

MISSA IN D

Missa in D

HarWV 32

G O T T L O B
H A R R E R

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

FULL SCORE



Wolfgang Esser-Skala, 2019

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P R E F A C E & C R I T I C A L R E P O R T

This edition of the *Missa in D* bases upon the autograph manuscript in the archive of the Dresden Hofkapelle, which has been digitized by the Saxon State Library – State and University Library Dresden (see <http://hofmusik.slub-dresden.de>). The digital version of the manuscript is available at <http://digital.slub-dresden.de/id426603583> (siglum Mus.2740-D-2)

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (dynamics and directions), parentheses (expressive marks) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.

K Y R I E

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1–159	org ⁱ	bass figures missing in Ms
5	vl 1, 2	6th note in Ms: b'8
10	ob 2	1st eighth in Ms: f'8
56	vla	bar in Ms: fis'8–fis'8–fis'8
58	vla	bar in Ms: fis'8–fis'8–fis'8
77	vl 1	grace note missing in Ms
137	vl 2	bar in Ms: b'8–b'8–b'8
137	vla	grace note missing in Ms
197	vla	1st quarter in Ms: d'4
203	org	2nd quarter in Ms: r4
217	A	bar in Ms: a'2–a'4–a'4
218	vla, A	1st quarter in Ms: a'4

G L O R I A

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
25	ob 2, S	grace note missing in Ms
28	S	grace note missing in Ms
54	vl 2	1st quarter in Ms: e'8–e'8
56	S	last quarter in Ms: d"4
56	A	last quarter in Ms: a'4
56	T	last quarter in Ms: fis'4
56	org	last quarter in Ms: dis8–dis8
61	T	2nd half note in Ms: d'2
71	A	3rd quarter in Ms: fis'4
74	tr 2	1st half of bar in Ms: d"8–d"8–d"8–d"8
74	vla	last quarter in Ms: r4
191	vl 2	4th, 6th and 8th eighth in Ms: d'8
200	vla	5th eighth in Ms: gis'8
222	vla	3rd eighth in Ms: e'8

ⁱ Abbreviations: A, alto; B, basso; fl, flute; Ms, manuscript; ob, oboe; org, organ; r, rest; S, soprano; T, tenore; tr, tromba; timp, timpani; vl, violin; vla, viola.

241	vl 2	3rd quarter in Ms: cis'4
300	vl 2, T	2nd quarter in Ms: a4
304	ob 1, 2	1st quarter in Ms: g'8–g8
306	vl 2, T	1st half of bar in Ms: fis'2
319	S	3rd quarter in Ms: dis"8–dis"8
324	ob 1, 2	1st quarter in Ms: cis"8–cis"8
330	vl 1, S	2nd half of bar in Ms: b'2 (also in ob 1, 2)
351f	org	quote of T missing in Ms
353f	org	quote of T missing in Ms
355	vl 2	3rd quarter in Ms: d"8–d'8
355	T	3rd quarter in Ms: d'4
366	vla	1st half of bar in Ms: fis'2
383	T	1st quarter in Ms: d'4

C R E D O

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1–103	org	bass figures missing in Ms
35	T	3rd quarter in Ms: cis'4
75	ob 1	3rd quarter in Ms unison with vl 1
87f	ob 2, vl 2	in Ms unison with vl 1
114	vl 2	5th eighth in Ms: fis'8
127	vla	6th eighth in Ms: b'8
131–269	org	bass figures missing in Ms
133	A	2nd/3rd quarter in Ms: g'8–g'16–g'16–fis'8–d'8
134	vl 1, 2	10th sixteenth in Ms: a'16
143	T	3rd eighth in Ms: d'8
145	vl 1	9th sixteenth in Ms: e"16
146	vla	2nd half of bar in Ms: f'8–f'8–f'8–f'8
180	ob 1	3rd eighth in Ms: e"8
186	vl 2	last quarter in Ms: b4
218	timp	3rd quarter in Ms: c4
226	ob 2	grace note missing in Ms
227	B	3rd quarter in Ms: b4
244	vla	4th eighth in Ms: d'8
255	ob 1	bar in Ms: c"4–fis"4–g"2
262	ob 2	1st quarter in Ms: g'4
268	tr 1	1st quarter in Ms: e"4
268	ob 2	1st quarter in Ms: a'4 (also in vl 2, A)
268	vla, T	1st quarter in Ms: fis'4

S A N C T U S

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
–	org	in the Ms, bass figures only appear in bars 4 to 7
2	A	bar in Ms: g'16–fis'16–e'4.–e'4–d'4
11	A	1st quarter in Ms: cis"4
12	tr 2	1st quarter in Ms: g'4
18	T	grace note missing in Ms
20	tr 2	3rd quarter in Ms: d"4

24	vla	3rd quarter in Ms: e'8–e'8
30	A	grace note missing in Ms
31	T	2nd quarter in Ms: e'4
45	vl 1, 2	1st quarter in Ms: b'8.–d"16 (also in fl 1, 2)
104	fl 2, vl 1	bar in Ms: c"4.–b'16–a'16–g'4
106	fl 2, vl 1	bar in Ms: d"4.–cis"16–b'16–a'4
109	vla	1st quarter in Ms: e'4
114	T	grace note missing in Ms
140	S	bar in Ms: d"4–cis"2

A G N U S D E I

Bar	Staff	Note
1–286	org	bass figures missing in Ms
5	vl 2	6th eighth in Ms: a16–a16
5	org	6th eighth in Ms: a16–b16
7	vl, org	2nd note in Ms: bes32
7	A	3rd quarter in Ms: d'4
23	S	bar in Ms: a'2–r4
26	ob 2	2nd half of bar in Ms: g'8–g'8–g'8–g'8
26	A	3rd quarter in Ms: d'4
66	vla	1st quarter in Ms: d'4
72	org	2nd quarter in Ms: r4
86	A	bar in Ms: a'2–a'4–a'4
87	vla, A	1st quarter in Ms: a'4

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to [wolfgang\(at\)esser-skala.at](mailto:wolfgang(at)esser-skala.at) or create an issue or pull request on the edition's GitHub page (<https://github.com/skafdasschaf/harrer-missa-HarWV-32>). Your help will be greatly appreciated.

Salzburg, November 2019
Wolfgang Esser-Skala

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*This edition is dedicated to the loving memory of Hans Mayr (27.12.1956–12.10.2019),
who passed away during the transnotation of the Kyrie fugue.*

—WES

1

K Y R I E

1.1 KYRIE ELEISON

Andante

Oboe I Oboe II Tromba I, II
ex D Timpani ex d-A

Violino I Violino II Viola

Soprano Alto Tenore Basso

Organo

The musical score consists of ten staves. The first four staves feature woodwind instruments: Oboe I and Oboe II in treble clef, Tromba I, II (ex D) in bass clef, and Timpani (ex d-A) in bass clef. The next five staves are for string instruments: Violino I and Violino II in treble clef, Viola in bass clef, and three voices: Soprano, Alto, and Tenore, all in bass clef. The final staff is for the Organ, also in bass clef. The tempo is marked as *Andante*. The dynamic is **f**. The vocal parts sing the word "Ky - ri - e" in unison.

3

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

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

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

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

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

5

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

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

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

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

$\frac{6}{5}$ $\frac{7}{4}$ $\frac{9}{4}$ $\frac{\#6}{4}$ $\frac{7}{4}$ $\frac{6}{5}$ $\frac{7}{4}$ $\frac{9}{4}$ $\frac{6}{4}$

A musical score for piano and voice. The score consists of eight staves. The top two staves are for the piano in G major, featuring eighth-note patterns. The third staff is for the bassoon, also in G major. The fourth staff is for the piano in G major, showing sixteenth-note patterns. The fifth staff is for the piano in G major, continuing the sixteenth-note patterns. The sixth staff is for the voice, starting with the lyrics "lei - - son," followed by "e - lei - - son." The seventh staff continues the vocal line with "lei - - son," followed by "e - lei - - son." The eighth staff concludes the vocal line with "lei - - son," followed by "e - lei - - son." The piano accompaniment includes measures with time signatures 7, 6/4, 7/4, 6/4, 2, 5, and 3.

7

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

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

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

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

7 - 6 6 7 6 2 5 3

Adagio

A musical score for piano, featuring nine staves. The top staff shows two hands playing eighth-note patterns. The second staff shows the right hand playing eighth notes. The third staff shows the left hand playing quarter notes. The fourth staff shows two hands playing sixteenth-note patterns. The fifth staff shows the right hand playing eighth notes. The sixth staff shows the left hand playing quarter notes. The seventh staff shows the left hand playing eighth notes. The eighth staff shows the right hand playing eighth notes. The ninth staff shows the left hand playing eighth notes. Measure numbers 9 and 10 are indicated above the staves. The tempo is marked "Adagio". Dynamics include p (piano) and f (forte). Measure 10 includes time signature changes: $\frac{6}{4}$, $=$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{7}{4}$, and $\frac{5}{3}$.

1.2 CHRISTE ELEISON

Moderato

Violino I

Violino II

Viola

Alto

Organo

f *p* *ten.* *f*

f *p* *ten.* *f*

f *p* *ten.* *f*

f Solo *6* *6* *6* *7 7* *p* *6 6* *6* *7 7* *f*

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

6 *6* *4* *6* *6* *5* *—* *9 8 5 3* *—* *9 8 8 7 5* *6 4 3 2* *6* *9 8 6 6*

29

ten. ten. ten.

p f p

f p

tr *p* *Solo*

Chri - ste,

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

=

39

ten. ten.

tr *p*

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

6 6 6 7 7 6 6 6 7 7 $4+$ 6 6 $4+$

49

f

p

f

p

f

p

*

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

6 f 4+ 6 p 6 7 9 8 6 7 9 8 15 6+ #

=

58

f

p

f

p

f

p

*

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

3 3 3

f p 9 8 6 6 7 6 5 9 8 6 6 5 6 - 6

66

son, Christe e - lei - son,

$\begin{matrix} \text{6} \\ \text{5} \\ \text{#} \end{matrix}$ $\begin{matrix} \text{7} \\ \text{5} \end{matrix}$ $\begin{matrix} \text{8} & \text{7} \\ \text{6} & \text{5} \end{matrix}$ $\begin{matrix} \text{6} & \text{5} \\ \text{4} & \text{3} \end{matrix}$ $\begin{matrix} \text{6} \\ \text{7} \end{matrix}$ $\begin{matrix} \text{6} \\ \text{6} \end{matrix}$

=

74

poco f p f ten.

poco f p f ten.

poco f p f p

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

$\begin{matrix} \text{6} \\ \text{4} \end{matrix}$ $\begin{matrix} \text{6} & \text{5} \\ \text{5} & \text{4} \end{matrix}$ $\begin{matrix} \text{6} & \text{7} \\ \text{7} & \text{6} \end{matrix}$ $\begin{matrix} \text{6} \\ \text{6} \end{matrix}$ $\begin{matrix} \text{6} & \text{5} \\ \text{4} & \text{5} \end{matrix}$ $\begin{matrix} \text{6} \\ \text{6} \end{matrix}$ $\begin{matrix} \text{6} & \text{6} \\ \text{6} & \text{6} \end{matrix}$ $\begin{matrix} \text{7} \\ \text{7} \end{matrix}$ $\begin{matrix} \text{6} \\ \text{6} \end{matrix}$ $\begin{matrix} \text{6} \\ \text{6} \end{matrix}$

84

ten.
f
ten.
f
ten.

