

Eybler.

Missa S. Theresiae.

Joseph Leopold Edler von
Eybler

Missa Sanctae Theresiae

HerEy 29

(D-NATk NA/SP E-19)

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

Full Score





Wolfgang Esser-Skala, 2020

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Critical Report.

This edition bases upon a copy in the Benediktinerabtei Niederaltaich. The digital version of the manuscript is available at https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E19/ (siglum NA/SP E-19).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directions), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.¹

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1	3	vl 2	1st/2nd quarter in Ms: d'4..-bes16
	23	ob 1	1st/2nd quarter in Ms: bes'4-r4
	38	ob 1, vl 2, T	grace note missing in Ms
	42	ob 1, vl 2, T	grace note missing in Ms
	52	T	bar in Ms: f2-r4
	60	T	3rd quarter in Ms: r4
	61	A	3rd quarter in Ms: f'4
	81	B	bar in Ms: Bes2-r4
2	4	vl 1	2nd eighth in Ms: b''16-f''16
	11	vl 2	bar in Ms: des'4-es'4-des'4-c'4
	22	T	bar in Ms: a2-r2
	22	B	bar in Ms: f2-r2
	24f	B	bars in Ms: es'2-d'2-g2-a4-a4
	26	timp	1st half of bar in Ms: c2
	26	T	1st half of bar in Ms: bes2
	28	org	bar in Ms: F4-r4-r2
	42	T	bar in Ms: bes2-r2
	42	B	bar in Ms: Bes2-r2
	42	timp	1st half of bar in Ms: c2
	55	A	bar in Ms: f'2-r2
	62	vlne	1st quarter in Ms: f4
	70	T	last quarter in Ms: c'4
	71	A	bar in Ms: g'2-r
	71	T	bar in Ms: bes2-r
	71	B	bar in Ms: es2-r
71	timp	1st half of bar in Ms: c2	

¹Abbreviations: A, alto; B, bass; b, basses; clno, clarion; Ms, manuscript; ob, oboe; org, organ; r, rest; S, soprano; T, tenor; timp, timpani; vl, violin; vla, viola; vlc, violoncello; vlne, violone.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
	83	vl 1	5th eighth in Ms: r8
	90	T	bar in Ms: c'2-r2
	90	B	bar in Ms: c2-r2
	109	clno 1	bar in Ms: c'4-r4-c'4-r4
	114	S	bar in Ms: bes'2-r2
	118	S	2nd half of bar in Ms: es'2
	130	vlne	2nd quarter in Ms: es8-es8
	131	timp	1st half of bar in Ms: c2
	132	timp	1st half of bar in Ms: c2
	150	B	bar in Ms: d2-r4
	165	T	bar in Ms: as2-r4
	188	vla	2nd half of bar in Ms: c'8-c'8-r4
	192	vla	2nd half of bar in Ms: c'8-f8-c'8-r8
	204	clno 2	last quarter in Ms: r4
	205	timp	2nd half of bar in Ms: G2
	212	clno 2	1st eighth in Ms: c''4
	212	vl 1	last eighth in Ms: d''16-c''16
	242	clno 2	1st half of bar in Ms: c'2
	248	B	1st half of bar in Ms: g2
	250	clno 1	1st half of bar in Ms: c''2
	254	clno 1	3rd quarter in Ms: c''4
	258	B	1st half of bar in Ms: G2
	262	timp	1st quarter in Ms: c4
	265	clno 1	1st half of bar in Ms: c'2
3	1-89	vl 1, 2	The rhythm of the 3rd quarter is 8-8 in the following bars: vl 1 - 1, 3, 5, 10, 14, 28, 30, 46, 48, 52, 62, 64, 66, 68, 69, 71, 73, and 75; vl 2 - 38, 40, 44, 71, and 75.
	9	timp	1st quarter in Ms: G4
	11	clno 1	2nd quarter in Ms: r4
	13	vl 2	1st half of bar in Ms: a'8-f'8-a'8-c'8
	13	T	1st half note in Ms: a2
	14	clno 2	1st half of bar in Ms: g2
	17	vl 2	last eighth in Ms: c''8
	22	T	2nd half of bar in Ms: f4-r4
	32	clno 2	1st half of bar in Ms: e'2
	38	vl 2	last quarter in Ms: bes'4
	63	A	1st half of bar in Ms: g'4-r4
	65	clno 2	1st half of bar in Ms: c'4-r4
	68	vl 1	last quarter in Ms: a'4
	80	vl 2	1st quarter in Ms: es''8-es'8
	82	vl 2	last quarter in Ms: a'4
	87	clno 2	1st half of bar in Ms: e'2
	109	A	2nd quarter in Ms: es'4
	127	T	bar in Ms: f2-r4
	138	clno 2	1st half of bar in Ms: g'2
	140	clno 2	1st half of bar in Ms: g'2
	142-144	timp	each bar in Ms: G2-r2

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
	146	timp	bar in Ms: G2-r2
	173-184	vla	1st eighth in Ms: r8
	206	timp	1st half of bar in Ms: c2
	218	T	2nd half note in Ms: bes2
	220	ob 2	1st half of bar in Ms: g'2
	249	ob 1	2nd half of bar in Ms: r2
	257	ob 2	1st half of bar in Ms: f'2
	257	vla	1st half of bar in Ms: d''2
	271	vl 1	3rd quarter in Ms: g'4
	275	vl 2	1st half of bar in Ms: g'4-r4
	277	clno 1	1st half of bar in Ms: d''4-r4
	285	timp	1st half of bar in Ms: c2
	287	timp	1st half of bar in Ms: c2
4	6	vl 2	8th sixteenth in Ms: d'16
	10	ob 2	bar in Ms: a'2-r4
	10	timp	bar in Ms: G2-r4
	15	vl 1	1st to 3rd eighth in Ms: f''4.
	20	S	2nd eighth in Ms: es''8
	22	vla	1st eighth in Ms: es'8
	46	B	bar in Ms: B,2
5	1-84	org	bass figures missing in Ms
	15	vl 1	2nd half of bar in Ms: r8-bes'8-bes'8-bes'8
	16	vl 2	2nd eighth in Ms: d'8
	20	vl 2	last quarter in Ms: r4
	21	vla	last quarter in MSs: f4
	38	vl 2	1st half of bar in Ms: c'8-c'8-c'8-c'8
	46	vlc	last quarter in Ms: r4
	57	vla	2nd/3rd quarter in Ms: g4-g4
	105	B	bar in Ms: B,2
6	2	vl 1	2nd quarter in Ms: ges'4
	4	vla	2nd quarter in Ms: a4
	13	org	last quarter in Ms: f16-f16-f16-f16
	14	vl 1	1st eighth in MS: ges'16-ges'16
	31	vl 2	1st eighth in Ms: des'16-des'16
	34	vl 1	grace note missing in Ms
	39	org	2nd eighth in Ms: As16-As16 (org), ges16-ges16 (vlne)
	51	vl 2	2nd half of bar in Ms: g'16-bes'16-f'16-bes'16
	65	A	1st quarter in Ms: c'4
	79	S	grace note missing in Ms
	88f	T	bars in Ms: d'4.-d'8-c'4-c'4
	107	vl 1	2nd half of bar in Ms: g'16-bes'16-f'16-bes'16
	116	B	bar in Ms: bes4.-bes8
	146	B	bar in Ms: f4.-f8
	147	vl 2	2nd half of bar in Ms: fis'16-g'16-a'16-g'16
	148	vl 1	2nd half of bar in Ms: a'16-bes'16-c''16-bes'16

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@esser-skala.at or create an issue or pull request on the edition's GitHub page <https://github.com/skafdasschaf/eybler-missa-HerEy-29>. Your help will be greatly appreciated.

Salzburg, November 2020
Wolfgang Esser-Skala

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1 KYRIE

Andante

I
Oboe

II

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo e Bassi

p *Tutti*

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

p *Tutti*

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

p *Tutti*

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

p *Tutti*

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

p Solo *Tutti*

$\frac{3}{8}$ $\frac{4}{2}$ 8 $\frac{6}{4}$ $\frac{4}{2}$

5

f

f

f

f

f

f

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

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

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

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

f

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

9

f

p *f*

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

p Solo *f* Tutti
lei - son. Ky - ri - e e - lei - son, e - lei - son, e -

8 lei - son. E - lei - son, e -

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

p Solo *f* Tutti
6/4 5/3 1 1 1 6 4/4 6 4 5 6 6 5/5 6 6/5 6 7

13

p Solo *f* Tutti

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

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

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

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

p Solo *f* Tutti

b 3 b b4 b 6 Solo b4 6 b6 4 b 5 6 6/5 b 6 [b] 7

17

p Solo

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

p Solo

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

p Solo

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

p Solo

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

p Solo

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

20

p

lei - son, Chri - ste e - lei - son, Ky - ri - e e -

lei - son, Chri - ste e - lei - son, Ky - ri - e e -

lei - son, Chri - ste e - lei - son, Ky - ri - e e -

lei - son, Chri - ste e - lei - son, Ky - ri - e e -

4 7/5 4 7 [4] 5 5 6/4 [5] 7 4

23 *

f Tutti
 lei - son, Chri - ste e - lei - son, e - lei - - son. Chri - ste e -
f Tutti
 lei - son, Chri - ste e - lei - son, e - lei - - son. Chri - ste e -
 8 *f* Tutti
 lei - son, Chri - ste e - lei - son, e - lei - - son. Chri - ste e -
f Tutti
 lei - son, Chri - ste e - lei - son, e - lei - - son. Chri - ste e -
f Tutti
 5 4 - 9 7 6 6 5 6 4 5 6 6 4 5 6 6 8 3 3

26

First system of piano accompaniment, measures 26-28. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a flowing melody in the treble and a more rhythmic accompaniment in the bass.

