

M. Haydn.

Litaniae de V. S.

Johann Michael

Haydn

Litaniae de Venerabili Sacramento

MH 66

(F-Pn D-5667)

S, A, T, B (solo), S, A, T, B (coro), 3 trb, 2 vl, vla, b, org

Full Score





Wolfgang Esser-Skala, 2021

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Critical Report.

This edition bases upon a copy in the Bibliothèque nationale de France, Paris. The digital version of the manuscript is available at <https://gallica.bnf.fr/ark:/12148/bpt6k4500261c> (siglum D-5667; see also RISM ID 840016595).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directions), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.¹

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1	4	vl 1, 2	3rd quarter in Ms: f'8–e'16–d'16
	7	org	last quarter in Ms: r4
	38	trb 3	bar in Ms: r1
2	–	–	Unless otherwise stated, asterisks in this movement denote grace notes that are missing in the Ms.
	140–144	org	bars missing in Ms
	149	vl 2	7th eighth in Ms: d''16–bes'16
3	20	trb 3	1st quarter in Ms: f8–e8
	20	vla	3rd quarter in Ms: f8–f'8
	20	org	last eighth in Ms: f8
	25	A	3rd quarter in Ms: fis'8.–fis'16
	28	T	bar in Ms: r4–r4–d'8–d'8
	29	org	4th/5th eighth in Ms: bes8–Bes8
4	20	vl 2	2nd quarter in Ms: d'8–d'8
	30	org	4th eighth in Ms: f8
	59	vl 1	grace note missing in Ms
	105	vl 2	bar in Ms: f'8–f'8–d'8–d'8–es'8–es'8
	129	vla	last eighth in Ms: r8
	130	vla	1st quarter in Ms: es8.–es16
	134	trb 1	grace note missing in Ms
	136	trb 1	grace note missing in Ms
	140	trb 1	grace note missing in Ms
5	9	B	2nd half of bar in Ms: es8–es16–es16–es8–es8
	12	trb 1	last eighth in Ms: es'8
	17	vla	6th eighth in Ms: g'8

¹Abbreviations: A, alto; B, bass; b, basses; Ms, manuscript; org, organ; r, rest; S, soprano; T, tenor; trb, trombone; vl, violin; vla, viola.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
	29	vl 1	2nd half of bar in Ms: bes"8-r8-bes"8-r8
	29	vl 2	2nd half of bar in Ms: g"4-r8-g"8
	35	vl 2	2nd half of bar in Ms: bes'4-r8-bes'8
	63	vl 2	2nd half of bar in Ms: c"4-r8-c"8
	63	vla	2nd half of bar in Ms: a'4-r8-a'8
	99f	A, T	bars missing in Ms
	100	org	bar in Ms: f1
	115	vla	4th quarter in MS one octave higher
	116	trb 3	2nd half of bar in Ms: c'8-c8-r4
	118	trb 2	1st eighth in Ms: c'16-c'16
	121	trb 3	2nd quarter in Ms: r8-a8
6	2	vl 2	5th eighth in Ms: c'8
	41	vl 2	4th eighth in Ms: d'8
	45	vl 1	last eighth in Ms: bes"8
	63	org	bar in Ms: f2.
	72	vl 1	3rd quarter in Ms: r4
	142	vla	2nd quarter in Ms: a8-c'8
7	19	trb 2, vla	2nd/3rd quarter in Ms: f'8-d'8-b4
	39	A	bar missing in Ms
	52	vl 2	4th quarter in Ms: f'8-e'8
	129	trb 2, vla, T	last quarter in Ms: cis'4
	134	trb 3	bar in Ms: bes1
8	16	vla	in Ms duplicate of bar 15
	23	vl 1	1st half of bar in Ms: g"8.-d"16-d"8.-g"16
	24	trb 1	last eighth in Ms: a'8
	25	trb 3	2nd half of bar in Ms: g8-g8-g8-g8
	29	trb 1, A	1st half note in Ms: a'2
	37	A	last quarter in Ms: f'8-r8
	37	T	last quarter in Ms: d'8-r8
	37	B	last quarter in Ms: f8-r8

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@esser-skala.at or create an issue or pull request on the edition's GitHub page <https://github.com/skafdasschaf/haydn-m-litaniae-mh-66>. Your help will be greatly appreciated.

Salzburg, January 2021
Wolfgang Esser-Skala

Contents.

- 1 Kyrie eleison 1**
Kyrie eleison, Christe eleison, Kyrie eleison. Christe, audi nos, Christe, exaudi nos. Pater de coelis, Deus, miserere nobis. Fili Redemptor mundi, Deus, miserere nobis. Spiritus Sancte, Deus, miserere nobis. Sancta Trinitas, unus Deus, miserere nobis.
- 2 Panis vivus 11**
Panis vivus, qui de coelo descendisti, Deus absconditus et salvator, frumentum electorum, vinum germinans virgines, panis pinguis et deliciæ regum, iuge sacrificium, oblatio munda, agnus absque macula, mensa purissima, angelorum esca, manna absconditum, memoria mirabilium Dei, miserere nobis.
- 3 Panis supersubstantialis 36**
Panis supersubstantialis, verbum caro factum, habitans in nobis, hostia sancta, calix benedictionis, mysterium fidei, miserere nobis.
- 4 Præcelsum 58**
Præcelsum et venerabile Sacramentum, sacrificium omnium sanctissimum, vere propitiatorium pro vivis et defunctis, coeleste antidotum, quo a peccatis præservamur, miserere nobis.
- 5 Stupendum 76**
Stupendum supra omnia miracula, Sacratissima Dominicæ passionis commemoratio, donum transcendens omnem plenitudinem, memoriale præcipuum amoris divinæ, divinæ affluentia largitatis, sacrosanctum et augustissimum mysterium, pharmacum immortalitatis, tremendum ac vivificum Sacramentum, panis omnipotentia verbi caro factus, incruentum sacrificium, cibus et conviva, miserere nobis.
- 6 Dulcissimum 127**
Dulcissimum convivium, cui assistunt Angeli ministrantes, Sacramentum pietatis, vinculum charitatis, offerens et oblatio, Spiritualis dulcedo in proprio fonte degustata, refectio animarum sanctarum, miserere nobis.
- 7 Viaticum 138**
Viaticum in Domino morientium, pignus futuræ gloriæ, miserere nobis.
- 8 Agnus Dei 160**
Agnus Dei, qui tollis peccata mundi: Parce nobis Domine. Agnus Dei, qui tollis peccata mundi: Exaudi nos Domine. Agnus Dei, qui tollis peccata mundi: Miserere nobis.

1 KYRIE ELEISON

Adagio ma non troppo

TROMBONE

I
II
III

Violino

I
II

Viola

Soprano

Alto

Tenore

Basso

Organo e Bassi

p Solo [6] # [6/5] 9/4 6 # 6 b6 b5 # [6 #4/ b]

f Solo

f Solo

f

f

f

p

p Tutti

Ky - ri - e e -

p Tutti

Ky - ri - e e -

p Tutti

Ky - ri - e e -

p Tutti

Ky - ri - e e -

f

f

p Tutti

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

12.

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

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

Chri - ste e - lei-son, Ky - ri - e, Ky - ri - e e - lei-son. Au - di nos,

⁸ Chri - ste e - lei-son, Ky - ri - e, Ky - ri - e e - lei-son. Au - di nos,

lei - son, Ky - ri - e e - lei - son. Au - di nos,

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

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

16

Solo

Solo

tr

tr

tr

tr

Christe, ex - au - di nos, Chri - ste, au - di nos, ex - au - di nos. Pa - ter de coe - lis,

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

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

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

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

b7 [6] 6 4/2 [6] 4 3 Solo [6] b7 Tutti 9/8 [8] 3 b7

21

Tutti

Solo

Tutti

Solo

tr

tr

tr

tr (b)

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

Mi - se - re - re no - bis. Fi - li Re - dem - ptor mun - di,

Mi - se - re - re no - bis.

Mi - se - re - re no - bis.

9
b4

5

1 1 1

b7

6/4

b7

6/4

5/4

3

6/5

b

8

#

7/#

25

Piano introduction and accompaniment for measures 25-28. The score features a grand staff with treble and bass clefs. The right hand plays a melodic line with trills and slurs, while the left hand provides harmonic support with chords and moving lines. Dynamics markings include *Tutti* and *Solo*.

Piano accompaniment for measures 29-32. This section continues the melodic and harmonic development from the previous system, featuring more complex rhythmic patterns and trills in the right hand.

Mi - se - re - re no - bis.

De - us, Mi - se - re - re no - bis.

Mi - se - re - re no - bis. Spi - ri - tus San - cte,

Mi - se - re - re no - bis.

9 4 = b5 - # 1 1 1 7 # b6 4 7 # b6 4 4 # b 6 #5 # [6 5]

29

tr

tr

Tutti

Tutti

tr

tr

tr

tr

Mi - se - re - re no - bis. Sancta Tri-nitas, san-cta Tri-nitas, u -

Mi - se - re - re no - bis. Sancta Tri-nitas, san-cta Tri-nitas, u -

⁸ De - us, mi - se - re - re no - bis. Sancta Tri-nitas, san-cta Tri-nitas, u -

Mi - se - re - re no - bis. Sancta Tri-nitas, san-cta Tri-nitas, u -

9 - 5 - # 1 1 1 7 6 7 6 4 4 # #4 6 b7 6

4 - # 4 # 4 2 5 -

34

Piano introduction for measures 34-38. The score consists of three staves: Treble, Middle (8va), and Bass. Measure 34 starts with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and quarter notes, with some rests. A double bar line is present at the end of measure 38.

Piano introduction for measures 39-43. The score consists of three staves: Treble, Middle (8va), and Bass. Measures 39-41 feature trills in the treble and middle staves, indicated by [tr]. The bass line continues with eighth notes. Measure 42 has a dynamic marking of *p*. Measure 43 ends with a double bar line.

Vocal line 1 for measures 39-43. The staff is in treble clef with a key signature of one sharp. The lyrics are: nus De - us, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re. A dynamic marking of *p* is placed above the final measure.

Vocal line 2 for measures 39-43. The staff is in treble clef with a key signature of one sharp. The lyrics are: - nus De - us, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re. A dynamic marking of *p* is placed above the final measure.

Vocal line 3 for measures 39-43. The staff is in treble clef with a key signature of one sharp. The lyrics are: nus De - us, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re. A dynamic marking of *p* is placed above the final measure.

