

## 2. Litaniae de venerabili altaris Sacramento

für Soli, gemischten Chor, Orchester und Orgel

KV 125 \*)

Molto allegro

KYRIE

Datiert Salzburg, im März 1772

The musical score is written for a full orchestra and solo voices. It begins with a *Molto allegro* tempo. The key signature has two flats (B-flat and E-flat). The score includes parts for Oboe I, II; Horn I, II in F; Clarinet I, II in B-flat; Trombone alto, tenor, and basso; Violino I and II; Viola; Soprano, Alto, Tenore, and Basso; and Bassi ed Organo. The organ part features a *Solo* section with figured bass notation (6, 6, 6/6, 7, 6) and a forte (*f*) dynamic. The woodwinds and strings also start with a forte (*f*) dynamic. The vocal parts are currently silent.

\*) Zum Schriftanteil Leopold Mozarts vgl. Vorwort und Krit. Bericht.

\*\*) Zur Mitwirkung der Posaunen vgl. Vorwort.

\*\*\*) Zur Besetzung vgl. Vorwort.

+) Zur Bedeutung von Solo und Tutti im System Bassi ed Organo vgl. Vorwort.

5

6 7 4 6 6

The musical score is presented in a standard format with multiple systems of staves. The first system consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano accompaniment features a prominent bass line with a 'g' marking and a 'p' dynamic. The second system continues the vocal and piano parts, with the piano part including trills marked 'tr' and a 'p' dynamic. The third system shows the vocal line with trills and a 'p' dynamic, and the piano accompaniment with a 'p' dynamic. The fourth system shows the vocal line with trills and a 'p' dynamic, and the piano accompaniment with a 'p' dynamic. The fifth system shows the vocal line with trills and a 'p' dynamic, and the piano accompaniment with a 'p' dynamic. The sixth system shows the vocal line with trills and a 'p' dynamic, and the piano accompaniment with a 'p' dynamic. The seventh system shows the vocal line with trills and a 'p' dynamic, and the piano accompaniment with a 'p' dynamic. The eighth system shows the vocal line with trills and a 'p' dynamic, and the piano accompaniment with a 'p' dynamic. The ninth system shows the vocal line with trills and a 'p' dynamic, and the piano accompaniment with a 'p' dynamic. The tenth system shows the vocal line with trills and a 'p' dynamic, and the piano accompaniment with a 'p' dynamic.

14

*f*

*p*

*f*

*f*

*tr.*

*f*

*fp*

*fp*

*f*

*fp*

*fp*

*f*

*fp*

*fp*

$\flat 7$   $6$   $\sharp 8$   $\frac{3}{4}$   $6$   $6$   $6$   $6$   $6$   $6$

Adagio

20

Musical score for the first system, measures 20-23. It includes vocal staves and piano accompaniment. The piano part features a triplet in measure 23.

Musical score for the second system, measures 24-27. It includes vocal staves and piano accompaniment. The piano part features a triplet in measure 27.

Musical score for the third system, measures 28-31. It includes vocal staves and piano accompaniment. The vocal parts enter with the text "Ky - ri - e e -".

Musical score for the fourth system, measures 32-35. It includes vocal staves and piano accompaniment. The piano part features a triplet in measure 35.

24

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

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

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

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

6 6/5 5 6 7 5 6

26

lei - son, e - lei -

lei - son, e - lei -

lei - son, e - lei -

lei - son, e - lei -

7 p 7

Molto allegro

28

The musical score consists of several systems. The first system shows the piano accompaniment with dynamics *p* and *f*. The second system continues the piano accompaniment. The third system shows the piano accompaniment with dynamics *f*. The fourth system shows the piano accompaniment with dynamics *f*. The fifth system shows the piano accompaniment with dynamics *f*. The sixth system shows the vocal lines with lyrics:   
 son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky -   
 son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri -   
 son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri -   
 son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky -   
 The piano accompaniment continues with dynamics *f* and includes figured bass notation: 6, 6, 6/6, 7, 6, [b5].



33

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

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

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

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

37

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

9 7 9 7 9 7

43

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

son. Ky - ri-e e - lei - son, e - lei-son. *Solo* Chri - ste au - di nos.

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

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

*Solo*

3 4 3 3 3 6 6 5 - p  
4 4 3 -

49

Chri-ste ex - au - di nos. Chri - ste, Chri - ste ex - au - di nos.

Figured bass: 43, 6, 6 - b6 -, 6 4 - 5 43

55 *Ob. I*

*Ob. II*

*Tutti*  
Chri - ste au - di nos. Chri - ste ex - au - di nos. Chri - ste au - di nos.

*Tutti*  
Chri - ste au - di nos. Chri - ste ex - au - di nos. Chri - ste au - di nos.

*Tutti*  
Chri - ste au - di nos. Chri - ste ex - au - di nos. Chri - ste au - di nos.

*Tutti*  
Chri - ste au - di nos. Chri - ste ex - au - di nos. Chri - ste au - di nos.