Second system of piano accompaniment, measures 29-31. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The key signature remains two flats. The middle staff has a more active, rhythmic line compared to the other two.

lei - son, Ky-ri - e e - lei - son, Chri - ste e - lei - son, e -

First vocal line, measures 26-28. The melody is simple and follows the lyrics. The key signature is two flats.

lei - son, Ky-ri - e e - lei - son, Chri - ste e - lei - son, e -

Second vocal line, measures 26-28. The melody is similar to the first but with some variations in phrasing. The key signature is two flats.

lei - son, Ky-ri - e e - lei - son, Chri - ste e - lei - son, e -

Third vocal line, measures 26-28. The melody is similar to the first but with some variations in phrasing. The key signature is two flats.

lei - son, Ky-ri - e e - lei - son, Chri - ste e - lei - son, e -

Fourth vocal line, measures 26-28. The melody is similar to the first but with some variations in phrasing. The key signature is two flats.

Bass line for the first system, measures 26-28. It consists of a single bass clef staff. The notes are: 6, 4, 6, 8, 3, 3, 6, 4, 6, 8, 3, 3, b7, 6, 5, 7.

29

First system of piano accompaniment, measures 29-32. The music is in G minor (two flats) and 4/4 time. It features a melody in the right hand and a bass line in the left hand.

Second system of piano accompaniment, measures 29-32. This system includes a more complex texture with a dense right-hand accompaniment and a steady bass line.

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

Vocal line for the first voice part, measures 29-32. The lyrics are: lei - son, Chri-ste e - lei - son, e - lei-son, e-lei - - son.

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

Vocal line for the second voice part, measures 29-32. The lyrics are: lei - son, e - lei - son, e - lei-son, e-lei - - son.

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

Vocal line for the third voice part, measures 29-32. The lyrics are: lei - son, e - lei - son, e - lei-son, e-lei - - son.

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

Vocal line for the fourth voice part, measures 29-32. The lyrics are: lei - son, e - lei - son, e - lei-son, e-lei - - son.

Third system of piano accompaniment, measures 29-32. The music continues with a steady bass line and a melodic right hand.

$\frac{6}{5}$ $\frac{7}{[45]}$ 6 $\frac{[8]}{4}$ $\frac{7}{-}$ 6 $\frac{[6]}{4}$ 5 *Solo* 6 $\frac{6}{4}$ 6 $\frac{6}{-}$ $\frac{6}{[4]}$ \flat

33

f

p *f*

p *f*

p *f*

p Solo *f* Tutti

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

p Solo *f* Tutti

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

p Solo *f* Tutti

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

p Solo *f* Tutti

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

6 b7 7 [h] b5 6 [6 4] 5 | b, p, 8 b7 6 4 b7 2 3 f Tutti 5

37

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

p Solo *f* Tutti

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

p Solo *f* Tutti

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

p Solo *f* Tutti

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

p Solo *f* Tutti

p Solo *f* Tutti

6/5 6/b 7/- b7/5 6/4 5/3 6/4 #7/6/4 8/3 3

41

f
f

p
p (>)
f
f

p
f

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

6 6 7
 5 [4] #
 [9] 6 5 6
 [47] 4 4 4

45

f

p *f*

p *f*

p *f*

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

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

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

Ky - ri - e, Chri - ste e - lei - son, e -

$\frac{19}{7}$
 $\frac{6}{4}$
 $\frac{5}{3}$
 $\frac{6}{4}$
3
 $\frac{7}{4}$
 $\frac{6}{-}$
6
6
 $\frac{6}{5}$

49

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

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

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

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

$\flat 7$ 6 $\flat 7$ $\left[\frac{5}{3} \right]$ $\frac{\flat 6}{4}$ $\frac{7}{3}$ $\frac{\flat 6}{4}$ $\frac{\flat 7}{-}$ $\left[\frac{8}{3} \right]$ $\frac{\flat 6}{4}$ $\frac{7}{3}$ $\frac{\flat 6}{4}$ $\frac{\flat 7}{-}$

52

son. Ky - ri - e e -

son. Ky - ri - e e -

son. Ky - ri - e e -

son. Ky - ri - e e -

Solo
8
3

p

Tutti
5
3

$\frac{4}{2}$

56

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

[8] $\frac{6}{4}$ $\frac{4}{2}$ $\frac{7}{2}$ $\frac{8}{3}$ f $\frac{4}{2}$

60

60

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

Ky - ri - e e - lei - son, e - lei - son. *p* Solo Ky - ri - e e -

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

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

6 6/5 7 6/4 5/3 1 1 1 6

p Solo

64

P Solo

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

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

P Solo

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

P Solo

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

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

69

p

p

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

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

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

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

7 7 3 7 5 5 6 5 7 21 6 5 6 5 4

4 5 4 3

73

f

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

6 6/4 5/3 *f* *Tutti* 6 6 8/3 3 3 6 6 8/3 3 3

76

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

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

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

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

79

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

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

83

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

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

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

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

pp senza org

2 GLORIA

Allegro vivace

1
ob

2

f

f

f

sf *sf*

f

1
vl

2

f

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

6 6 6 5 7

4

o, et in ter - - - - -

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

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

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

5/3 6/4

First system of the piano introduction, consisting of two staves. The music is in a minor key and features a simple harmonic accompaniment.

Second system of the piano introduction, continuing the harmonic accompaniment from the first system.

Third system of the piano introduction, featuring more complex piano textures with sixteenth-note passages and dynamic markings such as *p*.

First vocal line with lyrics: - - - - ra, et, et in ter - ra

Second vocal line with lyrics: in ex - cel - sis De - o, et, et in ter - ra

Third vocal line with lyrics: in ex - cel - sis De - o, et, et in ter - ra

Fourth vocal line with lyrics: in ex - cel - sis De - o, et, et in ter - ra

Piano accompaniment for the vocal lines, including chord symbols such as 6, 6/3, 3, b5, b6, b, 6, b5, b6, 6, 6, b4, and [b7]3.

12

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

pax, et in ter - ra pax ho - mi - ni - bus. Lau -

⁸ pax, et in ter - ra pax ho - mi - ni - bus. Lau -

pax, et in ter - ra pax ho - mi - ni - bus. Lau -

[b5] [b6] [b5] [b6] [b5]

17

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

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

⁸ da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus

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

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

22

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

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

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

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

26

te, ad - o - ramus, glo-ri - fi - camus, be - ne - di - cimus,

te, ad - o - ramus, glo-ri - fi - camus, be - ne - di - cimus,

*p** te, ad - o - ramus, glo-ri - fi - camus, be - ne - di - cimus,

te, ad - o - ramus, glo-ri - fi - camus, be - ne -

6 6 *p* tasto solo vlne

vlc, org

32

f

ad - o - ra - mus, te lau - da - mus, glo -

ad - o - ra - mus, te lau - da - mus, glo -

ad - o - ra - mus, te lau - da - mus, glo -

di - ci-mus, ad - o - ra - mus, lau - da - mus, glo -

f

7 5 6 4
3

36

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

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

8
ri - fi - ca - mus te, te, te, glo - ri - fi - ca - mus

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

6 6 6 b7

40

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

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

⁸ te, glo - ri - fi - ca - mus te.

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

6 6/4 6/5 6/4 [15]/3 Solo 6 6 6 6 6

44

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

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

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

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

6 3 3 3 3 3 3 3 6 5 7 *p* *tasto solo*
Tutti

49

p *f*

f *f* *f*

ti - bi pro - pter ma - gnam glo - - - ri - am

ti - bi pro - pter ma - gnam glo - - - ri - am

f

ti - bi pro - pter ma - gnam glo - - - ri - am

f

ti - bi pro - pter ma - gnam glo - - - ri - am

f

f

[b7] 5 6 6 $\frac{4}{2}$ 6 6 *f* $\frac{6}{b}$ 8 $\frac{b5}{b}$

54

59

Musical notation for the first system, consisting of two staves. The first staff has a piano (*p*) dynamic marking and a fermata over a note in the third measure. The second staff also has a piano (*p*) dynamic marking. The key signature is two flats (B-flat and E-flat).

Two empty musical staves, one in treble clef and one in bass clef, for the second system.

Musical notation for the third system, consisting of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. All staves feature a continuous eighth-note accompaniment pattern. The key signature is two flats.

Two empty musical staves, one in treble clef and one in bass clef, for the fourth system.

Musical notation for the fifth system, consisting of two staves. The top staff has a piano (*p*) dynamic marking and the word "Ad" below it. The bottom staff has a fermata over a note. The key signature is two flats.

le - stis, Pa - ter o - mni - potens, De - us Pa - ter.

