



7 *f* **Allegro**

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

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

*Tutti*  
lei-son. Ky-ri-e e - lei - son.

*Tutti*  
lei-son. Ky-ri-e e - lei - son.

*Tutti senza B.* *con B.* *Solo*

*f* 7 8 - 7 8 - 7 - 5 6 6 6 6 - 6 7 6 6 5  
5 4 4 2 3 - 2 - 3





21

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

Tutti  
 Tutti  
 Tutti  
 Tutti  
 Tutti

f  
 6 6

24

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

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

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

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

6 - 6 7 6 6 5 5 3

Org.: tasto solo

b5 6 b5 6 b5

28

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

Org.: tasto solo

31

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

Tutti

Tutti

Tutti

Tutti

f 6 6



34

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

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

37

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

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

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

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

(1 1 1 1 1 1 1 1) 1] 6 6 7 8 7 5 6 5 4 3 4 3

# GLORIA

Allegro assai

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Tutti

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

Tutti

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

Tutti

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

Tutti

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

Tutti

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

Tutti

*f*

*senza B.*

*con B.*

*senza B.*

*con B.*

*senza B.*

[1 1 1]

[1 1 1]

[1 1 1]

[1 1 1]

6

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

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

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

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

*con B.*

1 1 1] 6 - 4 2 5 4 3 p 6 6 5 4 2

13

bo-nae, bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-

bo-nae, bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-

bo-nae, bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-

bo-nae, bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-

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

19

di - ci - mus te. Ad - o - ra - mus te. Glo -

di - ci - mus te. Ad - o - ra - mus te. Glo -

di - ci - mus te. Ad - o - ra - mus te. Glo -

di - ci - mus te. Ad - o - ra - mus te. Glo -

6  
5

5

6 6 4  
4 2

6 3

#

2, 3

23

ri - fi - ca - mus te. Gra - - ti - as a - - gi-mus ti - bi

ri - fi - ca - mus te. Gra - - ti - as a - - gi-mus ti - bi

ri - fi - ca - mus te. Gra - - ti - as a - - gi-mus ti - bi

ri - fi - ca - mus te. Gra - - ti - as a - - gi-mus ti - bi,

6 6 # 7 6 6 6 6 6 6 6

5 5 # 4 4 4 4 4 4 4 4

29

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major, with the first staff containing the melody and the second staff providing harmonic support. The bottom three staves are for piano accompaniment, with the right hand playing a flowing sixteenth-note pattern and the left hand providing a steady bass line. A piano (p) dynamic marking is present in the piano part.

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

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

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

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

Solo

Do - - mi - ne

Solo

p

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



Ob. I, II  
Cl. I, II  
Timp.  
Viol. I  
Viol. II  
Sopr.  
Alto  
Ten.  
Basso  
Bassi ed Org.

De - us, Rex cae - le - stis, De - - us Pa - - ter o -

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

7# 7# f p 6 6

40

tr  
mni - - pot - ens.  
mni - - pot - ens. Do - - mi - ne Fi - li u - - ni - ge - ni - te  
tr  
mni - - pot - ens.  
mni - - pot - ens.

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

6 4 5# 7# 7# f p

16

Je - su, Je - su Chri - ste.

Je - su, Je - su Chri - ste.

Je - su, Je - su Chri - ste.

Je - su, Je - su Chri - ste.

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

50

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

f P f P f P f P

7/4 7/4 f P f P f P 6/4

55  
Ob. I, II

p  
f

Cl. I, II

Timp.

Trbne. alto

f

Trbne. tenore

f

Trbne. basso

f

Viol. I

f  
tr

Viol. II

f  
tr

Sopr.

Fi - - li - us Pa - - - - tris. Qui tol - - lis pec -

Tutti  
f

Alto

Fi - - li - us Pa - - - - tris. Qui tol - - lis pec -

Tutti  
f

Ten.

Fi - - li - us Pa - - - - tris. Qui tol - - lis pec -

Tutti  
f

Basso

Fi - - li - us Pa - - - - tris. Qui tol - - lis pec -

Tutti  
f

Bassi ed Org.

Tutti  
f

6 6 5 6 6 5 6 -

59

Musical score for measures 59-63. The vocal line (top staff) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The piano accompaniment consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 64-68. This section is characterized by frequent trills (tr.) and a piano (p) dynamic marking. The vocal line includes trills on the notes 'di' and 're'. The piano accompaniment features intricate trills and sixteenth-note patterns in both hands.

Vocal line with lyrics for measures 64-68. The lyrics are: "ca - ta mun - di, mi - se - re - re no -". The vocal line is written in a treble clef with a key signature of one flat. The lyrics are aligned with the notes of the vocal line.

Piano accompaniment for measures 64-68. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamics are marked as piano (p).

63

First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of the musical score, primarily consisting of piano accompaniment. It continues the harmonic and melodic development from the first system.

Third system of the musical score, featuring piano accompaniment with prominent trills (tr.) and dynamic markings such as *f* and *p*.

Fourth system of the musical score, containing vocal lines with lyrics. The lyrics are: "bis, mi - se - re - - re. Qui tol - lis, qui". There are four vocal staves, likely representing different vocal parts.

