

MISSA IN D

Messa ex D dur

FLORIAN LEOPOLD
GASSMANN

A, 2 T, B (Solo), A, 2 T, B (coro), 2 cor, 2 tr, 2 vl, b, org

FULL SCORE



Wolfgang Esser-Skala, 2019

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PREFACE & CRITICAL REPORT

This edition of the *Missa in D* bases upon a copy in the archive of the Dresden Hofkapelle, which has been digitized by the Saxon State Library – State and University Library Dresden (see <http://hofmusik.slub-dresden.de>). The digital version of the manuscript is available at

<http://digital.slub-dresden.de/id42603824X> (siglum Mus.2973-D-10).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (dynamics and directions), parentheses (expressive marks) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.

K Y R I E

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
5	vl 1'	6th eighth in Ms: d''8
11	org	3rd eighth in Ms: cis8
20	org	3rd eighth in Ms: fis8
21	vl 2	3rd quarter in Ms: d'16–d'16–d'16–d'16
28	cor 2	6th to 8th eighth in Ms: e'8–e'4
30	vl 2	14th sixteenth in Ms: fis'16
32	T 1	2nd eighth in Ms: cis'8
36	T 2	4th eighth in Ms: b8
38	vl 1	1st quarter in Ms: a'16–gis'16–a'8
55	vl 1	2nd eighth in Ms: a'8

1 Abbreviations: A, alto; B, bass; cor, horn; Ms, manuscript; org, basses and organ; r, rest; T, tenor; tr, trumpet; vl, violin.

57	org	3rd eighth in Ms: fis8
62	B	2nd half of bar in Ms: a4.–ais8
69	T 2	3rd quarter in Ms: cis'4
76	vl 1	2nd half of bar in Ms: d'8–d''8–e'8–d''8
76	T 2	1st quarter in Ms: a4
85	org	3rd quarter in Ms: fis4
107	vl 2	bar missing in Ms
119	vl 2	5th eighth in Ms: g''8
122	T 1	bar in Ms: f'4–f'4–f'4
124	T 1	bar in Ms: c'2.
138	vl 1	5th eighth in Ms: f''8
161	vl 2	2nd quarter in Ms: g'8–a'8
173	T 1, 2	bar in Ms: g2.
271	T 1	bar in Ms: g'2.–a'8–g'8
281f	T 2	bars in Ms: d2–d'2–d'1
286	vl 1	2nd quarter in Ms: b'4

G L O R I A

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
4	vl 1	1st eighth in Ms: d'8
11	vl 2	in Ms unison with vl 1
19	vl 1	2nd eighth in Ms: fis''16–g''16
21f	B	bars in Ms: d'4.–d8–d4–B4.–B8–B4
54	T 1	last quarter in Ms: b4
68	cor 2	bar in Ms: g'2–g'4
77	vl 2	1st eighth in Ms: fis''8
77	T 2	bar in Ms: a2–a4
87f	vl 2	in Ms unison with vl 1

108–220 org In the Ms, bass figures only appear in bars 142, 158, and 161. The remaining figures were added by the editor.

113	vl 2	2nd eighth in Ms: g'16-a'16
129	vl 1	1st quarter in Ms: g'8-b''16-g''16
142	vl 1	grace note missing in Ms
144	vl 1	grace note missing in Ms
143	T 1	last sixteenth in Ms: b16
148	vl 2	last eighth in Ms: d'8
155	vl 1	1st eighth in Ms: g'8
156	vl 1	grace note missing in Ms
178	vl 2	1st eighth in Ms: d'8
181	org	1st eighth in Ms: d'8
204	vl 1	1st eighth in Ms: g'8
215	vl 2	1st quarter in Ms: g'8-d''16-b'16
216	vl 2	bar in Ms: a'4.-a'16-fis'16
238	vl 2	1st half of bar in Ms: a''4-a''4
248	org	bar in Ms: g2.-g4
254	B	1st note in Ms: f2.
281	B	2nd half note in Ms: g2
283	B, org	last quarter in Ms: d4
287	org	bar in Ms: c2-A2
304-477	org	In the Ms, bass figures only appear in bars 304-314, 326-334, 339, 349, 382f, 426, and 430f. The remaining figures were added by the editor.
363	T	1st quarter in Ms: d'8-b16-g16
376	vl 2	1st quarter in Ms: f'8-e'8
396	vl 1	1st eighth in Ms: d''8
412	org	bar in Ms: c2-r4
430	B	bar in Ms: bes4-g4-g4
448	B	2nd/3rd quarter in Ms: e2
494	vl 1	last eighth in Ms: c'''16-c'''16
507	vl 2	2nd half of bar in Ms: es'2

540-641	org	In the Ms, bass figures only appear in bars 568-578, 584-588, 599-606, and 619f. The remaining figures were added by the editor.
545	vl 2	1st quarter in Ms: d''16-d''16-a'16-a'16
560	org	4th eighth in Ms: g8
590	cor 2	2nd half of bar in Ms: g'8-g'8-g'4
594	vl 1, 2	1st quarter in Ms: a'16-a''16-a'8
596	B	last quarter in Ms: a4
609	vl 1	10th sixteenth in Ms: e'16
627	vl 2	11th sixteenth in Ms: fis''16
635	cor 2	2nd quarter in Ms: c''4
647	T 1	last quarter in Ms: cis'4
647	T 2	last quarter in Ms: a4
649	vl 2	1st half of bar in Ms: fis'4.-d'8
657	T 2	2nd half of bar in Ms: cis'2
669	T 1	2nd half of bar in Ms: e'2
689	T 2	1st quarter in Ms: fis4

C R E D O

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
5	vl 2	3rd sixteenth in Ms: e''16
6	T 1	last eighth in Ms: e''8
10	cor 1, 2	bar missing in Ms
11	vl 2	2nd quarter in Ms: g'4
48	vl 1	5th sixteenth in Ms: cis''16
48	vl 2	3rd eighth in Ms: a'8
95	vl 2	1st quarter in Ms: fis'4
101-178	org	In the Ms, bass figures only appear in bars 102 to 106, 136, 140, and 161f. The remaining figures were added by the editor.
113	vl 1	1st quarter in Ms: c''8-b'16-c''16

193	vl 2	last quarter in Ms unison with vl 1
205	vl 2	2nd eighth in Ms: fis'16–b16
236	B	2nd quarter in Ms: b4
263	B	bar in Ms: b4.–a8
330	T 2	1st quarter in Ms: b4
338	cor I	1st quarter in Ms: g''4
346	cor I	bar in Ms: c''4–r4–r4
346	org	bar in Ms: d2.