Musical notation for the sixth system, consisting of two staves. The top staff has a piano (*p*) dynamic marking. The bottom staff includes figured bass notation: 6, 6[#], b5, and a box containing 5 and 3. The key signature is two flats.

64

f

f

f

f

f

p Te ad - o - ra - mus, te be - ne - di - cimus, te lau -

p Te ad - o - ra - mus, te be - ne - di - cimus, te lau -

f ra - mus, be - ne - di - cimus, te lau - da - mus, lau -

Tutti Te ad - o - ra - mus, te be - ne - di - cimus, te lau -

Tutti
tasto solo

f

67

69

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

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

^s da - mus, glo - ri - fi - ca - mus te.

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

6 4/3 6 6 [b7] Solo 6 [b] 6 6 b6 6

73

p Solo

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

vlc, org

6 3 ♭ 3 3 3 3 3 6 [♭7] *p* vln 7/4 6 ♭7

78

Ad - o -

ge - ni-te, Je - su, Je - su, Je - su Chri - ste.

$\frac{b4}{2}$ $\frac{3}{1}$ 6 $b6$ $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 5 \\ b \end{smallmatrix} \right]$ 6 - 6 4 $\left[\begin{smallmatrix} 5 \\ b \end{smallmatrix} \right]$

83

ra - mus, be - ne - di - cimus, te lau - da - mus, lau -

p Te ad - o - ra - mus, te be - ne - di - cimus, *f* te lau -

Tutti Te ad - o - ra - mus, te be - ne - di - cimus, *f* te lau -

p Te ad - o - ra - mus, te be - ne - di - cimus, *f* te lau -

tasto solo
Tutti

f
7
5

88

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

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

⁸ da - - mus, glo - ri - fi - ca - mus te. *

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

6 _b [6] _{b5} ^b4 6 6 [b] ^b4 5 _b Solo [6]

91

p Solo
Do - mi - ne

p vlc, org

95

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

Figured Bass: $\sharp 6$ / $\sharp 4$, 6, 9/ $\sharp 4$ [S] \flat , 6, 6/ $\sharp 4$, 6

100

Te ad - o - ra - mus, te be - ne -

p

Tutti

Fi - li - us Pa - tris. Te ad - o - ra - mus, te be - ne -

p

Te ad - o - ra - mus, te be - ne -

p

Ad - o - ra - mus, be - ne - di - ci - mus,

7 6 46

tasto solo
Tutti

105

di - cimus, te lau - da - mus, glo - ri - fi - ca - mus

di - cimus, te lau - da - mus, glo - ri - fi - ca - mus

di - cimus, te lau - da - mus, glo - ri - fi - ca - mus

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

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

109

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

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

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

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

[b7] 6 [6] 6 2 6 [6/4] 5/3

114

te, te ad-o - ra - mus, te be-ne - di - cimus, te, te lau - da-mus, te lau -

te, te ad-o - ra - mus, te be-ne - di - cimus, te, te lau - da-mus, te lau -

te, te ad-o - ra - mus, te be-ne - di - cimus, te, te lau - da-mus, te lau -

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

p *b7* $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\flat 7$ $\frac{8}{3}$ $\frac{7}{2}$

121

f

f

f

f

f

f

f

f

f

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

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

^s da-mus, te glo - ri - - fi - - ca - mus, lau - da - mus, glo -

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

f

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

125

Two staves of piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with quarter and eighth notes, while the left hand provides a harmonic accompaniment with quarter notes and rests.

Single staff of piano accompaniment for measure 125, showing chords and rests.

Single staff of piano accompaniment for measure 126, showing chords and rests.

Two staves of piano accompaniment for measures 127-128. The right hand has a busy texture with sixteenth-note runs and chords, while the left hand has a steady eighth-note accompaniment.

First vocal line with lyrics: ri - fi - ca - mus te, te, te, glo - ri - fi - ca - mus

Second vocal line with lyrics: ri - fi - ca - mus te, te, te, glo - ri - fi - ca - mus

Third vocal line with lyrics: ri - fi - ca - mus te, te, te, glo - ri - fi - ca - mus

Fourth vocal line with lyrics: ri - fi - ca - mus te, te, te, glo - ri - fi - ca - mus

Single staff of piano accompaniment for measures 125-128, showing chords and rests. Includes figured bass notation: 6, [6/4], [5/3], [7].

129

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

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

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

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

6 unisono Solo 6 6 6

133

6 6 6 6 3 3 3 3 3 3 3 3 3 6 5 $\frac{16}{3}$ $\frac{6}{4}$ $\frac{7}{5}$

QUI TOLLIS

Adagio

ob
[solo]

1
mf *pp*

2
mf *pp*

vla
mf *pp*

S

A

T
8 *P* Solo
Qui tol - lis, qui tol - lis

B

org
b
mf Solo *pp* $\frac{4}{2}$ $\flat 6$ 5

142

Piano accompaniment for measures 142-145. The score is in B-flat major and 4/4 time. It features a piano introduction with dynamics ranging from forte (f) to piano (p).

Vocal and basso continuo parts for measures 142-145. The vocal parts enter in measure 144 with the lyrics "Mi - se - re - re". The basso continuo part includes figured bass notation and dynamics.

pp Tutti Mi - se - re - re

pp Tutti Mi - se - re - re

8 pec - ca - ta mun - di: Mi - se - re - re no - bis,

pp Tutti Mi - se - re - re

$\flat 6$ $\frac{4}{2}$ 6 6 6 **f** $\flat 6$ 5 **p** $\flat 6$ **Tutti** 5 $\flat 6$

146

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

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

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

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

46 5 6 4/5 6 [6/4] 5/3 Solo 6

151

151

Qui tol - lis, qui tol - lis pec-

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

156

Piano accompaniment for measures 156-159. The score is in G minor (three flats) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include forte (f) and piano (p).

p Tutti
Su - sci - pe de - pre - ca - - ti -

p Tutti
Su - sci - pe de - pre - ca - - ti -

p Tutti
ca - ta, pec - ca - ta mun - di: Su - sci - pe de - pre - ca - - ti -

p Tutti
Su - sci - pe de - pre - ca - - ti -

f *p* Tutti
6 \flat 6 \flat 4 6 $\frac{6}{\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}}$ \flat 6 5 6 \flat 7 \flat

160

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

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

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

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

7 5 8 b7 3 b7 [b5] 6 b7 b5

163

o - - - nem no - - - - - stram.

o - - - nem no - - - - - stram.

o - - - nem no - - - - - stram.

o - - - nem no - - - - - stram.

6 6 46 6 67 Solo 46
4 [b] 4 5 4 3

166

Qui se - des, qui

P Solo

b5 b5 6 5/b4 b7/3 4/2 b6 6 b5 6/b4 5/3

170

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

Tutti
Mi - se - re - re

Tutti
Mi - se - re - re

Tutti
se - des ad dex - te - ram Pa - tris: Mi - se - re - re no - bis,

Tutti
Mi - se - re - re

f *p Tutti*

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

175

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

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

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

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

- b \flat \sharp 6 \flat 6 - b \sharp 6 \flat - 3 \flat 6 \flat \sharp 6 6 \flat 5 \flat 4 \sharp 5

180

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

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

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

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

org

pp vlne
tasto solo

QUONIAM

Allegro moderato

1
ob

2

f

f

f

f

f

f

1, 2
clno

f

f

timp

f

1
vl

2

f

f

vla

f

S

A

T

B

8

org
b

f Solo
6 [b] 6 b6 b4 b6 6 6 6

187

p Solo

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

f Tutti

Tu

189

f

f

f

f

f

f *Tutti*

tu so - lus, tu so - lus san - ctus,

f *Tutti*

Tu so - lus san - ctus, so - lus san - ctus,

f *Tutti*

Tu so - lus san - ctus, tu so - lus san - ctus,

so - lus, su so - lus, tu so - lus san - ctus,

f *Tutti*

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

191

p Solo
 quo - ni - am tu so - lus, tu so - - lus Do - mi - nus,

p Solo [6] 3 [6] 3 [6] 6/4 5/3

193

f

f

f

f

f

f *Tutti*

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

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

⁸ tu so - lus Do - mi-nus, tu so - lus Do - mi - nus,

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

f *Tutti*

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

195

p

p

p

p Solo

tu, tu so - lus al - tis - si - mus, so - lus,

p Solo

6 6 9/4 8/3 3 3

197

tu so - lus san - ctus, tu so - lus Do - mi-nus,

5 6 #4 6 b6 b4 6

199

so - lus al - tis - si - mus, Je - su

6 6 6 6 5

201

f

f

f

f

f

f *Tutti*

Chri - - - ste, tu so - lus san - ctus, tu so - lus

tu so - lus san - ctus,

tu so - lus san - ctus, tu so - lus

tu so - lus san - ctus,

f *Tutti*

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

203

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

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

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

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

[6] 2] [6] 6/4 b

205

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Solo
6 4 3

207

tr

p Solo
Quo - ni - am tu

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

209

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

Tu so - lus san - ctus,

Tu so - lus san - ctus,

Tu so - lus san - ctus,

Tu so - lus san - ctus,

p $\frac{4}{2}$ $\frac{4}{2}$ 6 6 $\frac{9}{4}$ 7 *f* Tutti 6

211

f

p

f

f *tr*

f *tr*

p

f *Tutti*

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

tu so - lus Do - mi - nus,

tu so - lus Do - mi - nus,

tu so - lus Do - mi - nus,

p Solo $\frac{4}{2}$ $\frac{4}{2}$ 6 6 $\frac{9}{4}$ 7 *f* Tutti 6 2

213

p

p

p

p Solo

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

p Solo

6 6 6

Detailed description of the musical score: The page contains a musical score for page 213. It begins with a grand piano introduction consisting of three measures of whole rests in both the treble and bass clefs. This is followed by a piano accompaniment of three measures, with the right hand playing a melody of eighth notes and the left hand playing a similar pattern. The piano part is marked with a piano (*p*) dynamic. The vocal solo begins in the fourth measure, with the lyrics 'so - lus al - tis - si - mus, Je - su Chri - ste, tu so - lus al - tis - si - mus, tu'. The vocal line is marked with a piano (*p*) dynamic and the word 'Solo'. The accompaniment continues with the same piano accompaniment pattern. The score concludes with a piano solo in the bass clef, marked with a piano (*p*) dynamic and the word 'Solo'. The solo consists of three measures of sixteenth-note patterns, with the number '6' written below each measure.

