

ISABELLA LEONARDA

MESSA PRIMA A QUATTRO VOCI CONCERTATA CON VIOLINI

OPERA XVIII

BOLOGNA 1696



TRASCRIZIONE DI LORENZO GIRODO, 2003

Organo.

M E S S E

A quattro voci concertate con Stromenti, & Motetti à una, due,
e tre voci, pure con Stromenti

D' ISABELLA LEONARDA

Madre Vicaria nel Nobillissimo Collegio di S. Orsola in Nouara

OPERA DECIMA OTTAVA

Confagrata

Al Merito impareggiabile di Monsig. Illustriss.e Reuerendiss.

GIO. BATTISTA .VISCONTI

Vescouo di Nouara, Conte della Riviera di S. Giulio, Sig. di Sorisio &c.
Prelato domestico di S. Santità, & assistente al Soglio Pontificio.



In Bologna per Pier-Maria Monti. 1696. Con licenza de' Superiori.
Si vendono da Marino Siluani, all' Insegna del Violino, con Privilegio.

ILLVSTRISSIMO E REVERENDISSIMO

Signore.



I precipitosa corsa all' uscire dalla mia penna à piedi di V.S. Illustrissima, e Reuerendissima, per porgerli vn' attestazione de miei oſsequij, questa mia opera musicale, che non mi lasciò tempo di effaminare la ſproporzione trà la picciolezza del mio Tributo, e la grandezza del merito di V.S. Illustrissima, e Reuerendissima, che grande per nascita, grande per virtù, grande per dignità, laſcia in dubbio, fe la nascita, le virtù, e le dignità ſi no alla medema di freggio, ò pur effa à quelle di onore. Quando il mio foſſe dono, e non tributo, mi arroſſirei di comparigli auanti con queſto debole parto di mie fatiche. Ma douendosi queſto per ognicapo à V.S. Illustrissima, e Reuerendissima, mi arrifchio ſenza ripugnanza di incontrarlo nel ſuo glorioſo ritorno, con cui felicita, e la ſua Chieſa, e i nostri cuori, con queſto attēſtato, benche tenue della mia oſſeruanza. Il Sol, che rinacce, e dalli più dolci Vſignoli, e dalli vecelletti meno canori con l' applaudo delle loro voci indiſtintamente ſi faluta; così il ritorno di V.S. Illustrissima, e Reuerendissima, che come Sole riſchiara gli Orrori di queſta Dioceſi afflitta nella lontananza de ſuoi Luminosi ſplendori, ſi come onorato dalle voci più delicate, che gli intuonano vn lietiſſimo viua, duee anche da miei vili concerti, benche fiacca-mente, applaudirſi. Sò, che non v' è proporzione trà li miei rotti concerti, e quella nobile armonia di virtù, politiche, morali, e chiliane,

tiane, che rendono V.S. Illustrissima, e Reuerendissima, vn' animata Cetra, che come quella d' Apollo *nunquam difſona* mai ſi laſcia dire in ſconcerti; che taſteggiata dalla ſua ammirabile prudenza, cò tratti più dolci, e manierofi, traſ à ſe, come quella d' Anfione ubbedienti anche i cuori di macigno, come quella di Tarpandro diſipa ogni ciuile turbolenza, e come quella d' Orfeo rendeſi oſſequioſa ogni fiera; ma perche pur anche mi è noto, che ſi come à Marte da gli antichi ſi dedicauano le ſpade, e le vittorie, à Minerua li libri, e le ſcienze, così conoſco, che à V.S. Illustrissima, e Reuerendissima, che è l' idea delle più ammirabili armonie, queſto mio concerto conſagrare ſi due. Gradisca per tanto V.S. Illustrissima, e Reuerendissima, benche inequale al ſuo merito impareggiaibile queſto altre tanto diuoto, quanto picciol tributo, che è quel più, che può contribuire alla ſua grandezza la pouertà de miei rotti talenti, e la fiacchezza de miei tenui ſpiriti, mette con baciare il lembo della ſagra veſte, profondiſſimamente me le inchino

Di V.S. Illustriss. e Reuerendiss.

Dal Collegio di S. Orſola di Nouara li 30 Giugno 1695.

Humiliss. Diuotiss. & Obligatiss. Serva
Isabella Leonarda.

IMPERATRICE DE CIELI.



Erche facile ottenga l' addito à piedi del vostro Augustissimo Trono , o Sourana de Cieli , questa mia noua Opera, parto, come tante volte protestai , e voi ben lo sapete, più della mia diuozione, che dello studio, gli hò scritto in fronte vn nome , che non solo è venerabile al Mondo , mà che sò farà per riuscire caro à voi pure, e per se stesso , e come di Pastore di vna Chiesa , che è tutta vostra, sì per essere à voi dedicata, sì per le diuozioni , che à vostro honore in essa si fanno. Con questo nome sì glorioso , è nobile nel Frontespicio, non temo punto , che non troui vn facile ingresso nella vostra Reg-

gia

gia celeste , per essere da voi con amorofo sguardo gradita , & anche nel Mondo con qualche particolarità riceuuta. Penso d haue-re in ciò fare, operato giusta le vostre brame, mentre non potendo io porgerla al vostro Trono, come cosa vostra l' hò consagrata al Soglio, d' uno, de più riguarduoli de vostri figlij. Gradite voi, ò Madre dolcissima l' opera, e chi per mano sì degna ve la presenta, mentre prostrata al vostro Trono imploro, & aspetto , qual' humillissima , & indegnissima serua, la vostra celeste benedizione .

NOTE

Scrive Lazaro Agostino Cotta nel suo *Museo Novarese* pubblicato a Milano nel 1701:

ISABELLA LEONARDA.

Si come Novara ha havuto huomini illustri in tutte le professioni... così ancora non vi sono mancate donne virtuose, che la illustrino. Tra queste risplende con fama gloriosa di suo nome Isabella Leonarda, che per il singolo pregio, ch'ella tiene nell'arte della musica, potrebbe con ragione chiamarsi per antonomasia la Musa Novarese. Imperoche in lei concorrono peregrine inventioni, genio universale, felicità nelle ispressioni degl'affetti, fecondità d'idee, adornamento di teoriche fondamentali, e finalmente tutto quanto fa desiderare la perfettione di quest'arte; Nell'anno 1636. circa al sestodecimo di età si arrollò sotto la bandiera di Sant'Orsola in patria, e ad imitazione di queste ansiose, e sollecite Verginelle del Vangelo ha colle sagre Hinnodie celebrati al sagro suo sposo Giesù tanti Epitalamij, ed Himenei, quante sono le giornate, che tra li godimenti di Paradiso ha fin' hora segnate colle faci di Serafico amore nel Calendario della sua vita religiosa. Tralascio tant'altre doti, per le quali non solamente fu eletta alla cura delle communi sostanze del suo Collegio, ma anche commandata a guidare più volte quel nobilissimo stuolo.

Sedeci opere musicali ha pubblicate dall'anno 1642. fino al 1693. composte in ogni genere di concerti, le due prime de quali offerì alla Beatissima Vergine, l'ultima all'Em. Caccia Novarese, Arcivescovo di Milano, e Nuncio Apostolico di sopra lodato, e la duodecima alla Sagra Maestà dell'Augustissimo Leopoldo Imperatore, cui doppo della gloriosa espugnatione di Buda fu presentata con questo Sonetto di Amedeo Saminiati Lucchese.

Leopoldo in guerra e Leonarda in pace

Son portento: ei di Marte, ella d'Apollo

Col brando in mano, e con la cetra al collo

Questa abbatte l'invidia, e quello il Trace

De gli empi Musulman l'odio pugnace

Cesar doma in dar lor l'ultimo crollo:

Con genio ella d'honor non mai satollo

In un cantar celeste i cuor disface.