SANCTUS

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
3	vl 2	3rd eighth in Ms: d''8
12	vl 1	3rd quarter in Ms: a''8–b'8
27	T	3rd quarter in Ms: e'4

AGNUS DEI

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
11	T	1st quarter in Ms: a4
32	vl 2	3rd quarter in Ms: cis''8–cis''8
33	vl 2	bar in Ms: d''8–d''8–d''8–d''8–d''8–d''8
37–143	–	In Ms: <i>Dona nobis ut Kyrie fuga</i>

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to wolfgang (at) esser-skala.at or create an issue or pull request on the edition's GitHub page (<https://github.com/skafdasschaf/gassmann-missa-in-D>). Your help will be greatly appreciated.

Salzburg, July 2019
Wolfgang Esser-Skala

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1

KYRIE

1.1 KYRIE

Andante maestoso

Corno I, II
[ex D]

f

Violino I

f

Violino II

f

Tenore I

Tenore II

Basso

Organo

f Tutti

This musical score is arranged for guitar and piano. It features a guitar part at the top and a piano accompaniment below. The guitar part includes a 4-measure rest at the beginning and a final measure with a sharp sign. The piano part consists of two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The bass line includes several guitar-specific annotations: a circled '8' at the start, a '7/5' chord symbol, a circled '6' with a slash and '4', a circled '5' with a slash and '3', and a sharp sign. The piano accompaniment includes a triplet of eighth notes in the right hand and a corresponding eighth-note pattern in the left hand. A circled '8' is also present in the piano's treble clef staff.

This musical score is for guitar and piano. It consists of five staves. The top staff is a single treble clef line for guitar, starting with a '7' above the first measure. The second and third staves are a grand staff for piano, with treble and bass clefs. The bottom staff is a single bass clef line for guitar. The piano part features a complex melodic line with triplets and slurs. The guitar part includes a bass line with various chords and a final melodic phrase. Chord diagrams are provided below the bass line: 7 (#), 9 (#), 9 (#), 6 (#), 6 (#), 5 (#), and #.

10

8

8

[6] 6 5

*

[6] 6 5 #

13

a 2

6

[45]

[47]

[9]
[3]

16

8

8

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

19

The musical score consists of five staves. The top staff is a vocal line in treble clef, starting at measure 19. The second and third staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The fourth and fifth staves are guitar-specific notation, with the fourth staff in treble clef and the fifth staff in bass clef. The key signature is two sharps (F# and C#). The score includes various musical notations such as slurs, ties, and dynamic markings like *tr*. The guitar staff features fret numbers and chord diagrams: [6-], 6 [5], *, 6 [6/5], [6-], and 6 [5].

22 *a 2*

[tr]

f Tutti

f Tutti

f Tutti

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

25

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

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

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

8 6 7 5 8 6 7 5

28

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

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

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

31 a 2

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

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

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

4 3 [#4] [6] [7]# [6]4 4 # [6]15

34

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

8 lei - - - - - son, e - le - i - son, e - le - i - *

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

9 6 ♭ # [6] [6] [6] [6]

Figured bass notation: 9, 6, ♭, #, [6], [6], [6], [6]

37

son, e - le - i - son.

son, e - le - i - son.

son, e - le - i - son.

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

40

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

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

6 5 7 7

4 3

#

Detailed description: This page of a musical score, numbered 15, contains measures 40 through 43. It features a piano accompaniment and two vocal parts. The piano part consists of two staves (treble and bass clef) with a key signature of two sharps (D major). The right hand plays a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and a bass line. The vocal parts are in the same key signature and feature the text 'Kyrie eleison'. The vocal staves are numbered 8. The bottom of the page includes figured bass notation: a sharp sign, a box with a sharp sign, the numbers 6/4 and 5/3, and another box with a sharp sign.

43

An empty musical staff with a treble clef and a key signature of two sharps (F# and C#).

Piano accompaniment for the first system, consisting of two staves. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes.

Vocal line 1 with lyrics: *son, e - le - i - son, e - lei*

Vocal line 2 with lyrics: *son, e - le - i - son.*

Bass line with lyrics: *Ky - ri - e e - lei*

Bass line with figured bass notation: 8, 6, 7, 5, 7, 6, 7, 2, 6, 4/2, 6, 7, b6

47

son, e - le - i -

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

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

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

50

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

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

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

[6] [6] [6] [6] ♯6

53 *a 2*

8 - - - son.

8 - - - son.

- - - son.

56

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

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

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

♭7 [♭7] [6] ♭7/5/3

59

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

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

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

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

62

8 lei - - - - -

8 lei - - - - - *

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

Detailed description: This page of a musical score contains measures 62 through 65. It features a vocal line and a piano accompaniment. The vocal line starts with the word 'lei' and has a melodic line with some grace notes. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a bass line. The bottom of the page contains figured bass notation for the left hand, including numbers like 9, 6, 5/4, 5/3, and a sharp sign under the 7.

65

The musical score consists of several staves:

- Staff 1 (Piano Introduction):** Treble clef, key signature of two sharps (F# and C#). It begins with a whole rest, followed by a series of chords and eighth-note patterns.
- Staff 2 (Piano Introduction):** Treble clef, key signature of two sharps. It features a continuous eighth-note accompaniment.
- Staff 3 (Piano Introduction):** Treble clef, key signature of two sharps. It features a continuous eighth-note accompaniment.
- Staff 4 (Vocal Melody):** Treble clef, key signature of two sharps. It contains the vocal line with lyrics: "son, e - le - i - son, e - le - i - son,". The melody is simple and follows the rhythm of the lyrics.
- Staff 5 (Vocal Melody):** Treble clef, key signature of two sharps. It contains the vocal line with lyrics: "son, e - le - i - son, e - le - i - son,". The melody is simple and follows the rhythm of the lyrics.
- Staff 6 (Vocal Melody):** Bass clef, key signature of two sharps. It contains the vocal line with lyrics: "son, e - le - i - son, e - le - i - son,". The melody is simple and follows the rhythm of the lyrics.
- Staff 7 (Bass Line):** Bass clef, key signature of two sharps. It contains a bass line with figured bass notation: 4, 4, 6, 8/6, 5/3, 8/6, 7/5.

