

# JOSEPH HAYDN

# WERKE

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JOSEPH HAYDN-INSTITUT, KÖLN  
UNTER DER LEITUNG VON  
GEORG FEDER

REIHE XXIII · BAND 5

*Messe*  
**Nr. 12**

G. HENLE VERLAG MÜNCHEN-DÜSSELDORF

J O S E P H H A Y D N

MESSE

Nr. 12

„HARMONIEMESSE“

1802

HERAUSGEGEBEN VON  
FRIEDRICH LIPPMANN

1966

G. HENLE VERLAG MÜNCHEN-DUISBURG

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ERSTE NOTENSEITE DER „HARMONIEMESSE“

*Autograph*

Bibliothèque du Conservatoire, Paris (Photo M. Bricet)

## ZUR GESTALTUNG DER AUSGABE

Der musikalische und sprachliche Text ist soweit wie möglich dem Autograph entsprechend wiedergegeben, jedoch mit den für notwendig erachteten Berichtigungen und Ergänzungen.

Berichtigungen sind lediglich in besonders wichtigen Fällen gekennzeichnet (Fußnoten); sonst werden sie ebenso wie abweichende Lesarten und autographe Korrekturen in dem besonderen Kritischen Bericht angeführt.

Ergänzungen (von Vortragszeichen, Akzidenzen, Besetzungshinweisen, Generalbaßziffern, einzelnen Noten oder Pausen usw.) stehen in runden Klammern ( ), wenn sie dem Uraufführungsmaterial entstammen; sie stehen in eckigen Klammern [ ], wenn es sich um analoge und musikalisch notwendige Zusätze von Seiten des Herausgebers handelt. In den Autographen nicht ausgeschriebene, sondern nur durch Hinweis auf eine andere Stimme (z. B. durch // oder durch einen Baßschlüssel im System der Viola) gekennzeichnete Stellen sind in Winkelklammern < > gesetzt.

Ohne Klammern sind ergänzt:

- fehlende Besetzungsangaben am Anfang einzelner Sätze (siehe den Kritischen Bericht);
- fehlende Akzidenzen a) vor der ersten Note eines Taktes, wenn diese eine Tonrepetition darstellt, b) am Beginn einer neuen Zeile, wenn die Note übergehalten ist, c) vor der zweiten Note eines Oktavsprungs;
- ein fehlender Haltebogen bei zwei auf einem System notierten gleichrhythmischen Stimmen, wenn einer der beiden Bögen vorhanden ist (entsprechend auch bei Doppelgriffen);
- einzelne fehlende Staccatozeichen oder Bindebögen innerhalb einer flüchtig notierten Reihe von solchen;
- fehlende Textworte, die nur in einer oder einigen der Vokalstimmen niedergeschrieben sind; Ganzpausen.

Gewisse Eigentümlichkeiten der originalen Notierungsweise sind geändert (siehe auch den Kritischen Bericht):

- Die Partituranordnung folgt den heutigen Gepflogenheiten;
- in den Singstimmen sind der Sopran- und der Altschlüssel durch den Violinschlüssel, der Tenorschlüssel durch den oktavierten Violinschlüssel ersetzt, in der Orgelstimme der Sopran- durch den Violinschlüssel;
- die Schreibweise der Taktangaben, Besetzungshinweise und Vortragszeichen (z. B. „3“ statt  $\frac{3}{4}$ , „a tre“ statt  $a\ 3$ , „S:“ statt Solo, „Tu:“ oder „T:“ statt Tutti, „pia:“ statt p usw.) ist im allgemeinen normalisiert;
- die Auf- oder Abwärtsstielung der Noten ist gemäß der heutigen Stichregel gehandhabt;
- Schreibungen wie  $\text{F} \mid \text{L}$  sind geändert zu  $\text{F} \text{ L}$  oder ähnlich;
- Abkürzungen wie  $\text{f}$  sind – außer in den Timpani – aufgelöst;
- die auf einem System notierten Fagotti, Corni und Clarini sind gewöhnlich zusammengestiert, bei Unisonoführung ist die originale Doppelstielung konsequent durchgeführt oder durch  $a\ 2$  bzw.  $a\ 3$  ersetzt;
- Doppelstiele bei Streicherdoppelgriffen sind durch einen einfachen Stiel ersetzt;
- nach heutiger Notierungsweise überflüssige Akzidenzen sind ausgelassen;
- in der Generalbaßbezeichnung ist die Zahl der Aushaltestriche der Zahl der übereinander stehenden Ziffern angeglichen;
- der Messentext ist hinsichtlich Groß- und Kleinschreibung, Interpunktions und Silbentrennung der heute gültigen Schreibweise angepaßt;
- Textkürzel sind aufgelöst.

Im übrigen hält sich die vorliegende Ausgabe auch in der Notierungsart möglichst eng an die Originalpartitur. Dies gilt namentlich für:

- die Notierung von Stimmenpaaren auf einem oder zwei Systemen;
- die Staccato-Notierung (meistens Strich, manchmal Punkt);
- die Notenwerte der Vorschläge, jedoch unter Ausgleich störender Inkongruenzen innerhalb eines Satzes (siehe den Kritischen Bericht);
- die Bezeichnung der Triolen, jedoch mit sparsamen, eingeklammerten Ergänzungen;
- die Balkenziehung, abgesehen von der gelegentlich auftretenden Form  $\text{N}$  und von einzelnen begründeten Änderungen (siehe den Kritischen Bericht);
- die gemeinsame oder getrennte Stielung der Noten und die Stellung der dynamischen Zeichen in der Orgelstimme;
- die Unterscheidung zwischen Doppel- und Schlußstrich am Ende der einzelnen Abschnitte.

Missa  
„Harmoniemesse“

Kyrie

1802

Poco Adagio

Flauto

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti

2 Corni in B

2 Clarini in B

Timpano [in B-F]

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Violoncello e Basso, Organo)

*tunis.*

(senza Vc. e Bs.)

7

7      *p*      *fz*      *p*      *fz*      *p*      *fz*      *p*      *fz*  
*fz*      *p*      *fz*      *p*      *fz*      *p*      *fz*  
*fz*      *p*      *[fz]*      *fz*      *p*      *fz*      *p*      *fz*  
*fz*      *p*      *fz*      *[p]*      *fz*      *p*      *fz*      *p*  
*fz*      *p*      *[p]*      *fz*      *p*      *fz*      *p*      *fz*  
*(Imo)*      *fz*      *p*      *fz*      *[p]*      *fz*      *p*      *fz*  
*p*      *fz*      *p*      *fz*      *[p]*      *fz*      *p*      *[fz]*

*p*      *fz*      *p*      *fz*      *[f]*

*f*

*fz*      *p*      *f*      *p*      *fz*      *p*      *f*  
*fz*      *p*      *f*      *p*      *fz*      *p*      *f*  
*fz*      *p*      *[p]*      *fz*      *[p]*      *f*      *p*

*fz*      *p*      *f*      *p*      *fz*      *p*      *f*  
*fz*      *p*      *f*      *p*      *fz*      *p*      *f*  
*fz*      *p*      *[p]*      *fz*      *[p]*      *f*      *p*

*fz*      *p*      *f*      *p*      *fz*      *p*      *f*  
*fz*      *p*      *f*      *p*      *fz*      *p*      *f*  
*fz*      *p*      *[p]*      *fz*      *[p]*      *f*      *p*

*p*      *fz*      *p*      *fz*      *p*      *fz*      *p*      *fz*  
*fz*      *p*      *fz*      *p*      *fz*      *p*      *fz*  
*fz*      *p*      *fz*      *p*      *fz*      *p*      *fz*  
*fz*      *p*      *fz*      *p*      *fz*      *p*      *fz*

*p*      *fz*      *p*      *fz*      *p*      *fz*      *p*      *fz*

*Vc. e Bs.*      *cresc.*      *(fz)*      *p*      *f*      *p*      *fz*      *p*      *f*  
*6*      *8*      *6*      *4*      *5*      *8*      *7*      *8*      *8*      *7*      *8*      *8*      *Tasto*  
*6*      *8*      *6*      *4*      *3*      *2*      *7*      *3*      *8*      *4*      *7*      *8*      *p*

*Vc.*

13

*f*

*f* *p*

*f* *p*

*f* *[p]*

*f* *p*

*f* *(a 2)*

*f*

*[f]*

*ff* *[f]*

*f*

*[f]* *[ff]* *[f]*

*f*

*f*

*f*

*f*

*f*

*f(f)*

*forte (assai) Tutti*

Ky - ri - e e - lei - son.

*(forte assai) Tutti*

Ky - ri - e e - lei - son.

*(forte assai) Tutti*

Ky - ri - e e - lei - son.

*(forte assai) Tutti*

Ky - ri - e e - lei - son.

*(Vc. e Bs.)*

*ff*

*Tasto* *p*

*Org. fortissimo*

$\begin{smallmatrix} 6 & 5 \\ 3 & 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 & 5 \\ 3 & 5 \end{smallmatrix}$

$\begin{smallmatrix} 7 & 5 \\ 5 & 5 \end{smallmatrix}$

$\begin{smallmatrix} 6 & 4 \\ 4 & 3 \end{smallmatrix}$  *fz* *p*

20

fz  
p  
fz [p]  
fz p  
fz p

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

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

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

p



31

[fz] ff      \*) p      f      p      f  
 ff      (a 2) p      f  
 [fz] (ff) p      f

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

8      ff      5      5      f

\*) 1. Viertel original      \*\*) 1. Viertel original Clt.

Ob.      Clt.

36

(Imo)

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

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

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

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

(Vc. e Bs.)