*Tutti*  
*f*  
7 7 4/2 [ ] 6  
13 13

61

Chri - ste ex - au - di nos. Chri - ste ex - au - di

Chri - ste ex - au - di nos. Chri - ste ex - au - di

Chri - ste ex - au - di nos. Chri - ste ex - au - di

Chri - ste ex - au - di nos. Chri - ste ex - au - di

6 7 6 7 6 7 6 5

4 4 4 3 4 4 4 3

66 *Ob. I, II*

66 *Ob. I, II*

67

68

69

70 *Solo*

3 3 3 43 3 3 3 3 3 [3]3 3 3 3 3 3

6 5  
4 43

70

Pa - ter de coe - lis, pa - ter de coe - lis

Pa - ter de coe - lis, pa - ter de coe - lis

Pa - ter de coe - lis, pa - ter de coe - lis

Pa - ter de coe - lis, pa - ter de coe - lis

*Tutti*

6                    6 4/2                    6 6 7/5 4/3                    [6] [b5]                    [6] 7/4/3



74

De - us, mi - se - re - re - no - bis. Fi - li Re - dem-ptor mun-di De-us, mi - se -

De - us, mi - se - re - re - no - bis. Fi - li Re - dem-ptor mun-di De-us,

De - us, mi - se - re - re - no - bis. Fi - li Re - dem-ptor mun-di De-us,

De - us, mi - se - re - re no - bis. Fi - li Re - dem-ptor mun-di De-us,

6                      8 7 6 5                      [b]                      6                      5 3                      6 5                      7                      6 5

6 5 4 3                      5                      4 3                      4 3

80

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

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

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

mi - se - re - re no - bis.

*Solo*

4 6 4 6 6 6 6 6

2 2 2 2 2 2 2 2

85

Spi - ri-tus San - cte De - us, mi - se - re - re no - bis, mi - se - re - re

Spi - ri-tus San - cte De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re

Spi - ri-tus San - cte De - us, mi - se - re - re no - bis, mi - se - re - re

Spi - ri-tus San - cte De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re

*Tutti*

4 6 6 7  
2 6

6 b6 9 8 7 6 5 6 9 8 7  
3 3 6 43 3 - 3 -

90

no - bis. Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.

no - bis. Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.

no - bis. Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.

no - bis. Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.

2 6 6 6 6 9 8  
4 4 4 4 4 4 4

95

Solo

San - cta Tri - ni - tas, u - nus De - us, mi - - se -

Solo

p

b7 5 6 #

101

re - re no - bis, *tr* mi - se - re - re,  
*Tutti* mi - se - re - re,  
*Tutti* mi - se - re - re,  
*Tutti* mi - se - re - re,  
*Tutti* mi - se - re - re,  
*f* *Tutti*

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

106

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

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

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

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

7 6 b5 6/5 6/4 5 b3

111 *Ob. I*

*Ob. II*

*tr*

*tr*

*tr*

*Solo*

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

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

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

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

6 6 b5 6 4 5 4 3 2 1



# PANIS VIVUS

Andante

This page of the musical score for 'Panis Vivus' contains measures 5 through 10. The score is for a chamber ensemble consisting of Flauto I, II; Corno I, II in Falf; Violino I and II; Viola I, II; Soprano; and Bassi ed Organo. The tempo is marked 'Andante'. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as dynamics (f, p), trills (tr), and articulation marks. The bass line features complex rhythmic patterns with fingerings like 4 2 6 6 and 6 6 6 6 6 6. The strings play a rhythmic accompaniment with patterns like 5 6 4 2 6 6 and 6 6 8 7 6 4 5 3 3 3 3 3. The woodwinds and strings play melodic lines with trills and slurs. The vocal line is marked 'Solo' and remains silent in this section.

48

15 *f*

*f* *p* *p* *p* *tr* *tr*

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

*f* *p*

Pa - nis vi - vus, qui de coe - lo de - scen - di - sti, De - us ab -

6 3 4 2 6 6 [6] 7 6 6

21

*tr* *tr* *tr* *tr*

*p*

scon - di - tus et Sal - va - tor, mi - se - re - re no - bis. Fru - men - tum e - le -

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

26

*p*

*simile*

cto - rum, vi - num ger - mi - nans vir - gi - nes, pa - nis pin - guis et de -

6 6 6 b5 [45]

31

li - ci - ae re - gum, mi - se - re - re, mi - se -

6 6 43 7 6 43

36

re - re no - bis, mi - se -

6 b5 [6] 6 6 4 = 43 = 3 3 3 3 3 3 3 3 3 3

41

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

6 43 4 3 3 3 3 3 3 3 3 3 6 43

50

46

re - re no - bis.

6 b5 6 [ ] 6 4 5 43 6 5

51

Ju - ge

9 4 3 6 5 9 4 8 3 6 6 4 5 43 [47 8 3] p

56

sa - cri - fi - ci - um, ob - la - ti - o, ob - la - ti - o mun - da, a - gnus abs - que

6 4 47 3 6 43 b3 b5 b6 4 b7 [ ]

61

ma-cu-la, mi-se-re-re no-bis. Men-sa pu-ris-si-ma, f

6/4 4/3 6/5 7/3 9/4 = 8/3 6 6/4 3 6 P 5 9/4 = 8/3 6 6/4 3

66

an-ge-lo-rum e-sca, man-na ab-scon-di-tum, mi-se-re-re

6 - 6/5 [ ] 9/4 = 8/3 6 6/4 3 6 b7 - 6 - 5 9/4 = 8/3 6/4 2 6/5 [ ] b7

71

no-bis. Me-mo-ri-a mi-ra-bi-li-um De-i, f

9/4 [-] 8/3 b7 4/2 6 b3 [ ] b7/3 [-] 6/4 = 8/3

76

pa - nis su - per - sub - stan - ti - a - lis, mi - se -

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

81

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

6/4 7 5 6/4 = b7/3 6 6 6/4 5/3

86

bis, mi - se - re - re,

3 3 3 3 3 3 3 3 3 3 6 7 3 3 3 3 3 3 3 3 3 3

92

mi - se - re - re - no -

97

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

102

\* T. 100, Sopran, Vorschlag zur Auszierung der Fermate: no - bis.