Fifth system of the musical score, featuring piano accompaniment and a figured bass line at the bottom. The figured bass includes numbers like 6, 6/4, 6/5, and 6, along with the instruction "Org.:tasto solo".

67

Musical score for measures 67-70. The top system shows a vocal line with notes and rests. Below it are two empty staves. The bottom system shows a piano accompaniment with a grand staff (treble and bass clefs) containing chords and moving lines.

Musical score for measures 71-74. The top system features a vocal line with trills (tr) and piano dynamics (p). The bottom system shows a piano accompaniment with trills and piano dynamics (p).

Vocal staves with lyrics for measures 71-74. The lyrics are: tol - - lis pec - ca - ta mun - - di, sus - ci - pe de - pre - ca - ti - . The word "p" is written above the notes in measures 72 and 74.

Basso continuo line with figured bass notation for measures 71-74. The figures are: 6, #, 6/5, 4, 6, 6, 5, b, 6, 6/5, 3, 6, 6, 5, #, 6.

71

o - nem no - - stram, mi - se - re - - re. Qui

o - nem no - - stram, mi - se - re - - re. Qui

o - nem no - - stram, mi - se - re - - re. Qui

o - - nem no - - stram, mi - - se - re - - re. Qui

6/8 5 - 5/8 9/8 6/8 7/8 6 6/8 p Org. .tasto solo 6/8 f 3/8 3

75

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

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

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

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

Org.:  
tasto solo

6 5 6 6 6 6 6 6 7 [ ]



79

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

mi - se - re - re no - - bis. Quo - ni - am, quo - ni - am tu so - lus san - ctus. Quo - ni - am, quo - ni - am

mi - se - re - re no - - bis. Quo - ni - am, quo - ni - am,

mi - se - re - re no - - bis. Quo - ni - am, quo - ni - am,

mi - se - re - re no - - bis. Quo - ni - am, quo - ni - am,

*f*

*senza B.* *con B.* *senza B.*

[1 1 1 1 1 1 1 1]

[1 1 1]

84

tu so-lus Do-mi-nus. Quo-ni-am, quo-ni-am tu so-lus Al-tis-si-mus, tu so-lus, so-lus Al-tis-si-mus,  
 quo-ni-am, quo-ni-am tu so-lus, so-lus Al-tis-si-mus,  
 quo-ni-am, quo-ni-am tu so-lus Al-tis-si-mus,  
 quo-ni-am, quo-ni-am tu so-lus, so-lus Al-tis-si-mus,

*con B.* *senza B.* *con B.*

1 1 1 1 |] [1 1 1 1 1 1 1] 6 -  $\frac{4}{2}$   $\frac{6}{5}$  4 3

89

First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The piano accompaniment consists of chords and single notes.

Second system of the musical score, showing the piano accompaniment. It includes dynamic markings for piano (*p*) and forte (*f*) in both the right and left hands.

Third system of the musical score, featuring piano accompaniment with trills (*tr*) in both hands. Dynamic markings for piano (*p*) and forte (*f*) are present.

Fourth system of the musical score, showing the vocal line with lyrics. The lyrics are: "Je - su Chri - ste. Cum San - cto Spi - ri - tu in". Dynamic markings for piano (*p*) and forte (*f*) are included.

Fifth system of the musical score, showing the vocal line with lyrics. The lyrics are: "Je - su Chri - ste. Cum San - cto Spi - ri - tu in". Dynamic markings for piano (*p*) and forte (*f*) are included.

Sixth system of the musical score, showing the vocal line with lyrics. The lyrics are: "Je - su Chri - ste. Cum San - cto Spi - ri - tu in". Dynamic markings for piano (*p*) and forte (*f*) are included.

Seventh system of the musical score, showing the vocal line with lyrics. The lyrics are: "Je - su Chri - ste. Cum San-c-to, San - cto Spi - ri - tu in". Dynamic markings for piano (*p*) and forte (*f*) are included.

Eighth system of the musical score, showing the piano accompaniment and figured bass. The figured bass includes the following figures:  $\frac{5}{3}$  [1 1 1],  $\frac{5}{3}$ ,  $\frac{6}{4}$ , and  $\frac{7}{5}$ . A dynamic marking for forte (*f*) is present.

Org.: tasto solo

94

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

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

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

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

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

99

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

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

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

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

6 6 4 4 6 5 - 6 - 6 3

107

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.

[1 1 1 1 1 1 1 1 1 1 1 1 1 1 1]

5

# CREDO

Molto allegro

The score is for a 'CREDO' section, marked 'Molto allegro'. It features a vocal line and piano accompaniment. The piano part includes a section for 'senza Organo' (without organ) and a section for 'coll' Organo' (with organ). The organ part is indicated by a bracketed number '1' under the first three measures of the organ section.