6 7 7 4+ 6 6 # 4+ 6 6 6 7 — 6 6 6 6 4 5 #

=

93

p poco **f**
p poco **f**
p poco **f**

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

p 6 6 6 7 7 6 6 6 7 7 poco **f** 7

103

p
poco f
p
poco f
p
poco f
f

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

$\begin{matrix} p & 6 & 5 & 4 & \# & 4+ & 6 \\ & 3 & & & & & \end{matrix}$ $\begin{matrix} \text{poco f} & 5 & 7 & 6 & 5 & 4 & 3 \\ & 3 & & & & & \end{matrix}$ $\begin{matrix} p & 5 & 2 & 9 & 8 & 5 & 3 \\ & 3 & & 4 & 3 & 3 & \end{matrix}$ $\begin{matrix} p & 5 & 2 & 9 & 8 & 6 & 3 \\ & 3 & & 4 & 3 & 5 & \end{matrix}$ $\begin{matrix} f & 6 & 5 & 4 & 3 \\ & 4 & & & \end{matrix}$

=

113

$\begin{matrix} p & \text{ten.} & p & \text{ten.} & p & \text{ten.} & p & \text{ten.} \\ & & & & & & & \end{matrix}$

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

$\begin{matrix} 8 & 5 & 6 & 4 & 3 & 2 & 6 & 7 & 9 & 8 & 6 & 6 & 5 & 7 & 9 & 8 & 6 & 6 & 6 & 6 & 6 & 4 & 5 \\ & & & & & & & 5 & 4 & 3 & 6 & & & 4 & 3 & 6 & & & & & & \end{matrix}$

122

This musical score page contains two systems of music. The top system, starting at measure 122, consists of three staves: Treble, Alto, and Bass. The bass staff includes lyrics in German: "son, Chri-ste e - lei-son, Chri-ste e - lei-son, Chri-ste e - lei -". The dynamics and time signatures change frequently, indicated by markings like **f**, **p**, **5**, **6**, **7**, and **3**. The bottom system, starting at measure 131, also has three staves: Treble, Alto, and Bass. It features continuous eighth-note patterns and includes lyrics: "son, Chri-ste e - lei - son, e - lei - son, e - lei - son,". The bass staff shows harmonic progressions such as **6**, **6 5**, **5 7**, **6 6**, **6 5**, and **6 7**. The instruction "poco f" appears in several places.

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

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

5 **6 5** **5** **6 5** **6** **5**

3

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

6 **5** **6** **5**

poco f

poco f

poco f

6 **6 5** **5 7** **6 6** **6 5** **6 7** **6 6**

140

e - lei - son.

=

150

1.3 KYRIE ELEISON

Vivace

Oboe I

Oboe II

Tromba I, II
ex D

Timpani
ex d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

f

Ky - ri - e e - lei -

Ky - ri - e e - lei -

f

f

f

f

163

f Tutti

Ky - ri - e - lei -

9₃ 8 5₄ 6₂

166

Tenor: son, e - lei

Bass: Ky - ri - e e - lei

f Tutti

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

169

son, e - lei

son, e -

son, e - lei - son,

son,

[son, e - lei]

son,

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

173

A musical score for piano and voice. The score consists of six staves. The top two staves are for the piano, showing right-hand melodic lines and left-hand harmonic patterns. The middle staff is for the voice, which remains silent throughout this section. The bottom three staves are also for the piano, continuing the harmonic and melodic patterns established in the first two staves. The vocal line begins with the word "lei" at the start of the third section, followed by "e - lei" and "e -". The piano parts include dynamic markings like forte (f) and piano (p), and various note heads and stems.

lei

e - lei

e -

8

8 #

177

son, e - lei -

son,

lei

e - lei -

8

7 [3] 7 6 5 $\frac{4}{2}$ * 6 [5] 3 [6] 7 7 7 7 -

180

This musical score consists of six staves. The top two staves are for the piano, showing treble and bass clef staves with various dynamics and note patterns. The middle two staves are for the voice, with lyrics appearing in the third staff: "son, e - lei" at measure 180, "e - lei" at measure 181, and "son, e -" at measure 186. The bottom two staves are for the bassoon, with measure 180 featuring a bass clef staff and measure 181 featuring a treble clef staff. Measure 182 begins with a bass clef staff. Measure 183 shows a change in key signature and time signature markings below the staff: 6 over 5, 3 over 6, a dash, 5 over [sharp], 6 over [sharp], [6] over 2, 5 over 3, 6 over 2, 6 over 5, 5 over 2, 6 over 5, 5 over 3, [sharp] over 5, a dash, [sharp] over 4, and [sharp] over 2.

son, e - lei

e - lei

son, e -

$\frac{6}{5}$ $\frac{3}{6}$ - $\frac{5}{\sharp}$ $\frac{6}{\sharp}$ $\frac{[6]}{2}$ $\frac{6}{5}$ $\frac{3}{2}$ $\frac{6}{5}$ - $\frac{6}{5}$ $\frac{5}{3}$ $\frac{6}{5}$ $\frac{5}{\sharp}$ - $\frac{5}{\sharp}$ $\frac{6}{4}$

183

184

185

186

187

son.

son.

⁸ son.

lei - son.

6 5
3

5
3

187

Ky - ri - e -

$\begin{smallmatrix} [5] \\ \# \end{smallmatrix}$ $\begin{smallmatrix} [6] \\ \# \end{smallmatrix}$ 6 6 $\begin{smallmatrix} [6] \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} [5] \\ \# \end{smallmatrix}$ $\begin{smallmatrix} [9] \\ 3 \end{smallmatrix}$ 8 6 $\begin{smallmatrix} [5] \\ \# \end{smallmatrix}$ $\begin{smallmatrix} [6] \\ 2 \end{smallmatrix}$ 6 [—] 7 $\begin{smallmatrix} 5 \\ \# \end{smallmatrix}$

190

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

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

⁸ E - lei -

lei - - - - - - - - son,

6 3 6 - 6 ⁵₃ [#][⁴₂] 6 ⁵₃ [9] 8 ⁶₆ [6] ⁵₄ [8] 5 ⁸ - 6 7

194

son,

son, e - lei -

e - lei -

e - lei -

$\frac{6}{3}$ $= \frac{4}{2}$ 6 6 $\frac{6}{3}$ 6 $\frac{7}{5}$ $\frac{7}{3}$ $\frac{7}{3}$ $[\frac{7}{3}]$ $\boxed{5}$ $\frac{6}{5}$

197

e - lei -

son,

e - lei -

$\frac{5}{2}$

[#] [6] 6- $\frac{5}{2}$ 6 6 # 3 6 7 5 [46] 5 [45]

200

son.

Ky - ri - e e - lei

son,

e - lei

son. Ky - ri - e e - lei

son. Ky - ri - e e - lei

son, e - lei

son.

Ky - ri - e e -

$\begin{matrix} 7 \\ \# \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} [6] \\ 5 \end{matrix}$ $\begin{matrix} 5 \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 45 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 45 \end{matrix}$ $\begin{matrix} 9 \\ 8 \end{matrix}$ $\begin{matrix} [6] \\ \ast \end{matrix}$ $\begin{matrix} 4 \\ 3 \end{matrix}$ $\begin{matrix} 3 \\ 2 \end{matrix}$ $\begin{matrix} 7 \\ 3 \end{matrix}$

204

f

son. Ky - ri - e e -

son, e - lei - son, e -

lei - son.

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

208

f

lei

Ky - ri - e e - lei son, e - [lei]

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

Ky - ri - e e - lei

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

212

Soprano: - son, e - lei - - -
Alto: - son. Ky - ri - e e - lei - - -
Tenor: - son, e - lei - - -
Bass: - son. Ky - ri - e e - lei - - -
Basso continuo: - son. Ky - ri - e e - lei - - -

Measure numbers: 6 4 2 3 4 2 7 5 3 6 5 [#] 6

Adagio

216

son, e - lei - son.

son, e - lei - son.

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

6 7 7 7 6 5 3 [15] 6 9 8 6 5 7 8
 3 5 3 4 3 2 3 5 3 4 3 2 3

2

G L O R I A

2.1 GLORIA

Allegro ma molto

Oboe I

Oboe II

Tromba I, II ex D

Timpani ex d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

f

f Tutti

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

[Glo - ri - a, glo - ri - a,

8 [Glo - ri - a, glo - ri - a,

f Tutti

[Glo - ri - a, glo - ri - a,

f Tutti

3

glo - ri-a in ex - cel - sis, glo - ri-a in ex - cel - sis, in ex - cel - sis
 glo - ri-a in ex - cel - sis, glo - ri-a in ex - cel - sis, in ex - cel - sis
 8 glo - ri-a in ex - cel - sis, glo - ri-a in ex - cel - sis, in ex - cel - sis
 glo - ri-a in ex - cel - sis, glo - ri-a in ex - cel - sis, in ex - cel - sis

6 6 6 5 #

6

a 2

a 2

De - o.

De - o.]

8 De - o.]

De - o.]

4 # 7 7 # 7 7 5

10 **Grave assai**

ten.

poco **p**

poco p

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

[Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -]

poco p

poco p

8 [Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -]

poco p

4 3 7 # 6 4 6 5 4 3 5 3 6 7 5 6 8 9 7 10 8 6 4

13 Adagio Allegro

f

f

f

f

ta - tis.

Et in

ta - tis.]

