

Joseph Edler von Eybler

Missa Sancti Wolfgangi

HerEy II

JOSEPH LEOPOLD EDLER VON
EYBLER

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

FULL SCORE



Wolfgang Esser-Skala, 2019

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PREFACE & CRITICAL REPORT

This edition of the *Missa Sancti Wolfgangi* bases upon a copy in the Benediktinerabtei Niederaltaich. The digital version of the manuscript is available at

[https://mirador.acdh.oew.ac.at/musikarchivspitz/D-NATk_E21/ \(siglum NA/SP \(E-21\)\)](https://mirador.acdh.oew.ac.at/musikarchivspitz/D-NATk_E21/(siglum%20NA/SP%20(E-21))).

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.

GLORIA

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1	org ¹	1st half of bar as written in vlne and vlc; in org: d'8-r8-d8-r8
2	org	1st half of bar as written in vlne and vlc; in org: A8-r8-a8-r8
14	A	2nd quarter in Ms: d'4
25	ob 1	6th eighth in Ms: gis''8
42	vl 2	2nd half of bar in Ms: 8 x cis''16
54	vl 1	bar in Ms: b8-b8-b8-b8-a8-a8-a8-a8
76	org	last quarter as written in vlne and vlc; in org: B4
84	vl 1	6th eighth in Ms: fis'16.-g'32
93	ob 1	3rd quarter in Ms: ais''8-r8
93	ob 2	3rd quarter in Ms: fis''8-r8
105	ob 2	3rd quarter in Ms: eis''8-r8
117	ob 1	3rd quarter in Ms: b''8-r8
119	vl 2	1st quarter in Ms: a'16-a'16-a'16-a'16
125	ob 2	2nd quarter in Ms: cis''8
131	vla	2nd half of bar in Ms: d'16-d''16-cis''16-b'16-a'16-g'16-fis'16-e'16
154	vl 2	3rd quarter in Ms: d''8-d''16-e''16-d''16
160	A	2nd quarter in Ms: b'8-b'8
161	ob 1	last quarter in Ms: e'8-fis'8
201	vla	2nd quarter in Ms: cis'8.-e'16
224	org	4th eighth in Ms: g8

CREDO

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
3	vl 2	4th sixteenth in Ms: g'16
9	T	1st quarter in Ms: g4
10	vl 1, 2	12th sixteenth in Ms: a'16
17	vl 2	last eighth in Ms: e''8
19	ob 1	1st half note in Ms: e''2
24	vl 1	11th sixteenth in Ms: fis'16

¹ Abbreviations: A, alto; B, basso; Ms, manuscript; ob, oboe; org, organ; r, rest; S, soprano; T, tenore; tr, tromba; timp, timpani; vl, violin; vla, viola.

28	vl 2	12th sixteenth in Ms: a'16
50	vl 2	4th sixteenth in Ms: d'''16
50	vl 1, 2	12th sixteenth in Ms: e''16
86	A	ornament missing in Ms
128	tr 2	2nd quarter missing in Ms
130	vla	3rd eighth in Ms: a'8
136	A	2nd quarter in Ms: g'4
137	vla	last eighth in Ms: g'8
142	vl 1	12th sixteenth in Ms: a'16
177	S	grace note missing in Ms
203	vl 1, 2	11th sixteenth in Ms: a'16

SANCTUS

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
3	timp	3rd quarter in Ms: c4
13	vl 2	last sixteenth in Ms: e''16
20	vla	4th eighth in Ms: e'8
20	B	7th eighth in Ms: cis'8

BENEDICTUS

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
4	ob 2	grace note missing in Ms
9–41	org	bass figures missing in Ms
25	vl 2	6th eighth in Ms: e'8
39	vla	3rd quarter in Ms: r4

AGNUS DEI

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
56	vl 2	2nd sixteenth in Ms: cis''16
61	vl 2	bar missing in Ms
65	vla	2nd quarter in Ms: fis'8–fis8
70	vla	3rd eighth in Ms: a8

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 or create an issue or pull request on the edition's GitHub page (<https://github.com/skafdasschaf/eybler-missa-sancti-wolfgangi-HerEy-11>). Your help will be greatly appreciated.

Salzburg, December 2019
Wolfgang Esser-Skala

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1 KYRIE

Andante

Oboe I
f

Oboe II
f

Tromba I, II
in D
a 2
f

Timpani
in d-A
f

Violino I
f
pp
f

Violino II
f
pp
f

Viola
f
pp
f

Soprano
f Tutti
pp
f
Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri -

Alto
f Tutti
pp
f
Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri -

Tenore
f Tutti
pp
f
Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri -

Basso
f Tutti
pp
f
Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri -

Violoncello,
Basso e
Organo
f Tutti
pp
f

6/5 3 8 6 # 5 6

6

sfp

sfp

First system of piano introduction, measures 6-11. Treble and bass staves. Dynamics: *sfp*.

Second system of piano introduction, measures 12-17. Treble and bass staves.

Third system of piano introduction, measures 18-23. Treble, middle, and bass staves. Dynamics: *sfp*.

sfp

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

First vocal line, measures 18-23. Dynamics: *sfp*.

sfp

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

Second vocal line, measures 18-23. Dynamics: *sfp*.

8 *sfp*

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

Third vocal line, measures 18-23. Dynamics: *sfp*.

sfp

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

Fourth vocal line, measures 18-23. Dynamics: *sfp*.

sfp

6 6 6 7 6 6

6 5 6 7 5 # 6 5 6 6

Fourth system of piano accompaniment, measures 18-23. Dynamics: *sfp*. Chord symbols: 6, 6, 6, 7, 6, 6, 6, 5, 6, 7, 5, #, 6, 5, 6, 6.

12

sfz **sfz**

Tromba I solo

pp

ff **sfz** **cresc.** **sfz**

lei - son. **P** Solo Ky - ri-e e - lei - son, **f**

lei - son. **P** Solo Ky - ri-e e - lei - son, **f**

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

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

ff **sfz Solo** **cresc.** **sfz**

6 5 6 6 6 6 6 6

4 3 2 2 4 4 4 4

b

18

sfp *f*

sfp *pp* *f*

pp *f Tutti*

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

pp *f Tutti*

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

f *pp* *f Tutti*

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

f *pp* *f Tutti*

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

sfp *pp* *f Tutti*

[6] 6 6/4 7 7/4 8/3 10/3 3 3 3 3 3 3 3 3 3 3 3 3 3

23

ff *sf*

ff *p* *pp* *cresc.* *sf*

ff *p* *pp* *cresc.* *sf*

ff *p* *pp* *sf*

ff *p Solo* *pp*

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

ff *pp*

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

ff *p* *pp*

⁸ Ky - ri - e e - lei - - son.

ff *p* *pp*

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

ff *p* *pp* *cresc.* *sf*

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

28

sfz *f*

p *sfz* *f* *pp*

f **Tutti** *pp*

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

f *pp*

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

f *pp*

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

f *pp*

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

p *sfz* *f* *pp*

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

34

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

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

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

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

cresc. p f

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

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

40

f

f

p

f Ky - ri - e e - lei - son, e - lei - son, *p* Ky - ri - e,

f Ky - ri - e e - lei - son, e - lei - son, *p* Ky - ri - e,

f Ky - ri - e e - lei - son, e - lei - son, *p* Ky - ri -

f Ky - ri - e e - lei - son, e - lei - son, *p* Ky - ri -

p

6^b 6 6^b 6^b 7[#] 6 6^b p

46

sf

sf *decresc.* *p*

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

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

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

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

sf *decresc.* *p*

[8]
6

[7]
4

[4]
b7

b7

6

b7

52

cresc. *p* *f*

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

cresc. *p* *f*

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

cresc. *p* *f*

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

cresc. *p* *f*

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

cresc. *p* *f*

$\frac{4}{2}$ 6 6 \flat [6] [7] 6 $\frac{6}{4}$ $\frac{5}{3}$ *f* $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{\flat 4}$ $\frac{5}{3}$ $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{\flat 4}$

