

Hofmann.

Missa in d.

Leopold
Hofmann

Missa in d
ProH deest
(D-B Mus.ms. 10722/5)

2 cl, 2 fag, 2 cor, 2 tr, 3 trb, timp, 2 vl, vla, b, org

Full Score





Wolfgang Esser-Skala, 2020

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Critical Report.

This edition bases upon a manuscript in the Königliche Bibliothek zu Berlin, which has been digitized by the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. The digital version of the manuscript is available at <http://resolver.staatsbibliothek-berlin.de/SBB0000346B00000000> (siglum Mus.ms. 10722/5).

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.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
–	–	A ¹	Alto parts are missing and have been reconstructed by the editor.
1	48f 49 68 68	org vla vl 1 vl 2	Vlc notes missing in Ms 2nd note in Ms: f2 2nd quarter in Ms: f''16–a''16–d''16–f''16 2nd quarter in Ms: f'8–f'8
2	83 106f 106f 106 120ff 122 167 167 171 175 182 188	trb 2 trb 1 trb 2 vl 2 org fag 1 trb 1 trb 2 fag 1 vla vla, T vla	1st quarter in Ms: es'4 bars in Ms: fis'2–r2–g'2–r2 bars in Ms: d'2–r2–e'2–r2 10th sixteenth in Ms: e''16 Vlc notes have been added by the editor in the following bars: 120 to 122, 127, 134, 139, 140, 145, 146, 148, 150, 151, and 154. 6th eighth in Ms: d'8 bar in Ms: e'4–d'4–cis'4–r4 bar in Ms: cis'4–b4–a4–r4 3rd quarter in Ms: d'4 1st quarter in Ms: cis'4 2nd half note in Ms: b2 1st half of bar in Ms: d'4.–b8
3	9 25 35 43 49f	vl 1 cor 2 fag 1 cl 1 fag 2	1st quarter in Ms: d''8–r8 bar in Ms: r1 2nd half note in Ms: d2 1st quarter in Ms: r4 bars missing in Ms

¹Abbreviations: A, alto; B, basso; cl, clarinet; cor, horn; fag, bassoon; Ms, manuscript; org, organ; r, rest; S, soprano; T, tenore; timp, timpani; tr, trumpet; trb, trombone; vl, violin; vla, viola.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
	60	vl 1	1st quarter in Ms: g'8–r8
	62	B	1st half of bar in Ms: a2
	75	cor 2	bar in Ms: r2.
	80	vl 2	2nd eighth in Ms: a'16–gis'16
	81	S	1st quarter in Ms: des''8–es'8
	82	cl 1, 2	bar in Ms: r2.
	90	cor 1, 2	1st quarter in Ms: g'4
	117f	org	Vlc notes missing in Ms
	127	cor 1	bar in Ms: c''1
	127	trb 3	last eighth in Ms: cis8
	128	vl 1	15th sixteenth in Ms: g''16
	128	vl 2	15th sixteenth in Ms: b'16
	128	org	last eighth in Ms: d8
	130	org	last eighth in Ms: c8
	146	S	2nd quarter in Ms: b'4
	146	org	5th/6th eighth in Ms: gis8–gis8
	150	cl 1	bar in Ms: ges''2–bes'2
	156	S	bar in Ms: g''2–fis''2
	163	S	2nd half of bar in Ms: bes'4–a'4
	169	vl 1	5th eighth in MS: cis''8
	174	fag 1	last quarter in Ms: e'4
	180	org	Vlc notes missing in Ms
	189	cl 2	6th eighth in Ms: e''8
5	20	cl 1, 2	1st quarter in Ms: h'4
	32	vl 2	6th to last eighth in Ms: bes'8–bes'8–bes'8
	34	vl 2	13th sixteenth in Ms: d'16
6	13	A	2nd quarter in Ms: e'8–r8
	63ff	–	Critical notes correspond to the notes in Gloria, bars 118ff (i.e., add 55 to the bar number).

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/hofmann-missa-in-d-minor>). Your help will be greatly appreciated.

Salzburg, April 2020
Wolfgang Esser-Skala

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1 KYRIE

1

Andante

Clarinetto I, II
in B

Fagotto I, II

Tromba I, II
in D

Timpani
in D-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violone
e Organo

f

f

f

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

8/3

#7 4/2

b7 4/2

6/4

5

8

fz

fz

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

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

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

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

6 6 6 6 # 6

Detailed description: This page of a musical score contains five systems of music. The first system consists of two staves (treble and bass clef) with a '5' above the first staff and an '8' below the second staff. The second system has a treble staff with a 'fz' dynamic marking and a bass staff with a 'fz' dynamic marking. The third system is a grand staff with treble, middle, and bass clefs. The fourth system features vocal lines with lyrics: 'e - lei - son, Ky - ri - e e - lei - son, e - lei - - -', 'Ky - ri - e e - lei - son, e - lei - - - - -', '8 Ky - ri - e e - lei - son, e - lei - - - - -', and 'Ky - ri - e e - lei - son, e - lei - - - - -'. The fifth system is a bass staff with a '6' below the first measure and '6 6 6 6 #' below the next four measures, and another '6' below the final measure.

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

12

son, e - lei - - - son.

son, e - lei - - - son.

son, e - lei - - - son.

son, e - lei - - - son.

8 # #7 6 4 8 # 6 b

15

8

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

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

8 Ky - - ri - e, Ky - - ri - e

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

6 6 b5

19

a 2

dolce

p

8

dolce dolce

p

dolce

dolce

dolce

p

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

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

8

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

Ky - ri - e e - lei - son.

dolce

p

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

24 *p*

f

p *f*

p Solo

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

f Tutti

Chri - ste,

f Tutti

Chri - ste,

f Tutti

Chri - ste,

f Tutti

6 6 6 5
4 3

29

f Tutti *p* Solo

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

Chri - ste. Chri - ste, *f* Tutti

Chri - ste. Chri - ste, *f* Tutti

Chri - ste. Chri - ste, *f* Tutti

7 # *p* Solo 6 6 7 # 6/4 - 5 # *f* Tutti

34

Cl I

f Tutti

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

Chri - ste, Chri - ste, Chri - ste,

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

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

6 7 6 6 6

#

39

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

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

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

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

7 6 - 45 8 6 6 6 6 6 6 2
4 # 3 b 4

44

Chri - ste e - lei -

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

lei - son, e - lei -

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

Vlc.

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

49

Fag I

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

- son, e - lei -

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

e - lei - son, e - lei -

Bassi

6 10 8 9 7 6 4 5 6 8 6 6 6 5 9 8 7 5 9 8 7 5 6 7

54

p Solo **f** Tutti

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

son. **f** Tutti Chri - ste, Chri - ste.

son. **f** Tutti Chri - ste, Chri - ste.

son. **f** Tutti Chri - ste, Chri - ste.

p Solo **f** Tutti

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

59

f

p

f

f

p

f

p Solo

Chri - ste e - lei - son, e - lei - son. *f* Tutti Ky - ri - e,

f Tutti Ky - ri - e,

f Tutti Ky - ri - e,

f Tutti Ky - ri - e,

p Solo *f* Tutti

$\frac{6}{4}$ = $\frac{4}{5}$ $\frac{5}{3}$ $\frac{6}{15}$

64

The musical score consists of several systems. The first system shows the piano introduction with a treble and bass clef. The second system continues the piano introduction. The third system introduces the vocal lines, with lyrics: Ky - ri - e e - lei - son, e - lei - son. The fourth system continues the vocal lines. The fifth system shows the basso continuo line with figured bass notation: #, 6, 6, #4/2, 6, 6/5.

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

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

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

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

68 *mf*

p dolce *mf*

p *mf*

- - - - son. Ky - - ri -

- - - - son. Ky - - ri -

- - - - son. Ky - - ri -

- - - - son. Ky - - ri -

p *mf*

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

72

Piano Accompaniment:

- Measures 72-75: The piano part consists of a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a steady eighth-note accompaniment.

Vocal Lines:

- Soprano:** e lei - son, Ky - ri - e e -
- Alto:** e, Ky - ri - e e - lei - son, e - lei -
- Tenor/Bass:** e, Ky - ri - e e - lei - son, e - lei -

Lyrics:

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

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

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

Performance Instructions:

- Dynamic:** *f* (forte) is indicated at the beginning of measures 72, 73, 74, and 75.
- Tempo/Style:** The music is in a steady, rhythmic style.

Chord Symbols:

- Measure 72: $\frac{6}{4}$
- Measure 73: $\frac{6}{4}$
- Measure 74: $\frac{6}{4}$
- Measure 75: $\frac{6}{4}$

76

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

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

79

8

a 2

a 2

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

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

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

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

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

8
#

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

Detailed description of the musical score: The page contains five systems of music. The first system (measures 79-81) features a vocal line with lyrics 'lei - son, e - lei -' and piano accompaniment. The piano part includes a right-hand line with eighth-note patterns and a left-hand line with a steady eighth-note accompaniment. Chords are indicated as $\#7$ $\frac{6}{4}$, 8 #, and $\#7$ $\frac{6}{4}$. The second system (measures 82-84) continues the vocal and piano parts. The piano part features a right-hand line with eighth-note patterns and a left-hand line with a steady eighth-note accompaniment. The third system (measures 85-87) continues the vocal and piano parts. The piano part features a right-hand line with eighth-note patterns and a left-hand line with a steady eighth-note accompaniment. The fourth system (measures 88-90) continues the vocal and piano parts. The piano part features a right-hand line with eighth-note patterns and a left-hand line with a steady eighth-note accompaniment. The fifth system (measures 91-93) continues the vocal and piano parts. The piano part features a right-hand line with eighth-note patterns and a left-hand line with a steady eighth-note accompaniment.