(Vc.) (Bs.) Tasto

(Org.)

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

41

41

Ky - rie e - lei - son, e - lei - son, e - lei - son,

lei - son,

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

lei - son,

fz

fz

(a 2)

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

Musical score for orchestra and choir, page 9, measures 46-51.

The score consists of ten staves:

- Measures 46-50: The top six staves show various instrumental parts (strings, woodwinds) with dynamic markings like *fz*, *p*, and *(Imo) Solo*. The bassoon part in measure 49 is labeled *(Imo) Solo*.
- Measure 51: The bassoon part continues with a solo line, while other instruments provide harmonic support.
- Voice parts: The soprano, alto, tenor, and bass voices sing the Kyrie eleison chant. The lyrics are:

  - Measures 46-50: Ky - ri - e e - lei - son, e - lei - son. E -
  - Measure 51: lei - son, e - lei -

- Percussion: A bass drum provides rhythmic support throughout the section.
- Bassoon Solo: The bassoon plays a prominent solo line in measure 51.
- Violoncello Solo: The violoncello has a solo line in measure 51.
- Tasto solo: The harpsichord or piano has a solo line in measure 51.

51

Solo  
p

[Soli]  
[p]

son, e - lei - - son, e - lei - -  
son, e - le - i - son,  
(Solo)  
e - lei - -  
(Solo)  
e - lei - -  
(Vc. e Bs.)

56

*Tutti*

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

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

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

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

5  
3

7

60

Solo

[p] Solo

(Imo) [p] Solo

[p]

tr

tr

p

Solo

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

Solo

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

Solo

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

Ky - rie e - lei - - - son.

$\frac{6}{4}$

unis.

$\frac{p}{p}$

66

*(a 2)*

*f*

*p*

Tutti

lei - son, e - - lei - son.

Ky - ri - e e - lei - son,

Tutti

lei - son, e - - lei - son.

Ky - ri - e e - lei - son,

Tutti

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

Ky - ri - e e - lei - son,

Tutti

Ky - ri - e e - lei - son,

Ky - ri - e e -

Tasto

*p*

Tutti

*f*

$\frac{5}{3}$

$\frac{6}{5}$

$\frac{4}{2}$

71

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

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

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

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

*Ky - ri - e e -*

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

*Ky - ri - e e -*

*Ky - ri - e e -*

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

b6      7      5      6      5      unis.

76

(Imo) Solo

*fz*      *p*

*fz*

*fz*      *p*      *fz*

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

*Solo*

*Solo*

*Solo*

*Solo*

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

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

*[p]*

82

*f* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

(a 2) *fz* *fz*

*p* *ff* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*pianissimo* *pianissimo* *pianissimo* *f* *fz* *fz* *fz* *fz* *fz* *fz*

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*Tutti* *Tutti* *Tutti* *Tutti* *Tutti* *Tutti* *Tutti* *Tutti* *Tutti* *Tutti*

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

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

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

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

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

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*unis.* *Tutti* *f* *5* *3* *2* *3* *6* *6* *6* *4* *3* *Tasto*

88

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

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

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

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

fz 6 7 6 6 6 8 6 4 5 3 7 8 2 8 7 5 3 - - - [p] fz [p] fz - - -

94

*(a 2)*

*f*

*(f)*

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

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

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

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

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

$\frac{6}{4}$   $\frac{2}{2}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{7}{4} \frac{6}{4} \frac{5}{3} \frac{8}{6}$   $\frac{6}{4} \frac{5}{5}$   $\frac{9}{4} \frac{8}{3} \frac{6}{2} \frac{6}{2}$

*[p]* *(fz)* *fz* *fz*

99

Solo

[Solo]

(Imo) Solo

*fz*

*fz*

*fz*

*p*

*p*

*p*

(Solo)

Ky - ri - e e -  
(Solo)

Ky - ri - e e -

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

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

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

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

9 8 6 5  
4 8 3 6 2  
4 8 3

105

The musical score consists of several staves. The top section has six staves, each with a treble clef and a key signature of one flat. The bass staff at the bottom has a bass clef and a key signature of one flat. The dynamic level is indicated as **f**. The middle section contains three staves, each with a treble clef and a key signature of one flat. The bottom section contains two staves, each with a treble clef and a key signature of one flat. The bass staff at the very bottom has a bass clef and a key signature of one flat. The dynamic level is indicated as **p**.

lei - - - son, e - lei -  
lei - - - son, e - lei -  
(Solo)  
E - le - - i -

Violonecchio  
Tasto

110

(Solo) *p*

(Solo)

*f*

*f*

*f*

*f*

(a 2) *f*

*f*

*f*

*f*

*p* *ff*

*ff*

*f*

Tutti Ky - ri-e,

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

(Tutti) Ky - ri-e,

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

(Tutti) Ky - ri-e,

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

Solo

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

(Vc. e Bs.)

*p* *7* *5* *5* *6* *4* *3* *7* *4* *2* *5* *3* *8*

*Tutti f*

116

ff  
(ff)  
[fz]  
ff  
[fz] (ff)  
[fz] ff  
[fz] ff  
ff

Tutti

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

Ky - ri - e e - lei - son, e - lei - - - - son, e - lei - - - -  
(Tutti)

8 Ky - ri - e e - lei - son, e - lei - - - -  
[Tutti]

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

6 6 6 5 4 3 Tutti 5 3 2 6 6 6

ff

120

son, e - lei - son,

son, e - lei - son,

8 son, e - lei - son,

son, e - lei - son,

unis.

fz

5 6 unis.

2

124

This musical score page contains two staves of music for orchestra and choir, spanning measures 124 and 125.

**Measure 124:**

- The top staff consists of six staves for woodwind instruments (Flute, Oboe, Clarinet, Bassoon, Trombone, and Tuba/Bass Trombone). The dynamics are indicated by square brackets: [fz] for Flute/Oboe, fz for Clarinet, fz for Bassoon, fz for Trombone, and (fz) for Tuba/Bass Trombone.
- The bottom staff consists of three staves for strings (Violin I, Violin II, Cello).
- Dynamics include fz, p, and (p).
- A bassoon solo is marked with  $\flat$  7 Solo.

**Measure 125:**

- The top staff continues with woodwind parts, showing sixteenth-note patterns and dynamics fz, p, and (p).
- The bottom staff continues with string parts, showing eighth-note patterns and dynamics fz, (p), and p.
- Vocal entries begin in measure 125, with lyrics "e - lei - - son," appearing in three different voices.
- The bassoon part continues with  $\flat$  7 Solo.
- Measure 125 concludes with a bassoon dynamic fz and a bass clef in 7/2 time.

127

*pianissimo*

son, e - lei - son

son, e - lei - son

8 son, e - lei - son

son, e - lei - son

Tasto

## Gloria

Vivace assai

Flauto

Oboe I

Oboe II

Clarinetto I  
in B

Clarinetto II  
in B

Fagotti

2 Corni in B

2 Clarini in B

Timpano  
[in B-F]

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Violoncello  
e Basso,  
Organo)

Solo  
(p)

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

8

6 6

5

in ex - cel - sis, in ex - cel - sis De - - o.

*f*

*Tutti f*

9

*f*

*f*

*f*

*f*

(a 2)

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

[f] Tutti

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

[f] Tutti

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

[f] Tutti

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

[f] Tutti

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

6 6

13

(fz)

fz

fz

fz

fz

fz

[f]

*tr.*

fz

f

f

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

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

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

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

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

[f]

17

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

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

8 cel - sis, in ex - cel - - - sis De - - - - -

cel - sis, in ex - cel - - - sis De - - - - -

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

20

21

o.

o.

8 o.

o.

[p] Et in terra pax ho -

Et in terra pax ho -

6      7      6/4      h

Tasto *p*

This page contains two systems of musical notation. The top system spans measures 20 and 21, featuring six staves. Measure 20 begins with a forte dynamic (f) and includes a bass staff with eighth-note patterns. Measure 21 begins with a piano dynamic (p). The bottom system continues from measure 21, showing sustained notes and eighth-note patterns in the bass staff, while the vocal parts sing the Latin phrase 'Et in terra pax ho-' in four-measure phrases. Measure numbers 6, 7, 6/4, and 11 are indicated below the bass staff. The tempo marking 'Tasto' with a piano dynamic (p) is at the end of the page.

25

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

mi - ni-bus, et in ter - ra pax ho - mi - ni-bus bo - - -

8 mi - ni-bus, et in ter - ra pax ho - mi - ni-bus bo - nae vo - - lun -

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

*fz*

81

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

$\natural$       5       $\natural$  6      4+ 6      7      3       $\sharp$  2      6      5      -      6      5      2      6      6      4      6      5

Musical score page 34, measures 37-41. The score consists of six staves. Measures 37-39 show six voices (Soprano, Alto, Tenor, Bass, and two additional voices) performing a rhythmic pattern of eighth and sixteenth notes. Measure 40 is a vocal section with lyrics "ta - - - tis." repeated three times. Measure 41 concludes with a bass line featuring eighth-note patterns.

37

f

f

f

f

f

ta - - - tis.

ta - - - tis.

ta - - - tis.

