

# Pisani.

# Missa in D.

Giovanni

**Pisani**

**Missa in D**

(D-DI Mus.2500-D-1)

Benedictus by Jan Dismas Zelenka (ZWV deest)

*2 S, A, T, B (solo), 2 S, A, T, B (coro),*

*2 fl, 2 ob, 2 cor da caccia, 2 tr, timp, 2 vl, vla, b, org*

*Full Score*





Wolfgang Esser-Skala, 2020

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Music engraving by LilyPond 2.18.0 (<http://www.lilypond.org>).  
Front matter typeset with Source Sans Pro and Fredericka the Great.

*First version, May 2020*

# Critical Report.

This edition bases upon a manuscript in the Archive of the Königliche Hofkirche Dresden, which has been digitized by the Saxon State Library – State and University Library Dresden. The digital version of the manuscript is available at <http://digital.slub-dresden.de/id389939730/1> (siglum Mus.2500-D-1).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directions), parentheses (expressive marks) 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>
1	–	tr 1, 2	In the Ms, the trombas are written in D.
	1	ob 2	2nd quarter in Ms: fis"4
	41	T	1st eighth in Ms: g'8
	45	timp	1st half of bar barey legible in Ms (probably G16–G16–G16–G16–G16–G16–G16–G16)
	84	ob 1	2nd eighth in Ms: fis"8
	85	vla	5th eighth in Ms: a'8
2.1	22	ob 2	1st quarter in Ms: d'8–d'8
	22	vl 2	1st quarter in Ms: d'8–d'8
	25	ob 1	1st quarter in Ms: g"4
	38	vl 1	1st quarter in Ms: fis"4
	55	org	3rd eighth in Ms: a8
	76	vl 2	1st eighth in Ms: d'8
2.2	119	vl 2	2nd quarter in Ms: d"8.–c"16
2.3	241	org	1st quarter in Ms: e4
2.4	306	vl 1, 2	3rd eighth in Ms: d'8
2.5	385	vla	1st quarter in Ms: g'8.–g'16
	478	vla	1st quarter in Ms: g'8.–g'16
2.7	572	vl 2	2nd half of bar in Ms: d"2
	572	S 2	4th quarter in Ms: d"4
	678	vl 1	1st quarter in Ms: g"4
3	11	vl 2	3rd quarter in Ms: f"4.
	18	org	last eighth in Ms: c'8
	34	A	last eighth in Ms: g'8
	52	org	1st half of bar in Ms: c2

<sup>1</sup>Abbreviations: A, alto; B, basso; cor, horn; fl, flute; Ms, manuscript; ob, oboe; org, organ; r, rest; S, soprano; T, tenore; timp, timpani; tr, trumpet; vl, violin; vla, viola.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
	126	vl 2	bar in Ms: a'2-r4
	126	vla	bar in Ms: a'2-r4
4	5	T	2nd quarter in Ms: bes4

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](mailto:wolfgang@esser-skala.at) or create an issue or pull request on the edition's GitHub page (<https://github.com/skafdasschaf/pisani-missa>). Your help will be greatly appreciated.

*Salzburg, May 2020*  
*Wolfgang Esser-Skala*

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1

KYRIE





# 1 KYRIE ELEISON

3

**Allegro**

*Oboe I*  
*f*

*Oboe II*  
*f*

*Tromba I, II*  
*in D*  
*f*

*Timpani*  
*in D-A*  
*f*

*Flauti*  
*Violino I*  
*Flauto I*  
*f*

*Flauti*  
*Violino II*  
*Flauto II*  
*f*

*Viola*  
*f*

*Canto I*

*Canto II*

*Alto*

*Tenore*  
8

*Basso*

*Fondamento*  
*f Solo*  
6 4 5 3 6



7

Flauti

Flauti

6  
4

5  
3



13

*f* Tutti  
Ky - ri - e

*f* Tutti  
Ky - ri - e

*f* Tutti  
Ky - ri - e

*f* Tutti  
Ky - ri - e

*f* Tutti  
Ky - ri - e

*f* *f* Tutti

17

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

6/4 5/3 [6] [#] 6/4 5/3 [1]

20

First system of piano introduction, measures 1-3. Treble and bass staves show a rhythmic pattern of eighth notes and quarter notes in D major.

Second system of piano introduction, measures 4-6. Treble staff has chords, bass staff has a simple eighth-note accompaniment.

Third system of piano introduction, measures 7-9. Treble staff has a sixteenth-note arpeggiated pattern, bass staff continues the eighth-note accompaniment.

le - i - son, e - le - - - - - i - son, e -

le - i - son, e - le - - - - - i - son, e -

le - i - son, e - le - - - - - i - son, e -

le - i - son, e - le - - - - - i - son, e -

le - i - son, e - le - - - - - i - son, e -

Final system of piano accompaniment, measures 10-13. Includes fingering numbers: [1] [1] [1] [1] [6] 5 6 [5] [6] 5 6 7 #.

23

Flauti

le - i - son.

le - i - son.

le - i - son.

le - i - son.

le - i - son.

le - i - son.

Solo

6 5 Solo 6 5 [1] [1] [1] [1] [1] [1] [1] [1] [1] [1]

4 [4] [3] [1] [1] [1] [1] [1] [1] [1] [1]



26

*Ky - ri-e e - le - i - son, e - le -*

*Ky - ri-e e - le - i - son, e - le -*

*Ky - ri-e e - le - i - son, e - lei-son, e - lei-son, e - le - i - son, e -*

*Ky - ri-e e - le - i - son, e - lei-son, e - lei-son, e - le - i - son, e -*

*Ky - ri-e e - le - i - son, e - lei-son, e - lei-son, e - le - i - son, e -*

*Tutti*

**3** **6** **#** **#** **6** **5**  
**4** **4** **4** **4** **4** **4**

29

lei - son, e - - le - - -

[6] 7 7 7 7 7 #

Detailed description: This page of a musical score, numbered 12, contains measures 29 through 32. It features a piano accompaniment and a vocal line. The piano part consists of two systems of staves. The first system has a treble and bass clef staff with a melody of eighth notes. The second system has a treble and bass clef staff with a more complex melody involving sixteenth notes and rests. The vocal line is written in a single staff with a treble clef and includes the lyrics 'lei - son, e - - le - - -'. The lyrics are aligned with the vocal notes. At the bottom of the page, there are guitar chord diagrams: [6] 7 7 7 7 7 #.

33

- i - son, e - le - i - son. *p* Solo Ky - ri - e e -  
 - i - son, e - le - i - son. *p* Solo Ky - ri -  
 - i - son, e - le - i - son.  
 8 - i - son, e - le - i - son.  
 - i - son, e - le - i - son.

Solo  
 [6] # [6] # [6] # *p*

36

*a 2*

*Vv.*

*f Tutti*

le - - - i - son. Ky - ri - e e - le - i -

e e - le - - i - son. Ky - ri - e e - le - i -

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i -

*f Tutti* 6 #4 Ky - ri - e e - le - i - son, Ky - ri - e e - le - - i -

Ky - ri - e e - le - i - son, Ky - ri - e e - le - - i -

6 #4

39

son, e - le - i - son, e - le - i - son, Ky - ri - e e - lei - -  
 son, e - le - i - son, e - le - i - son, e - lei - -  
 son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son,  
 son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,  
 son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

# [7] [6/45] # 7 6/45 7 6/45 #

42

son, Ky - ri - e e - le - i - son, e - le -

son, Ky - ri - e e - le - i - son,

Ky - ri - e e - lei - son, e - le - i - son, e - le -

e - lei - son, Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son,

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

45

- i - son, e - le - i - son, e - le - - -  
 e - le - i - son, e - le - - - i - son, e - - - le - - -  
 - i - son, e - le - i - son, e - - - le -  
 e - le - i - son, e - le - - - i - son, e - le - - -  
 e - - le - i - son, e - le - i - son, e - le - - -

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

48 *Adagio* *Vivace*

Two staves of piano introduction. The first staff is in treble clef and the second in bass clef. The key signature has two sharps (F# and C#). The tempo markings 'Adagio' and 'Vivace' are placed above the first and second measures respectively. The music consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

Vocal and bass lines for the first phrase. The vocal line is in treble clef and the bass line is in bass clef. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The bass line provides a simple harmonic accompaniment.

