

*Missa Immaculatae
Conceptionis
Beatae Mariae Virginis.*

Missa Immaculatae
Conceptionis
Beata[e] Mariae Virginis

GEORG
REUTTER
DER JÜNGERE

S, A, T, B (Solo), S, A, T, B (Coro), 2 clno, 2 trb, timp, 2 vl, b, org

FULL SCORE



Wolfgang Esser-Skala, 2019

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PREFACE & CRITICAL REPORT

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

<http://digital.slub-dresden.de/id426603176> (siglum Mus.2979-D-3).

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

K Y R I E

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
iff	– ¹	Bass figures missing throughout the Ms.
9	timp	3rd quarter in Ms: G
11	clno 2	6th eighth in Ms: d''8
12	clno 1	1st quarter in Ms: a'4
15	clno 2	3rd quarter in Ms: c''4
16	vl 1	10th/22nd sixteenth in Ms: d''16/e''16
17	vl 1	10th/22nd sixteenth in Ms: f''16/g''16
20	T	last quarter in Ms: c'8–d'8
48	org	4th eighth in Ms: f8

¹ Abbreviations: A, alto; B, bass; clno, clarino; Ms, manuscript; org, basses and organ; r, rest; S, soprano; T, tenor; timp, timpanos; trb, trombone; vl, violin.

51 vl 2 2nd half of bar in Ms: a8–b8–c'8–a8

GLORIA

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
2	vl 2	2nd half of bar in Ms: c''2–r4
7f	vl 2	last eighth to bar 8, 1st quarter: g'8–g'4
9	vl 2	2nd/3rd quarter in Ms: g'8–g'8–g'8–g'8
10	vl 1	2nd to 4th quarter in Ms: b'8–g''8–a'8–b'8– b'4
13	clno 2	1st quarter in Ms: d''4
13	vl 1	3rd eighth in Ms: e'8
13	vl 2	1st half of bar in Ms: d''4–c''8–b'8–c''4
13	A	2nd eighth in Ms: g'
15	vl 1	3rd eighth in Ms: e'8
15	T	2nd quarter in Ms: d'4
18	T	3rd quarter in Ms: b8–d'8
19	clno 1	2nd quarter in Ms: g''4
19	B	2nd quarter in Ms: g8–r8
21f	vl 1	2nd half to bar 22, 1st quarter in Ms: e''4–g''4– e''4
22f	org	last quarter to bar 23, 2nd quarter: b8–c'16–d'16–e'8–e'8–e'8–g'8
22	T	1st half of bar in Ms: e'2–r4
27	T	last eighth in Ms: c'8
30	vl 1	1st eighth in Ms: a''8
34	vl 1	1st eighth in Ms: f'8
35	org	6th eighth in Ms: f8
41	vl 2	2nd quarter in Ms: f'8–d''8
45	org	12th sixteenth in Ms: Bes16
49	vl 1	4th sixteenth in Ms: e'16
50	vl 1	2nd quarter in Ms: g'16–c''16–e''16–g''16
56	vl 1	6th to 8th sixteenth in Ms: e''16–c''16–c''16; 14th to 16th sixteenth in Ms: d''16–b'16–d''16
58	vl 2	5th eighth in Ms: f'8

78	vl 2	14th to 16th sixteenth in Ms: c''16-a'16-c''16
87	A	last half note in Ms: g'2
97	vl 2	last quarter in Ms: b'4
99-104	clno 1, 2	bars corrected (shifted in Ms)
104	org	last quarter in Ms: b8
109	T	last half note in Ms: c'2
130	B, org	2rd half note in Ms: F2
131	vl 2, S	2nd half of bar in Ms: d''2-c''4-b'
131	A	1st half of bar in Ms: a'1
131	T	last half note in Ms: g4-g4
131	org	last half note in Ms: B2
132	T	3rd half note in Ms: c'2
151	S	last eighth in Ms: a'8
174	org	1st eighth in Ms: fis'8
175	org	bar in Ms: G2
183	T	2nd half of bar in Ms: g2-g2
183	org	upper voice, 2nd half of bar in Ms: g2-g2
186	B	3rd half note in Ms: d8-d8-d4
189	vl 1, 2, S	2nd half note in Ms: b'2
191	T	2nd to 4th half note in Ms: d'2-d'1
192	T	1st half note in Ms: g2
197	org	bar in Ms: g2-c2-d1
198	clno 1	2nd/3rd half note in Ms: f''2-e''2
198	clno 2	1st half note in Ms: c''2
202	org	upper voice, 1st half note in Ms: c''2
205	B	2nd half of bar in Ms: d2-c2
206	B	1st quarter in Ms: r4
209	T	last half note in Ms: f'2
212	T	2nd half note in Ms: f'2
214	A	2nd half note in Ms: f'2
215	clno 2	2nd half of bar in Ms: e'2.-g'4