# VERBUM CARO FACTUM

Adagio

The musical score is arranged in a standard orchestral format. The woodwinds (Oboe, Horns, Clarinet) and brass (Trombones) play sustained chords. The strings (Violins, Viola) play a rhythmic accompaniment of eighth notes. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text in unison. The organ part provides a steady bass line.

**Oboe I, II**  
*f*

**Corno I, II in Fa/F**  
*f*

**Clarino I, II in Sib/B**  
*f*

**Trombone alto**  
*f*

**Trombone tenore**  
*f*

**Trombone basso**  
*f*

**Violino I**  
*f*

**Violino II**  
*f*

**Viola I, II**  
*f*

**Soprano**  
*f Tutti*  
 Ver - bum ca - ro fa - ctum,

**Alto**  
*f Tutti*  
 Ver - bum ca - ro fa - ctum,

**Tenore**  
*f Tutti*  
 Ver - bum ca - ro fa - ctum,

**Basso**  
*f Tutti*  
 Ver - bum ca - ro fa - ctum,

**Bassi ed Organo**  
*f*  
*Tutti*



2

ver - bum ca - ro fa - ctum, ha - bi - tans in no - bis, ver -

ver - bum ca - ro fa - ctum, ha - bi - tans in no - bis,

ver - bum ca - ro fa - ctum, ha - bi - tans in no - bis,

ver - bum ca - ro fa - ctum, ha - bi - tans in no - bis,

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

4

bum ca - ro fa - ctum, ver - bum ca - ro fa - ctum, ha -  
 ver - bum ca - ro fa - ctum, ver - bum ca - ro fa - ctum,  
 ver - bum ca - ro fa - ctum, ver - bum ca - ro fa - ctum,  
 ver - bum ca - ro fa - ctum, ver - bum ca - ro fa - ctum,  
 ver - bum ca - ro fa - ctum, ver - bum ca - ro fa - ctum,  
 ver - bum ca - ro fa - ctum, ver - bum ca - ro fa - ctum, ha -

46 [ ] 7 #3 = b6 #3 7 #3 =

6

- bi - tans, ha - bi - tans in no - bis, mi - se - re - re

ha - bi - tans, ha - bi - tans in no - bis, mi - se - re - re

ha - bi - tans, ha - bi - tans in no - bis, mi - se - re - re

ha - bi - tans, ha - bi - tans in no - bis, mi - se - re - re

b7 - b6/4 = 6 [ ] 4 b7/3 = b6/4 [-]

8

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

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

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

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

b $\flat$   $\frac{5}{4}$   $\frac{5}{3}$   $\frac{7}{[b5]}$  [b6] b $\flat$  b  $\frac{b6}{4}$  =  $\frac{5}{3}$   $\frac{4}{2}$  5

# HOSTIA SANCTA

Molto allegro

The first system of the score consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic. The middle and bottom staves are the piano accompaniment, also starting with a forte (*f*) dynamic. The music is in 2/4 time and B-flat major.

The second system continues the piano accompaniment from the first system. It features complex rhythmic patterns with frequent dynamic changes between forte (*f*) and piano (*p*).

The third system includes the vocal line and piano accompaniment. The vocal line begins with the word "Solo" above it. The lyrics "Ho - sti-a san-cta, ca - lix" are written below the vocal staff. The piano accompaniment continues with its characteristic rhythmic and dynamic patterns.

The fourth system shows the piano accompaniment with figured bass notation below the notes. The figures are: *f* *p* 6, 6, 6, 6, 7, 6, 6, 6, 5.

Musical score for the first system, measures 7-11. It features a vocal line with a fermata in measure 10 and a piano accompaniment. Dynamics include *p* (piano).

Musical score for the second system, measures 12-16. It features a vocal line and a piano accompaniment with dynamic markings *f* (forte) and *p* (piano).

Musical score for the third system, measures 17-21. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "be - ne - di - cti - o - nis, mi - se - re - re\_ no - bis. My - ste - ri - um fi - de - i, mise -".

Musical score for the fourth system, measures 22-26. It features a piano accompaniment with figured bass notation: 6 3 7, 6 b7, 8 7 6 5 / 6 5 4 b3, 5 \_\_\_\_\_ b7 [ ], 6 4 \_\_\_\_\_ b2, 6.

13

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

Tutti

Tutti

Prae - cel -

Tutti

Prae - cel -

Tutti

Prae - cel -

Tutti

Prae - cel -

Tutti

6 5

6 5

17

sum, prae-cel - - - sum et ve - ne - ra - bi - le

sum, prae-cel - - - sum et ve - ne - ra - bi - le

sum, prae-cel - - - sum et ve - ne - ra - bi - le

sum, prae-cel - - - sum et ve - ne - ra - bi - le

6  
4



21

\*)

ff fp fp fp fp fp

f p f p f p f p

f p f p f p f p

ff fp fp fp fp fp

Sa - cra - men - tum, mi - se - re - re,

Sa - cra - men - tum, mi - se - re - re,

Sa - cra - men - tum, mi - se - re - re,

Sa - cra - men - tum, mi - se - re - re,

b<sub>5</sub> 6 6 7 6 - 6 6 6 7 6 - 6

[<sub>5</sub> 4<sub>3</sub>]

\*) Zu T. 21 in den Hörnern vgl. Krit. Bericht.

