

# 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

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# Critical Report

## Abbreviations

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

## Sources

A1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2358-D-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>	<a href="https://digital.slub-dresden.de/id426603273">https://digital.slub-dresden.de/id426603273</a>
	<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>	<a href="https://digital.slub-dresden.de/id426603249">https://digital.slub-dresden.de/id426603249</a>
	<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 <b>A1</b> and <b>A2</b> ( <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 <b>A1</b>
	97–98	ob 2, vl 2	in <b>A1</b> unison with S, here unison with A
	102	ob 1, vl 1	2nd/3rd ♮ in <b>A1</b> : b <sup>4</sup> –e <sup>8</sup>
	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 <b>A1</b> . Here, they were modeled on bars 114–115.
	166	vl 1	1st ♮ in <b>A1</b> : b <sup>16</sup> –c <sup>16</sup>
	202	vla	last ♮ in <b>A1</b> : g <sup>8</sup>
	203	vla	1st ♮ in <b>A1</b> : g <sup>8</sup>
2	43–45	ob 2	bars in <b>A1</b> unison with S
	64–70	vla	bars in <b>A1</b> unison with vl 1
	83	vl 2	1st ♮ missing in <b>A1</b>
	138	A	bar in <b>A1</b> : f <sup>8</sup> –f <sup>16</sup> –f <sup>4</sup> –f <sup>4</sup>
	160	vl	2nd ♮ in <b>A1</b> : b <sup>8</sup>
	171	org	1st ♮ in <b>A1</b> : e <sup>8</sup> –a <sup>8</sup>
	186	ob 1, vl 1	2nd to 4th ♮ in <b>A1</b> : g <sup>8</sup> –g <sup>8</sup> –g <sup>8</sup> –g <sup>8</sup> –g <sup>8</sup> –g <sup>8</sup>
	193	vl	2nd ♮ emended to accomodate the violin's range
	196	T	6th ♮ in <b>A1</b> : b <sup>16</sup> –b <sup>16</sup>
	207	A, T	1st ♮ in <b>A1</b> : f <sup>4</sup> – <del>♮</del>
	208	vl 2	4th ♮ illegible in <b>A1</b>
	210	vla	5th ♮ in <b>A1</b> : c <sup>8</sup>
	222	A	2nd/3rd ♮ in <b>A1</b> : a <sup>8</sup> –a <sup>8</sup> –b <sup>8</sup> –g <sup>8</sup>
	225	S	6th ♮ missing in <b>A1</b>
	258	vl 1	1st ♮ illegible in <b>A1</b>
	375	ob	bar in <b>A1</b> : d <sup>2</sup> – <del>♮</del>
	378	B	1st ♮ in <b>A1</b> : e <sup>4</sup> –d <sup>4</sup>
	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 accommodate 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– <del>♭</del>
	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 <b>A2</b> : e4
	41-150	-	<b>A2</b> only contains a vocal score including org; orchestral parts should be reused from the <i>Kyrie</i> (“Dona nobis come <i>Kyrie</i> ”).
	71	T	3rd ♯ missing in <b>A2</b>
	75	B	2nd ♯ in <b>A2</b> 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

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This musical score is for guitar, featuring a piano accompaniment and a guitar part with tablature. The score is in 4/4 time and the key signature has one sharp (F#). The piano accompaniment consists of two systems of grand staff notation (treble and bass clefs). The guitar part is written in a single bass clef staff. The first system of the guitar part contains four measures of music with various notes and rests. The second system of the guitar part contains four measures, with the first three measures being rests and the fourth measure containing a chord. Below the guitar staff, there is a line of guitar tablature corresponding to the notes in the first system. The tablature consists of numbers 5, 6, 5, 6, 5, 6, 5, #, 6, 6, -, #, 6, 5, and a bracketed empty space. The piano accompaniment is written in a grand staff with two systems, each with a treble and bass clef. The first system of the piano accompaniment contains four measures of music, and the second system contains four measures, with the first three measures being rests and the fourth measure containing a chord.

8

11

5 6 p f 6 p f 5 5 5 #

15

sostenuto

p

3

f

sostenuto

p

f

sostenuto

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

19

*f* Tutti *p*

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

*f* Tutti *p*

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

*f* Tutti *p*

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

*f* Tutti *p*

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

#7 6 7 6 7 # - 6 5 6 # Tutti 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 = 5/3 6

30

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

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

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

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

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.

6 5 6 5 6 5 6 6 5 5 6 5 4 5 Solo

36

*sostenuto*

*sostenuto*

*sostenuto*

*sostenuto*

*sostenuto*

5 - 5 - b # 5 3 # # 5 6 7 b6 b7 6 7 6 7 5 #

40

*sostenuto*

*sostenuto*

*sostenuto*

Ky - ri - e e - lei - son,

E - lei -

E - lei -

Ky - ri -

6 5 6 # *sostenuto Tutti* 7 # 4

44

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

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

47

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

6 4+ 2+ - #7 45 - 6 4 2+ - 7 45 - 4 2 - 6 3 1 1 1 5 6 6 4+ 2+ - #7 45 -

50

son, e - lei

son. Ky - ri - e e - lei

son, e - lei

Ky - ri - e e - lei

8  $\frac{6}{4}$   $\frac{7}{15}$   $\frac{4}{2+}$  6  $\frac{5}{3}$  - 9 8  $\frac{6}{4}$  7  $\frac{6}{4+}$   $\frac{7}{3}$   $\frac{6}{4+}$   $\frac{2}{2}$

53

son, e lei

son, e lei son, e

son, e lei

son, e lei

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

56

son.

lei son.

son.

son.

Solo

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







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

First system of piano accompaniment for measures 75-78. It consists of two staves in G major. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with some longer note values.

Second system of piano accompaniment for measures 75-78. It continues the two-staff arrangement. The right hand features more complex rhythmic patterns, including trills and sixteenth-note runs. The left hand maintains a consistent bass line.

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

Vocal line for measure 75, starting with the lyrics "lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e, Ky -". The melody is in G major and features a mix of eighth and sixteenth notes.

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

Vocal line for measure 76, continuing the lyrics "lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri -". The melody continues with similar rhythmic patterns.

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

Vocal line for measure 77, continuing the lyrics "lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e -". The melody shows some chromatic movement.

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

Vocal line for measure 78, continuing the lyrics "lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei -". The melody concludes the phrase.

Bass line for measures 75-78, consisting of a single staff in G major. It provides a steady accompaniment for the vocal lines, with some chromatic descents and ascents.

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



83

E - lei

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

Ky - ri - e e - lei

lei son, e - lei

1 1 1 1    b6 5    6/4 7    6/4 7    6/4 6

87

First system of piano accompaniment, measures 87-89. The music is in G major and 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of piano accompaniment, measures 87-89. This system continues the musical texture established in the first system, with intricate chordal patterns and melodic lines.

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

Vocal line for the first system, measures 87-89. The lyrics are: son, e - lei - son, e - lei - son, e - lei - - -

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

Vocal line for the second system, measures 87-89. The lyrics are: son, e - lei - - son, e - lei - - son, e -

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

Vocal line for the third system, measures 87-89. The lyrics are: son, e - lei - - son. Ky - ri - e e - lei - - -

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

Vocal line for the fourth system, measures 87-89. The lyrics are: son, e - lei - son. Ky - ri - e e - lei - - -

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

Fingerings for the piano accompaniment, corresponding to the notes in the systems above. The sequence is: 5, 6, 5 - 5, 15 - 5, 5, 9, 8, 6, 7, 6, 4+ / 2.

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

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

2+    #    2+    5    2+    (#)

101

E - lei

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

E - lei - son, e - lei

Ky - ri - e e - lei

**f** 6/5 4 # 5/3 **Tutti** \* 9 8 6 7 # 6 4+ / 2 7 6 4+ / 2 7 #



107

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

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

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

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

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

Christe

Vivace

1  
ob

2

1  
vl

2

vla

S

org  
b

*f*

*f*

*f* Tutti

Vv.

Tutti

*f*

*f* Tutti

Vv.