C R E D O

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
7	A	4th eighth in Ms: g'8; <i>et</i> missing in lyrics
9	clno 1	3rd quarter in Ms: d''4-d''8
11	clno 1	last quarter in Ms: g''8-fis''8
23	T	4th eighth in Ms: b8
34	org	2nd half note in Ms: G4-G4
39	trb 2	1st half of bar in Ms: d'1.
39	org	8th quarter in Ms: G4
42	org	last quarter in Ms: f4
52	org	last half note in Ms: e4
59	trb 2	2nd half of bar in Ms: a4-r4-r4
60	trb 2	1st half of bar in Ms: bes1-bes2
62	org	1st half note in Ms: c2
68	org	last quarter of upper voice in Ms: bes'8.-b'16
78	org	5th quarter in Ms: B4
81	org	8th to 10th eighth in Ms: c'8-f'4
83	vl 2	5th quarter in Ms: e''4
84	T	2nd quarter in Ms: e'4
86	vl 1	8th eighth in Ms: c''8
89	A	5th eighth in Ms: f'8
100	org	last eighth in Ms: e8
123	org	last quarter in Ms: d4
127	org	1st quarter in Ms: e4; 6th eighth in Ms: e8
131	vl 1	last quarter in Ms: d''8-c''8
135	B	last eighth in Ms: fis8
136	B	5th eighth in Ms: e8
140	vl 2	3rd eighth in Ms: f''8
161	T	5th eighth in Ms: b8
161	org	lower voice, 5th eighth in Ms: b8
183	A	6th to last eighth in Ms: d'8-g'4

180	clno 2	3rd quarter in Ms: f''8.-e''16
188	org	6th to last eighth in Ms: g'8-c''4
197	clno 1	last eighth in Ms: f''8
197	vl 2	3rd eighth in Ms: a'8

S A N C T U S

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
18	vl 2	12th/13th quarter in Ms: d'4-e'4
20	vl 2	2nd half of bar in Ms: d'1-r2
23	S	2nd half of bar in Ms: d''1.
26	S	last half note in Ms: f'2
30	vl 2	5th/6th half note in Ms: g'2-a'2
39	A	3rd half note in Ms: f'2
39	T	1st half of bar in Ms: cis'1.
40	vl 1, 2, T	2nd half of bar in Ms: a1.
41	vl 1, 2, S	last half note in Ms: f'2
49	org	last eighth in Ms: f8
52	T	last eighth in Ms: g8
56	vl 1, 2	6th to 8th eighth in Ms: c''16-b'16-c''8-b'8

A G N U S D E I

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
9	vl 2	1st eighth in Ms: e'8
13	vl 1	1st eighth in Ms: g''8
15	vl 2	last eighth in Ms: e''8
15	org	3rd quarter in Ms: B4

19ff – *Dona nobis* movement missing in Ms.
Here, the second part of the *Kyrie I* is adapted.

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

Salzburg, March 2019
Wolfgang Esser-Skala

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1.1 KYRIE

Adagio

Clarino I, II *f*

Timpani *f*

Violino I *f*

Violino II *f*

Soprano *f Tutti*
Ky - ri - e e - lei - - son, e - lei - son. Ky - ri - e e - lei - son e - lei -

Alto *f Tutti*
[Ky - ri - e] e - lei - son, [e - lei - son,] e - lei - son, e - lei - son. Ky - ri - e e -

Tenore *f Tutti*
[Ky - ri - e e - lei - son,] e - lei - - son, e - lei - son, e - le - i - son e - lei -

Basso *f Tutti*
Ky - ri - e e - lei - son, e - lei - son, e - le - ison, e - lei - son e - lei -

