - - num De - - -

u - - - num De - - -

u - - - num De - - -

5 5 6 6 5 5 - 5

3 3 3 3 3 3 3

83

um. Qui pro - pter nos ho-mines et propter nostram sa-lu - tem descen -

um. Qui propter, qui pro-pter nos ho-mines et propter no - stram sa-lu - tem de-scen -

um. Qui pro-pter nos ho-mines et propter nostram sa-lu - tem de-scen -

- um. Qui pro-pter nos ho-mines et propter nostram sa-lu - tem de-scen - dit de

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

2 2

[illegible]

91

sempre staccato

sempre staccato

sempre staccato

Cre - - - do in

Cre - - - do in

Cre - - - do in

Cre - - - do in

Tutti

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

94

u - - - - num De - -

u - - - - num De - -

u - - - - num De - -

u - - - - num De - -

5/3 5/3 6 6 5

97

um. Qui propter nos

um. Qui propter nos

um. Qui propter nos

um. Qui propter nos

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

100

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

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

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

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

9 8 5 5 7 7 5 5 -

3 - 3 [5] # 7 # 5 -

103

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

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

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

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

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

106

Adagio Allegro

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

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

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

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

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

110

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

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

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

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

7 5 6 *Tutti* 6 7 3 4 3

114

ten. ten. ten. tr

lis, de - scen - dit

lis, de - scen -

lis, des - scen -

lis, des -

Solo $\frac{7}{3}$ $\frac{7}{3}$ 6 $\frac{6}{3}$ 5 $\frac{6}{5}$ Tutti

117

ten.

ten.

tr.

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

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

- dit de coe - - - - - lis.

cen - dit de coe - - - - - lis.

6 6 6 6 5 5 6

Solo

5/3

120

The musical score consists of the following parts:

- Piano Part:**
 - Two staves (treble and bass clef) for the first system, and two staves for the second system.
 - Measures 120-121: Treble and bass staves play a complex, fast-moving melody. Dynamics: *f* (forte).
 - Measures 122-123: Treble and bass staves continue the melody. Dynamics: *p* (piano) and *f* (forte).
- Bass Part:**
 - One staff (bass clef) for the first system, and one staff for the second system.
 - Measures 120-121: Bass staff plays a simple melody. Dynamics: *f* (forte).
 - Measures 122-123: Bass staff continues the melody. Dynamics: *p* (piano) and *f* (forte).
- Figured Bass:**
 - One staff (bass clef) at the bottom.
 - Measures 120-121: Bass staff plays a simple melody. Dynamics: *p* (piano).
 - Measures 122-123: Bass staff continues the melody. Dynamics: *f* (forte).

Figured Bass notation (bottom staff):

6 - *p* 6 - *f* 6 7 # - # $\frac{4}{2}$

124

The musical score is written for piano in A major (three sharps) and 4/4 time. It consists of measures 124 through 127. The notation is arranged in a grand staff with two treble staves and one bass staff. Measures 124 and 125 show a piano introduction with a melody in the right hand and a bass line in the left hand. Measures 126 and 127 show a piano introduction with a melody in the right hand and a bass line in the left hand. The score ends with a double bar line.

Measures 124-127:

- Measure 124: Treble clef, A major key signature. Right hand: quarter note A4, eighth note G#4, quarter note F#4, quarter note E4. Left hand: quarter note A2, eighth note G#2, quarter note F#2, quarter note E2.
- Measure 125: Treble clef, A major key signature. Right hand: quarter note D5, eighth note C#5, quarter note B4, quarter note A4. Left hand: quarter note D3, eighth note C#3, quarter note B2, quarter note A2.
- Measure 126: Treble clef, A major key signature. Right hand: quarter note G#4, eighth note F#4, quarter note E4, quarter note D4. Left hand: quarter note G#2, eighth note F#2, quarter note E2, quarter note D2.
- Measure 127: Treble clef, A major key signature. Right hand: quarter note F#4, eighth note E4, quarter note D4, quarter note C#4. Left hand: quarter note F#2, eighth note E2, quarter note D2, quarter note C#2.

Dynamic markings: *p* (piano) and *f* (forte).

Measure numbers: 6, 6, $\frac{4}{2}$, 6, $\frac{4}{2}$, $\frac{5}{3}$, $\frac{5}{3}$.

Et incarnatus est

Larghetto

sostenuto e con sordino

p

p

p

p Solo

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

p Solo
sempre

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

134

tr

tr

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

140

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

≡

146

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

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

153

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

5 6 6 6 5 7 6 6

3 3

≡

160

fa - ctus

5 6 6 5 6 6 6 6

3 3

166

est. Et in - car -

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

≡

172

na - tus est de Spi - ri-tu San-cto ex Ma - ri - a Vir - gi-ne, et ho - mo

pp più *f* pp più *f* pp più *f*

6 6 5 pp 6 più *f* 6 6 5 6 6 \sharp 5 \sharp 6

179

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

6 # 6 7 # # # 4+ 6 6 8 6

193

6 6 6 6 ♭ # 3/8 6/4 5/3 6/4 5 ♭6/4

==

199

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

♭7 6 # 6/5 # 5 ♭ 5 # — 6 6 # 6 7 6

206

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

6 4+ 2 7 6 6 5 5 4+ 6 5

212

mo fa - ctus est,

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

218

mf

mf

ex Ma ri a

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

≡

225

p

p

Vir gine, ho mo fa

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

232

f

ad libitum

- ctus est.

ad libitum

7 5 # 6 6 6 6 6 6 5 # 8 2

≡

238

Adagio

Finis

Finis

Finis

Finis

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

Crucifixus

Andante

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f sostenuto

f sostenuto

f sostenuto

f Tutti

Cru -

f Tutti

Cru - ci - fi - xus

f Tutti

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

f Tutti

1 1 1

6 - 5

250

250

f *Tutti*

Cru - ci - fi - - - xus

ci - fi - - - xus e - tiam pro no - - - bis,

e - tiam pro no - - - - -

- bis.