**Vocal Part:**  
 Tutti  
 Cre-do, cre-do, cre-do, cre-do, cre - do in u - num De - um. Cre - do in u - num  
 Tutti  
 Cre-do, cre-do, cre-do, cre-do, cre - do in u - num De - um. Cre - do in u - num  
 Tutti  
 Cre-do, cre-do, cre-do, cre-do, cre - do in u - num De - um. Cre - do in u - num  
 Tutti  
 Cre-do, cre-do, cre-do, cre-do, cre - do in u - num De - um. Cre - do in u - num

**Piano Part:**  
 [1 1 1] senza Organo coll' Organo  
 6 6 - 6 - 7 - 6 - 4 - 6 - 6 - 6 -  
 4 4 - 2 - 6 - 6 -  
 3 3

10

De - um, Pa - trem o - mni - pot - en - tem, fa - cto - rem cae - li et ter - rae,

De - um, Pa - trem o - mni - pot - en - tem, fa - cto - rem cae - li et ter - rae,

De - um, Pa - trem o - mni - pot - en - tem, fa - cto - rem cae - li et ter - rae,

De - um, Pa - trem o - mni - pot - en - tem, fa - cto - rem cae - li et ter - rae,

6 - 6 - 6 - 4 6 - 6 - 6 - 6 - 6 - 6 - 6 - 6 4 3



17

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

5 6 7 7 5 6 6 7 7

26

vi - si - bi - li - um. Cre - do, cre - do. Et in u - num, u - num

vi - si - bi - li - um. Cre - do, cre - do, cre - do, cre - do. Et in u - num

vi - si - bi - li - um. Cre - do, cre - do. Et in u - num, u - num

vi - si - bi - li - um. Cre - do, cre - do, cre - do, cre - do. Et in u - num

6 6 7 [1 1 1 1 1 1 1 1] senza Organo

5 4 5 6  
3 2 3 5  
coll' Organo

35

Do-mi-num, u-num Do-mi-num Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-tum.

Do-mi-num, u-num Do-mi-num Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex

Do-mi-num Je-sum, Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex

Do-mi-num Je-sum, Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex

7 - 5 4 4 6 8 6 6

# # 2 2 6 #

43

*a 2*

Et ex Pa-tre na-tum an-te o-mni-a sae-cu-la. Cre-do, cre-do, cre-do, cre-do.

Pa-tre na-tum an-te o-mni-a sae-cu-la. Cre-do, cre-do, cre-do, cre-do.

Pa-tre na-tum an-te o-mni-a sae-cu-la. De-um de De-o, lu-men de

Pa-tre na-tum an-te o-mni-a sae-cu-la. De-um de De-o, lu-men de lu-mi-ne.

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

3 3 3 3 4 4 4 4 5 4 3 3 3 3 3 3

51

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta

lu - mi - ne. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta

Cre - do, cre - do, cre - do, cre - do, per quem o - mni - a fa - cta

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

58

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

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

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

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

6 - 5 - 6 - 6 - 6

63

et pro - pter no - stram sa - lu - tem de - scen - - dit de cae - -

et pro - pter no - stram sa - lu - tem de - scen - - dit de cae - -

et pro - pter no - stram sa - lu - tem de - scen - - dit de cae - -

et pro - pter no - stram sa - lu - tem de - scen - - dit de cae - -

9 6 4 7 # 8 7 6 6 6 7 #

70

lis, de - scen - - dit de cae - - lis. Cre-do, cre-do.

lis, de - scen - - dit de cae - - lis. Cre-do, cre-do, cre-do, cre-do.

lis, de - scen - - dit de cae - - lis. Cre-do, cre-do.

lis, de - scen - - dit de cae - - lis. Cre-do, cre-do, cre-do, cre-do.

6 4 6 6 4 5 # [1 1 1 1 1 1 1 1 1 1] senza Organo



Andante

80  
*Ob. I, II*  
*Viol. I*  
*Viol. II*  
*Sopr.* Solo  
*Alto* Solo  
*Ten.* Solo  
*Basso* Solo  
*Bassi ed Org.* *P* Solo  
*coll' Organo* 6 - 6 5 7 5 - 6 5

86

San - cto ex - Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est, -  
 San - cto ex - Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est,  
 San - cto ex - Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est,  
 San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est,

4/6 5 6 7 4 5 6 6  
 Org.: *tasto solo*

93

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

6/5      6/5      Org.: tasto solo      6/5      6/4      6/4      6/5      6/5      6/4      6/5

99

ho - - mo fa - ctus est.  
 ho - - mo fa - ctus est.  
 fa - ctus est.  
 fa - ctus est.

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

105

Ob. I, II  
fp fp fp

Cl. I, II  
a 2

Timp.

Trbne. alto  
fp fp fp

Trbne. tenore  
fp fp fp

Trbne. basso  
fp fp fp

Viol. I  
f p f p f p f

Viol. II  
f p f p f p f

Sopr.  
Tutti fp fp Solo  
Cru - - - ci - - - fi - - - xus et - - - i - am\_ pro no - bis,

Alto  
Tutti fp fp Solo  
Cru - - - ci - - - fi - - - xus et - - - i - am\_ pro no - bis,

Ten.  
Tutti fp fp  
Cru - - - ci - - - fi - - - xus,

Basso  
Tutti fp fp  
Cru - - - ci - - - fi - - - xus,

Bassi ed Org.  
Tutti f p Solo f  
Org.: tasto solo f p f p b 9 8 7 6 5 4 3 2 1 [1 1]

III

fp fp fp p f

fp fp fp

p f p f p f

Tutti fp fp fp Solo Tutti  
 cru - - - ci - - - fi - - - xus et - - - i - am - pro no - bis: sub  
 Tutti fp fp Solo  
 cru - - - ci - - - fi - - - xus et - - - i - am - pro no - bis:  
 fp fp fp  
 cru - - - ci - - - fi - - - xus  
 fp fp fp  
 cru - - - ci - - - fi - - - xus

Tutti Solo Tutti  
 senza B.  
 f  
 Org.: tasto solo  
 p f p f p b 9 8 b7 b6 7 5 b6 4 - 3 (1)

117

117

*f*

*f*

*f*

*f*

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

*Tutti*

*f*

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

*f*

sub Pon - ti - o Pi -

*f*

sub

*con B.*

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

121

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the same melodic material. The piano accompaniment maintains its intricate rhythmic texture.