Et in

f

ta - tis.] Et in ter - ra pax, pax ho - mi - ni-bus, et in

f

Fagotti tacent

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

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

$\frac{7}{6-6}$

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

$\frac{7}{6-6}$

$\frac{6}{4}$

$\frac{6}{\sharp}$

20

p

p

p

p

p

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

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

ter - ra pax, pax ho - mi - ni - bus bo - nae [vo - lun - ta - tis, bo - nae

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

7 6 6 6 6 7 6 6 2 6 — 6 5 6 —

Come sopra

f

27

f

f

f

f

f

f

vo - lun - ta - - - tis. Lau - da - mus, lau - da - mus,

vo - lun - ta - - - tis. Lau - da - mus, lau - da - mus,]

vo - lun - ta - - - tis. Lau - da - mus, lau - da - mus,]

6 6/4 5/3 f

31

lau - da - mus te, bene - di - ci - mus te, ad - o - ra - - - -
 lau - da - mus te, be - ne - di - ci - mus te, ad - o - ra - - mus te, glo - ri - fi -
 8 lau - da - mus te, be - ne - di - ci - mus te, ad - o - ra - - mus te, glo - ri - fi -
 lau - da - mus te, bened - cimus te, ad-o - ra - mus te,
 6 6 6 6 ♫

34

mus 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 -

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

6 # #

Musical score for three voices (Soprano, Alto, Bass) and piano, page 43, measures 37-50.

The score consists of six systems of music. The top system (measures 37-38) shows the piano and voices playing eighth-note patterns. The second system (measures 39-40) shows the piano and voices resting. The third system (measures 41-42) shows the piano and voices resting. The fourth system (measures 43-44) shows the piano and voices playing eighth-note patterns. The fifth system (measures 45-46) shows the piano and voices resting. The sixth system (measures 47-48) shows the piano and voices playing eighth-note patterns. The seventh system (measures 49-50) shows the piano and voices resting.

Text under the vocal parts:

- Measure 47: ca - - - mus te.
- Measure 48: ca - - - mus te.
- Measure 49: 8 mus, glo - ri - fi - ca - - mus te.
- Measure 50: - - - - - mus te.

Piano pedaling is indicated at the beginning of measure 37 (pedal down), measure 43 (pedal up), and measure 49 (pedal down).

40

Music score page 44, featuring six staves of musical notation. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. The key signature is A major (two sharps). The time signature changes frequently, indicated by numerals below the staff.

Dynamics and performance instructions:

- Measure 40: Top staff dynamic **f**, middle staff dynamic **f**.
- Measure 41: Middle staff dynamic **f**.
- Measure 42: Top staff dynamic **p**, middle staff dynamic **p**, bottom staff dynamic **p**.
- Measure 43: Top staff dynamic **f**, middle staff dynamic **f**, bottom staff dynamic **f**.
- Measure 44: Top staff dynamic **f**.
- Measure 45: **p Solo** (piano solo), **f Tutti** (all together).
- Text: *Gra - ti - as a - gimus, a - gimus ti - bi, Do - mi - ne*
- Measure 46: **f Tutti**.
- Text: *Do - mi - ne*
- Measure 47: **f Tutti**.
- Text: *Do - mi - ne*
- Measure 48: **f Tutti**.
- Text: *Do - mi - ne*

Measure 49: Bass staff time signature changes from 7/4 to 6/4 to 5/4 to 6/4.

44

a 2

De - us, Rex coe - le - stis, Rex coe - le - stis, Pa - ter o -
 [De - us, Rex coe - le - stis,] Pa - ter o - mni - po-tens, o - mni - po -
 [De - us, Rex coe - le - stis,] Pa - ter o - mni - po-tens, o - mni - po -
 De - us, Do - mi - ne De - us, Rex coe - le - stis, Pa - ter o -

4 6 4 # 4+ 6 6 8

47

Musical score page 47. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. The key signature is A major (three sharps). The time signature is common time. Measure 47 begins with a rest followed by a measure of eighth notes. The next three measures are rests. The fourth measure starts with a dynamic **p**. The fifth measure starts with a dynamic **p**. The sixth measure starts with a dynamic **p**. The lyrics "mni - potens." appear below the bass staves. The seventh measure starts with a dynamic **p Solo**. The lyrics "tens. Gra - ti - as a - gimus, a - gimus ti - bi propter ma - gnam glo - ri - am" are written below the treble staves. The eighth measure starts with a dynamic **p**. The lyrics "tens." appear below the bass staves. The ninth measure starts with a dynamic **p**. The lyrics "mni po - tens." appear below the bass staves. The tenth measure starts with a dynamic **p**.

mni - potens.

p Solo

tens. Gra - ti - as a - gimus, a - gimus ti - bi propter ma - gnam glo - ri - am

8 tens.

mni po - tens.

51

A musical score page featuring six staves of music. The top two staves are treble clef with a key signature of two sharps. The third staff is bass clef. The fourth staff is treble clef with a key signature of one sharp. The fifth staff is bass clef with a measure number '8' above it. The bottom staff is bass clef. The music consists of measures of rests followed by measures of eighth-note patterns. The lyrics 'tu - am, propter ma - gnam glo-ri-am tu -' are written below the fourth staff. Measure 8 begins with a bass note.

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

8

55

f

f

f

f

f

f Tutti

Do - mi - ne Fi - li, Fi - li u - ni - ge - ni-te, Je - su Chri - ste,
am, Do - mi - ne Fi - li u - ni - ge - ni-te, [Je] - su Chri - ste,

f Tutti

8 Do - mi - ne Fi - li, [Fi] - li u - ni - ge - ni - te, Je - su Chri - ste,

f Tutti

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

f Tutti 6 6 6 5 6 #

58

Filiu - ni - ge - ni-te, Je - su Chri - ste, Je - su Chri - ste, Je - su
 Fi - liu - ni - ge - ni-te,] Je - - - su [Chri] - ste, Je - su
 Fi - liu - ni - ge - ni-te,] [Je - su Chri] - ste, *Je-su, Je - su
 Fi - liu - ni - ge - ni - te, Je - - - su [Chri] - ste, Je-su, Je - su

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

62

Chri-ste.

Chri-ste.

8 Chri-ste. Gra - ti - as a - gi-mus, a - gimus ti - bi

Chri-ste. Gra - ti - as a - gi-mus, a - gimus

p Solo

p Solo

6 5 3 **6** **-** **7** **7** **2 6** **-** **7** **7**

66

The musical score consists of six staves. The top three staves represent three voices (Soprano, Alto, Tenor) in G major (two sharps). The bottom three staves represent Basso continuo in G major. Measure 66 begins with three measures of silence. The vocal parts enter with eighth-note patterns. The basso continuo part features sustained notes and bassoon entries. The lyrics begin in measure 8.

8 pro - pter ma - gnam glo - ri-am tu - am, [pro-pter ma-gnam glo - ri-am
ti - bi pro - pter ma - gnam glo - ri-am tu - am,

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

69

f

f

f

f

f

f

f Tutti

Do - mi - ne De - us, Do - mi - ne De - us,

f Tutti

Do - mi - ne De - us, Do - mi - ne De - us,

f Tutti

tu] - - - am, Do - mine De - us, Do - mi - ne De - us,

f Tutti

Do - mi - ne De - us, Do - mi - ne De - us,

2 6 *f Tutti* 6 4 3 6 4 3

72

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

Bass

6 5 6 5 4 6 5 9 8 6 6

75 Lento Allegro

tr

Fi - li-us Pa - tris.

Fi - li-us Pa - tris.

Fi - li-us Pa - tris.

8

6 6 5

7 7

7 7

6 6 6 6 4 5

79

A musical score page featuring five systems of music. The first system (measures 79-80) starts with piano dynamic (p), followed by forte (f). The second system (measures 81-82) starts with piano dynamic (p), followed by forte (f). The third system (measures 83-84) starts with piano dynamic (p), followed by forte (f). The fourth system (measures 85-86) starts with piano dynamic (p), followed by forte (f). The fifth system (measures 87-88) starts with piano dynamic (p), followed by forte (f). Measure 88 ends with a repeat sign (8).

p f

p f

p f

p f

p f

a 2

p f

p f

p f

p f

p f

8

p f

p f

p f

p f

p f

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

2.2 QUI TOLLIS

Largo

Oboe [solo]

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

The musical score consists of eight staves. The first staff (Oboe) has a treble clef and a 'C' key signature, with a dynamic 'f' at the beginning. The second staff (Violin I) starts with a dynamic 'f'. The third staff (Violin II) also starts with a dynamic 'f'. The fourth staff (Viola) has a bass clef and a 'C' key signature. The fifth staff (Soprano) has a treble clef and a 'C' key signature, with lyrics 'Qui tol - lis pec - ca - ta,' and dynamics 'f Tutti' at measure 7. The sixth staff (Alto) has a treble clef and a 'C' key signature, with lyrics 'Qui tol - lis pec - ca - ta,' and dynamics 'f Tutti' at measure 7. The seventh staff (Tenore) has a treble clef and a 'C' key signature, with lyrics 'Qui tol - lis pec - ca - ta,' and dynamics 'f Tutti' at measure 8. The eighth staff (Basso) has a bass clef and a 'C' key signature, with lyrics 'Qui tol - lis pec - ca - ta,' and dynamics 'f Tutti' at measure 8. The ninth staff (Organ) has a bass clef and a 'C' key signature, with dynamics 'f Tutti' at measure 7, and time signatures changing to 6/4, 5/3, 7/4, and 6/4.

86

mun - di:
 Mi - se - re -
 re no -

mun - di:
 Mi - se - re - re
 no -

mun - di:
 Mi - se - re - re
 no -

mun - di:
 Mi - se - re - re
 no -

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

88

Da siciliano e con affetto

94

7 7 6 5 6 5

102

p Solo

Qui tol - lis pec -

$\frac{1}{6}$ $\frac{5}{6}$ $\frac{4}{4}$ $\frac{6}{6}$ $\frac{8}{8}$ $\frac{7}{7}$ $\frac{6}{6}$ $\frac{5}{5}$ $\frac{7}{7}$ $\frac{\#}{\#}$

112

pp quando si può

pp quando si può

pp quando si può

pp quando si può

ca - ta, pec - ca - - ta mun - di: Su - scipe, su - scipe de -

8

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

pp quando si può

121

poco **f**

p **f**

p **f**

p **f**

p **f**

p **f**

p

- pre - ca - - ti - o - nem,
de - pre - ca - ti - - o - nem no - stram.

f

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

132

Qui tol - lis pec - ca -

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

141

A musical score for orchestra and choir. The score consists of six staves. The top three staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom three staves are for the choir. The vocal parts include soprano, alto, tenor, and bass. The music is in common time, with a key signature of one sharp. The vocal line includes lyrics: "ta, pec - ca - ta mun - di: Su - sci-pe, su - sci-pe". The score concludes with a dynamic marking of f (fortissimo) and a tempo marking of $\#$ 6. Measure numbers $\#$ 6, $- 6$, $\# 6$, $\flat 7$, $-$, 9 , and $- 6$ are placed below the bass staff.