57

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

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

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

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

pp *tasto solo*

5/3 8/6 7/5 6/b4 5/3 b6 [5] b4 6 b6 5

64

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

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

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

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

$\frac{b6}{4+}$ $\frac{6}{4}$ $\frac{b6}{4}$ 5 $\frac{b6}{4+}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ *tasto solo* **f**

71

f **sfp**

f **sfp**

a 2
f

f

pp **f** **sfp**

pp **f** **sfp**

pp **f** **sfp**

f **pp** **p Solo**

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

f **pp** **p Solo**

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

f **pp** **p Solo**

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

f **pp**

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

pp **f** **sfp Solo**

$\frac{10}{6}$ $\frac{8}{6}$ $\frac{6}{5}$ # $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$

78

sfz *sfz* *sf* *sf*
sfz *sfz* *sf* *sf*
sfz *sfz* *p* *sf*
sfz *sfz* *p* *sf*
cresc. *sfz* *sfz* *p* *sf*
cresc. *sfz* *sfz* *p* *sf*
cresc. *sfz* *sfz* *p* *sf*
f *p* *sf Tutti*
 lei - son, Ky - ri-e, Ky - ri-e e - lei - son, e - lei - son, Ky - ri-e,
f *p* *sf Tutti*
 Ky - ri-e, Ky - ri-e e - lei - son, e - lei - son, Ky - ri-e,
f *p* *sf Tutti*
 Ky - ri-e e - lei - son, e - lei - son, Ky - ri-e,
P Solo *f* *p* *sf Tutti*
 Ky - ri-e e - lei - son, Ky - ri-e e - lei - son, Ky - ri-e,
cresc. *sfz* *sfz* *p* *sf Tutti*
 [9] [8] 4+6 6 [6] [6] 6 6 [5] 5 6 4 # 5 6 b5

84

sf *sf* *f* *sf*

sf *pp* *f* *sf* *p*

sf *pp* *f* *sf* *p*

sf *pp* *f* *sf*

sf *pp* *f* *sf* *p*

sf *pp* *f* *sf* *p*

sf *pp* *f* *sf* *p*

sf *pp* *f* *sf* *p*

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

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

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

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

sf *pp* *f* *sf* *p*

pp *tasto solo* *f* *sf* *p*

b7 *6* *6* *7*

4 *#*

90

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

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

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

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

[#7/4] 2

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

94

f **ff** **p**
f **ff** **p**
ff
f **ff** **pp**
f **ff** **p**
f **ff** **p**
f **ff** **pp**

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

7 **f** **ff** **pp**
 6 **f** **ff** **pp**
 4 **f** **ff** **pp**

2.1 GLORIA

Allegro con fuoco

Oboe I
f

Oboe II
f

*Tromba I, II
in D*
f

*Timpani
in d-A*
f

Violino I
f

Violino II
f

Viola
f

Soprano
f Tutti
Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.

Alto
f Tutti
Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.

Tenore
f Tutti
Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.

Basso
f Tutti
Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.

*Violoncello,
Basso e
Organo*
f Tutti

3

p Solo

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

p Solo

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

p Solo

= 7 6 = 5 6 = [5] 6 7 [9] [8] [5] 6

6

sf

sf

f

pp

f

pp

f

pp Solo

Lau - da -

ta - tis.

ta - tis.

f

pp

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

9

f

f

f *pp*

f *Tutti*

- - mus te, lau - da - mus te, lau - da - mus te, lau - da - mus, lau - da - mus te,

f *Tutti*

Lau - da - mus te, lau - da - mus te, lau - da - mus, lau - da - mus te,

f *Tutti*

Lau - da - mus te, lau - da - mus te, lau - da - mus, lau - da - mus te,

f *Tutti*

Lau - da - mus te, lau - da - mus te, lau - da - mus, lau - da - mus te,

f *Tutti* *pp* Solo

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

12

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

pp *
 be - ne - di - ci-mus, ad - o -

pp
 be - ne - di - ci-mus, ad - o -

pp
 be - ne - di - ci-mus, ad - o -

15

f

f

f

f

f

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

p

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

p

⁸ra - mus, ad - o - ra - mus, glo - ri - fi - ca - mus te,

p

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

f Tutti

9/7 # 8/ - [#2] 3 6 6/5 6 6 7/5 #

18

f Tutti *f* Solo

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

f *pp*

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

f *pp*

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

f *pp*

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

6 # [7] 8 8 8 8 8 *pp* Solo 4+ 6

21

f

f

f

f

p

f

p

f

p

f

te be - ne - di - cimus, glo - ri - fi - ca - - - mus te.

p

ra - mus, be - ne - di - cimus, glo - ri - fi - ca - mus te.

p

8 ra - mus, be - ne - di - cimus, glo - ri - fi - ca - mus te.

p

ra - mus, be - ne - di - cimus, glo - ri - fi - ca - mus te.

p Tutti

f

6 6 6 [47] [6] 6/4 5/4 6

24

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

27

p Tutti
Gra - ti - as a - gi - mus ti - bi,

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

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

p
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am,

$\left[\begin{smallmatrix} \#7 \\ 4 \\ \#2 \end{smallmatrix} \right]$
 $\left[\begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$
 $\left[\begin{smallmatrix} 4 \\ \#2 \end{smallmatrix} \right]$
 $\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$
 7 #
 $\frac{6}{4}$
 $\frac{6}{3}$
 6
 $\frac{6}{5}$
 $\left[\begin{smallmatrix} \#5 \\ \# \end{smallmatrix} \right]$
 3 # 3 3 3

31

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

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

^s gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - ri-am tu - am,

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

$\left[\begin{smallmatrix} \#7 \\ 4 \\ 2 \end{smallmatrix} \right]$
 $\left[\begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$
 $\left[\begin{smallmatrix} 4 \\ 2 \end{smallmatrix} \right]$
 $\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$
 $\frac{6}{4}$
6
6
#
 $\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$

35

f

a - gi-mus, ti - bi gra - ti - as a - gi-mus pro - pter

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

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

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

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

f Org.

5 6 5 3 5 6 5

39

ma - gnam glo - ri - am tu - am, pro - pter tu - am

f
pro - pter ma - gnam glo - ri - am tu - am,

f
pro - pter ma - gnam glo - ri - am tu - am, pro - pter

f
pro - pter ma - gnam glo - ri - am tu - am, pro - pter [tu - am]

Bassi 5 6 # 6 6 4+

42

glo - - ri - am ma - - - - gnam,

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

⁸ tu - am glo - ri - am ma - - - - gnam,

glo - - ri - am [ma - - - - gnam,]

p Solo
 [6/4] [4/2] [6/4] [6/4]

45

The musical score consists of several staves. The top two staves are grand staff notation (treble and bass clefs) with a key signature of two sharps (F# and C#). Measures 45 and 46 show rests in both staves. Measure 47 features a long note in both staves, marked with a *cresc.* (crescendo) hairpin. Below these are three more grand staff systems, each with a treble and bass clef, all containing rests. At the bottom is a guitar-specific staff with a bass clef and a key signature of two sharps. It contains musical notation for measures 45-47, including a *cresc.* marking in measure 47. Below the guitar staff is a line of fret numbers: [6 #] [6] [6] [6] [4] [6] [6] [6] [4] [2+] [6] [-] [4] [6] [6] [6] [6] [6] [6] [8] [3].

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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

cresc.