Spiega d'ambi le glorie un'aurea tromba,

Che mieton tutte in vario stil le palme

Aquila armata, e musica Colomba.

Un' al Regno, una a i cor nutre le calme:

Una col canto, uno col tuon rimbomba:

Ei trionfa dell'Armi, ella de l'Alme.

NOTE DI TRASCRIZIONE

Le *Messe A quattro voci concertate con Stromenti* di Isabella Leonarda pubblicati a Bologna per i tipi di Pier Maria Monti nel 1696, constano di otto fascicoli: *Canto, Alto, Tenore, Basso, Violino Primo, Violino Secondo, Violone, ò Tiorba e Organo*. Nella *Messa Prima* le parti di *Violone, ò Tiorba e Organo* sono coincidenti e trascritte sullo stesso rigo.

La numerazione è riportata esattamente come sull'originale, senza ad esempio la sostituzione del diesis con il bequadro. Eventuali suggerimenti sono posti sopra la nota o tra parentesi quadrate.

Le correzioni sono poste nella tavola di seguito.

TAVOLA DELLE CORREZIONI

parte	misura	riferimento	originale	correzione
violino II	22	seconda pausa	mancante	aggiunta
tenore	25	ultima nota	sol naturale	sol #
alto	47	quinta nota	sol naturale	sol #
canto	60	indicazione di movimento	spedito	spiritoso
violino I	67	quarta nota	re	re #
tenore	72	prima nota	mi	re #
canto	73	ultima nota	sol naturale	sol #
tenore	76	primo quarto	eliminata nota si da un quarto	
organo	78	sesta nota	sol naturale	sol #
canto	83	terza nota	croma	semiminima
alto	97	prima nota	sol naturale	sol #
canto	109	sesta nota	sol naturale	sol #
alto	118	prima nota	sol naturale	sol #
tenore	125	penultima nota	sol naturale	sol #
violino II	129	seconda nota	sol naturale	sol #
canto	139	penultima nota	sol naturale	sol #
basso	157	ultima nota	sol naturale	sol #
tenore	159	prime due note	fa, fa	mi, mi
violino II	184	seconda nota	sol naturale	sol #
canto	201	nota	si	do naturale
violino I	201	terza nota	do #	do naturale
canto	210	seconda nota	sol #	
canto	228	seconda nota	re #	re naturale
canto	229	ultima nota	sol naturale	sol #
canto	233	nota	semibreve e pausa	semibreve col punto
basso	251	seconda nota	croma	semicroma
canto	252	pausa	mancante	aggiunta
canto	255	legatura	non presente	aggiunta
canto	256	prima pausa	di semiminima	di semiminima col punto

parte	misura	riferimento	originale	correzione
canto	257	legatura	non presente	aggiunta
organo	294	nota	sol #	sol naturale
organo	299	numerazione b. c.	7 b	7
violino I	319	terza nota	do #	do naturale
basso	319	nota	do #	do naturale
canto, alto, tenore	328	nota e pausa	semibreve col punto	semibreve e pausa
canto, tenore, basso	332	nota e pausa	semibreve col punto	semibreve e pausa
alto	350	prima nota	sol naturale	sol #
tenore	359	prima nota	la #	la naturale
tenore	367	legatura	non presente	aggiunta
tenore	395	prima nota	sol naturale	sol #
canto	448	prima nota	do #	do naturale
violino I	452	quarta nota	sol naturale	sol #
basso	474	quarta nota	sol naturale	sol #
basso	482	quarta nota	sol naturale	sol #
violino II	486	quinta nota	sol naturale	sol #
violino II	530	quarta e quinta nota	due crome	croma col punto e semicroma
canto	532	seconda nota	la naturale	la #
violino I	539	terza nota	sol naturale	sol #
violino I	540	seconda nota	sol naturale	sol #
violino I	546	seconda e terza nota	semicroma	croma
canto	549	legatura	non presente	aggiunta
basso	552	ultima nota	minima	semiminima col punto
canto	588	seconda nota	croma	semicroma
violino I e II	594	pausa	mancante	aggiunta
violino I	601	ultima nota	semicroma	croma
canto	608	pausa	mancante	aggiunta
canto e basso	644	nota e pausa	semibreve col punto	semibreve e pausa
violino I e II	704	pausa	mancante	aggiunta
alto	715-716	pause	mancanti	aggiunte
violino II	744	prime due note	mi, mi	fa, fa
canto	749	note	semiminima, croma, croma	minima, semiminima, semiminima
canto	779-782	pause	mancanti	aggiunte
tenore	784	tutte le note	re	do #
basso	831	seconda nota	sol naturale	sol #
tenore e basso	840	nota e pausa	nota col punto	nota e pausa
basso	891	seconda nota	due semibrevi	una semibreve
tenore	898	nota	nota e pausa	nota e punto

MESSA PRIMA à 4 voci con Violini

Adagio. Tutti Spiritoso

This musical score page contains two sections: 'Adagio. Tutti' and 'Spiritoso'. The instrumentation includes Violino Primo, Violino Secondo, Canto, Alto, Tenore, Basso, and Organo, Violone, ò Tiorba. The vocal parts sing 'Ky - ri - e e - le - i - son'. The organ part provides harmonic support. The section changes from 'Adagio. Tutti' to 'Spiritoso'.

Adagio. Tutti

Spiritoso

Violino Primo

Violino Secondo

Canto
Ky - ri - e e - le - i - son

Alto
Ki - ri - e e - le - i - son

Tenore
Ki - ri - e e - le - i - son

Basso
Ki - ri - e e - le - i - son

Organo, Violone, ò Tiorba

8

This section continues the 'Spiritoso' section of the mass. It features six staves of music for Violino Primo, Violino Secondo, Canto, Alto, Tenore, and Basso. The vocal parts continue singing 'Ky - ri - e e - le - i - son'. The basso staff includes lyrics 'le - i - son' and 'e - le - i -'. The section concludes with harmonic markings '5 #6' and '6 5 #6'.

le - i - son

e - le - i -

5 #6 6 5 #6 5 #6

13



A musical score page featuring five staves. The top three staves are in treble clef, the fourth in bass clef, and the bottom one in bass clef. The key signature is two sharps. Measure 13 consists of four measures. The first measure has rests. The second measure starts with a rest followed by a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note. The third measure starts with a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note. The fourth measure starts with a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note. The lyrics "son e - le - i - son" are written below the first and second measures, and "e - le - i -" is written below the fourth measure.

17



A musical score page featuring five staves. The top three staves are in treble clef, the fourth in bass clef, and the bottom one in bass clef. The key signature is two sharps. Measure 17 consists of four measures. The first measure starts with a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note. The second measure starts with a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note. The third measure starts with a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note. The fourth measure starts with a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note. The lyrics "son e - le - i - son" are written below the first, second, and third measures, and "son" is written below the fourth measure.

21

e - le - i - son

6

6 5

Spiritoso. Tutti

24

Ky - ri - e e - le - i - son e - le - i - son

Ky - ri - e e - le - i - son e - le - i - son

Ki - ri - e e - le - i - son e - le - i - son e - le - i - son

Ki - ri - e e - le - i - son e - le - i - son

5 # 6

5 #6

Tutti

28

Musical score for page 28, measures 5 and 6. The score consists of six staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature is A major (three sharps). Measure 5 starts with eighth-note patterns in the upper voices. Measure 6 begins with a vocal entry: "e - le - i - son" followed by "e - le - i - son". The vocal parts continue through measure 6, with the bass part joining in at the end. Measure 5 is labeled with "5" and measure 6 with "#6".

Tutti

Tutti

32

Musical score for page 32, measures 5 and 6. The score is identical to page 28, measures 5 and 6, featuring the same vocal entries ("e - le - i - son") and instrumental patterns. The vocal parts continue through measure 6, with the bass part joining in at the end. Measure 5 is labeled with "5" and measure 6 with "#6".