Piano accompaniment for the first phrase. It consists of three staves: treble, middle, and bass clefs. The music features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The tempo marking 'Adagio' is present.

*ten.*

*ten.*

*ten.*

- - - *i - son.* Chri - ste e - le - - -

- - - *i - son.* Chri - ste e - le - - -

- - - *i - son.* Chri - ste e - le - - -

*8* - - - *i - son.*

- - - *i - son.*

Vocal and piano accompaniment for the second phrase. It includes vocal lines in treble clef and piano accompaniment in treble and bass clefs. The tempo marking 'Adagio' is present. The lyrics are: "i - son. Chri - ste e - le".

Solo

5/4 3 6/5 4 5 # 4 b 6 b5 6 7 [b5] 4 b6



52

Flauti

Flauti

- - - i - son. Chri - ste e - le - - -

- - - i - son. Chri - - - ste e - lei - - -

- - - i - son. Chri - ste e - le - i - son, - - - e - le - - -

Christe e - le - - - - - - - - -

Christe e - le - - - - - - - - -

Tutti #6 6 4 6 [4] [7] [b2]

[8] [7] [5] - #

56

Piano accompaniment for the first system, measures 56-59. The right hand features a melodic line with eighth notes and some accidentals (sharps and naturals). The left hand provides a steady accompaniment with eighth notes.

Empty vocal staff for the first system.

Empty bass staff for the first system.

Piano accompaniment for the second system, measures 56-59. Similar to the first system, it features a melodic line in the right hand and accompaniment in the left hand.

Vocal staff with lyrics for the first system: i - son, e - le - i - son,

Vocal staff with lyrics for the second system: son, Christe e - le - i - son, e - le - i -

Vocal staff with lyrics for the third system: i - son, e - le - i - son,

Vocal staff with lyrics for the fourth system: i - son, e - le - i - son, Christe e -

Vocal staff with lyrics for the fifth system: i - son, e - le - i - son,

Vocal staff with lyrics for the sixth system: i - son, e - le - i - son,

7 7 7 [b5] # [6] 6 [6] # 6 [7] 4 # 8 #

60

Christe e - le - i - son.

son, e - le - i - son.

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

lei - son. Chri - ste e - le - - - - -

Christe e - le - i - son, e - lei-son.

64

*sotto voce*

Christe e - le - - i - son, Chri - ste e - le - i -

*sotto voce*

Christe e - le - - i - son, Christe e - le - - i -

*sotto voce*

- i-son. Christe e - le - i - son, Chri - ste e - le - i -

*sotto voce*

- i-son. Christe e - le - i - son, Chri - - ste e - le - i -

*sotto voce*

Christe e - le - i - son, e - le - i - son, Chri - ste e - le - i -

*Tutti* *dolce assai*

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

68 Adagio [Allegro]

*f*

*f*

*f*

Flauti

*f*

Flauti

*f*

*f*

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

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

son, e - le - i - son. Ky - ri - e e - le - i - son, e -

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

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

# #6 # *f* 6/4 = 5/3 9 6 [6]

72

*p* Solo

- - - - i-son, e - le - i - son, e - le - i-son,

- - - - i-son, e - le - i-son,

le - - - - i-son, e - le - i-son.

8 e - le - i-son, e - le - i-son, e - le - i-son.

- - - - i-son, e - le - i - son.

[4] [6] 9 6 5 9 6 [6] [6] [5] *p* Solo

76

The musical score consists of the following parts:

- Piano Accompaniment:** A grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a bass line.
- Vocal Lines:** Two vocal staves with lyrics. The lyrics are: "e - le - i-son, e - le - - - -".
- Flute Solo:** Two staves labeled "Flauti". The solo begins in the third measure of the system and continues through the end of the system.
- Other Instruments:** Several empty staves for other instruments, including a string section (8 violins, 8 violas, 8 cellos, 8 double basses).

*p Solo*

e - le - i-son, e - le - - - -

e - le - i-son, e - le - - - -

80

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

- - - i-son, e - lei - son, e - le - i - son, e - le - -

*f* *Tutti*

- - - i-son, e - lei - son, e - le - i - son, e - le - -

Ky - ri - e e - lei - son, e - le - i - son, e - - -

*f* *Tutti*

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

Ky - ri - e e - lei - son, e - le - i - son, e - le - - -

*f* *Tutti*

4 3 [6] 9 6 [6]



83

- - - i - son, e - le - - - ison, e - le - i - son.

- - i - son, e - le - - - i - son, e - le - i - son.

le - - i - son, e - le - - - i - son, e - le - i - son.

<sup>8</sup> e - le - i - son, e - lei - son, e - le - i - son, e - le - i - son.

- i - son, e - lei - - i - son, e - lei - son, e - le - i - son, e - le - i - son.

4 3 6 - [4] [3] 5 6 6 5 Solo

87

87

a 2

6 5

# 2

GLORIA



# 2.1 GLORIA IN EXCELSIS

*Allegro*

*Oboe I*  
*f*

*Oboe II*  
*f*

*Corni da caccia in G*  
*f*  
a 2

*Violino I*  
*f*

*Violino II*  
*f*

*Viola*  
*f*

*Canto I*

*Canto II*

*Alto*

*Tenore*  
8

*Basso*

*Fondamento*  
*f Solo*

This musical score is for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The score is divided into several systems. The first system consists of two staves (treble and bass) with piano accompaniment. The second system is a single staff with chords and dynamics. The third system is a grand staff (treble, middle, and bass clefs) with piano accompaniment. The fourth system consists of five empty staves. The fifth system is a single bass staff with a melodic line. Dynamic markings include *p dolce*, *f*, and *p*. There are also some performance instructions like *7* and *6/5* in the bass staff.

14

*f* dolce assai

*f* dolce assai

*f*

*f* dolce assai

*f* dolce assai

*f* dolce assai

*Tutti sotto voce*

Glo - ri - a, glo -

*Tutti sotto voce*

Glo - ri - a in ex - cel -

*Tutti sotto voce*

Glo - ri - a in ex - cel -

*Tutti sotto voce*

Glo - ri - a in ex - cel -

*Tutti sotto voce*

Glo - ri - a in ex - cel -

*f* 6 6 5

*f* 6 6 5

*Tutti dolce assai* #6

Organo chiuso

21

dolce  
dolce

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

sis, in ex-cel-sis De - o glo-ri-a. Glo-ri - a, glo - ri -

sis, in ex-cel-sis De - o glo-ri-a. Glo-ri - a, glo - ri -

8 sis, in ex-cel-sis De - o glo-ri-a. Glo-ri - a, glo - ri -

sis, in ex-cel-sis De - o glo-ri-a. Glo-ri - a, glo - ri -

6 7 6 #6 # f Organo aperto



28

a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - o,

a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - o,

a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - o,

8 a, glo - ri - a in ex - cel - sis De - o, in ex-celsis De - o,

a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - o,

35

glo - - - ri - a, glo - ri - a.

glo - ri - a in - - - ex - cel - sis.

glo - ri - a, glo - ri - a.

glo - - ri - a glo - ri - a.

glo - ri - a in ex - cel - sis De - o. Solo Glo - - -

6 6 5 4 4 6 7 6 5 4 5 4 # Solo

42

*Glo-ri-a,* *glo - ri-a,* *Solo glo - - - -*

*Glo-ri-a,* *glo - ri-a,* *Solo glo - - - -*

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

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

*Tutti* *Solo* *Tutti*  
*- ri-a,* *glo - - - -* *- ri-a,*

*Tutti* *Solo* *Tutti* *Solo*  
 7

48

*Tutti*

- ri-a in ex-cel - sis, in ex-celsis De-o glo-ri-a, glo - - - -

*Tutti*

- ri-a in ex-cel - sis, in ex-celsis De-o glo-ri-a, glo - - - -

glo - ri-a in ex-cel - sis, in excelsis De-o glo-ri-a, glo - - - -

glo - ri-a in ex-cel - sis, in ex-celsis De-o glo-ri-a, glo - - - -

glo - ri-a in ex-cel - sis, in excelsis De-o glo-ri-a, glo - - - -

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

55

Largo

62

*p dolce assai*

*p dolce assai*

*p dolce assai*

*p Solo*

*p Solo*

*p Solo*

*p Solo*

*p Solo*

glo-ri-a, glo-ri-a. Et in ter-ra pax, pax ho-mi-ni-bus bo-

glo-ri-a, glo-ri-a. Et in ter-ra pax ho-mi-ni-bus

glo-ri-a, glo-ri-a. Et in ter-ra pax ho-mi-ni-bus

glo-ri-a, glo-ri-a.