27

mi - se - re - re no -

mi - se - re - re no -

mi - se - re - re no -

mi - se - re - re no -

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

33

Musical score for NMA I/2/1: KV 125/04, page 65. The score consists of five systems of staves. The first system has three staves with a treble clef and a dynamic marking 'f'. The second system has three staves with treble and bass clefs and a dynamic marking 'f'. The third system has three staves with treble and bass clefs and a dynamic marking 'f'. The fourth system has three staves with treble and bass clefs and a dynamic marking 'f'. The fifth system has three staves with treble and bass clefs, a dynamic marking 'f', and a 'Solo' section with a key signature change to one sharp and a bass clef. Fingerings are indicated by numbers 1-5.

37

The musical score consists of several systems. The first system shows a vocal line with a melodic phrase starting on a whole note, followed by eighth notes. The piano accompaniment features chords and a melodic line. The second system continues the vocal and piano parts. The third system shows a more active piano accompaniment with sixteenth-note patterns. The fourth system includes dynamic markings: *p*, *f*, and *p*. The fifth system is a vocal solo line with the lyrics "Sa - cri - fi - ci - um, sa - cri -". The sixth system shows the piano accompaniment for the solo. The seventh system contains figured bass notation: 6, 6, 6, #5, 6, 6/4, 5/3, 6, 6, 6, 6/3, 6.

42

Ob. I

Ob. II

fi - ci - um o - - mni - um san - ctis - si - mum, ve - re propi - ti - a - to - ri - um pro vi - vis et de -

48

fun - ctis, mi - se - re - re, mi - se - re - re\_ no -

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

53

*f* *p*

*f* *p*

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

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

bis.

Solo

Coe - le - ste an - ti - do - tum, quo a pec - ca - tis prae - ser - va - mur, mi - se -

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

6 *b*3 *b*6 *b*5 6 *b*5 9 *b*4 8 3 6 - 6 *b*5

58

re - re no - bis, mi - se re

6  
5

9  
4

8  
3

7  
3

7  
3



62

Musical score for measures 62-65. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal part consists of three staves. Dynamics include 'f' (forte) and 'ff' (fortissimo).

Musical score for measures 66-69. The piano accompaniment is written in a grand staff (treble and bass clefs). Dynamics include 'f' (forte).

Musical score for measures 70-73. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal part consists of three staves. Dynamics include 'Tutti' and 'f' (forte). The lyrics are: "Stu - pen - - - - -", "re no - - - bis.", "Stu - pen - - - - -".

66

dum,            stu - pen - - - - dum    su - pra    o - mni-a mi -  
 dum,            stu - pen - - - - dum    su - pra    o - mni-a mi -  
 dum,            stu - pen - - - - dum    su - pra    o - mni-a mi -  
 dum,            stu - pen - - - - dum    su - pra    o - mni-a mi -

6            6            6            6            6            6            6            43  
 4            4            4            4            4            4            4  
 2            2            2            2            2            2            2

70

ra - cu-la, mi - se - re - re, mi - se - re - re no -

ra - cu-la, mi - se - re - re, mi - se - re - re no -

ra - cu-la, mi - se - re - re, mi - se - re - re no -

ra - cu-la, mi - se - re - re, mi - se - re - re no -

6 6 45 7 [b]5 6 [b]5  
 4 4 #3 43 3 4 4 3  
 b3 \_\_\_\_\_ #3 \_\_\_\_\_

75

First system of musical notation, measures 75-78. It consists of a vocal line and piano accompaniment for the first two systems.

Second system of musical notation, measures 79-82. It includes a vocal line and piano accompaniment. Dynamics markings *f p* are present.

Third system of musical notation, measures 83-86. It includes a vocal line and piano accompaniment. Dynamics markings *f p* are present. The word *Solo* is written above the vocal line.

Fourth system of musical notation, measures 87-90. It includes a vocal line and piano accompaniment. Dynamics markings *p* are present. The word *Solo* is written above the vocal line.

Fingering diagrams for the piano accompaniment, showing fingerings for measures 87-90.

80

Ob. I, II

Musical score for Oboe I and II, showing two staves with rests and some notes.

Musical score for piano accompaniment, showing three staves with complex rhythmic patterns and dynamics.

o - nis comme - mo - ra - ti - o, do - num trans - scendens o - mnem ple - - ni - -

o - nis comme - mo - ra - ti - o, me - mo - ri - a - le prae - ci - puum di - vi - -

9 8 - 7 7 6 6 7 6 9 7

4 3 -

85

tu - di-nem, mi - se-re - re - no - bis,

*Solo*  
Di - vi - nae af - flu - en - ti - a lar - gi - ta - tis, mi - se -

- ni, di - vi - ni - a - mo - ris.

*Solo*  
Sa - cro -

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

90

Musical score for measures 90-94. The vocal line is in G minor, 3/4 time. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Dynamics include *f* and *p*.

Musical score for measures 95-100. The vocal line continues with lyrics. Dynamics include *f* and *p*.

Musical score for measures 101-104. The vocal line continues with lyrics. Dynamics include *f* and *p*.

Musical score for measures 105-110. The vocal line continues with lyrics. Dynamics include *f* and *p*. The piano accompaniment includes figured bass notation:  $\begin{matrix} 9 & 8 \\ 4 & 3 \end{matrix}$ , 6 7, 7,  $\begin{matrix} 7 \\ 43 \end{matrix}$ , 6, 6.

96

re - - - re\_ no - bis.