Vocal line 4 for measures 39-43. The staff is in bass clef with a key signature of one sharp. The lyrics are: nus De - us, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re. A dynamic marking of *p* is placed above the final measure.

Bass line for measures 39-43. The staff is in bass clef with a key signature of one sharp. The line includes a dynamic marking of *p* above the final measure. Below the staff is a guitar-style chord diagram: [6] 6/4 # - [6 -] b6/5 6- 6 [8 b6/5] b7/5 b9/5 - 8/4 7/4 6/4 7/4 6/4 [5] # [6] # [6/5]

39

f no - bis, mi-se - re - re, *p* mi - se - re - re no - bis.

f no - bis, mi-se - re - re, *p* mi - se - re - re no - bis.

f no - bis, mi-se - re - re, *p* mi - se - re - re no - bis.

f no - bis, mi-se - re - re, *p* mi - se - re - re no - bis.

f *p*

9/4 6 6 #4 - [6] 1 7 # 6/4 7 # 6/4 - 6 b5 6 6 6/4 [5] #

2 PANIS VIVUS

Vivace

1
vl
2
vla

S
T
B

org
b

4

8

7
6 6 6 6 6 6 6

Musical score for measures 7-9. The system includes a grand staff (treble and bass clefs) and a bass line. The grand staff contains two staves. The first staff has a treble clef and the second has a bass clef. The bass line is on a separate staff below. Dynamics include *p* and *f*. Measure 7 starts with a 7-measure rest in the first staff. Measure 9 ends with a 7-measure rest in the first staff.

Empty musical staves for measures 7-9, including a grand staff and a bass line.

Bass line for measures 7-9. It consists of a single staff with a bass clef. Dynamics include *p* and *f*. Fingering numbers are present below the notes.

[6] 6 4 [5] 3 [6] [6] 2 6 [6] [6] 6] 2 6 [6]

Musical score for measures 10-12. The system includes a grand staff and a bass line. The grand staff contains two staves. The first staff has a treble clef and the second has a bass clef. The bass line is on a separate staff below. Dynamics include *f* and *p*. Measure 10 starts with a 7-measure rest in the first staff. Measure 12 ends with a 7-measure rest in the first staff.

Empty musical staves for measures 10-12, including a grand staff and a bass line.

Bass line for measures 10-12. It consists of a single staff with a bass clef. Dynamics include *f* and *p*. Fingering numbers are present below the notes.

[6] 6 6 6 6 6 6] 2 6 6 [6] 6 6] 6 4 [5] 3

13

p

p Solo

Pa - nis vi - vus, qui de coe - lo de - - scen - -

p [6] [6] 6 $\frac{6}{4}$ [6] [6]

16

f

f

di - - sti, mi - se - re - re no - bis,

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

19

p

De - us ab - scon - di - tus et Sal - va - tor, mi - se -



22

re - re, mi - se - re -

7 [7] [6] 46 6 [46]

25

f

f

f

re no - bis.

f

re no - bis.

[6] [6 4/4] [5 | 4] [*f*] [6 4] [6 4] [6 6/4] [6] [6]

29

f

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

32

Fru-men - tum e - le - cto - rum, mi -

35

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

38

vi - num ger - minans vir - gi - nes, mi - se - re - re,

41

p

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

[6] [6] 7

44

Piano accompaniment for measures 44-46. The right hand features a continuous sixteenth-note pattern. The left hand has a simple bass line with eighth notes and rests.

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

[6] 7 6 6 6 6 6



47

f

f

f

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

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

50

p

p

p

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

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

53

f

f

f

bis.

f [6] [6] 6 6/4 [6] [6]

56

56

p

p

p

p

6 6 2 6 [6]



59

59

f

f

f

f

[6 6] 2 6 [6] [6 6 6 6 6 6] 2 6 6 [6 6 6]

62

P Solo
Pa - nis pin - guis

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

65

et de - li - ci-ae, et de - li - ci-ae de - li - ci-ae re -

6 # 6 6 | # 4 2 6 6 | # 4 2 6 # 7 6

68

f *p*

gum, mi - se - re - re, mi - se - re - re de -

f *p* [#] [15 # 6]

71

f *p*

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

[6 6] *f* [6 #4] [6] *p* [15 #] [7 6] *f* [15 #] *p* [6 5]

74

p

8

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

[6] 7 7 4/6 [7]

77

f

8

re no - - bis.

7 [15] # 6/4 6/b5 4 6/b4 3 4/6/5 4/5 # *f* 6/4 4/5 # 6/4 4/5 #

80

p

5 6 [6] [b5 # 6 #6] [6 b6 b5 #]

83

p

lu - ge sa - cri - fi - cium, mi - se - re - re, ob - -

p 6 6 6 6 b6 6 4 [b5 #] # [6] 6

86

8 la - ti - o mun - da, mi - se - re - re, a - gnus abs - que

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

89

8 ma - cu - la, mi - se - re - re, mi - se - re - re no - bis, mi - -

[6] b [b5 3] 6 7 # [6 b5] 7 [4] # [6]

92

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

[6] [7] [b5] 7 6 4 # [6] [6] [6/4] [5]

95

mf *p* *f* *p*

mf *p* *f* *p*

mf *p*

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

mf [6] # *p* 6 # [4/3] [6] 6 [#] #4 b [6] [6] [6/4] [6/b5]

98

f f

f

8 - - - - bis.

6 \flat 4 3 \flat 6 5 # f [6 #, 6 #] 6 6 6 6

101

[6] \flat 4 2 6 #4 2 [6]

111

mi - se - re - re, mi-se - re-re no - bis, an - ge-lo-rum es - ca, mi - se-re-re no - bis,

p [6 6] [7 7 6 5] [6] [6 4] [b7 2 3] [6 4] [b7 2 3]



115

mi - se - re - re no - bis.

f [b7 6 5] [6 6 6] [9 4] [6] [6 #] [6 b6]

118

Man - - na ab - scon - di - tum, mi - se - re -

b 6 p [b] [6] [7] [b5] [7] 6 [b]

121

re no - - - - bis.

9 # 8 7 [b] 6 4 [b6] [b5] 6 [b6] [b] 4 # f [b] [6] [b]

124

≡

127

Me - mo - - ri - a mi - ra - bi - - li - um,

130

mi - ra - bi - li - um De - i, me - mo - ri - a mi - ra -

133

bi - li - um De - i, mi - se - re - re,

136

136

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

136

6 6 b6 6 | 6 6 | 6 6 4 3

136

139

139

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

139

f 16 p 61 * 6 6 6 5 6

139

142

Measures 142-144. The score features a piano accompaniment with a forte (*f*) dynamic. The right hand plays a melodic line with a trill on the final note of the first phrase. The left hand provides a rhythmic accompaniment with eighth notes. The lyrics "re - re no - - bis." are written below the vocal line.

re - re no - - bis.

Vocal line and piano accompaniment for measures 142-144. The vocal line includes a trill on the final note. The piano accompaniment features a forte (*f*) dynamic and includes figured bass notation: 6, 6, f 6, 6, [b6 6/4, 6].

145

Measures 145-147. The score features a piano accompaniment with a forte (*f*) dynamic. The right hand plays a complex melodic line with many sixteenth notes. The left hand provides a rhythmic accompaniment with eighth notes. The lyrics "re - re no - - bis." are written below the vocal line.

re - re no - - bis.

Vocal line and piano accompaniment for measures 145-147. The piano accompaniment features a forte (*f*) dynamic and includes figured bass notation: [6], b5, [6, 4, 2].

148

p *f* *p* *f*

8

p *f*

[6 6_b] 2 6 [6_b] [6 6_b] 2 6 [6_b] [b6 6 6 6 6 6 6_b]

151

tr *tr* *tr*

8

[6 6_b] 6 6 6 [6_b] 6 [6_b] 4 3

3 PANIS SUPERSUBSTANTIALIS

Andante

trb
1
2
3

vl
1
2

vla
f

S
A
T
B

org
b
f Solo

The score is for a piece titled "3 PANIS SUPERSUBSTANTIALIS" in 3/4 time, marked "Andante". It features a full orchestra and voices. The trumpet parts (trb 1, 2, 3) are silent. The violin parts (vl 1, 2) are silent. The viola part (vla) plays a melodic line starting with a forte (*f*) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are silent. The organ part (org b) plays a melodic line starting with a forte solo (*f Solo*) dynamic. The organ part includes figured bass notation: 7, 6 #4, 7, 6 4, 7 b, 6 4.

5

f

This system contains a vocal line and piano accompaniment. The vocal line begins with a fermata on a whole note, followed by a melodic phrase starting on a half note and moving through quarter notes. The piano accompaniment consists of whole rests in the upper staves and a bass line of whole rests in the lower staff.

f

This system continues the vocal and piano parts. The vocal line continues the melodic phrase. The piano accompaniment features a rhythmic bass line in the lower staff, consisting of eighth notes and quarter notes.

f Tutti

Pa - - nis su - per - sub - stan - ti -

This system includes the vocal line with lyrics and piano accompaniment. The vocal line starts with a fermata and then continues with the lyrics. The piano accompaniment remains with whole rests in the upper staves and a rhythmic bass line in the lower staff.

Tutti

6 5 [b] # 7 [b5] 6 #4 - 7 [#5] 6 4 - 7 b 6 - 5 4

This system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a rhythmic bass line in the lower staff. Below the piano staff, there are figured bass notations: 6 5 [b] # 7 [b5] 6 #4 - 7 [#5] 6 4 - 7 b 6 - 5 4.

10

f Tutti

Pa - - - nis su - - per - sub - - stan - ti -

a - - - - - - - - - - - - - - - -

♭ 7 6 #4 - 7 [#5] 6 4 - 7 6 4 5

14

f

tr

tr

tr

tr

a - - - - -

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

f Tutti

Pa - - - - - nis su -

[#] # [b6 -] [6 4 b 6] [7 b5] 5 -

18.

lis, mi - se - re

re no - bis,

f Tutti
Pa - - nis su -

per - sub - - stan - ti - a -

7 [#5] 5 - 7 b 6 5 b b 7 [5] 6 - -]

22

re no - bis, mi - se -
 mi - se - re - re, mi - se -
 per - sub - stan - ti - a - lis, mi - se -
 lis, mi - se -

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

26.