$\frac{6}{4}$

#

f

$\delta$

6

$\frac{4}{2} \frac{16}{2}$

2 6

2 6

(1) (1)

41

[f]

[f]

[f]

Lau - da - mus      te, lau - da - mus      te, be-ne - di - ei-mus

Lau - da - mus      te, lau - da - mus      te, be-ne - di - ei-mus

8

Lau - da - mus      te, lau - da - mus      te, be-ne - di - ei-mus

Lau - da - mus      te, lau - da - mus      te, be-ne - di - ei-mus

Lau - da - mus      te, lau - da - mus      te, be-ne - di - ei-mus

6 5                    5                    5                    6 5

46

Solo

*f* (Tutti)

Solo

[Tutti]

Solo

Tutti

Solo

[f] Tutti

(Imo) Solo

[f] (a 2) (Tutti)

*f*

[f]

*f*

*p*

*f*

*f*

*f*

*p*

*f*

*f*

*f*

te.

*p*

Ad - o - ra - - mus te.

Glo - ri - fi -

*f*

te.

*p*

Ad - o - ra - - mus te.

Glo - ri - fi -

*f*

8 te.

*p*

Ad - o - ra - - mus te.

Glo - ri - fi -

*f*

te.

*p*

Ad - o - ra - - mus te.

Glo - ri - fi -

*f*

Tutti

*f*

52

Music score page 37 featuring ten staves of musical notation. The top section consists of six staves, each with a different dynamic marking: *fz*, *bz*, *fz*, *f<sub>z</sub>*, *f<sub>z</sub>*, and *f<sub>z</sub>*. The middle section contains two blank staves. The bottom section begins with three staves, followed by lyrics in three staves, and concludes with three staves. The lyrics are:

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

Measure numbers 6, 6, 6, b7, 9, and 5 are indicated at the bottom of the page.

57

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

6 5 3 6/5 10/8 5 6 6/4 3 6/4

Musical score for orchestra and choir, page 39, system 61. The score consists of ten staves. The top six staves represent the orchestra, with parts for strings, woodwinds, and brass. The bottom four staves represent the choir. The vocal parts include soprano, alto, tenor, and bass. The music is in common time, with a key signature of one flat. The vocal parts sing Latin words: "da - mus, be - ne - di - ci - mus, glo - ri - fi - ca - mus". The score includes dynamic markings such as *tr* (trill) and various rests. Measure numbers 61 through 66 are indicated at the beginning of each system. Chord progressions are shown at the bottom of the page.

61

62

63

64

65

66

da - mus, be - ne - di - ci - mus, glo - ri - fi - ca - mus

da - mus, be - ne - di - ci - mus, glo - ri - fi - ca - mus

8 da - mus, be - ne - di - ci - mus, glo - ri - fi - ca - mus

da - mus, be - ne - di - ci - mus, glo - ri - fi - ca - mus

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

65

[*fz*]      *fz*      *fz*      *fz*      *tr*

*fz*

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

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

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

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

5      6      5      3      7      5      6      5      6      3      *tr*

*fz*

(*Segue subito*)

Gratias

**Allegretto**

71 Fl. [Solo] *p*

Ob. I

Ob. II

Clt. I Solo

Clt. II [*p*]

Fg. (Imo) Solo *p*

Alto

Solo *p*

79

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

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

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

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

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

105

(a 2)

*f*

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

*f*

6 6 3 7

111

Sopr.

Solo

Do - - - mi - ne

*p*

*p*

*p*

6 5 6

117

Cor.  
Cln.  
Timp.

De - - us, Rex coe - le-stis,  
De - us Pa-ter o - mni - po - tens.

127

Solo  
Clt. I  
Clt. II  
Fg.

p

Do - mi-ne Fi - li u - ni - ge - ni - te Je - su  
Chri - ste, Je - su, Je - su

135 Fl.

Ob. I

Ob. II

(a 2)

(f)

Chri - ste.

$\frac{6}{4}$

140

(Imo) Solo

Ten. Solo

Do - - mi-ne De - us, A - gnu-s De - i, Fi - li-us Pa - - tri-s, Fi - li-us, Fi - li-us

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

151

The musical score consists of several staves of music. The top section starts with a treble clef staff, followed by a bass clef staff. The bass clef staff begins with a dynamic marking *p*. The next section includes three staves labeled "Cor.", "Cln.", and "Timp.". The "Timp." staff has a dynamic marking *p*. The bottom section features three vocal parts: "Sopr.", "Alto", and "Basso". The "Basso" part is labeled "Solo". The vocal parts sing the Latin text: "Pa-tris, Do - mi - ne De - us, A - gnus De - - - - i, Fi - li - us". The "Basso" part continues with the text: "Do - - - mi-ne De - us, A - gnus De - i, Fi - li - us Pa - - - tris,". The score concludes with a bass clef staff containing a harmonic analysis:  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{7}{5}$ ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{5}$ , and  $\frac{6}{4}$ .

160

*f*

(a2) *f*

[*f*] [*f*]

*f*

Pa - tris.

Pa - tris.

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

168

The musical score consists of several staves of music. The top section (measures 1-6) features six staves, likely for SATB voices and piano. The middle section (measures 7-12) shows a bassoon part with dynamic markings (f) and (ff). The bottom section (measures 13-18) includes a bassoon part, a cello/bassoon part, and an organ part. The vocal parts sing the lyrics "Qui tol - lis pec - ca - ta, pec - ca - ta mun - di," with "Tutti" entries in measures 11-12 and 15-16.

*Tutti*

*Qui tol - lis pec -*

*Tutti*

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

*Tutti*

*Qui tol - lis pec -*

*Vc. e Bs.*

*Org.*

$\frac{6}{4}$

$\frac{6}{4}$

*Tutti*

$\frac{6}{4}$

$\frac{6}{4}$

178

ca - - ta mun - di, mi - - se - re - - re  
 ca - - ta mun - di, mi - - se - re - - re  
 8 ca - - ta mun - di, mi - - se - re - re no - bis,  
 mi - - se - re, mi - - se - re re no - bis, qui

7 6 6 5

177

no - bis,  
no - bis, qui tol - lis pec - ca - ta  
qui tol - lis pec - ca - ta, pec - ca - ta mun - di,  
8 qui tol - lis pec - ca - ta mun - di, pec - ca -  
tol - lis pec - ca - ta mun - di, pec - ca -

6 7 b6 6 7 6 6 7 6

182

mun - - di, mi - - se - re - - re, mi - - se - re - - re  
mi - - se - re - - re, mi - - se - re - - re no - -  
re - - re, mi - - se - re - - re no - bis,  
ta mun - di, pec - ca - ta

6 6 9 5 6 5 8 3

187

no - - - bis, qui tol - lis, qui  
no - - - bis, qui tol - lis pec -  
8 no - - - bis, qui tol - lis,  
mun - - - di, qui tol - lis, qui

191

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

$\frac{7}{2}$       6      6      5       $\frac{b6}{6}$       6       $\frac{b6}{b6}$       6      6      6      5

196

— 6 6 6 6 6 6 —

8

mun - di, pec - ca - ta mun - di.  
ca - ta, pec - ca - ta mun - di.  
pec - ca - ta mun - di.

— 6 6 6 6 6 6 —

55 Solo *p*

202

*Solo*

Sus - ci-pe

*Solo*

Sus - ci-pe

*Solo*

Sus - ci-pe

*Solo*

Sus - ci-pe

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

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

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

no - stram,

Sus - ci-pe

de - pre - ca - ti -

6 6 b7 5 6 b7 6 7

211

no - stram,

no - stram,

8 sus - ci-pe

no - stram, de - pre - ca - ti -

no - stram, de - pre - ca - ti -

de - pre - ca - ti -

de - pre - ca - ti -

o - nem no - stram, de - pre - ca - ti - o - - - nem no - stram,

(Vc. e Bs.)

6 7 6 6 6 3 3 3 3 3

219

*(a 2)*

Tutti *f*

o - nem      no - - -      stram.

o - nem      no - - -      stram,      no - stram.      Tutti *f*      Qui

8      o - nem      no - - -      stram,      no - stram.      Qui      se - des,

sus - - - ci - pe.      Tutti *f*      Qui

6      5      6      6      6      #      Tutti *f*

224

[f]

[f]

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

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

<sup>8</sup> qui se - des ad dex - - te - ram Pa - tris,

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

6

228

*ff*

*p*

*[ff]*

*ff*

*ff*

*(ff)*

*ff*

*p*

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

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

*\**   *mi - se - re - re,*   *mi - se - re - re,*   *mi - se -*

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

*6*   *6*   *6*   *6*   *6*   *6*   *6*

*p*

*unis.*

*6*   *4*

\*) Original h statt d<sup>1</sup>

235

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

6 4      7 ♯      5 3      6      6 4      ♪

243

p

p

p

p

c

c

c

c

c

bis.

bis.

8 bis.

bis.

Tasto

(Segue subito)

## (Quoniam)

*Allegro spiritoso*

249

The musical score consists of ten staves of music. The first seven staves represent the orchestra, with dynamics like [f] and (a2) and articulations such as accents and slurs. The eighth staff begins with vocal entries:

- Staff 8:** "Quo - ni-am tu so - lus san - ctus. Tu so - lus, tu so - lus Do - mi-nus."
- Staff 9:** "Quo - ni-am tu so - lus san - ctus. Tu so - lus Do - mi-nus."
- Staff 10:** "Quo - ni-am tu so - lus san - ctus. Tu so - lus, tu so - lus Do - mi-nus."
- Staff 11:** "Quo - ni-am tu so - lus san - ctus. Tu so - lus, tu so - lus Do - mi-nus."

The score concludes with a tutti section at the end of staff 10, marked *f*, with time signatures changing from 6 to 5, then 3, then back to 6, 5, 3, and finally 4/2.

253

The musical score consists of six staves. The top five staves represent five voices (Soprano, Alto, Tenor, Bass, Contratenor) in G clef, with the Tenor staff being the lowest. The bottom staff represents the basso continuo in F clef. The music is in common time, with a key signature of one flat. Measure 253 begins with a forte dynamic. Measures 254 and 255 show the voices and basso continuo continuing their parts. The lyrics begin in measure 254.