68 a 2

8 e - lei - - - son,

8 e - le - i - son,

e - lei - - - son,

♭ [45] [47] 4 3 ♭ [45]

p

71 a 2

f

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

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

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

f *f* [b7] 4 3 7 6 [6] $\flat 6/4$ $5/4$ #

75

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

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

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

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

1.2 CHRISTE

[Tempo deest]

Violino I
f à mezza voce

Violino II
f à mezza voce

Tenore I

Tenore II

Organo
f Solo

6 4 5 6 6 5 6 4 5 6 [♯] 5 6

88

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

99

8

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

8

P Solo
Chri - ste e -

110

8

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

8

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

Piano accompaniment for measures 120-128. The music is in B-flat major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Vocal staves and figured bass for measures 120-128. The vocal lines are in B-flat major. The lyrics are: "Christe e - lei - son, e - lei - son. Christe, Christe e - le - i - son, e - le - i - son, e - le - i -". The figured bass line is in the bass clef and includes figures such as [6/5], [9/b4], 8/3, [4] [3], [6] [6], [4] [4], 6/4 7/5, 6 6/4 5/3, and 6 6/4 5/3.

Piano accompaniment for measures 132-140. The music is in B-flat major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A forte (*f*) dynamic marking is present.

Vocal staves and figured bass for measures 132-140. The vocal lines are in B-flat major and contain the word "son." in both the soprano and alto parts. The figured bass line is in the bass clef and includes figures such as *f*, 6/4 5/3, 6/5, 4/2 3, 6/b5, 6/5, b7, [6] [4] [5] [3].

143

p

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

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

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

154

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

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

7 [7] [6] [6] ♯ b6 [b5] [9/b4] [8] ♯ 6/4 [5] 7 6 5

166

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

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

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

178

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

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

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

1.3 KYRIE II

[Tempo deest]

Corno I, II
[ex D]

Violino I
f

Violino II
f

Tenore I
f Tutti
8 Ky - ri - e e - lei - - - son, e - lei - son, e - lei - son.

Tenore II
8 *f Tutti*
Ky - ri - e e - lei - son, e -

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

Organo
f Tutti 7 6 6 $\flat 5$ 5 6 $\frac{4}{2}$ 6 7 \sharp 2 [6] $\frac{4}{2}$ [6] $\frac{4}{2}$ 6 6 [2] 6

203

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

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

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

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

Detailed description: This page of a musical score, numbered 203, contains six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#), containing a series of rests. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is a vocal line in treble clef with lyrics: "Ky - ri - e e - lei - - - - - son, e - lei -". The fifth staff is another vocal line in treble clef with lyrics: "lei - son, e - lei - - - - - son, e - lei -". The sixth staff is a bass clef line with lyrics: "- son, e - lei - son, e - lei - son, e - lei - son." Below the sixth staff is a line of figured bass notation: "7 6 5 3 5 3 9 8 5 3 9 8 5 6 6 7 6 [#] 6".

218

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

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

6/5 # 7 [6] 6 6/5 # [4+] 6 [b7 #] 5/4 # 6 7 [b5] [b4] 3 [b4] 6

233

An empty treble clef staff with a key signature of two sharps (F# and C#).

The piano accompaniment for the first system, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

A vocal line in treble clef for the second system, starting with a fermata over the first note. The lyrics "son." are written below the staff.

A vocal line in treble clef for the third system, starting with a fermata over the first note. The lyrics "son." are written below the staff.

A vocal line in bass clef for the fourth system, starting with a fermata over the first note. The lyrics "son." are written below the staff.

The piano accompaniment for the second system, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

[9] [b6] [b7] 6 5 3 7 [b] b6 6 [b5] [9] [8] #6 6 [#] [6]

247

f

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

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

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

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

264

son, e - lei -

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

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

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

280

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

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

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

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

2

GLORIA

2.1 GLORIA

[Tempo deest]

Corno I, II
[ex D]
f

Violino I
f

Violino II
f

Tenore I
8

Tenore II
8

Basso

Organo
f Tutti

7

8

f Tutti

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

f Tutti

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

f Tutti

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

7

Detailed description: This page of a musical score contains five staves. The top staff is a grand staff with two treble clefs, containing piano accompaniment. The second and third staves are vocal parts for soprano and alto, respectively, with lyrics 'Gloria, gloria, in ex'. The fourth staff is the bass line for the vocal parts. The bottom staff is a bass clef staff with piano accompaniment. The key signature is two sharps (F# and C#). The tempo/mood is indicated as 'f Tutti'. There are rehearsal marks '7' at the beginning of the first staff and '8' at the beginning of the vocal staves. A fermata is present over the final note of the piano accompaniment in the fifth staff.

14

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

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

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

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

21

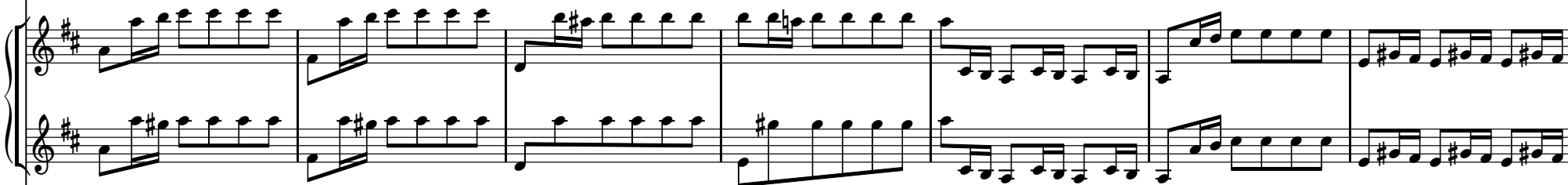
8 glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis

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

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

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

28  a 2



8  De - - o, glo - - - ri - a.

8  De - - o, glo - - - ri - a.

 De - - o, glo - - - ri - a.



35

The musical score is arranged in five systems. The first system contains a vocal line in treble clef with a key signature of two sharps (F# and C#). The vocal line starts with a rest, followed by a series of eighth notes and chords. The second system contains two staves for piano accompaniment, both in treble clef with the same key signature. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The third system contains three empty staves, likely for guitar, with a small '8' written below the first two staves. The fourth system contains three empty staves, likely for guitar, with a small '8' written below the first two staves. The fifth system contains a single bass clef staff with a key signature of two sharps. This staff contains a sequence of notes and chords, with guitar-specific notation below the staff: [-], [5], [6], [6] [5#], [6], [6] [5#].

a 2

a 2

8

8

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

43

p

p Solo

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

p Solo

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

p Solo

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

51

a 2

p

f

p

f

p

f

p

f

p

Tutti

f

p

Tutti

f

p

p

f

p

p Vlc.

f *Tutti*

p Vlc.