150

poco **f**

poco **f**

poco **f**

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

8

7 # — 9 - 6 #

159

poco **f**

f

ten.

f

f

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

s

6 **4** **—** **2** **5** **6** **4** **2** **f** **4+** **6** **6** **8** **#**

Musical score for orchestra and piano, page 169. The score consists of six staves. The top three staves represent the orchestra, and the bottom three staves represent the piano. The piano part includes dynamic markings **p** and **p**, and harmonic markings $\frac{4}{\#}$, $\frac{7}{\#}$, $\frac{4}{\#}$, $\frac{-}{6}$, $\frac{\#}{6}$, $\frac{7}{\#}$, $\frac{7}{\#}$, $\frac{6}{\#}$. The vocal part begins with "no - stram."

178

f p

f p

f p

tr

8

6 *6* *b6 5 #4+ 6 6 8 7 7 5*

188

Vivace

Grave

C

f

f

f Tutti

Qui se-des ad dextram Pa-tris: Mi - se - re - - -

f Tutti

Qui se-des ad dextram Pa-tris: Mi - se - re - re,

f Tutti

Qui se-des ad dextram Pa-tris: Mi - se - re -

f Tutti

Qui se-des ad dextram Pa-tris: Mi - se - re - re,

f Tutti

$\frac{6}{\flat}$

$\frac{6}{\flat}$ $\frac{3}{\flat}$

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

193

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

 5 b6 5 6 6 5 5

2.3 QUONIAM

Allegro ma non troppo

Violino I *Violino II* *Viola*

Soprano *Alto*

Organo

=

200

f *

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

204

p f

p f

p f

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

=

208

poco p pp f

poco p pp f

poco p pp f

- 7 6 6 6 6 6 5 poco p 6 5 6 4 3 7 pp 7 6 4 5 6 f 6 5

212

p *Solo*

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

=

216

p *poco f*

p *poco f*

p *poco f*

tr

Do - minus, tu so - lus al - tis - simus Je - su Chri - ste,

P Solo

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

220

poco f p poco f p [tr]

poco f p poco f p *

poco f p poco f p

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

sanctus, tu so - lus Do - minus, tu so - lus al - tis - simus Je - su Chri - ste,

6 6 7 6 7 # 6 7 7 # -

=

224

Je - su Christe, Je - su Christe, tu so - lus sanctus, tu so - lus Do - mi -

Je - su Christe, Je - su Christe, tu so - lus sanctus, tu so - lus

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

228

poco f p
poco f #p
poco f p

nus, tu so - lus al - tis - si-mus, tu so - lus san - - -
Do-min-us, tu so - lus al - tis - si-mus, tu so - lus san - - -

232

ff f p ff
f p ff
f p ff

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

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

236

p f

p

f

6 6 7 6 6 7 6 6 7 7

6 7 #

6 7

240

tr

tr

p

p

f

p

f

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

244

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

=

247

Quo - ni-am tu so - lus tu so - lus san-ctus, tu so - lus Do - minus, tu
Je - su Chri - ste,

250

poco f p
poco f p
poco f p

so - lus al - tis - si-mus, tu so - lus Do - minus, tu so - lus al - tis - si-mus Je -
Je - su Chri - ste,

$\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$

=

253

- - su Chri-ste, tu so - lus san - - ctus, tu so - lus
Je - su Chri-ste, tu so - lus san - - ctus, tu so - lus Do - mi -
 $\begin{matrix} 7 \\ 6 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 2 \end{matrix}$ 6 $\frac{1}{7}$ 6 7

256

Do - minus, tu so - - - lus al - tis - - si - mus, tu so - - lus,
nus, tu so - - - lus al - tis - - si - mus, tu so - - lus,

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

=

259

poco f p
poco f p
poco f p

so - - lus Do - - mi - nus, tu so - - lus Do - mi - nus, tu so - - lus al -
so - - lus Do - - mi - nus, tu so - - lus Do - mi - nus, tu so - - lus al -

- 8 7 - 6 5 4 3 2 1 7 6 5 7

262

tis - si - mus, tu so - lus san - - - - ctus, Je -
tis - si - mus, tu so - lus san - - - - ctus,

$\frac{6}{4}$ 5 $\frac{7}{5}$ $\frac{6}{4}$ $-$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{6}{4}$ 5 $-$ $\frac{4}{2}$ 1 3 6

=

265

su Chri - ste, Je - su Chri - ste,
[tr] Je - su Chri - ste, tu so - lus san -ctus, tu so - lus

f tr p f p f p

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

268

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

Do - mi-nus, tu so - lus Do - mi-nus, tu so - lus al - tis - si-mus, Je - su

6 7 6 7 6

=

271

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

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

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

274

tr

f

f

Chri - - - ste.

Chri - - - ste.

f

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

=

277

9/4 8/3 9/4 - 8/3 9/7 - 8/6 7/5 - 6/4 5/3 4/2 3/1 7/1 6/5

280

p

f

f

poco p

pp

=

283

poco p

pp

poco p

pp

poco p

pp

poco p

pp

2.4 CUM SANCTO SPIRITU

Allegro

Oboe I

Oboe II

Tromba I, II ex D

Timpani ex d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

f Tutti

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

f Tutti

290

f

Tutti

Cum Sancto Spiritu in gloria Dei Pa -

tr

p

tr

tr

tr

tr

293

f

f Tutti

Cum Sancto Spiritu in
tris, a - -

$\frac{8}{3}$ $\frac{8}{3}$

296

Soprano: - - - - -

Alto: - - - - -

Bass: - - - - -

Piano: - - - - -

Soprano: *f* *tr* *tr*

Alto: - - - - -

Bass: *f* - - - -

Soprano: - - - - -

Alto: - - - - -

Bass: - - - - -

Piano: - - - - -

Soprano: glo - ri - a De - i Pa - - - - -

Alto: - - - - -

Bass: men, a - - - - -

Piano: - - - - -

Soprano: - - - - -

Alto: - - - - -

Bass: men, a - - - - -

Piano: - - - - -

Soprano: - - - - -

Alto: - - - - -

Bass: - - - - -

Piano: $\frac{7}{\#}$ $\frac{7}{3}$ $\frac{7}{3}$

299

f

tr

tr

tr

tr

f Tutti

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

- tris, a - men, a -

8 - men, a - men,

men, a - men,

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

302

tris, a - - men, a - -

men, a - -

a - -

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

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

305

men.

men.

⁸ men.

tris, a - - - men.

unisono

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

309

6 6 [6] 6 5/3

312

A -

A -

8

[#]

316

men, [cum Sancto Spiritu in gloria Dei]

A - A -

$\frac{5}{3}$ $\frac{4}{2}$ $\frac{6}{\sharp}$ [6] $\frac{[\sharp 5]}{4}$ - $\frac{\sharp}{4}$

319

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

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

men, a - - - -

men, a - - - -

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

322

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

men, a - - - men, a - - - men, a - - - cum San - cto Spi - ri - tu in

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

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

325

tris,
cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - - -
men,
cum Sancto Spi - ri - tu in
8 glo - ri - a De - i Pa - - - tris, a - - -
men,
cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - - -
6 5 [6] 4 9/6 8/5 6/5 5/3 6/5 5/3 [16] 4 6 5

328

tris, a - men.

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

men.

tris, a - men.

- - - - - men.

$\frac{\#}{2}$ $\frac{6}{3}$ $\frac{7}{3}$ $\frac{\#6}{3}$ [6] [5] $\frac{\#}{3}$ $\frac{7}{3}$ $\frac{6}{5}$ [6] $\frac{5}{5}$ $\frac{7}{5}$ $\frac{\#}{5}$

336

This musical score consists of six staves. The top two staves are for the piano, showing treble and bass clef staves with a key signature of two sharps. The piano parts begin with eighth-note patterns. The third staff is for the basso continuo, indicated by a bass clef and a bass staff. The fourth staff is for the basso continuo, also indicated by a bass clef and a bass staff. The fifth staff is for the basso continuo, indicated by a bass clef and a bass staff. The sixth staff is for the basso continuo, indicated by a bass clef and a bass staff. Measures 1 through 4 are identical, featuring eighth-note patterns in the piano staves and rests in the basso continuo staves. Measures 5 through 8 show more complex piano patterns and basso continuo entries. Measure 9 concludes with a harmonic analysis below the staff, showing chords such as $\# \ 6$, $\frac{6}{3}$, $\frac{[9]}{7} \ \#$, 3 , $\frac{\#6}{5}$, $\frac{6}{5}$, $\frac{[\#5]}{5}$, $7 \ \frac{6}{5} \ \frac{[9]}{7} \ \frac{6}{5}$.

340 Adagio Allegro

f

f

tr

tr

tr

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

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

344

amen, amen, amen,
glo-ri-a De-i Pa-tris, a-men, a-men, a-men,
cum Sancto Spi-ri-tu in glo-ri-a De-i Pa-tris, [a] - - -
men, a-men, a-men, cum Sancto Spi-ri-tu in glo-ri-a De-i

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

348

cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - - - - - tris, a -
 - men, a - - - - - men, a - - - men,
 8 men, a - - - - - men, cum Sancto Spi - ri - tu in glo - ri - a De - i
 Pa - - - - - tris,
 6 tr 4 6 5 6 7 6 5 4 6

351

This musical score consists of five staves. The top two staves are soprano voices in G major, indicated by a treble clef and a key signature of one sharp. The third staff is a basso continuo part, also in G major, indicated by a bass clef and a key signature of one sharp. The bottom two staves are tenor voices in G major, indicated by a bass clef and a key signature of one sharp. The music is in common time. Measure 351 begins with a forte dynamic. The soprano voices play eighth-note patterns. The basso continuo provides harmonic support with sustained notes and eighth-note chords. The tenor voices enter in measure 352, singing the Latin liturgical phrase "cum Sancto Spiritu in gloria Dei Patris, amen," followed by a repeat sign and the same phrase again. The basso continuo part includes a bassoon part with slurs and grace notes.

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

6 8 [♯] [6] ♭ 6 [6] [♯] 8 [♯]

354

men, a - - - - - men,

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

^{*}

men, a - - - - men,

a - - - - -

8 [6] [16] 4 2 5 5 [6] 6 [#] 5 6 5 7

357

This musical score page contains four systems of music. The top two systems feature three voices (Soprano, Alto, Tenor) in G major (two sharps) and common time. The Tenor part is mostly silent in the first system. The second system shows the voices entering with eighth-note patterns. The bottom two systems feature a basso continuo part in F major (one sharp) and common time. The continuo part includes a bassoon line and a harpsichord-like line. The vocal parts sing the Latin liturgical phrase 'Amen' multiple times, with the basso continuo providing harmonic support.