216

so - lus al - tis - si - mus, Je - - - - - su

6 6^b 4 3 7 6 6 6

220

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

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

⁸ tu so - lus Do - mi-nus, tu so - lus al - tis - si - mus,

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

[7] [2] 6 6/4 6 - 2

222

Chri - - - ste,

Je - su Chri - ste,

Je - su Chri - ste,

Je - su Chri - ste,

Solo

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

224

tu so - lus san - ctus, tu so - lus

tu so - lus san - ctus,

tu so - lus san - ctus, tu so - lus

tu so - lus san - ctus,

Tutti
6 8 6 46 7/5 = 6/4 4/4 #2 = 6 — 8 7

226

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

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

228 Più allegro

The musical score is arranged in a system with multiple staves. At the top, there are two grand staff systems (treble and bass clefs) for piano accompaniment, which are currently empty. Below these are three vocal staves. The first vocal staff begins with a melodic line containing trills (tr) and rests. The second and third vocal staves also begin with rests. The lyrics are distributed across these staves: 'Chri - ste.' on the first two staves, and 'Chri - ste. Cum San - cto' on the third staff. Below the vocal staves is a bass line with lyrics: 'Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,'. The bottom-most staff is a grand staff for piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes.

Chri - ste.

Chri - ste.

Chri - ste.

Cum San - cto

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

230

Musical score for page 230, featuring piano accompaniment and vocal lines. The score is in B-flat major (two flats) and 4/4 time. The piano part consists of a grand staff with treble and bass clefs. The vocal part includes a soprano line and a bass line. The lyrics are in Latin.

The piano accompaniment features a complex texture with many trills (tr) and sixteenth-note patterns. The vocal lines are more melodic, with some rests and a final melodic phrase.

The lyrics are:

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

232

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

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

men, a - - - - -

men,

234

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

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

men, a - - - men, a - -

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

236

- men, a - - - - -

- men,

⁸ - men, cum San - cto Spi - ri - tu in glo - ri - a De - i

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

⁸ [6] 6 b5 #

238

Piano introduction for measures 238-239. The music is in G minor (three flats) and 4/4 time. It features a simple harmonic accompaniment in both hands, with a melodic line in the right hand and a supporting bass line in the left hand.

Vocal entry for measures 238-239. The vocal line is in G minor and 4/4 time, starting with a whole note G4 followed by a quarter rest in measure 238, and a whole note G4 in measure 239.

Piano accompaniment for measures 240-241. The music features a complex texture with trills (tr) in the right hand and a steady bass line in the left hand. The key signature remains G minor.

Vocal line for measure 240. The lyrics are: - men, a - men, cum San - cto

Vocal line for measure 241. The lyrics are: cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

Vocal line for measure 242. The lyrics are: Pa - tris, a - men, a - - - - -

Bass line for measure 242. The lyrics are: men, a - - - - -

Piano accompaniment for measure 242. The bass line includes figured bass notation: 5, 6, 7, 6, 8, 6 [b].

240

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

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

men, a - - - - - men,

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

242

6 [b] b5 8

244

men, a - - - men, cum San - cto men, a - - - men,

(b) 6

246

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

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

a - - - - -

5 b6 b5 6 5 6 ♯

248

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

a - - - men, a - - -

- - - men, a - - - men,

men, a - - - men, a - -

250

Two staves of piano introduction in B-flat major, 3/4 time. The music begins with a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes in both hands.

Two staves of piano introduction. The first staff has a fermata over a whole note chord marked with an asterisk (*). The second staff continues with eighth and sixteenth notes.

Two staves of piano introduction. The first staff features trills (tr) on the first and third notes of a half-note pair. The second staff continues with eighth and sixteenth notes.

Vocal line starting with a whole rest followed by a quarter rest, then a melodic line of eighth and sixteenth notes. The lyrics "a - - - - -" are written below the staff.

Vocal line with lyrics "men, a - - - - -". The melody continues with eighth and sixteenth notes.

Vocal line with lyrics "a - - - - - men, cum". The melody continues with eighth and sixteenth notes.

Vocal line with lyrics "men, cum San - cto Spi - ri -". The melody continues with eighth and sixteenth notes.

Two staves of piano accompaniment. The first staff has a fermata over a whole note chord. The second staff continues with eighth and sixteenth notes. Fingerings 6, 6, 8, and 6 are indicated below the notes.

252

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

- - - - - men,

⁸ San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a -

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

254

Piano accompaniment for the first system, measures 254-255. The music is in a minor key with two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with similar rhythmic patterns.

Vocal line and bass line for the first system, measures 254-255. The vocal line begins with a whole note followed by a quarter rest, then a quarter note with an asterisk above it. The bass line has a whole rest in measure 254 and a quarter note in measure 255.

Piano accompaniment for the second system, measures 256-257. This system is characterized by frequent trills (tr) in both the right and left hands, creating a shimmering texture. The right hand has a more active melodic line with trills, while the left hand has a steady eighth-note accompaniment.

Vocal line for the second system, measures 256-257. The lyrics are: "Pa - tris, a - - men, cum San - cto Spi - ri - tu in".

Vocal line for the third system, measures 256-257. The lyrics are: "cum San - cto Spi - ri - tu in glo - ri -".

Vocal line for the fourth system, measures 256-257. The lyrics are: "men,". A fermata is placed over the final note.

Bass line for the fourth system, measures 256-257. The lyrics are: "men, a - - men, cum San - cto Spi - ri -".

Bass line for the fifth system, measures 256-257. The lyrics are: "men, a - - men, cum San - cto Spi - ri -".

6

6

256

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

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

^s cum San - cto Spi - ri - tu in

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

6 6 5 6 6 6 6/6 #

258

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

8 5 6 5 8

260

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

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

8 - men, a - - - men,

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

8 6 5 6 #4 6 6 3 7 6

262

Piano introduction for measures 262-263. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes.

Continuation of piano accompaniment for measures 262-263. The right hand features block chords and the left hand has a simple bass line.

Piano introduction for measures 264-265. The right hand features a complex melodic line with trills and sixteenth-note patterns. The left hand has a steady bass line.

Vocal and piano accompaniment for measures 264-265. The vocal line is in the soprano and alto staves, with lyrics: "cum Sancto Spiritu in gloria Dei". The piano accompaniment continues with the same complex melodic and harmonic textures as in the previous section.

cum Sancto Spiritu in gloria Dei - i
 cum Sancto Spiritu in gloria
 cum Sancto Spiritu in gloria De -
 men, cum Sancto Spiritu in

10 10 10 10 5 6

264

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

De - i, a - - - - - men,

⁸ i Pa - tris, a - men,

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

6 6 6/4 6 6 6/5 5 1/6

266

men, cum San - cto

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

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

men, cum

tasto solo

268

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

tris, a - - - - men,

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

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

270

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

272

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It begins at measure 272. The piano accompaniment consists of two grand staves (treble and bass clefs) and a separate bass staff. The piano part features intricate sixteenth-note patterns and trills (tr) in the upper staves, and sustained chords and moving lines in the lower staves. The vocal line is written in a single staff with lyrics 'men, a' appearing below the notes. The score concludes with a final bass staff containing a long, sustained chord.

274

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

4 7 7 p f p

276

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

f *p* *f*

Spi - ri - tu, cum San - cto Spi - ri - tu,

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

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

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

f *p* *f*

[7] 6 7 4 3

280

f *tr* *tr*

f *f* *f*

f

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

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

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

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

f 10 6 6 4 3

3 CREDO

Allegro

1
ob

2

clno
1, 2

timp

1
vl

2

vla

f Tutti
S
Cre - do in u - num De - um, Pa - trem o-mni - po - ten - tem, fa -

f Tutti
A
Cre - do in u - num De - um, Pa - trem o-mni - po - ten - tem, fa -

f Tutti
T
Cre - do in u - num De - um, Pa - trem o-mni - po - ten - tem, fa -

f Tutti
B
Cre - do in u - num De - um, Pa - trem o-mni - po - ten - tem, fa -

org
b
f Tutti

The musical score is arranged in a system with five staves. The top two staves are for piano accompaniment, with a '5' above the first measure. The next two staves are for vocal parts, with lyrics written below them. The bottom staff is a bass line for piano accompaniment, with figured bass notation (6, 6, 7/4, 6) below it. The lyrics are: 'cto - rem coe - li et ter - - rae, vi - si - bi - li - um'.

