



Missa Sancti Stephani Protomartyris  
HofR 25/47

GEORG  
**R E U T T E R**  
DER JÜNGERE

S, A, T, B (Soli), S, A, T, B (coro), 2 tr, 2 trb, timp, 2 vl, b, org

FULL SCORE



Wolfgang Esser-Skala, 2020

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Music engraving by LilyPond 2.18.0 (<http://www.lilypond.org>).  
Front matter typeset with EB Garamond (<http://www.georgduffner.at/ebgaramond>).

*First version, March 2020*

# P R E F A C E & C R I T I C A L R E P O R T

This edition bases upon a copy in the Dommusikarchiv Eisenstadt. The digital version of the manuscript is available at

<http://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/737.html> (siglum A 87).

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.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1	13	vl 1	2nd quarter in Ms: <i>g''16-f''16-e''16-d''16</i>
	22	vl 2	6th eighth in Ms: <i>fis'8</i>
	31	vl 1	last eighth in Ms: <i>b16-b16</i>
	42	tr 2	2nd quarter in Ms: <i>e''8.-d''16</i>
2	5	B	bar in Ms: <i>g4-G8</i>
	12	tr 1	bar in Ms: <i>g''8.-g''16-g''8</i>
	30	trb 1	bar in Ms: <i>g'8-g'4</i>
	64	vl 2	1st eighth in Ms: <i>e'16-e'16</i>
	74	vl 2	2nd sixteenth in Ms: <i>g'16</i>
	76	S	bar in Ms: <i>e''4-e''8</i>
	83	trb 2	2nd eighth in Ms: <i>b8</i>
	98	trb 1	grace note missing in Ms
	107	S	2nd quarter in Ms: <i>f'8-es'8</i>
	110	trb 2	5th eighth in Ms: <i>fi6.-g32</i>
	120	trb 1	4th quarter in Ms: <i>es'8.-d'16</i>
	122	timp	3rd eighth in Ms: <i>c8</i>
	123	tr 1	bar in Ms: <i>g''8.-g''16-g''8</i>
	137	tr 2	2nd sixteenth in Ms: <i>d''16</i>
3	145	tr 2	1st eighth in Ms: <i>c''8</i>
	149	tr 1	bar in Ms: <i>e'8.-e'16-e'8'</i>
	154	B	bar in Ms: <i>r8-A4</i>
	158	trb 1	bar in Ms: <i>g'4-g'8</i>
	158	A	bar in Ms: <i>g'8-g'8-g'8</i>
	164	tr 2	bar in Ms: <i>d''8-d''8.-e''16</i>
	175	trb 2	2nd/3rd eighth in Ms: <i>c'8-b8</i>
	176	tr 1	bar in Ms: <i>c''4.</i>
	2	tr 1	1st quarter in Ms: <i>c''8-r8</i>
	2	vl 1	1st quarter in Ms: <i>a'8-c''16-b'16</i>
	4	trb 2	last quarter in Ms: <i>g'4</i>
	7	tr 2	last quarter in Ms: <i>e'8-e'8</i>
	12	vl 2	7th sixteenth in Ms: <i>g''16</i>
	28	vl 1	13th sixteenth in Ms: <i>bes''16</i>
	30	trb 1	4th quarter in Ms: <i>e'8</i>
	38	vl 2	2nd half of bar in Ms: <i>e''8.-e''16-f''8.-f''16</i>
	50	vl 2	7th sixteenth in Ms: <i>g''16</i>
	50	vl 2	7th sixteenth in Ms: <i>f''16</i>

<sup>1</sup> Abbreviations: A, alto; B, basso; Ms, manuscript; org, organ; r, rest; S, soprano; T, tenore; timp, timpani; tr, trumpet; trb, trombone; vl, violin.

51	vl 2	7th sixteenth in Ms: d"16
57	trb 2	3rd eighth in Ms: d'8
59	tr 2	7th eighth in Ms: c"8
60	S	1st to 3rd eighth in Ms: d"4-r8
63	vl 2	2nd quarter in Ms: c"4
4	7	2nd half of bar in Ms: e'4.-d'8
14	vl 2	last eighth in Ms: g'8
19	B	4th eighth in Ms: c8
20	tr 1	1st quarter in Ms: a"8.-a"16
21	tr 2	2nd quarter missing in Ms
5	19	org 4th eighth in Ms: d8
21	vl 1	grace note missing in Ms
6	6	1st half of bar in Ms: r16-c'8-c'8-e'8-f'16
11	vl 2	2nd/3rd note in Ms: fis'8-fis'8
13	vl 2	3rd quarter in Ms: e'16-g'16-fis'16-e'16
17	vl 2	1st note in Ms: c"8
40	vl 2	6th eighth in Ms: fis'8

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/reutter-missa-sancti-stephani-protomartyris>). Your help will be greatly appreciated.