glo-ri-a, glo-ri-a. Et in ter-ra

*p Solo*

Organo chiuso dolce assai

6 4   5   8 7 6 5   9 8 7   b

68

- nae vo-lun - ta - - tis, bo - nae vo-lun - ta - - -

bo - - nae vo - lun - ta - tis, bo - nae vo-lun - ta - -

bo-nae vo-lun - ta - - tis, bo - nae vo-lun - ta - - -

*P* Solo  
8 Et in ter-ra pax ho - mi - ni bus bo - nae vo-lun - ta - -

pax ho - mi - ni - bus bo - nae vo-lun - ta - - -

9 8 [8] [b7] #4 6 6 6 [b5] b6 5 #

Allegro

74

*f* assai

*f* assai

*f* assai

*f* assai

*f* assai

*f* *p* *f* assai

*f* *p* *f* assai

*f* *p* *f* assai

*f* *Tutti*

tis. Glo - - - ri-a in ex-

tis. Glo - - - ri-a in ex-

tis. Glo - ri-a in ex-

tis. Glo - ri-a in ex-

tis. Et in ter - ra pax. Glo - ri-a in ex-

*f* *p* 6 6 # *f* assai 6 5 Tutti Rip. [47]



80

7 a 2

cel - sis, in ex-cel-sis De-o glo - ri-a, glo - - - -

cel - sis, in ex-cel-sis De-o glo - ri-a, glo - - - - ri-a

cel - sis, in ex-cel-sis De-o glo - ri-a, glo - - - -

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

cel - sis, in ex-cel-sis De-o glo - ri-a, glo - - - -

# 6 5 6

86

- ri-a. Et in ter-ra pax, pax ho - mi - ni - bus

in ex - cel - sis De - o. Et in ter - ra pax, pax ho - mi - ni - bus

- ri-a. Et in ter-ra pax, pax ho - mi - ni - bus, pax ho - mi - ni - bus

- ri-a in ex - cel - sis De - o. Pax, pax ho - mi - ni - bus

- ri-a. Et in ter-ra pax, pax ho - mi - ni - bus

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

93

bo - nae volun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

bo - nae volun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

bo - nae volun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

bo - nae volun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

bo - nae volun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

bo - nae volun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

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

101

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

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

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

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

*tis.*

*tis.*

*tis.*

*tis.*

*tis.*

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

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

## 2.2 LAUDAMUS TE

**Allegretto**

Violino I  
Flauto I

Violino II  
Flauto II

Viola

Canto solo

Alto solo

Basso solo

Fondamento

*f* dolce *f* *f* dolce *f*

*f* Solo [7] [6] dolce [6] [#] [6] [6] *f*

110

[2] [5] [4] [3] [#5] [5] [4] [3] [6] # b #4 6

113

Lau - da - -

*dolce*

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

116

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

Be - ne - di - ci - mus te, ad - o - ra - mus

[6] [6] [2] 6 7 [6] [8] [7] [5] b7/5

119

te, glo - ri - fi - ca - -

te, glo - ri - fi - ca - -

Glo - ri - fi - ca - - - - - mus,

[6] 6/5 7 [6]

122

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

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

glo - ri - fi - ca - mus te,

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

125

Flauti  
f

Flauti  
f

f

- - - mus te.

- - - mus te.

glo - ri - fi - ca - mus te.

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

128

Vv.  
dolce assai

Vv.  
dolce assai

sotto voce

Lau - da - - mus te, ad - o -

sotto voce

Be - ne - di - cimus, ad - o - ra - mus, ad -

sotto voce

Ad - o -

dolce

[6] [6] [5] [6] 6 5 [6] [4/6] 6/5 dolce assai [6]



131

*dolce*  
*f*  
*dolce*  
*dolce assai*

*tr*  
ra - - - mus te, glo - ri - fi - ca - mus te, glo-ri - fi -  
o - - ra - - mus te, glo - ri - fi - ca - -  
ra - - - mus te, glo - ri - fi - ca - -  
9 [6] 9 [6] 9 [6] *f* [9] [8] *dolce* # 7 [5] #

134

*f* *dolce* *f* *dolce*  
*f* *dolce* *f* *dolce*  
*f*

ca - - - mus te. Lau - da - mus, mus te. Be - ne -  
mus te.  
mus te.  
*f* *dolce* *f* *dolce*  
# [-] [6] [6] [6] [5] [6] # 6 # 6 [5] #

137

*f* *dolce* *f* *dolce*

glo - ri - fi - ca - - mus te, glo -  
di - ci - mus, glo - ri - fi - ca - -  
Ad - o - ra - mus, glo - ri - fi - ca - -

*f* *dolce* *f* *dolce*

9 8 [9] [8] [6] 9 8 f # # # #4 6 6 # dolce 6

140

*f* *f*

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

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

143

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

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

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

f

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

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

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

f

146

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

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

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

f

2.3 GRATIAS AGIMUS TIBI

Allegro

Oboe I

Oboe II

Violino I

Violino II

Viola

Canto solo

Fondamento

*f* Solo

*p* Org. [6]

155

[tr]

tr

*f*

*f*

*f*

*f* Rip.

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

161

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

[#] 6 5 7 # *f* Rip. 6 5 6 6 5 [#]

167

[tr] [tr] *p* *p* *p*

5 6 [#] 6 4 5 #

Gra - ti - as a - gimus, a -

174

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

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

*f* Rip. *p* Org. *f* Rip.

[6] [#]

180

*p* *p* *p*

pro - pter ma - gnam glo -

*p* Org. [#] [#]

186

- ri am, glo - ri - am tu - am.

[tr]

[#] [6] [6] [#] [6] [6] #6 5 # f Rip. [#] [6] [#] [6] [#] [#] [6/5]

192

Gra - ti - as,

#6 5 # [#6] 5 # f Rip. 5 6 b7 #

198

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

*p* Org.  
 $\left[ \begin{smallmatrix} 5 \\ \# \end{smallmatrix} \right] \left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right] \left[ \begin{smallmatrix} b7 \\ \# \end{smallmatrix} \right] \quad [6] \quad 6 \quad 5 \quad \# \quad [6] \quad [6] \quad \#6$

204

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

*f* Rip. *p* Org.  $[6] [6] [6] \left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right] \left[ \begin{smallmatrix} 5 \\ \# \end{smallmatrix} \right] \quad \left[ \begin{smallmatrix} b7 \\ 5 \end{smallmatrix} \right] \left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right] \left[ \begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$  *f* Rip. *p* Org.



210

*f* *p*

*f* *p*

*f* *p*

*f* *p*

glo

[6] [#6/4] [5] [#] [8] b7 [8] b7

216

*ten.*

*ten.*

*p*

ri-am tu-am. Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam

[6] [6] [6] # [6] b #6 [b5] # b7 [#]

223

glo

229

ri - am tu - am, pro - pter

*f* *p*

*f* *p*

*f* Rip. # *p* Org. [6] [6] [6] [6] 6/4 5 # [1] [1] [1]

236

ma - gnam glo - ri - am tu - am.