5

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

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

8

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

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

6 6 7/4 6

10

o - mni - um et in - vi - si - bi - li - um, cre - do fa - cto - rem,

o - mni - um et in - vi - si - bi - li - um, cre - do fa - cto - rem,

o - mni - um et in - vi - si - bi - li - um, cre - do fa - cto - rem,

o - mni - um et in - vi - si - bi - li - um, cre - do fa - cto - rem,

6 6/5 7/b [2] 6 6/b

15

The score consists of the following parts:

- Piano:** Two staves (treble and bass clef) with a grand staff bracket. Measures 15-20 show a complex accompaniment with various rhythmic patterns and articulations like *tr* and **tr*.
- Vocalists:** Four staves (Soprano, Alto, Tenor, Bass) with lyrics: "cre - - do. Et in u - num".
- Basso Continuo:** A single bass clef staff with figured bass notation: 6 4, [7] b, [3 3 3 3 b 3] Solo, 6, b6, 9, 5, 6 5, [7] b, Tutti, 6.

20

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

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

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

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

$\frac{8}{6}$	-	$\frac{7}{5}$	$\frac{3}{1}$	6	$\frac{1}{4}$	6 [7 -]
[4]	-	-	-			

25

ge - ni - tum, et ex Pa - tre, ex Pa - tre

ge - ni - tum, et ex Pa - tre, ex Pa - tre

8 ge - ni - tum, et ex Pa - tre, ex Pa - tre

ge - ni - tum, et ex Pa - tre, ex Pa - tre

7 7 8 6 4 [45] 6 #

30

na - tum an - te o - mni - a sae - cu - la.

na - tum an - te o - mni - a sae - cu - la.

⁸ na - tum an - te o - mni - a sae - cu - la.

na - tum an - te o - mni - a sae - cu - la.

6/4 [45] # 6 - 45 8 6/4 [45] # Solo [45] # 6 46 6 6/4

35

De - um de De - o,

De - um de De - o,

De - um de De - o,

De - um de De - o,

Tutti

6 6 46 6 6 ————— 49 5 46 45 # [6] b [6] 5

40

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

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

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

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

[6]
[6] 6 [6]

45

ro, ge - ni-tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

ro, ge - ni-tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

ro, ge - ni-tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

ro, ge - ni-tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

♭6 ♭6 ♭6 6 9/4 8/3

50

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

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

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

per quem o - mnia fa - cta sunt, per quem o - -

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

55

o - mni - a fa - cta sunt.

o - mni - a fa - cta sunt.

o - mni - a fa - cta sunt.

- mni - a fa - cta sunt.

6 6 8 6 | 6 5 - #

Solo

3 3 3 4 # 3 6 6 9 5 6 #

60

Qui, qui pro - pter nos ho - mi - nes, qui pro - pter

Qui, qui pro - pter nos ho - mi - nes, qui pro - pter

Qui, qui pro - pter nos ho - mi - nes, qui pro - pter

Qui, qui pro - pter nos ho - mi - nes, qui pro - pter

Tutti 5 [6] # 6

65

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

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

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

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

[7] 6 7 / 6 7 / 6 7 / 6 7 / 6

70

scen - dit de coe - lis, de coe - - lis, pro - pter nos, pro - pter
 scen - dit de coe - lis, de coe - - lis, pro - pter nos, pro - pter
 8 scen - dit de coe - lis, pro - pter nos, pro - pter nos, de coe - -
 scen - dit de coe - lis, pro - pter nos, pro - pter nos, de coe - -

[6] [6/5]

75

nos, et no - stram sa - lu - tem, et no - stram sa - lu - tem de -

nos, et no - stram sa - lu - tem, et no - stram sa - lu - tem de -

8 lis, et no - stram sa - lu - tem, et no - stram sa - lu - tem de -

lis, et no - stram sa - lu - tem, et no - stram sa - lu - tem de -

80

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

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

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

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

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

85

The musical score is in B-flat major (two flats) and 4/4 time. It begins with a piano introduction consisting of two systems of grand staff notation. The first system has a treble staff with a melody of quarter notes and a bass staff with a rhythmic accompaniment of quarter and eighth notes. The second system continues the introduction with chords in the treble staff and a bass line in the bass staff.

Following the introduction, there are four vocal parts, each with a treble staff and lyrics underneath. The lyrics are: "lis, de - scen - dit de coe - lis." The vocal parts enter at different times: the first voice starts at measure 85, the second at measure 86, the third at measure 87, and the fourth at measure 88.

The piano accompaniment for the vocal parts consists of two systems of grand staff notation. The first system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth and sixteenth notes. The second system continues the piano accompaniment with similar rhythmic patterns.

The score concludes with a piano solo section. It begins with a treble staff containing a melodic line and a bass staff with figured bass notation. The figures are: 6, 4, 3, Solo, [6 6 6 6 6 6 6 6 6 6], 6, 4, 3. The "Solo" section is marked with a "Solo" bracket and contains a sequence of six sixths.

ET INCARNATUS EST

Adagio

1
ob

2

clno
1, 2

timp

1
vl

2

vla

vlc
solo

S
P Solo
Et in - car - na - tus est, et in - car - na - tus est de

A
P Solo
Et in - car - na - tus est, et in - car - na - tus est

T
P Solo
Et in - car - na - tus est, et in - car - na - tus est

B
P Solo
Et in - car - na - tus est, et in - car - na - tus est

org
b
f Solo *p pizz. senza org*

Detailed description: This page of a musical score is for the section 'ET INCARNATUS EST'. It is marked 'Adagio' and is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score includes parts for two oboes (ob), two clarinets (clno), timpani (timp), two violins (vl), viola (vla), violin solo (vlc), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org). The woodwinds and strings play sustained notes, while the organ provides a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Et in - car - na - tus est, et in - car - na - tus est de' and are marked with a piano solo (*P Solo*). The organ part begins with a forte solo (*f Solo*) and then transitions to a piano pizzicato without organ (*p pizz. senza org*).

95

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

99

ho - mo fa - ctus est, — ex Ma - ri - a, de Spi - ri - tu

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

fa - ctus est, fa - ctus est, ex Ma - ri - a, Ma - ri - a Vir - gi - ne, de Spi - ri - tu

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

103

San - cto, in - car - na - tus est, in - car -

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

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

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

106

na - tus est, et ho - mo fa - - ctus est, ex Ma -

na - tus est, et ho - mo fa - - ctus est, ex Ma -

na - tus est, et ho - mo fa - - ctus est, ex Ma -

na - tus est, et ho - mo fa - - ctus est, ex Ma -

109

The musical score consists of two grand piano parts and four vocal parts. The piano parts feature complex chordal textures and arpeggiated patterns. The vocal parts are arranged in four staves, each with lyrics underneath. The lyrics are: *ria, Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus*. The score includes various musical notations such as rests, notes, and ornaments.

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

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

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

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

112

sfz **sfz**

sfz **sfz**

pp **pp**

pp **pp**

pp **pp** **pp**

pp Tutti

est. est.

est. est.

Tutti

Cru - - ci - fi - xus

est. **Tutti**

Cru - - ci - fi - xus e - ti-am pro

pp arco **Tutti**

1 1 1 1 1 1

7 4

115

sfz **sfz** **sfz**

sfz **sfz** **sfz**

Tutti

Cru - - ci - fi - xus e - ti - am pro

Tutti

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

e - ti - am pro no - bis sub Pon - ti - o Pi -

no - bis sub Pon - - ti - o Pi - la - to, Pi -

$\frac{6}{4}$ $b7$ $\frac{6}{5}$

118

sfz *sfz* *sfz*

no - bis sub Pon - ti - o Pi - la - to,

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

la - to, cru - ci - fi - xus pro no - - bis, e - ti-am

la - to, pro no - bis cru - ci - fi - xus,

b 6 b

121

pas - sus, pro no - bis cru - ci - fi - - xus,

pas - sus, pro no - bis cru - ci - fi - - xus,

s pas - sus pro no - bis cru - ci - fi - - xus,

pas - sus pro no - bis cru - ci - fi - - xus,

6 4/4 b b6 [b] 4/6 4/4 b 6 4 [b] 4/6 [b5]

124

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pp

$\flat 6$ 5 $\flat 6$ $\flat 6$ 5 $\flat 6$ $\flat 7$

$\flat 6$ 5 $\flat 6$ $\flat 6$ 5 $\flat 6$ $\flat 7$

$\flat 6$ 5 $\flat 6$ $\flat 6$ 5 $\flat 6$ $\flat 7$

$\flat 6$ 5 $\flat 6$ $\flat 6$ 5 $\flat 6$ $\flat 7$

ET RESURREXIT

Allegro

1
ob
2

f

clno
1, 2

f

timp

f

1
vl
2

f

vla

f

S

f Tutti

Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -

A

f Tutti

Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -

T

f Tutti

Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -

B

f Tutti

Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -

org
b

f Tutti

[7] [6]

134

cun - dum Scri - ptu - ras, et a - scen - dit, a -

cun - dum Scri - ptu - ras, et a - scen - dit, a -

⁸ cun - dum Scri - ptu - ras, et a - scen - dit, a -

cun - dum Scri - ptu - ras, et a - scen - dit, a -

6 7
 4 6

139

scen - dit in coe - lum, se - dit - det ad dex - te -

scen - dit in coe - lum, se - dit - det ad dex - te -

^s scen - dit in coe - lum, se - dit - det ad dex - te -

scen - dit in coe - lum, se - dit - det ad dex - te -

6 6 6

5 5 b

144

ram, ad dex - te - ram, dex - tram Pa - - tris.

ram, ad dex - te - ram, dex - tram Pa - - tris.