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

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

re - - - re, pa - nis su - per-sub-stan - ti -

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

30

mi - se - re - re, su - per - sub -

- nis su - per - sub - stan - ti - a - a -

a - lis, su - per - sub -

pa - nis, pa - nis su - per -

7 [b5] 6 #4 [-] 7 [#5] 6 4 [-] 7 b 6 [6] b 7 6 b7

34

p

p

stan - ti - a - lis, ver - bum ca - ro fa - -

- - - lis, ver - bum ca - ro fa - -

8 - stan - ti - a - lis, ver - bum ca - ro fa - -

sub - stan - ti - a - lis, ver - bum ca - ro fa - -

p senza Org.

9 6 6 5 [6 6]

4 3 b

39

ctum, ha - bi-tans in no - bis, ha - bi-tans

ctum, ha - bi-tans in no - bis, ha - bi-tans

ctum, ha - bi-tans in no - bis, ha - - - bi-tans

ctum, ha - bi-tans in no - bis, ha - bi-tans

44

f

f

f

f

f

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

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

f

in no - bis, mi - se - re -

in no - bis, mi - se -

f col'Org.

$\flat 6$

7

49

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

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

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

re - - - re - no - bis.

6
b5

6
5

4

3

Solo

7
b

6
4

54

Ho - sti - a san - cta, mi - se - re - re

Ho - sti - a san - cta, mi - se - re - re

Ho - sti - a san - cta, mi - se - re - re

Ho - sti - a san - cta, mi - se - re - re

7 6 6 4 3 *Tutti* 6 7 6

59

Piano accompaniment for the first system, measures 59-63. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Piano accompaniment for the second system, measures 64-68. The right hand continues the melodic line, and the left hand features a more active bass line with eighth-note patterns.

no - bis, ca - lix be - ne - di - cti - o - nis,

no - bis, ca - lix be - ne - di - cti - o - nis,

no - bis, ca - lix be - ne - di - cti - o - nis,

no - bis, ca - lix be - ne - di - cti - o - nis,

Piano accompaniment for the third system, measures 69-73. The bass line continues with eighth-note patterns. Fingering numbers 6, 7, and 6/4 are indicated below the notes in measures 70, 71, and 72 respectively.

64

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

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

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

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

b7 b6/4 6 # 9/4 6 [7]# b

69

re, mi - se - re - - re. My -

re, mi - se - re - - re. My - ste - ri - um fi -

re, mi - se - re - - re. My - ste - ri - um

re, mi - se - re - - re. My - ste - ri -

p b # f 6 6 7 [b5] 6 #4 -

74

ste - ri-um fi - - de-i, mi - - se - re - re, mi - se -

- de-i, mi - - se - re - re, mi - - se - -

fi - de-i, fi - de - i, mi - se - re - re, mi - se -

um fi - de - i, mi - se - re - re, mi - se -

9 6 9 6 [5] b9 8 7 b7 5 6

7 4 - 7 b 4 [b] # - 7 b 4 -

79

Piano accompaniment for the first system, measures 79-83. The right hand features a melodic line with a half note and a quarter note, while the left hand provides a steady bass line with quarter notes.

Piano accompaniment for the second system, measures 84-88. The right hand continues the melodic line, and the left hand features a more active bass line with eighth notes.

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

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

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

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

Piano accompaniment for the third system, measures 89-93. The right hand continues the melodic line, and the left hand features a more active bass line with eighth notes. Chord symbols are present below the bass line.

7 #

6 [b] 4

6 4

5 #

4 b

6

84

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

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

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

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

$\frac{6}{[b5]}$ # b [#] p b

89

Piano accompaniment for the first system, measures 89-93. The music is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) in measures 90, 91, and 92.

Piano accompaniment for the second system, measures 94-98. The music continues with the same melodic and harmonic structure. Dynamics include *f* (forte) in measures 95, 96, and 97.

Vocal line for the first system, measures 89-93. The lyrics are: re, mi - se - re - re, *f*

Vocal line for the second system, measures 94-98. The lyrics are: re, mi - se - re - re, *f*

Vocal line for the third system, measures 99-103. The lyrics are: re, mi - se - re - re no - bis, *f*

Vocal line for the fourth system, measures 104-108. The lyrics are: re, mi - se - re - re no - bis, mi - se - *f*

Piano accompaniment for the fourth system, measures 104-108. The music continues with the same melodic and harmonic structure. Dynamics include *f* (forte) in measures 104, 105, and 106. Chord symbols are present below the bass line: #, 7 #, [7] #, b7 b, b.

94

mi - se - re - re — no - bis.

mi - se - re - re — no - bis.

mi - se - re - re — no - bis.

re - - - re — no - bis.

6 5 [6/5] — 5/4 # Solo 7 6 #4 —

99

Musical score for measures 99-103, system 1. It consists of three staves (treble, middle, and bass clefs) with a key signature of one flat. Measures 99-102 are mostly empty with a few notes, while measure 103 contains a whole note chord.

Musical score for measures 104-108, system 2. It consists of three staves with a key signature of one flat. Measures 104-107 contain active melodic and harmonic lines, while measure 108 contains a whole note chord.

Musical score for measures 109-113, system 3. It consists of four staves (treble, middle, and two bass clefs) with a key signature of one flat. Measures 109-112 are mostly empty, while measure 113 contains a whole note chord.

Musical score for measures 114-118, system 4. It consists of one bass staff with a key signature of one flat. Measure 114 has a 7th fret, 115 has a 6/4 chord, 116 has a 7th fret with a flat, 117 has a 9th fret with a sharp, and 118 has an 8th fret with a flat and a 5th fret with a sharp.

4 PRÆCELSUM

Larghetto

trb 1 *p* Solo *tr*

1 *p* con sordino

2 *p* con sordino

vla *p* con sordino

A

org b *p* Solo 7 6 7



4 *tr*

9/4 [8/3] [6] [4/3] 6 7 [7/4] -1/3

8

8

b5 9/b4 [8]/3 b5 6 6/5

12

12

9/4 [8]/3 2 6 6] 6 [6] [6]

16

Musical score for measures 16-19. The score includes a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat). The vocal line starts with a trill (tr) over a note. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. Chord markings are present below the bass line: [6], [6], [6/5], 6, and [6/5].



20

Musical score for measures 20-23. The score includes a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat). The vocal line starts with a trill (tr) over a note. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. Trills (tr) are marked above notes in the right hand. Dynamic markings (f) are present. Chord markings are present below the bass line: [6/5], [6 7], [6 6], and [6 7].

33

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

7 6 7 9/4 [8] 3



37

et ve - ne - ra - bi - le Sa - - cra - men - tum,

6/3 - 4 [5] 6 - 4 6 6/5 f 16 71

41

sa - cri - fi - - ci - um o - mni-um, o - mni-um san -

p *p* *p* *p*

[6] 7 [7] \flat

45

ctis - si-mum, mi - se - re - re, mi - se - re - - -

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

[6] 7 [6] \flat

49

[tr] [tr]

6] 7 6



53

re no - bis, sa - cri -

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

57

fi - ci - um o - mni - um san - ctis - simum, mi - se -

6 6 6 6 5

61

re - - re no - - bis.

p

6 5 - 6

65

9 8 15 6 6 9 8 6
4 3 5 5 4 4 4



69

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

73

73

[tr]

[tr]

[tr]

[6 7]

[6]

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

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

77

77

p

p

p

Ve - re, ve - re pro - pi - tia - to - ri - um pro

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

p $\flat 7$

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

81

vi - vis et de - fun - ctis, pro - pi - ti - a -

[6] 8/6 7/5 6/4 [5] b [b4/3] 6 b6 7 b6

85

to - ri - um pro vi - vis et de - fun - - - - -

[7/4] b 4 3 [6 b6 7/4] [6 6 b]

89

ctis, mi - se - re - re,

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

93

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

6 6 7 6/5 [6 5] 6/5

97 *tr*

le - ste an - ti - dotum, coe - le - ste,

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



101

quo a pec -

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

poco **f**

105

ca - tis prae - ser - va -

6 7 6

109

mur, mi - se

p

7 6 7 7 6 5/3 6 46 7/4

113

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

[6 6 7] [6 b6 7]

117

re - - - re no - - -

7 6/4 5/3

121

Musical score for measures 121-124. The score includes a vocal line, a piano accompaniment, and a bass line. The key signature is two flats (B-flat and E-flat). The time signature is 4/4.

Measures 121-122: The piano accompaniment features trills (*tr*) in the right hand and chords in the left hand. Dynamics are marked *f* (forte) and *p* (piano). The bass line consists of a steady eighth-note pattern.

Measures 123-124: The vocal line enters with the lyrics "bis, mi - se - re -". The piano accompaniment continues with trills and chords. The bass line includes figured bass notation: *f* 6, 5, 6, [6].

A double bar line with repeat dots is located below the bass line at the end of measure 124.

125

Musical score for measures 125-128. The score includes a vocal line, a piano accompaniment, and a bass line. The key signature is two flats (B-flat and E-flat). The time signature is 4/4.

Measures 125-126: The piano accompaniment continues with eighth-note patterns. Dynamics are marked *f* (forte). The bass line consists of a steady eighth-note pattern.

Measures 127-128: The vocal line enters with the lyrics "re no - bis.". The piano accompaniment features a trill (*tr*) in the right hand. The bass line includes figured bass notation: [6], [6], [4], 3].

129

Musical score for measures 129-132. The score includes a vocal line, piano accompaniment (right and left hands), and a bass line with figured bass notation. The key signature is two flats (B-flat and E-flat).

Figured bass notation for the bass line: $\begin{matrix} 6 \\ 5 \end{matrix}$, $\begin{matrix} 9 \\ b4 \end{matrix}$, $\begin{matrix} [8] \\ 3 \end{matrix}$, $\begin{matrix} b5 \\ \end{matrix}$, 6, $\begin{matrix} 6 \\ 5 \end{matrix}$, $\begin{matrix} 9 \\ 4 \end{matrix}$, $\begin{matrix} [8] \\ 3 \end{matrix}$, 2, 6, $\begin{matrix} 6 \\ 1 \end{matrix}$

133

Musical score for measures 133-136. The score includes a vocal line, piano accompaniment (right and left hands), and a bass line with figured bass notation. The key signature is two flats (B-flat and E-flat).