Organo *f Tutti*
b7 4+ 5 # 7 #5 6 4+ b7 6 5 6 5 3 6 4

9

Allegro

f

f

f Tutti

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

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

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

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

f Tutti

5 3 6 5 6 6 6 6 6 6

15

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

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

8 son,] [e-lei - son, e-lei - son, e-lei - son, e - lei - son,] e - lei - son, e - lei -

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

19

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

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

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

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

22

a 2

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

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

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

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

6- 6 4 # 6 6 6/5 6 6

25

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef and features a melodic line with eighth-note patterns. The lower staff is in bass clef and provides a harmonic accompaniment.

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

The third system of music consists of two staves. The upper staff is in treble clef and contains the vocal melody with lyrics. The lower staff is in bass clef and contains the accompaniment.

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

The fourth system of music consists of two staves. The upper staff is in treble clef and contains the vocal melody with lyrics. The lower staff is in bass clef and contains the accompaniment.

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

The fifth system of music consists of two staves. The upper staff is in treble clef and contains the vocal melody with lyrics. The lower staff is in bass clef and contains the accompaniment.

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

The sixth system of music consists of two staves. The upper staff is in treble clef and contains the vocal melody with lyrics. The lower staff is in bass clef and contains the accompaniment.

The seventh system of music consists of two staves. The upper staff is in treble clef and contains the vocal melody with lyrics. The lower staff is in bass clef and contains the accompaniment, ending with figured bass notation: 6/5 4 3 4 3.

1.2 CRISTE

[Tempo deest]

Violino I *p*

Violino II *p*

Soprano

Organo *p* Solo 6 5 6 6 5 # 6 #5 6 # 6 7 # 6 5 6



33

p Solo

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

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

38

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

Figured bass notation: $\frac{6}{5}$ # 6 6 4 # 6 $\frac{5}{2}$ 6 $\frac{6}{5}$ # 6 #5 6 # $\frac{6}{5}$ # $\frac{6}{5}$ # $\frac{6}{5}$

43

lei - - son.

Figured bass notation: # 6 6 4 # 6 #5 # $\frac{6}{5}$ # $\frac{6}{5}$ # $\frac{6}{5}$ # $\frac{6}{5}$ # 6 6 4 #

47

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

6 6 6 6 6 6 6 6 4 3 6

=

52

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

6 6 6 6 5 6 5 # 6 # 6

57

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

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

61

Kyrie ut supra Kyrie adagio

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

2.1 GLORIA

[Tempo deest]

Clarino I, II

Timpani

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Organo

f *Tutti*

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

[Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.]

[Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.]

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

f *Tutti*

6 6 6 5 4 3 Solo

3 4+ 6 6 # Tutti 6 # # 6 6 5 4 # Solo 6 6 # 6 - # -

8

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 - - - -

[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,

6 7 6 5 # Tutti 6 # # 6 6 4 # 6 8 7 5 7 7 5

12

- - - - - sis De - o. Et in ter - ra pax ho-mi - ni-bus bo-nae vo-lun-ta - tis.

- - - - - sis De - o.] Pax ho-mi-ni-bus bo-nae, bo-nae vo-lun-ta - tis.

8 - - - - - sis, in ex - cel-sis De - o. In ter-ra pax ho-mi - ni-bus bo-nae vo-lun-ta - tis.

in ex - cel - sis De - o. In ter-ra pax ho-mi-ni-bus bo - nae vo-lun-ta - tis.

7 7 5 7 6 9 7 4 3 # 6 6 6 - 6 4 3 7

16

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The system concludes with a double bar line.

Musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff features a complex melodic line with many sixteenth notes. The bass staff provides a harmonic accompaniment with quarter notes. The system concludes with a double bar line.

Musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff contains the lyrics "Lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo - ri - fi - ca - mus". The bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

Musical notation for the fourth system, consisting of a treble staff and a bass staff. The treble staff contains the lyrics "[Lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus,] glo - ri - fi -". The bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

Musical notation for the fifth system, consisting of a treble staff and a bass staff. The treble staff contains the lyrics "[Lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus,]". The bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

Musical notation for the sixth system, consisting of a treble staff and a bass staff. The treble staff contains the lyrics "Lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus,". The bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

Musical notation for the seventh system, consisting of a treble staff and a bass staff. The treble staff contains the lyrics "Lau - da - mus, be - ne - di - ci - mus, ad - o - ra - mus,". The bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

7 4 3 6 6 6 6 6 5

20

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

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

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

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

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

Detailed description: This page of a musical score (page 16) contains piano accompaniment and vocal parts. The piano part is written in treble and bass clefs. The vocal parts are in treble clef. The lyrics are: "te, glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus te. ca - mus te, glo-ri - fi - ca - mus, glo-ri - fi - ca - mus te. glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus te. ad - o - ra - mus, glo-ri - fi - ca - mus te." There are various musical markings including a fermata, a trill (tr), and a star symbol (*). At the bottom, there are fingering numbers: 6, 6, 7, 6, 6, 4, 3, 7, 7, 6, 4, 3.

2.2 GRATIAS

[Tempo deest]

Clarino I, II

Timpani

Violino I

Violino II

Soprano

Alto

P Solo

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

Tenore

P Solo

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

Basso

P Solo

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

Organo

P Solo

6 6 4 # 6 5 8 7 $\flat 6$ 6 7 4 3

29 [Tempo deest]

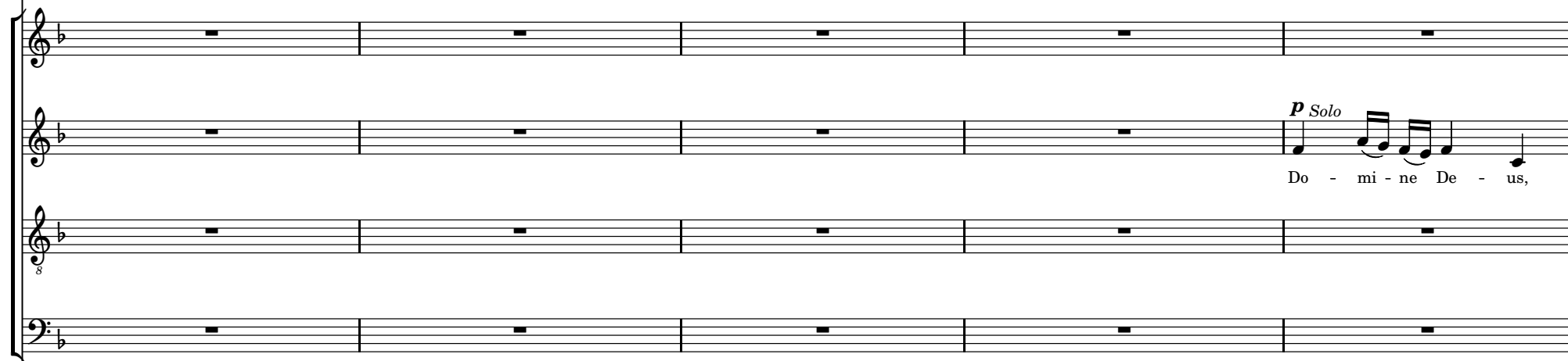
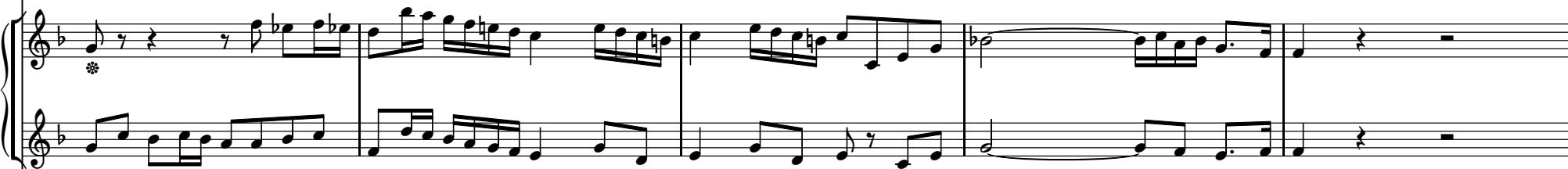
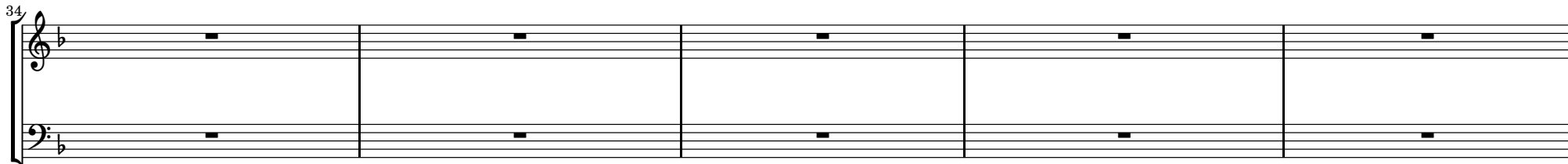
p