7 [#]

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

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

5 3 6 4 7 5

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

glo - ri - a, 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

59

f

f

f

f

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

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

f

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

f *Tutti*

5/3 6/4 7 6 6/5

66

a 2

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

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

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

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

74

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

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

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

7
[4]

4
2

5

6
4

82

Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It contains several measures of music, including chords and a sequence of eighth notes.

Two staves of piano accompaniment. The upper staff has a treble clef and the lower staff has a bass clef. Both are in the key of D major. The music features a steady eighth-note accompaniment with some melodic lines in the upper staff.

Vocal staff with treble clef, key signature of two sharps, and common time. It shows a melodic line with a long note and a slur over several notes, with the lyrics "ri - a." below.

Vocal staff with treble clef, key signature of two sharps, and common time. It shows a melodic line with a long note and a slur over several notes, with the lyrics "- ri - a." below.

Vocal staff with bass clef, key signature of two sharps, and common time. It shows a melodic line with a long note and a slur over several notes, with the lyrics "- ri - a." below.

Piano bass line staff with bass clef, key signature of two sharps, and common time. It contains a sequence of chords and notes, with figured bass notation below: 6/5, 6/5, 5/3, 6/4, 5/4, 3.

Adagio

89

Et in ter-ra pax, in ter-ra pax,

Et in ter-ra pax, in ter-ra pax,

Et in ter-ra pax, in ter-ra pax,

7 #

96

An empty vocal staff in treble clef, spanning four measures.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in D major and 4/4 time, featuring a complex rhythmic pattern with sixteenth and thirty-second notes.

Vocal staff 1 in treble clef, containing the lyrics: "et in ter - ra pax, in ter - ra pax, pax, pax, pax,". The melody is simple and follows the text.

Vocal staff 2 in treble clef, containing the lyrics: "et in ter - ra pax, in ter - ra pax, pax, pax, pax,". The melody is simple and follows the text.

Vocal staff 3 in bass clef, containing the lyrics: "et in ter - ra pax, in ter - ra pax, pax, pax, pax,". The melody is simple and follows the text.

A bass line in bass clef, providing harmonic support for the vocal parts. It features a steady eighth-note accompaniment.

6 #4/2 6 7

100

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

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

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

♭7 6/4 5/3 [♭7] #4/2 6

104

bo - nae vo - lun - ta - tis, pax, pax, pax, in ter - ra pax.

bo - nae vo - lun - ta - tis, pax, pax, pax, in ter - ra pax.

bo - nae vo - lun - ta - tis, pax, pax, pax, in ter - ra pax.

[#6] # 8/3 7 # [-]

2.2 LAUDAMUS TE

Andante

Violino I *f*

Violino II *f*

Tenore I

Tenore II

Organo *f Solo*

116

125

Figured bass notation: $\flat 7$ 6 7 6 4 3 $\frac{4}{3}$ 6 7 $\frac{4}{3}$ 6

135

p Solo

Lau - da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi - ca -

Figured bass notation: $\frac{6}{4}$ $\frac{5}{3}$ *p* 6 [6] 6 6 $\frac{6}{3}$ # $\frac{6}{5}$ [6] [$\frac{4}{+}$] \flat 6 $\frac{6}{45}$ 6 5

145

8

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

5 3 6 4 5 3 7 4 2 3 1 6 6 6 5 5 3 6 4 5 3 7 6 4 5 3 6 # 6 # 6 6 4 #

154

8

te, be - ne - ci - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

6 6 5 # 6 6 [#] 6 6 4 # 4+ b 6 [4+] b [6] 4+ b 6 6 4 #

164

f *p* *p*

te.

p Solo
Lau - da - mus te, be - ne - di - cimus

f *p*

4+ 6 # 6/5 6 7 # 6 15 6/4 5 # 6 6/5 #

174

f

te, ad - o - ra - mus, lau - da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te, ad - o - ra - mus, te, glo -

6/5 6 6 6 6/5 # 6/5 6 6/5 6 4+ b

184

ri - fi - ca - - - mus te, — lau - da - mus te, — be - ne - di - ci - mus te, — ad - o - ra - mus

6 6 5 5 6 5 7 6 5 6 5 6 1/2 3 6 1/2 3 6 =

193

te, glo - ri - fi - ca - mus te, [ad - o - ra - mus, glo - ri - fi - ca - mus,] glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te,

5 6 6 6 6 5 4 6 4 6 4 6

202

f

f

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

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

211

f

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

2.3 GRATIAS

[Tempo deest]

Violino I
f

Violino II
f

Tenore I
f Tutti
8
Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - riam tu - am, [pro - pter ma - gnam,

Tenore II
f Tutti
8
Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - riam tu - am, [pro - pter ma-gnam,

Basso
f Tutti
Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - ri-am tu - am, pro - pter ma - gnam,

Organo
f Tutti
7 2 [6] [5] [#5] [#5] # [4+] [6]

232

8 pro-pter ma - gnam glo - ri-am tu - am.]

8 pro-pter ma - gnam glo - ri-am tu - am.]

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

[4+] [6] 6 6 [6] [5] 6 5 6 6 6 [#5] [6] [-] [#] [6] [6][#5] [6] [6] [5]#5 [6] [-]5 [6] [6] [5]

245

[Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - - ri -

[Gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - - ri -

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

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

255

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

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

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

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

[-] [6] [6] ♭ [-] 7 6

266

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

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

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

[-] b [4] 6 [b] [b4] 3 [2] [b]

276

8 am, pro - pter ma - gnam glo - ri - am, pro - pter magnam glo - riam tu - am, pro - pter magnam, pro - pter

8 am, pro - pter ma - gnam glo - ri - am, pro - pter magnam glo - riam tu - am, pro - pter magnam, pro - pter

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

[-] [2] [6] [5] [6] [2] 6 * [2] 6 [7] [#] [4+] 6 *

288

8 magnam, ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam glo - ri - am tu - - am.]

8 magnam, ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam glo - ri - am tu - - am.]