Figured bass notation for the bass line: [6], [6], [6], [6]

5 STUPENDUM

Grave

trb
1
2
3

1
vl
2

vla

S

A

T

B

org
b

f

f

f

f

f *Tutti*

Stu -

f *Tutti*

Stu-pen - dum su -

f *Tutti*

[7]

3

First system of piano introduction. Treble clef, bass clef, and a grand staff. The music is in 3/4 time and B-flat major. It begins with a forte (*f*) dynamic. The first measure has a fermata over the first note. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass clef accompaniment consists of eighth notes G3-A3-B3, C4-D4-E4, and F4-G4.

Second system of piano introduction. The treble clef part continues with eighth notes G4-A4-B4, C5-B4-A4, and G4. The bass clef part continues with eighth notes F4-E4-D4, C4-B3-A3, and G3-F3.

f Tutti

First line of vocal entry. The vocal line begins with a quarter rest, followed by a quarter note G4, and then eighth notes A4-B4. The lyrics are "Stu - pen - dum su - pra o -".

f Tutti

Second line of vocal entry. The vocal line continues with eighth notes C5-B4-A4, G4-F4-E4, and D4. The lyrics are "Stu-pen - dum su - pra o - mni-a, o -".

8

Third line of vocal entry. The vocal line continues with eighth notes C5-B4-A4, G4-F4-E4, and D4. The lyrics are "pen - dum su - pra o - - mni - a, stu-pen - dum".

Fourth line of vocal entry. The vocal line continues with eighth notes C5-B4-A4, G4-F4-E4, and D4. The lyrics are "- pra o - mni-a, su - pra o - mni-a, stu-pen - dum su -".

Fifth line of piano accompaniment. The bass clef part continues with eighth notes C4-B3-A3, G3-F3-E3, and D3. The lyrics are "7 6 4 3 9 8 9 8 3".

5

- mni - a mi - ra - - cu - la, stu - pen - dum, stu - pen - dum,
 - mni - a mi - ra - - cu - la, stu - pen - dum, stu -
 su - pra o - mni - a mi - ra - cu - la, stu - pen - dum, stu -
 pra o - mni - a mi - ra - cu - la, stu - pen - dum, stu -

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

7

pen - dum, Sa - cra -

pen - dum, Sa - cra -

pen - dum, Sa - cra -

pen - dum, Sa - cra -

7

9

tis - si - ma Do - mi - ni-cae pas - si - o - - - nis com - me - mo -

tis - si - ma Do - mi - ni-cae pas - si - o - - - nis com - me - mo -

8 tis - si - ma Do - mi - ni-cae pas - si - o - - - nis com - me - mo -

*
tis - si - ma Do - mi - ni-cae pas - si - o - - - nis com - me - mo -

4/2 7# #4/3 6

11

ra - - ti - o, mi - se - re - re, mi - se - re - re

ra - - ti - o, mi - se - re - re, mi - se - re - re

ra - - ti - o, mi - se - re - re, mi - se - re - re

ra - - ti - o, mi - se - re - re, mi - se - re - re

13.

no - - - bis.

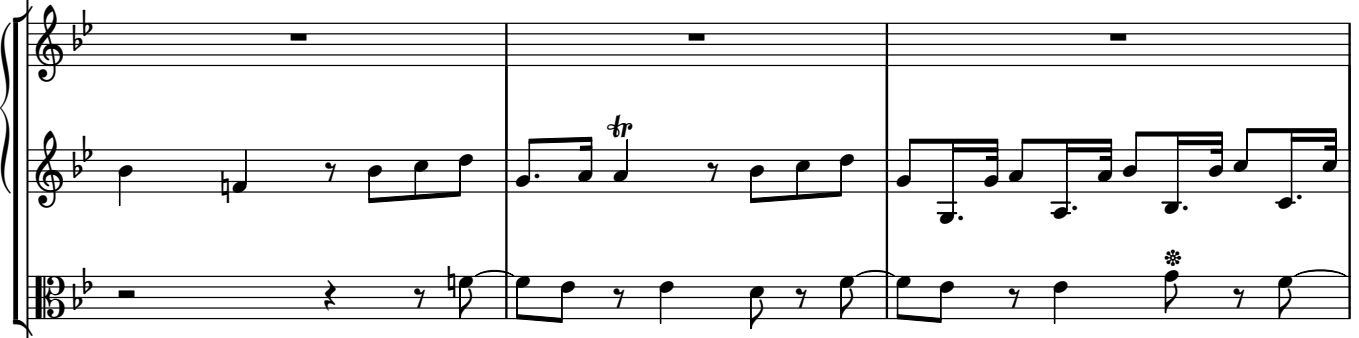
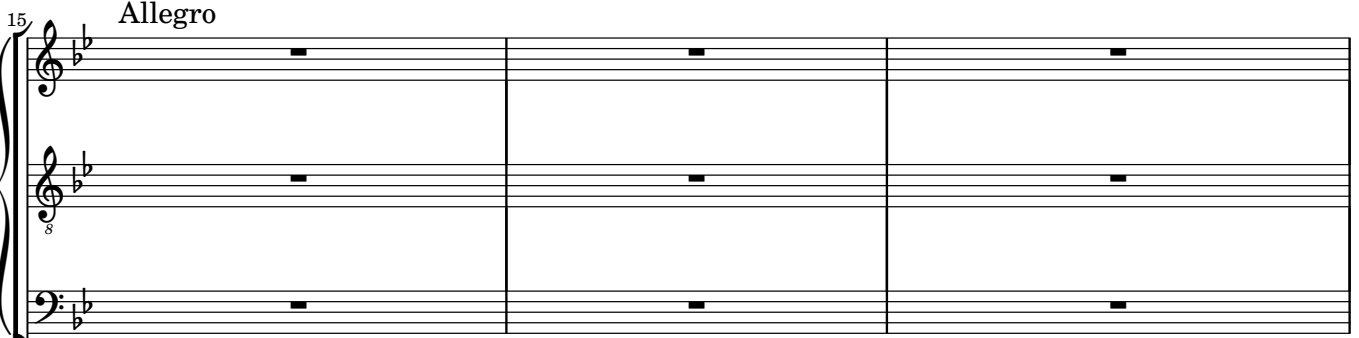
no - - - bis.

no - - - bis.

no - - - bis.

6/8

15 Allegro



Solo



21

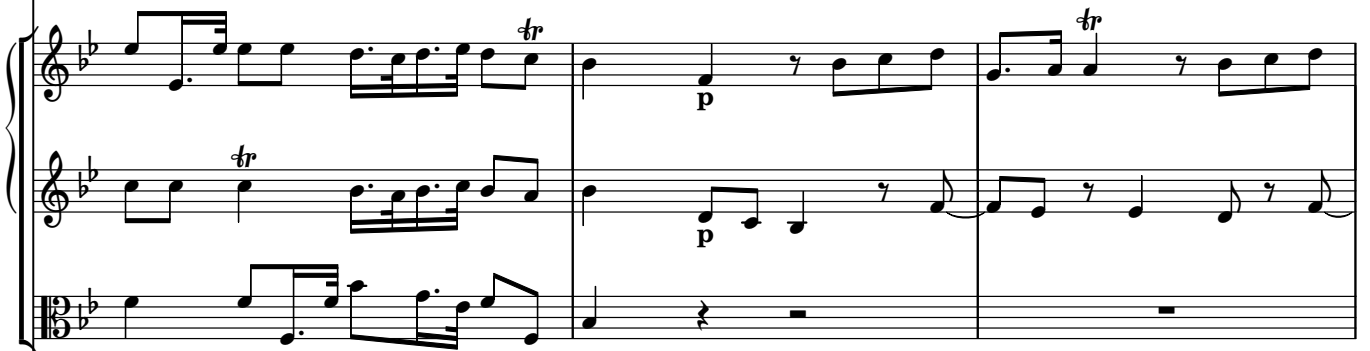
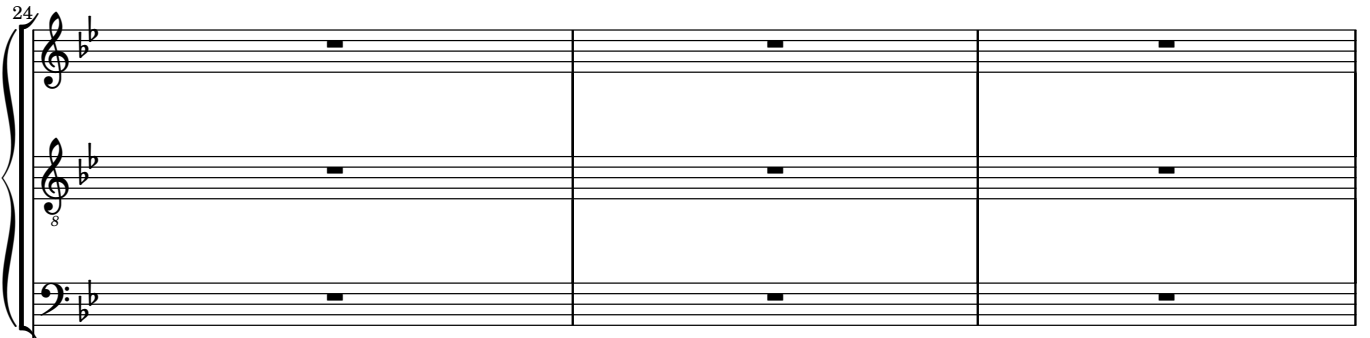
Musical notation for measures 21-23, system 1. It consists of three staves (treble, middle, and bass clefs) with a key signature of two flats. All staves contain whole rests for these three measures.

Musical notation for measures 21-23, system 2. It consists of three staves with musical notation. Measure 21: Treble clef has a melodic line with a trill (tr) on the second measure and a flat (b) on the third. Middle clef has a rhythmic accompaniment. Bass clef has a bass line. Measure 22: Treble clef has a trill [tr] on the first measure. Middle clef has a melodic line with a trill (tr) on the second measure. Bass clef has a bass line. Measure 23: Treble clef has a trill (tr) on the first measure. Middle clef has a melodic line with a trill (tr) on the second measure. Bass clef has a bass line.

Musical notation for measures 21-23, system 3. It consists of four staves (treble, middle, and two bass clefs) with a key signature of two flats. All staves contain whole rests for these three measures.