Salzburg, March 2020  
*Wolfgang Esser-Skala*

## C O N T E N T S

Kyrie	•	1
Gloria	•	16
Credo	•	47
Sanctus	•	68
Benedictus	•	75
Agnus Dei	•	90



*Clarino I, II  
in C*

*Trombone I*

*Trombone II*

*Timpani  
in C-G*

*Violino I*

*Violino II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Violone e Organo*

**Allegro**

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo (Bassoon/Oboe and Cello/Bass). The score consists of eight staves across four systems.

**System 1:** Soprano, Alto, Tenor, Bassoon/Oboe, Cello/Bass. Measure 4 starts with a rest. The vocal parts enter at measure 8. The bassoon/oboe and cello/bass provide harmonic support throughout.

**System 2:** Soprano, Alto, Tenor, Bassoon/Oboe, Cello/Bass. Measures 8-11. The vocal parts sing "e - lei - son, e - lei - son, Ky - ri - e". The bassoon/oboe and cello/bass play eighth-note patterns.

**System 3:** Soprano, Alto, Tenor, Bassoon/Oboe, Cello/Bass. Measures 12-15. The vocal parts sing "Ky - ri - e e - lei - son, Ky - ri - e e -". The bassoon/oboe and cello/bass play eighth-note patterns.

**System 4:** Soprano, Alto, Tenor, Bassoon/Oboe, Cello/Bass. Measures 16-19. The vocal parts sing "Ky - ri - e e - lei - son, Ky - ri - e e -". The bassoon/oboe and cello/bass play eighth-note patterns.

**System 5:** Soprano, Alto, Tenor, Bassoon/Oboe, Cello/Bass. Measures 20-23. The vocal parts sing "Ky - ri - e e - lei - son, Ky - ri - e e -". The bassoon/oboe and cello/bass play eighth-note patterns.

**Measure Numbers:** 4, 8, a 2, 9, [6], [6], 5.

7

8

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

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

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

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

Ky - ri - e

e - lei -

[6] [7] 9 [6] [7] 9 [6] 4 #

10

8

p

son.

son.

son.

son.

12

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six systems of music. The top system shows measures 12-14. The second system starts with a basso continuo bass line. The third system begins with a dynamic 'f' and includes vocal entries. The fourth system contains lyrics. The fifth system continues the lyrics. The sixth system concludes with harmonic markings: 6 over 5, 9, [6], and 6 over 5.

8

**f**

Chri - - ste e - lei - - son,

Chri - - ste e -

Chri - - ste e - lei - -

Chri - - ste e -

**6**      **9**      **[6]**      **6** **5**

15

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

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

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

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

9 [6] 6 5 9 [6] 6 5 [‡] [9] [6] [5] #

18

8

**p**

**p**

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

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

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

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

[9] [6] 6/5 [5/4] [sharp] [9] [6] 6/5 [5/4] [sharp] [sharp]

21

8

23

A musical score page featuring six staves of music. The top three staves are treble clef, the bottom staff is bass clef, and the middle staff is alto clef. Measure 23 begins with a rest in all staves. The first staff has a dynamic of  $\frac{8}{8}$ . The second staff has a dynamic of  $\frac{16}{16}$ . The third staff has a dynamic of  $\frac{16}{16}$ . The fourth staff starts with a forte dynamic (**f**) and a trill symbol (<sup>tr</sup>). The fifth staff starts with a forte dynamic (**f**). The sixth staff has a dynamic of  $\frac{16}{16}$ . The lyrics "Ky - ri - e - le - son, e -" are written below the fourth staff. The lyrics "Ky - ri - e -" are written below the fifth staff. The lyrics "Ky - ri - e - le -" are written below the sixth staff. The bass staff continues from the previous measure. The key signature changes to  $\frac{6}{5}$  at the end of the page.

26

A musical score for four voices (SATB) and piano. The score consists of eight staves. The top two staves are soprano, the middle two alto, and the bottom two bass. The piano part is on the bottom staff. The vocal parts sing homophony. The piano part features eighth-note chords. The vocal parts sing sustained notes in measures 1-3, followed by eighth-note patterns in measures 4-6. The vocal parts sing lyrics in measures 7-12. Measure 13 begins with a piano eighth-note pattern.