*f* *Rip.* \*

(1) 6 [#] [6] [6-] [6-] [6] [6] [6/4] [5] [#]

242

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

## 2.4 DOMINE DEUS

Allegro

The musical score is for the piece '2.4 DOMINE DEUS' in 3/8 time, marked 'Allegro'. It features the following parts:

- Oboe I**: Treble clef, 3/8 time, starting with a forte (*f*) dynamic. The first two measures contain eighth-note patterns, followed by a whole rest.
- Oboe II**: Treble clef, 3/8 time, starting with a forte (*f*) dynamic. The first two measures contain eighth-note patterns, followed by a whole rest.
- Corni da caccia in F**: Treble clef, 3/8 time, starting with a forte (*f*) dynamic. The first two measures are whole rests, followed by a series of chords and eighth-note patterns.
- Violino I Flauto I**: Treble clef, 3/8 time, starting with a forte (*f*) dynamic. The first two measures contain eighth-note patterns, followed by a whole rest.
- Violino II Flauto II**: Treble clef, 3/8 time, starting with a forte (*f*) dynamic. The first two measures contain eighth-note patterns, followed by a whole rest.
- Viola**: Alto clef, 3/8 time, starting with a forte (*f*) dynamic. The first two measures contain eighth-note patterns, followed by a whole rest.
- Canto I**: Treble clef, 3/8 time, whole rests throughout.
- Canto II**: Treble clef, 3/8 time, whole rests throughout.
- Alto**: Treble clef, 3/8 time, whole rests throughout.
- Tenore**: Treble clef, 3/8 time, whole rests throughout.
- Basso**: Bass clef, 3/8 time, whole rests throughout.
- Fondamento**: Bass clef, 3/8 time, starting with a forte (*f*) dynamic. The first two measures contain eighth-note patterns, followed by a whole rest. The text 'Rip. Solo' is written below the first measure.

256

**f**

**f**

**p**

**f**

**f**

**p**

**f**

**f**

**f Rip.**

**p Org. [7]**

**f Rip. [7]**

265

*f*

*f*

*f*

*f*

*f*

8

*p* Solo

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

[7] [6] [5] [3] *p* Org. 6 [6] [6] [6] *f*

274

De - us Pa - - - - - ter, Pa-ter o -

*p* senza Org.

4

6

[6]

[6]

[6]

[6]

[4]

[6]

[6]

282

*f Tutti*  
Do-mi-ne De-us, Rex coe - le - stis, De - us Pa -

*f Tutti*  
Do-mi-ne De-us, Rex coe - le - stis, De - us Pa -

*f Tutti*  
Do-mi-ne De-us, Rex coe - le - stis, De - us Pa -

*f Tutti*  
3 mni - po - tens. Do-mi-ne De-us, Rex coe - le - stis, De - us Pa -

*f Tutti*  
Do-mi-ne De-us, Rex coe - le - stis, De - us Pa -

*f Org. Tutti*  
[4] [6/4] [5/3] [6] [6] [4] [6] [4]



290

- - - - - ter, De - us Pa - ter o-mni - po - tens.  
 - - - - - ter, De - us Pa - ter o-mni-po - tens.  
 - - - - - 3 - ter, De - us Pa - ter o-mni - po - tens.  
 8 - - - - - ter, De - us Pa - ter o-mni - po - tens.  
 - - - - - ter, De - us Pa - ter o-mni-po - tens.

5 6 5 6 [6] b6 6 5 [6] [6] b 6 6 4 b #6

298

*p* Solo

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

*p* senza Org.  
*Solo*

#6 [45] # [6] 6 #6 [6] [45] # [45] # # 6 [6]

306

Flauti

Flauti

*f* Tutti

Do - mi - ne

*f* Tutti

Do - mi - ne

*f* Tutti

su Chri - ste.

Do - mi - ne

*f* Tutti

Do - mi - ne

*f* Tutti  
Org.

[45] 6 [46]

[45] #

313

Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, Je -

*f Tutti*  
Do - mi - ne Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te,

Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, Je - su,

*f Tutti*  
Do - mine Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, Je -

Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, Je -

6 6 #6 [15] 6 #6 9 6/5

320

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

9      6  
          5  
 9      6  
          5      [4] 5  
                  4      #

327

*P* Solo

*P* Solo

335

Musical score for page 73, starting at measure 335. The score includes piano accompaniment and vocal lines. The piano part features a complex texture with multiple staves, including a grand staff and a bass line. The vocal line includes the lyrics "Pa - tris, Fi - li - us". Performance markings include *p* (piano) and *f* (forte). A "senza Org." instruction is present in the bass line.

8 Pa - tris, Fi - li - us

6/4 5/3 senza Org. [2] [6] 6

343

*dolce assai*  
*dolce assai*

*dolce assai*  
*dolce assai*  
*dolce assai*

*Tutti sotto voce*  
 Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris,

*Tutti sotto voce*  
 Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris,

*Tutti sotto voce*  
 Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris,

Pa - tris, Fi - li - us

*Tutti sotto voce*  
 Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris,

*Tutti dolce assai Org.*  
*P Solo*



350

Two staves of piano accompaniment, both containing rests for measures 350 through 356.

Single staff of piano accompaniment for measure 357, containing a rest followed by a sixteenth-note chord marked *f*.

Three staves of piano accompaniment for measures 358-364. The first two staves contain sixteenth-note patterns with the instruction *Vv.* above the first measure. The third staff contains a similar pattern with a star symbol above the fifth measure. The final measure of the system is marked *f*.

Single staff of piano accompaniment for measure 365, containing a rest.

Single staff of piano accompaniment for measure 366, containing a rest.

Single staff of piano accompaniment for measure 367, containing a rest.

Single staff of vocal line for measures 368-374. The lyrics are "Pa" and "tris,". A trill symbol (*tr.*) is placed above the first note of the second measure.

Single staff of piano accompaniment for measures 368-374, containing rests.

Single staff of piano accompaniment for measures 368-374, containing sixteenth-note patterns. Fingering numbers [6] are indicated at the beginning and end of the system.

357

**f**

**f** Flauti

**f** Flauti

**f**

**f** Tutti

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

**f** Tutti

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

**f** Tutti

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

**f** Tutti

8 Fi - li - us Pa - - - tris. Do - mi - ne De - us, A - gnus De - i, Fi - li - us,

**f** Tutti

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

**f** Tutti

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

365

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

Fi - - li - - us Pa - tris.

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

<sup>8</sup> Fi - li - us Pa - - tris.

Fi - li - us Pa - - tris.

[6]  $\frac{6}{5}$  4 3 Solo Org. **p** [6] [b5] [7]

374

*f*

*p* *f*

*f*

*f Rip.*  $\flat 7$   $[6]$   $[5]$   $\flat 7$   $[6]$   $[5]$   $[6]$   $[5]$

# 2.5 QUI TOLLIS

**Largo**

*Flauto*

*Oboe I*

*Oboe II*

*Violino I*

*Violino II*

*Viola*

*Canto I*

*Canto II*

*Alto*

*Tenore*

*Basso*

*Fondamento*

*f* *Tutti*

Qui tol - lis pec - ca - ta

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

386

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

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

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

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

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

7 6 #6 ♯ 6 6  $\flat_6$   $\flat_5$  [9] 8 6 7  $\flat_6$   $\flat_4$

390

Piano accompaniment for the first system, measures 1-4. The music is in a minor key with a 5/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Piano accompaniment for the second system, measures 5-8. The texture continues with the right hand playing a more active melodic line and the left hand maintaining a consistent bass accompaniment.

no - bis. Qui tol - lis pec - ca - ta mun - di: Mi - se -

no - bis. Pec - ca - ta mun - di: Mi -

no - bis. Qui tol - lis pec - ca - ta mun - di:

no - bis. Pec - ca - ta mun - di:

no - bis. Pec - ca - ta mun - di: Mi - se -

Piano accompaniment for the third system, measures 9-12. The music concludes with a final chord in the bass clef. The lyrics are printed below the piano part.

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

394

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

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

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

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

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

7 6 5 - p f 8 7 b b



397

mi - se - re - - - - -

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

mi - se - re - - - - -

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

[b6] 6 6 6 6 - 6 7 6 #6  
 4 2 b 4 2 - - - - -

400 Arioso

con sordino  
*f*

con sordino  
*f*

con sordino  
*f*

- re no - bis.

re - re no - bis.

- re no - bis.

- re no - bis.

- re no - bis.