Tutti

*f*

*f* Tutti

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



115

1

2

1  
vl

2

vla

S

org  
b

*f*

*f*

*f* Tutti

*p* Vv.

*f* Tutti

*p* Vv.

*f* Tutti

*p*

*f*

6 3 7 7 7

119

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

123

*f* *Tutti* *f* *Tutti* *f* *Solo*  
Christe, Christe,

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

127

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

6 6 6 8 p 6 5 6 6 6 5 5

131

son.

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



142

*f*  
*f*  
*f* Tutti  
*f* Tutti  
*f*  
son.  
*f*

146

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

150

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

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

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

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

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

154

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

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

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

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

$\frac{5}{3}$   $\frac{5}{3}$   $6$   $6$   $\#$   $\frac{5}{3}$   $\frac{5}{3}$   $6$   $6$   $\#$  *f*  $5$   $7$   $\#$

158

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

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

162

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

3 3 6 6 3 5 [b] 6 b6 3 3 # 9 8 9 8

166

Musical score for measures 166-168. The score includes a grand staff with piano accompaniment and a vocal line. The piano part features a bass line with figured bass notation (7 3, 9 8, 7 3, 9 #5 8, 7 #) and a treble line with trills and slurs. The vocal line includes trills and slurs.

169

Musical score for measures 169-172. The score includes a grand staff with piano accompaniment and a vocal line. The piano part features a bass line with figured bass notation (f 5/3, 5/3, 6 6 #, 5/3, 5/3, 6 6 #, f # 5 #) and a treble line with triplets and trills. The vocal line includes triplets and trills. Dynamics are marked as *f*, *p*, and *f tutti*.



181 *Finis*

*Finis*

*Finis*

*Finis*

*Finis*

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

*Finis*

*p* 6 #  $\frac{5}{3}$  - 6 # 6 5 6 6 6 6 6 - 6 6 # 8 6 4

185

*f*

*f*

*Tutti*

*f*

*Tutti*

*f*

*Vv.*

*Vv.*

*f*

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

*f* *p*

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

189

*f*

*f*

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

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

*f* *mf*

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

*f* *p*

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

193

*p*

*p*

*p*

*tr* *tr*

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

197

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

5 6 6 6 6 6

201

- son. Chri - ste e - lei -

# 9 8 9 8 b7 9 8 7

204

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

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

208

son, e - lei - son.

ad libitum

ad libitum

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

212

7/3 7/3 6/4 6 5 [6] 5 5 6 p Vv. p Vv. p

216

f f f Tutti f Tutti f f

Ob. in 8va\_ Ob. in 8va\_

6 6 5 f# 6 6/4 6 6 5 6 5

# Kyrie

[Tempo deest]

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

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

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

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

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

*f* *Tutti*

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



230

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

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

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

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

239

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

## 2 Gloria

Allegro

1  
ob

2  
ob

1  
vl

2  
vl

vla

S

A

T

B

org  
b

*f*

*f*

*f*

*f*

*f* Solo

6

6/3

6/3

6/3

6/3

6

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

11

The image shows a page of musical notation for piano, starting at measure 11. It features a grand staff with two treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into two systems. The first system contains measures 11 through 15. The second system contains measures 16 through 20. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *p* (piano) and *f* (forte) are used throughout. The bottom staff of the second system includes a bass line with fingerings (5, 6, 5, 5, 5, 5, 6, 5, 6, 5, 5, 5, 6, 5, 5, 6, 5) and a sharp sign (#) under the final measure.

16

The image shows a musical score for guitar, starting at measure 16. The score is divided into two main systems. The first system consists of a grand staff with two treble clefs and one bass clef. The piano accompaniment is written in the two treble staves, featuring a rhythmic pattern of eighth and sixteenth notes. The guitar part is written in the bass staff, with fret numbers (7, 6, 5, 7, 5, 6, 7, 5, 6, 7, 5) indicated below the notes. The second system consists of four empty staves, two treble and two bass, indicating that the guitar part continues in the next system.

21

*f*

*f*

*f*

*f*

*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 6 5 9 8 7 7

3 7 6

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 6/4 6/2 = 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 - ni-bus 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 4 6 4 6 4 6 4 6 4 7 # 7 # 7 #



47

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

52

*f*

*f*

*f*

*f*

*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*

5:5 5:5 9 7 8 6 7 # = *f* Tutti

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 6/3 6/3 6/3

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

74

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

79

*f* Tutti  
Pax, in ter-ra pax, in ter - ra

*P* Solo *tr* *f* Tutti  
Glo-ri - a in ex-cel-sis, in ex-cel-sis De - o, glo - ri - a. Pax, in ter-ra pax, in ter - ra

*P* Solo *tr* *f* Tutti  
Glo-ri - a in ex-cel-sis, in ex-cel-sis De - o, glo - ri - a. In ter-ra pax, in ter - ra pax,

*f* Tutti  
In ter-ra pax, in ter-ra pax, in ter - ra

*p* *f* Tutti *tasto solo*  
7/5 5/# #5 # 5/3 - 5/#

85

**Piano Introduction:**

Right Hand:  $\text{f}$

Left Hand:  $\text{f}$

**Vocal Entry:**

Staff 1:  $\text{f}$   
 pax, in ter - ra pax, in ter - ra pax. Glo-ri - a in ex-cel-sis,

Staff 2:  $\text{f}$   
 pax, in ter - ra pax, in ter - ra pax, in ter - ra. Glo-ri - a in ex-cel-sis,

Staff 3:  $\text{5}$   
 in ter - ra pax, in ter - ra pax, in ter - ra pax, pax, pax,

Staff 4:  $\text{5}$   
 pax, in ter - ra pax, in ter - ra pax, in ter - ra pax, pax,

**Figured Bass:**

5 4 - 5 # 5 3 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  
                             7   6   3   -

6                      6  
4                      4  
3                      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

98

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

6  
4  
2

6  
4  
2

6  
4  
2

6

7  
#

7  
#

5  
3

—

102

The musical score consists of several systems. The first system shows the piano accompaniment with two staves (treble and bass clef) in G major. The second system continues the piano accompaniment, including a bass line in bass clef. The third system introduces the vocal parts with lyrics in Italian. The lyrics are: "pax ho - mi - nibus, pax, pax, pax, bo - nae vo-lun - ta - tis, in ter - ra". The fourth system continues the vocal parts with lyrics: "pax ho - mi - nibus, pax ho - mi - nibus, pax bo - nae, bo - nae vo-lun - ta - - -". The fifth system continues the vocal parts with lyrics: "mi - nibus, pax, pax ho - mi - nibus, pax bo - nae vo - lun - ta - tis, in ter - ra". The sixth system continues the vocal parts with lyrics: "mi - nibus, pax, pax ho - mi - nibus, pax bo - nae vo - lun - ta - tis,". The seventh system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The eighth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The ninth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The tenth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The eleventh system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twelfth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirteenth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The fourteenth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The fifteenth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The sixteenth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The seventeenth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The eighteenth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The nineteenth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twentieth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-first system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-second system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-third system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-fourth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-fifth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-sixth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-seventh system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-eighth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The twenty-ninth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirtieth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-first system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-second system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-third system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-fourth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-fifth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-sixth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-seventh system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-eighth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The thirty-ninth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The fortieth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-first system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-second system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-third system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-fourth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-fifth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-sixth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-seventh system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-eighth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The forty-ninth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure. The fiftieth system shows the piano accompaniment with a dynamic marking of *f* and a fermata over the final measure.

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

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

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

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

5 # 5# 5 5 5 5 6 5 *Fagotti e Violoni* 5/3 5/3 5/3

106

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

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



115

*p* Solo Lau - da - mus te, *f* Tutti lau - da - mus te, *p* Solo 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

120

*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

[#] # 3 3 3

126

Two staves of piano accompaniment, both containing rests for measures 126 through 131.

Three staves of piano accompaniment, all containing rests for measures 126 through 131.

Vocal line for measure 126: *ra - mus, ad -*

Vocal line for measure 127: *mus, ad o - ra -*

Two staves of piano accompaniment for measure 127, containing rests.