[1]

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

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

256

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

6 10 7 7 7 7 7 7 7 6 - 7 6 7 b7 6 - 7 6 6 5 6 5

260

*f(z)*

*fz*

Je - su Chri - ste, Je - su Chri - ste, Je - su,  
Je - su Chri - ste, Je - su Chri - ste, Je - su,  
8 Je - su Chri - ste, Je - su Chri - ste, Je - su,  
Je - su Chri - ste, Je - su Chri - ste, Je - su,

6 5 — — 5 4 — — 8 b7 6 — b7 8 b7 6 — b7  
3 — 4 — 4 — 3 — 4 — 4 —

264

Je - su Chri - ste. Cum sancto

Je - su Chri - ste. Cum sancto

8 Je - su Chri - ste. Cum sancto

Je - su Chri - ste. Cum sancto

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

267

Spi - ri - tu, in glo - ri - a      De - i Pa - tris.      A - - - - men,  
 Spi - ri - tu, in glo - ri - a      De - i Pa - tris.      A - - - - men,  
 8 Spi - ri - tu, in glo - ri - a      De - i Pa - tris.      A - - - - men,  
 Spi - ri - tu, in glo - ri - a      De - i Pa - tris.      A - - - - men,

$\frac{6}{4}$      $\frac{b7}{5}$                           $\frac{6}{5}$                           $\frac{6}{5}$                           $\frac{6}{4} \frac{10}{10} \frac{10}{10}$                   $\frac{6}{6} \frac{6}{5}$

271

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

(Vc.) (Bs.) (senza Vc. e Bs.)

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

276

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

(Vc.e Bs.)

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

281

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

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

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

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

Tasto

286

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

10 10 6 10      5 6      5 6 3      6 1      5 1 5      5 1      9 - 8 7

291

*tr.*

Pa - tris, a - men, a - men,

8

7 5 6 4 5 # 6 4 # — 6 δ 8 3 3 7 5 4 8 6

295

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

3 5 4 8 7 b5 4 3 14 6 6 5 14 6 6 5 4+ 6 7 6 # 6 5 6 4 5 6 4 5 -

300

(a 2)

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

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

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

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

$\begin{matrix} \text{h} & 4+6 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 3 & 4 \\ [b] & 4 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 5 \\ 5 \end{matrix}$   $\begin{matrix} 3 \\ 7 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$  Tasto

305

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

(Vc. e Bs.) (Vc.) (Bs.) (Org.)

5 6 8                    10 6 5 -            6 -

310

A musical score for four voices (SATB) and basso continuo. The score consists of eight staves. The top four staves represent the voices: Soprano, Alto, Tenor, and Bass. The bottom four staves represent the continuo: Cello/Bassoon, Double Bass, Harpsichord/Cembalo, and Violin. The music is in common time, with a key signature of one flat. Measure 310 begins with a rest followed by eighth-note patterns in the voices. The basso continuo provides harmonic support with sustained notes and bassoon entries. The vocal parts sing a hymn-like text in Latin.

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

5 Tasto

314

ff

*fz*

*fz*

*fz*

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

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

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

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

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

318

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

2 6 6 b —

321

Solo

*p*

a - men, a - - - men.

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

Solo

*p*

a - men, a - - - men.

8 a - men, a - - - men.

a - men, a - - - men.

6 — — — — 5 — — — — Solo *p*

325

[Solo] (Pno) Solo

p p

pp pp

men, a - men,

men, Solo

A - - men, a - - men,

Solo

8 A - - men, a - - men,

men, a - men,

Bass line: eighth-note patterns.

329

(a.2)

*a - - - men, a - - - men. In  
a - - - men. In  
8 a - - - men, a - - men. In  
men, a - - - men. In*

Tutti *f* [*f*] Tutti *ff* Tutti *f* [*f*] Tutti *ff* Tutti *ff*

6 6 3 5 6 3 6 pleno Organo Tutti *ff*

333

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

6 4+ 6 6 2 6 2 6 8 7 5 3 8 7 5 6 3 6 3 6  
[fz] fz

338

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

6      6      6      3  
4

## (Credo)

Vivace

Flauto [f]

Oboe I [f]

Oboe II [f]

Clarinetto I in B tr [f]

Clarinetto II in B [f] (a 2) tr

Fagotti [f]

2 Corni in B [f]

2 Clarini in B [f]

Timpano [in B-F] [f]

Violino I tr [f]

Violino II tr [f]

Viola [f]

Soprano (Tutti) [f]  
Cre - do in u - num,in u - num De - um,

Alto (Tutti) [f]  
Cre - do in u - num,in u - num De - um,

Tenore (Tutti) [f]  
8 Cre - do in u - num,in u - num De - um,

Basso (Tutti) [f]  
Cre - do in u - num,in u - num De - um,

(Violoncello e Basso, Organo) unis. tr [f]

4

cre - - - do in u - num De - um,in u - - - num De - - -

cre - - - do in u - num De - um,in u - - - num De - - -

8 cre - - - do in u - num De - um,in u - - - num De - - -

cre - - - do in u - num De - um,in u - - - num De - - -

5 6 6 6 7 7 5 6 - 4 3

8

um.

um.

um.

um.

Pa - trem o - mni - po - ten - - - tem, fa -

Pa - trem o - mni - po - ten - - - tem, fa -

Pa - trem o - mni - po - ten - tem, fa -

Pa - trem o - mni - po - ten - tem, fa -

unis.

8  
3

11

*tr.*

*tr.*

*tr.*

cto - rem coe - li et ter - rae, (—) vi - si - bi - li - um  
cto - rem coe - li et ter - rae, vi - si - bi - li - um  
8 cto - rem coe - li et ter - rae, vi - si - bi - li - um  
cto - rem coe - li et ter - rae, vi - si - bi - li - um

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

14

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

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

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

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

Tasto  
*p*

18

*f*

*f*

*f*

*f*

*f*

*f*

[*f*]

[*f*]

[*f*]

*f*

(*f*)

um.

(*z*)

um.

(*z*)

um.

(*z*)

um.

Org. [*f*]

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

21

[f]

[f]

[f]

Et in u - num Do - mi-num Je - sum Chri - stum,  
Et in u - num Do - mi-num Je-sum Chri - stum,  
Et in u - num Do - mi-num Je - sum,

Et in u - num Do - mi-num Je - sum Chri - stum,

$\frac{6}{4}$   $\frac{\natural}{2}$   $\frac{\flat}{2}$   $\frac{6}{2}$   $\frac{\flat}{9}{\natural}$   $\frac{6}{2}$   $\frac{\natural}{6}$   $\frac{\flat}{6}{\natural}$   $\frac{6}{6}$   $\frac{\flat}{6}{\natural}$

25

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

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

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

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

6                    6                    9                    5                    b7 5 6 5            6                    6

29

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

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

8 Et ex Pa - tre na - tum an - te o - mni-a

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

2 6 2 6 6 3 5 6 5

33

sae - cu - la, an - te      o - - - mni-a sae - cu - la.      De - um de

sae - cu - la, an - te      o - mni-a, an - te      o - mni-a sae - eu - la.      De - um de

8      sae - cu - la,

sae - cu - la, an - te      an - te      o - mni-a sae - eu - la.      De - um de

sae - cu - la, an - te      o - mni-a, an - te      o - mni-a sae - eu - la.      De - um de

b      6      b      #      7      6      7      6<sup>5</sup>      #      senza Org.

pp

37

De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro, de De - o

De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro, de De - o

8 De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro, de De - o

De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro, de De - o

[coll' Org.  
Tutti  
ff]

41

ve - ro, de De - o      ve - ro, de De - o      ve -

ve - ro, de De - o      ve - ro, de De - o      ve -

8      ve - ro, de De - o      ve - ro, de De - o      ve -

ve - ro, de De - o      ve - ro, de De - o      ve -

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

44

tr

tr

tr

tr

tr

tr

tr

tr

ro.

ro.

ro.

ro.

Ge - ni - tum, non fa - etum,

Ge - ni - tum, non fa - etum,

Ge - ni - tum, non fa - etum,

Ge - ni - tum, non fa - etum,

Ge - ni - tum, non fa - etum,

#      6      unis.      #      unis.      #

48

**48**

con - sub-stan - ti - a - lem Pa - tri: per quem o - mni-a, per quem

con - sub-stan - ti - a - lem Pa - tri: per quem o - mni-a, per quem

8 con - sub-stan - ti - a - lem Pa - tri: per quem o - mni-a, per quem

con - sub-stan - ti - a - lem Pa - tri: per quem o - mni-a, per quem

6                    5                    6                    5

51

[f]

[f]

[f]

o - - - - mni - a fa - - - - cta sunt.

o - - - - mni - a fa - - - - cta sunt. Solo

8 o - - - - mni - a fa - - - - cta sunt. Qui pro - pter nos Solo

o - - - - mni - a fa - - - - cta sunt. Qui pro - pter nos

$\frac{6}{5}$

$\frac{6}{4}$

Tasto Solo  $\frac{5}{4}$

55

The musical score consists of two systems of music. The first system (measures 55-58) features five staves. The top four staves have treble clefs and the bottom staff has a bass clef. Dynamics include *f*, *f*, *[f]*, *f*, *[p]*, and *f*. The second system (measures 59-62) features three staves: a soprano staff with a treble clef, an alto staff with a bass clef, and a bass staff with a bass clef. The soprano and alto staves begin with eighth-note patterns. The bass staff has a dynamic of *f*. The vocal parts are labeled with Latin text: "Qui", "(Tutti)", "Qui", "(Tutti)", "Qui", "(Tutti)". The lyrics "ho - mi-nes, et pro - pter no - stram sa - lu - tem de - scen-dit de coe - lis. Qui" are written below the vocal parts. The bass staff continues with a steady eighth-note pattern. The dynamic *f* is also present here. The bass staff concludes with a dynamic of *f* and the label "Org."