*f* Solo

[8] [7]  
[6] [5]

405

Musical score system 1, measures 405-411. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. It begins with a rest, followed by a melodic line starting in measure 406 with a forte (*f*) dynamic. The middle and bottom staves contain rests.

Musical score system 2, measures 412-418. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have a bass clef and a key signature of two flats. The music consists of a continuous melodic line in the top staff and a rhythmic accompaniment in the lower staves.

Musical score system 3, measures 419-425. It features a grand staff with five staves. The top four staves have a treble clef and a key signature of two flats, and contain rests. The bottom staff has a bass clef and a key signature of two flats, containing a melodic line that begins in measure 420. A measure rest symbol is present in measure 420.

412

*p*

*p*

*p Solo*

Qui tol - lis pec-ca-ta

*p* [6] [8] [b7] [5]

421

Musical score for the first system, measures 421-426. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The second and third staves (grand staff) contain rests.

Musical score for the second system, measures 427-432. The grand staff system (treble and bass clefs) contains a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for the third system, measures 433-438. This system consists of two empty grand staff systems (treble and bass clefs).

Musical score for the fourth system, measures 439-444. The first staff (treble clef) contains a vocal line with lyrics: "mun - di: Su - sci - pe de - pre - ca - ti - o - - - -". The second and third staves (grand staff) contain rests.

Musical score for the fifth system, measures 445-450. This system consists of two empty grand staff systems (treble and bass clefs).

Musical score for the sixth system, measures 451-456. The first staff (bass clef) contains a bass line with figured bass notation: "6", "[6]", "[6]", "[6]". The second and third staves (grand staff) contain rests.

428

- - - - - nem no - stram. Qui

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

436

Musical score for measures 436-443. The right hand (treble clef) plays a melodic line starting with a piano (*p*) dynamic. The left hand (bass clef) is silent. The key signature is two flats (B-flat and E-flat).

Musical score for measures 436-443. The right hand (treble clef) plays a rhythmic accompaniment starting with a piano (*p*) dynamic. The left hand (bass clef) is silent. The key signature is two flats (B-flat and E-flat).

Empty musical staff for the vocal line.

Empty musical staff for the vocal line.

Musical score for measures 436-443. The vocal line (treble clef) contains the lyrics: *tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, pec - ca - ta*. The key signature is two flats (B-flat and E-flat).

Empty musical staff for the vocal line.

Empty musical staff for the vocal line.

Musical score for measures 436-443. The right hand (treble clef) plays a rhythmic accompaniment starting with a piano (*p*) dynamic. The left hand (bass clef) is silent. The key signature is two flats (B-flat and E-flat).

*p*

[6]

b7

6

5

[b]

[-]

b5

7

6

b5

[6]

444

mun-di: Su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem no -

[6] [b4] [3] [6] [5] [4] [4] [6] [8] [b7] [5]



452

The first system consists of three staves. The top staff is a vocal line in G minor, starting with a rest followed by a melodic phrase. The two lower staves are piano accompaniment, with the upper staff playing a rhythmic pattern of eighth notes and the lower staff providing harmonic support.

The second system consists of four staves. The top staff is a vocal line with dynamic markings *f* and *p*. The three lower staves are piano accompaniment, with the upper two staves playing a rhythmic pattern and the lower staff providing harmonic support.

Two empty musical staves, one in treble clef and one in bass clef, both in G minor.

The third system consists of two staves. The top staff is a vocal line with lyrics: "stram, su-sci - pe de - pre - ca - ti - o - - - - - nem, de - pre - ca -". The bottom staff is piano accompaniment.

Two empty musical staves, one in treble clef and one in bass clef, both in G minor.

The fourth system consists of one staff in bass clef, providing figured bass notation for the piano accompaniment. The figures are: [b6], b6, 6, [6], [6], b6, 6, [6], [b], [-].

460

*f*

*f*

- ti - o - - - - - 3 - nem no - - - - - stram.

*f*

[6] [6] [5] [6] [5] [6] [4] [3] *f* [6]

467

476

Largo

*f Tutti*  
Qui se - des ad dex-te - ram Pa - tris:

*f Tutti*  
Qui se - des ad dex-te - ram Pa - tris:

*f Tutti*  
Qui se - des ad dex-te - ram Pa - tris:

*f Tutti*  
Qui se - des ad dex-te - ram Pa - tris:

*f Tutti*  
Qui se - des ad dex-te - ram Pa - tris:

*f Solo*    *b*    *6/4*    *5*    *Tutti*    *b7*    *b*    *7*    *6 #6*    *b*

480

Piano introduction for the first system, measures 1-4. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a treble and bass clef with various rhythmic patterns including eighth and sixteenth notes.

Piano introduction for the second system, measures 5-8. The music continues with similar rhythmic patterns and melodic lines in both hands.

Vocal line 1 with lyrics: *Mi-se - re - re, mi - se - re - re no - bis, qui*

Vocal line 2 with lyrics: *Mi - se - re - re, mi - se - re - re no - bis.*

Vocal line 3 with lyrics: *Mi - se - re - re, mi - se - re - re no - bis.*

Vocal line 4 with lyrics: *Mi - se - re - re, mi - se - re - re no - bis.*

Bass line 1 with lyrics: *Mi - se - re - re, mi - se - re - re no - bis.*

Bass line 2 with figured bass notation: 6, 6,  $\begin{matrix} b6 \\ 5 \\ b \end{matrix}$ , 6, 9, 8, 6, 7,  $\begin{matrix} b6 \\ 4 \end{matrix}$ ,  $\begin{matrix} 5 \\ 4 \end{matrix}$ , -, b

484

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

Ad dex - te - ram Pa - tris: Mi - se - re - re no -

Qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re no -

ad dex - te - ram Pa - tris: Mi - se - re - re no -

Ad dex - te - ram Pa - tris: Mi - se - re - re no -

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

488

First system of piano introduction, measures 1-4. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano introduction, measures 5-8. Dynamics are marked *p* (piano) and *f* (forte). The piano part continues with intricate rhythmic patterns in both hands.

Vocal line for the first system, measures 1-4. The lyrics are: *bis, mi-se - re - re, mi-se - re - - -*

Vocal line for the second system, measures 5-8. The lyrics are: *bis, mi - se - re - - - - - - - - - -*

Vocal line for the third system, measures 9-12. The lyrics are: *bis, mi - se - re - - - - re, mi - se - re - - - -*

Vocal line for the fourth system, measures 13-16. The lyrics are: *bis, mi - se - re - - - - - - - - re,*

Vocal line for the fifth system, measures 17-20. The lyrics are: *bis, mi - se - re - - - - - - - - - -*

Piano accompaniment for the fifth system, measures 17-20. The bass line includes figured bass notation: 6, b, b9, 8, 7, b, b, [b6] 4/2, 6, b, 6, 6, 6, 6, 6, 6.

492

- - - re no - bis.

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

- - - re no - bis.

<sup>8</sup> mi - se - re - - - re no - bis.

- - - re no - bis.

7 6 #6 ♭ #7 4 ♭ [6] ♭ 6 5 ♭



*Allegro*

Oboe I *f*

Oboe II *f*

Violino I *f*

Violino II *f*

Viola *f*

Canto solo

Fondamento *f Solo*

[b] [6/5] [6] [6] [6]

499

[6] [b5] [-] [3] 6/4 5/3 6/5 9/4 8/3 [6] [6] [b] [5] # [6]

502

♭ #4 6 # #4 ♭5 [6] ♭ 6/4 5 #

505

Quo - ni - am tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu

*p* [♭] [6/♭5] [6] [6] [6] [5] [6]

508

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

[6] [6<sup>b</sup>] 6 6 6<sup>5</sup> [b7] 6 b5

511

- - su Chri - ste.