48

f

f

f

f

f

f

f

f

Do - mi - ne De - us,

Do - mi - ne De - us,

Do - mi - ne De - us,

Do - mi - ne De - us,

[#] *f* unisono Tutti

51

sf

sf

sf

sf

sf

sf

sf

Rex coe - le - stis, De - us Pa - ter o - mni - potens,

Rex coe - le - stis, De - us Pa - ter o - mni - potens,

⁸ Rex coe - le - stis, De - us Pa - ter o - mni - potens,

Rex coe - le - stis, De - us Pa - ter o - mni - potens,

6 6 6 5 6 6 7 *sf*

54

pp

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

pp

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

pp

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

pp

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

pp [6] 6 *f* Solo [6] [6] [#] [5]

57

sf

sf

f

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

f

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

f

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

f

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

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

59

ge - ni - te, Je - - su, Je - - su

ge - ni - te, Je - - su, Je - - su

8 ge - ni - te, Je - - su, Je - - su

ge - ni - te, Je - - su, Je - - su

9/4 3/2 5 6 6/5 [♯]

61

Chri - ste, Fi - li u - ni - ge - ni - te, ti - bi

Chri - ste, Fi - li u - ni - ge - ni - te, ti - bi

Chri - ste, Fi - li u - ni - ge - ni - te, ti - bi

Chri - ste, Fi - li u - ni - ge - ni - te, ti - bi

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

64

f

Empty musical staves for the second system.

f

gra - ti-as a - gi - mus,

gra - ti-as a - gi - mus,

8
gra - ti-as a - gi - mus,

gra - ti-as a - gi - mus,

f Solo

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

67

Do - mi - ne De - us, A - gnus De - i, Fi - li - us

Do - mi - ne De - us, A - gnus De - i, Fi - li - us

Do - mi - ne De - us, A - gnus De - i, Fi - li - us

Do - mi - ne De - us, A - gnus De - i, Fi - li - us

Tutti

6/4

9/4

6

70

f

f

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

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

⁸ Pa - - tris, Fi - li - us De - i Pa - - tris,

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

6 5 6 b7 4 3

73

f

f

f

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam

ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam

ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam

ti - bi gra - ti - as a - gi - mus pro - pter ma - gnam

pp *f*

[6] 6 6/3 *f* 5 5

76

glo - ri - am tu - am, pro - pter ma - gnam glo - - -

glo - ri - am tu - am, pro - pter

glo - ri - am tu - am, pro - pter

glo - ri - am tu - am, pro - pter

5

5

#

*

Org.

Bassi

$\frac{10}{3}$

$\frac{6}{4}$
[h]

79

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ma - - - gnam glo - - - - -

cresc.

ma - - - gnam glo - - - - -

cresc.

ma - - - gnam glo - - - - -

cresc.

cresc.

8
3

cresc.
7
#

8
6
4

81

ff

ff

ff

ff

ff

ff

ff

ff

- - ri - am tu - - - am.

ff

- - ri - am tu - - - am.

ff

ff

- - ri - am tu - - - am.

ff

- - ri - am tu - - - am.

ff

$\frac{4}{2}$ 6 $\frac{1}{6}$ $\frac{6}{4}$ [5] # Solo [6] [6]

84

The musical score consists of several systems. The first system (measures 84-86) features a grand staff with piano accompaniment in treble and bass clefs, and a guitar staff. The piano accompaniment includes complex rhythmic patterns with sixteenth and thirty-second notes. The guitar staff contains fret numbers: [6], [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3], [6], [5], [7]. A double bar line is present at the end of measure 86. The second system (measures 87-89) shows the piano accompaniment continuing with similar rhythmic patterns, while the guitar staff is mostly empty, indicating rests or muted strings. The third system (measures 90-92) continues the piano accompaniment, with the guitar staff again showing fret numbers: [6], [5], [7].

2.2 QUI TOLLIS

Adagio

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,
Basso e
Organo

The musical score is for the section '2.2 QUI TOLLIS' in G major, 4/4 time, and Adagio tempo. It features the following parts:

- Oboe I and II:** Both parts play a melodic line with accents (*sfz*) on the second and fourth measures.
- Violino I and II:** Both parts play a rhythmic accompaniment with dynamic markings *p*, *sfz*, *p*, *sfz*, *f*, and *p*.
- Viola:** Plays a rhythmic accompaniment with dynamic markings *p*, *sfz*, *p*, *sfz*, *f*, and *p*.
- Soprano, Alto, Tenore, Basso:** All vocal parts are silent, indicated by a whole rest in each measure.
- Violoncello, Basso e Organo:** Plays a rhythmic accompaniment with dynamic markings *p Solo*, *sfz*, *p*, *sfz*, *f*, and *p*. The *sfz* markings are accompanied by fingering numbers 7 and 5.

89

ff sfz sfz

ff sfz sfz

ff p sfz p sfz f

ff p sfz p sfz f

ff p sfz p sfz f

p Solo

Qui tol-lis, qui tol-lis pec

ff [6] [6] p Vlc. Bassi sfz [47] p sfz [5] [3] f

92

ff

p ff p

P Tutti
Mi - se - re - re,

P Tutti
Mi - se - re - re,

P Tutti
Mi - se - re - re,

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

p ff p Tutti 6/4 5/3 9/4 8/3

95

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

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

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

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

6 4 3 6 5 - 6 6 7 Solo

98 Solo *p*

The musical score consists of several systems. The first system shows a solo line in the treble clef starting at measure 98, marked with a piano (*p*) dynamic. The solo line features a melodic phrase with slurs. The second system shows a complex rhythmic accompaniment in the bass clef, consisting of multiple staves with various note values and slurs. The third system shows three empty staves in the treble clef and one empty staff in the bass clef. The fourth system shows a bass line with a complex rhythmic pattern, including slurs and a final chord diagram.

Chord diagrams for the bass line:

- Measure 98: [7] [6]
- Measure 99: [7] [6]
- Measure 100: [7] [6]
- Measure 101: [7] [6]
- Measure 102: [6] [5]
- Measure 103: [7] [5] #

101

ff *sfz* *sfz*

ff *sfz* *sfz*

ff *p* *sfz* *p* *sfz* *f*

ff *p* *sfz* *p* *sfz* *f*

ff *p* *sfz* *p* *sfz* *f*

p Solo
Qui tol-lis, qui tol-lis pec-

ff *p* Vlc. *sfz* *p* *sfz* *f*

[6] [5] Bassi [7/5] [5]

104

ff

p *ff* *p*

p
Su - sci - pe, su - sci - pe

p
Su - sci - pe, su - sci - pe

p
Su - sci - pe, su - sci - pe

p *Tutti*
ca - ta, pec - ca - ta mun - di: Su - sci - pe, su - sci - pe

p *ff* *p* *Tutti*
[6] [#5] 6/4
3/4

107

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

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

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

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

109

Solo
p

This system shows the beginning of a piano solo. The right hand has a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand is mostly silent, with a few notes in the bass clef.

This system contains the piano accompaniment. The right hand plays a steady eighth-note accompaniment. The left hand has a bass line with some syncopation and rests.

no - - stam.
no - - stam.
no - - stam.
no - - stam.

Four vocal staves are shown, each with the lyrics "no - - stam." written below the notes. The notes are simple quarter notes in the treble clef.

4/4 3 Solo [7] [6] [7] [6]

This system shows the bass line and guitar accompaniment. It includes a 4/4 time signature, a triplet of eighth notes, a "Solo" section, and four guitar chord diagrams: [7], [6], [7], and [6].

111

Musical score for page 57, starting at measure 111. The score consists of seven staves. The first two staves are a grand staff with treble and bass clefs. The next three staves are empty. The seventh staff is a bass clef staff with figured bass notation. The music is in D major and 3/4 time. The first system has two measures. The second system has two measures. The third system has two measures. The fourth system has two measures. The fifth system has two measures. The sixth system has two measures. The seventh system has two measures. The figured bass notation in the seventh staff includes: [7/45], [6], [b7], [6], [4], [7/#5/#].

115

sfz sfz ff

sfz sfz ff

sfz p sfz f p ff p

sfz p sfz f p ff

sfz p sfz f p ff

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

sfz p sfz f p ff

[47] [5/3] [6] [#]

120

sfp

sfp

sfp

sfp

sfp

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

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.

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

sfp

Vlc.

tasto solo
Bassi

47 6/4 5/3 6/4 6/5/3 6/4 5/♯

129

so-lus san - ctus,

so-lus san - ctus,

so-lus san - ctus,

so-lus san - ctus,

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

132

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

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

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

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

Tutti 6 6 6 6 7 Solo [6] [6] [5] #

135

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

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

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

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

6 6 # 6 # -

137

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

6 45 [9] [8] 6 6 9 8 [6] 7 6
 4 4 3 5 4 # 7 # 4

p Solo

139

p san - ctus, Do - mi - nus, *f* al -

p san - ctus, Do - mi - nus, *f* al -

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

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

f Tutti

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

141

tis - si - mus, Je - su Chri - ste.
 tis - si - mus, Je - su Chri - ste.
 8 tis - si - mus, Je - su Chri - ste.
 tis - si - mus, Je - su Chri - ste.