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

[illegible]

258

- - - bis: Sub Pon - ti - o Pi -
 - - bis: Sub Pon - ti - o Pi - la - - to pas - -
 xus e - ti - am pro no - bis: Pas - sus et se - pul - tus est, pas -
 - - - bis: Pas - sus
 5 - 6 5 $\frac{6}{5} \left[\frac{5}{\#} \right]$ $\left[\frac{4}{8} \right]$ 5 $\frac{5}{\flat}$ - $\frac{4^+}{2}$

263

la - - - to pas - - - sus et se - pul - - tus

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

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

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

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

267

est. Cru - ci-fi-xus e - - - ti - am pro no - - -

est. Cru - ci - fi - - -

Cru - ci - fi - - - xus:

est. E - ti-am pro no - - -

5 6 6 6 # 5 5 5

4 4 3

271

- bis: Pas - sus, passus, pas - sus et se - pul - tus, et—

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

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

- bis: Sub Pon - ti - o Pi - la - to passus, pas -

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

277

sostenuto

sostenuto

sostenuto

se - pul - tus est. Cru - ci - fi -

- sus et se - pul - tus est.

pas - sus et se - pul - tus est. E - ti - am pro no -

- sus et se - pul - tus est.

9 6 9 $\flat 5$ 7 4 3 $\frac{5}{3}$ $\frac{5}{3}$ $\frac{5}{3}$

281

sostenuto

sostenuto

xus e - tiam pro no - - -

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

- - bis, pro no - - - bis, pro no - -

E - tiam pro no - - - bis, e - ti - am pro no - -

6 6 8 5 5 5 6 6 5 5 5

285

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

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

290

la - to, pas - sus, pa - sus et se - pul - tus

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

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

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

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

295

sostenuto
 sostenuto
 sostenuto
 sostenuto
 sostenuto
 est.
 Cru - ci - fi -
 est. E - tiam pro no -
 est. E - tiam pro no - bis, pro no -
 Cru - ci - fi - xus e - tiam pro no -
 6 6 6 # 5 5 3

299

xus, pas -

- bis: Pas - sus et se - pul - tus, pas -

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

- bis: Pas -

6 3 6 3 5 3 7 6 6 5 9 8 4+ 6 7 5 4+ 5

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

303

Adagio

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

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

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

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

4 6 7 7 6 4 6 7 6 5 9 5 5 - 8 p 6 5 - pp 6 5 4 5
 2+ [♯] 5 2+ 7 7 3 3 7 3 4 # 7 5 # 4 4 # 2 #

Et resurrexit

Allegro assai

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f Solo

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

312

8 6 6 5 6 3

316

7
3

6

6

6

6

6

320

Musical score for piano, measures 320-324. The score is in A major (three sharps) and 4/4 time. It features a complex piano part with trills, tremolos, and dynamic markings (p, f, ff, ten.). The upper staves are for the right hand, and the lower staves are for the left hand. The bottom of the page shows fingering and harmonic diagrams.

Fingering and harmonic diagrams at the bottom of the page:

5 6 6 6 $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ p 5 $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ f 5 $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ $\begin{bmatrix} 6 \\ 4 \\ 2 \end{bmatrix}$ 6 $\begin{bmatrix} 6 \\ 3 \end{bmatrix}$

330

The musical score consists of two systems. The first system contains measures 330 through 334. The piano part is written for two staves (treble and bass clef) and includes trills, slurs, and dynamic markings (*f*, *p*). The bass part is written on a single staff and includes a simple melody with dynamic markings (*f*, *p*). The second system contains measures 335 through 339, which are empty staves for the piano part and a single staff for the bass part with figured bass notation.

Measures 330-334:

- Measure 330: Piano part (trills, *f*), Bass part (*f*).
- Measure 331: Piano part (trills, *f*), Bass part (*f*).
- Measure 332: Piano part (trills, *p*), Bass part (*p*).
- Measure 333: Piano part (trills, *f*), Bass part (*f*).
- Measure 334: Piano part (trills, *f*), Bass part (*f*).

Measures 335-339:

- Measure 335: Empty piano staves, Bass part (figured bass: \flat [6] \flat $\frac{5}{3}$).
- Measure 336: Empty piano staves, Bass part (figured bass: [6] $\frac{5}{3}$).
- Measure 337: Empty piano staves, Bass part (figured bass: [6] $\frac{5}{3}$).
- Measure 338: Empty piano staves, Bass part (figured bass: [6] $\frac{5}{3}$).
- Measure 339: Empty piano staves, Bass part (figured bass: [6] $\frac{5}{3}$).

335

The musical score consists of five systems. The first system (measures 335-339) is for piano. It has two staves on the left. The right side of the system has four empty staves. The second system (measures 340-344) also has two staves on the left and four empty staves on the right. The third system (measures 345-349) has four staves on the left and four empty staves on the right. The fourth system (measures 350-354) has four staves on the left and four empty staves on the right. The fifth system (measures 355-359) has one staff on the left and one staff on the right. The right staff in the fifth system contains a bass line with fingerings and dynamics.

Measures 335-339:

- Measure 335: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 336: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 337: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 338: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 339: *p* (piano), *f* (forte), *ten.* (tension).

Measures 340-344:

- Measure 340: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 341: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 342: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 343: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 344: *p* (piano), *f* (forte), *ten.* (tension).

Measures 345-349:

- Measure 345: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 346: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 347: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 348: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 349: *p* (piano), *f* (forte), *ten.* (tension).