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

Fingering and figured bass notation for the piano part. The numbers 5, 4, 6, 7, 6, 6, 6, 7 are placed below the notes, indicating fingerings for the left hand. The figured bass notation below the numbers is:  $\flat$  —  $\frac{4}{2}$  —  $\frac{6}{3}$  —  $\frac{7}{4}$  —  $\frac{4}{2}$  —  $\frac{6}{4}$  —  $\frac{6}{\flat}$  —  $\frac{6}{4}$ .

Molto allegro

126

First system of musical notation. The vocal line (top staff) begins with a piano (*p*) dynamic and includes a fermata. The piano accompaniment (middle and bottom staves) starts with a forte (*f*) dynamic. The tempo is marked *Molto allegro*.

Second system of musical notation. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a forte (*f*) dynamic.

Third system of musical notation. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a forte (*f*) dynamic.

Fourth system of musical notation. The vocal line includes the lyrics "et se - pul - - tus est." and "Cre - do, cre - do, cre - do," with dynamics *f* and *p*.

Fifth system of musical notation. The vocal line includes the lyrics "et se - pul - - tus est." and "Cre - do, cre - do, cre - do," with dynamics *f* and *p*.

Sixth system of musical notation. The vocal line includes the lyrics "et se - pul - - tus est." and "Cre - do, cre - do, cre - do," with dynamics *f* and *p*.

Seventh system of musical notation. The vocal line includes the lyrics "et se - pul - tus est." and "Cre - do, cre - do, cre - do," with dynamics *f* and *p*.

Eighth system of musical notation. The vocal line includes the lyrics "et se - pul - tus est." and "Cre - do, cre - do, cre - do," with dynamics *f* and *p*. The piano accompaniment includes the instruction *Solo* and *Tutti*.

Org.: tasto solo

[1 1 1 1 1 1 1 1 1 1] senza Organo

134

cre-do. Et re - sur - re - xit ter - ti - a di - e, et re - sur - re - xit

cre-do. Et re - sur - re - xit ter - ti - a di - e, et re - sur - re - xit

cre-do. Et re - sur - re - xit ter - ti - a di - e, et re - sur - re - xit

cre-do. Et re - sur - re - xit ter - ti - a di - e, et re - sur - re - xit

*coll' Organo*

$\frac{6}{4}$   
3

6 - 6 - 7 -  $\frac{6}{4}$  - 2 - 6 - 6 -  $\frac{6}{13}$  - 6 -



141

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

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

148

scen - dit in cae - lum: se - det ad dex - te - ram Pa - - tris, se - det ad

scen - dit in cae - lum: se - det ad dex - te - ram Pa - - tris, se - det ad

scen - dit in cae - lum: se - det ad dex - te - ram Pa - - tris, se - det ad

scen - dit in cae - lum: se - det ad dex - te - ram Pa - - tris, se - det ad

\_\_\_\_\_ 47 3 \_\_\_\_\_ 7 7 7 5 6 4 7 7 7

156

dex - te-ram Pa - - tris. Cre-do, cre-do. Et i - te-rum ven - tu - rus  
 dex - te-ram Pa - - tris. Cre-do, cre-do, cre-do, cre-do. Et i - te-rum ven -  
 dex - te-ram Pa - - tris. Cre-do, cre-do. Et i - te-rum ven - tu - rus  
 dex - te-ram Pa - - tris. Cre-do, cre-do, cre-do, cre-do. Et i - te-rum ven -

6 6 7 [1 1 1 1 1 1 1 1] senza Organo  
 4  
 5 6 5 6  
 3 2 3 4  
 coll' Organo

165

est, et i - te-rum ven-tu-rus est cum glo-ri-a, ju-di-ca-re, ju-di-ca-re vi-vos

tu - rus, et i - te-rum ven-tu-rus est cum glo-ri-a, ju-di-ca-re, ju-di-ca-re vi-vos

est, ven-tu-rus est cum glo-ri-a, ju-di-ca-re, ju-di-ca-re vi-vos

tu - rus, ven-tu-rus est cum glo-ri-a, ju-di-ca-re, ju-di-ca-re vi-vos

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

173

First system of musical notation, featuring a vocal line with a melodic phrase and piano accompaniment in the right and left hands.

Second system of musical notation, primarily piano accompaniment with dynamic markings 'p' and 'f'.

Third system of musical notation, primarily piano accompaniment with dynamic markings 'p' and 'f'.