Soprano: a - - - men, a - - - - -

Alto: - tris, cum Sancto Spi - ri-tu in glo - ri-a De - i Pa - - -

Tenor: a - - - men,

Bassoon/Harpsichord: - - - men,

Basso Continuo (Bassoon): $\frac{6}{5}$ $\frac{6}{5}$ 9 8 $\frac{6}{5}$

361

men, a - men, a -

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

⁸ cum Sancto Spi - ri-tu in

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

7 6 6 6 6 2

364

men,
cum Sancto Spi - ri - tu in
[tr]
tris, cum Sancto
glori - a De - i Pa - tri - tris, cum Sancto
glori - a De - i Pa - tri - tris, cum Sancto

6 6 5 3 = 6 3 6 [2] 6 8 [6]

367

[tr] [tr] [tr]

Bassoon Continuo:

Organ Upper Manual:

Organ Lower Manual:

Voice 1 (Soprano): glo - ri - a De - i Pa - - - - - tris, a - - - - -

Voice 2 (Alto): Spi - ri - tu in glo - ri - a De - i Pa - - - - - tris, a - men, a - -

Voice 3 (Bass): Spi - ri - tu in glo - ri - a De - i Pa - - - - - tris, cum San - cto Spi - ri - tu in

Choir: cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - - - - -

Pedal Notes: 8 [6] [6] 6 3 6 5 6 6

370

- - - men, a - - -

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

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

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

374

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

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

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

men, cum San - cto Spi - ri - tu in glo - ri - a De - i ____

5 tasto solo

377

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

380

a - - men, a - - men.

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

⁸ men, a - - men, a - - men.

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

5 6 7 8 6 5 5 6 5 5 3

3

C R E D O

3.1 CREDO – ET INCARNATUS EST

Spiritosamente allegro e staccatissimo

Oboe I

Oboe II

Tromba I, II ex D

Timpani ex d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

f Tutti

Musical score page 115 featuring six staves of music. The top two staves are in G major (two treble clef staves) and the bottom four staves are in B major (one bass clef staff and three treble clef staves). The score consists of six measures. Measures 1-3 show various patterns of eighth and sixteenth notes. Measure 4 begins with a bass note followed by eighth and sixteenth note patterns. Measure 5 is a repeat of measure 1. Measure 6 concludes the section with eighth and sixteenth note patterns.

5

a 2

8

6 5

6 5 7

Musical score page 116 featuring six systems of music for three staves. The score includes two treble staves, one bass staff, and one staff for the right hand of the piano.

System 1: Treble clef, key signature of two sharps, common time. Measures 10-14. The right hand plays eighth-note patterns, and the left hand provides harmonic support.

System 2: Treble clef, key signature of two sharps, common time. Measures 15-18. The right hand continues eighth-note patterns, and the left hand provides harmonic support. A dynamic marking "a 2" is present above the staff.

System 3: Bass clef, common time. Measures 19-22. The bass line consists of quarter notes.

System 4: Treble clef, key signature of two sharps, common time. Measures 23-27. The right hand plays eighth-note patterns, and the left hand provides harmonic support.

System 5: Treble clef, key signature of two sharps, common time. Measures 28-31. The right hand rests, and the left hand provides harmonic support.

System 6: Treble clef, key signature of two sharps, common time. Measures 32-35. The right hand rests, and the left hand provides harmonic support.

System 7: Bass clef, key signature of two sharps, common time. Measures 36-39. The bass line consists of quarter notes.

Pedal Points:

- Measure 10: Bass staff, measure 10.
- Measure 14: Bass staff, measure 14.
- Measure 18: Bass staff, measure 18.
- Measure 22: Bass staff, measure 22.
- Measure 26: Bass staff, measure 26.
- Measure 30: Bass staff, measure 30.
- Measure 34: Bass staff, measure 34.

Measure Numbers:

- Measure 10
- Measure 14
- Measure 18
- Measure 22
- Measure 26
- Measure 30
- Measure 34

Key Signatures:

- Measure 10: $\text{F}^{\#}\text{ A}^{\#}$
- Measure 14: $\text{F}^{\#}\text{ A}^{\#}$
- Measure 18: $\text{F}^{\#}\text{ A}^{\#}$
- Measure 22: $\text{F}^{\#}\text{ A}^{\#}$
- Measure 26: $\text{F}^{\#}\text{ A}^{\#}$
- Measure 30: $\text{F}^{\#}\text{ A}^{\#}$
- Measure 34: $\text{F}^{\#}\text{ A}^{\#}$

Time Signatures:

- Measure 10: Common time
- Measure 14: Common time
- Measure 18: Common time
- Measure 22: Common time
- Measure 26: Common time
- Measure 30: Common time
- Measure 34: Common time

Measure Delimiters:

- Measure 10: $\frac{9}{4} \quad \frac{8}{3}$
- Measure 14: $\frac{7}{\#}$
- Measure 18: $\frac{9}{4} \quad \frac{8}{3}$
- Measure 22: $\frac{5}{3}$
- Measure 26: $=$
- Measure 30: 6

Musical score for piano, page 117, showing measures 14 through the end of the page.

The score consists of five systems of music:

- Measures 14-15:** Treble and bass staves. The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. Dynamics: dynamic marking **p** at the beginning of measure 15.
- Measure 16:** Treble staff has eighth-note chords. Bass staff has eighth-note patterns. Dynamics: dynamic marking **p** at the beginning of measure 16. Measure number **a 2** is written above the staff.
- Measures 17-18:** Treble and bass staves. The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. Dynamics: dynamic markings **p** at the beginning of both measures.
- Measures 19-20:** Treble and bass staves. The treble staff has eighth-note patterns. The bass staff has eighth-note patterns. Dynamics: dynamic marking **p** at the beginning of measure 20.
- Measures 21-22:** Treble and bass staves. Both staves are blank (no notes).
- Measures 23-24:** Treble and bass staves. Both staves are blank (no notes).
- Measures 25-26:** Treble and bass staves. Both staves are blank (no notes). Measure number **8** is written above the bass staff.
- Measures 27-28:** Treble and bass staves. Both staves are blank (no notes).
- Measures 29-30:** Treble and bass staves. The treble staff has eighth-note patterns. The bass staff has eighth-note patterns. Measure number **5** is written below the bass staff.

18

The musical score consists of six staves. The top three staves are for the orchestra, featuring two violins, cello, and bassoon. The bottom three staves are for the choir. The key signature is A major (two sharps). Measure 18 begins with a forte dynamic (f) in the orchestra. The vocal parts enter with the text "Cre - do in u-num De - um, Pa - trem o-mni-po -". This phrase repeats three times. The dynamic changes to *f Tutti* for the choir entries. The bassoon staff at the bottom shows harmonic changes with Roman numerals: 6, 6, 5.

f

f

f

f

f

f

f

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 -

f Tutti

8 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 -

f

6 6 5

23

a 2

ten - tem, fa - cto - rem coe - li, coe - li et ter - rae, vi - si -

ten - tem, fa - cto - rem coe - li, coe - li et ter - rae, vi - si -

⁸ ten - tem, fa - cto - rem coe - li, coe - li et ter - rae, vi - si -

ten - tem, fa - cto - rem coe - li, coe - li et ter - rae, vi - si -

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

28

a 2

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

6 7 9 6 7 9 6

36

f

f

f

f

vi - si - bi - li - um.

vi - si - bi - li - um.

vi - si - bi - li - um.

- 6 6 6 5

Musical score page 123, featuring six staves of music. The top two staves are in G major (two treble clef staves) and the bottom four staves are in D major (one bass clef staff and three treble clef staves). The measures show various rhythmic patterns, including eighth and sixteenth notes, and some rests. Measure 40 starts with a treble clef, a key signature of two sharps, and a tempo marking of 120. Measures 41-42 show eighth-note patterns. Measures 43-44 show sixteenth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show sixteenth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show sixteenth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show sixteenth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show sixteenth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show sixteenth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show sixteenth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show sixteenth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show sixteenth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show sixteenth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show sixteenth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show sixteenth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show sixteenth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show sixteenth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show sixteenth-note patterns.

44

8

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

Musical score page 125 featuring six systems of music for three voices (Soprano, Alto, Bass) and organ. The score includes dynamic markings, articulation dots, and a basso continuo staff with figured bass notation.

The score consists of six systems of music:

- System 1:** Soprano and Alto voices enter with eighth-note patterns. The Alto has a trill over two measures. The Bassoon part is silent.
- System 2:** The Soprano and Alto continue their eighth-note patterns. The Bassoon part is silent.
- System 3:** The Soprano and Alto continue their eighth-note patterns. The Bassoon part begins with eighth-note patterns.
- System 4:** The Soprano and Alto continue their eighth-note patterns. The Bassoon part continues with eighth-note patterns.
- System 5:** The Soprano and Alto continue their eighth-note patterns. The Bassoon part continues with eighth-note patterns.
- System 6:** The Soprano and Alto continue their eighth-note patterns. The Bassoon part continues with eighth-note patterns.

Basso Continuo Staff:

- Measures 1-2: 6/4 time, bass notes C, G, D, A.
- Measure 3: 5/3 time, bass note E.
- Measure 4: 5/3 time, bass note E.
- Measure 5: 6/4 time, bass notes C, G, D, A.
- Measure 6: 6/4 time, bass notes C, G, D, A.
- Measure 7: 5/4 time, bass notes E, B, F#.
- Measure 8: 6/4 time, bass notes C, G, D, A.

Vocal Entries:

- Soprano:** Enters at measure 1 with eighth-note patterns.
- Alto:** Enters at measure 1 with eighth-note patterns.
- Bassoon:** Enters at measure 3 with eighth-note patterns.
- Bassoon (continuation):** Continues eighth-note patterns from measure 5 through measure 8.
- Bassoon (final entry):** Enters at measure 9 with eighth-note patterns.