36

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

6

Adagio. Tutti

Spiritoso

40

son Chri - ste e - le - i - son.

- son Chri - ste e - le - i - son. Chri - ste Chri - ste e -

son Chri - ste e - le - i - son.

- son Chri - ste e - le - i - son.

#

45

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

♯ 6 ♯ 6 #3 6 #

49

- son

6 #5 # # #

53

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

#3 # # # #

57

- son e - le - i - son

#6

Spiritoso. Tutti

60

Chri - ste Chri - ste e - le - i - son e - le - i - son
Chri - - ste Chri - ste e - le - i - son e - le - i - son
Chri - - ste Chri - ste e - le - i - son e - le - i - son e -
Chri - - ste Chri - ste e - le - i - son e - le - i - son e -

63

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

Tutti

67

e - le - i-

71

- son

e - le - i - son

e - le - i -

- son

e - le - i - son

e - le - i -

- son

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

e - le - i -

Spiritoso

75

Soprano: - son e - le - i - son.
Alto: son e - le - i - son.
Tenor: - son e - le - i - son.
Bass: - son e - le - i - son.

Ky - ri - e e - le - i -

78

Soprano: Ky - ri - e e - le - i - son e - le - i - son e - le - i -
Alto: - son e - le - i - son e - le - i - son e - le - i -
Tenor: - son e - le - i - son e - le - i - son e - le - i -
Bass: - son e - le - i - son e - le - i - son e - le - i -

Ky - ri - e e - le - i -

Harmony: #6 #3 7 #6 6 5 6

81

- son e - le - i - son e - le - i - son e - le - i - son e -
- son e - le - i - son Ky - ri - e e - le - i - son e - le - i - son e -
- son e - le - i - son e - le - i - son e - le - i - son Ky - ri - e e - le - i -
Ky - ri - e e - le - i - son e - le - i - son
6 6# 6 2 #6 5 #5

84

- le - i - son e - le - i - son Ky - ri - e e - le - i - son e -
- le - i - son Ky - ri - e Ky - ri - e e - le - i - son e - le - i - son e - le - i -
- son e - le - i - son e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i -
6 2 #5 6

87

- le - i - son e - le - i - son
 - son e - le - i - son Ky - ri - e e - le - i - son
 - son e - le - i - son e - le - i - son
 - son e - le - i - son e - le - i - son
 - son e - le - i - son e - le - i - son
 - son e - le - i - son e - le - i - son

6 # 6 #5

89

- son e - le - i - son Ky - ri - e e - le - i - son e - le - i - son
 - le - i - son Ky - ri - e Ky - ri - e e - le - i - son e - le - i - son e - le - i - son
 - son e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son e - le - i - son
 - son e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son e - le - i - son
 - son e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son e - le - i - son
 - son e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son e - le - i - son

6 # #5

92

le - i - son e - le - i - son Ky- ri - e e - le - i - son e - le - i -

- son e - le - i - son e - le - i - son Ky- ri - e e - le - i - son e - le - i -

- son e - le - i - son e - le - i - son Ky- ri -

- son e - le - i - son

7 #6

Tutti

95

- son Ky - ri - e e - le - i - son e - le - i - son e - le - i - son e - le - i -

- son Ky - ri - e e - le - i - son e -

e Ky - ri - e e - le - i - son e - le - i -

Ky - ri - e e - le - i - son e - le - i -

#6 6 6 5 6 4 #3

98

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

6 2

7 #6 5
3 4 3

Adagio. Tutti Spiritoso

105

Glo - ri - a
 Glo - ri - a glo - ri - a
 Glo - ri - a glo - ri - a glo - ri - a in ex - cel -
 Glo - ri - a glo - ri - a

108

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

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

110

glo - ri - a

glo - ri - a glo - - ri - a glo - ri - a

glo - ri - a

glo - ri - a glo - - ri - a in ex - cel -

112

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

Adagio. Tutti

Allegro

115

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

5 #6

118

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

6 # 6 6 7 #6

Tutti

121

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

5 # # # 6 4 #3 #

124

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

6 4 #3 #

6 6 7 #6 4 #3

Adagio. Tutti

127

glo-ri - a glo-ri - a
glo-ri - a glo-ri - a
glo-ri - a glo-ri - a
glo-ri - a glo-ri - a

6 4 5 # # 5 5 7 4 #3

Adagio. Tutti

131

in ex cel-sis De - o. Et in ter - ra in ter - ra
in ex cel-sis De - o. Et in ter - ra in ter - ra
in ex cel-sis De - o. Et in ter - ra in ter - ra
6 4 #3 5 #6 6 7 #6

137

pax et in ter - ra in ter - ra pax
pax pax pax et in
pax pax pax #3

139

in ter - ra pax in ter - ra pax in ter - ra pax in ter - ra
 ter - ra in ter - ra pax in ter - ra pax in ter - ra pax in ter - ra

6

6 7 #6

142

pax in ter - ra pax in ter - ra
 pax in ter - ra

et in ter - ra in ter - ra pax in ter - ra pax in ter -

#3

6 #

144

pax ho - mi - ni - bus bo - ne vo - lun - ta - tis
 pax in ter - ra pax in ter - ra pax et in
 - ra pax in ter - ra pax pax
 ter - ra pax in ter - ra pax in ter - ra
 #3 5 5 6 6

146

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

5 #3

148

ter - ra pax in ter - ra pax in ter - ra
 pax in ter - ra pax in ter - ra
 vo - lun - ta - tis et in ter - ra in ter - ra
 et in ter - ra pax et in ter - ra in ter - ra
 5 7b 4 #3 6 #

150

pax ho - mi-ni-bus bo - ne vo - lun - ta - tis
 pax in ter-ra pax ho - mi-ni-bus bo-ne vo - lun - ta -
 8 pax pax ho - mi - ni - bus et in ter - ra in ter - ra pax
 pax ho - mi-ni-bus bo - ne vo - lun - ta - tis et in
 6

153

et in ter - ra in ter - ra pax in ter - ra pax in ter - ra pax
- tis in ter - ra pax in ter - ra pax in ter - ra in ter - ra
in ter - ra pax in ter - ra pax in ter - ra pax in ter - ra in ter - ra pax
ter - ra in ter - ra pax
6 6 5 6 5

156

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

Sinfonia

158

Sinfonia

- bus bo - ne vo - lun - ta - tis.

ter - ra pax ho - mi - ni-bus bo - ne vo - lun - ta - tis.

pax in ter - ra pax et in ter - ra in ter ra pax.

vo - lun - ta - tis pax ho - mi - ni-bus bo - ne vo - lun - ta - tis.

7 4 5 #3

Tutti

163

Tutti

Lau - da-mus lau - da-mus

Lau - da-mus lau - da-mus

Lau - da-mus lau - da-mus

6 6 6 5 6 6 6 6 b 5

Tutti

173

173

Tutti

lau - da - mus te be-ne di - ci - mus
lau - da - mus te be-ne di - ci-mus
lau - da - mus lau - da - mus te be-ne di - ci - mus
lau - da - mus lau - da-mus te be-ne di - ci - mus
6 5 # # 5 4 #3

Tutti

181

181

te a-do - ra-mus a-do - ra - mus
te a-do - ra-mus a-do - ra - mus
te a-do - ra-mus a-do - ra - mus
te a-do - ra-mus a-do - ra - mus
5 4 #3 #6 5

Tutti

190

te lau - da-mus lau - da-mus lau - da-mus te
te lau - da-mus lau - da-mus lau - da - mus te
te lau - da-mus lau - da-mus lau - da-mus te
te lau - da-mus lau - da-mus lau - da - mus te
6 #6 5 b 6 7 6 6 7 6