Fourth system of musical notation, including vocal line and piano accompaniment. The lyrics are: et mor - tu - os: Cre - do, cre - do, cre - do, cre - do.

Fifth system of musical notation, including vocal line and piano accompaniment. The lyrics are: et mor - tu - os: Cre - do, cre - do, cre - do, cre - do.

Sixth system of musical notation, including vocal line and piano accompaniment. The lyrics are: et mor - tu - os: cu - jus re - gni non e - rit

Seventh system of musical notation, including vocal line and piano accompaniment. The lyrics are: et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

Eighth system of musical notation, including piano accompaniment and figured bass. The lyrics are: et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

Org.: tasto solo

6 9 8 b7 8 b7  
4 b7 6 5 6 5

180

Cu-jus re - gni non e - rit, non e - rit fi - nis, cu - jus re - gni non e - rit fi -

Cu-jus re - gni non e - rit, non e - rit fi - nis, cu - jus re - gni non e - rit fi -

fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni non e - rit, non e - rit fi -

Cre - do, cre - do, cre - do, cre - do. Cu - jus re - gni non e - rit fi -

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

187 *a* 2

nis. Cre-do, cre-do. Et in Spi-ri-tum  
 nis. Cre-do, cre-do. Et in Spi-ri-tum  
 nis. Cre-do, cre-do, cre-do, cre-do. Et in Spi-ri-tum  
 nis. Cre-do, cre-do, cre-do, cre-do. Et in Spi-ri-tum

Solo  
 Solo  
 Solo  
 Solo

[1 1 1 1 1 1 1 1 1 1]  
 senza Organo  
 Org.: tasto solo

194  
Ob. I, II

Viol. I

Viol. II

Sopr.

Alto

Ten.

Basso

Bassi ed Org.

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

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

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

San - ctum, Do - mi-num. Cre - do, cre - do. Qui ex

[1 1 1 1]

201

Pa - tre fi - li - o - que pro - ce - dit, pro - - ce - dit.

Pa - tre fi - li - o - que pro - ce - dit, pro - - ce - dit.

Pa - tre fi - li - o - que pro - ce - dit, qui pro - ce - dit.

Pa - tre fi - li - o - que pro - ce - dit. Cre - do, cre - do,

[1 1 1 1]



208

Ob. I, II

Musical staff for Oboe I and II, showing notes and dynamics (f).

Cl. I, II

Musical staff for Clarinet I and II, showing notes and dynamics (f).

Timp.

Musical staff for Timpani, showing notes and dynamics (f).

Trbne. alto

Musical staff for Trumpet Alto, showing notes and dynamics (f).

Trbne. tenore

Musical staff for Trumpet Tenor, showing notes and dynamics (f).

Trbne. basso

Musical staff for Trumpet Bass, showing notes and dynamics (f).

Viol. I

Musical staff for Violin I, showing notes and dynamics (f, p).

Viol. II

Musical staff for Violin II, showing notes and dynamics (f, p).

Sopr. Tutti

Musical staff for Soprano, showing lyrics and dynamics (f, Solo).

Alto Tutti

Musical staff for Alto, showing lyrics and dynamics (f, Solo).

Ten. Tutti

Musical staff for Tenor, showing lyrics and dynamics (f, Solo).

Basso Tutti

Musical staff for Bass, showing lyrics and dynamics (f, Solo).

Bassi ed Org.

Musical staff for Basses and Organ, showing dynamics (f, Solo, p).

#

6

6

#

Org.: tasto solo

215

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas,  
 con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas,  
 con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas,  
 Cre - do, cre - do. Qui lo - cu - tus est per Pro - phe - tas.

*p*  
*simile*  
*tr*  
 [1 1 1 1]

223

per Pro - phe - tas. *f* Cre - do, cre - do. Et u - nam san - ctam ca - tho - li - cam

per Pro - phe - tas. *f* **Tutti** Cre - do, cre - do. Et u - nam san - ctam ca - tho - li - cam

per Pro - phe - tas. *f* **Tutti** Cre - do, cre - do. Et u - nam san - ctam ca - tho - li - cam

*f* **Tutti** Cre - do, cre - do, cre - do, cre - do. Et u - nam san - ctam ca - tho - li - cam

*f* **Tutti**

[1 1 1 1] ♯ 6 6 ♯ ♯ 7/3 6 4

232

et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

8 47 6 6 5 3 6 6 6 5

238

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by quarter notes G4, A4, B-flat4, and C5, then a half note G4. The middle staff is a vocal line with a treble clef, starting with a whole note G4, followed by quarter notes A4, B-flat4, and C5, then a whole note G4. The bottom staff is a piano accompaniment line with a bass clef, starting with a whole rest, followed by quarter notes G3, A3, B-flat3, and C4, then a whole note G3.

The second system of music consists of three staves. The top staff is a piano accompaniment line with a treble clef, starting with quarter notes G4, A4, B-flat4, and C5, then a whole note G4. The middle staff is a piano accompaniment line with a treble clef, starting with quarter notes G4, A4, B-flat4, and C5, then a whole note G4. The bottom staff is a piano accompaniment line with a bass clef, starting with quarter notes G3, A3, B-flat3, and C4, then a whole note G3.