Qui  
(Tutti)  
Qui  
(Tutti)  
Qui  
(Tutti)

8 ho - mi-nes, et pro - pter no - stram sa - lu - tem de - scen-dit de coe - lis. Qui  
ho - mi-nes, et pro - pter no - stram sa - lu - tem de - scen-dit de coe - lis. Qui

Org.  
*f*

60

(f)

*tr.*

*tr.*

*tr.*

*tr.*

*tr.*

[f]

[f]

[f]

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de-scen - dit de coe - lis, de coe - lis,

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de-scen - dit de coe - lis, de coe - lis,

8 pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de-scen - dit de coe - lis, de coe - lis,

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de-scen - dit de coe - lis, de coe - lis,

*tr.*

5 2 6 6 5 2 6 5 6 6 6

64

Solo

p

Solo

Solo

(Imo) Solo

p

p

p

de - scen - - dit de coe - - lis, qui pro-pter nos ho - mi-nes, et

de - scen - - dit de coe - - lis, qui pro-pter nos ho - mi-nes, et

8 de - scen - - dit de coe - - lis, qui pro-pter nos ho - mi-nes, et

de - scen - - dit de coe - - lis, qui pro-pter nos ho - mi-nes, et

Tasto solo

p

3 6 7 5 6 — 6 3 Tasto solo p

70

[f]

[f]

[f]

[f]

[f]

(a.2)

f

[f]

[f]

[f]

[f]

[f]

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

Org.  
Tutti  
ff

75

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

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

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

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

(Segue subito)

## Et incarnatus

**Adagio**

80 Clt. I Solo

Sopr. p

p

6 5

6 7

84

Solo

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

6 5

6

6

88

Ob. I

Ob. II

Clt. I

Clt. II

Fg.

(a 2)

5 6

6

7

5 6

98

Cor.

Cln.

Timp.

105

- ri - a, Ma - ri - - a Vir - gi-ne: Et ho - - - mo

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

97

[*p*]      [*p*]

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

$\frac{8}{3}$        $\frac{7}{4}$        $\frac{8}{3}$        $\frac{4}{2}$        $\frac{5}{3}$        $\frac{16}{5}$        $\frac{6}{3}$

101

f      p      ff      pp

f      p      f      p      pp

f      p      f      [p]      pp

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

$\frac{16}{5}$       6       $\frac{5}{3}$        $\frac{7}{4}$        $\frac{6}{5}$        $\frac{5}{3}$

106

105

est.  
Aito Solo  
Ten. Et ho - - - mo fa - ctus est, et ho - - - mo  
Basso Et (Solo) ho - - - mo fa - ctus est, et ho - - - mo  
Et ho - - - mo fa - ctus est, et ho - - - mo  
**b5** 8 **g** **b7** 6 - 8 **b** 7 **b6** 8 - **g** **b6** -

109

F1.

Ob. I

Ob. II

Clt. I

Clt. II

Fg.

**p** [f] [f] [f]

(**f**) **f**

**f** Tutti

Crucifixus

fa - - - factus est.

8 fa - - - factus est.

fa - - - factus est.

**b4** **g** **b7** **b6** **b5** **f** **b5**

\*) Original b<sup>1</sup> statt ces<sup>2</sup>

113

Cor.

Cln.

Timp.

fi - xus      e - ti - am pro      no - bis:      sub      Pon - ti - o Pi -

fi - xus      e - ti - am pro      no - bis:      sub      Pon - ti - o Pi -

8 fi - xus      e - ti - am pro      no - bis:      sub      Pon - ti - o Pi -

fi - xus      e - ti - am pro      no - bis:      sub      Pon - ti - o Pi -

$\frac{3}{5}$

$b\frac{6}{5}$

$b\frac{7}{5}$

$\frac{3}{5}$

117

[fz]

fz

[fz]

fz

(fz)

fz

p.

p.

—

fz

pp

pp

p

la - to      pas - sus.

la - to      pas - sus.

8 la - to      pas - sus.

la - to      pas - sus.

p Solo

Pas - sus,

p Solo

Pas - sus,

Solo p

b 5

fz

124

V. I  
V. II  
Va.  
*pp*

pas - - sus, et se pul - - tus est, se -  
8 pas - - sus, et se pul - - tus est \_\_\_\_\_, se -  
[P] Solo  
Pas - - sus, et se pul - - tus est \_\_\_\_\_, se -  
Tasto solo  
*pp*

125

Ob. I  
Clt. I  
*p*

pul - - tus est, se - pul - - tus est,  
8 pul - - tus est \_\_\_\_\_, se - pul - - tus est,  
pul - - tus est, se - pul - - tus est,  
pul - - tus est,

129

Solo

*p*

*ff*

(Imo) Solo *p*

Solo

*p*

Pas - - sus, et se - pul - tus est, et \_\_\_\_\_ se - pul - tus \_\_\_\_\_

8

135

[1]

p

[p]

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

Solo

Solo

Solo

## Et resurrexit

141 Vivace

Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scrip-tu-ras.

[f] (Tutti)

[f] (Tutti)

[f] (Tutti)

8 [f] (Tutti)

Tutti *f*

6 b 4 / h 6 5 9/4 8 6 6 6/4 5 h

144

[f]

*tr*

*tr*

*tr*

8

Et a - scen - dit in coe - lum, et a - scen - dit in coe - - -

Et a - scen - dit in coe - lum, et a - scen - dit in coe - - -

Et a - scen - dit in coe - lum, et a - scen - dit in coe - - -

Et a - scen - dit in coe - lum, et a - sce - dit in coe - - -

*tr*

147

(fz)

5      6      9      b

- lum:  
- lum:  
8 - lum:  
- lum:

se - det ad dex - te - ram  
se - det ad dex - te - ram  
se - det ad dex - te - ram  
se - det ad dex - te - ram

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

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

151

- te - ram Pa - tris.

Pa - tris.

8 dex - te - ram Pa - tris.

dex - te - ram Pa - tris.

$\flat_7$      $5_3$      $5_6$      $3_6$            $6_6$      $6_6$      $\natural_6$     8     $\flat_6$      $\natural_1$      $6_6$      $2_6$

154

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

6 5 6 5 6

157

Music score page 157 featuring six staves of musical notation. The top three staves consist of treble clef staves, while the bottom three staves are bass clef. The key signature is one flat. The music begins with eighth-note patterns in the upper voices, followed by sustained notes and eighth-note chords. The dynamic level fluctuates between piano and forte. The vocal parts are labeled with 'a 2' and 'f'. The bass line features sustained notes and eighth-note patterns. The vocal parts begin singing at measure 157, with lyrics in Latin: 'cum glo-ri-a', 'ju - di - ca - re', 'cum glo-ri-a', 'ju - di - ca - re', 'i - te-rum ven-tu-rus est cum glo - ri - a', 'ju - di - ca - re', and 'i - te-rum ven-tu-rus est cum glo - ri - a'. The bass line continues with eighth-note patterns. Measure 158 concludes with a dynamic of  $\text{f}^{\sharp}$ .

a 2  
f  
a 2  
f

[f]

*cum glo-ri-a*

*ju - di - ca - re*

*cum glo-ri-a*

*ju - di - ca - re*

*i - te-rum ven-tu-rus est cum glo - ri - a*

*ju - di - ca - re*

*i - te-rum ven-tu-rus est cum glo - ri - a*

$\text{f}^{\sharp}$

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

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

161

vi - vos, vi - vos, et mor - tu - os: cu - jus re - gni non e - rit  
 vi - vos, vi - vos, et mor - tu - os: cu - jus re - gni non e - rit  
 8 vi - vos, vi - vos, et mor - tu - os: cu - jus re - gni non e - rit  
 vi - vos, vi - vos, et mor - tu - os: cu - jus re - gni non e - rit

Violoncello (Bs.) (Org.)

Tasto *p*

Tutti *f*

166

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

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

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

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

6 unisono *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

6 5 (6 5)

170

nis.

nis.

8 nis.

nis.

173

(a 2)

Et in Spiritum sanctum, dominum, et vivifici -

Et in Spiritum sanctum, dominum, et vivifici -

8 Et in Spiritum sanctum, dominum, et vivifici -

Et in Spiritum sanctum, dominum, et vivifici -

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

176

a 2

a 2

can - tem, et in Spi - ri - tum san - - etum, Do - mi-num, et vi - vi - fi -

can - tem, et in Spi - ri - tum san - - etum, Do - mi-num, et vi - vi - fi -

8 can - tem, et in Spi - ri - tum san - - etum, Do - mi-num, et vi - vi - fi -

can - tem, et in Spi - ri - tum san - - etum, Do - mi-num, et vi - vi - fi -

6      7      b      6      5

179

can - tem:      qui ex Pa - tre      Fi - li - o - que pro - ce - dit.

can - tem:

8 can - tem:

can - tem:

(Vc.)      (Vc. e Bs.)      unis.