p

p Solo

6 6 6 6 7 6 6 6 7

34



P Solo
Do - mi - ne De - us,

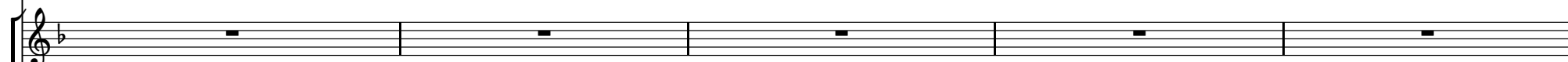
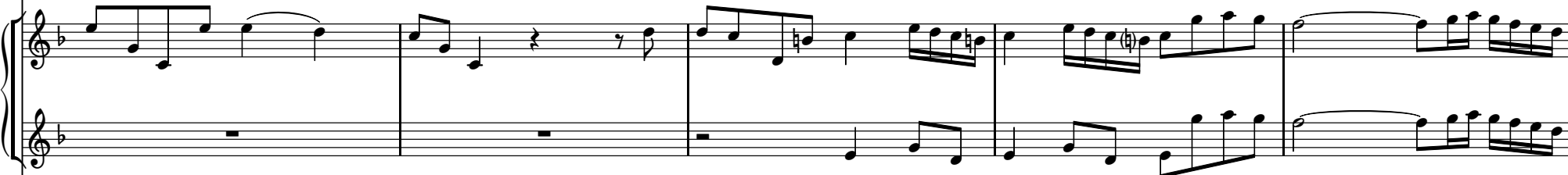



6 - b6 - 6 * † 6 † 6 † 6 † 7 6 6


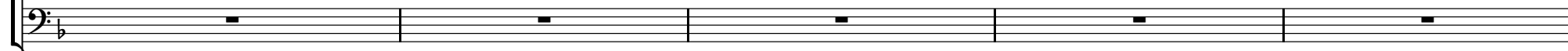
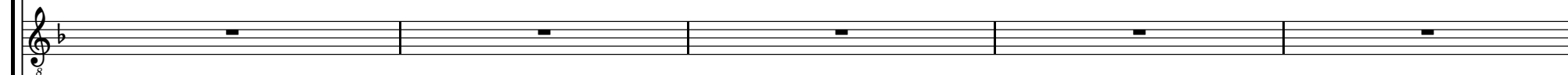
39

Rex_____ coe - les - tis, Do - mi - ne De - us, Rex_____ coe - les - tis, De - us

44



Pa - ter, De - us Pa - ter omni - potens.