The third system of music consists of two staves. Both staves are piano accompaniment lines with treble clefs. They feature a complex rhythmic pattern of eighth and sixteenth notes, starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5, then a quarter note G4.

The fourth system of music consists of five staves. The top four staves are vocal lines with lyrics: "u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum." The bottom staff is a piano accompaniment line with a bass clef, starting with quarter notes G3, A3, B-flat3, and C4, then a whole note G3.

The fifth system of music consists of two staves. Both staves are piano accompaniment lines with bass clefs. They feature a complex rhythmic pattern of eighth and sixteenth notes, starting with a quarter note G3, followed by eighth notes A3, B-flat3, and C4, then a quarter note G3.

243

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

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

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

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

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

3 2 3 4 3 2 3 4 3 4 3

252

mor - tu - o - - rum. Et vi - tam ven - tu - ri sae - cu - li. Et vi - tam ven -  
 mor - tu - o - - rum. Et vi - tam ven - tu - - ri sae - cu - li, ven -  
 mor - tu - o - - rum. Et vi - tam ven - tu - - ri sae - cu - li,  
 mor - tu - o - - rum. Et vi - tam ven - tu - ri,  
*senza B.* *con B.*

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

260

tu - ri sae - cu - li. Et vi - tam ven - tu - ri. Cre - do, cre - do. A - men, a - men,  
 tu - ri sae - cu - li. Cre - do, cre - do. Et vi - tam ven - tu - ri,  
 ven - tu - ri sae - cu - li. Cre - do, cre - do, cre - do, cre - do. A - men, a - men,  
 ven - tu - ri sae - cu - li. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. Cre - do,

7 8 - 6 9 8 7 8 7 6 6  
 4 17 6 5 6 5 4



267 *a 2*

a - men, a - men, a - men, a - men, a - men, a - - men. Cre - do, cre - do,  
 ven - tu - ri sae - cu - li. A - men, a - men, a - - men. Cre - do, cre - do,  
 a - men, a - men, a - men, a - men, a - men, a - - men. Cre - do, cre - do,  
 cre - do, cre - do, cre - do. A - men, a - - men. Cre - do, cre - do,

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

274

First system of the musical score, measures 274-278. The vocal line begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The piano accompaniment features trills (*tr*) in the right hand.

Second system of the musical score, measures 279-283. This system shows the piano accompaniment with trills (*tr*) in the right hand.

Third system of the musical score, measures 284-288. The vocal line includes dynamics *p* and *f*, and the piano accompaniment includes trills (*tr*).

Fourth system of the musical score, measures 289-293. The vocal line includes lyrics and dynamics *p*, *f*, and *tr*.

Fifth system of the musical score, measures 294-298. The vocal line includes lyrics and dynamics *p*, *f*, and *tr*.

Sixth system of the musical score, measures 299-303. The vocal line includes lyrics and dynamics *p*, *f*, and *tr*.

Seventh system of the musical score, measures 304-308. The vocal line includes lyrics and dynamics *p*, *f*, and *tr*.

Eighth system of the musical score, measures 309-313. This system shows the piano accompaniment with dynamics *p* and *f*, and figured bass notation: *senza Organo* and *coll' Organo* with figures 6/4 5/3 and 6/4 5/3.

# SANCTUS

Allegretto

The score consists of several systems. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system features a grand piano (ff) with trills and a vocal line. The fourth system is a vocal entry for all voices (Tutti) with piano accompaniment. The fifth system continues the vocal and piano parts. The sixth system shows the organ part with figured bass and performance instructions.

**Vocal Lines:**  
 Tutti  
 San - - ctus, San - - ctus Do - mi-nus De - us, De - us Sa - ba-oth.  
 Tutti  
 San - - ctus, San - - ctus Do - mi-nus De - us, De - us Sa - ba-oth.  
 Tutti  
 San - - ctus, San - - ctus Do - mi-nus De - us, De - us Sa - ba-oth.  
 Tutti  
 San - - ctus, San - - ctus Do - mi-nus De - us, De - us Sa - ba-oth.

**Organ Part:**  
 6 6 7 [1 1 1] Org.: tasto solo



9

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li, cae - li et ter - ra,

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li, cae - li et ter - ra,

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li, cae - li et ter - ra,

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li, cae - li et ter - ra,

6 5 7 [1 1 1 1] [1 1 1 1] [1 1 1 1]

13

*ff* *ff* *ff*

*ff* *tr* *ff* *tr* *ff* *tr* *ff* *tr* *ff* *tr*

*ff* *tr* *ff* *tr* *ff* *tr* *ff* *tr* *ff* *tr*

*ff* *ff* *ff*

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

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

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

*ff* *ff* *ff*

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

*ff* *tr* *ff* *tr* *ff* *tr* *ff* *tr*

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

16 *Molto allegro*

a. Ho-san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na, ho -  
 a. Ho-san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.  
 a. Ho-san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na, ho -  
 a. Ho-san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na,