⁸ ram, ad dex - te - ram, dex - tram Pa - - tris.

ram, ad dex - te - ram, dex - tram Pa - - tris.

6

⁶/₅

[6]

⁶/₄

[5]

Solo
[3 3 3 3 4 3]

149

The musical score consists of six systems of staves. The first system (measures 149-150) shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The second system (measures 151-152) shows the solo line in the bass clef. The third system (measures 153-154) shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The fourth system (measures 155-156) shows the solo line in the bass clef. The fifth system (measures 157-158) shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The sixth system (measures 159-160) shows the solo line in the bass clef.

6 16 9 5 6 5 4 |

sf *fz* *fz* *sf*

155

The musical score for page 155 consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with five measures of rests. The second system also consists of five measures of rests in a single staff. The third system features a grand staff with piano accompaniment, marked *p staccato*, across five measures. The fourth system consists of five measures of rests in a single staff. The fifth system consists of five measures of rests in a single staff. The sixth system consists of five measures of rests in a single staff. The seventh system features a vocal line in the bass clef, starting with a rest, followed by the lyrics "Et i - te - rum ven - tu - rus" under the notes. The marking *P Solo* is placed above the first note. The eighth system features piano accompaniment in the bass clef, marked *p senza org* and *staccato*, across five measures.

160

est cum glo - ri - a iu - di -

165

ca - - re, iu - di - ca - re vi - vos

170

p

Cre - - do ven -

p

Cre - - do ven -

p

Cre - - do ven -

p
Tutti

et mor - tu - os.

Cre - - do ven -

Tutti
b6
4

177

tu - rus, iu - di - ca - re vi - vos et mor - tu - os.

tu - rus, iu - di - ca - re vi - vos et mor - tu - os.

⁸ tu - rus, iu - di - ca - re vi - vos et mor - tu - os.

tu - rus, iu - di - ca - re vi - vos et mor - tu - os.

5
4

5
4

5
4

5
4

183

staccato

staccato

staccato

Solo

Cu - - ius re - gni non

staccato

senza org

$\frac{2}{4}$

189

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

195

f

f

f

f

f

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

f

6 2 5 16

201

Piano introduction for measures 201-206. The music is in B-flat major (two flats) and 4/4 time. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A fermata is placed over the final note of the first staff in measure 206.

Two staves of piano accompaniment for measures 201-206. The upper staff is in treble clef and the lower staff is in bass clef. Both staves show rhythmic patterns and chordal support for the vocal parts.

Two staves of piano accompaniment for measures 207-212. The music continues with a steady accompaniment, including some arpeggiated figures in the right hand.

Vocal entries for the phrase "Et in Spi-ri-tum". Four staves are shown, each with a vocal line and the lyrics "Et in Spi - ri - tum" underneath. The first three staves are in treble clef, and the fourth is in bass clef. Each entry begins with a dynamic marking of *f* (forte).

Piano accompaniment for measures 213-218. The music is in bass clef and includes a *Tutti* marking. At the bottom of the staff, there are figured bass notations: 5, 46, 7, 9, 6, 6/5, [2], [6/4], Tutti, [3].

207

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

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

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

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

212

tem, qui ex Pa - tre Fi - li - o - -

can - tem, qui ex Pa - tre Fi - li -

tem, qui ex Pa - tre Fi - li - o - -

tem, qui ex Pa - tre Fi - li -

[6] | 6 6/4 6/4 6/4 4 6 6 b 4/3 | 6 b5

217

Musical notation for the first system, including piano accompaniment and vocal staves. The piano part features a treble and bass clef with a key signature of two flats. The vocal staves show rests and a note with a fermata.

Musical notation for the second system, including piano accompaniment and vocal staves. The piano part continues with similar accompaniment. The vocal staves show rests.

Musical notation for the third system, including piano accompaniment and vocal staves. The piano part features a treble and bass clef with a key signature of two flats. The vocal staves show rests.

Musical notation for the fourth system, including piano accompaniment and vocal staves with lyrics. The piano part features a treble and bass clef with a key signature of two flats. The vocal staves show notes with lyrics: "que pro - ce - - - dit."

Musical notation for the fifth system, including piano accompaniment and vocal staves with lyrics. The piano part features a treble and bass clef with a key signature of two flats. The vocal staves show notes with lyrics: "o - - que pro - ce - - dit."

Musical notation for the sixth system, including piano accompaniment and vocal staves with lyrics. The piano part features a treble and bass clef with a key signature of two flats. The vocal staves show notes with lyrics: "que pro - ce - - dit." A fermata is present over the second measure.

Musical notation for the seventh system, including piano accompaniment and vocal staves with lyrics. The piano part features a treble and bass clef with a key signature of two flats. The vocal staves show notes with lyrics: "o - que pro - ce - - dit."

Musical notation for the eighth system, including piano accompaniment and guitar chord diagrams. The piano part features a treble and bass clef with a key signature of two flats. The guitar part shows chord diagrams: $\begin{matrix} [8] \\ 6 \end{matrix}$, $\begin{matrix} [7] \\ 5 \end{matrix}$, $b7$, 5 , $\begin{matrix} [6] \\ 5 \end{matrix}$, *Solo*, 16 , 3 , $-$, 5 , 6 .

222

Two staves of piano introduction in B-flat major, measures 1-5. The music consists of sustained chords in the right hand and moving bass lines in the left hand.

Three empty vocal staves (Soprano, Alto, Tenor) for the first system, measures 1-5.

Two staves of piano introduction in B-flat major, measures 6-10. The music continues with more complex rhythmic patterns and moving lines.

Soprano vocal staff, measures 6-10. The lyrics are: Qui cum Pa - tre et Fi - - li -

Alto vocal staff, measures 6-10. The lyrics are: Qui cum Pa - tre et Fi - - li -

Tenor vocal staff, measures 6-10. The lyrics are: Qui cum Pa - tre et Fi - - li -

Bass vocal staff, measures 6-10. The lyrics are: Qui cum Pa - tre et Fi - - li -

Two staves of piano accompaniment for the second system, measures 6-10. The music features a steady bass line and moving upper parts.

b 6 6 b6]

Tutti

[6]

227

p

p

p

p

p

p

p

o si - mul ad - o - ra - - tur et

o si - mul ad - o - ra - mul - tur et

s o si - mul ad - o - ra - - tur et

p

o si - mul ad - o - ra - mul - tur et

p

5

232

con - glo - ri - fi - ca - tur: qui, *f*

con - glo - ri - fi - ca - tur: qui, *f*

^s con - glo - ri - fi - ca - tur: qui, *f*

con - glo - ri - fi - ca - tur: qui, *f*

[6
5] *f* [6]

237

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

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

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

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

$\flat 6$ $\flat 6$ —————] 3 $\flat 6$ $\left[\begin{matrix} 8 \\ \flat \end{matrix} \right. 3 \quad 3 \left. \right]$ 4 \flat

242

Piano introduction for measures 242-246. The music is in B-flat major (two flats) and 4/4 time. It features a simple harmonic accompaniment with a steady eighth-note bass line and a treble line that includes some rests and a few notes.

Empty vocal staves for measures 242-246, consisting of a soprano staff, an alto staff, and a bass staff.

Piano accompaniment for measures 242-246. The right hand plays a melodic line with eighth notes and some accidentals (flats and naturals). The left hand plays a bass line with eighth notes and some accidentals.

Vocal line 1 for measures 242-246. The lyrics are "tas. Et u - nam". The melody is simple, with a long note on "Et" and a shorter note on "u - nam".

Vocal line 2 for measures 242-246. The lyrics are "tas. Et u - nam". The melody is simple, with a long note on "Et" and a shorter note on "u - nam".

Vocal line 3 for measures 242-246. The lyrics are "tas. Et u - nam". The melody is simple, with a long note on "Et" and a shorter note on "u - nam".

Vocal line 4 for measures 242-246. The lyrics are "tas. Et u - nam". The melody is simple, with a long note on "Et" and a shorter note on "u - nam".

Bass line for measures 242-246. It features a melodic line with eighth notes and some accidentals. The dynamics are marked "Solo" at the beginning and "Tutti" towards the end. The notation includes a 6/8 time signature and various rhythmic values.

247

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

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

^s san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

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

b b6 b 6

252

Two staves of piano introduction in B-flat major. The right hand features a melodic line with a fermata on the first measure, while the left hand provides a harmonic accompaniment. A small asterisk is placed below the final measure of the left hand.