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

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

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

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

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

29

8

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

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

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

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

**6** **4**      **5**      [6]      9      [5]      9      [6]      9      [6]      6

32

8

son, e - lei - - - son.

son, e - lei - - - son.

son, e - lei - - - son.

6 5      4 3      3

35

Ky - - ri -

Ky - -

E -

[6]

38

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

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

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

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

**6**      **9**      **[6]**      **6**      **9**      **[6]**      **[6]**      **7**

41

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

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

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

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

9      [6]       $\frac{6}{4}$        $\frac{5}{3}$        $\frac{6}{4}$        $\frac{5}{3}$

## **2** GLORIA

6

et      in      ter      -      ra      pax      ho      -      mi      -      nibus      bo      -      nae,      bo      -      nae      vo      -      lun      -      ta

et      in      ter      -      ra      pax      ho      -      mi      -      nibus      bo      -      nae,      bo      -      nae      vo      -      lun      -      ta

et      in      ter      -      ra      pax      ho      -      mi      -      nibus      bo      -      nae,      bo      -      nae      vo      -      lun      -      ta

et      in      ter      -      ra      pax      ho      -      mi      -      nibus      bo      -      nae,      bo      -      nae      vo      -      lun      -      ta

[6]      [6]      7      [4/3]

13

tis.

**p Solo**

Lau -

tis.

tis.

**p**

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

20

Music score for orchestra and choir, page 20.

The score consists of six staves:

- Top staff (Treble Cello):** Rests throughout the measure.
- Second staff (Double Bass):** Rests throughout the measure.
- Third staff (Tenor Soprano):** Rests throughout the measure.
- Fourth staff (Alto Soprano):** Rests throughout the measure.
- Fifth staff (Bassoon):** Sixteenth-note patterns in 3/8 time. Dynamics:  $f$ ,  $f$ .
- Sixth staff (Orchestra):** Sixteenth-note patterns in 3/8 time. Dynamics:  $f$ ,  $f$ .
- Vocal parts (Soprano, Alto, Tenor, Bass):** Melodic lines with lyrics. Dynamics:  $f$  Tutti,  $f$  Tutti,  $f$  Tutti.
- Bassoon staff (bottom):** Melodic line with dynamics:  $f$ ,  $f$  Tutti, 6, 5.

Lyrics (from top to bottom):

da - mus te, be - - ne - di - - ci - mus te,  
Ad - o -  
Ad - o - ra - mus

27

*f*

*\**

*f*

*p*

*f Tutti*

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

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

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

*f Tutti*

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

*Bassi*

*p*

*p Solo*

[8] # [17] [6] [6] [6] [6]

35

8

3

3

3

3

3

ti-as a - gimus ti - bi,  
a - gimus ti - bi pro - pter

[6] [6]

[6]

43

Musical score page 43. The score consists of eight staves. The top three staves are treble clef, the fourth is bass clef, and the bottom four are soprano clef. Measures 1 through 7 are mostly rests. Measure 8 begins with eighth-note patterns in the soprano and bass staves, with measure numbers 9 through 12 below them. Measures 13 through 16 show more complex patterns, including grace notes and slurs. The lyrics "ma - - gnam glo - ri-am, pro - pter ma - gnam glo - -" are aligned with measures 13 through 16. Measure 17 starts with a bass note followed by eighth-note pairs. Measure 18 continues with eighth-note pairs. Measure 19 shows a change in time signature to  $\frac{4}{2}$ . Measures 20 through 23 show eighth-note patterns with measure numbers 20, [6], 6, 5, #, [6], 6, and [6] below them.

8

9 10 11 12

13 14 15 16

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

17 18

$\frac{4}{2}$

20 [6] 6 5 # [6] 6 [6]

50

*p* Solo

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

ri-am tu - am.