82

son. Ky - ri - e e -

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

son. Ky - ri - e e -

son. Ky - ri - e e -

8 # *p* *f*

87

Fag I

p

8

Detailed description: This system contains the first five measures of the score. It features a Flute I (Fag I) part in the second staff, a Bassoon part in the third staff, and a Bass part in the fourth staff. The Flute I part begins with a dynamic marking of *p*. The Bassoon part starts with a dynamic marking of *p* and includes a measure with a fermata. The Bass part provides a steady accompaniment.

p

p

p

Detailed description: This system contains the next five measures of the score. It features a Piano accompaniment consisting of three staves: Treble Clef (top), Middle Treble (middle), and Bass Clef (bottom). The piano part is marked with a dynamic of *p* throughout. The music includes various rhythmic patterns and rests.

p

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

p

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

p

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

p

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

p

6/4 6 6 6 5 p 7 # 6/4 - 5

Detailed description: This system contains the vocal and piano parts for the next five measures. It includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff (Bass Clef). The vocal parts are marked with a dynamic of *p*. The lyrics are: "lei - son, e - lei - son. Chri - ste e - lei - - - - - # -". The piano accompaniment is also marked with *p*. At the bottom of the system, there are figured bass notations: 6/4, 6, 6, 6, 5, p, 7, #, 6/4, -, 5.

92

The score consists of several systems of staves:

- System 1:** Piano accompaniment. Treble clef, key signature of one sharp (F#), time signature of 4/4. Measure 92 starts with a forte (*f*) dynamic. The bass line includes a forte (*f*) dynamic.
- System 2:** Continues the piano accompaniment. A second forte (*f*) dynamic is marked. A wavy line with a *tr* (trill) symbol is present in the bass line. A *a 2* marking is above the treble staff in measure 93.
- System 3:** Piano accompaniment with more complex textures. Treble and bass clefs are used. Forte (*f*) dynamics are marked in the treble and bass lines.
- System 4:** Vocal entry. Treble and bass clefs. The lyrics are: *son, e - lei - - - son, e -*. Forte (*f*) dynamics are marked above the vocal staves.
- System 5:** Continues the vocal lines with the lyrics: *son, e - lei - - - son, e -*. Forte (*f*) dynamics are marked.
- System 6:** Continues the vocal lines with the lyrics: *son, e - lei - - - son, e -*. Forte (*f*) dynamics are marked.
- System 7:** Continues the vocal lines with the lyrics: *son, e - lei - - - son, e -*. Forte (*f*) dynamics are marked.
- System 8:** Continues the piano accompaniment. Treble clef. Forte (*f*) dynamic is marked. Chordal changes are indicated as $\#7$ over $\frac{6}{4}$ and $\frac{8}{3}$.

95

8

a 2

pp

tr

pp

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

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

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

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

#7 6 4 8 3 # 6 4

Adagio

sotto voce

4
8
fz
fz
sotto voce
sotto voce
sotto voce
sotto voce

fz
fz
sotto voce
a 2
sotto voce
sotto voce
p sotto voce
p sotto voce

fz
p

sotto voce
De - o. Et in ter - ra

sotto voce
De - o. Et in ter - ra

sotto voce
8 De - o. Et in ter - ra

sotto voce
De - o. Et in ter - ra

unisono
sotto voce
6/4 6 7/4 3

Allegro

9

f
ff

f
f
a 2
f
f
tr
f

f

f
pax, pax, pax ho - mi - ni - bus

f
pax, pax, pax ho - mi - ni - bus

f
pax, pax, pax ho - mi - ni - bus

f
pax, pax, pax ho - mi - ni - bus

f

f

12

8

p

a 2
p

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

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

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

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

Vlc.

8 *p* Solo

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

15

p Solo
Lau - - da-mus te,

p Solo
Lau - - da-mus te,

p Solo
Lau - - da-mus te,

p Solo
Lau - - da-mus

Bassi

19

ten.

8

8

6

6/4

3

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

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

glo - ri - fi - ca - mus te,

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

22

ra - - - mus te, be - - ne -

ca - mus, be - - ne - - di - ci-mus.

glo - - ri - fi - ca - mus, be - - ne - -

glo - - ri - fi - ca - mus.

6 $\frac{1}{4}$ 5 3 7 # $b7$ #

25

Musical score for measures 25-27. The score includes piano (p) and string parts. The piano part features chords in the right hand and a bass line in the left hand. The string part consists of five staves with various rhythmic patterns. Dynamics include *f* (forte) and *f* (piano).

Musical score for measures 28-30. The piano part features a complex rhythmic pattern with sixteenth notes in the right hand and a bass line in the left hand. The string part consists of five staves with rhythmic accompaniment. Dynamics include *f* (forte).

f Tutti

di - ci-mus. Gra - ti-as, gra - ti-as,

f Tutti

Gra - ti - as, gra - ti-as, gra - ti-as,

f Tutti

di - ci-mus. Gra - ti-as, gra - ti-as,

f Tutti

Gra - ti - as, gra - ti-as, gra - ti-as,

f Tutti

47

Vocal and piano accompaniment for measures 31-33. The vocal part includes lyrics: "di - ci-mus. Gra - ti-as, gra - ti-as," and "Gra - ti - as, gra - ti-as, gra - ti-as,". The piano part features a bass line with a key signature change to one sharp (F#) and a dynamic marking of *f* (forte). The score includes *f* (forte) and *f* (piano) markings.

28

a 2
p *f*

p *f*

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

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

P Solo *f Tutti*
gra - ti-as a - gi-mus ti - bi, gra - ti-as a - gi-mus

P Solo *f Tutti*
gra - ti-as a - gi-mus ti - bi, gra - ti-as a - gi-mus ti - bi pro - pter

P Solo

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

32

f Tutti
gra-ti-as a - gi-mus ti - bi pro - pter glo - ri-am tu - am,

f Tutti
gra - ti-as a - gi-mus ti - bi pro - pter glo - ri-am tu - am, gra - ti-as a - gi-mus

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

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

f Tutti

4 # 6 6 6 4

36

fz

fz

fz

f

f

f

f

f

f

f

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

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

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

gra - ti - as a - gi - mus pro - - pter ma - gnam glo - ri - am,

45 4 45 42 66 6 45 6 6

39

glo - - ri - am tu - am. Do - mine,
glo - - ri - am tu - am. Do - mine,
glo - - ri - am tu - am. Do - mine,
glo - - ri - am tu - am. Do - mine,

6 4 4 # - 4/2 6 6 #7 #

42

Do - mi-ne, Rex coe - le - stis, coe - le - stis, coe - le -

Do - mi-ne, Rex coe - le - stis, coe - le - stis, coe - le -

Do - mi-ne, Rex coe - le - stis, coe - le - stis, coe - le -

Do - mi-ne, Rex coe - le - stis, coe - le - stis, coe - le -

$\flat 6$ $\frac{6}{4}$ 6 6 \flat $\flat 7$ $\sharp 4$ 6 - $\flat 5$ = 4 #

45

stis. Pa - - ter o-

stis.

stis. Pa - - ter o - mni - potens.

stis. Pa - - ter o - mni - potens.

Vlc. # # 7 # 6 6 #4 6 #4/2 6 6 #4 6 #4/2 6 6 2

49

f

f

f

f

f

f

f *Tutti*

mni - potens. Do - mi-ne, Do - mi-ne,

P Solo Pa - - - ter o - mni - potens. *f Tutti* Do - mi-ne,

f Tutti Do - mi-ne, Do - mi-ne,

f Tutti Do - mi-ne, Do - mi-ne,

f Tutti

Bassi
6 2 6 6 6

52

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

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

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

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

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

55

Musical score for measures 55-58. The score consists of five systems. The first system has two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system has two vocal staves and two piano staves. The third system has two vocal staves and two piano staves. The fourth system has two vocal staves and two piano staves. The fifth system has two vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for measures 59-62. The score consists of three systems. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The third system has two vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4.

tris, A - gnus De - i, A - - gnus, A - - gnus De - i.

Musical score for measure 63. The score consists of two systems. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4.

tris, A - - gnus De - i, A - gnus De - i.

Musical score for measure 64. The score consists of two systems. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4.

tris, A - - gnus, A - - gnus De - i.

Musical score for measure 65. The score consists of two systems. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4.

tris, A - - gnus De - i.

Musical score for measure 66. The score consists of two systems. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for measure 67. The score consists of two systems. The first system has two piano staves. The second system has two piano staves. The key signature is one sharp (F#) and the time signature is 4/4.

$\frac{b6}{4}$ — $\frac{\#4}{2}$ 6 6 b # b

59

Largo

Cl II in B

p

p

f

f

f

unisono

f Solo

1 1 1 1 1 1 1 1

The musical score consists of two systems of staves. The first system includes a Clarinet II in B (Cl II in B) and a piano (p). The second system includes a piano (p) and a forte (f) section. The piano part features a complex texture with multiple voices, including a unisono section and a solo section. The clarinet part has a melodic line with some grace notes. Dynamics range from piano (p) to forte (f). The score is in 3/4 time and two sharps (D major).