Tutti

Tutti

Tutti

199

be-ne - di-ci-mus te a-do - ra - mus te glo-ri-fi - ca -
be-ne - di-ci-mus te a-do - ra - mus te glo-ri-fi - ca -
be-ne - di-ci-mus te a-do - ra-mus te glo-ri-fi - ca -
be-ne - di-ci-mus te a-do - ra - mus te glo-ri-fi - ca -
6 b 6 5 5 6 4 3 6 5 # 6

Sinfonia

208

mus glo - ri - fi - ca-mus te

mus glo - ri - fi-ca - mus te

mus glo - ri - fi - ca - mus te

mus glo - ri - fi-ca - mus te

5 6 #6 4 #3 6

Tutti

217

glo-ri - fi - ca-

glo-ri - fi - ca-

glo-ri - fi - ca -

glo-ri - fi - ca -

6 5 6 # 6 #6

225

mus glo-ri - fi - ca-mus te glo - ri - fi - ca-mus
 mus glo - ri - fi - ca - - mus te glo - ri - fi - ca-mus
 mus te glo - ri - fi - ca-mus glo - ri - fi - ca-mus
 mus te glo-ri - fi - ca - mus te glo - ri - fi - ca - mus

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

Largo

233

te. Gra-ti-as a-gi-mus a-gi-mus ti-bi prop- ter ma-gnam glo-ri am tu-
 te.
 te.
 te.

5 # 5 7 6 4 #3

Sinfonia

239

242

244

ti - bi prop - ter ma - gnam glo - ri - am
 tu - am gra - ti - as a - gi - mus
 ti - bi prop - ter ma - gnam glo - ri - am
 tu - am gra - ti - as a - gi - mus

8

ti - bi prop - ter ma - gnam glo - ri - am
 tu - am gra - ti - as a - gi - mus

6 5 6 # 6 #6

246

a - gi - mus ti - bi gra - ti - as

a - gi - mus ti - bi gra - ti - as

8

a - gi - mus ti - bi gra - ti - as

#

6 #

248

Musical score page 248. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (two sharps). The music is in common time. The lyrics are: "a - gi - mus a - gi - mus ti - bi" repeated twice, followed by a blank measure. The bass staff has a '8' below it.

a - gi - mus a - gi - mus ti - bi
a - gi - mus a - gi - mus ti - bi

250

Musical score page 250. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (two sharps). The music is in common time. The lyrics are: "prop - ter ma - gnam" repeated twice, followed by "gra - ti - as". The bass staff has a '8' below it.

prop - ter ma - gnam
prop - ter ma - gnam

gra - ti - as
gra - ti - as

prop - ter ma - gnam gra - ti - as

a - gi - mus a - gi - mus ti - bi gra - ti - as

6

252

Musical score for page 252, featuring two systems of music. The top system consists of four staves: soprano, alto, tenor, and basso continuo. The bottom system consists of two staves: soprano/bass and basso continuo. The music is in common time, with a key signature of one sharp. The vocal parts sing "a - gi - mus" and "ti - bi" in both systems. The basso continuo part includes bassoon and cello parts. Measure numbers 252 and 253 are indicated above the staves.

a - gi - mus a - gi - mus ti - bi
a - gi - mus a - gi - mus ti - bi

8

a - gi - mus a - gi - mus ti - bi
gra - ti - as a - gi - mus a - gi - mus

6 # 6 6

254

Musical score for page 254, featuring two systems of music. The top system consists of four staves: soprano, alto, tenor, and basso continuo. The bottom system consists of two staves: soprano/bass and basso continuo. The music is in common time, with a key signature of one sharp. The vocal parts sing "prop - ter" and "ma - gnam" in both systems. The basso continuo part includes bassoon and cello parts. Measure numbers 254 and 255 are indicated above the staves.

prop - ter ma - gnam
prop - ter ma - gnam

prop - ter ma - gnam
prop - ter ma - gnam

8

ti - bi prop - ter ma - gnam

6 # 5

256

Musical score for page 256, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is two sharps. The lyrics are:

prop - ter ma - gnam prop - ter
 prop - ter ma - gnam prop - ter
 prop - ter

The bass staff has measure numbers 5, 5, 6, and 6 above it.

[Sinfonia]

258

Musical score for page 258, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is two sharps. The lyrics are:

ma - gnam glo - ri - am tu-am
 ma - gnam glo - ri - am tu-am
 ma - gnam glo - ri - am tu-am

The bass staff has measure numbers 6, 4, #3, #, 6, 6, 5, and 6 above it.

261

Do - mi-ne Do-mi-ne.

Do - mi - ne De-us

4 #3 6 #3 4 #3

264

rex cae - le-stis De - us Pa-ter om ni po - tens

6 5 4 #3 6

267

Do- mi- ne Fi-li

6 6 6 6 4 #3 6

271

u ni - ge - ni - te u ni - ge - ni - te Ie - su Chri - ste.

6 6 5

274

This page contains six staves of musical notation. The top four staves are for voices (Soprano, Alto, Tenor, Bass) in common time, G major (indicated by a 'G' and a sharp sign). The bass staff (bass clef) is below it, also in common time, G major. The vocal parts mostly consist of eighth-note patterns. The bass part has sustained notes and some eighth-note patterns. Measure numbers 6, #5, 5, 6, #3, 4, and #3 are placed below the bass staff.

277

This page contains six staves of musical notation. The top four staves are for voices (Soprano, Alto, Tenor, Bass) in common time, G major. The bass staff (bass clef) is below it, also in common time, G major. The vocal parts sing the words 'Do - mi - ne', 'De - us', 'A - gnu', 'Do - mi - ne', 'De - us', 'A - gnu', and 'De - i'. The bass part provides harmonic support with sustained notes and eighth-note patterns. Measure numbers 6, #5, 5, 6, #3, 4, and #3 are placed below the bass staff.

279

De - i Fi-li - us Fi - li-us Pa - tris.

Do - mi - ne

Filius Fi - li-us Pa - tris.

#

6 5 4 #3

282

De - us A - gnus De - i fi - li - us Fi - li-us Pa - tris.

6 # 5 6 #5 4 #3

Sinfonia

286

Musical score for Sinfonia, page 286. The score consists of six staves. The top three staves are in common time (C) and the bottom three are in 3/2 time (C). The key signature is A major (three sharps). The vocal parts sing "Qui tol-lis qui tol-lis pec-ca-ta". The piano accompaniment provides harmonic support with chords like 7 6, 5 #6, and 6 7 6.

Adagio

293

Musical score for Adagio, page 293. The score consists of six staves. The top three staves are in common time (C) and the bottom three are in 3/2 time (C). The key signature is A major (three sharps). The vocal parts sing "Qui tol-lis qui tol-lis pec-ca-ta". The piano accompaniment provides harmonic support with chords like 7 6, 5 #6, and 6 7 6.

300

Sheet music for vocal and piano, page 300. The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The piano part is on the bottom staff.

Soprano (Treble Clef):

- Musical notes: -.-, -.-, -.-, -.-, -.-, -.-, -.-
- Vocal parts: mun-di, mi, se-re-, re, no-bis
- Chorus: Qui tol-lis qui tol-lis pec-ca-ta mun-di mi se-
- Reprise: Qui
- Accompaniment chords: 5 6, 7 6 6, 7 6, 7 b 6, 7 6, 5 b #6, 6

Bass (Bass Clef):

- Musical notes: -.-, -.-, -.-, -.-, -.-, -.-, -.-
- Accompaniment notes: o., o., o., o., o., o., o.

307

Sheet music for vocal and piano, page 307. The vocal part consists of two staves: soprano (treble clef) and bass (bass clef). The piano part is on the bottom staff.

Soprano (Treble Clef):

- Musical notes: -.-, -.-, -.-, -.-, -.-, -.-, -.-
- Vocal parts: -re-, re, no-bis
- Chorus: tol-lis qui tol-lis pec-ca-ta mun-di mi se-re-
- Reprise: Qui tol-lis qui tol-lis pec-
- Accompaniment chords: 7 b6, 7 b6, 7 6, 5 #, 6, 7 6, 7 b 6

Bass (Bass Clef):

- Musical notes: -.-, -.-, -.-, -.-, -.-, -.-, -.-
- Accompaniment notes: o., o., o., o., o., o., o.