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

57

8

*f*

*ff*

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

[5] [6] 5 [6] 6 [5] [5]

63

*p Solo*

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

*f* *p* [6] # [6] #



77

A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us, Fi - li - us\_\_\_\_ Pa -

A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us, Fi - li - us\_\_\_\_ Pa -

A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us, Fi - li - us\_\_\_\_ Pa -

A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us, Fi - li - us\_\_\_\_ Pa -

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

$\frac{7}{4}$

$\frac{6}{5}$

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



91 Adagio un poco

The musical score consists of six staves. The top staff is Soprano, the middle staff is Alto, and the bottom staff is Bass. The piano part is divided into two staves: Treble Clef for the right hand and Bass Clef for the left hand. The score begins with a dynamic of *f*. The vocal parts enter with eighth-note patterns. The piano part has sustained notes and eighth-note chords. Measure 91 ends with a forte dynamic (*f*) and a solo dynamic (*f Solo*) for the piano's bass line.

95

**p Solo**

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

**p Solo**

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

**p Solo**

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

**p Solo**

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

**p**

[6] [9] [8]

98

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

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

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

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

*b*      *b5*      *b*      *b7*

*5*      *6*      *4*      *3*

101

[tr]

[tr]

bis.

Qui

bis.

Qui

bis.

Qui

8

104

tol - lis pec-ca - ta mun - di:  
Su - sci-pe de - pre - ca - ti - o - nem,

tol - lis pec-ca - ta mun - di:  
Su - sci-pe de - pre - ca - ti - o - nem,

<sup>8</sup> tol - lis pec-ca - ta mun - di:  
Su - sci-pe de - pre - ca - ti - o - nem,

tol - lis pec-ca - ta mun - di:  
Su - sci-pe de - pre - ca - ti - o - nem,

**BASSO CONTINUO**

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

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

107

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

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

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

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

b6 [b] 5 [b6] 7 6 7 2

110

Qui      se - des ad dex - teram, ad dex - te-ram

Qui      se - des ad dex - teram, ad dex - te-ram

Qui      se - des ad dex - teram, ad dex - te-ram

Qui      se - des ad dex - teram, ad dex - te-ram

$\flat$        $\frac{6}{5}$        $\frac{6}{5}$       [ $\flat$ 5]       $\frac{6}{5}$

113

[tr]

[tr]

Pa - tris: Mi - se - re - re, mi - se -

Pa - tris: Mi - se - re - re, mi - se -

Pa - tris: Mi - se - re - re, mi - se -

Pa - tris: Mi - se - re - re, mi - se -

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

116

tr

tr

tr

tr

re - re no - - bis.

re - re no - - bis.

re - re no - - bis.

8

re - re no - - bis.

re - re no - - bis.

[G]      6      6      5

119

*tr*

*tr*

*f*

[6] [6] 6 5

122 Un poco allegro \*

*f*

*f*

*f*

*f* \*

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

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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

*f*

*f* Tutti [G]

128

so - lus Al - tis - simus, Je - su, Je - su Chri - ste.

so - lus Al - tis - simus, Je - su, Je - su Chri - ste.

so - lus Al - tis - simus, Je - su, Je - su Chri - ste.

so - lus Al - tis - simus, Je - su, Je - su Chri - ste.

[6] [−] [♯]

[♯] [♯]

135

a 2

Cum San - cto Spi - ri - tu in glo - ri - a De - i

Cum San - cto Spi - ri - tu in glo - ri - a De - i

Cum San - cto Spi - ri - tu in glo - ri - a De - i

Cum San - cto Spi - ri - tu in glo - ri - a De - i

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

142

a 2

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

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



156

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

[6] [6] [7]  
 [6] [6]

163

a 2

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

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

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

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

7      6                    [6]                    [6]    [5]

170

The musical score consists of six staves. The top three staves are treble clef, with the first staff in common time and the second and third in 8/8. The bottom three staves are bass clef, with the first in common time and the second and third in 8/8. The vocal parts sing in homophony. The lyrics are repeated four times: "in glo - ri - a De-i Patris, a - men," followed by a trill over the last note, and then "amen, a - men." The score includes dynamic markings like accents and slurs, and harmonic changes indicated by Roman numerals at the bottom: [6], [6] [5], and [5]. The music concludes with a final cadence.

in glo - ri - a De-i Patris, a - men, a - men, amen, a - men.

in glo - ri - a De-i Patris, a - men, a - men, amen, a - men.

in glo - ri - a De-i Patris, a - men, a - men, amen, a - men.

in glo - ri - a De-i Patris, a - men, a - men, amen, a - men.