65

fp

fp

fp

p

rf

f

p

p

rf

f

p

p

rf

f

p

P Solo

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

p

tasto solo

p

rf

f

p

5 3

6 #4 3

1 1 1 6

6 6 6 5 6

72

p Tutti sotto voce

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

p Tutti sotto voce

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

p Tutti sotto voce

mun-di:

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

p Tutti sotto voce

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

p Tutti

6
4

5
#

5
3

b6
4
2

6
5

78

re - re no - - bis. Qui se - des ad dex-teram.

re - re no - - bis. Qui se - des ad dex-teram.

re - re no - - bis. Qui se - des ad dex-teram.

re - re no - - bis. Qui se - des ad dex-teram. Qui

p Solo

6/5 6/4 7/3 *rf* 2

84

p Solo

Su-scipe, su-scipe de-pre-ca-ti - o-nem

p Solo

Su-scipe, su-scipe de-pre-ca-ti - o-nem

p Solo

Su-scipe, su-scipe de-pre-ca-ti - o-nem

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

De-pre-ca-ti - o-nem

p Solo **fp**

5/3 4/2 5/3 6/4 b7/5 9/b4 8/3

91

Tutti

no - stram, de pre ca - ti - o nem no - stram. Mi - se - re - re, mi - se -

Tutti

no - stram, de pre ca - ti - o nem no - stram. Mi - se - re - re, mi - se -

Tutti

no - stram, de pre ca - ti - o nem no - stram. Mi - se - re - re, mi - se -

Tutti

no - stram, de pre ca - ti - o nem no - stram. Mi - se - re - re, mi - se -

Tutti

6
4
3

6
4
3

97

rf p

rf p

rf p

rf p

rf p

rf p

rf f p

rf f p

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

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

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

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

rf f # f p

6 #4 3 1 1 1 1 6 8 7 6 8 6 #7 #7 8 #7 #4 5 6 4 4

Allegro

104

CI I in A

f CI II in A

f

f

f

f

f

f

f *Tutti*

no - bis. Quo - niam, quo - ni-am

f *Tutti*

no - bis. Quo - niam, quo - ni-am tu

f *Tutti*

no - bis. Quo - niam, quo - niam,

f *Tutti*

- bis. Quo - niam, quo - ni-am

f

f

8 # 1 1 1 #

108

8

a 2

8

tu so - - lus San - ctus, tu so - - lus

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

8

quo - ni - am tu so - lus Sanctus, quo - ni - am tu so - lus Sanctus, tu

quo - ni - am tu so - lus Sanctus, quo - ni - am tu so - lus

4/3 2 6 6 4 # 4/3 2 6 6

112

Sanctus, tu so - lus Al - tis - simus, Al - tis - simus, Al - tis - simus.

Sanctus, tu so - lus Al - tis - simus, Al - tis - simus, Al - tis - simus.

Sanctus, tu so - lus Al - tis - simus, Al - tis - simus, Al - tis - simus.

Sanctus, tu so - lus Al - tis - simus, Al - tis - simus, Al - tis - simus.

6 2 6 2 6 6

116

Cum San - cto Spi - ri - tu in

120

Cum San - cto

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

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

6 7 6

124

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

6 4 #4 2 6 9 6 6 4 7 5 4 - # 5 6 8 [6] [15]

128

Pa - - tris, in glo - ri - a Pa - tris, cum San - cto

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

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

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

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

5 4 3 5 # 2 2

132

Spi - ri - tu in glo - ri - a Pa - - - - -

cum San - cto Spi - ri - tu in glo - ri -

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

- tris, Pa - tris,

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

135

The first system of music (measures 135-138) features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a treble clef and contains several measures of eighth and sixteenth notes, some with slurs and accents. The piano accompaniment consists of two staves, with the right hand playing chords and moving lines, and the left hand providing a steady bass line.

The second system of music (measures 139-142) consists of five empty musical staves, including a vocal line and piano accompaniment, indicating that the music for this section is not present on this page.

The third system of music (measure 143) consists of a single empty musical staff, likely for a vocal line, as the piano accompaniment continues in the system below.

The fourth system of music (measures 144-147) features piano accompaniment in three staves. The right hand plays chords and moving lines, while the left hand provides a bass line. The notation includes various rhythmic values and accidentals consistent with the key signature.

The fifth system of music (measures 148-151) features a vocal line with lyrics. The lyrics are: "tris, glo - ri - a Pa - - tris, cum". The vocal line is in the upper staff, and the piano accompaniment is in the lower staves.

The sixth system of music (measures 152-155) features a vocal line with lyrics. The lyrics are: "a, cum San - cto Spi - ri - tu in glo - ri - a Pa -". The vocal line is in the upper staff, and the piano accompaniment is in the lower staves.

The seventh system of music (measures 156-159) features a vocal line with lyrics. The lyrics are: "tris, in De - i Pa - tris, glo - ri - a". The vocal line is in the upper staff, and the piano accompaniment is in the lower staves.

The eighth system of music (measures 160-163) features a vocal line with lyrics. The lyrics are: "glo - ri - a Pa - - tris, in De - - i". The vocal line is in the upper staff, and the piano accompaniment is in the lower staves.

The ninth system of music (measures 164-167) features a vocal line with lyrics. The lyrics are: "glo - ri - a Pa - - tris, in De - - i". The vocal line is in the upper staff, and the piano accompaniment is in the lower staves.

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

139

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

- tris, in De - i Pa - tris, Pa - - - tris, in De - i

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

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

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

143

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

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

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

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

6 6 4/2 6 7/4 6 - 5 6 7/4 b7 8/5 6/4 6/5 - 6 6 6 8/5 7/4 6/5

147

San - - - - cto, cum San - - - - cto,
 tris, cum San - cto Spi - - - - ri -
 Pa - - - - tris, cum San - cto Spi - - ri - tu in
 San - cto Spi - ri - tu, cum San - cto

5 # 6/4 5 # 6 6 6/4 #4/2 6 8 6 5 b 6/4 6/7 6 6

150

cum San - cto Spi - ri - tu, cum

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

glo - ri - a De - i Pa -

Spi - ri - tu, cum San - cto

4 # 6 #5 6 6 # - 6 6 6 # 2 6 6 5 4/4 5 # 2

153

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

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

156

First system of musical notation, starting at measure 156. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/2.

Second system of musical notation, consisting of five empty staves (three for piano and two for voice).

Third system of musical notation, consisting of two empty staves.

Fourth system of musical notation, featuring piano accompaniment in the lower staves. The vocal line is empty.

San - cto Spi - ri - tu in glo - ri - a,

Pa - tris, glo - ri - a Pa - - - tris, cum

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

Spi - ri - tu in glo - ri - a Pa - - tris, Pa - - tris, cum

Spi - ri - tu in glo - ri - a Pa - - tris, Pa - - tris, cum

4/2 6 2 6 6 7 5 8/6 7/5 #4/2 - 6/4 #4/2 6 -

159

cum San - cto Spi - ri - tu Pa - tris.
 San - cto Spi - ri - tu Pa - tris, Pa - tris.
 - - cto Spi - ri - tu Pa - tris.
 San - cto, San - cto Spi - ri - tu Pa - tris.

7 46 6 5 6 6

163

a 2

A - - - - - men,

A - - - - - men,

A - - - - -

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

Vlc.

Tutti 5 4 6 6 6 6 7 6 6 - 6 7 7
2 - 4 6 6 6 7 6 6 - 6 7 7
#

167

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

171

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

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

174

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

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

178

Cum San - cto Spi - ri -

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

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

A - - - - -

tasto solo

182

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of two sharps (F# and C#). The third and fourth staves are grouped together with a brace on the left and are both treble clefs with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. All staves in this system contain rests.

The second system of the musical score features piano accompaniment. It consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music includes various rhythmic patterns and melodic lines.

The third system of the musical score features vocal lines and piano accompaniment. It consists of five staves. The top staff is a treble clef with a key signature of two sharps, containing the vocal line with lyrics: "tu in glo - ri - a Pa - - - tris, Pa -". The second staff is a treble clef with a key signature of two sharps, containing the vocal line with lyrics: "- - - tris, a -". The third staff is a treble clef with a key signature of two sharps, containing the vocal line with lyrics: "cum San - cto Spi - ri - tu in glo - ri - a Pa -". The fourth and fifth staves are piano accompaniment, with the fourth staff being a treble clef and the fifth being a bass clef, both with a key signature of two sharps.

185

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

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

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

9 8 5 4 6 6 # 4 2 6 5 4 6 5

188

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

9 8 6 45 45 6 5
 4 # -

191

Spi - ri - tu, a - - - men, a - men,

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

Spi - ri - tu, a - men, a - men, a - men,

Spi - ri - tu, a - - - men, a - men,

7
3 - 6 7
4 6

194

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

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

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

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

5 6 6 5 6 5 6

197

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.

5 6 6 6 6 # 6 7 3

5 5 5 5 5 # 6 4

3 C R E D O

Allegro

Clarinetto I, II in A
f

Fagotto I, II
f

Corno I, II in D
f

Tromba I, II in D
f

Trombone I, II
f

Trombone III
f

Timpani in D-A
f

Violino I
f

Violino II
f

Viola
f

Soprano
p Solo Cre - do in De - um, in u - num De - um. *f Tutti* Cre -

Alto
p Solo Cre - do in De - um, in u - num De - um. *f Tutti* Cre -

Tenore
p Solo Cre - do in De - um, in u - num De - um. *f Tutti* Cre -

Basso
f Tutti Cre -

Violone e Organo
f Tutti

8
fp
fp

This system contains the first three measures of the score. It features a piano part with a treble clef and a bass clef, and a string section with two staves. The piano part begins with a forte-piano (*fp*) dynamic. The string section consists of two staves, with the upper staff playing a sustained chord and the lower staff playing a rhythmic pattern of eighth notes.

fp
mf
mf
mf

This system contains the next three measures. The piano part continues with a forte-piano (*fp*) dynamic. The string section is marked mezzo-forte (*mf*). The piano part features a melodic line in the treble clef and a bass line in the bass clef. The string section consists of two staves, with the upper staff playing a melodic line and the lower staff playing a rhythmic pattern of eighth notes.

do Pa - - trem o - - mni - po - ten - - tem, fa -
do Pa - - trem o - - mni - po - ten - - tem, fa -
8 do Pa - - trem o - - mni - po - ten - - tem, fa -
do Pa - - trem o - - mni - po - ten - - tem, fa -
mf

This system contains the final three measures of the score. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano part. The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The piano part is also marked mezzo-forte (*mf*). The lyrics are: "do Pa - - trem o - - mni - po - ten - - tem, fa -". The piano part features a melodic line in the treble clef and a bass line in the bass clef. The string section consists of two staves, with the upper staff playing a melodic line and the lower staff playing a rhythmic pattern of eighth notes.