Vocal line for measure 128: *ra - mus, ad o - ra - mus, ad o - ra -*

Two staves of piano accompaniment for measure 128. The bottom staff includes fingering: 7/3, 7/3, 7/#, 5, 5, b6, 5, 9#, 9#, 8#.

132

*f Tutti*  
o - - - ra - mus te. Lau - da - mus te, be - ne-di - ci - mus

*f Tutti*  
- mus, ad - o - ra - mus te. Lau - da - mus te, be - ne-di - ci - mus

*f Tutti*  
Lau - da - mus te, be - ne-di - ci - mus

*f Tutti*  
- mus, ad - o - ra - mus. Lau - da - mus te, be - ne-di - ci - mus

*f Tutti*  
6/4      7 6 5#      5/3      5#      5/3      [5/3]      5#

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 - - -

5/3      5/3      -      5#      5/3      7/3

141

The musical score consists of several systems. The first system shows the piano accompaniment for measures 141-144, with a treble and bass clef. The second system continues the piano accompaniment. The third system introduces a vocal line in the treble clef with lyrics: "o - - - ra - - -". The fourth system continues the vocal line with lyrics: "ra - - - mus, ad - - - o - - -". The fifth system shows the piano accompaniment for the vocal line, with figured bass notation (7/3) below the notes.

o - - - ra - - -

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 # 3

150

Piano introduction for measures 150-153. The music is in G major and 3/4 time. It features a melody in the right hand and a bass line in the left hand.

Piano accompaniment for measures 150-153. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

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

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

158

Piano introduction for measures 158-161. The right hand plays a simple melody of quarter notes, while the left hand provides harmonic support with chords and single notes.

Piano accompaniment for measures 158-161. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand plays a steady eighth-note accompaniment.

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,

Piano accompaniment for measures 158-161. The left hand continues with eighth-note patterns, and the right hand has some melodic fragments.

5

6

6

6





# 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

*f* *Tutti*

org  
b

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

Allegro

177

*p Solo*

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

ti - - bi.

ti - - bi.

ti - bi.

*p Solo* [6 8 # 6 - 6 6 6] 6 6 # 4 6 6 6

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

182

**f**

**f**

**f**

**f**

**f** *Tutti*

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

**f** *Tutti*

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

**f** *Tutti*

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

**f** *Tutti*

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

[# 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.

Allegro

190

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

5 # 6 8 # 6 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 -

# 6 # #5 *f Tutti* 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 -

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

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

205

*f* Tutti  
Fi - li-us Pa - - - - -

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

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

*f* Tutti Do - mine De - us, A - gnus

*f* Tutti

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

208

Piano introduction for measures 208-210. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left hand provides a steady accompaniment of quarter notes.

Piano introduction for measures 211-213. Measures 211 and 212 continue the complex rhythmic patterns. Measure 213 features a dynamic shift from piano (p) to forte (f) with a tenuto (ten.) mark. A fermata is placed over the final notes of the right hand in measure 213. A double asterisk (\*) is placed below the bass line in measure 213.

Vocal and basso continuo parts for measures 211-213. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: "De - i, Fi - li-us, Fi - li-us Pa - tris. Gra - ti-as, gra-ti-as a - gimus". The basso continuo part includes figured bass notation: 6 #, 6, 6, #5 #, 4, 5/3, 6.

211

**f**

**f**

**f**

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

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

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

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

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

214

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

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 3 -

220

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 6

223

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

5/3 = 5/3 = 5/3 = 7 3      6      6      *p* senza Organo, Fagotti e Bassi



229 *Adagio*

First system of piano accompaniment, measures 229-232. The music is in G major and 3/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked *Adagio*.

Second system of piano accompaniment, measures 233-236. The musical texture continues with intricate patterns in both hands, maintaining the *Adagio* tempo.

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

First vocal line, measures 233-236. The lyrics are "Fi - li - us Pa - - - - - tris." The melody is simple and follows the text.

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

Second vocal line, measures 233-236. The lyrics are "tris, Fi - li - us Pa - - - - - tris." The melody is more active than the first line.

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

Third vocal line, measures 233-236. The lyrics are "tris, Fi - li - us Pa - - - - - tris." The melody is similar to the second line.

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

Fourth vocal line, measures 233-236. The lyrics are "tris, Fi - li - us Pa - - - - - tris." The melody is similar to the second line.

Fifth vocal line, measures 233-236. This line includes fingerings: 5, 3, 5, 3, 5, 3, 5, 3, 5, 6, 7, 5, 3, 6, 4, 5, 4, 3.

# Qui tollis

Larghetto  
sostenuto sempre

1  
ob

2

1  
vl

2

vla

S

org  
b

*p*

*p*

*p* *Tutti*

*p* *Tutti*

*p*

*p* *Solo*

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

This system contains the first six staves of the score. The woodwinds (oboe, violin, viola) and organ play a melodic line with a sustained character. The organ part includes figured bass notation. The string section (S) is silent.

239

Vv.

Tutti

Vv.

$\frac{4}{2}$  6 7 # = 7 # = 7  $\frac{4}{4}$  =

This system contains the next six staves. It features a complex piano accompaniment with many triplets. The woodwinds and strings continue their parts. The organ part includes figured bass notation. The string section (S) is silent.

244

Musical score for measures 244-248. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with triplets in the right and left hands. The right hand includes markings for *Vv.* and *Tutti*. The left hand includes markings for *Vv.* and *Tutti*. The bass line includes markings for *ten.* and *f*. The key signature is G major, and the time signature is 4/4. The score is divided into two systems by a double bar line.

249

Musical score for measures 249-253. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with triplets in the right and left hands. The right hand includes markings for *Tutti*, *Vv.*, *p*, and *f*. The left hand includes markings for *Tutti*, *Vv.*, and *f*. The bass line includes markings for *tr* and *f*. The key signature is G major, and the time signature is 4/4. The score is divided into two systems by a double bar line.

254

ff

ff

*p* Vv.

*p* Vv.

*p*

*p Solo*

Qui tol - - lis pec -

b b 5/4 4/4 p 6 6/4 6 5/4 4/4 -

260

f

*p* 3

f

f

*p* 3

3

3

3

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

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

265

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

7# - = 7# - = 7 4 - = 7 4 -

269

re - re, mi - se - re -

7 3 - = b7 3 - = 6 6 - b 6 6 b 5 6 6 - 5 3 b6 6

275

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

281

p Vv. f p 3  
 p Vv. ten. f  
 ten. p  
 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/#    6/5    7/#    5/4    6/6    6/4    5/4    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 b7 5 5 5







# Qui sedes

**Largo**

1  
ob

2

1  
vl

2

vla

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*

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

368 Allegro assai

Piano introduction for measures 368-372. The music is in G major and 3/4 time. It consists of a series of whole notes in both the treble and bass staves, starting with a G4 in the treble and a G2 in the bass.

Piano accompaniment for measures 368-372. The right hand features a rhythmic pattern of eighth notes and sixteenth notes. The left hand has a bass line with a 'staccato' marking. The music is in G major and 3/4 time.

Vocal line 1 for measures 368-372. The lyrics are "se - - - des ad dex - - - te -". The melody is in G major and 3/4 time.

Vocal line 2 for measures 368-372. The lyrics are "se - - - des ad dex - - - te -". The melody is in G major and 3/4 time.

Vocal line 3 for measures 368-372. The lyrics are "se - - - des ad dex - - - te -". The melody is in G major and 3/4 time.

Vocal line 4 for measures 368-372. The lyrics are "se - - - des ad dex - - - te -". The melody is in G major and 3/4 time.

Piano accompaniment for measures 368-372 with fingerings. The bass line is marked 'staccato'. Fingerings are indicated by numbers 1-5 below the notes. The music is in G major and 3/4 time.



378

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.

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

# 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

Detailed description: This system contains the first three measures of the piece. It features staves for two oboes (ob), two violins (vl), one viola (vla), one bassoon (B), and one organ (org). The oboes, violins, and organ play a rhythmic pattern of eighth notes. The organ part is marked 'Solo' and includes a '6' below the staff. The bassoon part is mostly silent, indicated by a horizontal line.