6 6 6 4 5# Solo 5 6

143

Musical notation for measures 143-144, first system. Treble and bass clefs, key signature of two sharps (F# and C#). Measure 143: Treble clef has a dotted quarter note F#4, an eighth rest, an eighth note G4, a quarter note A4, and a quarter note B4. Bass clef has a dotted quarter note F#3, an eighth rest, an eighth note G3, a quarter note A3, and a quarter note B3. Measure 144: Treble clef has an eighth rest, an eighth note G4, a quarter note A4, and a quarter note B4. Bass clef has an eighth rest, an eighth note G3, a quarter note A3, and a quarter note B3.

Empty musical staves for the second system, consisting of two treble clefs and two bass clefs.

Musical notation for measures 143-144, second system. Treble and bass clefs, key signature of two sharps. Measure 143: Treble clef has a triplet of eighth notes G#4, A4, B4, followed by a quarter note C5. Bass clef has a quarter note F#3, an eighth rest, an eighth note G3, a quarter note A3, and a quarter note B3. Measure 144: Treble clef has a triplet of eighth notes G#4, A4, B4, followed by a quarter note C5. Bass clef has a quarter note F#3, an eighth rest, an eighth note G3, a quarter note A3, and a quarter note B3.

Empty musical staves for the third system, consisting of two treble clefs and two bass clefs.

Musical notation for measures 143-144, third system. Bass clef, key signature of two sharps. Measure 143: Bass clef has a quarter note F#3, an eighth rest, an eighth note G3, a quarter note A3, and a quarter note B3. Measure 144: Bass clef has a quarter note F#3, an eighth rest, an eighth note G3, a quarter note A3, and a quarter note B3.

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

145

Musical score for guitar, measures 145-146. The score includes a grand staff with treble and bass clefs, and a bass staff with a guitar-specific clef. The key signature is two sharps (F# and C#). Measure 145 features a melodic line in the treble clef and a bass line in the bass clef. Measure 146 continues the melodic line with a trill (*tr*) on the final note. The bass staff contains a sequence of chords: [6], [6], [6], [7#], [7], [6], [7#], [5], [6], [5], [7#], [6], [6], and [#].

147

Quo - niam tu so - lus, tu so-lus san - ctus,

Quo - niam tu so - lus, tu so-lus san - ctus,

8 Quo - niam tu so - lus, tu so-lus san - ctus,

Quo - niam tu so - lus, tu so-lus san - ctus,

Tutti 6 6 6 6 [#] Solo [6] [6] [6] [42]

150

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

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

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

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

Tutti 6 6 6 7 6

153

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,

155

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

4 - 6 4 [2] 6 6 6 5 4* 6 6 [6] 5 6 7

157

Christe, tu so - lus san - ctus, tu so - lus Do - minus, tu

Christe, tu so - lus san - ctus, tu so - lus Do - minus, so - lus al -

Christe, tu so - lus san - ctus, tu so - lus Do - minus, so - lus al -

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

p Solo $\frac{6}{4}$ $\frac{5}{\#}$ $\frac{6}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ - $\frac{5}{3}$ 6 7 $\frac{6}{4}$ - $\frac{5}{\#}$ $\frac{6}{6}$ $\frac{7}{7}$ *f* Tutti

160

ff *

f *ff* *a 2*

f *ff*

ff *ff*

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

tis - si - mus, Je - su, Je - su Chri - ste, tu *ff*

tis - si - mus, Je - su, Je - su Chri - ste, tu *ff*

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

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

162

164

Musical score for measures 164-166. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a treble and bass clef system, followed by a grand staff system with five staves. The piano part includes triplets and slurs. The grand staff system includes a bass line with figured bass notation: [b7], [6], [6], [6], [6], [6].

168

ff

a 2

ff

a 2

ff

ff

ff

ff

ff

ff

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

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

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

ff

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

ff

unisono

ff

³ ³ ³ ⁸ ₃

171

f 1 6 6 10 6 6 3 3 6 3 6 5 3

175

f ^{a 2}

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

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

8 a - men, a - men,

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

[tr]

8 [3] [6] 7/5 6/4 5/3 8 1 6 6 10

178 [tr] [tr]

a - - - men,

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

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

a -

Org. Bassi

7 8 7 6 6 6 5 6 #

6 6 5 4 2 8 7 6 5 5 6 #

181

Piano introduction for measures 181-183. The music is in D major and 3/4 time. It features a simple harmonic accompaniment in both hands, with a treble clef on the left and a bass clef on the right. The melody consists of quarter notes and eighth notes.

Vocal line for measures 181-183. The vocal part is in D major and 3/4 time. It begins with a whole rest in measure 181, followed by a half note in measure 182, and a whole note in measure 183.

Piano accompaniment for measures 181-183. The left hand plays a steady eighth-note accompaniment. The right hand plays a more complex pattern of eighth and sixteenth notes, with some trills indicated by [tr].

Vocal line for measures 184-186. The lyrics are: a - men, a - men, a - men, a - men, a - - men,

Vocal line for measures 187-189. The lyrics are: men, a - - men, a - - men, a -

Vocal line for measures 190-192. The lyrics are: men, a - - - men, a - men, a - men,

Vocal line for measures 193-195. The lyrics are: - men, a - - - men,

Piano accompaniment for measures 193-195. The left hand continues with eighth-note accompaniment. The right hand features a more active melodic line with trills and grace notes. Fingerings are indicated by numbers 1-5.

6 10 6 #2 8 [6] 7 [5] 6 4 - 5 3 6 6 10

184 [tr]

a - - men,

- - 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,

8 6 6 6 6 6 6 6 6 6

187

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

6 $\frac{16}{4}$ 3 $\frac{4}{2}$ 10 $\frac{10}{4}$ 6

190

men, a - men,

a - men, a - men,

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

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

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

193

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

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

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

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

196

[tr]

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

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

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

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

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

199

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

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

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

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

5 5 8 7 5 10 7 3 5 - 10 7 3 5 - 10 10

202

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

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

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

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

Org. Bassi

8 10 5 4 45 6 5 3 46 4 6 3 4

205

Two staves of piano introduction in D major. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Vocal entry for measures 205-207. The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues from the previous system.

Piano accompaniment for measures 208-210. The right hand features a complex rhythmic pattern of sixteenth and thirty-second notes, while the left hand plays a steady eighth-note accompaniment.

Vocal line for measures 208-210. The lyrics are: "men, a - - - men, a - - - men, a -".

Vocal line for measures 211-213. The lyrics are: "men, a - - -".

Vocal line for measures 214-216. The lyrics are: "a - - - men, a - - - men, a -".

Vocal line for measures 217-219. The lyrics are: "men, a - - - men, a - - -".

Organ and Bass line for measures 217-219. The organ part is marked "Org." and the bass part is marked "Bassi". The bass line includes fingering numbers: 8, 7, 6, 5, 6, 5, 5.

208

men, a

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

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

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

6 5 6 6 6 4 5 8 6 - 6 5

211

Piano introduction in treble and bass clefs, measures 1-3. The key signature is two sharps (F# and C#). The music consists of simple chords and single notes.

Vocal staves for Soprano and Bass, measures 1-3. The Soprano staff has a few notes in the first measure, while the Bass staff is mostly empty.

Piano accompaniment for Organ and Basses, measures 1-3. The Organ part features a rhythmic pattern of eighth notes. The Basses part includes trills marked with [tr].

Vocal staff for Soprano, measures 1-3. The lyrics are: - - men, a - - men, a - men, a -

Vocal staff for Alto, measures 1-3. The lyrics are: a - - men, a - - men, a - - -

Vocal staff for Tenor, measures 1-3. The lyrics are: a - men, a - men,

Vocal staff for Basses, measures 1-3. The lyrics are: a - - men, a - men, a - - - -

Organ and Basses accompaniment, measures 1-3. The Organ part is labeled 'Org.' and the Basses part is labeled 'Bassi'. The Basses part includes figured bass notation: 5 #, 6 4, -, 6, 6 - #, 6, 5.