7 5 3
#6 4
7 5 3

11

f

f

fp

fp

fp

fp

f

f

f

f

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

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

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

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

f

6 4 **f** 6

14

The musical score for page 78, measures 14-16, is presented in a multi-staff format. It includes piano accompaniment for strings and woodwinds, and vocal parts for soprano, alto, and tenor/bass. The lyrics are "vi - si - bi - li - um et in - - vi - - si - -".

Instrumentation: The score features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and woodwinds (Flute, Clarinet, Bassoon, and Contrabassoon). The vocal parts are for Soprano, Alto, and Tenor/Bass.

Lyrics: The lyrics are "vi - si - bi - li - um et in - - vi - - si - -".

Performance Indications: The piano part includes dynamic markings such as *fp* (fortissimo piano) and *ff* (fortissimo). The vocal parts include dynamic markings such as *ff* and *ff*.

Figured Bass: The figured bass notation at the bottom of the page is as follows:

6	6	6
5	4	5
b	3	b

17

bi - li - um o - - mni - um.
 bi - li - um o - - mni - um.
 bi - li - um o - - mni - um.
 bi - li - um o - - mni - um.

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

21

First system of musical notation, measures 21-25. It includes a grand staff with treble and bass clefs, and a piano part with treble and bass clefs. Dynamics include 'f' and 'a 2'.

Second system of musical notation, measures 26-30. It includes a grand staff with treble and bass clefs, and a piano part with treble and bass clefs.

P Solo

Cre - do in De - um, Do - mi-num Je - sum Chri - stum,

P Solo

Cre - do in De - um, Do - mi-num Je - sum Chri - stum,

P Solo

Cre - do in De - um, Do - mi-num Je - sum Chri - stum,

P Solo

Cre - do in De - um, Do - mi-num Je - sum Chri - stum,

7 #

Third system of musical notation, measures 31-35. It includes a grand staff with treble and bass clefs, and a piano part with treble and bass clefs. The lyrics "Cre - do in De - um, Do - mi-num Je - sum Chri - stum," are written below the vocal lines. Dynamics include "P Solo".

26

mezzo voce

mezzo voce

f Tutti

Fi - li - um De - i

f Tutti

Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

f Tutti

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

7 #

7 #

6 5

29

mezzo voce

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

f Tutti
Fi - li - um De - i u - ni - ge - ni - tum,

na - tum, na - tum, Fi - li - um De - i u - ni - ge - ni - tum

tum, ex Pa - tre na - tum, na - tum an - te o - mni - a,

- 6 - 6 - #/2

32

an - te o - mni - a sae - cu - la, sae - cu - la,

an - te o - mni - a sae - cu - la, sae - cu - la,

an - te o - mni - a sae - cu - la, sae - cu - la,

an - te o - mni - a sae - cu - la, sae - cu - la,

6 6 6 6 # 6 # 6 4

35

p

Fi - li - um na - tum an - te o - mni - a sae - - cu - -

Fi - li - um na - tum an - te o - mni - a sae - - cu - -

Fi - li - um na - tum an - te o - mni - a sae - - cu - -

Fi - li - um na - tum an - te o - mni - a sae - - cu - -

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

38

Cl I

a 2

Tr I

p

p

p

dolce

dolce

dolce

la. De - um de De - o,

la. De - um de De - o,

la. De - um de De - o,

la. De - um de De - o,

dolce Vlc.

7 5 6

45 #

42 *a 2*

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest followed by a quarter note G4, then eighth notes A4, B4, and A4. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Musical notation for the second system. The vocal line continues with a rest followed by a quarter note G4, then eighth notes A4, B4, and A4. The piano accompaniment continues with chords and a bass line. A dynamic marking 'p' is present in the piano part.

Musical notation for the third system. The vocal line continues with a rest followed by a quarter note G4, then eighth notes A4, B4, and A4. The piano accompaniment continues with chords and a bass line. A dynamic marking 'p' is present in the piano part.

Musical notation for the fourth system. The vocal line continues with a rest followed by a quarter note G4, then eighth notes A4, B4, and A4. The piano accompaniment continues with chords and a bass line.

de De - o, Lu - men de Lu - mi-ne, Lu - men de

Musical notation for the fifth system with lyrics. The vocal line continues with a rest followed by a quarter note G4, then eighth notes A4, B4, and A4. The piano accompaniment continues with chords and a bass line.

de De - o, Lu - men de Lu - mi-ne, Lu - men de

Musical notation for the sixth system with lyrics. The vocal line continues with a rest followed by a quarter note G4, then eighth notes A4, B4, and A4. The piano accompaniment continues with chords and a bass line.

de De - o, Lu - men de Lu - mi-ne, Lu - men de

Musical notation for the seventh system with lyrics. The vocal line continues with a rest followed by a quarter note G4, then eighth notes A4, B4, and A4. The piano accompaniment continues with chords and a bass line.

de De - o, Lu - men de Lu - mi-ne, Lu - men de

Musical notation for the eighth system with lyrics. The vocal line continues with a rest followed by a quarter note G4, then eighth notes A4, B4, and A4. The piano accompaniment continues with chords and a bass line.

Tutti

Musical notation for the ninth system, including piano accompaniment. The piano part features a bass line with a dynamic marking '5' and a chord marked '4' and '16'.

46

Lu - mi-ne, ge - ni-tum non fa - ctum, con - sub - stan - ti - a - lem

Lu - mi-ne, ge - ni-tum non fa - ctum, con - sub - stan - ti - a - lem

Lu - mi-ne, ge - ni-tum non fa - ctum,

Lu - mi-ne, ge - ni-tum non fa - ctum,

6
4
3

6

6

#5
3
2

6

50

Instrumentation: Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute I, Flute II, Clarinet in Bb, Bassoon, Trumpet I, Trumpet II, Trombone I, Trombone II, Trumpet III, Trombone III, Percussion, Tuba, Euphonium, Baritone, Bass, Tenor, Alto, Soprano.

Measures 50-53:

- Measures 50-51: *f* (forte)
- Measure 52: *f* (forte)
- Measure 53: *f* (forte)

Vocal Lines:

Soprano: Pa - tri: Per quem o - mni-a,

Alto: Pa - tri: Per quem

Tenor: con - sub-stan - ti - a - lem: Per quem o - mni - a

Bass: Pa - - tri: Per quem o - mni - a, fa - cta, fa - cta

Figured Bass:

6 # 5 3 2 # 6 6 4/2

53

o - mni-a fa - cta sunt. Qui pro-pter nos ho - mines et
o - mni-a fa - cta sunt, fa - cta sunt. Qui pro-pter nos ho - mines et
fa - cta, fa - cta sunt. Qui pro-pter nos ho - mines et
sunt, fa - cta sunt, fa - cta sunt.

6 2 6 5/3

57

pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, qui

pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, qui

pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, qui

De - scen - dit de coe - lis, qui

5
3

61

mf

mf

p

pro - - pter nos ho - mi - nes et no - - stram sa -

pro - - pter nos ho - mi - nes et no - - stram sa -

pro - - pter nos ho - mi - nes et no - - stram sa -

pro - - pter nos ho - mi - nes et no - - stram sa -

#6
4

7
5
3

6
4

64

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

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

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

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

5/3

5/3

6/4

3

67

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

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

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

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

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

72 **Adagio**

p Cl I in C
p Cl II in C
p Cor I in F
p Cor II in F

mezzo voce

mezzo voce

mezzo voce

p Solo

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

p Solo

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

p Solo

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

p Solo

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

p Solo

Vlc. *tasto solo*

6 6 7
4 4 3

78

Cl I

Fag I

f Tutti

ex Ma - ri - - a

f Tutti

ex Ma - ri - - a

f Tutti

ex Ma - ri - - a

f Tutti

ex Ma - ri - - a

Bassi

f Tutti
15
#

81

p Solo

Vir - - gi - ne, et ho - mo fa - ctus est,

p Solo

Vir - - gi - ne, et ho - mo fa - ctus est,

p Solo

Vir - - gi - ne, et ho - mo fa - ctus est,

p Solo

Vir - - gi - ne, et ho - mo fa - ctus est,

6/4 7/6 5/4 *p* 15/3 Solo 6/4 b6 15/4 3

85

p *mf*

p *mf*

mf *mf* *mf*

et ho - mo fa - ctus est. Cru - ci - fi - xus,

et ho - mo fa - ctus est.

et ho - mo fa - ctus est. Cru - ci -

et ho - mo fa - ctus est. Cru - ci - fi - xus, cru - ci -

mf

$\frac{b6}{4}$ $\frac{7}{4}$

89

Musical score for measures 89-91. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two flats. Measure 89 shows a vocal line with a dotted quarter note and an eighth note. Measure 90 features a vocal line with a quarter note and a half note, and piano accompaniment with a dotted quarter note and an eighth note. Measure 91 includes a vocal line with a quarter note and a half note, and piano accompaniment with a dotted quarter note and an eighth note. A trill (Tr I) is indicated in the piano accompaniment in measure 91, with a dynamic marking of **pp**.

An empty musical staff, likely a placeholder for a second vocal line or a specific instrument part.