[6] [6] [5] [5]

*Clarino I, II  
in C*

[Allegro]

*Trombone I*

*Trombone II*

*Timpani  
in C-G*

*Violino I*

*Violino II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Violone  
e Organo*

Pa-trem o-mni - po - ten-tem, vi - si - bi - li-um o - mni-um,

Pa-trem o-mni - po - ten-tem, vi - si - bi - li-um o - mni-um,

Fa - cto-rem coe - li et ter-rae, et in - vi - si -

Fa - cto-rem coe - li et ter-rae, et in - vi - si -

Tutti

f

6

3

et in u - num Do-mi-num, Je - sum Christum, et ex Pa - tre na - tum, De - um de

et [in u - num Do-minum,] Je - sum Christum, et ex Pa - tre na - tum, De - um de

bi - lium, Fi - lium De - i u - ni-ge - nitum, an-te o - mnia sae - cu-la,

bi - lium, Fi - lium De - i u - ni-ge - nitum, an-te o - mnia sae - cu-la,

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

6 a 2

8

De o, De um ve - rum de De o ve - ro. Ge - nitum non fa -

De o, De um ve - rum de De o ve - ro. Ge - nitum non fa -

8 Lu - men de Lu - mine, de De o ve - ro. Con - sub -

Lu - men de Lu - mine, de De o ve - ro. Con - sub -

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

9

ctum, per quem o-mnia fa - cta sunt, qui pro - pter nos ho - mines

ctum, per quem o-mnia fa - cta sunt, qui pro - pter nos ho - mines

<sup>8</sup> stan - ti-a - lem Pa-tri, per quem o-mnia fa - cta sunt, et propter no - stram sa-

stan - ti-a - lem Pa-tri, per quem o-mnia fa - cta sunt, et propter no - stram sa-

7      4      [6]      [6]      [6]

12

a 2

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

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

<sup>8</sup> lu - tem de - scen - dit de coe lis, de - - - scen - - - dit de

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

[6]       $\frac{6}{4}$      $\frac{5}{3}$       tasto solo

15

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

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

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

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

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

18 Adagio

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

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

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

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

#6      #4      3      7      5      6      #4      b

21

8

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

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

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

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

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

24

8

**p**

**f**

**tr**

fa - ctus est.

Cru - ci - fi - xus

fa - ctus est.

Cru - ci - fi - xus

8 fa - ctus est.

Cru - ci - fi - xus

fa - ctus est.

Cru - ci - fi - xus

**p** senza Org.

**f** col'Org.

**6** **5** **#**

**5** **7**

27

8

e - ti-am pro no - bis      sub      Pon - ti-o Pi - la - to,      pas - sus,

e - ti-am pro no - bis      sub      Pon - ti-o Pi - la - to,      pas - sus,

8 e - ti - am pro no - bis      sub      Pon - ti-o Pi - la - to,      pas - sus,

e - ti-am pro no - bis      sub      Pon - ti-o Pi - la - to,      pas - sus,

**b**

**[b5]**

**b**

**16**  
**b**

30

passus et se-pul - tus, se - pul - tus est.

passus et se-pul - tus, se - pul - tus est.

<sup>8</sup> passus et se-pultus est, se - pul - tus est.

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

**B** 7    6 5 [9] 4    8    **b** 6 4    5 **b**

p senza Org.

34 Allegro

Et re - sur - re-xit ter - ti-a di - e,      et a - scen - dit in coelum, se - det, se - det,

Se - cun - dum Scri - ptu - ras,      se - det ad dex - te - ram

Se - cun - dum Scri - ptu - ras,      se - det ad dex - te - ram

Se - cun - dum Scri - ptu - ras,      se - det ad dex - te - ram

*f* [6] [6] [6]

37

8

et i - te - rum ven - tu - rus est cum glo - ri-a, et mor - - - tu -

Pa - tris,

8 Pa - tris,

Pa - tris,

[6] [6]

**p**

**p**

**p**

**p** senza Org.

40

**f**

**f**

**f**

**f**

**f**

**f**

os, cu - ius re - gni non e - rit fi - nis, non, non, non e - rit fi - nis. Et in  
os, cu - ius re - gni non e - rit fi - nis, non, non, non e - rit fi - nis.  
os, cu - ius re - gni non e - rit fi - nis, non, non, non e - rit fi - nis.  
os, cu - ius re - gni non e - rit fi - nis, non, non, non e - rit fi - nis.