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

[#] [4+] 6 [b7] [7] [6] [4] [3] 6 [6] [2] [6] [5] [6] [5] [4] [3] [2] [3]

2.4 DOMINE DEUS

[Tempo deest]

Corno I, II
[ex F]

Violino I

Violino II

Tenore

Basso

Organo

f

f

f

f Solo

6/4 5/3

4/2 3/1

[6] 6/4 5/3

4 [4/4] 6

315

a 2

Solo

Tutti

7
16
2
6/4
6
6/4
5
7
4/2
3/1
6
[6]
6/4
5/3

329

Musical score for page 71, starting at measure 329. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a right-hand part with arpeggiated chords and a left-hand part with a bass line. The vocal line has lyrics: "Do - mi - ne De - us, Rex coe - le - stis, De - us". The score includes dynamic markings like *p* and *p Solo*, and fingering numbers for the piano part.

The piano accompaniment consists of a right-hand part and a left-hand part. The right-hand part features arpeggiated chords, often with a grace note. The left-hand part provides a steady bass line. The vocal line enters in measure 329 with the lyrics "Do - mi - ne De - us, Rex coe - le - stis, De - us".

The score includes the following markings:

- Measure 329: *p*
- Measure 330: *p*
- Measure 331: *p*
- Measure 332: *p Solo*
- Measure 333: *p*

The piano part includes the following fingering numbers:

- Measure 329: 2
- Measure 330: [6/4] [6]
- Measure 331: 6/4 5/3
- Measure 332: 4/2
- Measure 333: 6/4 [6/4] [5/3]
- Measure 334: 6/4 5/3
- Measure 335: 7
- Measure 336: 4/2 3/1

342

Pa - ter, Pa-ter o - mni - potens, De - us Pa - ter, Rex coe - le - stis, De - us Pa - ter, Pa - ter o - mni - potens, Do - mi - ne

6 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$ [b6] [b6] 6 $\frac{6}{4}$ $\frac{5}{3}$ 6

354

Musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment with dynamic markings and fingering.

Vocal Line 1 (Soprano): *P Solo* Do - mi-ne Fi-li u - ni - ge-nite Je - su Chri-ste,

Vocal Line 2 (Bass): De-us, Rex, Rex_ coe - le-stis, De - us Pa - ter o - mni-po-tens.

Piano Accompaniment:

- Dynamic markings: *f* (forte), *p* (piano).
- Fingering: 6 4 5 6, 6 4 5 6, 6 6 4 5, 6 4 5, 6 7 4 3 1.

367

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

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

380

ste. Do-mi-ne De - us, A - gnus De - i, Fi - li-us Patris, Do - mine De-us, A - gnus De-i, Fi - li-us
 Do - mi-ne De - us, A - gnus De - i, Fi - li-us Patris, Do - mine De-us, A - gnus De-i, Fi - li-us Pa -

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

394

a 2

f

f

f

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

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

5 6 7 4 6 6 5 6 6 5 6 6 5 *f* 2 6 6 6 5

♭ 4 ♭ ♭ 4 ♭ 4 ♭ 4 ♭ 4 ♭ 4 ♭ 4 ♭ 4 ♭ 4 ♭

408

Musical staff 1: Treble clef, vocal line. It begins with a whole rest, followed by quarter notes G4, A4, B4, and C5. A fermata is placed over the C5. The staff then contains several whole rests. A second fermata is placed over a whole note G4. The staff concludes with a quarter rest followed by a quarter note chord of G4, A4, B4, and C5. The dynamic marking *p* is placed below the first fermata.

Musical staff 2: Piano accompaniment, consisting of two staves (treble and bass clefs). The treble staff features a melodic line with eighth and sixteenth notes, including a trill on G4. The bass staff provides harmonic support with eighth notes and rests. The dynamic marking *p* is placed below the first measure.

Musical staff 3: Treble clef, mostly whole rests throughout the entire staff.

Musical staff 4: Bass clef, vocal line. It begins with a whole rest, followed by quarter notes G2, F2, and E2. A fermata is placed over the E2. The staff then contains several whole rests. A second fermata is placed over a whole note G2. The staff concludes with a quarter rest followed by a quarter note chord of G2, F2, and E2.

Do-mi-ne De - us, Rex_ coe - le - stis, De - us Pa - ter, Pa-ter o - mni - po-tens.

Musical staff 5: Bass clef, piano accompaniment. It features a bass line with quarter notes and rests. Below the staff is figured bass notation: $\frac{4}{2}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{7}{4}$, $\frac{6}{4}$, and 2 . The dynamic marking *p* is placed below the first measure.

422

Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Christe. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - -

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

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

435

a 2

8 - - tris, Fi - li-us Pa-tris, Fi - li-us Pa - - tris, Do - - mine, Do - - mine, Do-mi-ne De - us,

- - tris, Fi - li-us Pa - tris, Fi - li-us Pa - tris, Do - - mine, Do - - mine, [Do-mi-ne De - us, *

7 6 5
4 3

6 5 #
4 3

6 5 #
4 #

7 5

6 5 #
4 #

7 5

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

449

f

f

f

f

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

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

f

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

463

Solo *Tutti*

6 6 5
4 3

7 4 3
2 1

6

6 6 5
4 3

2

6 6 6 5
4 3

2.5 QUI TOLLIS

Lento

Violino I *f*

Violino II *f*

Tenore I

Tenore II

Basso

Organo *f Tutti*

485

The musical score consists of four systems. The first system is the piano accompaniment, featuring two staves with treble clefs. The second system contains two vocal staves (Soprano and Alto) and a bass staff. The Soprano and Alto parts begin with rests and then enter with the lyrics. The bass staff contains figured bass notation. The third system continues the vocal parts and piano accompaniment. The fourth system continues the piano accompaniment and the double bass line.

p

p

P Tutti

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

P Tutti

Qui tol - lis pec - ca - ta, pecca-ta mun - di, pecca-ta

p Vlc. [-] 7 [6] [5#] [#] 7 # b7 7

493

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

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

P Tutti

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

f Bassi

6/4 [5#] [4] [7] [6] [6/5] [4/2] [3/1] [b7] [9b] [8] [4] [3] b

499

p

p

8

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

8

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

p Vlc.

b7 4/2 ♯ b7 6/4 [5] [b] [b] b7 ♯ b [b7] [b5] ♯ 4/2

506

ca - ta mun - di: Sus - ci-pe, sus - ci-pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

ca - ta mun - di: Sus - ci-pe, sus - ci-pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

Sus - ci-pe, sus - ci-pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

[7]
[b] [b7] [4] [b] $\frac{4}{2}$ 6 [9] [8] [b6] $\frac{\#4}{b}$ 6

511

Scherzetto

no - stram, sus - ci-pe, sus - ci - pe de-pre-ca-ti - o - nem no - stram. Qui se - - - des, qui

no - stram, sus - ci-pe, sus - ci - pe [de-pre-ca-ti - o - nem no - stram.] Qui se - des ad dex - te - ram [Pa-tris,] qui

no - stram, de-pre-ca-ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa-tris, qui se -

7 [6] # [7] # b7 6 5 4 5 # 4 # 2 # f Bassi 6 7 # 6 [5] b6 4

520

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

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

- - - des, qui se - - des, qui se - - des, qui se - - des ad dex - te -

[b6/4] 5 4 4 5 b6 5 b [6/b5] [b7] [b6/5] [7] [b5] [6/5] [7/#]

530

Lento

8 ram, ad dex - te - ram Pa - - tris: Mi-se-re - re, mi - se - re - re no - - - bis.