314

mi se - re-re
mi se - re-re
re
mi se - re-re
- ca - ta mun-di mi se - re - re no - bis mi se - re-re
7 6 5 6 6 7 b6 7 6 7 6 #

323

mi se - re-re mi se - re-re no - bis mi se - re-re no - bis.
mi se - re-re mi se - re-re no - bis mi se - re-re no - bis.
mi se - re-re mi se - re-re no - bis mi se - re-re no - bis.
mi se - re-re mi se - re-re no - bis mi se - re-re no - bis.
6 6 4 #3 6 4 #3 6 7

335

Musical score page 335. The music is in common time, key signature of two sharps. There are eight staves. The vocal line begins with "Qui tol-lis pec-", followed by "ca-ta pec - ca-ta mun-di". The bass line has harmonic markings: 5, 6, 5, 6, #, 6, 6, #, #.

343

Musical score page 343. The music is in common time, key signature of two sharps. There are eight staves. The vocal line continues with "qui tol-lis pec - ca-ta mun-di". The bass line has harmonic markings: #, #, #, #, #, 6, 5, #, Su - sci-pe su-sci-pe.

Tutti

352

Qui tol-lis qui tol-lis
qui tol-lis qui tol-lis
Qui tol-lis qui tol-lis
de-pre-ca-ti - o-nem no-stram qui tol-lis qui tol-lis

Tutti

361

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

6 # 6 # 6 6 #6 #5 #

Tutti

Tutti

370

Tutti

Tutti

su-sci-pe su-sci-pe de - pre-ca-ti o - nem no-stram qui tol-lis pec-

su-sci-pe su-sci-pe de - pre-ca-ti o - nem no-stram qui tol-lis pec-

su-sci-pe su-sci-pe de - pre - ca-ti o - nem no-stram qui tol-lis qui

su-sci-pe su-sci-pe de - pre-ca-ti o-nem no-stram qui tol-lis qui

su-sci-pe su-sci-pe de - pre - ca-ti o - nem no-stram qui tol-lis qui

su-sci-pe su-sci-pe de - pre - ca-ti o - nem no-stram qui tol-lis qui

su-sci-pe su-sci-pe de - pre - ca-ti o - nem no-stram qui tol-lis qui

#6

#6 5 #

378

<img alt="Musical score for page 378 showing two staves of music for a choir. The top staff has three voices: soprano, alto, and tenor/bass. The bottom staff has two voices: alto and bass. The music consists of mostly eighth and sixteenth note patterns. The lyrics are repeated in three lines. Measure 1: - ca-ta pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 2: - ca-ta pec - ca - ta mun-di. Measure 3: tol-lis pec - ca - ta mun-di. Measure 4: tol-lis pec - ca - ta mun-di. Measure 5: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 6: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 7: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 8: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 9: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 10: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 11: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 12: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 13: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 14: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 15: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 16: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 17: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 18: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 19: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 20: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 21: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 22: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 23: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 24: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 25: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 26: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 27: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 28: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 29: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 30: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 31: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 32: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 33: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 34: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 35: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 36: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 37: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 38: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 39: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 40: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 41: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 42: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 43: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 44: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 45: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 46: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 47: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 48: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 49: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 50: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 51: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 52: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 53: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 54: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 55: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 56: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 57: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 58: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 59: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 60: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 61: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 62: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 63: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 64: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 65: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 66: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 67: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 68: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 69: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 70: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 71: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 72: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 73: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 74: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 75: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 76: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 77: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 78: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 79: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 80: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 81: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 82: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 83: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 84: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 85: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 86: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 87: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 88: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 89: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 90: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 91: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 92: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 93: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 94: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 95: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 96: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 97: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 98: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 99: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di. Measure 100: tol-lis pec - ca - ta mun-di qui tol-lis pec - ca - ta mun-di.</p>

Tutti

386

Musical score for page 386, featuring six staves of vocal music. The lyrics are:

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

Measure numbers 5 and 6 are indicated below the staff.

394

Musical score for page 394, featuring six staves of vocal music. The lyrics are:

su - sci-pe su-sci-pe de - pre-ca-ti - o - nem de - pre-ca-ti - o-nem
 su - sci-pe su-sci-pe de - pre-ca-ti - o - nem no - stram
 su - sci-pe su-sci-pe de - pre-ca-ti - o - nem no - stram
 su - sci-pe su-sci-pe de - pre-ca-ti - o - nem no - stram

Measure numbers 56 and 6 are indicated below the staff.

Tutti

401

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

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

409

su-sci-pe su-sci-pe de - pre-ca - ti - o-nem su - sci-pe su-sci-pe su - sci-pe
su-sci-pe su-sci-pe de - pre-ca - ti - o-nem su - sci-pe su-sci-pe su - sci-pe
su-sci-pe su-sci-pe de - pre-ca - ti - o-nem su - sci-pe su-sci-pe su - sci-pe
su-sci-pe su-sci-pe de - pre-ca - ti - o-nem su - sci-pe su-sci-pe su - sci-pe

6 5 # 5 # # #

416

su - sci - pe de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem no - stram.
 su - sci - pe de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem no - stram.
 su - sci - pe de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem no - stram.
 su - sci - pe de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem no - stram.
 su - sci - pe de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem no - stram.
 su - sci - pe de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem no - stram.

Largo

424

Qui se-des qui se-des ad dex - te - ram pa-tris mi - se - re - re mi - se - re
 7 6 7 6 5 7 6

428

Musical score for page 428. The score consists of three staves. The top two staves are soprano and alto voices, and the bottom staff is bass. The key signature is A major (two sharps). The lyrics are:

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

The harmonic analysis below the bass staff indicates changes at measure 8:

- Measure 1: 4
- Measure 2: #3
- Measure 3: 7 6
- Measure 4: 7 6 5 7 6 5
- Measure 5: 5 7 5

434

Musical score for page 434. The score consists of four staves. The top three staves are soprano, alto, and tenor voices, and the bottom staff is bass. The key signature is A major (two sharps). The lyrics are:

bis.

Quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus tu so - lus al - tis - si-

The harmonic analysis below the bass staff indicates changes at measure 8:

- Measure 1: 6
- Measure 2: 6 4 3

438

Quo-ni-am tu so-lus sanc-tus tu so-lus Do-mi-nus tu so-lus al-tis - si-
- mus Ie-su Chri-ste cum sanc-to spi - ri - tu in glo - ri-a De - i

4 #3

442

Quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus tu
- mus Ie - su Chri - ste cum sanc - to spi - ri - tu in

pa - tris

In glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in

#

445

so-lus al - tis - si mus Ie - su Chri - ste cum sanc - to

glo - ri - a De - i pa - tris cum sanc - to spi - ri - tu cum sanc - to

8 cum sanc - to spi - ri - tu in glo - ri - a in glo - ri - a in glo - ri - a in

glo - ri - a De - i pa-tris in glo - ri - a in glo - ri - a in glo - ri - a in

4 #3 6

448

spi - ri - tu cum sanc - to spi - ri - tu in glo - ri - a De - i pa-tris.

spi - ri - tu cum sanc - to spi - ri - tu in glo - ri - a De - i pa-tris.

8 glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a De - i pa-tris.

glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a De - i pa-tris A -

4 #3

452

men A-

men A-

men A-

men A-

456

Sinfonia

men A -

men A -

men A-men.