[6] [6<sup>b</sup>] [5<sup>b</sup>] f 6<sup>4</sup> 5<sup>5</sup> 6<sup>5</sup> 9<sup>4</sup> 8<sup>3</sup> [6] [6<sup>b</sup>] 6<sup>b</sup> 5

514

Quo-ni-am tu so-lus, so-lus san-ctus, tu so-lus Do-mi-nus, tu

# *p* [6] b 6 7 #6

517

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

b6 [b] b6 6 6 [8] # 4/7 6 4 5 #

520

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

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

*f* ♭6 [5] ♭6  $\frac{4}{3}$  6 ♭6 *p* 6 [#] [6]

523

*p* *p* *p*

Je -

*f* ♭6 [5] ♭6  $\frac{4}{3}$  6 ♭6 *p* 6 [#] [6]

526

su Chri - ste, al - tis - si - mus, Je -

[6] [6<sub>b</sub>] [6<sub>4</sub>] [5<sub>#</sub>] 5 [6] [b] [6] [7]

529

- su, Je - su Chri - ste.

# [6] [6<sub>b</sub>] b [6] [6<sub>b</sub>] [6<sub>4</sub>] [5<sub>#</sub>] f

532

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

535

♭ #4, 6 #, [#4] 2, ♭5, [6] ♭, [6] 4, [5] #

2.7 CUM SANCTO SPIRITU

Allegro

*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*

*Canto I*

*Canto II*

*Alto*

*Tenore*  
8

*Basso*

*Fondamento*  
*f*  
Solo

Detailed description: This page of a musical score is for the section '2.7 CUM SANCTO SPIRITU' at an 'Allegro' tempo. It features a full orchestral and vocal ensemble. The woodwinds (Oboe I and II) and strings (Violino I, Violino II, Viola) play a rhythmic and melodic pattern starting with a forte (f) dynamic. The Tromba I and II play a supporting harmonic role. The Timpani provides a steady pulse. The vocal parts (Canto I, Canto II, Alto, Tenore, Basso) are currently silent, indicated by whole rests. The Fondamento (Cello/Double Bass) part is marked 'Solo' and plays a simple bass line. The score is written in 4/4 time with a key signature of two sharps (D major).



542

This musical score page contains measures 542 through 545. It features a piano part and a string section. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). The string section consists of five staves: four treble clefs and one bass clef, all in the same key signature. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The string section is mostly silent, with some activity in the bass line at the end of the page.

Largo

546

*f Tutti*  
 Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu in glo - ri-a, in glo - ri-a, in glo - ri-a De - i

*f Tutti*  
 Cum Sancto Spi-ri-tu, cum San-cto Spi-ri-tu in glo - ri-a, in glo - ri-a, in glo - ri-a De - i,

*f Tutti*  
 Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu in glo - ri-a, in glo - ri-a, in glo - ri-a De - i

*f Tutti*  
 8 Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu in glo - ri-a, in glo - ri-a, in glo - ri-a De - i

*f Tutti*  
 Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu in glo - ri-a, in glo - ri-a, in glo - ri-a De - i

Tutti [6/4] [5/3] 7 [b5] 6 #6 # 6 #4 [6] [6] 6/5 #

Allegro

551

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

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

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

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

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

7 [45] 6 #6 b7 5 # 6 4 7 #4 6 7 6

557

men, a

A - men, a

567

The musical score for page 111, measures 567-576, is presented in a multi-staff format. It begins with a grand staff (treble and bass clefs) for piano accompaniment, followed by a single treble staff for a vocal line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line contains the lyrics: "men, A men, a men, a". The lyrics are aligned with the notes in the vocal staff. There are some performance markings, including a fermata over a note in the vocal line and a star symbol above a note. At the bottom of the page, there are figured bass notations: 6, 6/5, 6, 6, 6.

576

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 accompaniment. The third system introduces the vocal line with the lyrics 'a - - - - - men, a - - - - -'. The fourth system continues the vocal line with 'men, a - - - - -'. The fifth system continues with 'men, a - - - - -'. The sixth system continues with 'men, a - - - - -'. The seventh system continues with 'A - men, a - - - - -'. The eighth system continues with 'A - men, a - - - - -'. The bottom of the page features a bass line with figured bass notation: 8, [6], 7, 6, [6], [6/5], [6], 6, 6, 6, 5, [6].

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

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

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

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

A - men, a - - - - -

8 [6] 7 6 [6] [6/5] [6] 6 6 6 5 [6]

585

Piano accompaniment for the first system, measures 1-8. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

Vocal line for the first system, measures 1-8. The notes are mostly whole and half notes, with some rests.

Bass line for the first system, measures 1-8. It begins with a rhythmic eighth-note pattern before settling into a steady quarter-note bass line.

Piano accompaniment for the second system, measures 9-16. The right hand continues the melodic development, and the left hand maintains the bass line.

Vocal line for the second system, measures 9-16. The lyrics "men, a - - - men, a - - -" are aligned with the notes.

Piano accompaniment for the third system, measures 17-24. The right hand has a melodic line, and the left hand has a bass line.

Vocal line for the third system, measures 17-24. The lyrics "men, a - - - men, a -" are present.

Piano accompaniment for the fourth system, measures 25-32. The right hand continues the melody, and the left hand continues the bass line.

Vocal line for the fourth system, measures 25-32. The lyrics "men, a - - - men, a -" are present.

Bass line for the fourth system, measures 25-32. It includes a double bar line and a key signature change to D major.

7 #6 8 [b6] [5] [6] [6] [6] [6] [6] [6] [5] [6] [3] #4 6 [6]

593

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

a - men, a - - - - -

- - - - - men, a -

men, a - men, a - - -

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



602

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

men, a - - - - -

men, a - - - - -

men,

$\frac{4}{2}$  6 4 [6] 7 7  $\frac{8}{8}$  [6] [5] [6] [6] [6] [6] 5 [6]



620

Piano accompaniment for the first system, measures 620-627. 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.

Empty vocal staff for the first system.

Empty bass staff for the first system.

Piano accompaniment for the second system, measures 628-635. The musical texture continues with similar rhythmic patterns in both hands.

Vocal line for the second system, measures 628-635. The lyrics "men, a - - - - -" are written below the staff.

Vocal line for the third system, measures 636-643. The lyrics "men, a - men, a -" are written below the staff.

Vocal line for the fourth system, measures 644-651. The lyrics "men, a - - - - - men, a - - - - -" are written below the staff.

Vocal line for the fifth system, measures 652-659. The lyrics "men, a - - - - -" are written below the staff.

Bass line for the fifth system, measures 652-659. The lyrics "men, a - - - - -" are written below the staff.

Bass line for the sixth system, measures 660-667. The lyrics "men, a - - - - -" are written below the staff.

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

628

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

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

*a* - - - - - *men.*

*men,* *a - men.*

- - - - - *men.*

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

636

The musical score consists of two piano accompaniment systems and a vocal line. The piano parts are written for grand piano (G-clef and F-clef) and feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is written in a single staff with lyrics: "a - - - - -", "A - men, a - - - men, a - - - men,", "A - men, a - - - - - men, a - - - men,", "A - men, a - - - - -", and "A - men, a - - - - -". The score includes a variety of musical notations such as beams, slurs, and dynamic markings. At the bottom of the page, there are some numerical markings: [6], [6], 4, [6], 5, 6.

644

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

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

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

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

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

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

652

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

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

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

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

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

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

660

men. A - - -

men. A - - -

men. A - men,

men. A - men,

men. A - men,

[6] #6





673

a - men, a -

a - men, a -

a - men, a

5 7 7 7 7 7 7 7

679

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

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

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

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

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

7 [8] [7] [6] [6]  
6 5 5

686

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

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

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

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

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

# 3

C R E D O



## 3 CREDO IN UNUM DEUM

A tempo giusto

*f*

Violino I

Violino II

Viola

*f Tutti*

Canto I

Pa-trem o - mni-po-ten - tem, fa - ctorem coe - li et

*f Tutti*

Canto II

Pa-trem o - mni-po - ten - tem, fa - ctorem coe - li et

*f Tutti*

Alto

Pa-trem o - mni - po - ten - tem, fa-ctorem coe - li et ter - - -

*f Tutti*

Tenore

Pa-trem o - mni - po - ten - tem, fa - ctorem coe - li et ter -

*f Tutti*

Basso

Pa - trem o - mni - po - ten - tem, fa - ctorem coe - li et

Fondamento

*f Tutti*

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

*p* Solo *f* Tutti

ter - - rae, vi-si-bi-li-um o-mnium et in-vi-si-bi-li-um. Et in u - num Do - mi - num

ter - - rae, Et in u - num Do - mi - num

- - rae, Et in u - num Do - mi - num

8 - - rae, Et in u - num Do - mi - num

ter - - rae, Et in u - num Do - mi - num

6 6 7 6 *p* Solo [4] ♭ [6] 6 ♯ 6 [♭] [♭6] [5] ♭ *f* Tutti 4/2 6 ♭4/2 6



10

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the upper staves.