**f col'Org.**  
[2]

[6] [6] 7 [6] 6

43

Spi - ri - tum San - ctum, Do - minum, qui ex Pa - tre Fi - li - o - que pro - ce - dit,

Et vi - vi - fi - can - tem, qui cum Pa - - tre et

Et vi - vi - fi - can - tem, qui cum Pa - - tre et

Et vi - vi - fi - can - tem, qui cum Pa - - tre et

[6] [6] [6]

46

si-mul ad - o - ra - tur, qui lo - cu - tus est per Pro-phe -  
 Fi - li-o, et con - glo-ri - fi - ca-tur, qui lo - cu - tus est per Pro-phe -  
 8 Fi - li-o, et con - glo-ri - fi - ca-tur, qui lo - cu - tus est per Pro-phe -  
 Fi - li-o, et con - glo-ri - fi - ca-tur, qui lo - cu - tus est per Pro-phe -  
 5 # 6 # 7 4 #

49

52

ptis - sma, et ex - pe - cto, mor - tu - o -  
 o-nem pec - ca - to - rum, re - sur - re - cti - o-nem mor - tu - o -  
 o-nem pec - ca - to - rum, re - sur - re - cti - o-nem mor - tu - o -  
 o-nem pec - ca - to - rum, re - sur - re - cti - o-nem mor - tu - o -  
 [7] 6 [6] [4] [2]

55

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

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

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

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

[6] 6 [6] 6 [6] 6

58

61

men, a - men.

a - men, a - men.

<sup>8</sup> - men, a - men.

- men, a - men.

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

4 SANCTUS

*Larghetto*

*Clarino I, II  
in C*

*Trombone I*

*Trombone II*

*Timpani  
in C-G*

*Violino I*

*Violino II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Violone  
e Organo*

4

*f*

*tr*

*f* **Tutti**

San - ctus Do - minus De-us Sa - ba-oth, san - ctus Do-minus De-us, De - us Sa - ba -

De-us Sa - baoth, Do - mi-nus De-us Sa - ba-oth, san - ctus Do-minus De - us Sa - ba -

8 - us Sa - baoth, san - ctus, san - ctus san - etus Do-minus De-us, De - us Sa - ba -

*f* **Tutti**

Do - minus De - us Sa - ba-oth, san - ctus Do-minus De - us Sa - ba -

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

Allegro

8

*p*

*f*

*oth.*      Sunt coe-li et ter-ra,

*oth.*      Sunt coe-li et ter-ra,

*oth.*      Ple-ni sunt

*oth.*      Ple-ni sunt coe - li et ter-ra

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

12 a 2

sunt coe - li et ter - ra,      ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a,  
 sunt coe - li et ter - ra glo - ri - a tu - a,      et ter - ra glo - ri - a,  
 coe - li et ter - ra glo - ri - a tu - a,      sunt coe - li et ter - ra glo -  
 glo - ri - a, glo - ri - a tu - a,      sunt coe - li et ter - ra glo -  
[6]      #      [#]      [6]      [#]      6      6



18

8

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

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

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

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

**[6]**

20

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

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

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

6 5/3

## 5 BENEDICTUS

75

Clarino I, II  
in C

Trombone I

Trombone II

Timpani  
in C-G

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Violone  
e Organo

Andante

f Solo

[C] [7]

[C] [6]

[C] [6]

3

8

Bassoon part:

4 [6] [9] [8] [6] [9] [8] [6]

Musical score page 77, featuring six staves of music for three voices (Soprano, Alto, Tenor) and basso continuo.

The score consists of six staves:

- Top staff: Three treble clef voices (Soprano, Alto, Tenor) in common time. The vocal parts are mostly silent (rests) throughout the page.
- Second staff: Bass clef, common time. The basso continuo part is mostly silent (rests) throughout the page.
- Third staff: Treble clef, common time. The vocal part begins with a melodic line of eighth and sixteenth notes, followed by a dynamic **f**. The vocal line continues with eighth and sixteenth-note patterns, ending with a dynamic **p**.
- Fourth staff: Treble clef, common time. The vocal part begins with a melodic line of eighth and sixteenth notes, followed by a dynamic **f**. The vocal line continues with eighth and sixteenth-note patterns, ending with a dynamic **p**.
- Fifth staff: Treble clef, common time. The vocal part begins with a melodic line of eighth and sixteenth notes, followed by a dynamic **p**. The vocal line continues with eighth and sixteenth-note patterns, ending with a dynamic **p**.
- Bottom staff: Bass clef, common time. The basso continuo part begins with a melodic line of eighth and sixteenth notes, followed by a dynamic **p**. The basso continuo line continues with eighth and sixteenth-note patterns, ending with a dynamic **p**.