8 ram, [ad dex - te - ram Pa - - tris:] [Mi-se-re - re, mi - se - re - re] no - - - bis.

ram, ad [dex - te - ram Pa - - tris:] [Mi-se-re - re, mi - se - re - re] no - - - bis.

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

2.6 QUONIAM

Allegro

Corno I, II
[ex D]

Violino I

Violino II

Basso

Organo
f Solo

544

a 2

548

5 6/4 5 7 4/2 3/1 6 5# 6/4 5# 6 7

552

p 5# 6/4 5# f 6/4 5 6/4

556

5
3 6
4 5
3 6 7



560

p

p

p Solo

Quo - ni - - am tu so - lus

6 6
4 5
3 6

565

san - ctus, tu so - - lus Do - mi - nus, tu so - - lus

6 6 $\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$ $\frac{6}{4}$ $\frac{5}{3}$ $\left[7 \right]$

569

san - ctus, tu so - - lus Do - mi - nus, tu so - - lus al -

$\frac{6}{4}$ $\frac{5}{3}$ $\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$ $\frac{6}{4}$ $\frac{5}{3}$ 7 $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{2}$

573

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

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

577

san - - ctus, tu so - - lus Do - mi - nus, tu so - - lus al -

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

581

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

6 6 # 6 6/4 5 [#]

585

ste.

f [5/3] [6/4] [5/3] 6/4 [-] [b7/5] [6/4] [5/3] [-] [6/4] [5/3] #

589

a 2

a 2

p

p

Quo - ni - -

p

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

594

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

2 3 - b7 6 5 6 7 6 5 6

599

so - - lus san - - ctus, tu so - - lus Do - mi - nus, tu

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

603

so - - lus san - - ctus, tu so - - lus Do - mi - nus, tu

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

607

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

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

611

Je - - su Chri - ste, tu so - - lus Do - - mi - nus, tu

6/4 5/3

615

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

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

=

619

a 2

Chri - - - - ste, tu so - lus san - - ctus, tu so - lus

6/4 5/3 5 b6 5 # 6 5

624

Do - mi-nus, tu so - lus al - tis - si - mus Je - su, Je - - - su

6 6 7 6 # 6 6

629

Chri - - - ste.

6 5 6 6 4

634

a 2

5 6 7 6 5 6 5

638

6 6 6 5 3

2.7 CUM SANCTO SPIRITU

Presto

Corno I, II
[ex D]

Violino I

Violino II

Tenore I

Tenore II

Basso

Organo

f

f Tutti

f

f Tutti

f Tutti

f Tutti

f Tutti

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

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

Cum San - cto

651

8 men, a - men, a - men, a - men, in glo - ria De - i Pa-tris, a - - - - men, cum San-cto Spi-ri - tu in

8 De - i Pa-tris, De - i Pa-tris, a - - - - men, in glo - ria De - i Pa-tris, a - - - - - men, cum San-cto Spi-ri - tu in

Spi-ri - tu in glo - ria De - i Pa - tris, a - - - - - men, in glo - ria De - i Pa-tris, a - - - - - men, a - men,

6 6 [6] 6 7 [6] [6] [6] [7] [6] [2] [6] [2] [6] [7] [6] [6] [5] [3]

661

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

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

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

[6/4] [5/3] 4 3 9 8 5/4 [b] 6 # 7 [6] [6] [6] [5] [2] [7] [6] [7] [2] [6]

670

a 2

a - men, a - [men, a] - - - - men, a - - - - men, a - - - - men, a -
 - - men, a - - - - men, a - - - - men, a -
 - - men, a - - - - men, a - - - - men, a -

[2] [6] [7] [6] [7] [6] [6] [9] [8] [4] [#] 6 9] [8] 7 6 [6] [4] [3] 7

681

Staff 1: Piano introduction in treble clef, key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, a quarter rest, and a series of chords: a half note G4 chord, a half note A4 chord, a half note B4 chord, and a half note C5 chord. The staff ends with a whole rest.

Staff 2: Right hand piano accompaniment in treble clef, key signature of two sharps. It features a melodic line with eighth and sixteenth notes, including slurs and ties.

Staff 3: Left hand piano accompaniment in treble clef, key signature of two sharps. It features a rhythmic accompaniment with eighth and sixteenth notes, including slurs and ties.

Staff 4: First vocal line in treble clef, key signature of two sharps. It begins with an octave sign (8) and contains the lyrics: "men, a - men, a - men, a - - men, a - - men, a - men, a - - - -".

Staff 5: Second vocal line in treble clef, key signature of two sharps. It begins with an octave sign (8) and contains the lyrics: "men, a - men, a - men, a - - men, a - - men, a - men, a - - - -".

Staff 6: Third vocal line in bass clef, key signature of two sharps. It contains the lyrics: "men, a - men, a - men, a - men, a-men, a - men, a - men, a - - - -".

Staff 7: Bass line in bass clef, key signature of two sharps. It contains figured bass notation: ♭7, [4], [#], #, 6/5, 4, 3, 9, 8, 4, 3, 9, 8.

689

Staff 1: Piano introduction in D major, 4/4 time. It begins with a whole rest, followed by a series of chords and a melodic line. The final measure includes the marking 'a 2' above the staff.

Staff 2: Right hand piano accompaniment, featuring a steady eighth-note pattern in the right hand and a more active eighth-note pattern in the left hand.

Staff 3: Left hand piano accompaniment, featuring a steady eighth-note pattern.

Staff 4: First vocal line (Soprano/Alto). It begins with a fermata and the lyrics: "men, a - men, a - men, a - men, a - men." The number '8' is written below the first measure.