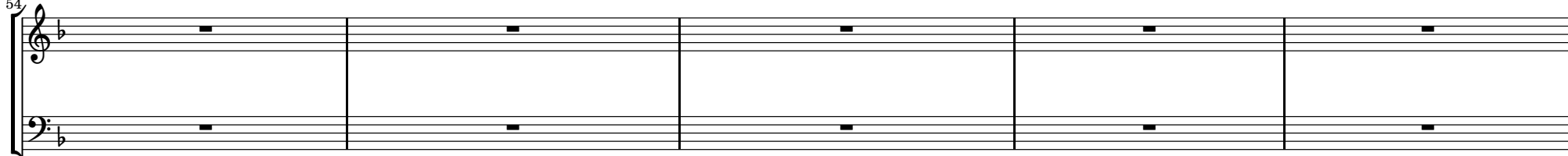
6 5 6 6 6 6 6 6 6 6 6 6 6 6

49

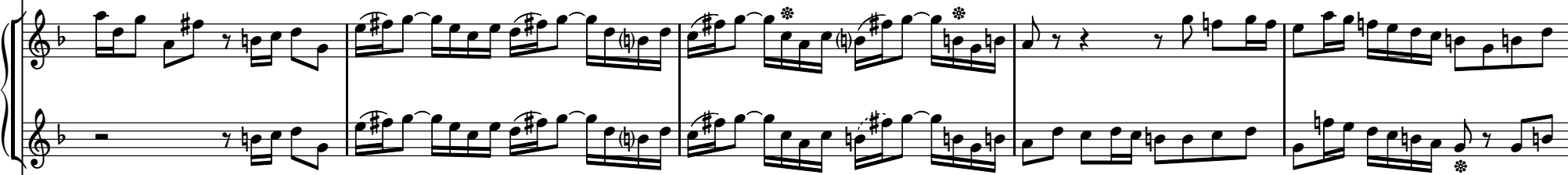
P Solo

8 Do - mi - ne__ Fi - li, Fi - li__ u - ni - ge - ni - te Je - - - - - su, Je - su, Je - - -

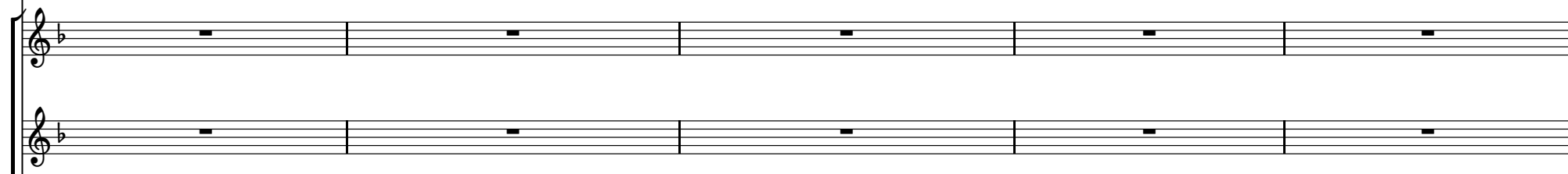
54



Empty grand staff with treble and bass clefs.



Piano accompaniment for the first system, featuring a right-hand melody with slurs and accidentals, and a left-hand accompaniment.



Empty grand staff with treble and bass clefs.



Vocal line with lyrics: - su Chri - ste.



Basso continuo line with figured bass notation: ♭ 4 # ♭ 6 6 7 # ♭ # 6 - ♭ ♭6 - 6 ♭

59

P Solo
Do - mi - ne De - us, Do-mi - ne, Do-mine

p Solo
Do - - - mi - ne, Do-mine

♭ 7 ♭ 4 ♭ 6 ♭ 6 6 6 6 ♭ 6 ♭ 6 ♭ 6

64

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

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

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

69

Do-mine De-us, A-gnus De-i, Fi-li-us, Fi-li-us Pa-

Do-mine De-us, A-gnus De-i, Fi-li-us Pa-

6 4 46 - 66 - 6 6 6 5 6 6 9 8 7 6

74

Musical staff system 1, measures 74-78. Treble and bass clefs. All notes are rests.

Musical staff system 2, measures 74-78. Piano accompaniment. Treble and bass clefs. Includes various rhythmic patterns and slurs.

Musical staff system 3, measures 74-78. Treble clef. Measure 74 contains a note with a tris. marking. All other notes are rests.

Musical staff system 4, measures 74-78. Treble clef. All notes are rests.

Musical staff system 5, measures 74-78. Treble clef. All notes are rests.

Musical staff system 6, measures 74-78. Bass clef. Measure 74 contains a note with a tris. marking. All other notes are rests.

Musical staff system 7, measures 74-78. Bass clef. Figured bass notation: 6, 6, 6, 6, 7, 6, 6, 6, 7.

79

Musical staff system 1, measures 79-83. The system consists of two staves (treble and bass clefs). Measures 79-82 are mostly empty staves with a whole rest in each. Measure 83 contains a whole note in both staves.

Musical staff system 2, measures 79-83. The system consists of two staves (treble and bass clefs). Measures 79-82 contain active melodic and harmonic lines. Measure 83 contains a whole note in both staves.

Musical staff system 3, measures 79-83. The system consists of four staves (two treble and two bass clefs). Measures 79-82 are mostly empty staves with a whole rest in each. Measure 83 contains a whole note in all four staves.