387

*tr*  
*tr*  
*tr*  
*tr*

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

Detailed description: This system contains measures 387-390. It features staves for two violins (vl), two violas (vla), one bassoon (B), and one organ (org). The upper strings (violin and viola) play a melodic line with trills (tr) in measures 388 and 390. The organ part continues with a rhythmic pattern. The bassoon part is mostly silent. Fingerings are indicated by numbers 1-5 below the organ staff.

390

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

393

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

396

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

399

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

402

tr 3 3 tr 3 3 tr

Vv. Tutti

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 7/5      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 6 6 6 6 6  
3 4+ 4+ 2 2

417

f

f Tutti

f Tutti

f

su,

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

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



430

su

5 6 6 5 5 5 6 8 # 6

433

*f*

*f*

*f* Tutti

*f* Tutti

*f*

Chri - ste.

6/4 5/# f 5/# 6/4 5/# 5/# 6/4 5/#

436

*f*

*f*

*f* Tutti

*f* Tutti

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

439

Quo - ni-am tu

5 # |6| 6  $\frac{6}{2}$  6 5 # p

442

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

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

446

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

7/5 # 6 # 4 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.

456

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

460 *Adagio* [a tempo]

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

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

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

463

Je - - - - -

$\frac{6}{4}$   $\frac{4}{6}$   $\frac{6}{b}$   $\frac{6}{3}$   $\frac{6}{b5}$   $\frac{6}{45}$   $\frac{6}{b5}$   $\frac{5}{3}$   $\frac{6}{5}$   $\frac{5}{\#}$  6 5 -

466

su Chri ste, Je

*f* *mf* *p*

*f* *Tutti* *mf* *Vv.*

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

470

su, Je su Chri

*f* *ad libitum*

*f* *Tutti*

6 8 6 5 3 - 6 5 6 *f* 6 5 4 3

474

*f*

*f*

*f* Tutti

*f* Tutti

*f*

ste.

*f*

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

477

*f*

*f*

*p* Vv. *f* Tutti

*p* *f* Tutti

*p* *f*

*p* *f*

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

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



490

*f Tutti*

494

men, a - 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 - -

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

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



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 5

3 3 # 3 3 3 3 3 3



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

513

men, a - - - men, a - - - men, a - - - men, a - men. Cum San-cto  
 men, a - - - 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  $\frac{4+}{2}$  #5 7 5 5 6 6 6  $\frac{6}{3}$  - 6 6  $\frac{6}{4+}$  6 #

519

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

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



525

The image displays a musical score for guitar, consisting of eight staves. The first two staves are grouped by a brace on the left. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The bottom staff features a fretboard diagram with numerical fret numbers: 6, 7, 6, 5, 5, -, 6, 7, 6, 5, 3, 6, #7, 6, 5, #5, #. The diagram uses a standard guitar tuning of E2-A2-D3-G3-B3-E4.

528

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

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

532

Piano accompaniment for the first system, measures 532-535. The music is in G major and 4/4 time. The right hand features a steady eighth-note accompaniment with occasional sixteenth-note runs. The left hand provides a harmonic foundation with chords and moving lines.

Piano accompaniment for the second system, measures 532-535. This system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic patterns.

Vocal line for the first system, measures 532-535. The lyrics are: "men, a - men, a - men, a - men, a - - - men, a - - -". The melody is simple and follows the natural inflection of the words.

Vocal line for the second system, measures 532-535. The lyrics are: "- men, a - men, a - men, amen, a - - - - -". The melody continues with a similar rhythmic pattern.

Vocal line for the third system, measures 532-535. The lyrics are: "- - - men, a - - - men, a - - - - -". The vocal line continues with the same melodic and rhythmic structure.

Vocal line for the fourth system, measures 532-535. The lyrics are: "- - - men, a - - - - -". The vocal line concludes the phrase with a final note.

Bass line for the fourth system, measures 532-535. The bass line provides a steady accompaniment for the vocal line, using a mix of eighth and sixteenth notes.

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





Adagio

543

men, a - - - - -

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

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

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

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

547 Allegro Finis

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

551

glo-ri-a De-i Patris, a - men, a - men, a - - - - men, a - - -

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

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

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

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

555

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



563

Piano accompaniment for the first system, measures 563-566. The right hand features a melodic line with a trill in measure 566. The left hand provides a steady accompaniment.

Piano accompaniment for the second system, measures 563-566. This system includes a bass line with a trill in measure 564.

Vocal lines and figured bass for the first system, measures 563-566. The lyrics are: "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 -".

Figured bass notation:  $\frac{5}{4} \frac{3}{3}$   $\frac{5}{4} \frac{3}{3}$   $[\frac{6}{5}] \frac{5}{3} - \frac{6}{5} \frac{9}{3} 8$   $\frac{5}{4} - 6$   $\frac{6}{2} \frac{4}{2} 6 \frac{6}{5}$

567

tr

tr

tr

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<sub>b</sub> 7 7<sub>b</sub> 7 7 7 # 6 5 7 # 6 5 # 5 # 2+ 4+ 6 5 # 6 5 6 7 7

571

First system of piano accompaniment, measures 571-574. It consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of piano accompaniment, measures 575-578. It continues the two-staff format from the first system. The melodic lines in both staves show some variation in rhythm and pitch, maintaining the overall texture.

Vocal line for the first system, measures 571-574. The melody is in treble clef with a key signature of one sharp. The lyrics are: "men, a - - men, a - men, a - - men, a - -".

Vocal line for the second system, measures 575-578. The melody continues in treble clef. The lyrics are: "tris, a - - men, a - - men, a - -".

Vocal line for the third system, measures 579-582. The melody continues in treble clef. The lyrics are: "men, a - men, a - - men, a - men, a - - men, a -".

Vocal line for the fourth system, measures 583-586. The melody continues in treble clef. The lyrics are: "men, a - - - - - men, a - - - -".

Bass line for the fourth system, measures 583-586. It is in bass clef and provides a rhythmic foundation for the vocal line. The lyrics are: "men, a - - - - - men, a - - - -".

7 7 7 7 # 6 5 # 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 (45)    5 3    5 7 5    5 3 #7

579

First system of piano accompaniment, measures 579-582. The music is in G major and 4/4 time. It features a flowing melody in the right hand and a steady accompaniment in the left hand.

Second system of piano accompaniment, measures 583-586. The music continues with similar melodic and harmonic patterns.

Vocal line for the first system, measures 579-582. The lyrics are: - - - - - men, a - - - - - men.

Vocal line for the second system, measures 583-586. The lyrics are: men, a - men, a - - - - - men. Cum Sancto Spi - ri-tu in glo - ri-a De-i Pa - - - - -

Vocal line for the third system, measures 587-590. The lyrics are: - - - - - men. Cum Sancto Spi - ri-tu in glo-ri-a De-i

Vocal line for the fourth system, measures 591-594. The lyrics are: - - - - - men, a - - - - - men, a - - - - - men,

Bass line for the fourth system, measures 591-594. The notes are: 6, 7, 6/5, 5, 6, 7, 6/4, 5, 4/2, 7/5, 6/4, #7/4, 5, 6/4, 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, 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, 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 score is for a section of a Credo, marked **Allegro**. It features woodwinds (oboes and violas), strings, and organ. The woodwinds and strings play a rhythmic pattern of eighth notes, while the organ provides a steady accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The organ part includes a **f Solo** section and a **p** section.

**ob** 1 *f* *ten.* *p*

**ob** 2 *f* *p*

**vl** 1 *f* *ten.* *p*

**vl** 2 *f* *p*

**vla** *f* *p*

**S**

**A**

**T**

**B**

**org** *f* Solo *p*

6 5 6 6/5 7 6

4

ten. ten. ten.