4 #3

460

4 #3

463

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

Tutti

467

Quo-ni-am

Quo-ni-am tu so- lus sanc - tus

Quo-ni-am tu so- lus

Quo-ni-am

4 #3 4 #3

The musical score for page 467 consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps. The first three measures show eighth-note patterns in the upper voices. The fourth measure begins with a vocal entry "Quo-ni-am" in the soprano and alto voices. The fifth measure continues with "Quo-ni-am" in the soprano and alto, followed by "tu so- lus sanc - tus" in the soprano. The sixth measure shows "Quo-ni-am" again in the soprano and alto, followed by "tu so- lus" in the soprano. The seventh measure shows "Quo-ni-am" again in the soprano and alto. Measure 4 is marked with "4 #3" and measure 5 with "4 #3". The bass staff remains mostly silent throughout.

472

tu so - lus Do - mi-nus tu so - lus Al - tis - si-mus

sanc - tus tu so - lus Do - mi-nus tu so - lus tu

tu so - lus Do - mi-nus tu so - lus tu so - lus

4 #3

The musical score for page 472 consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps. Measures 1-3 show eighth-note patterns in the upper voices. Measures 4-6 begin with a vocal entry "tu so - lus Do - mi-nus" in the soprano and alto voices. Measures 7-9 continue with "tu so - lus" in the soprano and "Al - tis - si-mus" in the soprano. Measures 10-12 show "sanc - tus tu so - lus" in the soprano and alto voices. Measures 13-15 continue with "Do - mi-nus tu" in the soprano and alto voices. Measures 16-18 show "so - lus tu" in the soprano and alto voices. Measures 19-21 show "tu so - lus Do - mi-nus tu" in the soprano and alto voices. Measures 22-24 continue with "so - lus tu so - lus" in the soprano and alto voices. Measure 1 is marked with "4 #3" and measure 2 with "4 #3". The bass staff remains mostly silent throughout.

475

tu so - lus Do - mi-nus tu so - lus Do - mi-nus tu so - lus so - lus
Ie - su Chri - ste tu so - lus Do - mi-nus tu
so - lus tu so - lus al - tis - si - mus tu
sanc - tus tu so - lus al - tis - si-mus Ie - su Chri-ste cum

6 4 3 5

478

al - tis - si-mus Ie - su Chri - ste cum sanc - to spi - ri - tu in
so - lus Al - tis - si-mus Ie - su Chri - ste in glo -
so - lus tu so - lus al - tis - si-mus Ie - su Chri - ste
sanc - to spi - ri - tu in glo - ri - a De - i pa - tris

6 4 #3

481

glo- ri - a De - i pa - tris cum sanc - to spi - ri - tu
 ri - a De - i in glo - ri - a in glo - ri - a
 A -
 A - men A -
 A -

484

cum sanc - to spi - ri - tu A -
 De - i pa - tris tu so - lus Do - mi - nus
 men A - men in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a
 men A - men A -
 4 #3

487

men A - men

tu so - lus sanc - tus tu so - lus Al - tis - si-mus in glo - ri - a De -

A - men in glo - ri-a in glo - ri - a De - i pa - tris

men A - men A - men A - men

6 # 4 #3

490

in glo - ri-a in glo - ri-a De - i pa - tris A-men

i pa - tris A-men in glo - ri-a De - i pa - tris A-men

A - men A - men A - men A - men

men A - men A - men A - men

4 #3 4 #3

Adagio. Tutti Spiritoso

494

A - men A - men. Cre - do cre - do cre - do in u-num De-um Pa-

A - men A - men. Cre - do cre - do

A - men A - men. Cre - do cre - do

A - men A - men. Cre - do cre - do

7 6 4 #3

503

trem om-ni- po- ten - tem fac - to-rem fac - to-rem fac - to-rem

4 3

506

Cae-li et ter - rae Cre- do cre-do cre-do in u-num De-

#6 5

Largo

509

- um cre- do cre-do vi - si - bi - li - um

7 #6

513

om-ni-um et in - vi - si - bi - li - um et in u - num Do - mi - num

4 #3 #3 #

516

Ie - sum Chri - stum Fi - li - um De - i u - ni - ge - ni -

5# ♭ # 4 #3

Tutti

519

cre - do cre-do
tum cre- do cre - do cre-do
cre - do cre - do et ex pa - tre
cre - do cre - do et ex pa - tre na - tum

6 7 6 5

Spirotoso. Tutti

524

an - te om - ni-a sae - cu-la De-um de De-o
an-te om-ni-a sae - cu-la De-um de De-o
na - tum De-um de De-o
an-te om-ni-a sae - cu-la et ex pa - tre na - tum De-um de De-o

6#

527

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

6 7 6 #

533

Allegro

de De - o De - o ve - ro.
 de De - o de De - o ve - ro.
 de De - o De - o ve - ro ge - ni - tum non fac - tum
 de De - o ve - ro

6 5 6 4 #3 #

539

cum sub stan-ti-a- lem pa - tri per quem om-ni-a

6 #

Spiritoso

542

Qui

per quem om-ni-a fac - ta sunt.

4 3 #6 5 5 6 4 3

545

prop-ter qui prop- ter nos ho - mi - nes de - scen-dit de

et prop-ter no - stram sa - lu - tem #

548

Cae - lis de - scen-dit de Cae -

et prop-ter no - stram sa - lu - tem de -

4 #3

Adagio. Tutti

551

lis de scen-dit de Cae-lis. Et in-car-na-tus est.
 Et in-car-na-tus est.
 Et in-car-na-tus est.
 scen - dit de Cae - lis. Et in-car-na - tus est.
 Et in-car-na - tus est.
 Et in-car-na - tus est.

5 6 7 8

Spiritoso

557

in - car - na - tus est de spi - ri - tu sanc - to ex Ma - ri - a Vir - gi - ne in - car - na - tus
 6 # 6

560

est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne et ho - mo et ho - mo

Sinfonia. Spiritoso

564

Sinfonia. Spiritoso

et ho - mo fac - tum est.

et ho - mo fac - tus fac - tus est.

Et ho - mo fac - tus est.

et ho - mo fac - tus est.

5 6 5 6 #3 4 3 6 5

569

6 #3

573

Adagio Spiritoso

Cru- ci - fi - xus e - ti-am pro

Cru- ci - fi - xus e - ti-am pro

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

Sinfonia

579

The musical score consists of four staves. The first three staves are in common time with a key signature of two sharps. The fourth staff is in common time with a key signature of one sharp. The vocal parts sing "no - bis" and "Sub Pon-ti - o Pi - la-to pas-", with the bass part providing harmonic support. Roman numerals 6, 7, 6, # are shown above the bass staff in the first section, 6, 5, 4, #3 in the second, and 6, 5 e in the third.

Spiritoso

Adagio

no - bis

Sub Pon-ti - o Pi - la-to pas-

no - bis

sub Pon-ti - o Pi - la-to pas-

6 7 6 #

6 5 4 #3

6 5

Spiritoso

584

The musical score consists of four staves. The first three staves are in common time with a key signature of two sharps. The fourth staff is in common time with a key signature of one sharp. The vocal parts sing "sus" and "e - ti-am e - ti-am pro", with the bass part providing harmonic support. Roman numerals sus, 4, #3 are shown above the bass staff in the first section, and 5, 4, #3 in the second.

Sus

e - ti-am e - ti-am pro

e - ti-am e - ti-am pro

4 #3

5

4 #3

Adagio

589

Musical score for the Adagio section, page 589. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The vocal parts sing "no-bis sub Pon-ti - o Pi - la-to pas - sus et se - pul - tus est." The piano part is indicated by a piano symbol and "piano". Measure numbers 6, 4, #3, and # are shown below the bass staff.

Sinfonia. Adagio

595

Musical score for three sections: Sinfonia. Adagio, Spiritoso, and Adagio, page 595. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The vocal parts sing "no-bis sub Pon-ti - o Pi - la-to pas - sus et se - pul - tus est." The piano part is indicated by a piano symbol and "piano". Measure numbers 7, 6, #, 6, and 4, #3 are shown below the bass staff.