Musical staff system 4, measures 79-83. The system consists of one bass clef staff. Measures 79-82 contain a bass line. Measure 83 contains a whole note. Below the staff is figured bass notation: 6 - b6 - 6 6 ♯ 6 ♯ 6 7 4 3.

2.3 QUI TOLLIS

[Tempo deest]

Clarino I, II

Timpani

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Organo

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

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

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

Qui tol - lis pec - ca - ta

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

f Tutti

b7 *6/4* *5* *b6* *8* *b7* *b4/2* *6* *5* *6* *6* *6* *5*

91

f

di, qui tol - lis pec - ca - ta mun - di, pec - ca - ta [mun - di:]

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

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

- ta mun - di: Mi - se - re - re no - bis.

4+ 6 7 # 5 b6 2 6 2 6 6/5 b 4+ 6 4/2 6/6 7 6 6 7 6/4 8 -

99

Mi - se - re - - re

Mi - se - re - - re

4 6 6 5 6 6 Pedale

106

Mi - se - re - re, mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta mun - di, pec - ca - ta

no - - bis, mi - se - re - re, mi - se - re - re no - - bis. Qui tol - lis pec -

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

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

8 6 = 4 b 7 b6 - 1 4 6 7 # b b6 6 b

114

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

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

8 Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di: Sus - ci - pe [de - pre - ca - ti - o - nem

Qui tol - lis pec - ca - ta mun - di: Sus - ci - pe de - pre - ca - ti - o - nem

4 # b5 7 7 6 7 6 b 6 7 6 2 6 6 b4/2 6

122

Piano introduction for measures 122-129. The right hand plays a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece concludes with a final chord in the right hand (C4, E4, G4) and a final note in the left hand (C3).

Piano accompaniment for measures 122-129. The right hand plays a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece concludes with a final chord in the right hand (C4, E4, G4) and a final note in the left hand (C3).

no - stram. Qui se - des ad

Vocal line for measures 122-129. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piece concludes with a final chord in the right hand (C4, E4, G4) and a final note in the left hand (C3).

no - stram.] Mi - se - re-re no - bis.

Vocal line for measures 122-129. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piece concludes with a final chord in the right hand (C4, E4, G4) and a final note in the left hand (C3).

no - stram.] Qui se - des ad dex - te - ram Pa - - - - - tris:

Vocal line for measures 122-129. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piece concludes with a final chord in the right hand (C4, E4, G4) and a final note in the left hand (C3).

no - stram. Qui se - des ad dex - te - ram Pa - - - - - tris: Mi - se -

Vocal line for measures 122-129. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piece concludes with a final chord in the right hand (C4, E4, G4) and a final note in the left hand (C3).

Piano accompaniment for measures 122-129. The right hand plays a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece concludes with a final chord in the right hand (C4, E4, G4) and a final note in the left hand (C3).

7 6

4 3 6

130

Musical notation for the first system, featuring a treble staff with chords and a bass staff with a melodic line.

Musical notation for the second system, featuring a treble staff with chords and a bass staff with a melodic line.

Musical notation for the third system, featuring a treble staff with chords and a bass staff with a melodic line.

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

Musical notation for the fourth system, featuring a treble staff with chords and a bass staff with a melodic line.

Qui se - des ad dex - te - ram Pa - - tris: Mi - se - re - re no - - - bis.

Musical notation for the fifth system, featuring a treble staff with chords and a bass staff with a melodic line.

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

Musical notation for the sixth system, featuring a treble staff with chords and a bass staff with a melodic line.

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

Musical notation for the seventh system, featuring a treble staff with chords and a bass staff with a melodic line.

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

tasto solo

2.4 QUONIAM

[Tempo deest]

Violino I

Violino II

Soprano

Organo

p Solo 6 6 6 7 7 6 6 6 6 6 6 6 5



141

146

P Solo

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

=

151

tis - simus Je - su Chri - ste.

156

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

6 # 6 6 6 6 7 7 6 6 7 7 6 6

≡

161

San - ctus, tu so - lus, so - lus Do - mi-nus, tu so - lus al - tis - si-mus Je - su Chri - ste.