*f* *f* *f*

*f*

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

Detailed description: This page of a musical score, numbered 169, contains a piano and bass arrangement. The score is divided into two systems. The first system consists of two grand staves (treble and bass clefs) and a separate bass staff. The piano part features a melody with slurs and accents, marked with 'ten.' (tension) and 'f' (forte). The bass part provides a rhythmic accompaniment. The second system consists of four empty staves (two treble and two bass clefs) and a bass staff with a complex fingering sequence: 6/5, f, 7/3, 7/3 - 6/3, 6/3 - 5, 6/3 - 5/3. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

7

tr

tr

tr

tr

5  
3

7

5 5 6 6

10

The musical score consists of two systems. The first system contains measures 10, 11, and 12. The piano part is written in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with trills (tr) and dynamic markings of piano (p) and forte (f). The bass part is written in bass clef with the same key signature, featuring a simple eighth-note accompaniment. The second system contains measures 13, 14, 15, 16, 17, and 18, which are mostly empty staves. At the bottom of the page, there is a bass line with fingerings: 5, 6, 6, p, 6, -, f, and a chord symbol 6/3.

13

7 #   =   7 #   6 4/2   p 4+   6 4/2   f 5/3 =

17

*f* sostenuto

*f* sostenuto

staccato

staccato

staccato

*f* Tutti

Cre - - do in

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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

staccato

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 5 Solo 6  
3 3

25

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-

Tutti

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

28

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

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

9/3 8 5/3 6

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

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.

42

*f*

Cre - - - do

Ge - nitum, non fa-ctum, con-sub-stan-ti - a - lem. Pa - tri: Per quem o - mnia

Ge - nitum, non fa-ctum, con-sub-stan-ti - a - lem. Pa - tri: Per quem o - mnia,

Cre - - - do in

*f* Tutti *tasto solo*  
5/3

45

in

u

num

fa

cta

per

quem o

min

a

fa

num

De

num

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 *p* Solo à 3

6/4 5/3 5/3 5/3 5/3 5 17 - 9/3 8 - 6 6

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 5 6 - 5 6 5 6 6 -

56

u - - - num De - - - um. - - - - -  
- scen - - - - -  
- - - - - lis, de coe -

12cs 12cs 12cs 12cs 12cs 9cs 12cs 6 6 12cs



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.

Solo

Solo à 3

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

74

ten. ten. ten.

ten. ten. ten.

- dit de coe - lis.

dit de coe - lis.

dit de coe - lis.

- dit de coe - lis.

6/5 Solo 7/3 7/3 - 6 6/3 - 5 6/3 - 5/3 5/#

77

staccato

staccato

staccato

Cre - - - do in

Tutti  
6 5 5 6 - 5 5 6 - 6 5 6

Detailed description: This page of a musical score, numbered 190, begins at measure 77. It features a piano accompaniment and four vocal parts. The piano part consists of three staves: the upper two are treble clefs and the lower is a bass clef. The piano accompaniment is marked 'staccato' and features a rhythmic pattern of eighth notes. The vocal parts are arranged in four staves, each with a treble clef. The lyrics for all vocal parts are 'Cre - - - do in'. The bottom-most staff is a bass clef line containing a sequence of fingerings: 'Tutti' above a '3' in a box, followed by '6 5 5 6 - 5 5 6 - 6 5 6'.

80

Two staves of piano introduction in A major. Measure 80: Treble clef has a whole note A4, bass clef has a whole note A2. Measure 81: Treble clef has a whole note A4, bass clef has a whole note A2. Measure 82: Treble clef has a whole note A4, bass clef has a whole note A2.

Three staves of piano accompaniment. Measures 80-82 feature a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The right hand consists of two voices, each playing a sequence of eighth notes: A4-B4-C5, A4-B4-C5, and A4-B4-C5. The left hand plays a continuous eighth-note bass line: A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4.

Single vocal staff with lyrics: u - - - - num De - - - -

Single vocal staff with lyrics: u - - - - num De - - - -

Single vocal staff with lyrics: u - - - - num De - - - -

Single vocal staff with lyrics: u - - - - num De - - - -

Single bass staff with fingerings: 5/3, 5/3, 6, 6, 5, 5, 5/3

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 propter 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  
4 2

87

Finis

dit de coe - lis.

Finis

- dit de coe - lis.

Finis

- dit de coe - lis.

Finis

coe - lis.

Finis

Solo

7 # 6 4 # 7 [7] 5 6

91

*sempre staccato*

*sempre staccato*

*sempre staccato*

Cre - - - do in

*Tutti*

5 3 5 3 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] #

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

First system of piano accompaniment, measures 106-109. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#). The music features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

Second system of piano accompaniment, measures 106-109. It continues the two-staff structure from the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

Vocal line for measure 106, starting with a rest followed by the lyrics: "de - scen - dit de coe - lis, de - scen - dit de coe - - - lis,"

Vocal line for measure 107, continuing the lyrics: "- dit de coe - - - - lis, de coe - - - lis,"

Vocal line for measure 108, continuing the lyrics: "scen - dit de coe - lis, de - scendit de coe - - - - lis,"

Vocal line for measure 109, continuing the lyrics: "scen - dit de coe - lis, de - scen - dit de coe - lis, de - scen - dit de coe - - - lis,"

Third system of piano accompaniment, measures 106-109. It includes a bass line with figured bass notation: 6 # ♯, 4+ 6, 4/2 6 7, 7/5 3. The system concludes with the word "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, descen - 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

120

6 - p 6 - f 6 7 # - # 4/2

124

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 124. The first system consists of two staves. The second system consists of three staves, with dynamics *p* and *f* indicated. The third system consists of four staves, also with *p* and *f* dynamics. The fourth system consists of four staves. The fifth system consists of four staves. The sixth system consists of one staff with figured bass notation below it: 6, 6,  $\frac{p}{2}$ , 6,  $\frac{4}{2}$ , *f*,  $\frac{5}{3}$ ,  $\frac{5}{3}$ .

## Et incarnatus est

**Larghetto**

1 *p* sostenuto e con sordino

2 *p* sostenuto e con sordino

*vla* *p*

*A* *p Solo*  
Et in - car - na - tus est de Spi - ri - tu San - cto.

*org b* *p Solo*  
sempre 6 # 6 #5 # 7 6 6  $\frac{4+}{2}$

=

134

*tr*

*tr*

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

140

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



146

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

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

153

ten.  
ten.

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

tr  
(tr)

fa - ctus

5 6 6 5 6 6 6 6 5

166

est. Et in - car -

b b7/3 6 4/2 = 6 6 6/3 6/3 5#



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

179

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

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

=

186

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

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

193

tr tr tr tr tr

6 6 6 6 ♭ # 3/8 6/4 5/3 6/4 5 6/4



199

*p* *f*

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 b #5 # 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 9 6 [9] 6 #



225

p

p

Vir gine, ho mo fa

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



# Crucifixus

**Andante**

*f sostenuto*

*f sostenuto*

*f sostenuto*

*f sostenuto*

*f Tutti*

*f Tutti*

*f Tutti*

*f Tutti*

*f Tutti*

S

A

T

B

org b

Cru -

Cru - ci - fi - xus

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

1 1 1

6 - 5



254

e - ti am pro no - - - - -

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

- - bis. Cru - ci - fi - - - - -

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

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

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



267

Piano accompaniment for the first system, measures 267-270. The music is in G major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Piano accompaniment for the second system, measures 271-274. The right hand continues the melodic line, incorporating some sixteenth-note patterns. The left hand maintains the accompaniment pattern.

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

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 -

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

281

First system of piano accompaniment for measures 281-284. It consists of two staves (treble and bass clef) in a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a more active eighth-note accompaniment in the left hand.

Second system of piano accompaniment for measures 281-284. The right hand staff is marked "sostenuto" and contains a melodic line with a fermata over the second measure. The left hand staff is also marked "sostenuto" and continues the eighth-note accompaniment.

Vocal line for measure 281. The note is a half note G4, with the lyrics "xus" written below it.

Vocal line for measures 282-284. The melody continues with lyrics: "e - ti - am pro no - - - Cru - ci - - fi - - xus e - ti - am pro no -".

Vocal line for measures 282-284. The melody continues with lyrics: "- - bis, pro no - - - bis, pro no -".

Vocal line for measures 282-284. The melody continues with lyrics: "E - ti - am pro no - - - bis, e - ti - am pro no -".