Musical score for measures 92-94, featuring piano accompaniment. The system includes a treble clef and a bass clef. Measure 92 shows a treble clef with a dotted quarter note and an eighth note, and a bass clef with a dotted quarter note and an eighth note. Measure 93 features a treble clef with a dotted quarter note and an eighth note, and a bass clef with a dotted quarter note and an eighth note. Measure 94 includes a treble clef with a dotted quarter note and an eighth note, and a bass clef with a dotted quarter note and an eighth note.

cru - ci - - - fi - xus, cru - ci - fi - xus sub

Cru - ci - fi - xus, cru - ci - fi - xus sub

fi - xus, cru - ci - fi - xus, cru - ci - fi - xus sub

fi - xus pro no - - - bis sub Pon - ti -

6 6 6 6
 15 7 3 2
 b5 b

Musical score for measures 95-98, featuring vocal lines and piano accompaniment. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two flats. Measure 95 shows a vocal line with a dotted quarter note and an eighth note. Measure 96 features a vocal line with a quarter note and a half note, and piano accompaniment with a dotted quarter note and an eighth note. Measure 97 includes a vocal line with a quarter note and a half note, and piano accompaniment with a dotted quarter note and an eighth note. Measure 98 shows a vocal line with a quarter note and a half note, and piano accompaniment with a dotted quarter note and an eighth note. A trill (Tr I) is indicated in the piano accompaniment in measure 97, with a dynamic marking of **pp**.

92

8

p *f*

tr

pp *fp* *f*

dolce *f*

dolce
dolce

f

f Tutti

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

f Tutti

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

f Tutti

8 Pon - ti - o Pi - la - to, pas - sus,

f Tutti

o Pi - la - to, pas - sus,

dolce
Vlc.
(V)

Bassi

f Tutti

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

tasto solo

97

p

pp

p

pp

pp

f

p

Solo *p*

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

Solo *p*

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

Solo *p*

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

Solo *p*

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

Solo *p*

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

103

Allegro

f Cl I in A

f Cl II in A

a 2

f

f Cor I in D

f Cor II in D

f

f

f

f

f

f

f Tutti

Et re - sur - re - xit,

et re - sur - re - xit

f Tutti

Et re - sur - re - xit,

et re - sur - re - xit

f Tutti

Et re - sur - re - xit,

et re - sur - re - xit

f Tutti

Et re - sur - re - xit,

et re - sur - re - xit

f Tutti

107

f

f

p Solo *f* Tutti

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

p Solo *f* Tutti

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

p Solo *f* Tutti

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

p Solo *f* Tutti

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

112

Flg II

Cl II

f

a 2

ptu-ras.

ptu-ras.

ptu-ras.

Et a - scen - dit in coe-lum, et se - det ad dex - te-ram

Et a - scen - dit in coe-lum, et se - det ad dex - te-ram Pa - tris, et se-det, et

7 7 # 2 6 6 6 5 3

117

First system of musical notation, starting at measure 117. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation, primarily piano accompaniment. It consists of four staves (treble and bass clefs) with various rhythmic patterns and rests.

Third system of musical notation, primarily piano accompaniment. It consists of two staves (treble and bass clefs) with rests and rhythmic markings.

Fourth system of musical notation, primarily piano accompaniment. It consists of four staves (treble and bass clefs) with rests and rhythmic markings.

Et a - scen - dit in coe - lum, et se - det ad dex - te - ram Pa - tris. Et

Fifth system of musical notation, featuring a vocal line with lyrics. The lyrics are: "Et a - scen - dit in coe - lum, et se - det ad dex - te - ram Pa - tris. Et".

coe - lum, et se - det ad dex - te - ram Pa - tris, et se - det, et se - det ad dex - tram.

Sixth system of musical notation, featuring a vocal line with lyrics. The lyrics are: "coe - lum, et se - det ad dex - te - ram Pa - tris, et se - det, et se - det ad dex - tram."

Pa - tris, et se - det, et se - det, et se - det ad dex - tram, se - det ad dex - te - ram

Seventh system of musical notation, featuring a vocal line with lyrics. The lyrics are: "Pa - tris, et se - det, et se - det, et se - det ad dex - tram, se - det ad dex - te - ram".

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

Eighth system of musical notation, featuring a vocal line with lyrics. The lyrics are: "se - det, et a - scen - dit in coe - lum, in coe - lum. Et".

Ninth system of musical notation, primarily piano accompaniment. It consists of two staves (treble and bass clefs) with rests and rhythmic markings. Below the staves are numerical figures: 6/5, 6/4, 6/5, 5/3, 6/4, 6/4, 5/3, 6, 5/3, 6, 6, #4/2, 6, 2.

121

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The second staff is a piano accompaniment line in G major, starting with a treble clef and a common time signature. The third and fourth staves are piano accompaniment lines in G major, starting with a treble clef and a common time signature. The fifth staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature.

The second system of the musical score consists of three staves. The top staff is a piano accompaniment line in G major, starting with a treble clef and a common time signature. The middle staff is a piano accompaniment line in G major, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature.

The third system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The second staff is a piano accompaniment line in G major, starting with a treble clef and a common time signature. The third and fourth staves are piano accompaniment lines in G major, starting with a treble clef and a common time signature. The fifth staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature.

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

6 2 6 5 6 6 5 7 #

124

Cor I

est cum glo - ri-a, cum glo - ri-a iu - di - ca - re vi - vos et

est cum glo - ri-a, cum glo - ri-a iu - di - ca - re vi - vos et

est cum glo - ri-a, cum glo - ri-a iu - di - ca - re vi - vos et

est cum glo - ri-a, cum glo - ri-a iu - di - ca - re vi - vos et

6 6 7 3 # 3 # 3

127

First system of musical notation. It features a vocal line on a treble clef staff with a long melisma line above it. Below it are two piano staves (treble and bass clefs) with rests.

Second system of musical notation. The vocal line begins with a note marked with an asterisk (*). The piano accompaniment consists of chords and single notes in both hands. A dynamic marking 'a 2' is present above the vocal line.

Third system of musical notation. This system contains piano accompaniment for both the right and left hands, featuring a rhythmic pattern of eighth notes.

Fourth system of musical notation, containing vocal lines and piano accompaniment with lyrics. The lyrics are: mor - tu - os, iu - di - ca - re vi - vos et. There are three vocal staves and one piano staff. The piano staff includes figured bass notation at the bottom: 7 #, —, 6 #4/2, 6 #4/2, #6 #4/3, 6 4/4, #6 #4/3, 6 4/4, #6 #4/3, —, —.

129

f

f

f

mor - tu - os, vi - vos et mor - tu - os, cu - ius re - gni non

mor - tu - os, vi - vos et mor - tu - os, cu - ius re - gni, re - gni non

mor - tu - os, vi - vos et mor - tu - os, cu - ius re - gni, re - gni non

mor - tu - os, vi - vos et mor - tu - os, cu - ius re - gni non

5/3 ♭6 ♭6 4/2 6 2 6 2 ♯6 3/4 6 4/4 ♯6 4/4 6 4/4 ♯6 4/4 - # 6

132

Musical score for the first system, including vocal parts and piano accompaniment. The system consists of five staves. The top two staves are vocal parts (Soprano and Alto). The next two staves are piano accompaniment (Right and Left Hand). The bottom staff is a bass line. The key signature is one flat (B-flat). The time signature is common time (C). The music features chords and melodic lines with various articulations.

Musical score for the second system, including piano accompaniment. The system consists of three staves. The top two staves are piano accompaniment (Right and Left Hand). The bottom staff is a bass line. The key signature is one flat (B-flat). The music features a prominent sixteenth-note pattern in the right hand.

Musical score for the third system, including vocal parts and piano accompaniment with lyrics. The system consists of five staves. The top two staves are vocal parts (Soprano and Alto). The next two staves are piano accompaniment (Right and Left Hand). The bottom staff is a bass line. The lyrics are: "e - rit, non e - rit fi - nis, non e - rit, non e - rit fi -". The key signature is one flat (B-flat). The time signature is common time (C). The music features chords and melodic lines with various articulations.

136

Musical score for measures 136-138. The score is in G major (one sharp) and 4/4 time. It features piano accompaniment in treble and bass clefs. The melody in the treble clef consists of eighth-note chords and quarter notes. The bass clef provides harmonic support with chords and quarter notes.

Musical score for measures 139-141. The piano accompaniment continues with dynamic markings of *p* (piano) in measures 140 and 141. The treble clef features a melodic line with a slur and a fermata over the final note. The bass clef provides harmonic support.

p Solo

e - rit fi - nis, fi - nis. Et in

e - rit fi - nis, fi - nis.

nis, fi - nis, fi - nis.

nis, fi - nis, fi - nis.

Musical score for measures 142-144. This section includes vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "e - rit fi - nis, fi - nis. Et in e - rit fi - nis, fi - nis. nis, fi - nis, fi - nis. nis, fi - nis, fi - nis." The piano part includes a *p* Solo marking and a melodic line with a slur and a fermata.

6 4 6 7 6 # *p* Solo 5 2

Fingerings and performance instructions for the piano part. The bottom staff shows fingerings: 6, 4, 6, 7, 6, #, *p* Solo, 5, 2. The *p* Solo marking is placed above the staff.

139

Musical score for measures 139-140. The score includes staves for strings (Violin I, Violin II, Viola, Violoncello) and woodwinds (Flute, Clarinet, Bassoon). The music is mostly rests, indicating that these instruments are silent during these measures.

Musical score for measures 141-142. The piano accompaniment is active, with the right hand playing a melodic line and the left hand providing harmonic support. The woodwind parts also have some activity.

Musical score for measures 143-144. This section features vocal lines. The lyrics are: "Spi - ri - tum San - - ctum, Do - - - mi -". The piano accompaniment is mostly rests, with a few notes in the woodwinds.