Text in the vocal parts:

**p Solo**  
Be - ne - di - ctus, qui ve - nit  
qui ve -

Measure numbers: 5, 8, [6], #, [6], [6], [6], [6], [7], [#], f, [6], [6], p

Musical score page 78 featuring eight staves of music. The top three staves (treble clef) are mostly silent, indicated by a dash. The fourth staff (treble clef) has a dynamic instruction 'mf' and contains a melodic line with grace notes and slurs. The fifth staff (treble clef) features a vocal line with lyrics: '- nit in no - mi-ne Do - - mi - ni, in no - -'. The sixth staff (treble clef) is mostly silent. The seventh staff (bass clef) shows a rhythmic pattern of eighth notes. Measure numbers 7, 6, 7, 6, [7], [6], [5], and [6] are placed below the bass staff.

10

8

*f*

*tr*

mi-ne Do - mi-ni.

[5] [6] [6] [5] *f* [6]

13

8

tr

tr

tr

tr

tr

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

16

8

*f*

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

$\frac{6}{5}$  *p*

*f*

$\frac{6}{5}$

*p*

19

*p*

- mine, nomi-ne Do mi ni, qui ve -

7      b6 [6]<sub>5</sub>      [6]      [6]      [6]      #      [6] 9 [8] [6]

22

The musical score consists of six staves. The top three staves represent three voices (Soprano, Alto, Tenor) in treble clef, with the first staff having a '8' below it. The bottom three staves represent Basso Continuo in bass clef. The vocal parts are mostly silent, indicated by short horizontal dashes. The basso continuo parts feature various patterns of eighth and sixteenth notes. In the middle section, lyrics are provided for the Tenor part: "nit in no", "mi-ne Do", "mi - ni, in no". The basso continuo staff at the bottom has harmonic markings below the staff: 9 [8] [6] 5, 9 [8] [6] 5, 9 [8] [6], [6] 6.

24

The musical score consists of eight staves. The top three staves are treble clef, with the third staff having a '8' below it. The fourth staff is bass clef. The fifth staff is treble clef. The sixth staff is bass clef. The seventh staff is treble clef, with lyrics '- mi - ne Do - - - - mi - ni.' written below it. The eighth staff is bass clef. Measure 1 (measures 1-4) shows mostly rests. Measure 2 (measures 5-8) shows a dynamic 'f' followed by a melodic line. Measure 3 (measures 9-12) shows a melodic line with a dotted rhythm. Measure 4 (measures 13-16) shows a melodic line with a dynamic 'f'. Measure 5 (measures 17-20) shows a melodic line with a dynamic '[6]'. Measure 6 (measures 21-24) shows a melodic line with a dynamic '[6]'.

26

8

Bass clef

8

[6] [6] [4] [♯] 6 [9] [8] #4

28

8

2

8

2

8

2

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

Allegro

30

Allegro

8

*f*

*f*

*f Tutti*

*O -*

*f Tutti*

*O -*

*f Tutti*

*O -*

*f Tutti*

*O -*

Tutti

# 6 [6] # [6] #

32

*f*

*f*

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

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

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

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

#4      [6]      4      [6]      [6]

35

8

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

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

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

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

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

## **6 AGNUS DEI**

*Clarino I, II  
in C*

*Trombone I*

*Trombone II*

*Timpani  
in C-G*

*Violino I*

*Violino II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Violone e Organo*

**Adagio**

8

**p Solo**

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

**p Solo**

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

4

**f**

**\*f**

**p**

**p Solo**

A - gnu

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

**p**

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

8

8

9

10

11

12

13

De - i, qui tol - lis pec - ca - ta, pec-ca-ta mun - di: Mi - se - re - re, mi - se-re-re

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

12

*f*

*f*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

A - gnus De - i, qui  
A - gnus De - i, qui

no - - bis.

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

15

8

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

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

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

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

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

19 Allegro

A musical score for piano and voice. The score consists of eight staves. The top two staves are for the piano, showing bass and treble clef staves with dynamic markings *f* and *p*. The bottom six staves are for the voice, with lyrics "Do - na," appearing in measures 19 through 23. The vocal parts are grouped by a brace. Measure 19 starts with a forte dynamic *f*. Measures 20-21 show eighth-note patterns. Measures 22-23 show sixteenth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show sixteenth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show sixteenth-note patterns.