Third system of piano accompaniment for measures 281-284. It consists of two staves (treble and bass clef) in a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a more active eighth-note accompaniment in the left hand. Fingerings are indicated by numbers 6, 6, 8, 5, 5, 5, 6, 6, 3, 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 6 3 - 2 2 # 2 # 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

Two staves of piano accompaniment. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff also has a key signature of one sharp. The word "sostenuto" is written below both staves in the first and third measures.

Three staves of piano accompaniment. The top staff has a key signature of one sharp and a common time signature. The middle and bottom staves also have a key signature of one sharp. The word "sostenuto" is written below the top staff in the third measure and below the middle staff in the first measure.

Vocal and piano accompaniment for the third system. It consists of five staves. The top staff is a vocal line with lyrics: "est. Cru - ci - fi - - -". The second staff is a vocal line with lyrics: "est. E - tiam pro no - - -". The third staff is a vocal line with lyrics: "est. E - tiam pro no - bis, pro no - - -". The fourth and fifth staves are piano accompaniment for the vocal lines, with lyrics: "Cru - ci - fi - - - xus e - tiam pro no - - -". At the bottom, there are six chord diagrams: 6, 6, 6, #, 5, 5.

299

First system of piano accompaniment for measures 299-302. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

Second system of piano accompaniment for measures 299-302. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with various rhythmic patterns.

Vocal line for measure 303. The treble clef staff shows a single note with the lyrics "xus, pas - - - - -".

Vocal line for measure 304. The treble clef staff shows a sequence of notes with the lyrics "- - bis: Pas - sus et se - pul - - tus, pas -".

Vocal line for measure 305. The treble clef staff shows a sequence of notes with the lyrics "- - bis: Sub Pon - ti - o Pi - la - - to pas - - -".

Vocal line for measure 306. The bass clef staff shows a sequence of notes with the lyrics "- - - bis: Pas -".

Third system of piano accompaniment for measures 303-306. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music includes various chords and melodic lines. Below the bass clef staff, there are figured bass notations: 6/3, 6/3, 3, 5, -, 7, 6, 6, 5, [9/3], -, 8], 4+, 6, 7, 5, 4+, 5.

303

Adagio

Musical score for Adagio, measures 303-312. The score includes piano and vocal parts with lyrics: "sus, pas-sus et se-pul-tus est, et se-pul-tus est."

The piano part consists of two systems of grand staff (treble and bass clefs). The vocal part consists of four systems of single staves (treble and bass clefs). Dynamics include *p* (piano) and *pp* (pianissimo). Trills (*tr.*) are present in the piano part.

The lyrics are:
   
 - - 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.

Fingerings for the piano part are indicated below the staves:
   
 4 6 7 7 6 4 6 7 6 5 9 5 5 - 8 p 6 - pp 6 5 4 5
   
 2+ [#] 5 3 2+ 3 7 # 5 #

# Et resurrexit

Allegro assai

The musical score is arranged in systems. The first system includes two oboes (ob 1 and 2) and two violas (vl 1 and 2). The second system includes a viola (vla) and a double bass (B). The vocal parts (Soprano, Alto, Tenor, Bass) are shown as empty staves. The organ part (org b) is in the bottom system. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegro assai'. The organ part begins with a 'Solo' section marked 'f' (forte). The organ part consists of a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, 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B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D35

312

The musical score consists of four systems of staves. The first system has two staves. The second system has three staves. The third system has four staves, with the top three being empty. The fourth system has one staff with figured bass notation below it.

Figured bass notation: 8:3, 9:6, 6, 5:3, 6:3

316

The musical score consists of five systems. The first system is a grand staff with two treble clefs and one bass clef, containing piano accompaniment. The second system is also a grand staff with two treble clefs and one bass clef, containing piano accompaniment. The third system consists of four empty staves with treble and bass clefs, indicating that the instruments are silent. The fourth system consists of four empty staves with treble and bass clefs, also indicating that the instruments are silent. The fifth system is a single bass clef staff containing a bass line with guitar chords: 7/3, 6, 6, 6, 6.

320

ten. *p* *f* *ff*

ten. *p* *f* *ff*

ten. *p* *f*

*p* *f*

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

6 4+ 2 6 3



330

This musical score consists of five systems. The first system contains two grand piano staves and a bass staff. The piano staves feature a melody with trills and dynamic markings of *f*, *p*, and *f*. The bass staff provides a simple accompaniment with dynamic markings of *f*, *p*, and *f*. The second system is identical to the first. The third system contains four empty staves (two treble and two bass clefs) and a bass staff with a bass line and guitar chord diagrams. The chord diagrams are: [6] (first measure), [6] (second measure), [6] (third measure), [6] (fourth measure), and [6] (fifth measure). The bass line has dynamic markings of *f*, *p*, and *f*.

335

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

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

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

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

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



345

tr

tr

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 - 7 3 Solo

355

Et a-scen-dit in coe-lum, se - det, se - -

Et a-scen-dit in coelum, se - det, se - -

Et a-scen-dit in coe - lum, a-scen-dit in coe-lum,

Et a-scen-dit in coe - lum, a-scen-dit in coe-lum,

Tutti 5 6 5 # # -

360

First system of piano introduction, measures 1-4. Treble and bass staves show a melodic line in the right hand and a supporting bass line in the left hand, both in a key with three sharps (F#, C#, G#).

Second system of piano introduction, measures 5-8. The right hand features a rhythmic pattern of eighth notes with accidentals, while the left hand continues the bass line. Trills are marked above the notes in measures 7 and 8.

Vocal and piano accompaniment section, measures 9-14. The vocal line is in a soprano or alto register, with lyrics: "se - det ad dex - te - ram, se - det ad dex - te - ram". The piano accompaniment consists of a simple bass line in the left hand and a melodic line in the right hand. Fingerings are indicated at the bottom of the page: 5, 8, 9, 3, 6, 5, 5, #, 6.

364

*p*

*p*

*p*

*p*

*p*

*p* Solo

Pa - tris. Et i - terum, et

ram Pa - tris.

Pa - tris.

Pa - tris.

6 5 # 8 3 Solo 6 4 # p

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 #



380

6 # [5] 6 7 7 # 6 4 5 3 7 [4 9 # 5] 8 pp 6 3 - 6 5 3 - 6 [5 #] 7 # 5

386 **Allegro**

**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 [#5] **f Tutti** 6 # #

390

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

re - gni 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

The musical score consists of piano accompaniment and vocal lines. The piano part is written for grand piano with treble and bass staves. The vocal part includes a soprano line and a bass line. The lyrics are in Latin and are repeated across the vocal lines.

**Piano Accompaniment:**  
Measures 394-397. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some rests. The key signature is two sharps (F# and C#).

**Vocal Lines:**  
Soprano:  
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  
Bass:  
non, non, non, non e - rit fi - nis, non, non, non, non e - rit, non, non

**Figured Bass:**  
5 3 - 6 6 6 5 3 - 6 3 - 6 5 -



402

non, non e - rit fi - nis.

non, non e - rit fi - nis.

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

6  
[#]

6  
5

6 6 5  
5 #

7  
5  
3

p 6 6 5 #

ff

[6-  
4+  
2

6-  
4+  
2

-]  
-  
-

406

6 6 5 3 6 5 3 6 5 3



414

5 6 # p Solo 6 5 6



424

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

p *f*

6 5 5 5

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

First system of piano introduction, measures 1-4. Treble and bass clefs, key signature of three sharps (F#, C#, G#). Dynamics: *f*.

Second system of piano introduction, measures 5-8. Treble and bass clefs, key signature of three sharps. Dynamics: *f*. Includes grace notes in measures 5 and 6.

Vocal line 1, measures 1-4. Treble clef, key signature of three sharps. Dynamics: *f Tutti*. Lyrics: Si - mul ad - o - ra - tur et con - glo - ri - fi - ca - - -

Vocal line 2, measures 1-4. Treble clef, key signature of three sharps. Dynamics: *f Tutti*. Lyrics: Si - mul ad - o - ra - tur et con - glo - ri - fi - ca - - -

Vocal line 3, measures 1-4. Treble clef, key signature of three sharps. Dynamics: *f Tutti*. Lyrics: Fi - li-o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - -

Vocal line 4, measures 1-4. Bass clef, key signature of three sharps. Dynamics: *f Tutti*. Lyrics: Si - mul ad - o - ra - - - - - - - - -

Third system of piano accompaniment, measures 5-8. Bass clef, key signature of three sharps. Dynamics: *f Tutti*.