Tutti      f

Detailed description: This is a page from a musical score, specifically page 179. It features ten staves of music. The first six staves are vocal parts, likely soprano, alto, tenor, bass, and two more bass parts, with various dynamics like forte (f), piano (p), and trills. The last four staves are instrumental parts, labeled (Vc.) for cello/bassoon and (Vc. e Bs.) for cello and bassoon. The vocal parts sing a Latin hymn tune. The instrumentation includes strings and woodwinds. The page is filled with musical notation, including note heads, stems, and bar lines, with some measure numbers (e.g., 6, 7) appearing below the bass staves.

188

[*tr*] [*tr*] [*tr*] [*tr*] [*f*] [*f*]

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

[*f*]  
Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et  
[*f*]  
Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et  
[*f*]  
8 Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et  
[*f*]  
Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et

[*tr*] [*tr*] [*f*]  $\frac{4}{2}$   $\frac{6}{6}$  [*tr*] [*tr*] [*f*]

188

*f*

[f]

con - glo - ri - fi - ea - tur: qui lo - eu - tus est

con - glo - ri - fi - ea - tur: qui lo - eu - tus est

8 con - glo - ri - fi - ea - tur: qui lo - eu - tus est

con - glo - ri - fi - ea - tur: qui lo - eu - tus est

7 6 7 — 8 3 —

*tr.*

*tr.*

*tr.*

*tr.*

191

\*)

per Pro - phe - - - tas.

Et u - nam

per Pro - phe - - - tas.

Et u - nam

8 per Pro - phe - - - tas.

Et u - nam

per Pro - phe - - - tas.

Et u - nam

*tr*

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

F1.  
V.I

\* Original

194

san - etam ca - tho - li-cam et      a - - - po - sto - li-cam Ec - cle - - si - am.

san - etam ca - tho - li-cam et      a - - - po - sto - li-cam Ec - cle - - si - am.

8 san - etam ca - tho - li-cam et      a - - - po - sto - li-cam Ec - cle - - si - am.

san - etam ca - tho - li-cam et      a - - - po - sto - li-cam Ec - cle - - si - am.

unis.

197

Con - fi - te - or u - num bap - tis - ma

Con - fi - te - or u - num bap - tis - ma

Con - fi - te - or u - num bap - tis - ma

Con - fi - te - or u - num bap - tis - ma

$\frac{6}{1}$      $\frac{5}{3} \frac{6}{1}$      $\frac{4}{2}$      $\frac{6}{2} \frac{4}{2} \frac{6}{1}$      $\frac{6}{1}$

200

*in remissi - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -*

*in remissi - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -*

*in remissi - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -*

*in remissi - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -*

204

*p*

o - nem      mor - tu - o - - - rum,      mor - tu - o - - - rum.

*p*

o - nem      mor - tu - o - - - rum,      mor - tu - o - - - rum.

*p*

8    o - nem      mor - tu - o - - - rum,      mor - tu - o - - - rum.

*p*

o - nem      mor - tu - o - - - rum,      mor - tu - o - - - rum.

Tasto solo  
*p*

**Vivace**

211

The musical score consists of eight staves of music. The top six staves represent the orchestra, with each staff having a different clef (G, F, G, F, G, F) and a key signature of one flat. The bassoon (Bs.) and organ (Org.) provide harmonic support at the bottom. The vocal parts are in soprano, alto, tenor, and bass. The vocal parts enter at measure 211, singing the Latin text "Et vitam venturi saeculi. Amen. Et". The vocal entries are marked with dynamic instructions such as *f*, *[f]*, *(f)*, and *fz*. The vocal parts continue through measure 218, where they sing "Et vitam venturi saeculi. Amen. Et". The vocal parts then drop out, leaving the orchestra to play a final cadence.

**Orchestra:**

- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin (Vc.)
- Cello (Cello)
- Bassoon (Bs.)
- Organ (Org.)

**Text:**

Et vitam venturi saeculi. Amen. Et

217

Et vi-tam ven-tu - ri  
 sae - eu-li. A - - - men, a - - -  
 vi-tam ven-tu - ri sae - eu-li. A - - - men. Et vi-tam ven - tu - ri sae-eu - li, a - - - men,  
 8 men. Et vi-tam ven - tu - ri sae - eu-li, a - - - - - men, a - -  
 vi-tam ven-tu - ri sae-eu - li, a - - - men, et vi-tam ven -  
 (Vc.) (Bs.) fz

5 3 10 6 5 6 5 5 6 6 5 3 6 5 3 6 4 2 6 4 9 8 6 4 5 3 7 5 3

222

*fz*

*fz*

*fz*

*fz*

*fz*

men.

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

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

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

*fz*

*fz*

5 6 5 3 3 6 7 6 5 6 6 6 15 9 8 6

227

[fz] [fz]

fz fz

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

*fz* *fz*

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

232

*fz*

*fz*

*fz*

et vitam venturi saeculi, amen,

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

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

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

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

7 6 8 6 5 3 5 5 b6 5 7 6 8 6 5 b6 b5 b 6 7 6 b5 10

237

men,

men, amen,

8 sae - eu - li, amen,

men, amen,

(Vc.)

Tasto

241

Music score page 241, featuring multiple staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin, Cello, Double Bass, Organ). The vocal parts sing in Latin, with lyrics appearing below the staff. The score is set in common time, with various dynamics indicated such as *f*, *fz*, *(f)*, *f*, *fz*, *(f)*, *ff*, and *ffz*. The instrumentation includes Violin (Vc.), Cello (Vc. e Bs.), Double Bass (Bs.), and Organ (Org.). The vocal parts sing in Latin, with lyrics appearing below the staff.

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

(Vc.) (Vc. e Bs.) (Vc.)  
*ff* (Bs.) *ff*  
(Org.) *ff*

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

245

tu - ri sae - cu - li, a - - - - men,  
 vi - tam ven - tu - ri sae - cu - li, a - - - - men, et vi - tam ven - tu - ri  
 8 a - - - - men,  
 a - - - - men, et vi - tam ven - tu - ri sae - cu - li, a - - - -  
 6 3 b 3 6 7 6 b5 3 4 6 7 6 6 6 b5 10

249

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

Tasto solo

6 6 5 5 Tasto solo

253

sae - eu - li, a - - men.

men, a - - men.

men.

a - - - men.

257

Solo *p*

Solo *p*

Solo *p*

Soli *p*

Soprano I mo  
Solo

Soprano II do A (Solo)

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

Tenore I mo

Tenore II do

8

Violoncello Solo [Tasto solo] *p*

Et vi - tam ven - tu - ri sae - cu - li,

262

*Tutti*

Et vi - tam ven - tu - ri sae - eu - li, a - men, a - men, a -

*Tutti*

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

*Tutti*

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

*Tutti*

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

(Vc. e Bs.)

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

*f*

266

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

(Vc. e Bs.) (Vc.) (Bs.)

(Org.)

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

270

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

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

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

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

5

## Sanctus

*Adagio*

Flauto

Oboe I

Oboe II

Clarinetto I  
in B

Clarinetto II  
in B

Fagotti

2 Corni in B

2 Clarini in B

Timpano  
[in B-F]

Violino I

Violino II

Viola

Soprano

(Tutti)

Alto

Tenore

Basso

(Violoncello  
e Basso,  
Organo)

8    6    5    9    10    -    -    6    7    6    6    [4]    4  
3    4    3    5    5    -    -    3    -    -    2    [-]    2  
Solo

7

[f]

8

San - etus Do - mi-nus De - us, De - us Sa - - ba - oth.

San - etus Do - mi-nus De - us, De - us Sa - - ba - oth.

San - etus Do - mi-nus De - us, De - us Sa - - ba - oth.

San - etus Do - mi-nus De - us, De - us Sa - - ba - oth.

Tutti  $\frac{6}{4}$   $\frac{6}{4}$  unis.  $\frac{6}{4} \frac{4}{2}$   $\frac{6}{4} \frac{6}{4}$   $\frac{6}{4} \frac{4}{2}$

15

*p*

San - etus, San - etus, San - etus, San - etus  
San - etus, San - etus, San - etus, San - etus  
8 San - etus, San - etus, San - etus, San - etus  
San - etus, San - etus, San - etus, San - etus

*p*

8      6      5      5      6      10      -      -      6      6      -      6      5      -

Solo      *p*

20

f

f

f

f

f

f

p.

p.

f

f

f

f

p.

p.

p.

[f]

p.

p.

p.

[f]

p.

[f]

f

f

f

f

f

f

f

f

f

Do - - - mi-nus De - - - us,

De - - - - us

Sa - ba - oth,

Do - - - mi-nus De - - - us,

De - - - - us

Sa - ba - oth,

Do - - - mi-nus De - - - us,

De - - - - us

Sa - ba - oth,

Do - - - mi-nus De - - - us,

De - - - - us

Sa - ba - oth,

$\frac{4}{2}$

Tutti

f

6

2

6

24

De - - - us, De - us Sa - ba - oth.

De - - - us, De - us Sa - ba - oth.

8 De - - - us Sa - - - ba - oth.

De - - - us, De - us Sa - ba - oth.