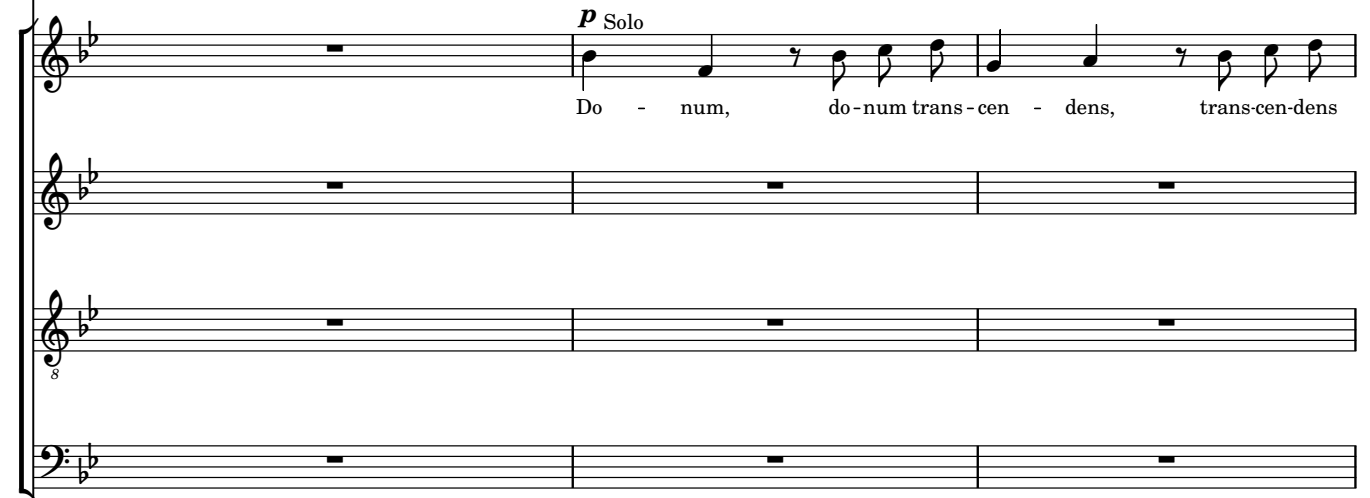
Musical notation for measures 21-23, system 4. It consists of one bass clef staff with musical notation and figured bass. Measure 21: 6 4, [5] 4. Measure 22: 6 b, 7 4. Measure 23: 7, 6.

24



p Solo

Do - num, do-num trans-cen - dens, trans-cen-dens



6
5

6 6 4 3

p

16 61

9 5 7 4 3

27

o - mnem ple - ni - tu - di - nem, mi - se - re -

P Solo
Do - - num do - num trans - cen - dens,

9 [5] 7 6 6] 9/7 [8] 6 7 b

29

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

trans-cen-dens o - mnem ple - ni - tu - di-nem, mi - se - re - re, mi - se - re -

[6 4] [5 3] 9 7 [6 5] [7 4] [7 7] b7 6 4 [5] 3 6 5 -

32

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

re, mi - se - re - - - re

9
4

3
3

5

6

7
4

9
7
4

8
3

6

34

Three staves of music, all containing rests, indicating a piano introduction or a silent section.

Piano accompaniment for measures 34-36. The first staff has a forte (*f*) dynamic and a trill (*tr*) in the second measure. The second staff has a forte (*f*) dynamic and a trill (*tr*) in the second measure. The third staff has a forte (*f*) dynamic. The music is in a key with two flats and a 3/4 time signature.

Vocal line for measure 34. The lyrics are "no - bis." with a trill (*tr*) over the word "bis.".

Empty vocal staff for measure 35.

Empty vocal staff for measure 36.

Vocal line for measure 34. The lyrics are "no - bis." with a trill (*tr*) over the word "bis.".

Piano accompaniment for measures 34-36. The first staff has a forte (*f*) dynamic. The second staff has a trill (*tr*) in the first measure. The music is in a key with two flats and a 3/4 time signature. Figured bass notation is present below the staff: $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ 5 $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 9 \\ 7 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 8 \\ 6 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 7 \\ 5 \end{smallmatrix} \right]$ 6 5

37

Me - mo - ri - a - - le prae - ci - pu - um a -

Me - mo - ri - a - - le prae - ci - pu - um a -

40

mo - ris di - vi - nae, di - vi - nae a - mo - - - ris,

mo - ris di - vi - nae, di - vi - nae a - mo - - ris,

9/7 8/6 [7/4] 9/4 [8/3] [b7] f 6

43

di - vi - nae af - flu - en - ti - a lar - gi - ta - tis, mi -

di - vi - nae af - flu - en - ti - a lar - gi - ta - tis, mi -

p

p

p

p

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

46.

- se - re - re no - bis, af - flu - en - - - ti - a lar - -

- se - re - re no - bis, af - flu - en - - - ti - a

7 8/6 7 [h] 6/4 [5] #
 p p 6 6/5 6

49

Piano introduction for measures 49-51, consisting of three staves (treble, middle, and bass clef) with whole rests.

Piano accompaniment for measures 49-51, featuring a rhythmic pattern in the right hand and a bass line in the left hand.

First vocal line in measures 49-51.

gi - ta - - - - tis, mi - - se - re -

Empty treble staff for the second voice part.

Empty middle staff for the second voice part.

Second vocal line in measures 49-51.

lar - - - - ta - tis, mi - - se - re -

Piano accompaniment for measures 49-51, showing figured bass notation below the staff.

6 6 6 5 [7] 9/4 7

52.

54

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

- - re no - - - bis.

9 8 6 6 5 f [6 6]

-

56.

Two systems of empty musical staves. The first system consists of three staves (treble, middle, and bass clefs) with a key signature of two flats. The second system also consists of three empty staves with the same key signature.

Musical notation for measures 56 and 57. Measure 56: Treble clef has a quarter note G4 with a trill [tr] above it, followed by a quarter note A4 with a sharp sign (#) above it, and a quarter note B4. Middle clef has a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, and a quarter note B4. Bass clef has a quarter note G3, a quarter rest, a quarter note A3, a quarter rest, and a quarter note B3. Measure 57: Treble clef has a quarter note C5 with a trill [tr] above it, followed by a quarter note D5, and a quarter note E5. Middle clef has a quarter note C5, a quarter rest, a quarter note D5, a quarter rest, and a quarter note E5. Bass clef has a quarter note C4, a quarter rest, a quarter note D4, a quarter rest, and a quarter note E4.

Four systems of empty musical staves. Each system consists of three staves (treble, middle, and bass clefs) with a key signature of two flats.

Musical notation for measures 58, 59, 60, and 61. Measure 58: Bass clef has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. Measure 59: Bass clef has a quarter note B3 with a flat sign (b) above it, a quarter note A3, a quarter rest, and a quarter note G3. Measure 60: Bass clef has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. Measure 61: Bass clef has a quarter note B3, a quarter note A3, a quarter note G3, and a quarter rest. Below the notation are figured bass symbols: [9/7] [8/6] 7 # 6 4 [5/3] [9/7] [8/6] 7 # 9 4 [8/3].

58

Empty piano accompaniment staves for measures 58 and 59, consisting of three staves (treble, middle, and bass clefs) with a key signature of two flats.

Piano accompaniment for measures 58 and 59. Measure 58 features a treble clef staff with a trill on the first note, a middle clef staff with eighth-note accompaniment, and a bass clef staff with eighth-note accompaniment. Measure 59 continues with similar accompaniment and includes a trill in the treble clef staff.

Empty piano accompaniment staves for measures 60 and 61, consisting of three staves (treble, middle, and bass clefs) with a key signature of two flats.

Bass line for measures 60 and 61. Measure 60 contains a half note G2, a quarter note F2, and a quarter note E2. Measure 61 contains a half note D2, a quarter note C2, and a quarter note B1. Figured bass notation is provided below the staff: [b6] #4/3, 6, [5], 6, 6, 6/4, [5] #.

60

Two systems of piano accompaniment. The first system shows two staves (treble and bass) with whole rests. The second system shows two staves with piano accompaniment starting at measure 60. The music consists of eighth-note patterns in both hands, with a piano dynamic marking 'p'.

Two systems of piano accompaniment. The first system shows two staves with piano accompaniment starting at measure 60. The music consists of eighth-note patterns in both hands, with a piano dynamic marking 'p'. The second system shows two staves with piano accompaniment continuing from measure 61.

An empty vocal staff with a treble clef and a key signature of two flats.

p Solo

Vocal line for measure 60. The melody consists of quarter notes: G4, A4, Bb4, A4, G4. The lyrics are: Sa - cro - san - - ctum et au - gu - stis - - si -

p Solo

Vocal line for measure 61. The melody consists of quarter notes: G4, A4, Bb4, A4, G4. The lyrics are: Sa - cro - san - - ctum et au - gu - stis - - si -

An empty bass staff with a bass clef and a key signature of two flats.

Two systems of piano accompaniment. The first system shows two staves with piano accompaniment starting at measure 60. The music consists of eighth-note patterns in both hands, with a piano dynamic marking 'p'. The second system shows two staves with piano accompaniment continuing from measure 61.