Two empty staves, one for the soprano and one for the bass, indicating that the vocalists are silent during this piano introduction.

Two staves of piano introduction. The right hand has a more active melodic line with eighth-note patterns. The left hand continues with a steady accompaniment. A piano dynamic marking 'p' is present at the end of the system. An asterisk is located below the final measure of the left hand.

First vocal line with lyrics: cle - si - am. Con - fi - te - or u - num ba - ptis - - ma in—

Second vocal line with lyrics: cle - si - am. Con - fi - te - or u - num ba - ptis - - ma

Third vocal line with lyrics: cle - si - am. Con - fi - te - or u - num ba - ptis - - ma

Fourth vocal line with lyrics: cle - si - am. Con - fi - te - or u - num ba - ptis - - ma

Two staves of piano accompaniment. The right hand has a melodic line with a fermata on the final measure. The left hand has a bass line with a fermata on the final measure. Chord symbols are provided below the left hand: 6, 6, [b7], and [6].

258

re - mis - si - o - nem pec - ca - to - rum.

p in re - mis - si - o - nem pec - ca - to - rum.

p in re - mis - si - o - nem pec - ca - to - rum. Et ex -

p in re - mis - si - o - nem pec - ca - to - rum. Et ex -

p 7 6 b5 [6 4] [b6 3] | 7 [8] 7 [b7] - b6 4 [5] | *f*

266

The musical score consists of several systems. The first system shows piano accompaniment for measures 266-271, with dynamics *f* in both staves. The second system continues the piano accompaniment, with dynamics *f* in the bass and *p* in the treble. The third system features vocal lines with lyrics: "Et ex - pe - cto re - sur - re - cti - o - nem mor - tu -". The vocal parts are marked with *f* and *p*. The piano accompaniment in this system is marked with *p*. The fourth system continues the vocal lines with lyrics: "Et ex - pe - cto re - sur - re - cti - o - nem mor - tu -". The vocal parts are marked with *f* and *p*. The piano accompaniment in this system is marked with *p*. The fifth system continues the vocal lines with lyrics: "pe - cto re - sur - re - cti - o - nem mor - tu -". The vocal parts are marked with *p*. The piano accompaniment in this system is marked with *p*. The sixth system continues the vocal lines with lyrics: "pe - cto re - sur - re - cti - o - nem mor - tu -". The vocal parts are marked with *p*. The piano accompaniment in this system is marked with *p*. The seventh system shows the final measures of the piano accompaniment, with dynamics *p* in both staves.

272

f

f

f

f

f

f

f

f

f

o - rum, et vi - tam ven - tu - ri, ven - tu - - ri, et

o - rum, et vi - tam ven - tu - ri, ven - tu - - ri, et

o - rum, et vi - - tam ven - tu - ri, ven - tu - ri, et

o - rum, et vi - - tam ven - tu - ri, ven - tu - ri, et

[] *f* 6 4 [5] [6] 10 8

278

vi - tam ven - tu - ri, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

vi - tam ven - tu - ri, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

⁸ vi - tam ven - tu - ri, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

vi - tam ven - tu - ri, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

4 - 6 46 - 8/3 [2] b6 6 - 8/3 = 6 6/4 5 4/3 6 6

284

tr

tr

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

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

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

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

6 4 5 3 6 * 4 3 6 4 3

4 SANCTUS

Andante

1 ob
2 ob

clno 1, 2

timp

1 vl
2 vl

vla

S
A
T
B

org b

f Solo *f* Tutti *p* Solo *f* Tutti 6

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

Detailed description: This page contains the musical score for the Sanctus movement. It is in 3/4 time and B-flat major. The tempo is marked 'Andante'. The score includes parts for two oboes (ob), two clarinets (clno), timpani (timp), two violins (vl), viola (vla), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The woodwinds and strings play a rhythmic accompaniment of eighth notes, often marked with a forte (f) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the text 'San - ctus, san - ctus, san - ctus' in a strong, tutti dynamic. The organ part features alternating solo passages (p) and tutti passages (f) with a steady eighth-note accompaniment. The score is divided into measures, with some measures containing rests for certain instruments.

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a piano introduction consisting of four measures. The first system includes a grand staff with treble and bass clefs, a single treble clef staff, and a single bass clef staff. The second system features a grand staff with treble and bass clefs, a single treble clef staff, and a single bass clef staff. The vocal parts enter in the third system with the lyrics: "Do - minus De - us Sa - baoth, san - -". There are three vocal staves: soprano (treble clef), alto (treble clef), and bass (bass clef). The piano accompaniment continues with a grand staff. The score concludes with a bass clef staff containing figured bass notation: 6, 16/5, and 7/4.

10

ctus, san - - - ctus.

ctus, san - - - ctus.

ctus, san - - - ctus.

ctus, san - - - ctus.

7

14 Allegro

Ple - ni sunt coe - - - li et ter-ra glo - ri - a,

Ple-ni sunt coe-li, sunt coe - li et ter-ra glo - -

Ple-ni sunt coe-li, sunt coe - li et ter-ra glo - -

Ple-ni sunt coe-li, sunt coe - li et ter-ra glo - ri - a,

4

21

glo - ri - a tu - - a. O -

- ri - a tu - - a. O -

⁸ - ri - a tu - - a.

glo - ri - a tu - - a.

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

27

f

f

f

p

f

p

f

p

f

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

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

s O - san - na in ex - cel - sis,

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

p

f Tutti

7 6 7 6 7 6 - 5

34

f

p *f*

o - san - na in ex -

o - san - na in ex -

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

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

p Solo *f* Tutti

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

41

f

f

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

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

⁸ cel - - sis, in ex - cel - - sis, ex - cel - - sis.

cel - - sis, in ex - cel - - sis. *

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

5 BENEDICTUS

Laghetto

1
ob

2

cno
1, 2

timp

1
vl

2

vla

vlc
solo

S

A

T

B

org
b

p

p

p

Solo

tr *tr* *tr*

p Solo

This musical score is arranged for piano and bass. It features a grand staff at the top with two treble clefs and a bass clef. Below this are three systems of staves. The first system consists of a grand staff (two treble clefs, one bass clef) and a single bass clef staff. The second system consists of a grand staff (two treble clefs, one bass clef) and a single bass clef staff. The third system consists of a grand staff (two treble clefs, one bass clef) and a single bass clef staff. The piano part in the grand staves includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line at the bottom is a single staff with a bass clef, containing a sequence of notes and rests, with the numbers 6, 6, 7, 6, 6, 7 written below it.

7

8

p Solo

Be - ne - di - ctus,

6 6/4 5/3

11

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

7 6 2 6 6 6

16

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

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

19

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

p

6 $\frac{b4}{2}$ 6 6 5 4

23

ve

tr

tr

[*tr*]

6

6

26

mf

pizz.

mf

Solo

nit, be - ne -

P Tutti
Be - ne - di - ctus,

P Tutti
Be - ne - di - ctus,

P Tutti
Be - ne - di - ctus,

6 6/4 5 6 6/6 7

29

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

6 6 7 6 7 6

32

Do - - - - - mi -

qui ve - nit in no - - mi - ne Do - - - mi -

qui ve - nit in no - - mi - ne Do - - - mi -

qui ve - nit in no - - mi - ne Do - - - mi -

6/4 5/4

35

p

p

Solo

ni.

ni.

ni.

ni.

6 6 7 6

5

38

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins at measure 38. The piano accompaniment consists of a grand staff with four staves. The right hand plays a melody of eighth and quarter notes, while the left hand plays a more complex bass line with triplets and sixteenth notes. The vocal line is represented by a single staff with a treble clef, which is mostly silent throughout the page. The score concludes with a final measure containing a triplet of eighth notes and a quarter note, with a 3/4 time signature change indicated below the staff.

6 b7 5 b5 6 $\frac{b4}{3}$

41

Musical staff system 1: Grand staff with treble and bass clefs, key signature of two flats, and a whole rest in both staves.

Musical staff system 2: Two empty staves with treble and bass clefs.

Musical staff system 3: Grand staff with treble and bass clefs, key signature of two flats, containing a piano accompaniment with eighth and sixteenth notes, a trill, and a fermata.

Musical staff system 4: Grand staff with treble and bass clefs, key signature of two flats, containing whole rests in both staves.

Musical staff system 5: Bass clef staff with key signature of two flats, containing a bass line with notes and rests, and figured bass notation below.

6 6 7 6 7 6 7

5 4

44

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

p

4/4

49

Solo

[tr] ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.

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

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

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

53

Be - ne - di - ctus, be - ne -
Do - mi - ni.
Do - mi - ni.
Do - mi - ni.

p *p* *p* *p*

b7 *7*

57

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

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

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

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

Solo

6 8 7 6 8 7 6 6 6

61

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

6
4
3
6
7

65

Musical staff system 1: Treble and bass clefs with a key signature of two flats. The staff contains whole rests for the first four measures.

Musical staff system 2: Treble and bass clefs with a key signature of two flats. The staff contains whole rests for the first four measures.

Musical staff system 3: Treble and bass clefs with a key signature of two flats. The staff contains rhythmic accompaniment with eighth and quarter notes.

di-ctus, in no

Musical staff system 4: Treble clef with a key signature of two flats. It contains a vocal line with lyrics and trills.