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

19

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

7 5 8 3 7 2 6 4 5 # 8 6 7 6 4 5 3 10 10 10 10 10 6 4 3 6 6 6





27

*ff* *tr*

*ff* *tr* *ff* *tr* *ff* *tr*

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

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

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

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

*ff*

6 5    6 5    4 3    6    6 5    |h7    6

# BENEDICTUS

Allegro

Oboe I, II

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Solo

p

6 b7 6 6 6 7 4 6 7 5 6 4 3 6 5

crescendo

f

p

crescendo

f

p

crescendo

f

p

Solo

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

Solo

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

Solo

Be - ne - di - ctus,

Solo

Be - ne - di - ctus qui

crescendo

f

p

5 6 6 6 6 6 6 4 3 [1 1 1] 6 b7 6 6 6 4 3

9

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

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

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

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

*Org.: tasto solo*

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

13

Do - mi - ni. Be - ne - di - ctus qui ve - nit, be - ne -

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

*Org.: tasto solo*

6/4 7/3

17

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

21

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

6 7 6 7

25

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

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

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

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

6 6 6 8 4 6 6 4 6 6 4 6

4 2 3 4 4 2 5 3 4 4 3 4

29

*mo*

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

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

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

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

4 4 6 6 4 6 4 6 4 6 6 7 6 4 6 6 4 6 6

2 5 3 2 5 3 4 4 2 5 3 4 2 5 3 4 2 5 3 4

33

*fp* *fp*

*fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

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

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

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

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

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

37

*crescendo* *tr* *f*

*crescendo* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

*crescendo* *f* *fp* *f* *fp* *f* *fp* *f*

*f* *tr* *f* *tr* *f* *tr* *f* *tr*

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

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

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

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

*crescendo* *f*

$\frac{4}{4}$   $\frac{5}{4}$  *Org.: tasto solo*

42

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

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

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

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

p

46

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

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

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

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

6 6 7 6 6 6 7 4

Org.: tasto solo



50

ve - nit, 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.  
 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.

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

54

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

Org.: tasto solo

58

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

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

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

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

62

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

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

Do - mi - ni. Be - - ne - - di - - ctus qui ve - -

Do - mi - ni. Be - - ne - - di - - ctus qui ve - -

6 7 6 7 6 7 4 2



Molto allegro

74

*Oboe I, II*

*Clarino I, II in Do / C*

*Timpani in Do - Sol / C - G*

*Trombone alto*

*Trombone tenore*

*Trombone basso*

*Violino I*

*Violino II*

*Soprano*  
 ni. Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis. Hosanna, ho -

*Alto*  
 ni. Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis.

*Tenore*  
 ni. Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis. Hosanna, ho -

*Basso*  
 ni. Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis. Hosan - na in ex - cel - sis. Hosanna,

*Bassi ed Organo*

5/3 6 8 5/3 46 46 6 5/3 6 6/4 5/3 = 7 5/4

78

ff ff tr ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff tr ff

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

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

san - na, ho-san-na, ho-san-na in ex-cel-sis, Ho-san-na, ho-san-na

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

7 5 8 7 6 5 8 7 6 5 10 10 10 10 10 6 4 3 6 6 6

3 3 2 4 # 6 4 4 3 3 10 10 10 6 4 3 6 6 6



86

*ff*

*tr*

*ff* *tr* *ff* *tr* *ff* *tr*

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

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

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

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

*ff*

6 5 4 3 6 5 [4] 7 6





9

*p* *f*

*p* *f*

*p* *f* *p* *simile* *p*

*p* *f*

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

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

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

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

*p* *f* Solo *p*

senza Organo

coll' Organo

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

14

*p*

*p* Solo  
mi - - se - re - - re, mi - - se -

*p* Solo  
mi - - se - re - - re, mi - - se -

*p* Solo  
mi - - se - re - - re, mi - - se -

*p* Solo  
mi - - se - re - - re, mi - - se -

6 - 7 7 - 8 8  
4 - 3 4 - 3 3

17

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

Tutti *f* tr

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

Tutti *f* tr

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

Tutti *f* tr

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

Tutti *f*

Solo  
P

Org.: tasto solo

7 4 - 8 3 - 6 4 2  $\flat 7$  3 6 5 4 5 7 4 6 4 - 5 - #

21

p

A - - gnus De - i,

A - - gnus De - i,

A - - gnus De - i,

A - - gnus De - i,

Tutti

25

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

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

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

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

6 5# 6 6 6 5# 5  
2. 2. # 3 3 # 5

30

*f* *p*

*f* *p*

*f* *p*

*f* *p*

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

*f*

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

*f*

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

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

*f*

6 4 - 6 4 3 6 6 4 2

34

37

*Tutti*

*Tutti*

*Tutti*

*Tutti*

*Tutti*

♩ = 4      7 4      =      8 3      =      6 4 2      =      b7 3      =      6 5' 45      =      7 4      =      6 4      =      5 3      =





50

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

$\flat_7$   $\flat_6$   $\flat_5$   $\flat_5$   $\flat_6$   $\flat_5$   
 $\flat_5$   $\flat_4$   $\flat_5$   $\flat_5$   $\flat_4$   $\flat_3$