*f*

*p* *f*

*p* *f*

Do - na, do - na no - bis,  
Do - na, do - na,  
Do - na, do - na,  
Do - na, do - na,

*f*

22

This musical score page contains eight staves of music. The top three staves are soprano voices, the fourth staff is a basso continuo line, and the bottom three staves are alto voices. The music begins with a rest, followed by a section where the soprano voices play eighth-note patterns. The basso continuo provides harmonic support with sustained notes and bassoon entries. The alto voices enter with rhythmic patterns of eighth and sixteenth notes. The lyrics, written in Latin, are as follows:

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

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

25

This musical score page contains five staves of music. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is alto clef. The music is divided into measures by vertical bar lines. The first measure (measures 25-26) consists of rests. The second measure (measures 26-27) features a bass line with eighth notes and a treble line with sixteenth-note patterns. The third measure (measures 27-28) continues the bass line with eighth notes and the treble line with sixteenth-note patterns. The fourth measure (measures 28-29) shows a bass line with eighth notes and a treble line with eighth-note patterns. The fifth measure (measures 29-30) consists of rests. The lyrics are written below the music, corresponding to the vocal parts. The lyrics include "bis", "pa", "cem", "no", "bis", "pa", "no", "bis", "pa", "do", "na", "no", "bis", "pa", "cem", "pa", "do", "na", "no", "bis", "pa", and "cem". Measure numbers [6], [7], 9, [6], [7], 9, [6], 4, and # are placed under the bass staff at the end of the page.

8

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

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

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

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

[6] [7] 9 [6] [7] 9 [6] 4 #

28

8

*p*

3 3 3 3 3 3 3 3

cem.

cem.

8 cem.

cem.

30

The musical score consists of six staves. The top three staves are treble clef, with the third staff having a '8' below it. The bottom three staves are bass clef. Measures 1-2 are mostly rests. Measure 3 begins with eighth-note patterns in the upper treble staves, followed by a forte dynamic 'f' and sixteenth-note patterns. The basso continuo staff shows sustained notes with slurs. Measures 4-5 show sustained notes with slurs. Measures 6-7 feature vocal entries with lyrics: 'Do - na - no - bis' and 'Do - na no - bis'. Measures 8-9 show sustained notes with slurs. The basso continuo staff concludes with a melodic line. Measure numbers 6, 9, [6], and 5 are indicated below the basso continuo staff.

[tr] [tr]

f

f

Do - na - no - bis

Do - na no - bis

Do - na - no -

6 9 [6] 5

33

pa - cem,      no - - - bis,      pa - - - cem,  
 pa - cem,      pa - cem,      pa - cem,      do - na,      no - - bis  
 bis      pa - - - cem,      pa - - - cem,      do - na,      no - - bis,      pa - cem,  
 - bis      pa - - - cem,      do - na,      no - - bis,      pa - cem,  
 9      [6]      6 5      9      [6]      6 [9]      [6]      [5] [#]

36

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

$\begin{smallmatrix} [9] & [6] & \frac{6}{5} & \left[ \begin{smallmatrix} 5 \\ \# \end{smallmatrix} \right] & [9] & [6] & \frac{6}{5} & \left[ \begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \right] & \# \end{smallmatrix}$

39

8

*r*

41

8

*f*

Do - na no - bis pa -

Do - na no - bis

Do - na no - bis

Do - na -

$\frac{6}{5}$

$\frac{6}{5}$

44

8

- - cem, do - na no - - bis pa - cem,  
pa - - cem, do - na no - - bis no - - bis pa - cem,  
pa - - cem, no - - bis pa - cem, no - - bis  
bis pa - - cem, do - na no - - bis pa - cem, [6]

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

47

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

$\frac{6}{4}$     $\frac{5}{3}$    [6]   9   [5]   9   [6]   9   [5]

50

- cem, no - bis pa - - cem.

do - na no - bis pa - - cem.

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

cem, pa - - - cem.

6 5      4 3

53

8

*f*

*f*

Do - na

Do -

8

Do -

9 [6]

56

- no - - bis pa - - cem, do - na no - -  
 - na no - - bis pa - cem, do - - na, do -  
 Do - - na no - bis pa - - cem, do - na no - -  
 na no - - bis pa - - cem, do - -  
 6 9 [6] 6 5 9 [6] [6] 7 5

59

bis pa - - cem, pa - - cem, pa - - - cem.

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

na no - bis pa - - - cem.

9      [6]       $\frac{6}{4}$        $\frac{5}{3}$        $\frac{6}{4}$        $\frac{5}{3}$