Fingering diagram for the piano accompaniment, measures 5-8. Shows fingerings for the right hand: 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 - -

5 6 6 6

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 5 7 5

447

*mp*

*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

455

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

[6 6 6 6 # 6 6 #]

460

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

f Rip. p Solo [#] [2] [6] [6]

465

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

6 6 5<sub>3</sub> 5 6 5<sub>3</sub> 5<sub>3</sub> 6 5<sub>1</sub> 6 6

470

- - - - - nem pec - ca - to - - - - -

# 6 6 5 (6) 7 # # 6 5 6

474

Musical score for measures 474-477. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a rhythmic pattern of eighth notes and a bass line with a similar pattern. The upper staves are mostly empty, with some notes in the second system. The bottom staff contains a sequence of notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G.

478

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

495 **Allegro**

*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

Piano accompaniment for the first system, measures 501-504. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

Piano accompaniment for the second system, measures 505-508. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment.

Vocal line for the first system, measures 501-504. The lyrics are: - - - men, a - - - men, a -

Vocal line for the second system, measures 505-508. The lyrics are: - - - men, a - - - men,

Piano accompaniment for the third system, measures 509-512. The right hand features a melodic line with eighth notes, marked *f Tutti*. The left hand has a simple accompaniment.

Piano accompaniment for the fourth system, measures 513-516. The right hand features a melodic line with eighth notes, marked *f Tutti*. The left hand has a simple accompaniment.

Piano accompaniment for the fifth system, measures 517-520. The right hand features a melodic line with eighth notes. The left hand has a simple accompaniment. Fingerings are indicated below the notes: 5/3, 6, 3-3, 6/3, 6, 5/3, 6, 6/3.

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

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 5 # 6 - 5 5 #

511

Two staves of piano accompaniment in A major. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Measure 511: A4, A4, A4, A4. Measure 512: A4, A4, A4, A4. Measure 513: A4, G#4, F#4, E4. Measure 514: A4, A4, A4, A4.

Two staves of piano accompaniment. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand continues the bass line. Measure 515: A4, A4, A4, A4. Measure 516: A4, A4, A4, A4. Measure 517: A4, G#4, F#4, E4. Measure 518: A4, G#4, F#4, E4.

Vocal line 1 in A major. The melody consists of quarter notes. The lyrics are: a - - - - - men, a -

Vocal line 2 in A major. The melody consists of quarter notes. The lyrics are: a - - - - - men, a -

Vocal line 3 in A major. The melody consists of quarter notes. The lyrics are: a - - - - - men, a -

Vocal line 4 in A major. The melody consists of quarter notes. The lyrics are: a - - - - - men, a -

Bass line for the vocal parts in A major. The notes are: A2, A2, A2, A2, G#2, F#2, E2, A2. The lyrics are: a - - - - - men, a -

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



520

First system of piano accompaniment, measures 1-5. The right hand plays a steady eighth-note pattern, while the left hand provides harmonic support with chords and moving lines.

Second system of piano accompaniment, measures 6-10. Similar to the first system, it features a consistent eighth-note texture in the right hand and a more active bass line in the left hand.

First vocal line, measures 1-5. The melody begins with the lyrics "vi - tam ven - tu - ri sae - cu - li, a - - - - - men, a -".

Second vocal line, measures 6-10. The melody continues with the lyrics "- - - - - men, a - - - - - men, a -".

Third vocal line, measures 11-15. The melody continues with the lyrics "men, a - - - - - men, a -".

Fourth vocal line, measures 16-20. The melody concludes with the lyrics "- - - - - men, a - - - - - men. Et vi - tam ven - tu - ri sae - cu - li, a -".

Bass line, measures 1-20. It provides a steady harmonic foundation with a mix of quarter and eighth notes.

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



530

The musical score consists of several systems. The first system (measures 530-531) features a grand staff with treble and bass clefs. The right hand plays a melody with dynamics *p* and *f*. The left hand provides a bass line with dynamics *p* and *f*. The second system (measures 532-533) continues the piece with more complex textures, including trills and rapid passages in the right hand. Dynamics *p* and *f* are used. The third system (measures 534-537) shows the right hand staves as empty, while the left hand continues with a bass line. The final system (measures 538-541) shows the left hand with a bass line and a series of chords. Dynamics *p* and *f* are indicated. Fingerings and articulations are marked throughout.

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

534

A - - - men, a -

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

Et vi - tam ven - tu - ri

Et vi - tam ven - tu - ri

*Tutti*

5 3 1 1 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 4 3

544

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

men, a - - - - men, a - men. Et vi - tam ven - tu - ri

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

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

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

550

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

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

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

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

8 6 - 5 6 3 5 6 -

555

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

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

<sup>s</sup> a - men, a - men, a - - - - -

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

5 - 5 8  
3 - 3 6



563

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

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

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

men, a - - - - -

5/3   -   6   6   6/5

567

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

572

The musical score consists of piano accompaniment and vocal lines. The piano part features a right-hand melody with eighth-note patterns and a left-hand bass line with sustained chords. The vocal lines are in a soprano and alto register, with lyrics 'a - men, a - - - - -'. The score includes dynamic markings such as *p* and *tr*. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The bottom of the page shows figured bass notation: ♯ 4, ♯ 4, ♯ 5, -, 6, ♯, [6 5].



581

Right Hand: *f*, *ten.*, *p*  
 Left Hand: *f*, *ten.*, *p*

Right Hand: *p*, *ff*, *ten.*, *p*, *ten.*  
 Left Hand: *p*, *ff*, *ten.*, *p*, *ten.*

men, a - - - - - men,

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

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

- - - - - men,

*p* *f* Solo *p*  
 6 5 6 5 5 6 5 6 5 6 5

586

# 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 7/3 3



7

Do - mi - nus De - - - - - us.

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

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

- mi - nus De - - us Sa - - - - -

4 4/2   b6 4/2   5   4+ 2   6 [5]   6 4/2 2+   7 #   7 #   5 4   - 3   7 3   b6 5

Allegro

10

f

f

Sa - - - ba - oth. Pleni sunt coe - - -

- - - ba - oth. Pleni sunt coe - li et ter - - - ra,

- us Sa - ba - oth. Pleni sunt coe - - -

- - - ba - oth. Pleni sunt coe - - -

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

14

li et ter - - - - -

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

li et ter - - - - -

li et ter - - - - -

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



20

- ri-a, glo - ri-a glo - ri-a tu - a. O - san - na  
glo - - - ri - a tu - a. O - san-na in ex - cel -  
- ri-a, glo - ri - a tu - a. O - san - na, o - san - na in ex - cel -  
glo - - - ri-a, glo - ri-a tu - a. O - san-na in ex - cel -

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

Adagio

23

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 3 5 3

||

4 *tr* *pp* *f*

*tr* *pp* *f*

*pp* *f*

S

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

Musical score for measures 7-9. The score is written for piano with a grand staff (treble and bass clefs) and a separate bass line. The key signature is three sharps (F#, C#, G#). Measure 7 features a complex melodic line in the right hand with trills and slurs, and a bass line with eighth notes. Measure 8 continues the melodic development with trills. Measure 9 concludes the phrase with a final trill and a rest. Below the grand staff, a bass line contains the following fingering: 5 5 5 3 - 6 | 5 5 3 - 6 | 5 6 5 6 5 6 5 6 7.



Musical score for measures 10-12. The score is written for piano with a grand staff and a separate bass line. The key signature is three sharps. Measure 10 features a melodic line in the right hand with trills and slurs, and a bass line with eighth notes. Measure 11 continues the melodic development with trills. Measure 12 concludes the phrase with a final trill and a rest. Below the grand staff, a bass line contains the following fingering: [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] pp 5/3 5/3 7 7 [6/4] p 5/3



22

f

f

f

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

6 [6] [6] 6 6

25

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

no - mi - ne Do

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



28

ten.