Measures 350-354:

- Measure 350: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 351: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 352: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 353: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 354: *p* (piano), *f* (forte), *ten.* (tension).

Measures 355-359:

- Measure 355: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 356: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 357: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 358: *p* (piano), *f* (forte), *ten.* (tension).
- Measure 359: *p* (piano), *f* (forte), *ten.* (tension).

Fingerings and Dynamics for the Bass Line (Measures 355-359):

- Measure 355: 6 6
- Measure 356: 5 *p* 6
- Measure 357: 5 *f* 6
- Measure 358: 5 [6 5]
- Measure 359: *p* 5 6 [6 5]

[illegible]

345

ter - ti - a di - e, et res - sur - re - xit

ter - ti - a di - e, et res - sur - re - xit

ter - ti - a di - e, et res - sur - re - xit

ter - ti - a di - e, et res - sur - re - xit

Solo Tutti

350

ter - ti - a di - e se - cun - dum, se - cun - dum Scri - ptu - ras.

ter - ti - a di - e se - cun - dum Scri - ptu - ras.

ter - ti - a di - e se - cun - dum, se - cun - dum, se - cun - dum Scri - ptu - ras.

ter - ti - a di - e se - cun - dum, se - cun - dum Scri - ptu - ras.

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

355

Et a-scendit in coe-lum, se - det, se - -

Et a-scendit in coelum, se - det, se - -

Et a-scendit in coe - lum, a-scendit in coe-lum,

Et a-scendit in coe - lum, a-scendit in coe-lum,

Tutti 5 6 5 # # -

360

det ad dex te ram

det, se det ad dex te

se det ad dex te ram, se det ad dex te ram

se det ad dex te ram, se det ad dex te ram

5 3 8 6 9 3 6 5 5 # 6

364

p

p

p

p

p Solo

Pa - tris. Et i - terum, et

ram Pa - tris.

Pa - tris.

Pa - tris.

Solo

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

369

i - te-rum ven - tu-rus est_ cum_ glo - ri-a ju - di - ca - re vi-vos, vi - vos
 Ju - di - ca - re, ju - di - ca - re vi - vos
 Ju - di - ca - re, ju - di - ca - re vi-vos, vi - vos,
 Ju - di - ca - re, ju - di - ca - re vi - vos,
 5 6 6 6 # f Tutti 6 5 # 6 #5 #

374 Adagio

The musical score is for a piece in A major (three sharps) and 4/4 time, marked Adagio. It begins at measure 374. The piano introduction consists of six measures of whole notes in the right hand and half notes in the left hand, starting on a half rest. The vocal entry begins in measure 7 with the lyrics "et mor - - - tu - os, et mor -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The bass line includes figured bass notation at the bottom of the page.

Lyrics:

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

et mor - - -

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

vi - vos et

Figured Bass:

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

380

Musical score for measures 380-385. The score includes piano accompaniment and vocal parts. The piano part features a complex harmonic structure with many accidentals and trills. The vocal parts have lyrics in Latin: "tu - os.", "et mor - tu - os.", and "mor - tu - os."

The piano accompaniment consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The piano part includes many accidentals and trills, and is marked with *pp* (pianissimo) in measures 383 and 385.

The vocal parts are arranged in four staves. The first two staves are in treble clef, and the last two are in bass clef. The lyrics are in Latin: "tu - os.", "et mor - tu - os.", and "mor - tu - os."

The bottom staff of the piano accompaniment includes a series of numbers and symbols: 6 #, [#5], 6, 7, 7 [#5] #, 6, 4, 5, 3, 7, [b9 #5] #, 8, pp, 6, 3, -, 6, 5, 3, -, 6, 5, [#], 7, #, 5.

386 **Allegro**

f

tr

f

f Tutti

Cu - ius re - gni, cu - ius

f

Cu - ius re - gni, cu - ius

f

Cu - ius re - gni, cu - ius

f

Cu - ius re - gni, cu - ius

7 **f** Tutti 6 #

390

The musical score consists of piano accompaniment and three vocal parts. The piano part features a complex texture with multiple staves, including a prominent bass line with sixteenth-note patterns. The vocal parts are arranged in three staves, each with Latin lyrics underneath. The lyrics are: "re - gni non, non, non e - rit fi - nis, non, non, non, non". The score includes various musical notations such as treble and bass clefs, key signatures (three sharps), and dynamic markings like rit (ritardando).

re - gni non, non, non e - rit fi - nis, non, non, non, non

re - gni non, non, non, non,

re - gni non, non, non,

re - gni non, non, non e - rit fi - nis, non, non, non e - rit fi - nis,

6 3 6 5 # 6 5 6

394

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

non, non, non, non, non e -

non, non, non, non, non, non

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

5/3 — 6 6 6/5 5/3 — 6/3 — 6/5 —

[illegible]

402

Piano Part:

- Measures 402-403: Treble and bass staves with eighth and sixteenth notes. Treble staff has a trill (*tr*) in measure 403.
- Measure 404: Treble staff has a trill (*tr*) and a tenor marking (*ten.*). Bass staff has a trill (*tr*) and a tenor marking (*ten.*). Dynamics: *p* (piano).
- Measure 405: Treble staff has a trill (*tr*) and a tenor marking (*ten.*). Bass staff has a trill (*tr*) and a tenor marking (*ten.*). Dynamics: *p* (piano).
- Measure 406: Treble staff has a trill (*tr*) and a tenor marking (*ten.*). Bass staff has a trill (*tr*) and a tenor marking (*ten.*). Dynamics: *ff* (fortissimo).