$\frac{6}{5}$        $\frac{6}{4}$        $\frac{3}{2}$        $\frac{8}{3} \frac{5}{4} \frac{5}{3}$        $\frac{9}{5} \frac{10}{5}$        $\frac{2}{3}$        $\frac{6}{3} \frac{8}{3} \frac{7}{5}$        $\frac{6}{4} \frac{5}{3}$

30 Allegro

[fz] [fz] [fz] [fz] [fz] [fz]

[f] [f] [f] [f] [f] [f]

[f] [f] [f] [f] [f] [f]

[f] [f] [f] [f] [f] [f]

[f]

[f] [f] a2 a2

[f]

[f]

f f f f f f

Ple ni sunt coe - li et ter - ra glo - ri a, glo - ri a tu - a.  
(f)

Ple ni sunt coe - li et ter - ra glo - ri a, glo - ri a tu - a.  
(f)

Ple ni sunt coe - li et ter - ra glo - ri a, glo - ri a tu - a.  
(f)

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

Tutti [f]

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

37

[fz]

fz

fz

fz

fz

fz (a2)

[fz]

[fz]

[fz]

[fz]

[fz]

[fz]

[fz]

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

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

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

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

Tasto solo  
fz

45

*[fz]*

*f(z)*

*f(z)*

*p*

*p*

*p*

*p*

*Solo*

*Solo*

*Solo*

*Solo*

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

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

*o - san - na.*      *O - san -*

*8 san - na, o - san - na*

*in ex - cel - sis.*

*O - san -*

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

*fz*

*f(z)*

53

[fz] [fz] [fz] [fz]

f

[f]

[f]

Tutti

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

Tutti

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

Tutti

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

(Tutti)

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

7  
Org.  
Tutti  
f

5

6

8

4 2 6

61

in ex - cel - sis,  
in ex - cel - sis,  
8 in ex - cel - sis,

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

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

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

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

## Benedictus

Molto Allegro

Flauto

Oboe I

Oboe II

Clarinetto I  
in B

Clarinetto II  
in B

Fagotti

2 Corni in B

2 Clarini in B

Timpano  
[in B-F]

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Violoncello  
e Basso,  
Organo)

*pianissimo*

*f*

*[f]*

*a2*

*pianissimo*

*f*

*pianissimo*

*f*

*pianissimo*

*f*

*f*

*f*

*Tasto solo*

*pianissimo*

$\begin{smallmatrix} 8 & 3 \\ 3 & 2 \\ 7 & 3 \end{smallmatrix}$

*(Org.)*

*f*

5

*Solo*

*p*

[*f*]

*fz* *p*

*fz* *p*

*fz* *p*

8

(Vc.) Solo

Tasto [*p*]

$\frac{6}{4}$        $\frac{8}{3} \frac{7}{2} \frac{1}{3}$        $\frac{6}{4}$        $\frac{3}{5} \frac{6}{4}$        $\frac{6}{5} \frac{6}{4}$        $\frac{7}{3} \frac{5}{3}$        $\frac{12}{5}$       Tasto [*p*]

10

a2

[f]

a2

[f]

[f]

(Vc. e Bs.)

org.

14

p

f

[f]

(f)

p

pianissimo (Tutti)

Be - ne - di - etus,

pianissimo (Tutti)

Be - ne - di - etus,

pianissimo (Tutti)

Be - ne - di - etus,

pianissimo (Tutti)

Be - ne - di - etus,

Tasto  
p

18

[f]

f

f

[f]

*bene - di - etus qui ve - nit in no - mi-ne, in no - mi-ne Do - mi - ni.*

*crescendo*

*bene - di - etus qui ve - nit in no - mi-ne, in no - mi-ne Do - mi - ni.*

*crescendo*

*bene - di - etus qui ve - nit in no - mi-ne, in no - mi-ne Do - mi - ni.*

*crescendo*

*bene - di - etus qui ve - nit in no - mi-ne, in no - mi-ne Do - mi - ni.*

*crescendo*

*bene - di - etus qui ve - nit in no - mi-ne, in no - mi-ne Do - mi - ni.*

*Org. Tutti*

$\begin{smallmatrix} 1 & 1 \\ 6 & 4 \end{smallmatrix}$     $\begin{smallmatrix} 1 & 1 \\ 5 & 3 \end{smallmatrix}$     $\begin{smallmatrix} 1 & 1 \\ 6 & 4 \end{smallmatrix}$     $\begin{smallmatrix} 1 & 1 \\ 5 & 3 \end{smallmatrix}$     $\begin{smallmatrix} 1 & 1 \\ 6 & 4 \end{smallmatrix}$     $\begin{smallmatrix} 5 & 3 \\ 1 & 1 \end{smallmatrix}$     $\begin{smallmatrix} 5 & 3 \\ 1 & 1 \end{smallmatrix}$     $\begin{smallmatrix} 5 & 3 \\ 1 & 1 \end{smallmatrix}$     $\begin{smallmatrix} 5 & 3 \\ 1 & 1 \end{smallmatrix}$

*f*

28

fz      p      [fz]      [fz p]      [fz p]      [f]

[fz p]      [fz p]      [fz p]      [f]

fz      p      fz      p      fz      p      fz      p      fz      p

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

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

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

Be - - - ne - di - - etus qui

(Vc.)      (Bs.)      (Org.)

fz      p      fz      p      fz      p      fz      p      fz      p

fz      p      fz      p      fz      p      fz      p      fz      p

fz      p      fz      p      fz      p      fz      p      fz      p

unis.      Tasto solo      p      fz      p      8      Org.      ff      6      7      6

28

no - mi - ne      Do - mi - ni.

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

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

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

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

81

[Solo]

p [Solo]

p

[pizz.]

[p]

Solo

Be - Solo

Be - ne -

pizz.

Tasto solo Solo

[p]

$\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$  [=]  $\frac{4}{4}$

34

[Solo] *p*

(Solo) *p*

(Imo) Solo *p*

di - etus qui ve - - - nit, qui ve - nit in

di - etus qui ve - - - nit, qui ve - nit in

Solo

8 Be - Solo

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

87

no - mi - ne      Do - mi - ne

no - mi - ne      Do - mi - ne

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

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

coll'arco

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

40 Ob. I

ni. Be - ne - di - etus qui ve - nit in  
ni. Be - ne - di - etus qui ve - nit in  
8 ni. Be - ne - di - etus qui ve - nit in  
ni. Be - ne - di - etus qui ve - nit in

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

44

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

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

f p f p

47

*f*

*f*

*f*

*f*

(a.2)

*f*

5    8    6     $\frac{4}{4}$     *Tutti*    *f*

mi-ne Do - mi - ni.

Be-ne - di-ctus qui ve-nit in  
*Tutti*

mi-ne Do - mi - ni.

Be-ne - di-ctus qui ve-nit in  
*Tutti*

8 no - mi-ne Do - mi - ni.

Be-ne - di-ctus qui ve-nit in  
*Tutti*

mi-ne Do - mi - ni.

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

6     $\frac{4}{4}$

51

no - mi-ne Do - mi-ni.

no - mi-ne Do - mi - ni.

8 no - mi-ne Do - mi-ni.

no - mi-ne Do - mi - ni.

(Vc.)

f Tutti

(Vc. e Bs.)

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

56

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

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

Be - ne - di - etus qui

8

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

60

*tr*

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

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

64

a.2

*f*

*a.2*

*f*

no - mi-ne Do - mi - ni.

mi - ni.

8 no - mi-ne Do - mi - ni.

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

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

68

*p*

*p*

*p*

*Bene-dictus,* *bene-dictus qui ve-nit in no-mine, in*

*Solo*  
*p*

72

*crescendo*

no - mi - ne Do - *crescendo* mi - ni.

no - mi - ne Do - *crescendo* mi - ni.

8 no - mi - ne Do - *crescendo* mi - ni.

no - mi - ne Do - mi - ni.

Org.  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$  *unis.*  $\frac{6}{4}$  *p*

76

f  
fz  
ff  
ffz

[fz]  
[ffz]

*f*

[f]  
[f]

*fz* *p* *fz* *p* *fz* *p* *ff* *fz*  
*fz* *p* *fz* *fz* *fz* *ff* *[fz]*  
*fz* *[p]* *fz* *p* *fz* *p* *ff*

Be - ne - di - etus qui ve - nit in no - - -  
Be - ne - di - etus, be - ne - di - etus qui ve - nit, qui ve - nit in  
8 Be - ne - di - etus qui ve - - - nit in  
Be - ne - di - etus qui ve - - nit in

*fz* *(p)* *5* *6* *b6* *4* *6* *7* *5* *b4* *5* *3*

81

no - - - mi - ne      Do - mi-ni.

no - - - mi - ne      Do - mi-ni.

8 no - - - mi - ne      Do - mi-ni.

no - - - mi - ne      Do - mi-ni.

5 b 7 6 6 5 4      unis.

85

[Solo] [Solo] (Solo) (Imo Solo)

pizz. [p]

*Solo*

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

pizz.  
[p]

*Solo*

88

(Solo)

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

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

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

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

coll'arco

6      b5      6      p      6      6      3

92

ni.

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

ni.

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

8 ni.

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

ni.

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

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

$\frac{7}{5}$        $\frac{6}{4}$

$\frac{5}{3}$

$\frac{7}{5}$        $\frac{6}{4}$

$\frac{5}{3}$

2      6

96

no -

no - mi-ne, in

8 no - mi - ne,

no - mi - ne Do -

$\frac{6}{6}$

$\frac{6}{6}$

$\frac{6}{6}$

$\frac{7}{2}$

$\frac{8}{3}$

$\frac{4}{4}$

$\frac{6}{6}$

$\frac{6}{6}$

100

*(a 2)*

*f*

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

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

*f p*    *f p*    *p*    *f*

Tutti  
Be-ne -  
Tutti  
Be-ne -  
Tutti  
Be-ne -  
Tutti  
Be-ne -  
Tutti  
Be-ne -

*f p*    *f p*    *p*    *6*    *6*    *5*    *3*    *Tutti*    *f*    *7*    *7*    *7*    *6*    *3*

## Allegro

104

The musical score consists of six staves. The top three staves represent the orchestra, with parts for strings, woodwinds, and brass. The bottom three staves represent the organ. The score is in common time, with key signatures changing frequently. Dynamic markings include  $[f]$ ,  $[fz]$ , and  $f[z]$ . The vocal parts begin at measure 104, singing the Latin hymn "Ave Maria". The lyrics are as follows:

di - etus qui ve - nit in no - mi-ne Do - mi - ni. O - san - na  
di - etus qui ve - nit in no - mi-ne Do - mi - ni. O - san - na  
8 di - etus qui ve - nit in no - mi-ne Do - mi - ni. O - san - na  
di - etus qui ve - nit in no - mi-ne Do - mi - ni.