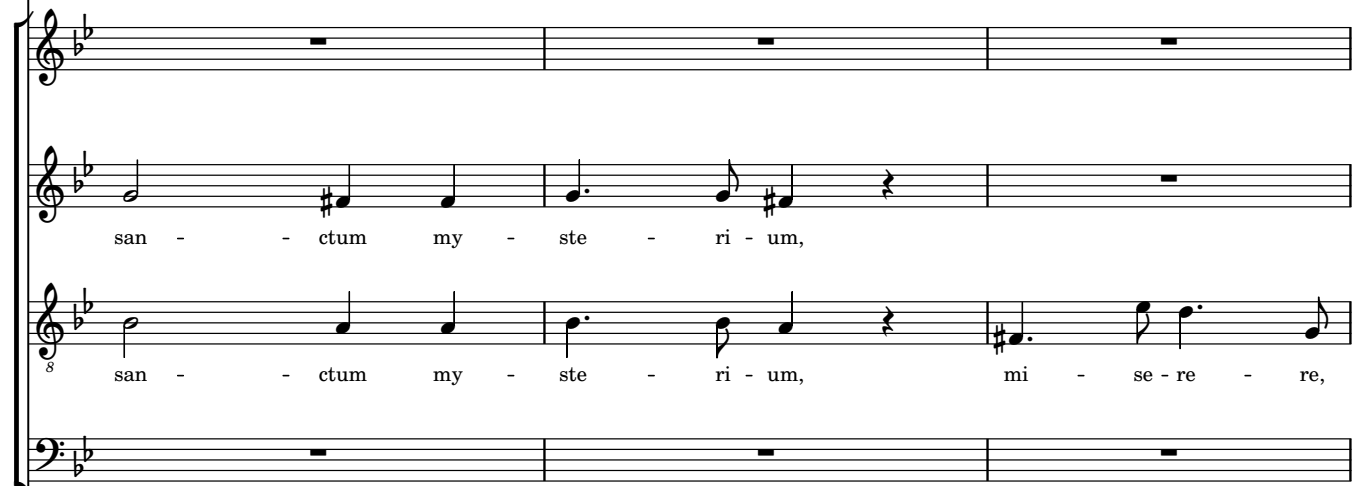
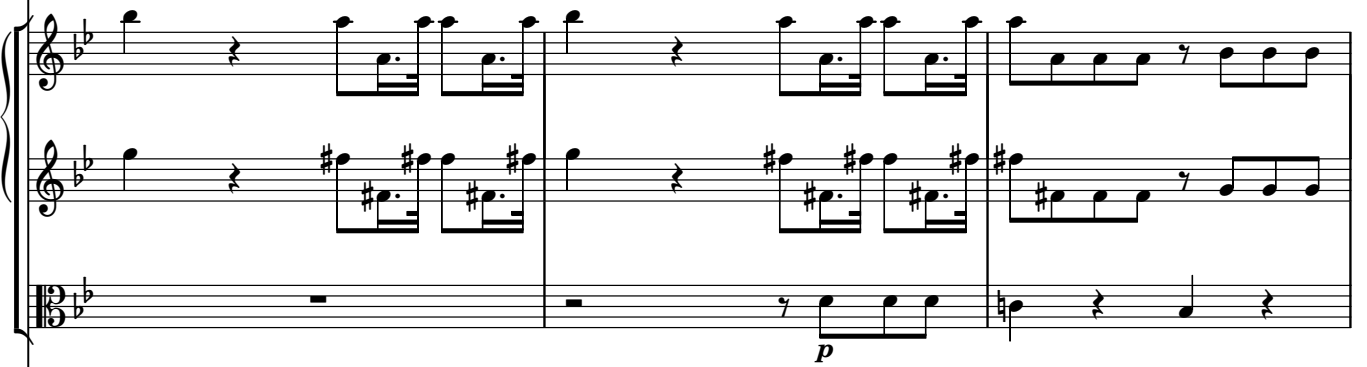
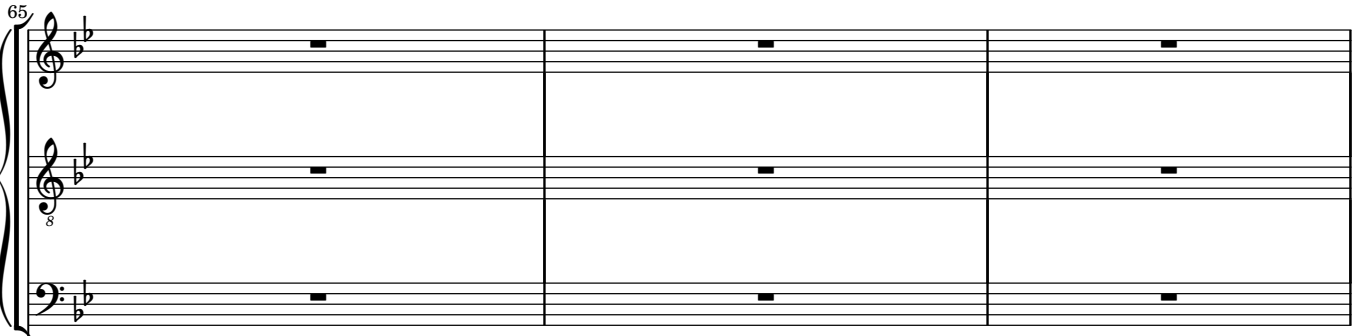
62

mum, au - gu - stis - si-mum my - ste - ri-um, sa - cro -

mum, au - gu - stis - si-mum my - ste - ri-um, sa - cro -

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

65



68

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

[6/5] [6/4] [5/#] [b6] [b4] [6] [6] [6/b] [5] *f*

71

The musical score consists of several systems. The first system shows three empty staves for piano accompaniment. The second system contains piano accompaniment for the first two systems, with a *p* dynamic marking. The third system features a vocal line with lyrics: "phar - ma cum im - mor - ta - li - ta -". The fourth system continues the vocal line with lyrics: "phar - ma-cum im - mor - ta - li - ta -" and includes a *tr* (trill) marking. The fifth system shows the piano accompaniment for the vocal line, with a *p* dynamic marking and figured bass notation: [6] [6] | [9/7] [7] | [9/7] 7 5 7].

74

Musical score for page 105, starting at measure 74. The score includes piano accompaniment and vocal lines. The piano part features dynamic markings of forte (*f*) and piano (*p*), and includes a trill [*tr*] in the first measure. The vocal lines contain the lyrics "tis, mi - se - re - re no - bis," and "tis, mi - se - re - re,". The bass line includes figured bass notation: *f*, $\frac{9}{7}$, $\frac{8}{6}$, $\frac{7}{4}$, *p*, [6], [6].

77

phar - ma - cum im - mor - ta - li - ta -

mi - se - re - re no - bis,

♭5 6 [2] [6] 9/7 8/6 7|

80

$\frac{9}{4}$ $\left[\begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$ $\frac{9}{7}$ $\left[\begin{smallmatrix} 8 \\ 6 \end{smallmatrix} \right]$ 71 $\frac{9}{4}$ $\left[\begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$ $\flat 6$ $\left[\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ \flat \end{smallmatrix} \right]$ 6]

83

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

9 9 9 9 7 7
6 6 6 6 4 4
b7] 5] 6 7 6 7
b4 5] 4 5

86

Three staves of piano introduction in B-flat major. The top two staves are treble clef, and the bottom staff is bass clef. All staves contain whole rests for measures 86, 87, and 88.

Three staves of piano accompaniment. The top two staves are treble clef, and the bottom staff is bass clef. The music features a rhythmic pattern of eighth and sixteenth notes with rests, characteristic of a piano introduction.

Three staves of vocal line. The top staff is treble clef, the middle staff is treble clef with an octave 8 below the staff, and the bottom staff is bass clef. The vocal line includes the lyrics "bis," and "no - - - - - bis," with hyphens indicating a long note.

One staff of piano accompaniment in bass clef. The music continues with eighth and sixteenth notes. Below the staff are figured bass notations: 7, 7, 7, [6/4] [8/6], [6/4] 5/3, [6] ♭.

89

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

92

92

93

95

no - - - bis,

no - - - bis,

97

99

95

Musical notation for measures 95 and 96, top system. Treble and bass clefs with two flats. Measures 95 and 96 are empty staves with a bar line between them.

Musical notation for measures 95 and 96, middle system. Treble and bass clefs with two flats. Measure 95 contains a melodic line in the treble and a bass line in the bass. Measure 96 continues the melody and bass line.

Musical notation for measures 95 and 96, bottom system. Treble and bass clefs with two flats. Measures 95 and 96 are empty staves with a bar line between them.

Musical notation for measures 95 and 96, bottom-most system. Treble and bass clefs with two flats. Measure 95 contains a bass line with notes and rests. Measure 96 continues the bass line. Chord symbols are written below the notes: 9/7, 6/6, 7, 6/4, 5/3, [6], 4/3, 6, 6].

97

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

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

7 6 6 5
4 3

p

7 *

101 Grave

f

f

f

f

f

f

f Tutti

Tre -

f Tutti

Tremen - dum ac vi -

f Tutti

[7]

103

simile

simile

simile

simile

f Tutti

Tre-men - dum ac vi - vi - fi-cum, ac vi -

f Tutti

Tremen - dum ac vi - vi - fi-cum, ac vi - vi - fi-cum

men - dum ac vi - vi - fi-cum Sa - cra - men - tum, tre-men - dum

vi - fi-cum Sa - cra - men - - - tum, tre-men - dum ac vi -

7 6 4 3 9 8 9 8

7 6 4 3 7 6 4 3

105.

vi - fi-cum Sa - cra - men - - tum, tre-men - dum, tre-men - dum,
 Sa - - cra - men - - tum, tre-men - dum, tre -
 ac vi - vi - fi-cum Sa - cra - men - tum, tre-men - dum, tre -
 vi - fi - cum Sa - cra - men - tum, tre-men - dum, tre -

6
4

5
3

2

6
5

107

Piano accompaniment for measures 107-108. The right hand features a continuous eighth-note melody. The left hand has a simple bass line with a few notes.

Piano accompaniment for measures 109-110. The right hand has a melody with eighth notes and rests. The left hand has a bass line with eighth notes and rests.

Vocal and piano accompaniment for measures 111-112. The vocal line includes the lyrics "men - dum, pa -" and "men - dum, pa -". The piano accompaniment continues with a bass line.

109

nis o - mni - po - ten - ti - a ver - - - bi ca - ro

nis o - mni - po - ten - ti - a ver - - - bi ca - ro

tre -

trem - dum ac vi -

2 7 # 4 3 6

111

fa - ctus, mi - se - re - re no - - -

fa - ctus, mi - se - re - re no - - -

men - dum ac vi - vi - fi-cum Sa - cra - men - tum, mi - se - re - re no -

vi - fi-cum Sa - cra - men - tum, mi - se - re - re no - - -

113.

Piano introduction for measures 113-114. The right hand plays a continuous eighth-note melody in B-flat major. The left hand plays a steady eighth-note accompaniment. The bass line is a single half note B-flat.

Piano accompaniment for measures 113-114. The right hand plays a melody with slurs and accents. The left hand plays a bass line with slurs and accents.

bis, in - cru - en - tum

bis, in - cru - en - tum

bis,

bis,

7/4 # 47/4

115

sa - - cri - fi - ci - um, mi - se - re - re, ci -

sa - - cri - fi - ci - um, mi - se - re - re, ci - bus

tre - men - dum ac vi - vi - fi - cum,

tremen - dum ac vi - vi - fi - cum Sa - cra - men - tum,

— 7 46 4 31

117

- bus et con - vi - va, tre -
 et con - vi - va, tre-men - dum ac vi -
 tre-men - dum ac vi - vi - fi-cum Sa - cra -
 tre-men - dum ac vi - vi - fi-cum Sa - cra - men - -

7 [b] 4 3 6/4 [5] 3 7 b6

119

men - dum ac vi - vi - fi-cum Sa - cra - men - tum, mi - se - re - re no -

vi - fi-cum Sa - cra - men - - - tum, mi - se - re - re no -

men - tum, tre-men - dum ac vi - vi - fi-cum, mi - se - re - re no -

tum, tre - men - dum, mi - se - re - re no -

121

bis, ci - bus et con - vi - va, et con - vi - va, con -
 bis, ci - bus et con - vi - va, con -
 bis, tre - men - dum, tre - men - dum, con - - -
 bis, tre - men - dum, tre - men - dum, con - - -

7

123

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

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

8 vi - va, mi - se - re - re no - - - bis.