Vocal Parts:

- Measures 402-403: Treble and bass staves. Lyrics: *non, non e - rit fi - nis.*
- Measure 404: Treble and bass staves. Lyrics: *non, non e - rit fi - nis.*
- Measure 405: Treble and bass staves. Lyrics: *non, non e - rit fi - nis.*
- Measure 406: Treble and bass staves. Lyrics: *non, non e - rit, e - rit fi - nis.*

figured Bass:

6
[#]

6
5

6 6 5 #

7
5
3

p 6 6 5 #

ff

[6-
4+
2

6-
4+
2

-]
-
-

406

The musical score consists of five systems. The first system (measures 406-409) is for piano. It has a treble and bass staff. The bass line is a repeating eighth-note pattern: A_4 , B_4 , $\text{C}\sharp_5$, $\text{D}\sharp_5$, $\text{E}\sharp_5$, $\text{F}\sharp_5$, $\text{G}\sharp_5$, A_5 . The melody in the treble staff starts with a whole note A_4 in measure 406, followed by trills on B_4 , $\text{C}\sharp_5$, and $\text{D}\sharp_5$ in measures 407 and 408. In measure 409, the melody has a trill on B_4 marked with an asterisk (*), followed by a sixteenth-note flourish: $\text{C}\sharp_5$, $\text{D}\sharp_5$, $\text{E}\sharp_5$, $\text{F}\sharp_5$, $\text{G}\sharp_5$, A_5 . The second system (measures 410-413) consists of four empty staves. The third system (measures 414-417) consists of four empty staves. The fourth system (measures 418-421) consists of four empty staves. The fifth system (measures 422-425) is for a single instrument, likely a cello or double bass, in the bass clef. It contains a sequence of notes: A_2 , B_2 , $\text{C}\sharp_3$, $\text{D}\sharp_3$, $\text{E}\sharp_3$, $\text{F}\sharp_3$, $\text{G}\sharp_3$, A_3 in measure 422; B_2 , $\text{C}\sharp_3$, $\text{D}\sharp_3$, $\text{E}\sharp_3$, $\text{F}\sharp_3$, $\text{G}\sharp_3$, A_3 in measure 423; B_2 , $\text{C}\sharp_3$, $\text{D}\sharp_3$, $\text{E}\sharp_3$, $\text{F}\sharp_3$, $\text{G}\sharp_3$, A_3 in measure 424; and B_2 , $\text{C}\sharp_3$, $\text{D}\sharp_3$, $\text{E}\sharp_3$, $\text{F}\sharp_3$, $\text{G}\sharp_3$, A_3 in measure 425. Below the staff, there are fingerings: 6, 6, $\frac{5}{3}$, —, 6, $\frac{5}{3}$, —, 6, $\frac{5}{3}$, —.

410

Measures 410-413:

- Measure 410: Piano introduction with trills in both hands.
- Measure 411: Piano continues with slurs and trills. Dynamics: *p* (piano) and *f* (forte).
- Measure 412: Similar piano texture with trills and slurs. Dynamics: *p* and *f*.
- Measure 413: Piano part continues with trills. Dynamics: *f*. A vocal line enters with a trill.

Measures 414-417: Empty staves.

Fingerings (bottom line):

| Measure | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | | |
|-----------|-----|----------------|----------------|------------|-----|----------------|------------|-----|---|----------------|
| Fingering | 6 | 7 [#] | 5 [#] | <i>p</i> 5 | 6 | 5 [#] | <i>f</i> 5 | 6 | 5 | 6 [#] |

414

Et in Spi - ri - tum_

p Solo

5 6 # 6 5 6

419

San-ctum Do-mi-num et vi-vi-fi-can-tem,

6 # 5 5 4 6 f

424

f

f

f

f

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

p

6 5 5

f

$\frac{5}{3}$

$\frac{5}{3}$

429

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

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

435

Piano Accompaniment:

Right Hand: *f* (forte)

Left Hand: *f* (forte)

Vocal Parts:

f Tutti (forte, tutti)

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

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

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

Bass: Si - mul ad - o - ra -

Figured Bass:

f Tutti (forte, tutti)

5 3 9 6 3 6 3 5 6 4 2

439

tur, qui lo - cu - tus est per Pro - phe - tas, —

tur, qui lo - cu - tus est per Pro - phe -

tur, qui lo - cu - tus est per Pro - phe -

tur, qui lo - cu - tus est per Pro - phe -

tur, qui lo - cu - tus est per Pro - phe -

5/3 6 6 6/5

443

per Pro - phe - - - - - tas.

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

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

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

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

447

mp

p Solo

Et u - nam - san - - ctam,

p Solo 6

451

san - ctam ca - tho - li - cam et a - po - sto - li - cam,

5 3 6 3 5 6

Detailed description: This musical score page contains measures 451 through 454. It features a voice part and a piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The voice part is written in a single staff. The lyrics are 'san - ctam ca - tho - li - cam et a - po - sto - li - cam,'. The piano accompaniment consists of chords and arpeggiated figures. The bass line at the bottom has fingerings 5, 3, 6, 3, 5, 6.

455

et a - po - sto - li - cam, et a - po - sto - li - cam Ec - cle - si -

[6 6 6 6 # 6 6 #]

460

Musical score for measures 460-464. The score includes piano accompaniment and vocal lines. The piano part features a strong rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal lines are in the bass clef. The key signature is D major (two sharps). The time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like *am.* (accented) and *Solo*. The lyrics "Con - fi - te - or u - num ba -" are written under the vocal lines.

Musical notation details:

- Measures 460-461: Piano accompaniment with *f* dynamics. Vocal line starts with *am.*
- Measures 462-463: Piano accompaniment with *f* dynamics. Vocal line continues with *Con - fi - te - or*
- Measure 464: Piano accompaniment with *f* dynamics. Vocal line ends with *u - num ba -*

Additional markings:

- f* Rip. [8 3]
- [#]
- p* Solo [2] [6] [6]

465

ptis - ma in re - mis - si - o - - - - -

6 6 5 5 6 5 5 6 5 6 6

470

Musical score for measures 470-473. The score includes piano accompaniment and vocal lines. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand has a simple bass line. The vocal part consists of a single line with lyrics. Dynamics include 'f' (forte) and 'mp' (mezzo-piano). The key signature is two sharps (F# and C#).