Staff 5: Second vocal line (Tenor/Bass). It begins with a fermata and the lyrics: "men, a - men, a - men, a - men, a - men." The number '8' is written below the first measure.

Staff 6: Third vocal line (Bass). It begins with a fermata and the lyrics: "men, a - men, a - men, a - [men, a] - men." The number '8' is written below the first measure.

Staff 7: Fourth vocal line (Bass). It begins with a fermata and the lyrics: "men, a - men, a - men, a - [men, a] - men." The number '8' is written below the first measure.

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

[6] 6/4 [5] - 3

3

C R E D O

3.1 CREDO

Allegro mà non troppo

Corno I, II
[ex D]
f

Violino I
f

Violino II
f

Tenore I
f Tutti
8
Pa - - trem [o - mni - po - ten-tem, o - mni - po - ten-tem, fa - cto - rem coe - li et

Tenore II
f Tutti
8
Pa - - trem [o - mni - po - ten-tem, o - mni - po - ten-tem, fa - cto - rem coe - li et

Basso
f Tutti
Pa - - trem o - mni - po - ten-tem, o - mni - po - ten-tem, fa - cto - rem coe - li et

Organo
f Tutti
[6/4] [5/3] 6/4 7/5 6/4 7/5 [6] [6/5] [6]

9

8

8

ter] - rae, vi - - si - bi - li - um o - mni - um et. in - vi - si - bi - li - um.

ter] - rae.

ter - rae.

Et in u - num Do - minum

p

p

p Solo

p Solo

p Solo

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

20

8

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

p Solo

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

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

31 a 2

8 *f Tutti* Et _____ ex Pa - tre

8 *f Tutti* Et _____ ex Pa - tre

f Tutti Et _____ ex Pa - tre

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

41

na - - tum an - te o - mnia, an - te o - mnia, an - te o - mni - a sae - cu -

[na - - tum an - te o - mnia, an - te o - mnia, an - te] o - mni - a sae - cu -

na - - tum an - te o - - - mni - a, an - te o - mni - a sae - cu -

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

50

An empty musical staff with a treble clef and a key signature of two sharps (F# and C#).

Piano accompaniment for measures 50-59. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. Dynamics include *p* (piano).

P Solo

Vocal line for Soprano, starting at measure 50. The lyrics are: la. De - - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de

P Solo

Vocal line for Alto, starting at measure 50. The lyrics are: la. De - - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de

Vocal line for Bass, starting at measure 50. The lyrics are: la.

P Solo

Bass line for piano accompaniment, starting at measure 50. It includes figured bass notation: [#], [#], [#], [6/5], [7/#], [#], [4/7/#], [-].

60

8 De - o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

8 De - o ve - ro.

P Solo
Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

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

71

8 Pa - tri: Per quem o - mni - a fa - cta sunt.

8 Pa - tri: Per quem o - mnia fa - cta sunt.

6
4/5

4 3

6 5
4/4 3

6 5
4 3

[6] [5]

[6] [47]

82

f

f Tutti

8 Qui pro - pter nos ho - mi-nes et pro - pter no - stram sa - lu - tem de - scen - - -

f Tutti

8 Qui pro - pter nos ho - mi-nes et pro - pter no - stram sa - lu - tem de - scen - - -

f Tutti

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

f Tutti

[6] [47] [6] [5] [6] [5] 6/4 5/3 [4/2] [6] [5] [2] 7 6 7 6

92

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

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

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

[4] [3] [4] [3] $\frac{5}{4}$ $\bar{3}$

3.2 ET INCARNATUS EST

Adagio

Violino I *f* sotto voce

Violino II *f*

Tenore I

Tenore II

Organo *f* Solo

110

120

fp *p*

p Solo

8 Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri³ - a,

p Solo

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

4 3 *p* 6/4 5/3 4/2 3/1 6/4 5/3 5/3 #

130

8 ex Ma - ri - a Vir - gi - ne, et ho - mo fa - - - - ctus est, et

8 ex Ma - ri - a Vir - gi - ne, et ho - mo, et ho - mo fa - - - - ctus est, et

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

140

ho - mo fa - ctus est. Et in - car - na - tus est de

ho - mo fa - ctus est. Et in - car - na - tus est de

6 5 6 # f 6 6 6 5 # p 7 # 6 5

150

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi - ne, et

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi - ne, et

7 4/2 3/1 6 6/5 # 6 6/5 # 6 5 #

159

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

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

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

169

8 - ctus est.

8 - ctus est.

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

3.3 CRUCIFIXUS

[Tempo deest]

Violino I

Violino II

Tenore I

Tenore II

Basso

Organo

f

f Tutti

Cru-ci - fi - xus e - ti-am pro no - bis, sub Pon - ti-o Pi - la - to

Cru-ci - fi - xus e - ti-am pro no - bis, sub Pon - ti-o Pi - la - to

Cru - ci - fi - xus e - ti-am pro no - bis, sub Pon - ti-o Pi - la - to

f Tutti

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

187

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

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

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

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

196

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

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

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

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

3.4 ET RESURREXIT – ET VITAM

[Tempo deest]

Corno I, II
[ex D]

Violino I

Violino II

Tenore I

Tenore II

Basso

Organo

f

f Tutti

f Tutti

f Tutti

f Tutti

Et [re - sur - re - - xit ter - ti - a di - e se - cun - dum Scri - ptu-ras.]

Et [re - sur - re - - xit ter - ti - a di - e se - cun - dum Scri - ptu-ras.] Et

Et re - sur - re - - xit ter - ti - a di - e se - cun - dum Scri - ptu-ras. Et

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

The musical score is for a section titled '3.4 ET RESURREXIT – ET VITAM' on page 127. It features six staves: Corno I, II; Violino I and II; Tenore I and II; Basso; and Organo. The tempo is marked '[Tempo deest]'. The key signature is D major (two sharps) and the time signature is 2/4. The Corno part starts with a forte (f) dynamic and includes a 'lex D' instruction. The Violino parts also start with a forte (f) dynamic. The vocal parts (Tenore I, Tenore II, and Basso) are marked 'f Tutti' and include the Latin lyrics: 'Et [re - sur - re - - xit ter - ti - a di - e se - cun - dum Scri - ptu-ras.]'. The Organ part is marked 'f Tutti' and includes figured bass notation: $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{7}{5}$.