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

5 6 6 5 6 6 5 4 [3] [7] [5] *attacca*



# TREMENDUM

Adagio

The musical score is arranged in a system of staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The tempo is marked 'Adagio'. The score begins with a piano (*f*) dynamic. The piano part features a prominent triplet of eighth notes in the right hand and a similar triplet in the left hand. The vocal parts enter with the lyrics 'Tre - men -'. The score includes dynamic markings such as *f* and *Tutti*. The system concludes with a *Solo* marking for the piano part and a *Tutti* marking for the vocal parts, with measure numbers 5, 6, 7, and 8 indicated below the staves.

3

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

dum, tre-men - - -

dum, tre-men - - -

dum, tre-men - - -

dum, tre-men - - -

7 6 7 5 6 5 #3 5 #3

*p*

*p*

*p*

*p*

*p*

*p*

5

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

dum, tre-men - - - - dum, tre-men - - - -

dum, tre-men - - - - dum, tre-men - - - -

dum, tre-men - - - - dum, tre-men - - - -

dum, tre-men - - - - dum, tre-men - - - -

*f* *p*

6  
4  
3

7

7

$\text{b6}$   $\text{4}$       $\text{5}$   $\text{3}$       $\text{b7}$

9 **Allegro**

- - - - dum ac vi-vi-fi-cum Sacra - men-tum, mi-se-re -  
 - - - - dum ac vi - vi-fi-cum Sacra - men-tum, mi-se -  
 - - - - dum ac vi - vi - fi-cum Sa - cra-men-tum, mi-se -  
 - - - - dum ac vi - vi - fi-cum Sa - cra-men-tum,

5 b7 5 b7 5  $\text{ff}$   $\text{ff}$  7 6 6 6 6 6 6 9 8 7 6 6 3

\*) T. 10, Bassi ed Organo: im Autograph Ganztaktpause.

13

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written for the right and left hands of a grand piano, with the right hand in the treble clef and the left hand in the bass clef. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests.

The second system of music continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes, while the piano accompaniment provides a steady rhythmic accompaniment with eighth notes in the right hand and a more active bass line in the left hand.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some grace notes, and the piano accompaniment maintains its rhythmic pattern.

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

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

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

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

The fourth system of music shows the piano accompaniment and a line of figured bass. The piano accompaniment continues with eighth notes in the right hand and a bass line in the left hand. The figured bass line consists of numbers and symbols (accents) indicating fingerings and ornaments for a basso continuo player.

16  
Ob. I

Ob. II

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

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

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

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

6 7 4 6 7 5 3  
5 2 4 3

# PANIS OMNIPOTENTIA

*Andante*

Oboe I, II  
Corno I, II  
in Mib/Es  
Violino I  
Violino II  
Viola I, II  
Tenore  
Bassi ed Organo

*Solo*

6  
10

*f p*

6 6 - 9 8 7 - 9 8 6 -

$\frac{9}{4} - 6 - 8 \frac{7}{b5}$

7

6

7

6



13

tasto solo

p

6 5 6 4 5 3

19

Solo

Pa - nis o - mnipo - ten - ti - a ver - bi ca - - - - ro fa - ctus, in - cru - en - tum sac - ri -

f p f p f p f p

6 6 7 7 6

25

cresc. f

cresc. f

crescendo f

crescendo f

cresc. f

tr

fi - ci - um, ci - bus et con - vi - va, mi - se - re - re, mi - se - re - re no - - - bis.

5 4 5 6 7 5 6 5 6 6 6

[k]

32

tasto solo Dul - cis - - si - mum con - vi - vi - um, cui as - si - stunt, as - si - stunt

36

An - ge - li, An - - - ge - li mi - ni - stran - tes, mi -

42

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

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

Sa - cra - men - tum, Sa - cra -

men - tum pi - e - ta - tis, vinculum ca - ri - ta - tis, of - ferens et ob - la - ti - o, spi -

64

ri - tu - a - lis dul - ce - do in pro - pri - o fon - - te de - gu - sta - ta, mi - se - re - re no -

6/4 7 b7 83 7 83 6/5 7 6/4 5/43

69

bis. Re - fe - cti - o a - ni - ma - rum san - cta - rum, mi - se - re - re, mi - se - re - re -

6 6 6 6 6 6 6 b5 [3]6 6 3 6 -

75

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

6 6 6 6 6 6 6 p b7

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

7 6 4 6 [6] 6 7 b7 6 5

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

4 2 6 [6] 6 4 5 3 f p f p f p f p

no - tris, mi - se - re - re

6 4 5 4 3 7 6 -6 6 4 7 6 6 b5 b7 6 b5 6 4 6 4 5 -

100

no bis.

6 4

[1 1 1 1 1 1] 7 6 4

104

7 6

107

p

p

p

p

tasto solo

6 5 6 4 5 3 p

\*) T. 100, Tenor, Vorschlag zur Auszierung der Fermate: no bis.

# VIATICUM<sup>\*)</sup>

Adagio

*Oboe I, II*

*Corno I, II  
in F#F*

*Clarino I, II  
in Sib/B*

*Trombone alto*

*Trombone tenore*

*Trombone basso*

*Violino I*

*Violino II*

*Viola*

*Soprano*  
Vi - a - ti - cum in Do - mi - no mo - ri - en - - -

*Alto*  
Vi - a - ti - cum in Do - mi - no mo - ri - en - -

*Tenore*  
Vi - a - ti - cum in Do - mi - no mo - ri - en - -

*Basso*  
Vi - a - ti - cum in Do - mi - no mo - ri - en - -

*Bassi ed Organo*

Tutti

47  
6  
4  
2

6 7  
4 4

\*) Eine erste, gestrichene Fassung des *Viaticum* ist im Anhang als Nr. 1, S. 375, wiedergegeben.