A bracket under the final two measures is labeled "[Tasto solo]".

109

\*) Zu dem kleingestochenen Abschnitt in den Holzbläsern vgl. Vorwort

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

(7      -      5      6      6      6      3)      Tasto      fz      fz

119

*Solo*

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

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

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

cel - sis.

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

Tutti

Org.

f

7 5 6 8 3

129

o - san-na      in ex - cel - sis,

o - san-na      in ex - cel - sis,

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

o - san-na      in ex - cel - sis,

$\frac{4}{2}$      $\frac{6}{2}$  [—]       $\frac{4}{2}$      $\frac{6}{2}$  [—]

## Agnus Dei

(Adagio)

Flauto

Oboe I Solo

Oboe II Solo

Clarinetto I in B

Clarinetto II in B

Fagotti (imo) Solo

2 Corni in B

2 Clarini in B

Timpano [in B-F]

Violino I pizz.

Violino II pizz.

Viola pizz.

Soprano

Alto

Tenore

Basso

(Violoncello e Basso, Organo) pizz. staccato

7

*coll'arco*

Solo

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

Solo

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

Solo

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

(Solo)

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

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

12

p  
ff

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

2 —

6 5

7 4

16

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

10                    6                    4                    6                    6                    3                    5  
 [fz]

20

*Agnus Dei qui tollis pecata*

*Agnus Dei qui tollis pecata*

*Agnus Dei qui tollis pecata*

4      3      5      6      7      4+      6      6      5

24

Imo Solo

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

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

28

*bassoon*

*p.*

II do

re - re,  
re - re,  
<sub>8</sub> re - re,

mi - - se -  
mi - - se -  
mi - - se -

re - - re  
re - - re  
re - - re

no - - -  
no - - -  
no - - -

$\flat^6$   $\flat^5$   $\flat^5$

$\flat^6$   $\flat^6$   $\flat^6$   $\flat^5$

32

(Imo Solo)

[fz]

[p]

bis.

A - - gnu s De - i qui

bis.

A - - gnu s De - i qui

8 bis.

A - - gnu s De - i qui

bis.

A - - gnu s De - i qui

$\frac{b_7}{b_5}$

$\frac{b_5}{b_4}$

$\frac{-}{3}$

$\frac{b_5}{b_6}$

$\frac{b_7}{b_5}$

$\frac{b_5}{3}$

$\frac{6}{b}$

[fz]

36

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

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

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

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

*p.*

$b_7$   $-$   $2$   $b_6$   $b$   $-$   $6$   $\sharp$   $-$   $2$   $6$   $b$   $\sharp$   $b_6$

40

ca - - ta mun - - di.

ca - - ta mun - di, pec - ca - ta mun - di.

8 ca - - ta mun - di, pec - ca - ta mun - di.

ca - - ta mun - di, pec - ca - ta mun - di.

coll'arco

Tasto solo

## Dona nobis

**Allegro con spirto**

44

**Allegro con spirto**

ff

ff

ff

f(f)

f[f]

[f]

[f]

[f]

ff

(ff)

f(f)

ff

**Dona nobis**

**ff**

50

Tutti

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

(Tutti)

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

(Tutti)

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

(Tutti)

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

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

56

(a 2)

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

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

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

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

7                  2 6 5                  6 5                  3                  8

61

no - bis      pa - cem,

no - bis      pa - cem,

8      no - bis      pa - cem,

no - bis      pa - cem,

\*)

6      6      6      5      9      5

\*) Original d<sup>1</sup> statt c<sup>1</sup>

66

pa - - - cem,  
pa - - - cem, do - na  
8 pa - - - cem,  
- - - cem, do - na no - bis,  
6 5 \_\_\_\_\_ 2 6

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

fz fz

pa - cem,

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

6 2 6

71

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

do - na no - bis pa -

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

pa - cem, pa -

2                    7                    7                    6                    6

76

no - bis      pa - eem,      pa - cem,      pa - cem,      pa -  
 cem,      pa -  
 do - na      no - bis      pa - cem,      pa - cem,      pa -  
 cem,      pa -  
 6      6      6      6      6  
 4      5      4      6      4

81

(a 2)

[fz] [fz]

cem,  
cem,  
8 cem,  
cem,  
(Vc. e Bs.)  
(Org.)

do - na  
no - - - bis  
pa - cem,  
do - na  
do - na  
do - na  
do - na  
no - bis — pa - cem,  
(Vc.)  
(Bs.)

$\frac{6}{4}$   $\frac{5}{3}$        $\frac{6}{4}$   $\frac{5}{3}$        $\frac{6}{3}$        $\frac{9}{3}$   $\frac{5}{3}$   $\frac{5}{3}$   $\frac{7}{3}$

86

do - na no - - bis pa - -  
no - bis pa - - cem, do - na no - bis  
8 no - bis pa - cem, do - na no - bis pa - cem,  
pa - - (Vc. e Bs.)

7 4 6 6 5 6 1 4 2 6 6

This page contains four systems of musical notation. The top two systems feature five staves each, with the first three staves in treble clef and the last two in bass clef. The bottom two systems also feature five staves each, with the first three in treble clef and the last two in bass clef. The music is primarily composed of eighth and sixteenth note patterns. In the fourth system, there are lyrics written below the notes, including "do-na no-bis pa-", "no-bis pa-cem, do-na no-bis", "8 no-bis pa-cem, do-na no-bis pa-cem,", and "pa- (Vc. e Bs.)". Measure numbers 86 through 6 are indicated at the bottom of the page.

91

*fz*

*[f]*

*fz*

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

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

97

(a.2)

pa - cem —, pa - - - - - cem, pa - - - -  
- - bis — pa - - - - - cem, pa - - - -  
8 pa - cem, pa - - - - - cem, pa - - - -  
bis pa - - - - - cem, pa - - - -

— 2 — 5 — 6 —

103

Solo

Solo

(Imo) Solo

[p]

[p]

*p*

*p*

*p*

cem,

cem,

<sup>8</sup> cem,

cem,

Violoncello

Tasto solo

*p*

109

[f]

[f]

[f]

[f]

a 2

[f]

f

\*)

f

[f]

do - na

[f]

do - na

f

do - na

no - bis

f

do - na

no - bis

(Vc. e Bs.)

Org.

6

f

\*) Untere Note original f<sup>1</sup> statt d<sup>1</sup>

114

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

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

8                pa cem,      pa - cem,      do - na

                  pa - cem,      pa - cem,      do - na

                  6                6                6                b7                5

119

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

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

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

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

6      5      2      6      6

124

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

6 6 6 [4] 6 4+

129

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

6 6 # 7 5 4+ 6 6

134

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

$\begin{smallmatrix} \text{6} \\ \flat \end{smallmatrix}$     $\begin{smallmatrix} 7 \\ \sharp \end{smallmatrix}$    5       $\begin{smallmatrix} 7 \\ \sharp \end{smallmatrix}$    5      4+   6       $\begin{smallmatrix} \sharp \\ \flat \end{smallmatrix}$     $\begin{smallmatrix} \sharp \\ \flat \end{smallmatrix}$    [—]

140

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

6 6

146

ff

(a2)

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

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

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

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

7      2 6      6 8

151

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

do - na      no - bis      pa - - -

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

do - na      no - bis      pa - - -

7            10            6            5            7            6

156

pa - cem, pa - cem, pa -  
cem, do - na no - bis pa -  
8 pa - cem, pa - cem, pa - cem, pa -  
cem, pa - cem, pa - cem, pa -  
6 6 6

161

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

cem,  
 do - na  
 no - - bis

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

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

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

166

Solo [Soli]

pa - cem,

pa - cem,

pa - cem,

pa - cem,

Tasto solo

$\frac{5}{3}$     $\frac{7}{4}$     $\frac{9}{6}$     $\frac{6}{4}$     $\frac{3}{5}$     $\frac{9}{5}$     $\frac{5}{9}$     $\frac{6}{6}$     $\frac{5}{4}$     $\frac{3}{3}$

171

Solo

Solo

Solo

I'mo Solo

Do - na      no - bis,

177

Solo

p

[Solo]

p

pa - cem,

do - - na

no - - bis

pa -

pa - cem,

do - - na

*Solo*

do - na

*Solo*

do - - na

Violoncello

(Vc. e Bs.)

p

p

185

— cem\_, pa - cem.

no - bis

8 no - bis\_ pa - cem.

(Tutti)

Do - - - - na

(Tutti)

Do - - - - na

(Tutti)

Do - - - - na

no - - -

(f)

no - - -

(f)

no - - -

f (Tutti)

Do - - - na

no - - -

ff

$\text{B}^{\flat}$

$\frac{5}{8}$

$ff$

192

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

$\begin{smallmatrix} 5 & 6 & 7 \\ 5 & 6 & 7 \end{smallmatrix}$  senza Org.  $\begin{smallmatrix} 8 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ 6 \end{smallmatrix}$  pleno Org.  $\begin{smallmatrix} 5 \\ 6 \end{smallmatrix}$

199

221

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

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

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

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

unis.

205

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

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

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

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