Spi - ri - tum San - - ctum, Do - - - mi -

p Solo

Et in

Musical score for measures 145-146. The piano accompaniment continues with active parts in both hands. The woodwind parts also have some activity.

141

num vi - - vi - fi - can - - -

Spi - ri - tum San - ctum, Do - - - mi - - -

P Solo
Et in

6 # 7# #

143

tem, qui ex Pa - tre Fi -

num vi - - vi - fi - can - - - -

Spi - ri - tum San - - ctum, Do - - - - mi -

p Solo

Et in

145

lio - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o
 tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre
 num vi - vi - fi - can - tem. Qui cum Pa - tre et Fi - li - o
 Spi - ri - tum Do - mi - num vi - vi - fi - can - tem. Qui

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

148

Musical notation for the first system, including treble and bass staves with chords and accidentals.

Musical notation for the second system, including treble and bass staves with chords and accidentals.

Musical notation for the third system, including a single bass staff with a whole rest.

Musical notation for the fourth system, including treble and bass staves with melodic lines and chords.

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

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

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

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

6
b4
b
b5
b
b6
b4
b7
b5
3

151

Tutti

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

Tutti

tur: Qui lo - cu - tus est per Pro -

Tutti

tur: Qui lo - cu - tus est per Pro -

Tutti

tur: Qui lo - cu - tus est per Pro -

Tutti

b5 b6 b7 6 b7 b5 b5 b6 b5 b7
 b b b5/3 b b2 b b b5/3

154

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

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

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

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

b5 b5 6 b6 7 -

 b b2 b5 4 4 #

157

P Solo

tas. Et u - nam san - ctam ca - tho - li - cam Ec - cle - - si -

P Solo

tas. Et u - nam san - ctam ca - tho - li - cam Ec -

P Solo

tas. Et u - nam san - ctam ca -

P Solo

tas. Et

P Solo

161

am, Ec - cle - si - am, Ec - cle - si -

cle - si - am, Ec - cle - si - am, Ec - cle - si -

tho - li - cam Ec - cle - si - am, Ec - cle - si -

u - nam san - ctam ca - tho - li - cam Ec - cle - si -

b b b $\frac{4}{3}$ $\frac{b5}{3}$ $\frac{b6}{-}$ $\frac{6}{b4}$ $\frac{b7}{\frac{15}{4}}$ $\frac{-}{3}$

164

Musical score for measures 164-166. The score consists of five systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The fourth system has two staves (treble and bass clef). The fifth system has one staff (bass clef). All staves in this section are empty, indicating a rest or a section where the instruments are silent.

Musical score for measures 167-169. This section features piano accompaniment. The first system (measures 167-168) includes dynamics *f* and *f*, and articulation marks like accents and slurs. The second system (measure 169) includes dynamics *f* and *f*, and articulation marks like accents and slurs.

am. *f* Tutti
 Con - fi - te - or u - num ba - pti - sma, con - fi - te - or u - num,

am. *f* Tutti
 Con - fi - te - or u - num, u - num ba - pti - sma,

am. *f* Tutti
 Con - fi - te - or u - num, u - num ba - pti - sma,

am. *f* Tutti
 Con - fi - te - or u - num, u - num ba - pti - sma,

Musical score for measures 170-172. This section features vocal lines and piano accompaniment. The first system (measures 170-171) includes dynamics *f* and *f*, and the instruction *Tutti*. The second system (measures 170-171) includes dynamics *f* and *f*, and the instruction *Tutti*. The third system (measures 170-171) includes dynamics *f* and *f*, and the instruction *Tutti*. The fourth system (measures 170-171) includes dynamics *f* and *f*, and the instruction *Tutti*. The lyrics are: "am. Con - fi - te - or u - num ba - pti - sma, con - fi - te - or u - num," and "am. Con - fi - te - or u - num, u - num ba - pti - sma,".

f Tutti

Musical score for measures 173-174. This section features piano accompaniment. The first system (measures 173-174) includes dynamics *f* and *f*, and the instruction *Tutti*. The figured bass notation at the bottom of the page is: $\flat 5$, $\flat 7$, 6 , $\flat 4$, $\flat 5$, 3 , $\flat 5$, $\flat 7$, $\flat 6$, 5 , \flat .

167

mezzo voce
u - num ba - pti - sma in remis - si - o - nem pec - ca - to - rum. Et ex - pe - cto

mezzo voce
u - num ba - pti - sma in remis - si - o - nem pec - ca - to - rum. Et ex - pe - cto

mezzo voce
u - num ba - pti - sma in remis - si - o - nem pec - ca - to - rum. Et ex - pe - cto

mezzo voce
u - num ba - pti - sma in remis - si - o - nem pec - ca - to - rum. Et ex - pe - cto

p
4/2 6 6 4 6/5 4 - #6/4 = 5/3 6/4 5/3

171 **Più stretto** *f*

Fag II *f* *f**

f *a 2* *f* *f* *f*

f *f* *f* *f* *f* *f*

re - sur - re - cti - o - nem mor - tu - o - rum et

re - sur - re - cti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li,

re - sur - re - cti - o - nem mor - tu - o - rum et

re - sur - re - cti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li,

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

5 16/4 5 5 #7 5 6 4 6 6 5 6 6 7 #

175

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

7
6 6 7 6 = 7 6 #
4 4 3 4 2

178

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

6 6 8 7

181

The first system of piano accompaniment consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a complex texture with multiple voices and chords. The key signature has two sharps (F# and C#). The first measure starts with a treble clef and a key signature change to one sharp (F#). The piece concludes with a fermata over a whole note chord in the upper right.

The second system of piano accompaniment consists of three staves. The top two are treble clef, and the bottom is bass clef. The music continues with intricate patterns, including sixteenth-note runs in the upper voices and a steady bass line. The key signature remains one sharp (F#).

The third system contains vocal lines and piano accompaniment. It consists of five staves. The top two are treble clef, and the bottom three are bass clef. The vocal lines are in a soprano and alto register. The piano accompaniment continues with the same texture as the previous systems. The lyrics are: "tu - ri sae - cu - li, a - men, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li, a - men, et vi - tam ven - tu - ri sae - cu - li, a - - men, a - - men, et". The system ends with figured bass notation: 6/5, 6, 6, 6/4, 6/4, 5/3, -, 6/4, -.

184

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

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

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

a - - - - -

tasto solo

187

This musical score page contains five systems of music. The first system (measures 187-191) is for piano, featuring a right-hand part with chords and a left-hand part with eighth-note patterns. The second system (measures 192-196) continues the piano accompaniment. The third system (measures 197-201) introduces the vocal line with the lyrics "men, a - - - - - men,". The fourth system (measures 202-206) continues the vocal line. The fifth system (measures 207-211) concludes the vocal line. The piano accompaniment continues throughout. A dynamic marking of *f* is present in the first system. A rehearsal mark with an asterisk is located in the first system. The page number 187 is in the top left corner. The page number 127 is in the top right corner. The key signature has two sharps (F# and C#). The time signature is 4/4. The vocal line is in the soprano register. The piano part is in the right and left hands. The lyrics are: "men, a - - - - - men,". The piano part has a dynamic marking of *f*. There is a rehearsal mark with an asterisk in the first system. The page number 187 is in the top left corner. The page number 127 is in the top right corner. The key signature has two sharps (F# and C#). The time signature is 4/4. The vocal line is in the soprano register. The piano part is in the right and left hands. The lyrics are: "men, a - - - - - men,". The piano part has a dynamic marking of *f*. There is a rehearsal mark with an asterisk in the first system.

men,

a

men,

men,

a

men,

men, a

men,

men, a

men,

5
3

5
3

6

190

f

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

f

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

f

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

f

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

f

2 2 6 6 6 4/3

194

The musical score for page 129, measures 194-197, is presented in a multi-staff format. It includes piano accompaniment and vocal parts. The piano part consists of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature. The vocal parts are arranged in four staves, each with a key signature of two sharps. The lyrics for the vocal parts are: "a - men, a - - men, a - - - men." The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are written in a simple, melodic style. The score concludes with a double bar line and repeat signs.

4 SANCTUS

Grave

Clarinetto I, II
in A

Fagotto I, II

Corno I, II
in D

Tromba I, II
in D

Trombone I, II

Trombone III

Timpani
in D-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violone
e Organo

The musical score is arranged in a standard orchestral format. The woodwinds (Clarinetti, Fagotti, Corni, Trombe, Tromboni) and strings (Violini, Viola, Violone/Organo) play a rhythmic accompaniment. The vocal soloists (Soprano, Alto, Tenore, Basso) enter with the lyrics "San - ctus, San - ctus". The score includes dynamic markings such as *f* (forte) and *p* (piano), and the instruction *Tutti*. The tempo is marked *Grave*. The key signature has one sharp (F#), and the time signature is common time (C). The page number 130 is in the top left, and the section title "4 SANCTUS" is at the top center. The word "Grave" is written above the first staff. The vocal parts are labeled with their respective voices: Soprano, Alto, Tenore, and Basso. The instrumental parts are labeled with their respective instruments: Clarinetto I, II in A; Fagotto I, II; Corno I, II in D; Tromba I, II in D; Trombone I, II; Trombone III; Timpani in D-A; Violino I; Violino II; Viola; and Violone e Organo. The score includes various musical notations such as notes, rests, and dynamic markings.