Spiritoso

Adagio

601

piano

piano

6 6 4 #3

piano

Allegro.Tutti

609

Et re - sur - re - xit ter - ti - a

Et re - sur - re - xit ter - ti - a di - e

Et re - sur -

Et re -

611

di - e re - sur - re - xit re - sur - re -
re - sur - re - xit ter - ti - a di - e re - sur - re - xit re - sur -
sur - re - xit ter - ti - a di - e re - sur - re - xit re - sur - re -

613

xit ter - ti - a di - e re - sur - re - xit et
re - sur - re - xit ter - ti - a di - e re - sur - re - xit ter - ti - a di - e et re - sur -

615

re - sur - re - xit ter - ti - a di - e re - sur - re -
xit re - sur - re - xit ter - ti - a di - e re - sur -
di - e et re - sur - re - xit ter - ti - a di - e re - sur -
- re - xit et re - sur - re - xit ter - ti - a di - e
Organ accompaniment:
O 3

617

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

5 4 #3

Organ accompaniment:
O 3

Tutti

622

Et re-sur-

- re-xit re-sur-re-xit ter - ti - a di - e se - cun - dum se-cun-dum scrip-

8 Et re - sur - re-xit re-sur-re-xit ter-ti - a ter - ti - a di - e

Et re-sur - re-xit re-sur-re-xit se-cun-dum scrip -

628

- re-xit re-sur - re-xit et re - sur - re - xit re-sur - re - xit ter - ti - a

tu - ras se - cun - dum scrip - tu - ras se - cun - dum scrip -

8 et re - sur - re-xit re-sur-re - xit ter - ti - a di - e se - cun - dum se -

tu - ras et re - sur - re-xit re-sur-re-xit ter - ti - a di - e re-sur-re-xit

5
4 # #

6

633

di - e se - cun-dum scrip - tu - ras et re - sur - re - xit et
- tu - ras et re-sur-re-xit re-sur - re - xit ter - ti - a
- cun-dum se - cun-dum scrip - tu - ras et re - sur - re-xit re-sur-re-xit et re - sur - re - xit re-sur - re-xit ter - ti-a di - e et
5 #6

638

re-sur-re-xit re-sur - re - xit ter - ti - a di - e se - cun-dum scrip-tu -
di - e se - cun-dum scrip - tu - et re - sur - re-xit re-sur-re-xit se-cun-dum se - cun- dum scrip - tu - ras.
5 6 6 6 6 6 5 5 4 #3

Sinfonia

644

ras.

ras.

8

ras.

5

652

6

7

5

#

5

659

6 #6 5 6

A musical score page featuring six staves. The top four staves are in treble clef and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 1 starts with eighth-note patterns in the upper voices. Measures 2-3 show sustained notes followed by eighth-note patterns. Measures 4-5 continue with eighth-note patterns. Measure 6 begins with a bass note (F#) followed by eighth-note patterns. Measure 7 concludes with a bass note (E) followed by eighth-note patterns. Measure 8 ends with a bass note (D) followed by eighth-note patterns. Measure 9 starts with a bass note (C) followed by eighth-note patterns. Measure 10 ends with a bass note (B) followed by eighth-note patterns. Measure 11 starts with a bass note (A) followed by eighth-note patterns. Measure 12 ends with a bass note (G) followed by eighth-note patterns. Measure 13 starts with a bass note (F#) followed by eighth-note patterns. Measure 14 ends with a bass note (E) followed by eighth-note patterns. Measure 15 starts with a bass note (D) followed by eighth-note patterns. Measure 16 ends with a bass note (C) followed by eighth-note patterns. Measure 17 starts with a bass note (B) followed by eighth-note patterns. Measure 18 ends with a bass note (A) followed by eighth-note patterns. Measure 19 starts with a bass note (G) followed by eighth-note patterns. Measure 20 ends with a bass note (F#) followed by eighth-note patterns.

674

Et a-scen-
dit in Cae - lum

4 #3

678

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

4 #3 3 5

682

Pa - tris se -

det ad dex-te-ram ad

4 3 4 3 4 #3 5

686

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

det ad dex-te-ram ad

5 6 4 #3

Spiritoso

690

The musical score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is two sharps. The tempo is marked "Spiritoso". The lyrics "dex-te - ram Pa-tris" appear in the middle staff, with "dex-te -" and "ram" on the first measure, "Pa-tris" on the second. The middle staff ends with a repeat sign. The bottom staff begins with a measure of four, followed by a measure of three, indicated by "4" and "#3" respectively. The lyrics "se - det se - det." follow, with "se -" and "det" on the first measure, and "se -" and "det." on the second.

Et

dex-te - ram Pa-tris se - det se - det.

4 #3 4 #3 #

694

The musical score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is two sharps. The dynamics "piano" and "forte" are indicated above the staff. The lyrics "i-te-rum et i-te-rum ven-tu-rus est" appear in the middle staff, with "i-te-rum et" and "i-te-rum" on the first measure, "ven-tu-rus" on the second, and "est" on the third. The middle staff ends with a repeat sign. The bottom staff begins with a measure of four, followed by a measure of three, indicated by "4" and "#3" respectively. The lyrics "cum glo-" follow, with "cum" on the first measure and "glo-" on the second.

piano forte

[piano] [forte]

i-te-rum et i-te-rum ven-tu-rus est cum glo-

4 #3 4 #3 #

Adagio

698

Musical score page 698 in Adagio tempo. The score consists of five staves. The top three staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The vocal line includes lyrics: "ri - a cum glo-ri-a cum glo-ri-a iu-". The piano accompaniment has dynamic markings: 6, 5, 6, #, #, and 6.

Spiritoso

702

Musical score page 702 in Spiritoso tempo. The score consists of five staves. The top three staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The vocal line includes lyrics: "- di - ca - re vi - vos et piano mor - tu os cum glo forte - ri - a cum". The piano accompaniment has dynamic markings: 7, #6, 5, 4, #3, piano, [forte], and piano.

706

glo - ri - a cum glo - ri - a iu - di - ca re vi - vos et mor - tu -
 [piano]

piano

710

- os cu - ius re - gni non e - rit fi - nis cu - ius re - gni non e - rit
 4 #3 6 4 #3

712

fi - nis non e - rit

rit non e - rit

8

#

#

Allegro. Tutti

714

fi -

nis.

Et in spi - ri-tum sanc-tum do-mi-num

6 5 7 6 5 #3 5 6

719

et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que
 et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que
 et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que
 et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que
 5
 6

722

pro - ce - dit.
 pro - ce - dit qui cum Pa - tre et Fi - li - o si-mul si-mul a - do ra - tur.
 pro - ce - dit.
 pro - ce - dit

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

727

727

et con - glo - ri - fi-

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

731

- ca - tur qui lo-cu-tus est qui lo-cu-tus est per pro-phe-

5 4 #3

735

Musical score for page 735, featuring six staves. The music is in common time, key signature of two sharps. The vocal parts consist of soprano, alto, tenor, bass, and two organ parts (O 3). The lyrics are:

Et u - nam
sanc-tam Ca -
tas.

741

Musical score for page 741, featuring six staves. The music is in common time, key signature of two sharps. The vocal parts consist of soprano, alto, tenor, bass, and two organ parts (O 3). The lyrics are repeated from the previous page, including 'Et u - nam', 'sanc-tam Ca -', 'tho -', 'li - cam', 'et A - po -', 'sto - li - cam', 'et A - po -', 'sto -', 'li -', 'tho -', 'li - cam', 'et A - po -', 'sto - li - cam', 'Ec - cle -', 'Et u - nam', 'sanc-tam Ca -', 'tho -', and conclude with a sharp sign.