214

The musical score consists of several systems. The first system shows a piano accompaniment with two staves (treble and bass clef) and a vocal line (treble clef) with lyrics "men, a". The second system continues the piano accompaniment with three staves (treble, middle, and bass clef) and a vocal line (treble clef) with lyrics "tasto solo". The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features intricate arpeggiated patterns and rhythmic accompaniment. The vocal part includes lyrics: "men, a" and "tasto solo".

217

This musical score page contains measures 217, 218, and 219. It is written in the key of D major (two sharps) and 4/4 time. The score is organized into three systems. The first system (measures 217-219) features a piano accompaniment with a right-hand part playing eighth-note patterns and a left-hand part playing a simple bass line. The second system (measures 217-219) contains a vocal line with a melodic line in the treble clef and a bass line in the bass clef. The third system (measures 217-219) features a piano accompaniment with a right-hand part playing sixteenth-note patterns and a left-hand part playing a simple bass line. The score concludes with a double bar line at the end of measure 219.

220

Org. Bassi

[1] [3] [10]
[8]

223

Two staves of piano introduction in D major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Empty vocal staff for the first system.

Empty bass staff for the first system.

Two staves of piano introduction for the second system, continuing the melodic and rhythmic patterns from the first system.

Vocal line for the second system with lyrics: a - men, a - men, a - men, a - men, a - - -

Bass line for the second system.

Vocal line for the third system with lyrics: - men, a - men, a - men, a - - - - men, a -

Bass line for the third system.

Vocal line for the fourth system with lyrics: a - men, a - - men, a - men, a - men, a - men, a - -

Bass line for the fourth system with figured bass notation: 5/3, 3, 10/3, 7, 3, 8/[6], 5, 7, 3, 8, 5/3, [6], 7, 5, -

226

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

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

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

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

7 4 3 p Solo [6] 7 7 [6] 7 7

229

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

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

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

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

232

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

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

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

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

[6] 7 7 [6] 7 7

234

f **ff**

ff **ff**

a 2 3 3

f **ff** **ff** **ff**

f Tutti **ff**

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

f Tutti **ff**

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

f Tutti **ff**

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

f Tutti **ff**

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

f Tutti **ff unisono**

6 5

236

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

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

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

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

3
8
3 - 6
45 -

3.1 CREDO

Allegro vivace

Oboe I
f

Oboe II
f

Tromba I, II
in D
f

Timpani
in d-A
f

Violino I
f

Violino II
f

Viola
f

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

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

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

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

Violoncello,
Basso e
Organo
f Tutti $\frac{6}{4}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{6}{5}$ $\frac{4}{2}$ 6

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

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

7

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

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

8

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

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

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

10

um.

um.

um.

um.

Solo

[3] [3] [3] [3] [3] [3] [3]

Detailed description: This page of a musical score, numbered 108, contains measures 10 through 12. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a piano accompaniment at the top, consisting of two staves (treble and bass clef) with flowing eighth-note patterns. Below this are four vocal staves, each with a single note followed by a fermata and the lyric 'um.'. The bottom section of the page features a solo bass line, marked 'Solo', which includes a series of eighth-note triplets indicated by a '3' in a box. The page number '108' is located in the top left corner, and the measure number '10' is at the beginning of the first system.

13

Et in u - num Do - mi-num

Et in u - num Do - mi-num

Et in u - num Do - mi-num

Et in u - num Do - mi-num

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

16

Je - sum Chri - - stum, Fi - - li - um

Je - sum Chri - - stum, Fi - - li - um

8 Je - sum Chri - - stum, Fi - - li - um

Je - sum Chri - - stum, Fi - - li - um

7 #

6 #

19

De - - i u - ni - ge - ni - tum,

De - - i u - ni - ge - ni - tum,

De - - i u - ni - ge - ni - tum,

De - - i u - ni - ge - ni - tum,

5

22

et ex Pa - tre na - - tum an - - te

et ex Pa - tre na - - tum an - - te

8 et ex Pa - tre na - - tum an - - te

et ex Pa - tre na - - tum an - - te

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

25 *tr*

o - - mni - a sae - - - cu - la.

o - - mni - a sae - - - cu - la.

8 o - - mni - a sae - - - cu - la.

o - - mni - a sae - - - cu - la.

[6] 6/4 [5] # Solo

28

31

a 2

De - - um de De - o, lu - - men de

De - - um de De - o, lu - - men de

⁸ De - - um de De - o, lu - - men de

De - - um de De - o, lu - - men de

Tutti [6] [#] #

34

lu - mi - ne, De - - um ve - - rum de

lu - mi - ne, De - - um ve - - rum de

^s lu - mi - ne, De - - um ve - - rum de

lu - mi - ne, De - - um ve - - rum de

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

37

De - o ve - - ro, ge - ni - tum non

De - o ve - - ro, ge - ni - tum non

De - o ve - - ro, ge - ni - tum non

De - o ve - - ro, ge - ni - tum non

6 7 [6]

43

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

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

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

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

6 6 6 6 6 6

49

fa - - - cta sunt.

fa - - - cta sunt.

8 fa - - cta sunt.

fa - - cta sunt.

6/4 [5] # Solo

52

Qui pro - pter

Qui pro - pter

Qui pro - pter

Qui pro - pter

Tutti

[6] [#3] [3] [3] [3] [3] [6] [6] [6] [#]

55

nos, nos ho - - - mi - nes et

nos, nos ho - - - mi - nes et

8 nos, nos ho - - - mi - nes et

nos, nos ho - - - mi - nes et

58

pro - pter no - stram sa - lu -

pro - pter no - stram sa - lu -

pro - pter no - stram sa - lu -

pro - pter no - stram sa - lu -

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

61

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

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

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

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

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

64

scen - - - - -

scen - - - - -

scen - - - - -

scen - - - - -

9 6 4 6 9 6 4 6 9 6 4 6

67

- - dit de coe - - - - lis.
 - - dit de coe - - - - lis.
 8 - - dit de coe - - - - lis.
 - - dit de coe - - - - lis.

6/5 6/5 4 3 Solo

70

The musical score is written for guitar and consists of 74 measures. It is in the key of G major (one sharp) and 4/4 time. The score is divided into two systems. The first system (measures 70-73) features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The bass line includes triplets and sixteenth-note patterns. The second system (measures 74-77) features a melodic line in the right hand and a bass line in the left hand. The bass line includes triplets and sixteenth-note patterns. The score concludes with a final chord in measure 74.

3) 3) 3) 3) 3) 3) 3) 3) 6) 6) 6) 5)

3.2 ET INCARNATUS EST – CRUCIFIXUS

Adagio *Solo*

Oboe I *p*

Oboe II

Violino I *p*

Violino II *p*

Viola *p*

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

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

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

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

*Violoncello,
Basso e
Organo* *p Solo*
6/5 6 6/4 5/3

78

ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Et in - car -

ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Et in - car -

^s ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Et in - car -

ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Et in - car -

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

82

na - tus, in - car - na - - tus est. de Spi - ri - tu

na - tus, in - car - na - - tus est. de Spi - ri - tu

8 na - tus, in - car - na - - tus est de Spi - ri - tu

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

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

86

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

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

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

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

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

90

San - cto, et ho - mo, et ho - mo fa - ctus

San - cto, et ho - mo, et ho - mo fa - ctus

San - cto, et ho - mo, et ho - mo fa - ctus

San - cto, et ho - mo, et ho - mo fa - ctus

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

94

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

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

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

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

$\frac{b7}{4}$ $\frac{3}{2}$ [] $\frac{6}{6}$ $\frac{sf}{\frac{b6}{b5}}$ $\frac{pp}{\frac{6}{b4}}$ $\frac{b7}{[3]}$

98 *Tutti*
f

f

Tutti
f
 est. Cru - ci - fi - xus e - ti - am pro no - bis, cru - ci -

Tutti
f
 est. Cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus

Tutti
f
 est. Cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am,

Tutti
f
 est. Cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus

Tutti
f
 b7 [b6] 4/4 b2 b6 b5 b5 [6] b 6 b5 b7 [4]