The first system of vocal staves includes five parts: Soprano, Alto, Tenor, Bass, and a Bass line. Each staff contains the Latin lyrics: "Je - sum Chri - stum, Fi - li - um De - i u - ni - ge -". The lyrics are distributed across the staves, with some notes extending across bar lines. The Soprano part has a fermata over the final note. The Bass line part has a fermata over the final note.

$\frac{4}{2}$     $b6$     $b7$    6    $[ \frac{6}{b4} ]$     $\frac{6}{b5}$    9    $b5$     $\frac{6}{5}$    7   6   7    $\frac{6}{4}$

14

ni-tum.

ni-tum.

ni - tum. *p Solo* Et ex Pa-tre

ni-tum.

ni - tum.

*Solo*

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

18

*p*

*p*

*p*

natum an-te o-mni-a sae - - cu-la. De - um de De - o, lumen de lu - mi -

[6] 6 [6] 6 [6] [6] [7] [6] 8 7 5 # [6] [6] [5] [6]

23

De-um ve - rum de De - o ve - - ro.

De-um ve - rum de De - o ve - - ro.

*f Tutti*

ne, De-um ve - rum de De - o ve - - ro.

De-um ve - rum de De - o ve - - ro.

De-um ve - rum de De - o ve - - ro.

*f Tutti*

# 6 6 6 5/4 [6] 4 [5] # Solo [6] [4] # -

27

*p Solo*

Ge - ni tum non factum, con sub - stan - ti - a - lem Pa - tri, per quem

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

32

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

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

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

*f Tutti*  
o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu -

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

*f Tutti*

♭6 # 6 4 #  $\frac{6}{5}$  [6] [7] ♭6 [ $\frac{6}{5}$ ] [♭4] [3] ♭ $\frac{4}{2}$  6

36

tem de-scen - dit de coe - lis.

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

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

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

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

6 [9] [8] 6 [b7] 6 [7/3] [6/4] [5/4] [3] Solo [6]

40 **Largo**

*f*

*f*

*f*

*f* **Tutti**

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

*f* **Tutti**

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

*f* **Tutti**

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

*f* **Tutti**

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

*f* **Tutti**

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

*f* **Tutti**

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

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

*f* **Tutti**

b [6] b b [6] b [7] 6 b 6  
b [b5]



46

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

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

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

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

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

6 7  $\flat 6$   $\flat$   $\flat 5$   $\flat 6$   $\flat 6$   $\flat 6$   $\flat 4$   $\flat 3$   $\flat 4$   $\flat 3$   $\flat 6$   $\flat 5$  9  $\flat 6$  9  $\flat 6$

51 *Andante*

- ctus est. *P Solo* Sub

- ctus est.

- ctus est. *P Solo* Cru - ci - fi - xus e - ti-am pro nobis sub Pon-ti - o Pi -

- ctus est. *P Solo* Sub Pon-ti - o Pi - la -

- ctus est.

*P Solo*

56

Four empty staves for piano accompaniment, measures 56-59.

Vocal and piano accompaniment for measures 56-59. The vocal line is in G major (one flat). The piano accompaniment includes a *P Solo* section in measures 58-59. Chords are indicated below the bass line.

Lyrics:  
 Pon-ti - o Pi - la - - to pas-sus et se - pul - tus est, sub Pon-ti - o Pi -  
 Cru - ci - fi - xus e - ti-am pro no - -  
 la - to, pas - sus et se - pul - - tus est, sub  
 to, pas-sus et se - pul - tus est, cru - ci - fi - xus e - ti-am pro no - -  
 Pas - sus et se - pul - tus est, cru - ci - fi - xus e - ti - am pro

Chords:  
 [b6] [4]    5 [b]    [b6] [4] [b2]    [6] [5]    6 [b4] 2    6    b6    b    4    b    [b5]    [b6] [4] [3]    [6] [4] [b]

60

Empty piano accompaniment staves for measures 60-64.

la - to pas - sus et sepul - tus, pas - sus et se-pul-tus est, pas - sus et...

bis sub Pon-ti - o Pi - la - to, pas - sus et se - pul - tus est,

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus, et se - pul - tus est,

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

no - bis sub Pon-ti - o Pi - la - to, pas - sus et se - pul - tus est, pas - sus

6 [b] 4/2 6 [b6] 7 6 4 b [b6] 4/2 = b4/2 = 6 4/2 b6 b7 6 [b6] b4 6/5

Vocal and piano accompaniment for measures 60-64. The vocal line consists of five staves. The piano accompaniment consists of two staves. The lyrics are written below the vocal staves. The figured bass is written below the piano accompaniment staves.

Allegro

65

\_ se - pul - - - tus est.

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

pas - sus et \_\_\_\_\_ se - pul - tus est.

8 et se - pul - - tus est.

et se - pul - - tus est.

9 [6] 9 [6] 7 ♭ 6 5 4 [b] f Solo [4] [3] 7 6 5

72

*f Tutti*  
Et re - sur - re-xit ter - ti - a

*f Tutti*  
Et re - sur - re-xit ter - ti - a

*f Tutti*  
Et re - sur - re-xit ter - ti - a

*f Tutti*  
Et re - sur - re-xit ter - ti - a

*f Tutti*  
Et re - sur - re-xit ter - ti - a

*Tutti*

80

di - e se - cun - dum Scri - ptu - ras, et a - scen - dit in coe - lum, se - det ad

di - e se - cun - dum Scri - ptu - ras, se - det ad

di - e se - cun - dum Scri - ptu - ras, et a - scen - dit in coe - lum, se - det ad

8 di - e se - cun - dum Scri - ptu - ras, et a - scen - dit in coelum, se - det ad

di - e se - cun - dum Scri - ptu - ras, se - det ad

7 6 [6] 7 7 3 6

88

*p* Solo

dex-te-ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

dex-te-ram Pa - tris.

dex-te-ram Pa - tris. Iu - di - ca -

<sup>8</sup> dex-te-ram Pa - tris.

dex-te-ram Pa - tris. Iu - di -

*p* Solo *f* Tutti

46 6/5 4 4 [6/5] [7/#] [6/5] [6] 7/5 # #



97

*f Tutti*

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

Iu - di - ca - re vi - vos et mor - tu - os.

- - - re vi - vos et mor - tu - os,

<sup>8</sup> Iu - di - ca - re vi - vos et mor - tu - os.

ca - - re vi - vos et mor - tu - os.

Solo

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

104

Et in Spi - ritum

Et in Spi - ritum

*p* Solo *f* Tutti  
 cu - ius re - gni non e - rit fi - nis. Et in Spi - ritum

Et in Spi - ritum

Et in Spi - ritum

[#] [6] 4 # *p* [6] # [6] *f* Tutti 6 [6]

112

*p* Solo

San - ctum, Do - minum et vi - vi - fi - can - tem, qui ex Pa - tre

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

*p* Solo

Sanctum, Do - minum et vi - vi - fi - can - tem, qui ex Pa - tre

<sup>8</sup> Sanctum, Do - minum et vi - vi - fi - can - tem.

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

6 [6] 6 6 6 5 4 # *p* Solo

120

*f Tutti* *p Solo*

Fi - li - o - que — proce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

*P Solo*

Qui cum Pa - tre et Fi - li - o si - mul ad - o -

*f Tutti*

Fi - li - o - que — proce - dit. Qui cum Pa - tre et Fi - li - o

8

Qui cum Pa - tre et Fi - li - o

Qui cum Pa - tre et Fi - li - o

*f Tutti* *p Solo*

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

129

*f Tutti*

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

*f Tutti*

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

*p Solo*

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

*p Solo*

si - mul ad - o - ra - tur,

*p Solo*

si - mul ad - o - ra - tur,

*f Tutti*

*p Solo*

6 6 6 [4] [6#] [5] [6] [4] [7] [6] [45] # 6 Solo 6 4/2

138.