747

sto - li-cam et A-po - sto - li-cam Ec - cle - si - am
 cam et A - po - sto - li-cam et u - nam sanc - tam et
 si-am et A - po - sto - li-cam et u - nam sanc - tam Ca -
 li-cam Ec - cle -
 6 6 5 5 6

753

et u - nam sanc - tam Ca - tho - li - cam et
 u - nam sanc - tam Ca - tho - li - cam et A - po - sto -
 - tho - li - cam et A - po - sto - li - cam et A - po - sto -
 si - am et A - po - sto - li - cam et A - po - sto - li - cam et
 6 5 6 # 5 6 # 6 6 5#

759

A - po - sto - li-cam Ec - cle - si - am
li-cam et A - po - sto - li-cam et A - po - sto - li-cam Ec - cle -
li-cam Ec - cle - si - am et A - po - sto - li-cam Ec - cle -
A - po - sto - li-cam et A - po - sto - li - cam Ec - cle -
5 6 6

Sinfonia

765

cle - si - am.
cle - si - am.
si - am.
- si - am.
4 #3 #6 5 6 6 5 6

773

Musical score page 773. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (two sharps). The music is mostly silent, with occasional sustained notes or eighth-note patterns. The piano part is prominent, especially in the bass and harmonic areas.

Adagio. Tutti

780

Musical score page 780. The vocal parts sing the phrase "Con-fi-te-or u-num bap-ti-sma in re-mis-si-o-nem" three times. The piano part provides harmonic support with sustained notes and eighth-note patterns. The key signature changes to A minor (no sharps or flats) for the final measure.

788

Musical score for page 788, featuring four staves of music. The lyrics are:

pec - ca - to - rum in re-mis-si - o-nem in re-mis-si - o-nem pec - ca - to - rum
 pec - ca - to - rum in re-mis-si - o-nem in re-mis-si - o-nem pec - ca - to - rum
 pec - ca - to - rum in re-mis-si - o-nem in re-mis-si - o-nem pec - ca - to - rum
 pec - ca - to - rum in re-mis-si - o-nem in re-mis-si - o-nem pec - ca - to - rum

Accidentals at the bottom of the page: #5, 4, #3, 5, 6, 7, 6, 4, #3.

Allegro. Tutti

796

Musical score for page 796, featuring two staves of music. The lyrics are:

et ex - pec - to ex - pec - et ex -
 et ex - pec - to et ex - pec -

798

- pec - to re - sur - rec - ti - o - nem re - sur - rec - ti -
pec - to re - sur - rec - ti - o - nem
ex - pec - to ex - pec - to
to re - sur - rec - ti - o - nem re - sur - rec - ti -

800

piano
piano
o - nem re - sur - rec - ti - o - nem re - sur - rec - ti - o-nem morn - [piano]
re - sur - rec - ti - o - nem re - sur - rec - ti - o - nem morn - piano
in re - mis - si - o - nem re - sur - rec - ti - o - nem morn - piano
o - nem re - sur - rec - ti - o - nem re - sur - rec - ti - o-nem mor - [piano]

803

etu - o - rum et ex pec-to forte re-sur-rec-ti - o-nem mor - tu [piano] - o - rum.

etu - o - rum et ex pec-to forte re-sur-rec-ti - o-nem mor - tu [piano] - o - rum.

etu - o - rum et ex pec-to forte re-sur-rec-ti - o-nem mor - tu [piano] - o - rum. Et forte

etu - o - rum et ex pec-to forte re-sur-rec-ti - o-nem mor - tu [piano] 6 - o - rum. #3 4 #3

[forte]

812

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

vi-tam ven-tu-ri sae-cu-li et vi-tam ven-tu-ri sae-cu-li A-

Et vi - tam ven-tu-ri

818

Et vi-tam ven-tu-ri sae - cu - li et
 A- men A- men et vi-tam ven-tu-ri sae - cu - li
 men A- men A - men et vi - tam ven-tu-ri
 sae - cu - li et vi - tam ven-tu-ri sae-cu-li A - men et vi - tam ven-tu-ri
 6 7 5 6

824

vi - tam ven-tu-ri sae - cu - li A- men A - men A-
 A- men A - men A-
 sae - cu - li et vi - tam ven - tu-ri sae - cu-li A- men et vi - tam et
 sae - cu - li et vi - tam ven - tu-ri sae - cu-li A- men
 # 6 5 65 #6

830

men A- men et vi-tam ven-tu-ri sae - cu - li
 men et vi - tam ven - tu - ri sae - cu - li A- men et
 vi-tam ven-tu - ri sae - cu - li et vi-tam ven-tu-ri sae - cu - li A-
 A - men A - 5 6 men et vi - tam ven-tu-ri
 5

Sinfonia

835

A-men A- men A - men A - men.
 vi - tam ven - tu - ri sae - cu - li A - men A - men.
 men A - men A - men.
 sae - cu - li A - men A - men.
 6 5 men A - men.
 5 6 5

842

b

7 # 6

850

5 6 5 7 6

857

Musical score page 857. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). The music features various note heads (circles, squares, diamonds) and rests. Measure 1 shows a series of eighth-note patterns. Measures 2-5 are mostly rests. Measure 6 begins with a single note followed by a sustained note. Measure 7 contains a sequence of eighth notes. Measure 8 concludes with a single note. Measure 9 starts with a sustained note followed by eighth-note pairs. Measure 10 ends with a single note.

864

Musical score page 864. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). The music features various note heads (circles, squares, diamonds) and rests. Measure 1 shows a series of eighth-note patterns. Measures 2-5 are mostly rests. Measures 6-10 feature sustained notes and eighth-note patterns. The vocal line includes lyrics: "Et vi-tam ven-tu-ri sae-cu-li et". Measure 11 ends with a single note.

872

Musical score for page 872. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a melodic line. The bottom two staves are basso continuo, indicated by a bass clef and a small 'C' (continuo). The vocal parts sing in Latin, with lyrics appearing below the notes. The basso continuo staff has a harmonic progression indicated by Roman numerals (6, 7, #, 5, 6, 6, #) above the staff.

vi-tam ven-tu-ri sae - cu - li et vi - tam ven-tu-ri sae - cu - li A-

vi-tam ven-tu-ri sae - cu - li A - men

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

Tutti

877

Musical score for page 877. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a melodic line. The bottom two staves are basso continuo, indicated by a bass clef and a small 'C' (continuo). The vocal parts sing in Latin, with lyrics appearing below the notes. The basso continuo staff has a harmonic progression indicated by Roman numerals (6, 7, #, 5, 6, 6, #) above the staff.

men A - men et vi-tam ven-tu-ri sae - cu - li et vi - tam ven-tu-ri

A - men A - men et vi-tam ven-tu-ri sae - cu - li A -

vi - tam ven-tu-ri sae - cu - li A - men et vi - tam ven-tu-ri sae - cu - li et

6 7 # 5 6 6 #

883

Musical score for page 883, featuring five staves of music in G major (two treble, one bass, and two alto). The lyrics are in Latin, repeated in multiple measures:

sae - cu - li A- men A - men men
men A - men A- men et
vi - tam ven - tu - ri sae - cu - li A- men et vi - tam et vi - tam ven - tu - ri
vi - tam ven - tu - ri sae - cu - li A- men et A - men

Measure numbers 6 and 5 are indicated above the bass staff.

889

Musical score for page 889, featuring five staves of music in G major (two treble, one bass, and two alto). The lyrics are in Latin, repeated in multiple measures:

A - men et vi - tam ven - tu - ri sae - cu - li A - men
vi - tam ven - tu - ri sae - cu - li A- men et vi - tam ven - tu - ri
sae - cu - li et vi - tam ven - tu - ri sae - cu - li A -
A - men et vi - tam ven - tu - ri sae - cu - li

Measure numbers #5 and #6 are indicated below the bass staff.

894

894

men A - men A - men.

sae - cu - li A - men A - men.

men A - men A - men.

A - men A - men.

5 6 5 4 #3