103

fi - xus e - tiam, sub Pon - ti - o Pi - la - to, pas - sus,

e - ti-am, sub Pon-ti - o Pi - la - to, pas - sus, pas - sus,

sub Pon-ti - o Pi - la - to, pas - sus, pas - sus pro no - -

e - ti-am, sub Pon - ti - o Pi - la - to, pas - sus, pas - sus,

[b7] b5/3 b6 b6 [b] 6 b6 b b7 b6 b 5

108

pas - sus, cru - ci - fi - xus e - ti - am pro

pas - sus, cru - ci - fi - xus e - ti - am pro no - -

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

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

$\flat 6$ $\frac{5}{4}$ $\frac{7}{[4]}$ $\flat 6$ $\frac{\flat 5}{\#}$ $[6]$ $\frac{8}{6}$ $\frac{\flat 7}{\flat 5}$ $\flat 6$

113

sf *sf* *sf* *sf*

no - bis, pas - - sus, pas - - sus

bis, pas - - sus, pas - - sus

bis, pas - - sus, pas - - sus

et - i - am, pas - - sus, pas - - sus

sf 9/7 [b5] # 6/4 *sf* 9/7 [b5] # 6/4

118

et se - pul - - tus, [et] se - pul - tus est, et se - pul - tus est.

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

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

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

Org. Bassi

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

3.3 ET RESURREXIT – ET VITAM

Allegro vivace

Oboe I
f

Oboe II
f

Tromba I, II
in D
f a 2

Timpani
in d-A
f

Violino I
f

Violino II
f

Viola
f

Soprano
f Tutti
Et re - sur - re - - xit

Alto
f Tutti
Et re - sur - re - - xit

Tenore
f Tutti
Et re - sur - re - - xit

Basso
f Tutti
Et re - sur - re - - xit

Violoncello,
Basso e
Organo
f Tutti
6/4 7/2 8/3

127

ter - ti - a di - e se - cun - dum Scri -

ter - ti - a di - e se - cun - dum Scri -

ter - ti - a di - e se - cun - dum Scri -

ter - ti - a di - e se - cun - dum Scri -

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

130

ptu - - ras, Scri - ptu - - - - ras, et a -

ptu - - ras, Scri - ptu - - - - ras, et a -

8 ptu - - ras, Scri - ptu - - - - ras, et a -

ptu - - ras, Scri - ptu - - - - ras, et a -

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

133

Piano accompaniment for the first system, measures 133-135. The music is in D major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Vocal staves for the first system, measures 133-135. The vocal line is mostly silent, with rests in both the soprano and bass parts.

Piano accompaniment for the second system, measures 136-138. The right hand continues with a more active melodic line, and the left hand maintains a consistent bass line.

Vocal staff for the second system, measure 136. The lyrics are: "scen - dit in coe - lum, in coe - lum, in".

Vocal staff for the second system, measure 137. The lyrics are: "scen - dit in coe - lum, in coe - lum, in".

Vocal staff for the second system, measure 138. The lyrics are: "scen - dit in coe - lum, in coe - lum, in".

Vocal staff for the second system, measure 139. The lyrics are: "scen - dit in coe - lum, in coe - lum, in".

Piano accompaniment for the third system, measures 140-142. The right hand continues with a melodic line, and the left hand features a bass line with some chromatic movement. Chord symbols are present below the staff: [6] 45, 47, 6, 7.

136

coe - lum, se - - det ad dex - te-ram, ad

coe - lum, se - - det ad dex - te-ram, ad

^scoe - lum, se - - - - -

coe - lum, se - - det ad dex - te-ram, ad

139

dex - te-ram De - i Pa - - - tris, se - - -

dex - te-ram De - i Pa - - - tris, se - - -

8 - - - det ad dex - te-ram De - i Pa - - -

dex - te-ram De - i Pa - - - tris, se - - -

142

det.

det.

s tris.

det.

Solo

(3) (3) (3) (3) (3) (3) (3)

145

ff

f a 2

f

sf sf sf sf

ff

Et i - te - rum ven - tu - rus est cum

ff

Et i - te - rum ven - tu - rus est cum

ff

Et i - te - rum ven - tu - rus est cum

ff

Et i - te - rum ven - tu - rus est cum

sf unisono Tutti sf sf sf

148

The musical score for page 148 consists of several systems. The first system shows a grand staff with two staves, each containing a half note G4 and a whole rest. The second system features a vocal line with a melodic phrase of eighth notes: G4-A4-B4-C5-B4-A4-G4, followed by a whole rest. Below it, a bass line has a whole note G3 marked with a trill (tr) and a whole rest. The third system is a grand staff with piano accompaniment, marked with *sf* (sforzando) in all three staves. The piano part consists of a complex rhythmic pattern of eighth and sixteenth notes. The fourth system returns to the vocal lines, with three staves each containing a half note G4 and a whole rest, with the lyrics "glo - ri - a" written below. The fifth system shows a bass line with a half note G3 and a whole rest, also with the lyrics "glo - ri - a" below. The final system is a grand staff with piano accompaniment, marked with *sf*, and includes a 6/4 time signature and a 45 rehearsal mark.

sf

glo - - - ri - - a

glo - - - ri - - a

s glo - - - ri - - a

glo - - - ri - - a

sf

$\frac{6}{4}$ 45

150

Two staves of piano introduction. The key signature is two sharps (F# and C#). The first two measures feature a half note chord in both staves, marked *sf*. The notes are F#4 and C#5 in the right hand, and F#3 and C#4 in the left hand. The last two measures feature a half note chord in both staves, marked *sf*. The notes are F#4 and C#5 in the right hand, and F#3 and C#4 in the left hand.

An empty vocal staff with a treble clef and a key signature of two sharps.

An empty bass staff with a bass clef and a key signature of two sharps.

Piano accompaniment for measures 150-153. The right hand plays a continuous eighth-note melody. The left hand plays a bass line with some accidentals. The key signature is two sharps.

Vocal line 1. Treble clef, two sharps. Notes: F#4 (half), C#5 (half), F#4 (half), C#5 (half). Dynamics: *sf*, *sf*, *sf*, *sf*. Lyrics: iu - - di - - ca - - re,

Vocal line 2. Treble clef, two sharps. Notes: F#4 (half), C#5 (half), F#4 (half), C#5 (half). Dynamics: *sf*, *sf*, *sf*, *sf*. Lyrics: iu - - di - - ca - - re,

Vocal line 3. Treble clef, two sharps. Notes: F#4 (half), C#5 (half), F#4 (half), C#5 (half). Dynamics: *sf*, *sf*, *sf*, *sf*. Lyrics: iu - - di - - ca - - re,

Vocal line 4. Bass clef, two sharps. Notes: F#3 (half), C#4 (half), F#3 (half), C#4 (half). Dynamics: *sf*, *sf*, *sf*, *sf*. Lyrics: iu - - di - - ca - - re,

Piano accompaniment for measures 150-153. Bass clef, two sharps. Notes: F#3 (half), C#4 (half), F#3 (half), C#4 (half). Dynamics: *sf*, *sf*, *sf*, *sf*. Chord symbols: $\flat 6$, $\flat 5$, $\flat 7$.

152

sf

ff

iu - di - ca - re vi - - - - -

iu - di - ca - re vi - - - - -

^s iu - di - ca - re vi - - - - -

iu - di - ca - re vi - - - - -

6 5 - ♭ 6 - **ff** ⁵ ♯ [♭]6 4

154

The musical score for page 154, measures 154-156, is presented in a multi-staff format. The top two staves represent the piano accompaniment, with the right hand playing a complex texture of sixteenth-note runs and triplets, and the left hand providing a steady bass line. The vocal lines consist of several staves, with the word "vos" appearing in the lyrics. The key signature is D major (two sharps). The score includes various musical notations such as rests, notes, and dynamic markings.

vos

vos

8 vos

vos

5 # 4/4 5 #

157

mf Solo

p
b₂

et mor - tu -

p senza Organo
Solo

163

First system of musical notation. It includes a piano part with two staves (treble and bass clef) and a violin part (treble clef). The piano part has a forte (*f*) dynamic marking. The violin part also has a forte (*f*) dynamic marking.