4

f p

f p

f p

f p

f p

f p

- ti-um, mi - se - re - re, mi - se - re - re

- ti-um, mi - se - re - re, mi - se - re - re

- ti-um, mi - se - re - re, mi - se - re - re

- ti-um, mi - se - re - re, mi - se - re - re

[ ] 7 [4]  $\flat 6$  4 6 5  $\flat 3$  6 5 7  $\flat 3$   $\flat 3$   $\flat 3$



9

This system contains the first two staves of the musical score. The top staff is a vocal line starting with a fermata over a whole note G, followed by a half note G and a quarter note G. The second staff is the piano accompaniment, starting with a whole note chord (F, A, C) and a half note chord (F, A, C), followed by a quarter note chord (F, A, C) and a half note chord (F, A, C). Dynamics include piano (*p*) and forte (*f*).

This system contains the piano accompaniment for the second system, consisting of three staves. The dynamics are *f*, *p*, and *f*.

This system contains the piano accompaniment for the third system, consisting of three staves. The dynamics are *f*, *p*, and *f*.

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

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

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

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

This system contains the vocal lines and piano accompaniment for the fourth system. It features four vocal staves with lyrics and a piano accompaniment staff. Dynamics include *f* and *p*.

This system contains the piano accompaniment for the fourth system, consisting of a single staff with figured bass notation. The figures are: *f* b7 6 5 ] k3, *p* b7 4 k2, b7 k3, k6 5 - 4 k3, b7 [4], b6 4 5 k3, b6 4 k3, and *f* b6 5 4 k3.



8

*f*

*f*

*f*

*f* *Tutti*

Pi - gnus fu - tu - rae, fu - tu - rae glo - ri - ae, fu - tu - rae

- ri - ae, mi - se - re - re, mi - se - re - re, mi - se -

15 *Ob. I*

*Ob. II*

*f*

*f Tutti*

Pi - gnus fu - tu - rae, fu - tu - rae

glo - ri - ae, mi - se - re - re, mi - se - re -

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

3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 4

22 *Ob. I, II*

tr.

glo - ri - ae, fu - tu - rae glo - ri - ae, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re, mi - se - re

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

28

tr

*f*

*f Tutti*

Pi - gnus fu - tu - rae, fu - tu - rae glo - ri - ae, fu - tu - rae

re - - - re\_ no-bis. Pi - gnus fu - tu - rae, fu - tu - rae glo - ri - ae,

bis. Pi - gnus fu - tu - rae glo - ri - ae, mi-se - re - re\_ no-bis,

re - re. Pi - gnus fu - tu - rae glo - ri - ae, fu - tu - rae\_ glo - ri - ae,

6 3 3 3 3 3 3 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3 3

33

glo - ri - ae, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re  
 pi - gnus, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re  
 mi - se - re - re no - bis. Pi - gnus, pi - gnus fu -  
 pi - gnus, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. Pi - gnus fu -

7 5 6 6 6 7 6 2 6 2 6

40

re, mi - - se - re - re\_ no - bis, mi - - se - re - re\_, mi - se - - re - - - re  
 no - bis, mi - se - re - re no - bis, mi - se - re - re no - - - bis, mi - se - re - re\_  
 tu - rae glo - ri - ae, glo - ri - ae, pi - gnus, mi - se - re - re no - bis, mi - se -  
 tu - rae, fu - tu - rae glo - ri - ae, pi - gnus fu - tu - rae,

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



46

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

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

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

fu-tu-rae glo-ri-ae, fu-tu-rae glo-ri-ae

b3 - b3 - 6 4 #7 2 b3 6 7 5 6 6 43 b 6 6 6 -7 [3] -b3

53

bis, mi - se - re - - - re, mi - se - re - - - - re, mi - se - re - -  
 bis, mi - se - re - re, mi - se - re - re\_ no - bis, mi - se - re - re, mi - - se -  
 Pi - gnus fu - tu - rae, fu - tu - rae glo - ri - ae, fu - tu - rae glo - - -  
 ae, mi - se - re - - - - re, mi - se - re - - - re\_ no - bis, mi - se - re - - - -

[# -] 7 6 5 9 6 6 6 #3 - 7 6 9 6 6 6 #3 - 7 6 3 3 3 3

59

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

43 #3 6 6 6 7 6 6 4 6 3 6 b7 6 5 2  
 5 3 4 5 #3 b2 b3 b5 3

65

Pi - gnus fu - tu - rae, fu - tu - rae glo - ri - ae, fu - tu - rae  
 no - - - bis. Pi - gnus fu - tu - rae, fu - tu - rae glo - - - - -  
 - - - bis. Pi - gnus fu - tu - rae glo - ri - ae, pi - gnus fu - tu - - - rae  
 re - re no - bis. Pi - gnus fu - tu - rae glo - ri - ae, pi - - - gnus fu - tu - rae

6 5 [b7] 6 3 3 3 3 [b]3 6 3 3 [b]3 3 [b]3 3 5 3 6 5 6 3 3 b3 3 [b]3 3 3

71

glo - ri - ae, mi - se - re - re no - bis, mi - se - re - re no - bis, Pi - gnus fu -  
 - ri - ae, mi - se - re - re, mi - se - re - re no - bis, Pi - gnus fu -  
 glo - ri - ae, mi - se - re - re no - bis, mi - se - re - re no - bis, Pi - gnus fu -  
 glo - ri - ae, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -

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

78  
Ob. I

Ob. II

re, mi-se-re - re, mi-se-re - re, mi-se-re-re no - - bis, mi - se - re-re, mi - se-tu - rae, fu - tu-rae glo - ri-ae, fu - tu-rae glo - - tu - rae glo-ri - ae, mi-se - re - re, mi - se-re-re no - - bis. re - re, mi-se-re - re, mi-se - re - - re no - - bis, mi - se - re - re

3 3 3 3 3      8  
3 3 3 3 3 3 3      3 3      6      6      7      43      6

85

tr.

re-re no - bis, Pi-gnus fu - tu - rae, fu - tu - rae glo - ri - ae, mi - se - re - re, mi - se - re - re

- ri - ae, pi - gnus fu - tu - rae glo - ri - ae

Pi - gnus fu - tu - rae, fu - tu - rae glo - ri - ae, fu - tu - rae glo -

no - - bis, Pi-gnus fu - tu - rae glo - ri - ae, pi - gnus, mi - se - re - re, mi - se - re - re,

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

92

—, mi - se - re - re no - bis. Pi-gnus fu - tu - rae glo - ri - ae,  
 —, mi-se-re-re —, mi - se - re - re no - bis. Pi - gnus fu - tu - rae, fu - tu - rae  
 - ri - ae. Pi-gnus fu - tu - rae glo - ri - ae,  
 mi - se - re - re no - bis. Pi - gnus fu - tu - rae, fu - tu - rae glo - ri -

9 46 43 4 6 4 6 2 6 7  
 7 2

c)

\*) Vierundzwanzig nach T. 94 gestrichene Takte sind im Anhang als Nr. 2, S. 376–377, wiedergegeben.



99

pi-gnus fu - tu - rae glo - ri - ae, fu - tu - rae glo - - - ri - ae,  
 glo - - - ri - ae, pi - gnus fu - tu - rae, fu - tu - rae  
 pi - gnus fu - tu - rae glo - - - ri - ae,  
 ac, pi - gnus fu - tu - rae, fu - tu - rae glo - ri -

6 [4 ] 6

105

pi-gnus fu - tu-rae glo-ri - ae, fu - tu-rae glo - ri-ae, fu-tu-rae glo - ri-ae, pi - gnus fu - tu - rae, fu-tu-rae glo - pi - gnus fu - tu - rae glo - ri-ae, fu-tu-rae glo - ae, pi - gnus fu - tu - rae, fu - tu-rae glo - ri - ae,

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

112

glo - ri - ae, mi - se - re - re no - bis.

ri - ae.

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

mi - se - re - re no - bis. Pi - gnus fu

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

4 8 2)

\*) Zehn nach T. 118 gestrichene Takte sind im Anhang als Nr. 3, S. 378–379, wiedergegeben.

120

Pi - gnus fu - tu - rae, fu - tu-rae glo - ri - ae, mi - se - re - - re, pi - gnus fu - tu - rae, fu -  
 tu - rae, fu - tu - rae glo - ri - ae, mi - se - re - - re, pi - gnus fu - tu - rae, fu -  
 tu - rae, fu - tu - rae glo - ri - ae, mi - se - re - - re, pi - gnus fu - tu - rae, fu -  
 tu - rae, fu - tu - rae glo - ri - ae, pi - gnus fu - tu - rae, fu - tu - rae

4\_ b3, b7 4\_3, 4\_3, 6 4\_ 4\_3, 6 6 b3, 6 6 b3, [6 4\_ 4\_ 3], 7 4\_3

128

tu-rae glo - ri - ae, mi - se - re - re no - bis, mi - se - re - re no - bis.

tu - rae glo - ri - ae, mi - se - re - re. Pi - gnus fu - tu - rae,

tu - rae glo - ri - ae, mi - se - re - re, mi - se - re - re no - bis. Pi - gnus fu -

glo - ri - ae, mi - se - re - re no - bis. Pi - gnus fu - tu - rae glo - ri -

[45] # 4/4 #3 b7 6 7 43 b3 6 b7 6 - 6 6 6 - 5

\*) Zwölf nach T. 132 gestrichene Takte sind im Anhang als Nr. 4. S. 380–381, wiedergegeben.

135

fu - tu-rae glo - ri-ae, fu - tu-rae glo - ri-ae, mi-se-re-re no -

tu-rae glo-ri - ae, fu - tu-rae glo - ri - ae, mi-se-re -

ae, fu - tu-rae glo - ri-ae, mi - se-re - re, mi-se-re-re no -

6 6 b5 8 6 5 6 5 7 6 2 6 7 6 6 8 6 5 4 2

142 *tr*

Pi - gnus fu - tu - rae, fu - tu- rae glo - ri- ae, fu - tu- rae glo -

bis. Pi- gnus fu - tu- rae, fu - tu- rae glo - ri- ae, mi- se - re - re, mi - se -

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

bis. Pi - gnus fu - tu- rae, pi gnus fu- tu- rae glo - ri- ae, pi - gnus,

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

149 *Ob. I*

*Ob. II*

- ri-ae, mi-se - re - re no - bis, mi-se - re - re, mi-se-re - re, pi-gnus fu - tu-rae  
 re - re no - bis, mi-se-re - re, mi-se-re - re, mi-se - re - re, mi-se - re - re.  
 mi-se - re-re no - bis, mi-se-re - re, mi-se - re - re, mi-se-re-re no-bis.  
 pi - gnus fu - tu - rae, fu - tu-rae glo - ri-ae, fu - tu-rae

8 5 6 [4] 8 6 3 - 6



156  
Ob. I, II

The musical score consists of several systems. The top system shows the Oboe I and II parts with a melodic line. The middle system shows the piano accompaniment with a rhythmic pattern. The bottom system shows the vocal lines with lyrics. The lyrics are: glo - ri - ae, fu - tu - rae glo - ri - ae, fu - tu - rae glo - ri - ae, fu - tu - rae Pi - gnus fu - tu - rae glo - ri - ae, pi - gnus fu - tu - rae glo - ri - ae, pi - gnus fu - tu - rae glo - ri - ae, pi - gnus fu - tu - rae glo - ri - ae, fu - tu - rae glo - ri - ae, fu - tu - rae glo - ri - ae.