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

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

ca - - - - tur, *f Tutti* 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 -

*f Tutti*

6 b6 [6] [#] [b5] - 6 6 7 1/6 6 [6] [5] [4] [3]

148 *Allegro*

*P Solo*

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

tur:

tur:

tur:

tur:

tur:

Solo *p Solo* 6 [6] [6]

156.

*f Tutti*  
 phe - tas. Et u - nam san - ctam ca - tho - licam et a - po - sto - li - cam Ec - cle - si -

*f Tutti*  
 Et u - nam san - ctam ca - tho - licam et a - po - sto - licam Ec - cle - si -

*f Tutti*  
 Et u - nam san - ctam ca - tho - licam et a - po - sto - licam Ec - cle - si -

*f Tutti*  
 Et u - nam san - ctam ca - tho - licam et a - po - sto - li - cam Ec - cle - si -

*f Tutti*  
 Et u - nam san - ctam ca - tho - licam et a - po - sto - li - cam \_\_\_\_\_ Ec - cle - si -

*f Tutti*  
 [7] [b7] 6 [6] 7 b6 b4 3 b4/2 6 7 b6



165

*p Solo*  
 am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to -

*am.*

*am.*

*am.*

*am.*

*p Solo*  
 [6/5] ♭ [6] ♭ [6/5] [#] [6] 6 [#] 6 [♭] [6/4] [5] #

174

*f Tutti*

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

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

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

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

Et ex - pe - cto re-sur-re-cti - o - nem mor - tu - o - rum, et vi - tam ven-

*f Tutti*  $\frac{4}{2}$  [6] [6] [6] 6 [6] 6 7 6 # [1] [1] 5

182

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

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

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

<sup>8</sup> vi - tam ven - tu - ri sae - cu - li, a - - - men, a - - - -

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

b 6 7 b6 b4 3 b4/2 6

190

Piano introduction for measures 190-195. The score consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some longer note values and slurs.

men, a - - men, a -

men,

men, a - men, a - -

men,

men, a - -

6 [6] 6 [6]

196

Piano accompaniment for the first system, measures 196-200. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

Vocal line 1 with lyrics: - - - - - men, a - - - - - men.

Vocal line 2 with lyrics: a - - - - - men, a - - - - - men.

Vocal line 3 with lyrics: - - - - - men.

Vocal line 4 with lyrics: a - - - - - men.

Vocal line 5 with lyrics: - - - - - men.

Vocal line 6 with lyrics: - - - - - men.

[b7 5] [6 4] [b7 5] [6 4] [b7 5] [6 4] [5 3] [6 4] [5 4] [3]



# 4

SANCTUS





## 4.1 SANCTUS

**Vivace**

*f*

*f*

*f*

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

6 [6] 4 b 6<sub>b5</sub>  $\frac{b4}{2}$  6

*P* Solo  
 oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. *f* Tutti  
 O - san - na

oth. O - san - na, o - san - na

oth. O - san - na

*P* Solo  
 oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. *f* Tutti  
 O -

oth. O - san - na, o - san - na

*P* Solo  
*f* Tutti  
 7  $\flat$ 7 [9] [8] 6 6

7

in ex - cel - - sis.

in ex - cel - - sis.

in ex - cel - - sis.

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

in ex - cel - - sis.

6 4 3 Solo 6 [6] [7]

10

*p* Solo  
Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

*p* Solo  
Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

[6] [6] [6/4] [5/3] **p** [8/6] [7/5] # [#] [#] [9/4] [8/3] [7/1]

13

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

*f Tutti*  
a. O-sanna, o - san-na in ex-cel - sis, o-san - na in ex -

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

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

*f Tutti*  
# [6] [6] [6] 4 # 6/5 [b] 6 [b5] [6] [6]

17

in ex - cel - - sis.

in ex - cel - sis.

cel - - - sis.

8 - - - sis.

in ex - cel - sis.

Solo  
[6] [6] [6] [6]

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

4.2 BENEDICTUS (di G:D:Z:)

[Tempo deest]

Oboe I, II

Violino I

Violino II

Viola

Canto

Alto

Tenore

Basso

Fondamento

*f* Tutti

5 3 6 [#] b 6 5 5 = 4 6 5 =

26.

*f*

*f* Tutti

Be - - ne - - di - -

$\frac{4}{3}$  -  $\frac{6}{5}$   $\frac{5}{3}$  -  $\flat$  # [6] #



32

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains six measures of music. The piano accompaniment is in bass clef and contains six measures of music. The piano part features a rhythmic pattern of eighth notes in the left hand and sixteenth notes in the right hand.

ctus, qui ve - - - - - nit,

*f* Tutti

Be - - ne - -

*f* Tutti

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

The second system continues the vocal and piano parts. It features two vocal lines and a piano accompaniment. The first vocal line has lyrics "ctus, qui ve - - - - - nit,". The second vocal line has lyrics "Be - - ne - -". The piano accompaniment continues with the same rhythmic pattern. The system includes dynamic markings *f* Tutti and a finger number 8.

The third system shows the piano accompaniment for the final measures. It includes chord symbols: 6, -, 6, 5, 6, -, 6, 4, 5, #, (9), (7), 6, (5), (#).

38.

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

5  
6 5 5 6 5# 5 -

44

44

ctus, qui ve - - nit,

8

nit in no -

*f Tutti*

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

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

49

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

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

54

ve - - - - nit in no -

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

8 - - - - mi - ni, in

6 5 5 4 # 5 6 5 4 - 9 -

b b 4 # 3 6 4 b b -

59

mi - ne Do

in no - mi - ne Do

no - mi - ne Do mi - ni,

7 [b5] 9/3 7 9 [b5]/3 b7/3 9/3 5 [6] [5] 7# 6/4

64

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

in no - mi - ne Do - mi -

mi - ne Do - mi -

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

69 *Vivace*

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

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

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

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

6 6 7 16



72 Adagio

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

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

<sup>8</sup>

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

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

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

6  
5

6  
5

6  
5

5  
4

-  
3

[6]

6  
4

5  
3

4  
2

5  
3



# 5

AGNUS DEI



# 5 AGNUS DEI

Andante

*f*

*f*

*f*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

6 [6] [6] [4] [3] 7 b6 b4 [6] [6] 7 6

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

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

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

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

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

*p Solo* di: Mi-se-re - re, mi - se - re-re no - bis, *f Tutti* mi-se-re - re, mi - se-re - re

di: Mi-se-re - re, mi - se - re - re

di: Mi-se-re - re, mi - se-re - re

*p Solo* di: Mi-se-re - re, mi - se - re-re no - bis, *f Tutti* mi-se-re - re, mi - se-re - re

di: Mi-se-re - re, mi - se-re - re

*p Solo* [5] [6] [5] [7] [8] 7/5 *f Tutti* [4] [7] # 6 [6] b

8

no - bis.

no - bis.

no - bis.

no - bis.

no - bis.

Solo

4 # [b] [6] [6] [6] [7#] 6 6 b

11

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

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

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

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

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

Tutti

[#] [7] 4 # [b] [4] [#] # 6 [6] [6] # 6 [6] [9] [b3] [6]



15

Piano accompaniment for the first system, measures 15-17. The music is in G minor (one flat) and 4/4 time. It features a melody in the right hand and a bass line in the left hand.

*p Solo* *f Tutti*

mun - di: Mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se -

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

*p Solo* *f Tutti*

mun - di: Mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se -

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

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

*p Solo* *f Tutti*

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

19

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis.

6/5 4 6/5 4 # Solo # 6 [6] [6] [6]



25 *Adagio* *Allegro*

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

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

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

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

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

b6      b $\frac{4}{2}$       61



32

- bis pa - - - cem.

no - bis pa - - - cem.

no - bis pa - - - cem.

no - bis pa - - - cem.

no - bis pa - - - cem.

[9] [6] [6]  $\flat 7/3$   $6/4$   $5/4$  - 3 [6] [6] [6] [6]  $\flat 7$