Lyrics: - - - - - nem pec - ca - to - - - - -

Fingerings: # 6 6 5 [6] 7 # 6 5 6

474

5 3 6 #5 5 3 # #

478

f

f

f

f

f

rum.

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

8 6 4

483

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

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

490

Adagio

Musical score for Adagio, measures 490-494. The score features a piano accompaniment with a 13/8 time signature and a vocal line. The piano part has five systems of staves. The first system has two staves. The second system has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The vocal line is in the bass clef and includes the lyrics "mor - tu - o -". Dynamics include *f*, *mf*, *p*, and *pp*. There are also some fingerings and articulations like trills and slurs.

Dynamics: *f*, *mf*, *p*, *pp*.
 Lyrics: mor - tu - o -
 Fingerings: $\begin{smallmatrix} 5 \\ [4] \end{smallmatrix}$, $\begin{smallmatrix} 5 \\ [4] 3 \end{smallmatrix}$, $\begin{smallmatrix} 5 \\ [4] 5 \end{smallmatrix}$, $\frac{5}{4}$, $\frac{3}{3}$

495 **Allegro**

f

f

f

f *Tutti*

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

f *Tutti*

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

rum.

f *Tutti*

1 1 1

501

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

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

f Tutti Et vi - tam ven - tu - ri

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

506

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

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

511

511

Key signature: A major (three sharps: F#, C#, G#). The score consists of five systems. The first system (measures 511-512) is for piano, with treble and bass staves. The second system (measures 513-514) is for voice and piano. It includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts have lyrics: "a - - - - - men, a -". The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The third system (measures 515-516) continues the vocal and piano parts. The fourth system (measures 517-518) continues the vocal and piano parts. The fifth system (measures 519-520) continues the vocal and piano parts. The piano accompaniment includes figured bass notation at the bottom of the system: 8/3, 6/4, 6/5, 4/#, 6/#.

a - - - - - men, a -

a - - - - - men, a -

a - - - - - men, a -

a - - - - - men, a -

8/3 6/4 6/5 4/# 6/#

515

The musical score consists of six systems of staves. The first system (measures 515-519) includes a grand staff (treble and bass clefs) with piano (p) and forte (f) dynamics. The second system (measures 520-524) includes a grand staff with piano (p) and forte (f) dynamics, and a vocal line with lyrics. The third system (measures 525-529) includes a grand staff with piano (p) and forte (f) dynamics, and a vocal line with lyrics. The fourth system (measures 530-534) includes a grand staff with piano (p) and forte (f) dynamics, and a vocal line with lyrics. The fifth system (measures 535-539) includes a grand staff with piano (p) and forte (f) dynamics, and a vocal line with lyrics. The sixth system (measures 540-544) includes a grand staff with piano (p) and forte (f) dynamics, and a vocal line with lyrics.

men. Et

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

520

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

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

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

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

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

525

men, a - men, a - men.

men, a - men.

men, a - men.

men.

[47] 6 5/3 - 5/4 - 6 6 4 # Solo 5/3

530/

[illegible]

534

A - - - men, a - - -

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

Et vi - tam ven - tu - ri

Tutti

5/3 1 1 1 1 1 1 1 1 5 6 - 6

539

men, a - - - - -

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

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

A - - - - -

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

550

men, a - - - men,

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

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

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

6 - 5 6 5 6 -

555

The musical score consists of two systems. The first system has two staves for piano (treble and bass clef) and two staves for voices (treble and bass clef). The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic pattern in the left hand. The vocal parts enter with the lyrics 'a - men,' followed by a long note. The second system continues the piano accompaniment and the vocal parts. The vocal parts have lyrics 'a - men,' and 'a - men,' followed by a long note. The piano accompaniment continues with the same patterns. At the bottom of the page, there are some numbers: 5/3, 5/3, 8/6.

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

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

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

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

5/3 5/3 8/6

559

This musical score page contains measures 559 through 562. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line is written in a single staff with lyrics underneath. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Measure 559 shows the beginning of the piano accompaniment and the vocal line. Measures 560 and 561 continue the accompaniment and the vocal line. Measure 562 shows the end of the piano accompaniment and the vocal line. The lyrics are: "men, a - men, a - men, a -".

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

6 5 6 9 6 6 3 7 6 3

563

The musical score consists of two systems. The first system (measures 563-564) features a piano introduction with a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. It begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a key signature of two sharps and a common time signature, beginning with a half note G3, followed by a half note A3, and then a half note B3. Both staves have a forte (f) dynamic marking. The second system (measures 565-567) features a piano introduction with a treble and bass staff. The treble staff has a key signature of two sharps and a common time signature. It begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a key signature of two sharps and a common time signature, beginning with a half note G3, followed by a half note A3, and then a half note B3. Both staves have a forte (f) dynamic marking. The piano introduction is followed by a vocal entry in measure 565. The vocal entry consists of a treble and bass staff. The treble staff has a key signature of two sharps and a common time signature. It begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a key signature of two sharps and a common time signature, beginning with a half note G3, followed by a half note A3, and then a half note B3. Both staves have a forte (f) dynamic marking. The vocal entry is followed by a vocal solo in measure 566. The vocal solo consists of a treble and bass staff. The treble staff has a key signature of two sharps and a common time signature. It begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a key signature of two sharps and a common time signature, beginning with a half note G3, followed by a half note A3, and then a half note B3. Both staves have a forte (f) dynamic marking. The vocal solo is followed by a vocal chorus in measure 567. The vocal chorus consists of a treble and bass staff. The treble staff has a key signature of two sharps and a common time signature. It begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a key signature of two sharps and a common time signature, beginning with a half note G3, followed by a half note A3, and then a half note B3. Both staves have a forte (f) dynamic marking. The vocal chorus is followed by a piano introduction in measure 568. The piano introduction consists of a treble and bass staff. The treble staff has a key signature of two sharps and a common time signature. It begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a key signature of two sharps and a common time signature, beginning with a half note G3, followed by a half note A3, and then a half note B3. Both staves have a forte (f) dynamic marking.