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

6 7 6 5 3
4 4 4 3

125

The musical score consists of several systems. The first system (measures 125-126) is a piano introduction with a treble and bass clef. The second system (measures 127-129) features four staves: two treble clefs and two bass clefs. The third system (measures 130-131) consists of four staves, each with a treble clef. The fourth system (measures 132-133) consists of four staves, each with a bass clef. The fifth system (measures 134-135) consists of a single bass clef staff. The score is in B-flat major and 3/4 time. The piano introduction features a treble and bass clef. The second system features four staves: two treble clefs and two bass clefs. The third system features four staves, each with a treble clef. The fourth system features four staves, each with a bass clef. The fifth system features a single bass clef staff. The score is in B-flat major and 3/4 time.

6 DULCISSIMUM

Allegretto

1
vl
2
vla
S
A
T
B
org
b

f

f

f

f Solo
6 6 7 # 6 7 # 6 6

7

7 5 6 4 5 15 7 # 7 6 4 5 # 6 6

14

p *f* *p* *f*

p *f*

6 [6] *p* [6 6 6 7 *f* b b5 b7 7 b5 7 # 6 6



21

p *p* *p*

p Solo Dul - cis - simum con - *p Solo* Dul - cis - simum

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

p Solo
An - ge-li mi -
p Solo
An - ge-li mi -
vi - vium, con - vi - vi-um, cu - i as - sis - tunt,
con - vi - vium, cu - i as - sis - tunt,

- ni - strantes,
- ni - strantes,
dul - cis - simum con - vi - vi-um, con -
dul - cis - simum con - vi - vium,

42. 

An - - ge-li mi - ni - stran-tes,
 An - - ge-li mi - ni - stran-tes,
 vi - vium, cu - i as - sis - tunt,
 cu - i as - sis - tunt,

9 7 5 6 6 [b7] 3 9 8 [b7] 9 [8] 7 6 [5] 3



49. 

mi - - se - - re - re no-bis,
 mi - - se - - re - re no-bis,
 mi - - se - - re - re no-bis, Sa - cra - men - tum pi - e -
 mi - - se - - re - re no-bis,

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

56

vin - culum ca - ri - ta -

vin - culum ca - ri -

ta - tis,

mi - se - re - re no - bis,

vin - culum ca - ri -

6 6 | b5 b5 6 | 6 | b7

63

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

ta - - - - - tis, mi - se - re - re, mi - se -

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

ta - - - - - tis, mi - se - re - re,

* 46

70

f

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

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

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

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

[b7] 6 b7 5 [6 5 4 3] *f* [6 b7 b 7 b5 7 b b5 b7



78

p

p

p

Of - ferens

Of - - ferens

8

p

6 6 6 5 6 6 6 5 [6 b7]

85

Of - ferens et ob -

Of - - ferens et ob -

et ob - la - ti-o, mi-se - re - - re no - bis,

et ob - la-ti-o, mi-se - re-re no - bis,

[6 b7] 6 4 4 [b9 b7] 6 5 9 6 [b] [4] 4 [b]

93

la - ti-o, mi-se - re - - re no-bis, mi-se - re - -

la-ti-o, mi-se - re-re no-bis, mi - se - re - re, mi-se -

mi-se - re - - - -

mi - se - re - - - re

[4] 4 b 6 [b5 4] # [b9 b7] - 6 7 6 4 [5] 7 [7] 6 4 [7 4] # 6 4 [7 5] 6

102

re - re no-bis, mi-se - re - re, mi-se -
 re - re no-bis,
 8 - re no - bis,
 no - bis, spi - ri - tu - a - lis dul - ce - do

[b9 7 4] # 6 4 [7 #] 6 4 - [5] # 6 [6] 6 [6] [6] [6] [6] [6]

109

re - re, re - fe - cti-o
 re - fe - cti-o
 8 re -
 in pro - pri-o fon - te de - gu - sta - ta, re -

[6 6] [b7 4/5] 7 4 6 4 [5] 3 7 # 6 4 [5] # 6 5 [b] #

117

a - ni - ma - rum, a - ni - ma - rum san - cta - rum, mi -
 a - ni - ma - rum, a - ni - ma - rum san - cta - rum, mi -
 fe - cti - o a - ni - ma - rum san - cta - rum,
 fe - cti - o a - ni - ma - rum san - cta - rum,

4 # 6 b6 b7 6 5 3

124

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

6 7# 7# 6 5# 6 7# 6 7# 6 5# b

132

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

6 # - [6 b] 6 6 4 [5] # f [6] b [6 b] [6 5 -]

140

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

p 7 # [4/2]

147

f *p* *f*

f *p* *f*

f *p* *f*

re - re *tr* no - bis.

re - re no - bis.

mi - se-re - re no - bis.

mi - se-re - re no - bis.

6 ♭ 6 6 5 # 6 6 6 6 *p* 6 6 6 6 *f* ♭ ♭7

154

f *p* *f*

f *p* *f*

f *p* *f*

7 ♭5 7 # 6 6 ♭ 6 5 # 6 6 ♭ 6 5 #

7 VIATICUM

Adagio

trb
1
2
3

1
2
vln

vla

S
A
T
B

org
b

f *Tutti* *p*

Vi - a - ticum in Do-mi-no mo-ri-en - - - ti - um, -

f *Tutti* *p*

Vi - a - ticum in Do-mi - no mo-ri - en - -

f *Tutti* *p*

Vi - a - ticum in Do-mi - no mo-ri-en - ti -

f *Tutti* *p*

Vi - a - ticum in Do-mi - no mo-ri -

f *Tutti* *p* senza Org.

#4 [6] b4/2 [6-] b7

5 Vivace

mo-ri - en - ti - um.

- ti - um, mo-ri - en - ti - um.

um, mo-ri - en - ti - um.

en - ti - um, mo-ri - en - ti - um. *f* Pi - gnus fu - tu - rae, fu - tu - rae

f col'Org.

11

f

tr.

f

f

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

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

18

24

tr

f

tr

f

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

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

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

mi - se - re - re no - bis,

[5] 6 ♭ 8 7 5 6 ♭ 8 7 5 ♭ 4 # 8 [6 -] 6 5

30

glo - - - - - ri - ae,

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

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

pi - gnus fu -

36

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

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

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

tu - rae, fu - tu - rae glo - - -

6 7 6 b #5 - b6 - #5 - b6 - #5 - 6/5 [b] 6/5 [b] 6/b5

42

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

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

49

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

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

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

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

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

56

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

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

- bis, pi - gnus fu - tu - rae

re - re, mi - se - re - - - re no - bis, pi-gnus fu -

4 2 6 [b] 7 [b5] 5 7 5 [b] b7 4 3 b7 b

63

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

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

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

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

7 6 6 [5] 6 [b] 7 7 b6 6 5 [5] 6 8 7 5 [6] 5 [6] 8 7 5 [6] [b]

69

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

re no - - - - bis, pi - gnus fu - tu - rae

re, pi - gnus fu - tu - rae, fu-tu-rae glo - - - -

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

9 8 4 # 6 4 6 4 # 5 6 6 # 5 [6] 6

76.

The musical score consists of six systems of staves. The first system (measures 76-81) includes a piano accompaniment with a treble and bass clef, and a vocal line with a soprano clef. The second system (measures 82-87) includes a piano accompaniment with a treble and bass clef, and a vocal line with a soprano clef. The third system (measures 88-93) includes a piano accompaniment with a treble and bass clef, and a vocal line with a soprano clef. The fourth system (measures 94-99) includes a piano accompaniment with a treble and bass clef, and a vocal line with a soprano clef. The fifth system (measures 100-105) includes a piano accompaniment with a treble and bass clef, and a vocal line with a soprano clef. The sixth system (measures 106-111) includes a piano accompaniment with a treble and bass clef, and a vocal line with a soprano clef. The lyrics are 'glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri - ae,'.

glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri - ae,

[h #] [h #]

82

88.

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

[b6] [b5] 46 4 [6] 6 [#] - 8 b6 4 [5] [#] [b] 6]

95

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

102.

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

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

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

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

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

109

The first system consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

The third system shows the vocal line with lyrics and the piano accompaniment. The piano part continues with its characteristic accompaniment.

- re no - bis, pi - gnus fu - tu - rae,

The fourth system continues the vocal and piano parts. The piano accompaniment remains consistent with the previous systems.

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

The fifth system shows the vocal line with lyrics and the piano accompaniment. The piano part continues with its characteristic accompaniment.

re - re no - bis, pi - gnus fu -

The sixth system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

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

The seventh system is a piano solo line in the bass clef, consisting of a series of chords and notes. The notation includes fingering numbers and a 'tasto solo' instruction.

7 6 4 6 [6 5] #
[b5] #

tasto solo

117

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

123

Musical score system 1, measures 1-8. Treble clef, bass clef. Includes piano accompaniment and a vocal line with a fermata in measure 8.

Musical score system 2, measures 9-16. Treble clef, bass clef. Includes piano accompaniment and a vocal line with a fermata in measure 16.

Musical score system 3, measures 17-24. Treble clef, bass clef. Includes piano accompaniment and three vocal lines with lyrics.

ae, mi - se - re - re, — mi - se - re - re no - bis, pi - gnus fu - tu - rae,

ae, mi - se - re - re, — mi - se - re - re no - bis, pi-gnus fu -

ae, mi - se - - - - re - re no - bis, pi-gnus fu -

bis, mi - se - re - - - - re no - bis, pi-gnus fu -

6/5 6/5 6/5 [b] 6/5 b 6/5 b6/5 4/5 [b5] 6/5 4 # #4 [2] 6

130

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

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

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

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

138

Piano accompaniment for the first system, measures 138-143. The system consists of three staves: Treble, Treble with an 8va marking, and Bass. The music is in 4/4 time and features a simple harmonic accompaniment with some rests.

Piano accompaniment for the second system, measures 138-143. The system consists of three staves: Treble, Treble with an 8va marking, and Bass. This system features a more active accompaniment with eighth-note patterns in the upper staves and a bass line with some accidentals.