Text:

- Measures 5-8: "Et in u-num" (repeated three times)
- Measure 9: "Et in u-num"

52

a 2

Do - minum, Do-minum, Je-sum Chri - stum, Fi - li - um De - i u - ni -

Do - minum, Do-minum, Je-sum Chri - stum, Fi - li - um De - i u - ni -

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

Do - minum, Do-minum, Je-sum Chri - stum, Fi - li - um De - i u - ni -

^{#5}

⁷

57

ge - nitum. Et ex Pa - - tre na - tum ante o - mni-a
 ge - nitum. De - um ve - rum de De - o
 8 ge - nitum. De - um de De - o, lu - men de
 ge - nitum. Ge - ni-tum, non fa - ctum, ge - ni-tum, non

9 6 9 6 9 6

62

sae - cu - la, con-sub - stan - ti - a - lem Pa - tri: Per quem

ve - ro, con-sub - stan - ti - a - lem Pa - tri: Per quem

⁸ lu - mi - ne, con-sub - stan - ti - a - lem Pa - tri: Per quem

fa - ctum, con-sub - stan - ti - a - lem Pa - tri: Per quem

$\frac{9}{4}$ $\frac{6}{4}$ 7 $\frac{9}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{4}{2}$

66

o - mni - a fa - - cta sunt. Qui

o - mni - a fa - cta sunt. [Qui]

⁸ o - mni - a fa - - cta sunt. [Qui]

o - mni - a fa - - cta sunt. [Qui]

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

70

pro - pter nos ho - mi - nes, pro - pter nos ho - mi - nes et propter nostram sa -

pro - pter nos ho - mi - nes, pro - pter nos ho - mi - nes et propter nostram sa] -

⁸ pro - pter nos ho - mi - nes, pro - pter nos ho - mi - nes et propter nostram sa -

pro - pter nos ho - mi - nes, qui pro - pter nos ho - mi - nes et propter nostram sa] -

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

75

lu - tem de - scen - - - - - dit,
 lu - tem de - scen - dit, de - scen -
 8 lu - tem] de - scen - dit, de -
 lu - tem

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

79

a 2

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

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

[scen] - dit, de -

de - scen - dit de - [scen] - dit, de -

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

83

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

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

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

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

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

87

6 9 8 3 7 9 8 3 5 = 6

Musical score page 135 featuring six systems of music for three staves. The score consists of three systems per staff, with each system containing four measures. The key signature is $\text{G}^{\#}$ throughout.

Staff 1 (Top):

- Measures 1-4: Treble clef. Measure 1: Sixteenth-note pattern. Measure 2: Eighth note followed by a sixteenth-note grace. Measure 3: Dynamic p . Measure 4: Eighth note followed by a sixteenth-note grace.
- Measures 5-8: Treble clef. Measure 5: Eighth notes. Measure 6: Dynamic p . Measures 7-8: Eighth notes. Measure 9: Dynamic tr .
- Measures 10-13: Bass clef. Measure 10: Eighth notes. Measure 11: Dynamic p . Measures 12-13: Eighth notes.

Staff 2 (Middle):

- Measures 1-4: Treble clef. Measures 1-3: Eighth notes. Measure 4: Sixteenth-note pattern. Measure 5: Dynamic p .
- Measures 6-9: Treble clef. Measures 6-8: Eighth notes. Measure 9: Sixteenth-note pattern.
- Measures 10-13: Treble clef. Measures 10-12: Eighth notes. Measure 13: Sixteenth-note pattern.

Staff 3 (Bottom):

- Measures 1-4: Treble clef. Measures 1-3: Eighth notes. Measure 4: Sixteenth-note pattern. Measure 5: Dynamic p .
- Measures 6-9: Treble clef. Measures 6-8: Eighth notes. Measure 9: Sixteenth-note pattern.
- Measures 10-13: Bass clef. Measures 10-12: Eighth notes. Measure 13: Sixteenth-note pattern.

Measure 14:

5 = 6 6 6 5 5 3 = 6 6 6 6 5

96

Grave

f

f

f

f

f

f

p Solo
Et in - car-na-tus

p Solo
Et in - car-na-tus

p Solo
Et in - car-na-tus

f unisono

p Solo

101

est de Spi-ri - tu Sancto ex Ma-ri - a Vir - gi - ne, et ho-mo fa-ctus est, et ho -

[est de Spi-ri - tu Sancto ex Ma-ri - a Vir - gi - ne, et ho-mo fa-ctus] est, et ho -

⁸ [est de Spi-ri - tu Sancto ex Ma-ri - a Vir - gi - ne, et ho-mo fa-ctus] est, et ho - mo, et

8 4 3 8 5 6 5 6 6 6 6 4 2 1 3 [6] 9 3

Adagio

105

Adagio

105

Tenor (T): *mo fa - ctus est.*
Bass (B): *mo, et ho - mo fa - ctus est.*
Alto (A):
Soprano (S):

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

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

3.2 CRUCIFIXUS

Andante mà un tantino

Flauto I

Flauto II

Violino I

Violino II

Viola

Soprano

Organo

ten.

ten.

ten.

ten.

f

f

f

f

f

—

f Solo

[6] [—] [6] [7] [7]

111 ten.

ten.

p

ten.

ten.

p

p

p Solo

Cru - - - ci - fi - xus

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

p

[6] [—]

113

e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to

[6] [7] [8]

3 4 5

115

ten.

ten.

ten.

ten.

pas - sus et se - pul - tus,

$\frac{6}{4}$ $\frac{7}{5}$ $\frac{9}{8}$ $\frac{10}{9}$

$\frac{6}{4}$ $\frac{7}{5}$ $\frac{9}{8}$ $\frac{10}{9}$

117

poco f p 3 3

poco f p 3 3

pul - tus est, se - pul - - - tus est, se -

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

=

119

f p

f p

f p

simile f p

pul - - - tus est, sub Pon - ti - o Pi -

simile f 6 p 6 7 [4] [#]

121

la - to, sub Pon - ti - o Pi - la - to pas -

f [6] p 3 3 3 3

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

=

123

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

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

125

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

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

=

127

ten. ten.

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

3.3 ET RESURREXIT

Allegro ma molto

Oboe I

Oboe II

Tromba I, II ex D

Timpani ex d-A

Violino I

Violino II

Viola

Soprano

f Tutti

Et re - sur - re - xit, et re - sur - re - xit, re-sur-

Alto

f Tutti

Et re - sur - re - xit, [et re - sur - re - xit, re-sur-

Tenore

f Tutti

8 Et re - sur - re - xit, [et re - sur - re - xit, re-sur-

Basso

f Tutti

Et re - sur - re - xit, [et re - sur - re - xit, re-sur-

Organo

133

p

p

*

p

p

re-xit ter-ti-a di - e.

re-xit ter-ti-a di - e.]

re-xit ter-ti-a di - e.]

7 7 9 8 3 6 6 7 7 6 6 p 7 7

136

f

f

f

f

f

f

Et re-sur - re-xit, re surre - xit ter - ti-a

[Et re-sur - re-xit, re surre - xit ter - ti-a]

[Et re-sur - re-xit, re surre - xit ter - ti-a]

[Et re-sur - re-xit, re surre - xit ter - ti-a]

f

5 6

6 5

6 7 7

139

f

f

a 2

di - e se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum, se - det ad dex-tram

di - e se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum, se - det ad dex-tram

8 di - e se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum, se - det ad dex-tram

di - e se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum, se - det ad dex-tram

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

142

Pa - tris. Et i - te-rum ven - tu - rus, ven - tu - rus est cum

Pa - tris,] se - - - det ad dex - te-ram Pa - tris. Et

⁸ Pa - tris. Et i - te-rum ven - tu - rus,] ven - tu - rus est cum

Pa - tris. Et i - te-rum ven - tu - rus, ven - tu - rus est cum]

6 5 #4 6 # -

144

glo - ri - a iu - di - ca - re, iu - di - ca - re
 i - te-rum ven - tu - rus est cum glo - ri - a iu - di - ca - re
 8 glo - ri - a, ven - tu - rus est cum glo - ri - a iu - di - ca - re
 glo - ri - a iu - di - ca - re vi - vos, iu - di - ca - re
 6 6 # 7

146

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

vi - vos, [vi - vos et mor - tu - os,] cu - ius

vi - vos, [vi - vos et mor - tu - os,] cu - ius

vi - vos, [vi - vos et mor - tu - os,] cu - ius

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

148

Soprano: re - gni non e - rit fi - - - nis.
 Alto: [re - gni non e - rit fi - - - nis.]
 Bass: [re - gni non e - rit fi - - - nis.]

Piano chords at the bottom of the page: 7, 6, 5, #, 6, 6.

152

6 7 # 6 7 # 6

154

Et in Spi - ri-tum San - ctum, in

Et in Spi - ri-tum San - ctum, in

⁸ Cre - do in Spi - ri-tum, in Spi -

Cre - do in Spi - ri-tum, in Spi - -

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

157

Spi - ri - tum San - ctum, Do - minum et vi - vi - fi - can - tem.

Spi - ri - tum San - ctum, Do - minum et vi - vi - fi - can - tem.

ri - tum San - ctum, [Do - minum et vi - vi - fi - can - tem.]

- ri - tum San - ctum, [Do - minum et vi - vi - fi - can - tem.] qui ex

p Solo

6 5 6 6 5 *p Solo* 6 5

160

Piano accompaniment (top three staves) and Bass (bottom two staves) parts.

Vocal parts (bottom two staves):

- Staff 4: *Qui cum Pa - tre et Fi - - li -*
- Staff 5: *Pa - tre et Fi - li - o pro - ce - dit.*

Time signatures at the bottom of the page:

- Staff 4: $\frac{4}{2}$, $\frac{4}{2}$
- Staff 5: $\frac{4}{3}$, $\frac{6}{5}$, $\frac{5}{5}$
- Staff 6: $\frac{6}{5}$, $\frac{4}{3}$

163

A musical score page featuring six staves of music. The top three staves are treble clef, the bottom three are bass clef. The key signature is one sharp. Measure 163 begins with a rest followed by a fermata over three measures. The vocal parts enter with eighth-note patterns. The lyrics "o si-mul ad - o - ra - tur et con-glo - ri - fi - ca -" are written below the bass staff. The bass staff also includes a dynamic marking "8". The score concludes with a final measure of music.

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

4 # 6 9 8 6

166

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

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

170

f

f

f

f

cu - tus est per Pro - phe - - - - tas.

6 7 6 4 5 f **Tutti** 6 6

173

f Tutti

Et u-nam san - ctam ca - tho - li -

[Et u-nam san - ctam ca - tho - li -]

f Tutti

8 [Et u-nam san - ctam ca - tho - li -]

f Tutti

7 - 6 # - 6 6 # 5 6

176

a 2

cam et a - po - - sto - li-cam Ec - cle - si - am.

cam et a - po - - sto - li-cam Ec - cle - si - am.

cam et a - po - - sto - li-cam Ec - cle - si - am.

cam et a - po - - sto - li-cam Ec - cle - si - am.

5

7

178

a 2 a 2

Et u - nam san - ctam ca - tho - li - cam et

Et u - nam san - ctam ca - tho - li - cam et

8 Et u - nam san - ctam ca - tho - li - cam et

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

180

p Solo

a - po - sto - licam Ec - cle - si - am. Con - fi - te - or u - num ba - pti -

a - po - sto - licam Ec - cle - si - am.]