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

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

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

men, a - - - - -

5 3 6 6 6 5

567

ten. *p* *f*

ten. *p* *f*

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

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

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

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

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

[illegible]

[illegible]

581

The musical score consists of piano accompaniment and vocal lines. The piano part features arpeggiated chords and trills. The vocal lines include lyrics and dynamic markings.

Piano Accompaniment:

- Measures 581-582: *f* (forte), *ten.* (tension), *p* (piano).
- Measures 583-584: *p* (piano), *ff* (fortissimo), *ten.* (tension), *p* (piano).
- Measure 585: *p* (piano).

Vocal Lines:

- Measures 581-582: *p* (piano), *f* (forte), *ten.* (tension).
- Measures 583-584: *p* (piano), *ff* (fortissimo), *ten.* (tension).
- Measure 585: *p* (piano).

Lyrics:

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

Fingerings:

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

Other markings:

- Solo* (measures 583-584)
- p* (piano) (measures 583-584)

586

Measures 586-590:

- Measures 586-587:** Piano introduction. Tenor clef. Dynamics: *f* (piano), *ten.* (tenor). *ff* (fortissimo).
- Measures 588-590:** Vocal entries. Soprano, Alto, Tenor, and Bass enter with the word "amen". Dynamics: *f* (piano), *ten.* (tenor), *ff* (fortissimo).
- Measures 591-593:** Tutti section. All voices and piano enter with the word "amen". Dynamics: *ff* (fortissimo).

Lyrics:

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

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

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

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

Figured Bass:

f 5 6 5/3 *ff* Tutti registri 5 6/5 5

4 Sanctus

Grave

f sempre staccato

f sempre staccato

f *ten.*

f *ten.*

f

f *Tutti*

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

f *Tutti*

San - ctus, San - - - - -

f *Tutti*

San - ctus, San - ctus, San - -

f *Tutti*

San - - - ctus, San - - - -

f *Tutti*

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

4

ten.

ten.

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

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

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

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

tasto solo

Figured Bass: ♭, $\frac{4}{2}^+$, 6, #, $\frac{5}{4}$, - #

The musical score is arranged in three systems. The first system consists of two staves for piano accompaniment. The second system also has two piano staves, with a third staff below them for vocal parts. The vocal parts are written in treble and bass clefs. The lyrics are in Latin, and the music is in a key with one sharp (F#).

System 1 (Piano):

Staff 1: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes.

Staff 2: Treble clef, key signature of one sharp (F#). The accompaniment features a steady eighth-note pattern.

System 2 (Piano and Vocal):

Staff 3: Treble clef, key signature of one sharp (F#). Continues the piano melody.

Staff 4: Treble clef, key signature of one sharp (F#). Continues the piano accompaniment.

Staff 5: Bass clef, key signature of one sharp (F#). Continues the piano accompaniment.

Vocal Parts:

Staff 6 (Soprano): Do - mi - nus De - - - - - us.

Staff 7 (Alto): Do - mi - nus De - - - - - us, De - - - - - us Sa - - -

Staff 8 (Tenor): Do - mi - nus De - - - - - us Sa - ba - oth, De -

Staff 9 (Bass): - mi - nus De - - - - - us Sa - - - - -

System 3 (Piano):

Staff 10: Bass clef, key signature of one sharp (F#). Continues the piano accompaniment.

Figured Bass:

Below the piano staves, a series of figured bass symbols are provided for the left hand: $\frac{4}{12}$, $\flat 6$, 5, $\frac{4}{2}$, 6, [5], $\frac{6}{2}$, 7, 7, $\frac{5}{4}$, 3, $\frac{7}{3}$, $\flat 6$, 5.

Allegro

10

Piano Accompaniment:

Right Hand: f

Left Hand: f

Vocal Parts:

Sa - - - ba - oth. Ple-ni sunt coe - - - - -

- - - - ba - oth. Pleni sunt coe - li et ter - - - ra,

- us Sa - ba - oth. Pleni sunt coe - - - - -

- - - - ba - oth. Pleni sunt coe - - - - -

figured Bass:

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

14

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

li et ter - - - - -

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

23 *Adagio*

in ex - cel - sis, in ex - cel - sis.

- sis, in ex - cel - sis.

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

- sis, in ex - cel - sis.

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

5 Benedictus

Allegretto

1 *f con sordino*

2 *f con sordino*

vla *f con sordino*

S

org
b *pp* *Solo sempre*

6 5 5 5

=

4

tr

pp

pp

pp

f

f

f

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

7

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

=

10

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

13

5 6 6 6 [6] 5

==

16

f Solo
Be - ne - di - ctus, qui ve - nit, qui ve - nit in no - - -

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

19

pp

pp

pp

mi - ne Do - mi - ni. Be -

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

≡

22

f

f

f

ne - di - ctus, qui ve - nit in

6 [6] [6] 6 6

25

no - mi-ne Do

≡

28

ten.

mi-ni.