213

8 Et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

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

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

[6] [6] [-] [6] [6] [6] [7] *p Solo* [6] [6] [6] [7] [6] [6]

226

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

p Solo

Cu - ius re - gni non e - rit fis - nis, non, non, non,

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

240

8

p Solo

Et _____ in Spi-ri - tum San - ctum, Do - minum et vi - vi - fi - can - tem, qui _____

non, non, e - rit, non e - rit, non e - rit fi - nis.

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

254

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et
 - ex Pa - tre Fi - lio-que pro - ce - dit. Si - mul ad - o - ra - tur et
 Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

f *Tutti*
f *Tutti*
f *Tutti*

[6] [6] [6] [6] [6/5] [6/5] [6/4] 5/3 [b7] *f* *Tutti* [6/4] b7 [4/2] [3/1] [-]

267

f

a 2

p

p Solo

8 con-glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - tas. Et in u - nam sanctam ca - tho - licam et a - po - sto - licam ec-

8 con-glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - tas.

con-glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - tas. Et a - po - sto - licam ec-

p Solo

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

280

cle - si - am. In re - missi - o - nem pec - ca - to - rum. Et ex - pe - cto resurre - cti - o -
P Solo Con - fi - teor u - num ba - pti - sma *f Tutti* in re - missi - o - nem pec - ca - to - rum. Et ex - pe - cto resurre - cti - o -
 cle - si - am. Con - fi - teor u - num ba - pti - sma *f Tutti* in re - missi - o - nem pec - ca - to - rum. Resurre - cti -

[6] [6] [#] # 6 6 [6] *f Tutti* 6 [5] [#] [4] [#] 8 [6]

Allegro

294 a 2

8 nem mor - tu - o - - rum. Et vi-tam ven - tu - ri sae - cu-li, a - - - - - men, et

8 nem mor - tu - o - - rum. Et vi-tam ven - tu - ri sae - cu - li, a - - - - - men, et

o-nem mor - tu - o - - rum. Et vi-tam ven - tu - ri sae - cu-li, a - - - - -

7 6 # 8 9 8 6 6 [6] 7 6

309

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

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

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

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

4

SANCTUS

4.1 SANCTUS

Adagio

Tromba I, II
[ex D]

f

Violino I

f

Violino II

f

f Tutti

Alto

San - ctus, san - ctus, san -

f Tutti

Tenore

San - ctus, san - ctus, san -

f Tutti

Basso

San - ctus, san - ctus, san -

f Tutti

Organo

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

a 2

19 *a 2*

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

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

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

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

4.2 BENEDICTUS

Adagietto

Violino I

Violino I staff with musical notation. Dynamics include *f* at the beginning.

Violino II

Violino II staff with musical notation. Dynamics include *f* at the beginning.

Alto

Alto staff with musical notation, mostly containing rests.

Organo

Organo staff with musical notation and figured bass. Dynamics include *f Solo*. Figured bass includes: 6, 4/2, 6, 5, 6, 4, 5 #, 6, 6, 5, 4/2, 3, 1.

=

Piano staff with musical notation, starting at measure 40.

Alto staff with musical notation, mostly containing rests.

Organo staff with musical notation and figured bass. Figured bass includes: 6/4, 5/3, 6, 5, 4/2, 6, 6, 6, 5, 4/2, 6, 6, 6, 6, 5, 4/2, 3.

47

p

p

p Solo

Be - ne - di - ctus, qui

p

$\frac{\#}{2}$ 6 6 $\left[\frac{6}{4} \right]$ $\left[\frac{5}{\#} \right]$ $\left[6 \right]$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{5}{\#}$ 6 $\frac{4}{2}$

55

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

$\frac{6}{5}$ 6 $\frac{6}{4}$ $\frac{5}{\#}$ 6 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\left[6 \right]$

62

mi - ne Do - mini, qui

6 7 6 6 5 [7] [6]

=

69

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

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

76

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

p

6 6 [6] 4 3 *p* 6 4/2 [-] 5/3 6/4 7/5 6/4 5/3 4/2

=

84

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

6 6 6 [6] 6 5 # [4] 2 6 6

91

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

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



98

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

6/4 5 # [7] [6] [6] [5] [6] [5] f [8/3] 6/5 6/4 6/5 #

4.3 OSANNA

[Tempo deest]

Tromba I, II
[ex D]

Violino I

Violino II

Alto
f Tutti
O - san-na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - - - - - na in ex -

Tenore
f Tutti
8 O - san-na in ex - cel - sis, o - san - na in ex - cel - sis, o - san-na in ex - cel-sis,

Basso
f Tutti
O - san-na in ex - cel - sis, o - san-na in ex - cel -

Organo
f Tutti
7 6 |6| 7 6 |6| 6 5 6 5 #4/2 6 4/2 6

122

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

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

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

[4+] 6 6 6 6 [#] 6 5 # [4+] 6 4 # # 7#6 6 6 5 # [#4/3] 6 7 b6 6/5 #4/2 6 #4/2 6 7 b6

140

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

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

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

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

5

AGNUS DEI

5.1 AGNUS DEI

[Tempo deest]

Tromba I, II
[ex D]

Violino I

Violino II

Alto

Tenore

Basso

Organo

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f

a 2

p

p

p Solo

p Solo

p Solo

p Solo

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis. A - gnus De - i, qui

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis. A - gnus De - i, qui

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis.

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis.

[6] [6] # [2] 6 7 7 # ♯ 6 5 5 4 3 6 4 5 5

12

f Tutti

tol - lis pec - ca - ta mun-di: Mi - se - re - re, mi - se - re - re no - - - bis. A - gnus De - i, qui

8

tol - lis pec - ca - ta mun-di: Mi - se - re - re, mi - se - re - re no - - - bis. A - gnus De - i, qui

f Tutti

f Tutti

A - gnus De - i, qui

f Tutti

A - gnus De - i, qui

4 (2) 3 (1) 4/2 5 3 7/5 6/4 5 3 [-] 45 [4/6] 6/5 [4] [4] 6 5 # 7 [7] 9 7 6 6 6/5 5 #

25 a 2

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

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

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

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

[2] [1] 3 4 5 4 3 | | 2 6 [5] 4 3 |

81

cem, da pa - - cem,

[9] [b6] [b7] 6 5 4 3
[7] b6 6 [b5] [9] [8] #6 5 [b] 6 [b] [6]

112

cem, da pa - cem, da pa -

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

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

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

128

8 - cem, da pa - cem, da pa - cem, da pa - - cem, da pa - - cem.

8 - cem, da pa - cem, da pa - cem, da pa - - cem, da pa - - cem.

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

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