Second system of musical notation. It includes a violin part (treble clef) and a bass part (bass clef). Both parts have a forte (*f*) dynamic marking.

Third system of musical notation. It includes a piano part with two staves (treble and bass clef) and a bass part (bass clef). The piano part has a forte (*f*) dynamic marking. The bass part also has a forte (*f*) dynamic marking.

Fourth system of musical notation. It includes a vocal line (treble clef) and a piano part (treble clef). The vocal line has a forte (*f*) dynamic marking. The piano part has a forte (*f*) dynamic marking.

cu - ius re - - gni non

Fifth system of musical notation. It includes a vocal line (treble clef) and a piano part (treble clef). The vocal line has a forte (*f*) dynamic marking. The piano part has a forte (*f*) dynamic marking.

cu - ius re - - gni non

Sixth system of musical notation. It includes a vocal line (treble clef) and a piano part (treble clef). The vocal line has a forte (*f*) dynamic marking. The piano part has a forte (*f*) dynamic marking.

cu - ius re - - gni non

Seventh system of musical notation. It includes a vocal line (bass clef) and a piano part (bass clef). The vocal line has a forte (*f*) dynamic marking. The piano part has a forte (*f*) dynamic marking.

os, cu - ius re - - gni non

Eighth system of musical notation. It includes a piano part (bass clef) and a bass part (bass clef). The piano part has a forte (*f*) dynamic marking. The bass part has a forte (*f*) dynamic marking.

f Tutti 6 6 6

167

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

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

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

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

6 # 6 4 3 Solo [3] [3] [3] [3]

170

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Et in Spi - ri - tum San - ctum,

Tutti

173

Do - mi-num et vi - vi - fi - can - tem, qui ex

Do - mi-num et vi - vi - fi - can - tem, qui ex

Do - mi-num et vi - vi - fi - can - tem, qui ex

Do - mi-num et vi - vi - fi - can - tem, qui ex

♯ 15 - 9 8 6 6

176

Pa - - tre Fi - li - o - que pro - ce - - - -

Pa - - tre Fi - li - o - que pro - ce - - - -

Pa - - tre Fi - li - o - que pro - ce - - - -

Pa - - tre Fi - li - o - que pro - ce - - - -

- 46 6 6/4 46 6/4 5

179

Two staves of piano introduction in D major. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a similar sequence: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Two empty staves, one for the vocal line (treble clef) and one for the bass line (bass clef).

Two staves of piano accompaniment. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand plays a steady eighth-note accompaniment.

Vocal staff (treble clef) with a whole note rest and the instruction "dit." below it.

Vocal staff (treble clef) with a whole note rest and the instruction "dit." below it.

Vocal staff (treble clef) with a whole note rest and the instruction "dit." below it.

Bass staff (bass clef) with a whole note rest and the instruction "dit." below it.

Bass solo (bass clef) with the instruction "Solo" at the beginning. The line contains eighth notes and triplets: [b] [3] [3] [43] [3] [3] [3] [3].

182

Qui cum Pa - tre et

Qui cum Pa - tre et

Qui cum Pa - tre et

Qui cum Pa - tre et

Tutti

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

185

The musical score consists of piano accompaniment and four vocal staves. The piano part features a complex texture with multiple voices in both hands, including sixteenth-note patterns and chords. The vocal parts are arranged in four staves, each with lyrics. The lyrics are: "Fi - - - li - o si - mul ad - o -". The score includes dynamic markings such as f and p , and articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 6/8. The page number 185 is written at the top left of the first system.

188

ra - tur et con - glo - ri - fi - ca - tur:
ra - tur et con - glo - ri - fi - ca - tur:
ra - tur et con - glo - ri - fi - ca - tur:
ra - tur et con - glo - ri - fi - ca - tur:

6/4 7# #

191

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 - -

6 6 6 4 #

194

The musical score is divided into several systems. The first system (measures 194-196) features piano accompaniment in the grand staff (treble and bass clefs) and a vocal line in the treble clef. The second system (measures 197-199) continues the piano accompaniment and includes four vocal lines, each starting with the lyric 'tas.'. The third system (measures 200-202) features a guitar solo in the bass clef, with the word 'Solo' written below the first measure. Fret numbers are indicated below the solo line: [4], [15], [6], [6-], [6], [6], [#], [6-], [6], [7#].

197

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

Et u - nam san - - ctam ca -

[6] [6] [6] # Tutti 6/4 4+ 6

200

tho - - - li - cam et a - po -

tho - - - li - cam et a - po -

tho - - - li - cam et a - po -

tho - - - li - cam et a - po -

203

sto - li - cam Ec - cle - - - si - am.

sto - li - cam Ec - cle - - - si - am.

sto - li - cam Ec - cle - - - si - am.

sto - li - cam Ec - cle - - - si - am.

6 6/5 # [6]

206

Musical score for page 206, featuring piano accompaniment and vocal lines with Latin lyrics. The score is in G major (one sharp) and 4/4 time. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords. The vocal lines are arranged in four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "Con - fi - te - or u - - num ba - ptis - - -".

The score includes a grand staff at the top for piano accompaniment, followed by four vocal staves. The lyrics are written below the vocal staves. The piano part continues with a complex rhythmic pattern in the lower systems.

The lyrics are:

Con - fi - te - or u - - num ba - ptis - - -

Con - fi - te - or u - - num ba - ptis - - -

Con - fi - te - or u - - num ba - ptis - - -

Con - fi - te - or u - - num ba - ptis - - -

The piano part continues with a complex rhythmic pattern in the lower systems.

6
4
b

6
5

209

ma in re - - mis - - si - -

ma in re - - mis - - si - -

^s ma in re - - mis - - si - -

ma in re - - mis - - si - -

p 6 6 6 6

212

The musical score for page 212 consists of several staves. At the top, there are two grand staff systems (treble and bass clefs) with rests. Below these are three more grand staff systems. The first grand staff system contains a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The second grand staff system contains three vocal lines (soprano, alto, and tenor) with the lyrics "o - - - - nem pec - - ca - -". The third grand staff system contains a bass line with the same lyrics and a bass clef. At the bottom of the page, there are four chord symbols: ♭, [6], ♭5, and 6.

215

to - - - rum. Et ex - pe - -

to - - - rum. Et ex - pe - -

to - - - rum. Et ex - pe - -

to - - - rum. Et ex -

[6] # f [17] #

218

f

f

p

p

p

p

p

p

cto, et ex - pe - cto re - sur - re - cti - o - nem mor - tu -

cto re - sur - re - cti - o - nem mor - tu -

cto re - sur - re - cti - o - - - - - nem mor - tu -

pe - cto re - sur - re - cti - o - - - - - nem mor - tu - o - - - -

6 6 6 6 p #7
45 47

222

f

f

f

f

f

f

f

f

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

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

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

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

$\frac{6}{4}$ $\frac{5}{\#}$ *f* $\#$ $\frac{6}{5}$

225

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

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

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

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

6 7 6 6

228

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

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

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

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

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

231

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

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

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

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

6
5

staccato

staccato

staccato

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

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

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

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

Org.

Vlc. e Bassi staccato e forte

6 6 7 $\frac{1}{4}$ 6 $\frac{4}{2}$ 6 $\frac{6}{[15]}$

Allegro

8

f

f

f

f

oth. Ple - ni sunt coe - li, sunt coe - li et ter - ra,

oth. Ple - ni sunt coe - li, sunt coe - li et ter - ra,

8 oth. Ple - ni sunt coe - li, sunt coe - li et ter - ra,

oth. Ple - ni sunt coe - li, sunt coe - li et ter - ra,

unisono *f*

12

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

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

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

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

6 [6] [8] [6]

15

tu - - - a.

tu - - - a.

8 tu - - - a.

tu - - - a.