37

Be - ne - di - ctus,

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

=

40

qui ve - nit, qui ve - nit, qui ve - nit in

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

43

f *p*

no - mine, in no - mi-ne Do

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

≡

46

f *p*

no - mine, in no - mi-ne Do

[6 5] 6 [6 5] - #5 [x] #5 [x6 x5] 6 5 6 [x5] 6 5 6 6 5 6 [6] [5 x]

49

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

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

f

- mini. Be - ne - di - ctus, qui

[6] 6 [#5] 5 5 [x6] 6 5 6 6 #5 [x] 6 #5 - 6 6

=

52

f *p* *ten.*

f *p*

p *f*

ve - nit, qui ve - nit in no - mine, in no - mi-ne Do - - -

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

56 *Adagio* [a tempo]

mi - ni. Be - ne -

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

≡

59

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

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

62

f *p*

no - mi - ne Do - mi - ni. Be - ne - di -

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

≡

65

tr *fp*

ctus, qui ve - nit in no -

[6] 5/3 [5/3] *fp* 7/5 5/3 6 6/5

68

Adagio [a tempo]

f

f

f

mi - ne__ Do - mini.

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

≡

71

ten.

ten.

ten.

ten.

6 5 [6] *ten.* 6 6 5 6

Osanna

Vivace

1
ob

2

1
vl

2

vla

f *Tutti*

S

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

A

f *Tutti*

O - san - na in ex - cel -

T

B

org
b

f *Tutti*

Detailed description: This is a page from a musical score for 'Osanna'. The tempo is marked 'Vivace'. The score is in common time (C). The woodwind section consists of two oboes (ob), each with two staves. The string section includes two violins (vl), two violas (vla), and a double bass (B). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ (org) is also present. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The voices enter with the lyrics 'O - san - na in ex - cel - sis. O - san -'. The organ plays a similar rhythmic pattern. The score is marked with 'f' (forte) and 'Tutti'.

80

na in ex cel sis.

f Tutti
O san na in ex cel sis. O san

f Tutti
O san na, o san na

Figured Bass: $\begin{smallmatrix} \#5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} \#5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ 6 $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ - 6 $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ - 5 - $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 9 \\ 3 \end{smallmatrix}$ 8 -

89

tr

tr

ff

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

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

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

5 4 3 8 5 7 16 5 4 3 5 6 [5]

93

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

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

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

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

senza Bassi Ripieni

9 8 6 5 6 5 6 7 5 6

97

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

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

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

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

109

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

6 5 4 2 6 5 9 5 6 5 4 6 9 6 #

103

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

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

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

9 6 9 6 7 # 4 # 1

106

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

5 3 — 6 4 #5 3 4 5 6 #5 7 6 # 8 5 6 #

109

Adagio

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

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

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

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

8 6 5 6 5 4 2 6 5 3 7 3 3 5 6 4 5 4 2+ 5 3

6 Agnus Dei

Largo

f

1
ob

2

f

1
vl

2

f

vla

f

f Tutti

S

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

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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

f Tutti

org
b

f

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

4

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

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

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

ca - ta mun - di: Mi - se -

6
5
3

6
4

5
#

6

6
5
#

#9
3

8

#

5
3

Larghetto

Agnus Dei

re, mi-se-re - re no - bis. A-gnus De-i, qui tol-lis pec-ca-ta,

re - re, mis-se-re - re no - bis. A-gnus De-i, qui tol-lis pec-ca-ta,

re - - - re no - bis. A-gnus De-i, qui tol-lis pec-ca-ta,

re - - - re no - bis.

6/8 5/8 5/8 7/8 6/8 5/8 5/8 2+ 3 6 7 6 5

13

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

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

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

8 15/3 6 7 6 #5 6/3 # [4] 13 7 6 5 9 - 4+ 6 6/3 8/4 5 - # 6/5 5 #

25 *Adagio* [Tempo primo]

f

f

f

f Tutti

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

f Tutti

mise - re - re no - bis. A - gnus De - i, qui tol - -

f Tutti

mise - re - re no - bis. A - gnus De - i, qui tol - -

f Tutti

A - - gnus De - - i, qui

f Tutti

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

31

- lis pec - ca - - - ta, pec - ca - ta mun - -
 - - - lis pec - ca - ta, pec - ca - - - ta mun -
 lis pec - ca - - ta, pec - ca - - - ta mun - -
 tol - - lis pec - ca - - - ta mun - -
 7 6 5 6 7 6 6 6 9 8
 3 3 4 4+ 5# 4+ 6 5 4 -

34

The musical score consists of several systems. The first system shows a piano introduction with a treble and bass staff. The second system continues the piano introduction with a treble and bass staff. The third system introduces vocal staves with lyrics. The lyrics are in Italian and repeat the phrase "di, pec - ca - ta, pec - ca - ta, pec -". The vocal staves are arranged in a choir-like fashion with multiple parts. The piano part continues with a complex bass line featuring many accidentals. The final staff of the score contains figured bass notation.

di, pec - ca - ta, pec - ca - ta, pec -

di, pec - ca - ta, pec - ca - ta, pec -

di, pec - ca - ta, pec - ca - ta, pec -

di, pec - ca - ta, pec - ca - ta, pec -

5
4

#

5
#

#

6
4
2

5
#

6
4
2

6

6
5

#

4

37 *Adagio*

ta mun di:

ta, pec-ca ta mun di:

ca ta mun di:

ta, pec-ca ta mun di:

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

3 3 3 5 4 2+

Dona nobis pacem

Allegro

The musical score is for the piece "Dona nobis pacem" by Anton Bruckner. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Allegro". The score includes parts for two flutes (1 and 2), two violins (1 and 2), a viola, four vocal parts (Soprano, Alto, Tenor, Bass), and an organ. The woodwinds and organ have melodic lines, while the strings and vocalists provide harmonic support. Dynamics range from *f* (forte) to *p* (piano). The organ part includes a "Solo" section and is marked with "6" and "#".