Allegro vivace

56

*p*

*simile*

Solo

do - na no - bis, no - bis

Solo

do - na no - bis, no - bis

Solo

do - na no - bis, no - bis

Solo

do - na no - bis, no - bis

Solo

*p*

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

60

60

*f*

*a2*

*f*

*f*

*f*

*f*

*Tutti*  
*f*

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

*Tutti*  
*f*

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

*Tutti*  
*f*

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

*Tutti*  
*f*

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

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

64

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

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

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

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

5/3 - 6/4 - 5/3 - 6/4 - 5/3 - 6/4 - 5/3 - 6/4 - 5/3 senza Organo

69

The first system of the score consists of five staves. The top staff is a vocal line starting with a treble clef and a key signature of one sharp (F#). It begins with a measure of sixteenth-note chords marked with a forte 'f' dynamic, followed by a measure of a half note chord. The second staff is a vocal line with a treble clef, mostly containing rests. The third staff is a vocal line with a bass clef, also mostly containing rests. The fourth and fifth staves are piano accompaniment for the right and left hands, starting with a treble clef and a key signature of one sharp. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a piano 'p' dynamic marking in the second measure.

The second system of the score consists of two staves for piano accompaniment. The top staff is the right hand, and the bottom staff is the left hand. Both staves continue the rhythmic pattern from the first system, with a piano 'p' dynamic marking in the second measure of each staff.

The third system of the score consists of five staves. The top four staves are vocal lines for four voices (Soprano, Alto, Tenor, Bass), each with a treble clef. The bottom staff is the piano accompaniment for the left hand with a bass clef. The vocal lines contain the Latin lyrics: "cem, do - na, do - na no-bis pa - cem, do - na no - bis pa -". The piano accompaniment continues with the same rhythmic pattern, with a piano 'p' dynamic marking in the second measure.

6 6 7 senza Organo  
coll' Organo

74

First system of the musical score, measures 74-77. It features a vocal line with a melisma, a piano accompaniment, and a basso continuo line. Dynamics include *f* and *p*.

Second system of the musical score, measures 78-81. It features a piano accompaniment with intricate textures. Dynamics include *f*, *p*, and *simile*.

Third system of the musical score, measures 82-85. It features vocal lines with lyrics and a basso continuo line. Dynamics include *f*.

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

$\frac{6}{5}$   
 coll' Organo

6 7

78

fp fp

fp fp p

Solo fp fp p

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

Solo fp fp p

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

Solo P

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

Solo P

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

Solo simile

p 7 7 7 7



82

The musical score consists of several systems of staves:

- String Section:** Violins I and II, and Cellos/Double Basses. Dynamics include *p* (piano), *crescendo*, and *f* (forte).
- Woodwinds:** Flutes, Clarinets, and Bassoons. Dynamics include *p*, *crescendo*, and *f*.
- Piano:** Right and Left Hand. Dynamics include *p*, *crescendo*, and *f*.
- Vocal Soloists:** Four staves with lyrics: "do - na no - bis, no - bis pa - cem, do - na no - bis pa - cem,". Dynamics include *p*, *crescendo*, and *f*.
- Vocal Ensemble:** Labeled "Tutti", with lyrics: "do - na no - bis, no - bis pa - cem, do - na no - bis pa - cem,". Dynamics include *p*, *crescendo*, and *f*.
- Conductor's Staff:** Bottom staff with dynamics *p*, *crescendo*, and *f*, and a final chord symbol  $\frac{6}{5} [-]$ .

86

*p*

*fp* *fp*

*simile*

*fp* *fp* *p*

*simile*

*p*

*Solo*  
*fp* *fp* *p*

do - na, do - na no - bis,

*Solo*  
*fp* *fp* *p*

do - na, do - na no - bis,

*Solo*  
*p*

do - na no - bis,

*Solo*  
*p*

do - na no - bis,

*Solo*  
*p*

do - na no - bis,

*p* 7 7

90

*p* *crescendo* *f*

*p* *crescendo* *f*

*p* *crescendo* *f*

*crescendo* *f*

*crescendo*

*Tutti p* *crescendo* *f*

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

*Tutti p* *crescendo* *f*

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

*Tutti p* *crescendo* *f*

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

*Tutti p* *crescendo* *f*

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

*simile* *Tutti p* *crescendo* *f*

7 7 7 7 7 7 6/5 [ ]

94

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

*rf* *rf* *rf* *rf* *rf* *rf*

6 7 5 - 6 7 5 - 6 7 5 - 6 7 6 6 6 7 6 7 5 - 6 7 5 - 6 7 5 - 6 7

98

First system of the musical score, featuring vocal staves and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

Third system of the musical score, showing the continuation of the vocal and piano parts. The piano part maintains its intricate rhythmic texture.

Fourth system of the musical score, featuring vocal staves with lyrics and piano accompaniment. The lyrics are: "cem, do - na no - bis pa - cem, do - na no - bis pa - - - cem, do -". The piano part includes a melodic line in the left hand and a rhythmic pattern in the right hand.

Fifth system of the musical score, primarily piano accompaniment. It includes performance instructions: "6 6 6 7 10 10 10 10 10 10 10 10 10 10 10 10 10 10 6 senza Organo".

102

*p* *f*

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

*p* *f*

*f*

*f*

6 6 7 3 6  
 coll' Organo

107

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

*p*  
*simile*

*p*  
*senza Organo*

6 7 6 5 6 5

111

*p*

*p*

*p*

*p*

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

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

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

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

*simile*