Vocal line for the first system, measures 138-143. The staff contains a single note with a fermata, followed by rests for the remainder of the system.

- - bis.

Vocal line for the second system, measures 138-143. The staff contains a single note with a fermata, followed by rests for the remainder of the system.

no - bis.

Piano accompaniment for the third system, measures 138-143. The system consists of two staves: Treble with an 8va marking and Bass. The music is mostly rests.

no - bis.

Piano accompaniment for the fourth system, measures 138-143. The system consists of two staves: Treble with an 8va marking and Bass. The music is mostly rests.

no - bis.

Bass line for the fifth system, measures 138-143. The staff contains a sequence of notes and rests, with some accidentals. Below the staff are fingering and articulation markings: [5] #, 6, 6, #4 b, 6, 6, [6], 4 #.

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

8 AGNUS DEI

Adagio ma non tanto

The musical score is arranged in several systems. The first system contains three trumpet staves (1, 2, 3) with rests. The second system contains violin 1, violin 2, and viola staves with melodic lines starting on a piano (*p*) dynamic. The third system contains Soprano (S), Alto (A), and Tenor (T) vocal staves. The Tenor part has lyrics: "A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta, pec - ca - ta". The Bass (B) staff has rests. The fourth system contains the organ (org b) part with a *p Solo* dynamic and figured bass notation: $\flat 6$, 7, 6, $\flat 5$, $\frac{9}{\flat 4}$, $\frac{[8]}{3}$, 6], $\flat 5$, $\frac{9}{\flat 4}$, $\frac{[8]}{3}$, $\frac{\flat 4}{2}$, 6.

Empty grand staff with treble, middle, and bass clefs.

Piano accompaniment for the first system, featuring treble and bass clefs with dynamic markings (*f*, *p*) and trills.

Empty grand staff with treble, middle, and bass clefs.

Vocal line with lyrics: mun - di: Par - ce, par - ce no - bis Do - mi - ne,

Basso continuo line with figured bass notation: 4, $\flat 7$, *f*, *p*, $\flat 7$, 6, \flat , [5] \flat , 6, $\flat 6$, 4, 5, #, [$\flat 6$] #4, \flat , *f*.

7

fp

fp

This system shows the first three measures of a piano accompaniment. The first two measures are rests. The third measure begins with a forte-piano (*fp*) dynamic, featuring a melody in the right hand and a bass line in the left hand.

p *f* *p* *fp*

p *f* *p* *fp*

p *f* *p* *fp*

This system contains measures 10, 11, and 12. Measure 10 starts with a piano (*p*) dynamic. Measure 11 features a forte (*f*) dynamic in the first half and piano (*p*) in the second half. Measure 12 begins with a forte-piano (*fp*) dynamic. The piano accompaniment is more active in these measures, with multiple voices in both hands.

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

This system contains measures 13, 14, and 15. The vocal line is in the upper treble clef, with lyrics underneath. The piano accompaniment is in the lower treble and bass clefs. Measure 13 starts with a piano (*p*) dynamic. Measure 14 features a forte (*f*) dynamic. Measure 15 begins with a forte-piano (*fp*) dynamic. The vocal line has a trill in measure 14.

p *f* *p* *fp*

7 6 6 6 6 5 2

This system contains measures 16, 17, and 18. Measure 16 starts with a piano (*p*) dynamic. Measure 17 features a forte (*f*) dynamic. Measure 18 begins with a piano (*p*) dynamic. Measure 19 starts with a forte-piano (*fp*) dynamic. The piano accompaniment is in the bass clef. Below the staff are fingering numbers: 7, 6, 6, 6, 6, 5, 2.

10

fp

fp

fp

fp

fp

p Solo

A - gnus

fp

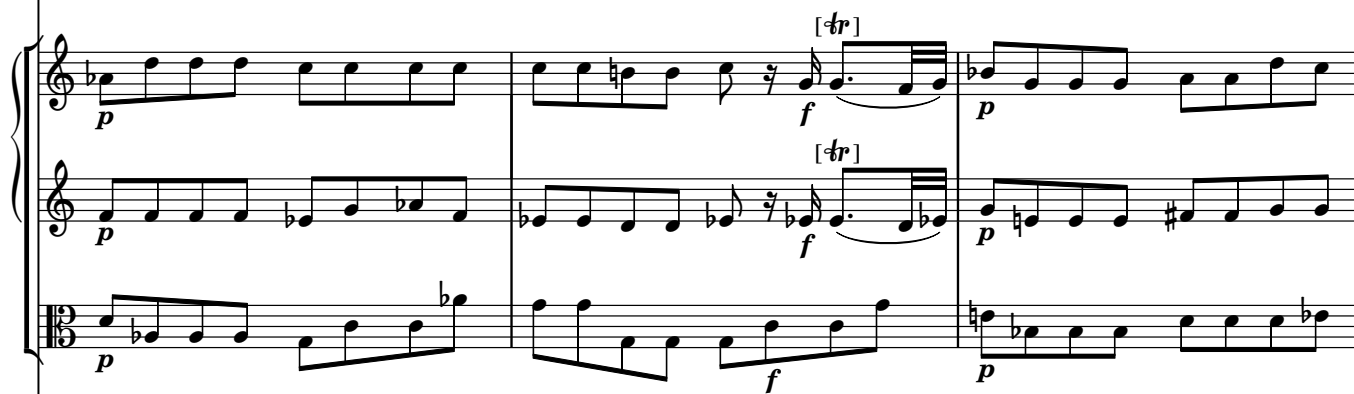
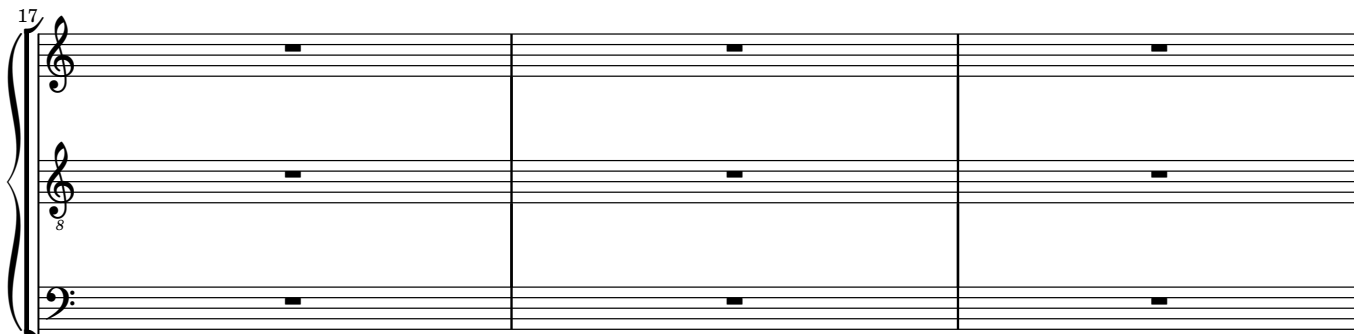
6/5 6 6/4 [5]# 6/b

13.

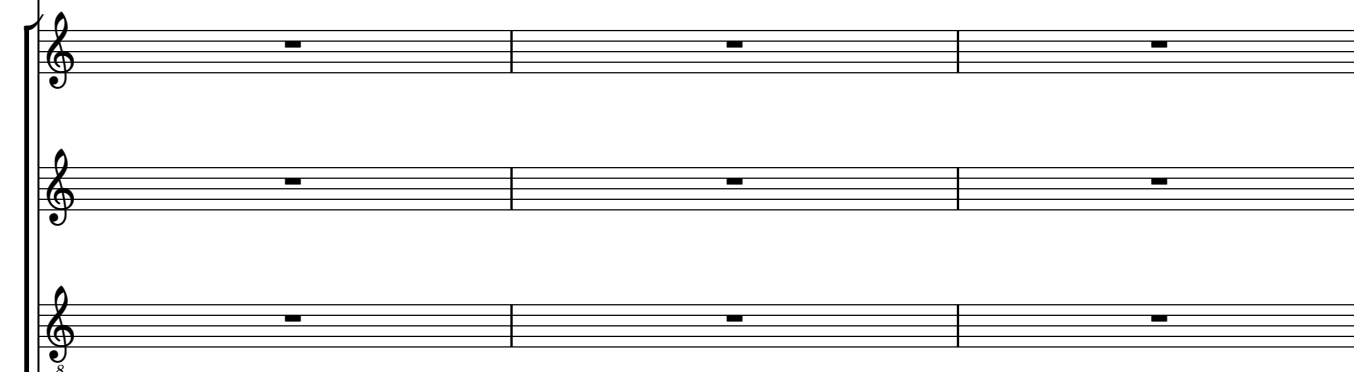
De - i, qui tol - lis, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

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

17



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



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



p *f* *p*

b7 [6] b b b6/4 [5] b f p b7 #4/2 6 b

20

fp f fp

f fp f p fp fp

[tr]

Do - - - mi - ne.

f p fp fp

$\begin{matrix} \flat 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \sharp \end{matrix}$ $\begin{matrix} \flat \\ \flat \end{matrix}$ $\begin{matrix} \flat 6 \\ 4 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ \flat

23

f *

f

f

f

f

f *Tutti*

A-gnus De - i, qui

f *Tutti*

A-gnus De - i, qui

f *Tutti*

A-gnus De - i, qui

f *Tutti*

A-gnus De - i, qui

[6] b $\flat 6/4$ [5] # b *f* *Tutti* $\flat 6/4$ # \flat

26

tol - lis, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no -

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

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

tol - lis, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no -

6 6 b7 6 6/5 6/5

30

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

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

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

34

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

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

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

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

19 # 8 6 7 6 5 # 6 # 9 6 #4 6 #4 6

38

mi - se - re - re no - - -

mi - se - re - re no - - -

mi - se - re - re no - - -

mi - se - re - re no - - -

1 7 6 7 6 - p 6 6 6 5

 # 4 # 4 - 6 6 4 #

42

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

bis, bis, bis, bis,

Solo *fp* *fp* *fp*

[$\begin{matrix} b6 \\ 4 \\ 2 \end{matrix}$] [$\begin{matrix} 6 \\ 5 \end{matrix}$] [$\begin{matrix} 6 \\ 6 \end{matrix}$] \flat

45

fp fp f

fp fp f tr

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

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

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

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

fp f Tutti

6/4 [5#] 1 7# b6/4 [5#] b6/5 - 4 [5#]