Solo

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

17

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

O -

8 O - san - na, o -

O -

17 6 6 6/4 5# Tutti 6

Detailed description: This page of a musical score, numbered 182, contains a piano accompaniment and vocal parts. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). It features a complex texture with rapid sixteenth-note passages in the right hand and block chords in the left hand. The vocal parts are arranged in four staves, with lyrics 'O - san - na, o - san - na, o -' appearing in the first staff. The score includes various musical notations such as rests, slurs, and dynamic markings. At the bottom, there are performance instructions including 'Tutti' and a sequence of numbers: 17, 6, 6, 6/4, 5#, and 6.

20

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

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

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

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

2 6 6 6 5 3 [7] 2 6 6 8 6 6 8 3

23

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

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

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

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

8

26

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

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

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

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

[7] [6] [6]

5.1 BENEDICTUS

Andante

Oboe I
Oboe II
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
*Violoncello,
Basso e
Organo*

p cresc.
p cresc.
p
p
p
p
p Solo
cresc.

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

no - mi - ne, no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit, qui

p Solo
Be - ne - di - ctus, qui

col'arco
4 3 7

10

ve - nit, be - ne - di - ctus, in no - mi - ne Do - mi - ni, be - ne -

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

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

13

p Solo

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

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

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

Vlc.

Bassi

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

15

no - mi - ne, no - mi - ne Do - - mi - ni, be - ne -

ve - nit in no - mi - ne Do - mi - ni, be - ne -

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

6

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{8}{6}$

$\frac{7}{5}$

17

p

p

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

P Solo

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

8

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

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

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

21

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

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

24

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

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

27

cresc.

cresc.

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

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

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

8 ve - nit in no - mi - ne, no - mi - ne Do - mi - ni, in

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

cresc. *f* *p* *cresc.*

6 4 3 $\frac{6}{4}$ 2 *cresc.* *f* *p* $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{3}$ - $\frac{8}{3}$

30

f

f

f

sf

f

sf

f

sf

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

no - mi - ne, [no - mi - ne] Do - mi - ni.

cresc. *f*

6 6 6/4 7/3 6 6 6

33

p dolce

p dolce

p

6 - 6 5
4 3

6 4 6 #2 6 4 6

39

sf *f* *tr*

sf *p* *f* *tr*

sf *p* *f*

sf *p* *f*

p *f*

p *f*

6/4 5/3 6 6 *f* 6/4 6 #

5.2 OSANNA

Allegro

Oboe I

Oboe II

Tromba I, II
in D

Timpani
in d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,
Basso e
Organo

f

f

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

6 2 6 6 6 5 3

47

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

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

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

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

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

49

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

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

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

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

[7] [6] [6]

6.1 AGNUS DEI

Adagio

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,
Basso e
Organo

p Solo 6 7 $\frac{4}{2}$ *f* [6] [6] [4+16] [6]

6

p *f*

p *f* *tr*

p *f*

p *f*

p *Tutti* *f*

Mi - se - re - re

p *Tutti* *f*

Mi - se - re - re

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

8 A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re

p *Tutti* *f*

Mi - se - re - re

p *Tutti* *f*

6 6 6 6 6 7 # 6

13

pp

pp

pp

pp

no - bis.

no - bis.

no - bis.

no - bis.

pp

5 7

pizz.
Vlc.

Bassi
senza Organo

col'arco
[6]

20

f

f

f

f

p

p

p

p

p Solo

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

f

p

[7 #] [] [15 #] [6/4+ 2] [6] [6-] [4+] [6] [6-] 6 [6]

26

p Tutti *f* *pp*
 Mi - se - re - re no - bis.

p Tutti *f* *pp*
 tol - lis pec-ca - ta mun-di: Mi - se - re - re no - bis.

p Tutti *f* *pp*
 Mi - se - re - re no - bis.

p Tutti *f* *pp*
 Mi - se - re - re no - bis.

p Tutti *f* *pp* *pizz. Vlc.*
 Bassi senza Organo

6 6 6 6 7 [45] 6 6 6 7 6

39

p

p

p

p Solo

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

pizz.
Vlc.

Bassi

p

[6] [6-] [45] [6/4+] [6] [6-]

3

6

6/4+

[7] 6

45

Do - na no - bis pa - cem.

p Tutti

Pa - cem.

p Tutti

Pa - cem.

p Tutti

Pa - cem.

p Tutti

Pa - cem.

p Tutti

unisono
col'arco

♭6 5 ♯ [-]

6.2 DONA NOBIS

Allegro

Oboe I

Oboe II

Tromba I, II
in D

Timpani
in d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,
Basso e
Organo

p Solo

f Tutti

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

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

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

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

p Solo

f Tutti

6/4

5/3

f Tutti 6

57

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,

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,

6 8 6 2 6 6 8 6 5 p Solo 6 4

69

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

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

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

P Solo
Do - na pa - cem, do - na

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

Vlc.
Bassi

83

p

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

p

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

p

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

p

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

p

6 5

7 #

88

Piano Accompaniment:

- Measures 88-93: *f*
- Measures 89-92: *p*
- Measures 93-94: *f*

Vocal Parts:

- Soprano:** Solo (measures 88-92), *f* Tutti (measures 93-94)
- Alto:** Solo (measures 88-92), *f* Tutti (measures 93-94)
- Tenor:** Solo (measures 88-92), *f* Tutti (measures 93-94)
- Bass:** Solo (measures 88-92), *f* Tutti (measures 93-94)
- Bassi Solo:** Solo (measures 88-92), *f* Tutti (measures 93-94)

Lyrics:

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

Performance Instructions:

- Vlc. (Violoncello):** Solo (measures 88-92), *f* Tutti (measures 93-94)
- Bassi Solo:** Solo (measures 88-92), *f* Tutti (measures 93-94)

Tempo and Key Signature: 4/2, D major (two sharps)

Measure Numbers: 88, 89, 90, 91, 92, 93, 94

Chord Symbols:

- Measure 88: $\frac{4}{2}$ [-] $\frac{5}{3}$
- Measure 89: $\frac{4}{2}$ [-] $\frac{5}{3}$
- Measure 90: $\frac{4}{2}$ [-] $\frac{5}{3}$
- Measure 91: $\frac{4}{2}$ [-] $\frac{5}{3}$
- Measure 92: $\frac{4}{2}$ [-] $\frac{5}{3}$
- Measure 93: $\frac{4}{2}$ [-] $\frac{5}{3}$
- Measure 94: $\frac{4}{2}$ [-] $\frac{5}{3}$

94

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,

6 8 6 8 6/4 [5]# 1 4/2 6/4 [5] 6/4

99

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

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

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

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

Vlc.
Solo
p Bassi

5
3

6

6
4

[5]
#

[7]

105

p

p

p

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

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

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

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

p

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

113

Piano Accompaniment:

- Measures 113-115: Rests in both staves.
- Measure 116: **f** (forte) dynamic. Treble and bass clefs.
- Measures 117-118: **f** (forte) dynamic. Treble and bass clefs.
- Measures 119-121: **f** (forte) dynamic. Treble and bass clefs.
- Measures 122-124: **f** (forte) dynamic. Treble and bass clefs.

Vocal Parts:

- Soprano:**
 - Measures 113-115: Rests.
 - Measure 116: **f** (forte) dynamic.
 - Measures 117-118: **f** (forte) dynamic.
 - Measures 119-121: **f** (forte) dynamic.
 - Measures 122-124: **f** (forte) dynamic.
- Alto:**
 - Measures 113-115: Rests.
 - Measure 116: **f** (forte) dynamic.
 - Measures 117-118: **f** (forte) dynamic.
 - Measures 119-121: **f** (forte) dynamic.
 - Measures 122-124: **f** (forte) dynamic.
- Bass:**
 - Measures 113-115: Rests.
 - Measure 116: **f** (forte) dynamic.
 - Measures 117-118: **f** (forte) dynamic.
 - Measures 119-121: **f** (forte) dynamic.
 - Measures 122-124: **f** (forte) dynamic.

Lyrics:

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

Figured Bass:

f Tutti 6/5 6 6/4 5/3

119

a 2

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

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

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

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

124

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

5 8 5 8 5 8 6/5 6/5 6 6

130

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

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

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

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

6 4 5 3 6 6

135

ff

ff

ff

ff

ff

ff

f

ff

ff

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

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

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

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

ff

6 45 9 44 8 3