8 a - po - sto - licam Ec - cle - si - am].

p Solo

a - po - sto - licam Ec - cle - si - am.] Con - fi - te - or u - num ba - pti -

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

183

Musical score page 183 featuring six staves. The top three staves are treble clef, the fourth staff is bass clef, and the bottom two staves are bass clef. The key signature is one sharp. Measure 183 consists of three measures separated by vertical bar lines. The first measure contains three eighth-note rests. The second measure contains three eighth-note rests. The third measure contains three eighth-note rests. Measures 184-186 show musical notation with dynamics (p, f), grace notes, and slurs. Measures 187-189 show musical notation with lyrics and dynamic markings. Measures 190-192 show musical notation with lyrics and dynamic markings. Measures 193-195 show musical notation with lyrics and dynamic markings.

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

6 5 ♫ # - 6 - 5 2 6 ♫ 5 3 - -

186

f

f

f

f

rum.

p Solo

Et ex -

rum.

7 # 4 # f # 6 6 7 7 #

189

Musical score page 189. The score consists of six staves. The top four staves are mostly silent (rests) with some dynamic markings like **p** (piano) and **poco f** (poco fortissimo). The fifth staff (treble clef) has lyrics in Latin: "Et ex-pe - cto re-sur-re - cti - o-nem," followed by a repeat sign and "re - sur-re - cti - o-nem". The sixth staff (bass clef) shows a harmonic progression from $\frac{5}{6}$ to $\frac{6}{4}$ and then to $\frac{5}{3}$.

p **Solo**

Et ex-pe - cto re-sur-re - cti - o-nem, ex - pe - cto re - sur-re - cti - o-nem

8 pe - cto, ex - pe - cto re-sur - re - cti - o-nem, ex - pe - cto re - sur-re - cti - o-nem

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

193 Adagio

ten.

p

p ten.

ten.

p

p

Mor - tu - o -

8

p

mor - tu - o -

p

Mor - tu - o -

ten.

p

\flat_3^5

\flat_3^5

\flat_4^6

\sharp_5^7

\flat_4^6

\sharp_5^7

\flat_4^6

Allegro come sopra

196

Top System:

- Two staves for piano (treble and bass).
- Musical instruction: *Allegro come sopra*.
- Measure 1: Dynamics **f**. Treble staff has eighth-note pairs; bass staff has eighth-note pairs.
- Measure 2: Dynamics **p**. Treble staff has sixteenth-note pairs; bass staff has eighth-note pairs.
- Measure 3: Dynamics **p**. Treble staff has sixteenth-note pairs; bass staff has eighth-note pairs.
- Measure 4: Blank (rest).
- Measure 5: Blank (rest).

Second System:

- Two staves for piano (treble and bass).
- Musical instruction: *(b)*.
- Measure 1: Dynamics **f**. Treble staff has eighth-note pairs; bass staff has eighth-note pairs.
- Measure 2: Dynamics **p**. Treble staff has sixteenth-note pairs; bass staff has eighth-note pairs.
- Measure 3: Dynamics **p**. Treble staff has sixteenth-note pairs; bass staff has eighth-note pairs.
- Measure 4: Dynamics **p**. Treble staff has sixteenth-note pairs; bass staff has eighth-note pairs.

Third System:

- Three staves for piano (treble, bass, and basso continuo).
- Musical instruction: *f*.
- Measure 1: Treble staff has eighth-note pairs; bass staff has eighth-note pairs; basso continuo staff has eighth-note pairs.
- Measure 2: Blank (rest).
- Measure 3: Blank (rest).
- Measure 4: Blank (rest).

Fourth System:

- Three staves for piano (treble, bass, and basso continuo).
- Musical instruction: *- - rum.*
- Measure 1: Treble staff has eighth-note pairs; bass staff has eighth-note pairs; basso continuo staff has eighth-note pairs.
- Measure 2: Blank (rest).
- Measure 3: Blank (rest).

Fifth System:

- Three staves for piano (treble, bass, and basso continuo).
- Musical instruction: *- - rum.*
- Measure 1: Treble staff has eighth-note pairs; bass staff has eighth-note pairs; basso continuo staff has eighth-note pairs.
- Measure 2: Blank (rest).
- Measure 3: Blank (rest).

Sixth System:

- Basso continuo staff only.
- Musical instruction: *- - rum.*
- Measure 1: Blank (rest).
- Measure 2: Blank (rest).
- Measure 3: Blank (rest).

Bottom System:

- Basso continuo staff only.
- Musical instruction: *f*.
- Measure 1: Dynamics **f**. Bassoon continuo has eighth-note pairs.
- Measure 2: Dynamics **6 6**. Bassoon continuo has eighth-note pairs.
- Measure 3: Dynamics **7 7**. Bassoon continuo has eighth-note pairs.
- Measure 4: Dynamics **6 6**. Bassoon continuo has eighth-note pairs.
- Measure 5: Dynamics **7 7**. Bassoon continuo has eighth-note pairs.

A musical score page featuring six staves of music for two pianos. The top two staves are in treble clef, with dynamics 'f' and a key signature of one sharp. The third staff is in bass clef, with a dynamic 'm'. The bottom three staves are in treble clef, with dynamics 'f' and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure 199 contains three measures of music.

202

8

6 7 6 7 7 # 6 7

205

p

f

p

f

p

f

p

f

p

f

p

f

6 7 5
3 6 - 2 6

3.4 ET VITAM

Andante

Oboe I

Oboe II

Tromba I, II ex D

Timpani ex d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

f

f

a 2

f

f

f

f

f

f Tutti

$\frac{7}{4}$

$\frac{8}{3}$

2

3

4

5

6

213

Presto

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

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

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

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

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

219

men, a - men, a - men,

men, a - men, a - men,

⁸ men, a - men, a -

men, a -

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

224

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

6 5 9 4 5 6 5 9 4 5 6 1 6 5 6 6 4 5 6 4 6

229

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

$\frac{9}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{9}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{9}{4}$ $\frac{6}{4}$

234

men, a - men, [a - men,]

men, a - men, a - men,

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

8

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

239

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 -

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

245

a 2

men, a -

tasto solo

251

a 2

p

p

p

men, *amen,* *[a - - - - men,* *a] -*

men, *amen,* *[a - - - - men,* *a] -*

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

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

5 6 6 6 6 6 6 6

tasto solo

p

257

Soprano: men, a - men,

Alto: men, a - men,

Bass: [a] - men, a - men,

Piano: f, p, f

263

men, a - men, a - men.

men, a - men, a - men.

⁸ [a - men,] [a] - men, a - men, a - men.

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

$\frac{5}{3} = \frac{6}{2} = \frac{4}{3}$ $\frac{6}{3}$ $\frac{9}{6} \frac{5}{3}$ $\frac{6}{3} \frac{6}{5}$

4

S A N C T U S

4.1 SANCTUS

Piuttosto andante

Oboe I

Oboe II

Tromba I, II ex D

Timpani ex d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

The musical score consists of ten staves, each with a different instrument or voice part. The instruments include Oboe I, Oboe II, Tromba I, II (with dynamics 'ex D'), Timpani (with dynamics 'ex d-A'), Violino I, Violino II, Viola, Soprano, Alto, Tenore, and Bass. The vocal parts (Soprano, Alto, Tenore, Bass) sing the text 'San - - - ctus, San - - - ctus, San - - ctus Do - mi-nus'. The Organ part starts with 'f Tutti' and ends with 'f 2' over a basso continuo staff.

Oboe I (G clef, C major, dynamic *f*)

Oboe II (G clef, C major, dynamic *f*)

Tromba I, II ex D (C clef, C major, dynamic *f*)

Timpani ex d-A (Bass clef, C major, dynamic *f*)

Violino I (G clef, C major, dynamic *f*)

Violino II (G clef, C major, dynamic *f*)

Viola (C clef, C major, dynamic *f*)

Soprano (G clef, C major, dynamic *f Tutti*)

Alto (G clef, C major, dynamic *f Tutti*)

Tenore (G clef, C major, dynamic *f Tutti*)

Basso (Bass clef, C major, dynamic *f Tutti*)

Organo (Bass clef, C major, dynamic *f Tutti*)

4

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

[1] [7] 7 6 5 [4+] [2+] [7] [6] 7 [6]

Allegro staccato

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

De - us Sa - ba - oth.] Ple - ni sunt coe - li, coe - li et

7 6 7 - 7 5

12

ter - ra glo - ri - a tu - a, ple - ni sunt coe - li,
 ter - ra glo - ri - a tu - a, ple - ni sunt coe - li,
 ter - ra glo - ri - a tu - a, ple - ni sunt coe - li,

6 *5*

6 *5* *-*

7 *-* *5*

17

a 2

coe - li et ter - ra glo - ri - a, glo - - -

coe - li et ter - ra glo - - - ri - a, glo - ri - a,

8 coe - li et ter - ra glo - ri - a tu - a, glo - ri - a

coe - li et ter - ra glo - - - ri - a, glo - - -

$\begin{matrix} 7 & 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \\ 7 & \end{matrix}$ $\begin{matrix} 6 & \\ 7 & \end{matrix}$ $\begin{matrix} 7 & \\ 3 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \\ 7 & \end{matrix}$

22

a 2

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

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

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

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

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

27

ple - ni sunt coe - li glo - ri - a tu - a, glo-ri-a tu -

ple - ni sunt coe - li glo - ri - a tu - a, glo-ri-a tu -

ple - ni sunt coe - li glo - ri - a tu - a, glo-ri-a tu -

$\frac{7}{3} \sharp$ $\frac{7}{3} -$ $\frac{7}{3} \sharp$ $\frac{7}{3} -$ $\frac{7}{5} \sharp$

32 Andante

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

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

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

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

$\frac{6}{5}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{3}{1}$ $\frac{5}{5}$ 6 $\frac{6}{5}$ $\frac{5}{4}$ $\frac{3}{2}$

4.2 BENEDICTUS

Vivace

Flauto I

Flauto II

Violino I

Violino II

Viola

Tenore

Organo

f Solo

5 3 = 8 6 7 6 4 5 # 6 6 6

Musical score for piano, Op. 10, No. 1, page 10, measures 35-40. The score consists of five staves. The top two staves are treble clef, the third staff is bass clef, and the bottom two staves are bass clef. Measure 35: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 36: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 37: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 38: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 39: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 40: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 41: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 42: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 43: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 44: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F). Measure 45: Treble staff has eighth-note pairs (F#-G, B-A). Bass staff has eighth-note pairs (D-C, G-F).