*f* *f* *f*

mi - ni.

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

31

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



34

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

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] [5]

43

no - mine, in no - mi-ne Do - - - -



46

49

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

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

*f*

*tr*

- - mini. Be - ne - di - ctus, qui

[6] 6 [#5] 5 5 [x6] 6 5 6 6 [#5] 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 - - -

*tr* *tr* *tr* *tr* *tr*

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 7 5 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

*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*

mi - ne Do - mini.

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

71 *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 - - - -

*f Tutti*

A  
O - san - na in ex - cel - - -

T

B

org  
b  
*f Tutti*

80

na in excel sis.

*f Tutti*  
O san na in excel sis. O san

*f Tutti*  
O san na, o san na

Figured Bass:  $\begin{matrix} \#5 \\ 4 \end{matrix}$   $\begin{matrix} \#5 \\ 3 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$  6  $\begin{matrix} 5 \\ 3 \end{matrix}$   $\begin{matrix} 4 \\ 2 \end{matrix}$  - 6  $\begin{matrix} 5 \\ 3 \end{matrix}$  - 5 -  $\begin{matrix} 5 \\ 4 \end{matrix}$  -  $\begin{matrix} 9 \\ 3 \end{matrix}$  8 -

84

O - san - na, o - san - na, o - san - na in ex -

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

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

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

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

88

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

ff

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

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

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

93

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

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

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

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

senza Bassi Ripieni

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

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, o - san - na in ex -

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

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

100

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

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 [4] 6 9 6 #

103

The musical score consists of several systems. The first system shows the piano accompaniment with two staves. The second system adds a third staff for the bass line. The third system introduces the vocal lines, with lyrics written below the notes. The lyrics are: "san - na, o - san - na, o - san - na in ex - cel - sis. O - san - na, o - san - na in ex - cel - sis. O -". The final system shows the piano accompaniment with figured bass notation below the notes: 9 6, 9 6, 7 #, 4 #, 1.

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

san - na, o - san - na.

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, o - san - na,

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

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

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

Adagio

109

Two staves of piano accompaniment. The right hand plays a simple harmonic accompaniment with quarter and half notes. The left hand plays a similar accompaniment, often with a lower octave.

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

Single staff of vocal melody. The lyrics are: o - san - na in ex - cel - sis.

Single staff of vocal melody. The lyrics are: o - san - na in ex - cel - sis, in ex - cel - sis.

Single staff of vocal melody. The lyrics are: san - na, o - san - na, o - san - na, o - san - na in ex - cel - sis.

Single staff of vocal melody. The lyrics are: O - san - na in ex - cel - sis.

Fingerings for the vocal line: 8 6 5 6 5 4/2 - 6 5/3 - 7/3 6/3 5 6/4 5/4 # 2+ 5/3

## 6 Agnus Dei

Largo

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

# 7 # 6 6 7 - 7 6 9 8 |

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

Larghetto

re, mi - se - re - - re no - - bis. *tr* *p* Solo A - gnus De-i, qui tol - lis pec-ca-ta,

re - re, mis - se - re - re no - - bis. *p* Solo A - gnus De-i, qui tol - lis pec-ca-ta,

re - - - re no - - bis. *p* Solo A - gnus De-i, qui tol-lis pec-ca-ta,

re - - - re no - - bis. *p* Solo

*p* Solo

5 6 7 6 5 4 3 2 1

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  
 $\frac{15}{3}$  6 - 7 6 #5 6 3 # [4] 13 7 6 5 9 - 4+ 6 6 8 5 - 6 5 # [5] #

Adagio [Tempo primo]

25

*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 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 - -

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

34

di, pec - ca - - ta, pec - ca - - - - -

- di, pec - ca - - - - -

di, pec - ca - - - - ta, pec - ca - - ta, pec -

di, pec - ca - - - - -

5/4   #   5#   #   6/4+   -   5#   6/4+   6   6/5   #   4

## Adagio

37

ta mun - di:  
 ta, pec - ca ta mun - di:  
 ca ta mun - di:  
 ta, pec - ca ta mun - di:  
 ta, pec - ca ta mun - di:

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

## Dona nobis pacem

**Allegro**

The score is for the piece "Dona nobis pacem" in G major, 4/4 time, marked "Allegro". It features woodwinds (oboes and violas), strings, and organ. The woodwinds and strings play a rhythmic pattern of quarter notes and eighth notes, with dynamic markings of *f* (forte) and *p* (piano). The organ part is a solo in the bass clef, playing a sequence of chords marked with # and 6, with dynamic markings of *f* and *p*.

**Woodwinds:**

- Ob 1:** Treble clef, G major, 4/4. Dynamics: *f*, *p*, *f*.
- Ob 2:** Treble clef, G major, 4/4. Dynamics: *f*, *p*, *f*.
- vl 1:** Treble clef, G major, 4/4. Dynamics: *f*, *p*, *f*.
- vl 2:** Treble clef, G major, 4/4. Dynamics: *f*, *p*, *f*.
- vla:** Bass clef, G major, 4/4. Dynamics: *f*, *p*, *f*.

**Vocalists:**

- S (Soprano):** Treble clef, G major, 4/4. Rested.
- A (Alto):** Treble clef, G major, 4/4. Rested.
- T (Tenor):** Treble clef, G major, 4/4. Rested.
- B (Bass):** Bass clef, G major, 4/4. Rested.

**Organ:**

- org b:** Bass clef, G major, 4/4. Dynamics: *f* Solo, # 6, # 6, # 6 *p*, # 6, # 6 *f*.

44

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

48

1# 1# 1# 1# 5 6 1# 2# 1# 2#

51

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

55

*p* *f* *sostenuto*

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

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

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

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

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 6 # 6 # 6 # 6 Tutti 5/3 = 5/3 6







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

# - 6

5

6

87

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

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

90

cem, da pa -

cem, do - na pa - cem, pa -

cem, da pa -

Do - na no - bis pa -

6  
4  
2+

7  
5

4  
2+

6

5  
3

- 9 8 6 7 6 7 6

4 # 4+ 3 4+

2

93

cem, da pa - - - - -

- - - - - cem, da

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

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

96

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

- - cem.  
 pa - cem.  
 - - cem.  
 - - cem.

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



104

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

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

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

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

Tutti [6] # - 6 - # - 6 # - 6 p # 6 # 6





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 4 7 9 6 3 -



123

Piano accompaniment for the first system, measures 123-126. The music is in G major and 4/4 time. The right hand features a melodic line with a trill in measure 125, while the left hand provides a steady bass line.

Piano accompaniment for the second system, measures 123-126. This system includes a vocal line in the upper staff and a bass line in the lower staff. The vocal line begins with the lyrics 'Da pa - - - - -'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Vocal line for the first part of the second system, measures 123-126. The lyrics are 'Da pa - - - - -'. The melody is simple and follows the harmonic structure of the piano accompaniment.

Vocal line for the second part of the second system, measures 123-126. The lyrics are 'Da pa - - - - - cem, da pa - cem, da pa -'. The melody continues with the same harmonic structure.

Vocal line for the third part of the second system, measures 123-126. The lyrics are 'Do - na no - bis pa - - - - -'. The melody continues with the same harmonic structure.

Bass line for the first part of the second system, measures 123-126. The lyrics are 'pa - - - - - cem, da pa - - - - -'. The bass line provides a steady accompaniment for the vocal line.

Bass line for the second part of the second system, measures 123-126. The lyrics are 'pa - - - - - cem, da pa - - - - -'. The bass line continues with the same harmonic structure.

1 1 1 1      b6 5      6  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$       b7 -      6  $\frac{1}{4}$  -      7 -      b6  $\frac{1}{4}$   $\frac{1}{2}$       6



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 / #    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,

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

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



141

*f*

*f*

*f*

Da pa - - - - -

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

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

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

*f* 6/5 4 # 5/3 Tutti \* 9 8 6 7 # 6 4+ / 2 7 6 4+ / 2 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 5 - 5/3 -

147

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

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

Da pa - - - - - cem, da pa - cem, pa - - - - - cem.

Da pa - - - - - cem, da pa - - - - - cem.

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

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