Musical staff system 5: Treble and bass clefs with a key signature of two flats. The staff contains whole rests for the first four measures.

Musical staff system 6: Treble and bass clefs with a key signature of two flats. The staff contains rhythmic accompaniment.

69

mi - ne Do - mi - ni, be - ne -

be - ne - di - ctus,

be - ne - di - ctus,

be - ne - di - ctus,

6 6 5 6 6 7

72

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

arco
 p
 p
 p

6 6 7 6 6 7 6

75

no - mi - ne Do - mi -
qui ve - nit in no - mi - ne Do - mi -
qui ve - nit in no - mi - ne Do - mi -
qui ve - nit in no - mi - ne Do - mi -

5 6 6/4 7/3

78

Musical staff system 1: Grand staff with treble and bass clefs, key signature of two flats, and a whole rest in both staves.

Musical staff system 2: Single treble clef staff with a whole rest.

Musical staff system 3: Grand staff with piano (*p*) dynamics. The bass line includes a section marked "Solo" with a fermata and a 7-measure rest.

Musical staff system 4: Four staves with vocal lines marked "ni." and a bass line.

Musical staff system 5: Bass line with figured bass notation: 6, $\flat 4$, 6, 6, $\flat 6$, $\flat 4$, 3.

81

The musical score is organized into five systems. The first system (measures 81-83) consists of two staves, both containing whole rests. The second system (measures 84-86) consists of three staves, all containing whole rests. The third system (measures 87-89) is the most active, featuring four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in bass clef with the same key signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as γ and ff . The fourth system (measures 90-92) consists of four staves, all containing whole rests. The fifth system (measures 93-95) features a single staff in bass clef with active musical notation. Below this staff are figured bass figures: 6, 6, 7 6, 6 4, and 6.

84 *Allegro*

f **Tutti**

O - san - na in ex -

O - san - na in ex -

88

f

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

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

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

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

f Tutti
7 6 7 6 7 6 - 5

94

o - san - na in ex -

o - san - na in ex -

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

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

p Solo **f** Tutti

6 7/4 6 6

100

f

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

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

8 cel - - sis, in ex - cel - - sis, ex - cel - - sis.

cel - - sis, in ex - cel - - sis.

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

6 AGNUS DEI

Adagio

1
vl
2
vla

p con sordino

sfp

S

A

T

B

org
b

p Solo unisono

Detailed description of the musical score: The score is for a piece titled '6 AGNUS DEI'. It is in 3/4 time and has a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Adagio'. The instrumentation includes Violins 1 and 2, Viola, Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The Violin and Viola parts begin with a piano (*p*) dynamic and 'con sordino' (with mutes). The organ part starts with a piano (*p*) dynamic and is marked 'Solo unisono'. The organ part includes figured bass notation: 8, 6, 7, 4. The Soprano, Alto, Tenor, and Bass parts are currently silent, indicated by a horizontal line with a bar through it. The score is divided into four measures. The first measure shows the beginning of the piece. The second measure contains a fermata over the first note of the violin and viola parts. The third and fourth measures show the continuation of the piece, with the organ part playing a melodic line.

5/

sf *p* *sf* *p*

8

$\frac{4}{2}$

7

sf *p* *f* *p*

f *p*

f *p*

8

$\flat 7$ \flat 6 $\flat 6$ $\flat 6$ $\flat 5$ 7 \flat

Detailed description: This page of a musical score, numbered 209, features a piano arrangement. The top system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains melodic lines with dynamic markings *sf*, *p*, *f*, and *p*. The bass clef staff contains a bass line with figured bass notation. The bottom system consists of four empty staves (two treble and two bass clefs) with a bass line staff below them. The bass line staff contains figured bass notation. The key signature is three flats (B-flat, E-flat, A-flat).

10

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

[10/5] [5] [6] [b7/6/4] [5/b] [6/5]

13

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

6 * [4 3] 6 6 [5] 2

16

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

P Tutti
Mi - se -

P Tutti
Mi - se -

P Tutti
Mi - se -

Tutti
Mi - se -

5 $\frac{6}{4}$ $\frac{6}{4}$ [5] unisono 6 *Tutti*

19

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

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

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

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

22

re - re no - bis.

re - re no - bis.

⁸ re - re no - bis.

re - re no - bis.

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

25

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

Solo
A - - gnus

5 6 6 6/5 b 7 10/5 b5 6

28

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

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

$\flat 5$
 \flat

$\left[\begin{array}{c} 6 \\ 5 \end{array} \right]$
 \flat

[6]

31

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

6 | 6 | 6 | $\flat 6$ 5 $\flat 4$ 6 $\flat 6$

34

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

mun - di: *Tutti*
Mi - se - re - re, mi - se -

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

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

unisono 6 *Tutti* 5 6

37

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

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

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

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

5 6 6^b5 6 7 7 5 ^b7 6 6/4 5/3

*

40

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

bis.

bis.

^s bis.

bis.

Solo

6/5 6/5 6 6/b5 b 7/b

44

8 *Solo*
A - - gnus De - i, qui tol - lis pec - ca - ta mun - di:

10 5 6 7 8 6 [b5]
5 5 6 4 4

48

Musical score for page 222, measures 48-50. The score includes piano accompaniment and vocal lines. The piano part features a complex harmonic structure with various chords and textures. The vocal line includes the lyrics "Mi - se - re - re no - bis, mi - se - re - re no -".

Chords indicated below the piano part: $\flat 6$, 5, $\flat 6$ $\frac{\flat 4}{3}$, 6 $\flat 6$, $\frac{6}{5}$ $\frac{9}{4}$, $\frac{7}{\flat 5}$

51

8 bis.

tasto solo

Pedale

DONA NOBIS PACEM

Allegro assai

1
ob

2

clno
1, 2

timp

1
vl

2

vla

S

A

T

B

org
b

p Solo *f* Tutti

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

p Solo *f* Tutti

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

p Solo *f* Tutti

⁸ Do - na, do - na no - bis pa-cem, no - bis pa - cem, do - na,

p Solo *f* Tutti

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

p Solo *f* Tutti

6 5 6 7 9 7 10 9
4 3 4 4 4 5 4

50

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

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

57

p

p

p

p Solo

do - na no - bis, do - na no - bis, do - na no - bis

p Solo

do - na no - bis, do - na no - bis, do - na no - bis

p Solo

do - na no - bis, do - na no - bis, do - na no - bis

p Solo

do - na no - bis, do - na no - bis, do - na no - bis

p Solo

6 [5] 46 46 [5] 5 4 6

67

pa - cem, do - na no - bis, do - na no - bis, do - na no - bis pa - cem, ___

pa - cem, do - na no - bis, do - na no - bis, do - na no - bis pa - cem, ___

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

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

tasto solo

9/4 8/3 ♯ 7 6 [6/4 - 5] [♯7] 8/3

77 *f*

f

f

f Tutti
do - na no - bis pa - - cem, do - na no - bis, no - bis

f Tutti
do - na no - bis pa - - cem, do - na no - bis, no - bis

f Tutti
do - na no - bis pa - - cem, do - na no - bis

f Tutti
do - na no - bis pa - - cem, do - na no - bis, no - bis

f Tutti
6 - 6 6 6 6 [6 4] 7] 6 6 4

84

f

f

f

a 2

f

f

p

f

p

f

p

f

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

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

8 *p* *f*

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

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

p *f*

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

92

f

f

f

p

f

f

p

f

p *Solo* *f* *Tutti*

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

p *Solo* *f* *Tutti*

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

p *f* *Tutti*

8 cem, no - bis pa - cem, do - na no - bis

p *f* *Tutti*

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

p *Solo* *f* *Tutti*

tasto solo

161

103

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

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

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

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

10/5 9/4 8/3 7/5 6/4 5/3 5/3 4/2 3/1 [5/3] - 6 -

110

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

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

117

do - na no - bis, do - na no - bis pa - cem, *p* Solo do - na no - bis,

pa - cem, do - na, do - na no - bis pa - cem, *p* Solo do - na no - bis,

do - na no - bis, do - na no - bis pa - cem, *p* Solo do - na no - bis,

do - na no - bis, do - na no - bis pa - cem, do - na no - bis, *p* Solo

p Solo *tasto solo*

[5]

[5]

6

6

[6]

6

6

6

6

6

6

6

6

6

6

6

6

6

6

125

p *tr* *Solo*

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

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

s no - bis pa - cem, no - bis pa - cem, do - na no - bis,

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

4 6 6 3 [6] *tasto solo*

136

no - bis, do - na no - bis pa - cem, — do - na no - bis pa - - cem,

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

⁸ do - na no - bis, no - bis pa - cem, — do - na no - bis pa - - cem,

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

10 6 6 [6] 6 - 5 - 3 6 6 5 - 6 4 8 7 4

6 4 - 3 1 6 6 #2 3 6 4 6 5

145

f dolce

f

f

f *p* *p*

f *Tutti* *p*

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

f *Tutti* *p*

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

f *Tutti* *p*

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

f *Tutti* *p*

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

f *Tutti* *p*

6 6 6 6 7/4 6 7/4

153

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

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

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

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

sfz senza org p

f 6 6 5 6 5

6 6 5 6 5

6 5 4 3