40

3 ten. 3 ten. con applicatura straordinaria
con applicatura straordinaria

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

=

45

p p

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

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

50

p Solo

Be - ne - di - chtus, qui ve - - - nit

p 6 6 8 6 *f* 6/4 5 *p* 5 #

=

56

in no - mi - ne Do - - - mi - ni, be - ne - di - chtus,

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

62

poco f *tr*
poco f *tr*
poco f *tr*
poco f *tr*

f 3 ten. **p** ten. poco f *tr*
f 3 ten. **p** ten. poco f *tr*
f 3 ten. **p** ten. poco f *tr*
f 3 ten. **p** ten. poco f *tr*

poco f *tr*
poco f *tr*
poco f *tr*
poco f *tr*

8
be - ne - di - c tus, be - ne - di - c tus, qui ve - nit in

poco f *tr*
poco f *tr*
poco f *tr*
poco f *tr*

6
5

68

poco f
poco f
poco f
poco f
poco f
poco f

poco f
poco f
poco f
poco f
poco f
poco f

no - mi - ne, in no - mi - ne

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

84

p ten.

p ten.

p

Be - ne - di - etus, qui ve - nit, qui ve -

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

=

90

6 5 3

6 5 3

6 4 7

95

con applicatura straordinaria

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

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

=

100

f p f

p f p f

8 no - mi - ne Do - mi - ni, be - ne - di - ctus, qui

3 6 5 # 4 6 5 f 6 5 p 4 3 f

106

p
p

poco f
con applicatura straordinaria
poco f
con applicatura straordinaria
poco f

p
poco f

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

p $\frac{4}{4}$ $\frac{#}{4}$ $\frac{#}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{9}{4}$ $\frac{8}{4}$ $\frac{-}{4}$ *poco f* $\frac{6}{4}$ $\frac{5}{2}$ $\frac{-}{4}$

=

112

p

p

p

di - ctus, qui ve - nit in no - - - -

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

117

poco f

poco f

poco f

poco f

mi-ne, in no - mi-ne Do - mi-ni.

poco f

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

$\frac{6}{4}$ $\frac{6}{8}$ $\frac{6}{6}$

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

$\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{1}$

122

f

f

$f \frac{3}{3}$ ten. $\frac{3}{3}$ ten. $\frac{3}{3}$ ten. $\frac{3}{3}$ ten. con applicatura straordinaria

$f \frac{3}{3}$ ten. $\frac{3}{3}$ ten. $\frac{3}{3}$ ten. $\frac{3}{3}$ ten. con applicatura straordinaria

f

$\frac{6}{5}$

$\frac{6}{5}$

$\frac{2}{6}$

$\frac{6}{5}$

$\frac{1}{2}$

8

127

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

=

132

$\frac{6}{4}$ 5 $\frac{5}{2}$ p 6 6 8 6 f 6 6 5

4.3 OSANNA

Andante

Oboe I 

Oboe II 

Tromba I, II
ex D 

Timpani
ex d-A 

Violino I 

Violino II 

Viola 

Soprano 

f *Tutti*

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

Alto 

f *Tutti*

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

Tenore 

f *Tutti*

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

Basso 

f *Tutti*

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

Organo 

f Tutti $\frac{6}{5}$ 2 - 6 7 $\frac{6}{5}$ - 4 3

5

A G N U S D E I

5.1 AGNUS DEI

Grave

Oboe I

Oboe II

Tromba I, II ex D

Timpani ex d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

The musical score consists of ten staves. The first five staves (Oboe I, Oboe II, Tromba I & II, Timpani, and Violin I) play eighth-note patterns. The next five staves (Violin II, Viola, Soprano, Alto, and Tenore) play sixteenth-note patterns. The Organ part at the bottom provides harmonic support with sustained notes and sixteenth-note chords. The vocal parts (Soprano, Alto, Tenore, Bass) sing the Latin phrase 'Agnus Dei, qui tolli -' in unison. The score is marked 'f' (fortissimo) throughout. Measure numbers 1, 8, and 6/4 are indicated.

3

lis pec - ca - ta, pec - ca - ta mun -

lis pec - ca - ta, pec - ca - ta mun -

8 lis pec - ca - ta, pec - ca - ta mun -

lis pec - ca - ta, pec - ca - ta mun -

5 7 6

5

di:

Mi - se - re - re,

$\frac{6}{3}$

$\frac{9}{-}$

$\frac{8}{-}$

7

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

mi - se - re - re no - - - bis.]

8 mi - se - re - re no - - - bis.]

mi - se - re - re no - - - bis.]

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

[Tempo deest]

10

f

f

f

f_{Solo}

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

8

18

14

The musical score consists of six staves. The top three staves are treble clef, the bottom three are bass clef. The first three staves are mostly silent with a few short dashes. The fourth staff begins with eighth-note patterns: the first measure has six eighth notes, the second has five, and the third has six. The fifth staff continues these patterns with some sharp signs. The sixth staff starts with a single eighth note followed by a fermata, then continues with eighth-note patterns. The vocal parts (treble and bass) have lyrics: 'ca - ta mun - - di:' and 'Mi - se -'. The piano part is mostly silent, with a few short dashes.

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

8

17

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

8

Adagio

20

This musical score page contains six staves of music for piano and voice. The top two staves are for the piano, showing treble and bass clef staves with mostly rests. The third staff is for the voice, also with rests. The fourth staff is for the piano, featuring eighth-note patterns with dynamics 'p' (pianissimo) and 'f' (fortissimo). The fifth staff is for the voice, containing lyrics: 'mi - se - re - - re.' followed by 'no - - - bis.' with a dynamic 'f' (fortissimo) over the last note. The sixth staff is for the piano, and the seventh staff is for the voice, both ending with rests. Measure numbers 20 and 21 are indicated at the beginning of the vocal parts.

p f

p f

p f

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

8

24 **Grave**

f

f

f

f

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

5 **6** **5**

26

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

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

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

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

[2] [9] [8] [-] [2] - [2] - [6] [5] [-]

5.2 DONA NOBIS

Vivace

Oboe I *Oboe II* *Tromba I, II ex D* *Timpani ex d-A*

Violino I *Violino II* *Viola* *Soprano* *Alto* *Tenore* *Basso*

Organo

The musical score consists of ten staves. The first four staves include Oboe I, Oboe II, Tromba I & II (with dynamics f and f), Timpani (with dynamic f), Violin I, Violin II (with dynamic f), Viola (with dynamic f), Soprano, Alto (with dynamic f Tutti), Tenore, and Bass. The final staff is for Organo. The vocal parts (Soprano, Alto, Tenore, Bass) sing the lyrics "Dona nobis pacem". The score is in common time, key signature of A major (two sharps).

Musical score for organ or keyboard instrument, page 215, system 32. The score consists of six staves. The top two staves are treble clef, the third is bass clef, and the bottom three are bass clef. The key signature is one sharp (F#). The time signature changes frequently, indicated by '9/8' under the first bass staff, '8/8' under the second, '5/4' under the third, and '6/4' under the fourth. The music features various note heads (solid black, hollow white, and diagonal slash) and rests. The vocal line begins with a melodic line in the top two staves, followed by a period of silence in the middle staves. The vocal line resumes with eighth-note patterns in the top two staves, accompanied by sixteenth-note patterns in the bottom three staves. The vocal line concludes with a forte dynamic, marked *f*, followed by the text "Tutti" and the lyrics "Do - na no - bis pa -". The score ends with a final measure showing a mix of eighth and sixteenth notes across all staves.

35

cem, pa

f Tutti

8

Do - na no - bis pa

6 5 7 5 3 - 6 6 5 3 - 5 6 5 6 5 6 5 2

38

This musical score consists of six staves. The top two staves are for the piano, showing treble and bass clef staves with a key signature of one sharp. The third staff is for the basso continuo, indicated by a bass clef and a 'B' symbol above the staff. The fourth staff is for the basso continuo, also indicated by a bass clef and a 'B' symbol above the staff. The fifth staff is for the piano, showing a treble clef staff with a key signature of one sharp. The sixth staff is for the basso continuo, indicated by a bass clef and a 'B' symbol above the staff. The music is divided into measures by vertical bar lines. The piano part features eighth-note patterns and sixteenth-note figures. The basso continuo parts provide harmonic support with sustained notes and rhythmic patterns. The score includes lyrics in Italian: 'cem, pa - cem, pa - cem, pa - cem,' repeated three times, followed by 'cem,' and finally 'cem,'. Measure numbers 5, 6, 7, 8, 9, 10, 11, and 12 are marked below the basso continuo staff.

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

cem,

cem,

5 6 7 8 9 10 11 12

46

cem, pa
cem,
pa

8

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

49

cem, pa - - - - cem.

pa - - - - cem.

⁸ - - - - cem.

- - - - cem.

$\frac{6}{5}$ $\frac{5}{3}$ $\frac{6}{2}$ - $\frac{5}{[\sharp]}$ $\frac{6}{2}$ $[\frac{6}{2}]$ $\frac{5}{2}$ $\frac{6}{2}$ $\frac{5}{2}$ - $\frac{6}{5}$ $\frac{5}{3}$ $[\frac{5}{4}]$ $[\frac{6}{2}]$ $\frac{6}{2}$ $\frac{5}{3}$

53

tr.

8

5 5 6 6

57

Do - na no-bis pa

Do - na no-bis pa

Do - na no-bis pa

$\left[\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix} \right] \quad \left[\begin{smallmatrix} \#5 \\ 5 \\ \# \end{smallmatrix} \right] \quad \left[\begin{smallmatrix} \#9 \\ 3 \end{smallmatrix} \right] \quad 8 \quad 6$

$\left[\begin{smallmatrix} \#5 \\ \# \end{smallmatrix} \right] \left[\begin{smallmatrix} \#6 \\ 4 \\ 2 \end{smallmatrix} \right] \quad 6 \quad 5 \quad \boxed{1} \quad 7 \quad \#$

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

61

65

cem,
pa - - - -

pa - - - -

₈

$\frac{7}{3}$ $\frac{[5]}{3}$ $\boxed{\text{[]}}$ $\frac{6}{5}$ $\frac{[\#]}{[6]}$ $\frac{6}{6}$ $\frac{5}{2}$ $\frac{6}{6}$ $\frac{5}{2}$ $\frac{6}{6}$ $\frac{7}{3}$ $\frac{6}{6}$

68

cem.
pa

8
cem. Do - na no - bis pa - cem.

cem., pa -

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

72

cem, pa

8 Do - na no-bis pa

cem. Do - na no-bis pa

[9] 8 [6] [4] [3] $\frac{7}{3}$ [6] 6 3 3 3 7 $\frac{17}{17}$ 9 8 [6] 6 6 3 6

76

f

f

cem. Do - na no-bis pa -

- cem. Do - na no-bis pa -

8 cem, pa -

- cem, pa -

- cem.

cem. Do - na no-bis pa -

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

80

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

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

Adagio

84

pa - cem, pa - cem.

Do - na no-bis pa - cem.

Do - na no-bis pa - cem.

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