162

glo - ri - ae, pi-gnus fu - tu - rae, fu - tu-rae glo - ri - ae, fu - tu-rae glo - ri - ae, fu - tu-rae glo - ri - ae, pi-gnus fu - tu - rae, fu - tu-rae glo - ri - ae, fu - tu-rae glo - ri - ae, pi - gnus fu - tu - rae, pi - gnus fu - tu - rae, fu - tu-rae glo - ri - ae, fu - tu-rae glo - ri - ae, pi - gnus fu - tu - rae, pi - gnus fu - tu - rae, fu - tu-rae glo - ri - ae, fu - tu-rae glo - ri - ae, pi - gnus fu - tu - rae

pi - gnus, pi - gnus fu - tu - rae, fu - tu-rae glo - ri - ae, fu - tu-rae glo - ri - ae, fu - tu-rae glo - ri - ae, pi - gnus fu - tu - rae

senza Organo

7 7 6 6 6 7 8 7 6 6 6 6 p

169

- ri - ae, mi - se -  
 glo - ri - ae, pi - gnus, mi - se - re -  
 glo - ri - ae, pi - gnus, mi - se - re - re, mi - se - re -  
 - ri - ae, pi - gnus, mi - se - re - re, mi - se - re -

coll' Organo

7 f 6 7 7

175

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

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

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

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

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

# AGNUS DEI

Un poco adagio

Oboe I, II  
Corno I, II  
in Fa / F  
Violino I  
Violino II  
Viola I, II  
Soprano  
Bassi ed Organo

8

[B]

f

p

Solo

f

p

6 6 5 7

4 4 3

11

p

p

p

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

6 6 5 6 6 6 6 5 6 4 6

14

p

p

p

a - gnus De - i, qui tol - lis pec - ca -

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

4 3 5 4 3 4 3 4 3 2

10

ta mun-di, par-ce,

7 6 6 7 4/3 f 6

18

par-ce no-bis Do-mi-ne, par-

6 6 6 7 6 6 b7 5/3 4/2 6 6 6/3 #3

20

ce no-bis Do-mi-ne, par-

6 b5 6/4 5/4 f 6 6 4/3 p 6 6 7/4 4/3

23

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

ce - no - bis Do - mi - ne.

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

26

*tr.* *p*

*tr.* *p*

*tr.* *p*

*tr.* *p*

*tr.* *p*

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

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

29

*p*

*p*

*p*

*p*

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

[#] 6 4 6 3 5 6 6 5



32

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

6 6 6 4/3 6 6

35

- ta mun - di, ex - au - di, ex -

6 5 [k]6 [b]7 f p p p p

37

au - di nos Do - mi - ne, ex - au

6 6 6 7 6 6 b7 4/2 6 6 3/3 #3

128

40

di nos Do mi ne, ex au

43

di nos Do mi ne,

46

Ob. I  
Ob. II

ex au di nos Do mi ne.

\* T. 47, Sopran, Vorschlag zur Auszierung der Fermate:

Do

attaca

49

*Oboe I, II*  
*f*

*Corno I, II in Fa/F*  
*f*

*Clarino I, II in Si $\flat$ /B*  
*f*

*Trombone alto*  
*f*

*Trombone tenore*  
*f*

*Trombone basso*  
*f*

*Violino I*  
*f*

*Violino II*  
*f*

*Viola I, II*  
*f*

*Soprano*  
*Tutti*  
*f* A - - - gnus De - i, qui tol - lis pec - ca - - -

*Alto*  
*Tutti*  
*f* A - - - gnus De - i, qui tol - lis, qui tol - - lis pec -

*Tenore*  
*Tutti*  
*f* A - - - gnus De - i, qui tol - lis pec - ca - - - ta,

*Basso*  
*Tutti*  
*f* A - - - gnus De - i, qui tol - lis pec - ca - ta, qui

*Bassi ed Organo*  
*Tutti*  
*f*  $\text{5}$   $\text{b7}$   $\text{6}$   $\text{6}$   $\text{6}$   $\text{6}$   
 $\text{4}$   $\text{5}$   $\text{4}$   $\text{3}$

51

- ta mun - di, mi - se - re - re, mi - se - re - re, mi -  
 ca - - - ta mun - di, mi - se - re - re, mi - se - re - re,  
 pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re,  
 tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re, mi - se -

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

54

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

7 6 6 6 6 5      6 6 6 6 5 7      6 6 6 b5      6 4 [3] 3

57

musical score with vocal lines and piano accompaniment

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

6 7 5 - 6 7      6 5      6 - 6  
 3                 4 3                 b5                 6

60

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

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

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

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

7 5 7 6 3 3 6 - b6 - b7 3 3 b3 6 5  
 4 3 4 2 4 3 4 3

64

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

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

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

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

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