2

Fag II
mf

8

8

f p mf

f p mf

f p mf

San - - ctus, San - ctus Do - mi - nus De - us,

San - - ctus, San - ctus Do - mi - nus De - us,

8 San - - ctus, San - ctus Do - mi - nus De - us,

San - - ctus, San - ctus Do - mi - nus

Vlc.
mf

Bassi
7 # 2

7 5 3

The musical score consists of several systems. The first system includes four staves: two treble clefs and two bass clefs. The first two staves are marked *mf*. The second system includes four staves, with the first two marked *mf* and the top two staves marked *a 2*. The third system includes a single bass clef staff marked *mf*. The fourth system includes three staves (two treble, one bass) with a complex rhythmic accompaniment. The fifth system includes four staves with vocal lines and lyrics. The lyrics are: "Do - mi - nus De - - us Sa - ba - oth." (repeated for four different voices). The sixth system includes a single bass clef staff with a *Vlc.* marking and a dynamic marking *mf*. At the bottom, there are time signature changes: 6, 6, 6, 6, 7, and #.

6

pp

a 2

pp

pp

This system contains the first two measures of the score. It features a vocal line at the top with a treble clef and a key signature of one flat. Below it are two piano staves (treble and bass clefs) with a key signature of two sharps. The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef. Dynamics include *pp* and *a 2*.

pp

This system continues the piano accompaniment from the first system, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps. The dynamics are marked *pp*.

8

Ple - ni sunt

Ple - ni sunt coe - li, sunt

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

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

Bassi

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

This system contains the vocal entries and piano accompaniment for the third system. It features four vocal staves (treble and bass clefs) and a piano accompaniment with a bass clef. The lyrics are: "Ple - ni sunt", "Ple - ni sunt coe - li, sunt", "Ple - ni sunt coe - li et ter - ra, ple - ni sunt", and "Ple - ni sunt coe - li et ter - ra,". The piano accompaniment includes a section labeled "Bassi". The system concludes with a series of figured bass symbols: $\frac{6}{4}$, $\frac{6}{4}$ #2, 6, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{6}{4}$, 5, #.

Musical score for page 134, featuring piano accompaniment and vocal lines in 3/4 time. The score includes dynamic markings (*f*) and lyrics in Latin.

The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and a separate bass line. The vocal lines are arranged in four parts (Soprano, Alto, Tenor, Bass).

The lyrics are:

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

The score concludes with figured bass notation: *f* 7 # 6 6 6 4 7 3.

Allegro moderato

10 CI II

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

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

a.

a.

17

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

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

O - san - na in ex -

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

6 6 6 6 6 6 6 5

24

in ex - cel - sis, in ex - cel - sis, o - -

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

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

in ex - cel - - - - - sis,

5 6 6 7 5 # 6 # 7 # 6

3 3 2 2 #

30

The musical score consists of several systems. The first system shows piano accompaniment for two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The piano part features a rhythmic pattern of eighth notes and quarter notes. The vocal parts enter in the second system with the lyrics: "san - na, o - san - - - na, o - san - na in ex -". The third system continues the vocal parts with: "- na, o - - san - - - na, o - san - na in ex -". The fourth system features a more complex piano accompaniment with sixteenth-note patterns and includes the lyrics: "cel - sis, o - san - - - na, o - san - na in ex -". The fifth system continues the vocal parts with: "o - san - na in ex - cel - sis, o - san - na in ex - cel -". The sixth system shows the piano accompaniment concluding with a series of chords and a fermata. The key signature changes to one sharp (F#) in the final measure.

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

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

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

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

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

37

8

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

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

8 cel - - - sis, o - san - na in__ ex - cel - - sis.

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

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

5 BENEDEICTUS

Andante

Clarinetto I, II in B

Fagotto I, II

Corno I, II in D

Tromba I, II in D

Trombone I, II

Trombone III

Timpani in D-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violone e Organo

p dolce

f

p

p Solo

Be - ne - di - ctus, qui

p Solo

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

f

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

p

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

4

a 2

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

mf

mf

mf

p

p

p

ve - nit in no - mi - ne Do - mi - ni.

p Solo

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

mf

6

5

6

4

7

5

9

4

7

6

6

7

p

6

7

Cl I

p dolce

Fag I

p

mf

mf

mf

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

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

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

mf

10

mf *p* *p*

p *p* *p*

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

p Solo
Be - ne-di - ctus, be - ne - di - ctus, qui ve - nit, qui

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

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

p

6 7 6 7 6 4 5 6 5 6

13

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

5 6 5 2 5 6 7 6/4
 4 4 4 # 4 # 4 2

15

Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

ve - nit in no - mine, qui ve - nit in no - mine Do - mi - ni.

ve - nit in no - mine, qui ve - nit in no - mine Do - mi - ni.

ve - nit in no - mine, qui ve - nit in no - mine Do - mi - ni.

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

Musical notation for the final system, including piano accompaniment and figured bass.

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

18

mf *a 2* *f*

mf *f*

f

f

f

f

Vlc. *Bassi*

f

♭6 7 6 5 6 5 ♭6 5

♭ 2 3 4 5 6 7 ♭

Detailed description of the musical score: The page contains measures 18 through 21. The top system (measures 18-20) features a melody in the first staff with dynamics *mf* and *f*, and a piano accompaniment in the second staff with dynamics *mf* and *f*. The piano part includes a triplet in measure 20. The middle system (measures 21-23) shows a more active piano accompaniment with dynamics *f*. The bottom system (measures 24-26) features a double bass line with dynamics *Vlc.* and *Bassi*, and a final fortissimo (*f*) dynamic. The bottom of the page contains a sequence of notes: ♭6, 7, 6, 5, 6, 5, ♭6, 5, and a key signature change to ♭.

21

dolce
dolce
dolce
p

dolce
dolce
p

dolce
dolce
p

Be - ne -

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

dolce
p

6 6/4 7/6 5 6/5 6/7 b7 6/5

24

mezzo voce
mezzo voce
mezzo voce
mezzo voce

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

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

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

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

7 3 4 5 6 6 7 6 5 6 4 5 9 4 7 6
1 2 3 5 5 3 4 5 4 7 6

27

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

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

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

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

6 7 6 7 5 6 3 # 5 6

30

mf

mf

mf

a 2

sotto voce

sotto voce

sotto voce

mf

mf

mf

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

mf

Vlc.

Bassi

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

33

p *sotto voce*

p

p

p

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

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

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

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

p 2 6 6 6 7 5 6 4

Allegro moderato

36

ne - - di - - ctus.

ne - - di - - ctus. *P Tutti* O -

ne - - di - - ctus. *P Tutti* O - san - na

ne - - di - - ctus.

f *p* *Tutti*

5 7 8 6 6 7

3 4/2 3 7 6 4

41

p Tutti

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

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

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

p Tutti

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

6/4 #7 8/3 6/4 #7 8/3 b7

46

Piano Accompaniment:

- Right Hand: Treble clef, starting with a forte (*f*) dynamic. Features a complex rhythmic pattern of eighth and sixteenth notes.
- Left Hand: Bass clef, starting with a forte (*f*) dynamic. Features a steady bass line of quarter notes.

Vocal Lines:

- Soprano: Treble clef, starting with a forte (*f*) dynamic. Lyrics: o - - san - na in - - ex - cel - - -
- Alto: Treble clef, starting with a forte (*f*) dynamic. Lyrics: o - - san - na in ex - cel - - -
- Bass: Bass clef, starting with a forte (*f*) dynamic. Lyrics: o - - san - na in ex - cel - - -

Lyrics:

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

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

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

Figured Bass:

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

51

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

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

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

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

6 6 5 6 6 6 4 3

3

5

5

6 AGNUS DEI

Larghetto

Clarinetto I, II
in B

Fagotto I, II

Corno I, II
in F

Tromba I, II
in D

Trombone I, II

Trombone III

Timpani
in D-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violone
e Organo

f Tutti #7 6 4 2 6 5 #4 #2 6

6
 cresc. **f**
 cresc. **f**
 cresc. **f**
 p
 cresc. **f**
 cresc. **f**
 p
 cresc. **f**

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

f Tutti
 A - gnus De - i, A - gnus De - i, qui
f Tutti
 A - gnus De - i, A - gnus De - i, qui
f Tutti
 A - gnus De - i, A - gnus De - i, qui
f Tutti
 A - gnus De - i, A - gnus De - i

p cresc. **f** **f** **f** **f** **f**
 6/4 5/4 # 6/5 6/6
 Vlc. **p**

12

Cl I
dolce

f **p**

f **p**

f **p**

f **p**

f **p**

f **p**

sotto voce

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

sotto voce

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

sotto voce

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

sotto voce

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

Bassi

f **p**

7 6 6 7 6 7 # 5# # 15/3 -

17

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

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

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

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

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

22

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

2

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

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

mi - se - re - re no - mi - bis. A - gnus De - -

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

mi - se - re - re no - mi - bis. A - gnus De - -

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

mi - se - re - re no - mi - bis. A - gnus De - -

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

mi - se - re - re no - mi - bis. A - gnus De - -

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

28

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

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

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

i, qui tol - - lis pec - ca - ta mun - di: Mi - se -

34

8

8

p
Mi - se - re - re no - bis, mi - se -

p
Mi - se - re - re no - bis, mi - se -

p
Mi - se - re - re, mi - se -

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

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

38

First system of musical notation, measures 38-43. It features a piano introduction with a treble clef and a key signature of one sharp (F#). The music is marked 'f' (forte).

Second system of musical notation, measures 44-49. It features a piano introduction with a treble clef and a key signature of one flat (Bb). The music is marked 'f' (forte).

re - - re no - - bis. A - gnus De - - i, qui

re - - re no - - bis. A - gnus De - - i, qui

re - - re no - - bis. A - gnus De - - i, qui

re - - re no - - bis. A - gnus De - - i, qui

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

Third system of musical notation, measures 50-55. It features vocal lines with lyrics and a piano accompaniment. The lyrics are "re - - re no - - bis. A - gnus De - - i, qui". The music is marked 'f' (forte). The system concludes with figured bass notation: 6/4, 5/4, 7/4, f, 6/4, 6/5.