Woodwinds:

- Flute 1:** *f* (first measure), *p* (second measure), *f* (third measure).
- Flute 2:** *f* (first measure), *p* (second measure), *f* (third measure).
- Violin 1:** *f* (first measure), *p* (second measure), *f* (third measure).
- Violin 2:** *f* (first measure), *p* (second measure), *f* (third measure).
- Viola:** *f* (first measure), *p* (second measure), *f* (third measure).

Vocalists:

- Soprano (S):** Rest.
- Alto (A):** Rest.
- Tenor (T):** Rest.
- Bass (B):** Rest.

Organ:

- f* Solo # 6 # 6 # 6 *p* # 6 # 6 *f*

44

The musical score consists of five systems. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The second system also has two staves. The third system has three staves (two treble clefs and one bass clef). The fourth system has four staves (three treble clefs and one bass clef). The fifth system has one staff (bass clef). The score includes various musical notations such as trills, sixteenth notes, and rests. The bass line at the bottom is a single melodic line with a key signature of one sharp and a 4/4 time signature. The score ends with a double bar line and a repeat sign.

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

48

The image shows a musical score for piano and guitar, measures 48-50. The piano part is written for two grand staves (treble and bass clef) and a separate bass staff. The guitar part is written for a single staff (treble clef). The key signature is one sharp (F#). The piano part features a complex texture with many trills (tr) and rapid sixteenth-note passages. The guitar part is mostly silent, with a few notes in the bass staff. The bottom of the page contains a sequence of numbers and symbols: 5 #, -, 5 #, -, 5, 6, 155, -, 155, -, 155, -.

5 # - 5 # - 5 6 155 - 155 - 155 -

51

5/3 — 6 p f 6 6 7# — 5/3 5 5/3 — 5/3 — #

55

Piano Part:

- Measures 55-56: Treble and Bass staves with piano (*p*) dynamics. Treble staff includes trills (*tr*) and triplets (*3*). Bass staff includes a triplet.
- Measures 57-58: Treble and Bass staves with forte (*f*) dynamics. Treble staff includes trills (*tr*) and triplets (*3*). Bass staff includes a triplet.

Voice Part:

- Measures 55-58: Treble staff with *sostenuto* marking.

Other Staves:

- Measures 55-58: Empty staves for additional instruments.

Figured Bass:

6 # *p* 5 3 - 5 3 - 5 3 - # 6 *f* 5 # 6 3 - # 6 7 6 7 6

59

f Tutti *p*

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

f Tutti *p*

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

f Tutti *p*

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

f Tutti *p*

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

Tutti *p*

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

63

f

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

f

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

f

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

f

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

6 # [6] *f* 5 6 5 6 5 6 #5 # 5 6 7 6

67

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

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

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

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

Solo Tutti

6 # 6 # 6 5/3 6

70

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

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

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

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

Solo 6 [6] Tutti 6 9 3] 9 3 5 - 5 5

73

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

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

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

cem.

6 5 6 5 6 5 6 5 5 6 5 5 Solo

76

sostenuto

sostenuto

sostenuto

sostenuto

sostenuto

5 \flat - 5 \flat - \flat # 5 $\frac{5}{3}$ # # 5 6 7 $\flat 6$ $\flat 7$ 6 7 6 7 3 5

80

sostenuto

sostenuto

sostenuto

Do - na no - bis pa - cem,

Da pa -

Da pa -

Do - na

6 5 6 *sostenuto* *Tutti*

7

84

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

cem, do - na no - bis

no - bis pa - - - - - cem, da pa -

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

87

cem, do na no bis pa -

pa - cem, da pa -

cem.

6 4+ 2+ 7 6 7 4 6 1 1 1 5 6 6 4+ 7 2+ 5

90

cem, da pa -

cem, do - na pa - cem, pa -

cem, da pa -

Do - na no - bis pa -

6 $\frac{4}{2}^+$ 7 5 4 $\frac{4}{2}^+$ 6 5 3 - 9 8 6 4 7 # 6 $\frac{4}{2}^+$ 7 3 6 $\frac{4}{2}^+$

93

cem, da pa

cem, da

cem, da pa

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

96

cem.

pa - cem.

cem.

cem.

Solo

6/5 #5 5 6 p 5 6 f 6 5 # 7 # 7 # f 5 - 6 p 5/3 - 5/3 -

[illegible]

104

p

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

p

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

p

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

p

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

Tutti [6] # - 6 - # - 6 # - 6 *p* # 6 # 6

[illegible]

111

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

- - - - - cem. Do - na no - bis, do - na_ no - bis_

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

- - - - - cem. Do - na no - bis, do - na_ no - bis_

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

115

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

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

119

na no - bis pa - cem.

no - bis — pa - cem.

pa - cem, da pa - cem.

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

Do - na no - bis

Solo

Tutti *tasto solo*

7 6 b b5 b5 - 5 - b b 5 1 1 1

123

Da pa - - - - -

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

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

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

1 1 1 1 $\flat 6$ 5 6 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ $\flat 7$ - 6 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 7 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ $\flat 6$ $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 6

127

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

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

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

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

5 6 5 5 5 5 9 8 6 7 6 4+

130

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

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

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

cem. Do - na no-bis

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

133

pacem, da pa - cem, da pa - - - - - cem. Do - na

pacem, da pa - cem, da pa - - - - - cem.

pacem, da pa - cem, da pa - - - - - cem, da pa - cem. Da pa -

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

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

137

no - bis pa - - - - - cem.

Da pa - - - - - cem, da pa - cem.

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

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

Solo

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

2+ 15 2+ 4+ 4+ 2+ (#) # 5 5 5

141

f

f

f

Da pa - - - - -

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

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

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

f

Tutti

9 8 6 7 6 7 6 7

144

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

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

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

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

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