44

Cl I
dolce

p

a 2
p

a 2
p

p

p

p

p

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

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

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

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

p

p

p

p

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

50

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

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

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

p
Mi - se - re - re, mi - se - re - re no -

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

55

55
 f
 f
 f
 f
 f

f
 f
 p
 p
 f
 f
 p
 p
 f

f
 bis. A - gnus De - i, A - gnus De - i, qui tol - lis pec-ca-ta mun-di, pec -

f
 bis. A - gnus De - i, A - gnus De - i, qui tol - lis pec-ca-ta mun - di, pec -

f
 bis. A - gnus De - i, A - gnus De - i, qui tol - lis pec-ca-ta mun - di, pec -

f
 bis. A - gnus De - i, A - gnus De - i, qui tol-lis pec-

f p Vlc. Bassi f

#7 6 2
 6 7 6 6 7 6 7 #

61 Allegro

Fag II

ca - ta mun - di:

ca - ta mun - di:

ca - ta mun - di: Do -

ca - ta mun - di: Do - na no - bis pa - cem, do - na pa -

5#

66 Cl II in A

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

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

70 Cl I in A

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

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

da no - bis pa - cem, pa - cem, da no - bis pa - cem,

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

6 9 6 6/4 7 5/4 - # 5 6 8 [6] 6/5 4

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

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

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

no - bis pa - cem, no - bis pa - - - - - cem, pa - cem,

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

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

Musical score for the first system, measures 78-81. It consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music features eighth and sixteenth notes with various rests and ornaments.

Four empty musical staves, two for the upper part (treble clef) and two for the lower part (bass clef), indicating a section where the instrument is silent.

A single empty bass clef staff, indicating a section where the instrument is silent.

Musical score for the second system, measures 82-85. It consists of three staves: a treble clef staff, an inner treble clef staff, and a bass clef staff. The key signature remains two sharps.

Musical score for the third system, measures 86-89. It consists of four staves: a treble clef staff with lyrics, an inner treble clef staff, an inner bass clef staff, and a bottom bass clef staff. The lyrics are: "do - na no - bis pa - - - - - cem, pa - - - - - na no - bis pa - cem, pa - cem, do - na pa - - - - - cem, do - na pa - - - - -".

Fingerings and figured bass for the bottom staff. The fingerings are indicated by numbers 1-5 below the notes. The figured bass consists of numbers and symbols (6, 5, #, 4, #, 2, 6, 4, h5, 3, 6, #2, 4, 6, 6, 7, #, #2, 6, 7, 7, #).

82

First system of musical notation. The vocal line (treble clef) begins with a melody in G major. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and rhythmic patterns.

Second system of musical notation, consisting of empty staves for vocal and piano parts.

Third system of musical notation, consisting of empty staves for vocal and piano parts.

Fourth system of musical notation. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The vocal line is silent in this system.

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

Fifth system of musical notation. The vocal line (treble clef) contains the lyrics. The piano accompaniment (treble and bass clefs) continues. The lyrics are: "cem, do - na no - bis pa - cem, do - na no - bis pa - cem, pa - - - - - cem, da no - bis pa - cem, da no - bis pa - cem, do-na no - bis pa - - - cem, da no - - - bis pa - cem,"

Sixth system of musical notation. The piano accompaniment (bass clef) continues. Below the staff is a line of figured bass notation.

Figured Bass: $\frac{6}{4}$ $\frac{\#4}{2}$ 6 6 5 2 - $\frac{7}{4}$ 6 # $\frac{6}{4}$ # $\frac{6}{4}$ 6 $\frac{15}{2}$ $\frac{\#4}{2}$

86

pa - - - cem, do - - na pa - cem, do -

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

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

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

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

90

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

pa - cem, do - na pa - - - - - cem,

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

cem, do - - - - na no - bis

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

93

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G major, marked with a fermata over the first two notes. The piano accompaniment provides harmonic support with chords and moving lines.

This section contains five empty musical staves, likely intended for piano accompaniment or other instruments, but they are currently blank.

This section contains one empty musical staff, likely intended for a bass line or another instrument, but it is currently blank.

The second system continues the musical piece. The vocal line features a melodic phrase with a fermata. The piano accompaniment continues with harmonic support.

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

do - - - na pa - - - - - cem, da pa - -

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

pa-cem, da no - bis pa - - - - - cem,

The third system shows the piano accompaniment for the final part of the page, with various chords and melodic lines.

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

The musical score consists of multiple staves. At the top, two staves show piano accompaniment with treble and bass clefs. The middle section contains three systems of vocal staves. The first system includes vocal parts with Latin lyrics. The second system continues the vocal lines. The third system includes a bass line with the lyrics 'da no - bis pa - cem,'. At the bottom, a piano accompaniment staff includes figured bass notation: $\# - 6 - 6 - 6 - \# - 2 - 6 - 6 - 5 - \flat 6 - 5 - \# 2 - 6 - 5 - 6 - 7 - \#$.

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

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

- cem,

da no - bis pa - cem,

$\# - 6 - 6 - 6 - \# - 2 - 6 - 6 - 5 - \flat 6 - 5 - \# 2 - 6 - 5 - 6 - 7 - \#$

99

102

pa - - cem, do - - na

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

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

cem, da pa - - cem, pa - - cem, da no - - bis pa - - cem,

6 6 7 5 8 7 5 #4/2 - 6/4 #4/2 6 - 7 46 6

105

no - bis pa - - cem.

pa - cem, pa - - cem.

cem, da pa - - cem.

no - bis pa - - cem.

5 6 6

108

Cor I in D a 2
Cor II in D

A - - - - -
A - - - - - men,
Do - na no - bis pa - cem, pa - - -

Vlc. Tutti 5 4 6 6 6 6 7 6 6 - 6 7 7
2 - 4 6 6 6 5 # 6 - 6 7 #

112

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

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

- men. A - - - - -

- cem. A - - - - -

5 2 = 5 5 4 2 = 5 6 4 5 4 2 6 4 #4 2

116

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

6 4/2 4b 7 6 7 6 5 6 6 6

119

Musical score for measures 119-122. The score consists of two systems. The first system has two staves: a vocal staff (treble clef) and a piano staff (treble clef). The second system has four staves: two vocal staves (treble clef) and two piano staves (treble and bass clefs). All staves in this section contain rests, indicating that the instruments and voices are silent during these measures.

Musical score for measures 123-126. This section features piano accompaniment. It consists of three staves: a vocal staff (treble clef) with rests, a piano staff (treble clef), and a piano staff (bass clef). The piano accompaniment begins in measure 123 with a rhythmic pattern of eighth notes and quarter notes, moving through various chords and textures.

Musical score for measures 127-130. This section features vocal entries and piano accompaniment. It consists of five staves: a vocal staff (treble clef) with lyrics, a piano staff (treble clef), a piano staff (bass clef), and two additional piano staves (bass clef). The lyrics are: "a - - - - - men, a - men." (top vocal), "men, a - - - - - men, a - men, a - men." (middle vocal), "cem, a - - - - - men, a - - - - - men, a - men." (bottom vocal), and "- - - - - men, a - - - - - men, a - men." (bass vocal). The piano accompaniment continues with a similar rhythmic pattern. At the bottom of the page, there are figured bass notations: ♭6, 4, #, 6, 6, 6/4, 6/5, 4/3, 6, 6, 5/3, ♭6/2, 6/5.

123

Do - na no - bis
Do - na no - bis pa - cem, pa - - - - -
A - - - - - men, a - men, a - men.
A - - - - -

tasto solo

127

pa - cem, pa - - - - - cem, da - - - - - cem, a - - - - -
Do - - - - - na no - bis pa - - - - - cem, pa - - - - -

b9 # 8 7

130

no - - bis pa - cem, pa - - cem, do - - na
 - - - - - men, a -
 cem, a - - - - men, da no - bis pa - cem,
 men, do - - na no - bis pa - cem, a - - -

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

133

The first system of music features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical piece. It includes vocal lines and piano accompaniment. The piano part features a prominent bass line with a low register, and the vocal lines continue their melodic and harmonic development.

The third system of music shows further development of the vocal and piano parts. The piano accompaniment includes a section with a 12/8 time signature, indicated by a star symbol (*). The vocal lines continue with their melodic phrases.

The fourth system contains the vocal lines with lyrics and the piano accompaniment. The lyrics are: "no - bis pa - cem, a - - - - men, da no - bis - - - - men, do - - na pa - - - - cem, pa - - - - pa - - - - cem, pa - - - - cem, do - - na pa - - - - cem, da no - bis - - - - men, a - - - - men, do - - - - na". The piano accompaniment continues with chords and moving lines. At the bottom of the system, there are numerical figures: 9, 8, 6, 5, 4, 5, 6, #, 5.

136

pa - - cem, pa - - cem. A - men,

- - cem, da pa - - cem. A - men,

pa - cem, pa - cem, pa - - cem. A - men,

no - bis pa - cem, pa - - cem. A - men,

7 3 - 6 7 4 6

139

a - men, do - na no - - - -
 a - men, do - na no - - - -
 a - men, do - na no - - - -
 a - men, do - na no - - - -

5 3 6 6 5 6 - 5 6 -

142

8

a 2

- bis pa - cem, pa - cem, a - - - - - men.

- bis pa - cem, pa - cem, a - - - - - men.

8 - bis pa - cem, pa - cem, a - - - - - men.

- bis pa - cem, pa - cem, a - - - - - men.

5 6 6 6 6 # 6 7 3

5 6 6 6 6 # 6 7 3