6 6 6 6 5 6 6 9 8 7 6 5 6 6 6 7 7

166

6 6 6 6 6 5 6 6 # 6 6 6



170

6 6 6 6 6 6 6 3 3 3 3 3 3 3 6 4 3 *

2.5 CUM SANCTO SPITIRU

Alla breve

Clarino I, II

Timpani

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Organo

f Tutti

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

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

f Tutti

189

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

- men, a - men.

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

a - - men.

Solo

5 # 5 6 6 6 # 7 6 - Solo 7 6 - 6 5 7 6 5 6 6

196

Piano introduction for measures 196-200. The music is in 3/4 time. Measure 196 features a treble clef with a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a dotted quarter note G2, an eighth note A2, and a quarter note B2. Measure 197 continues with similar rhythmic patterns. Measure 198 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4, with an asterisk above the staff. The bass clef has a quarter note G2, an eighth note A2, and a quarter note B2. Measures 199 and 200 are whole rests in both staves.

Piano accompaniment for measures 201-205. The music is in 3/4 time. Measure 201 has a treble clef with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef has a quarter rest, followed by quarter notes G2, A2, and B2. Measure 202 continues with quarter notes G4, A4, and B4 in the treble, and G2, A2, and B2 in the bass. Measure 203 has a treble clef with quarter notes G4, A4, and B4, with a sharp sign (#) under the A4. The bass clef has quarter notes G2, A2, and B2. Measure 204 has a treble clef with quarter notes G4, A4, and B4, with a sharp sign (#) under the A4. The bass clef has quarter notes G2, A2, and B2. Measure 205 has a treble clef with a half note G4 and a quarter note B4. The bass clef has a half note G2 and a quarter note B2.

Vocal line for measures 201-205. The music is in 3/4 time. Measure 201 has a treble clef with a quarter rest, followed by quarter notes G4, A4, and B4. Measure 202 continues with quarter notes G4, A4, and B4. Measure 203 has a treble clef with quarter notes G4, A4, and B4, with a sharp sign (#) under the A4. Measure 204 has a treble clef with quarter notes G4, A4, and B4, with a sharp sign (#) under the A4. Measure 205 has a treble clef with a half note G4 and a quarter note B4. The lyrics "A - - - - - men, a - - - - - men," are written below the staff.

Vocal line for measures 206-210. The music is in 3/4 time. Measure 206 has a treble clef with a half note G4 and a quarter note B4. Measure 207 continues with quarter notes G4, A4, and B4, with a sharp sign (#) under the A4. Measure 208 has a treble clef with quarter notes G4, A4, and B4, with a sharp sign (#) under the A4. Measure 209 has a treble clef with quarter notes G4, A4, and B4, with a sharp sign (#) under the A4. Measure 210 has a treble clef with a half note G4 and a quarter note B4. The lyrics "Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - - tris, a -" are written below the staff.

Piano accompaniment for measures 211-215. The music is in 3/4 time. Measure 211 has a treble clef with a quarter rest, followed by quarter notes G4, A4, and B4. Measure 212 continues with quarter notes G4, A4, and B4. Measure 213 has a treble clef with quarter notes G4, A4, and B4. Measure 214 has a treble clef with quarter notes G4, A4, and B4. Measure 215 has a treble clef with a quarter rest, followed by quarter notes G4, A4, and B4. The number "8" is written below the first staff. The lyrics "A -" are written below the staff.

Piano accompaniment for measures 216-220. The music is in 3/4 time. Measure 216 has a treble clef with a half note G4 and a quarter note B4. Measure 217 continues with a half note G4 and a quarter note B4. Measure 218 has a treble clef with a half note G4 and a quarter note B4. Measure 219 has a treble clef with a half note G4 and a quarter note B4. Measure 220 has a treble clef with a half note G4 and a quarter note B4. The lyrics "Cum" are written below the staff.

Piano accompaniment for measures 221-225. The music is in 3/4 time. Measure 221 has a bass clef with a half note G2 and a quarter note B2. Measure 222 continues with a half note G2 and a quarter note B2. Measure 223 has a bass clef with a half note G2 and a quarter note B2. Measure 224 has a treble clef with quarter notes G4, A4, and B4, with an asterisk above the staff. The bass clef has quarter notes G2, A2, and B2. Measure 225 has a treble clef with quarter notes G4, A4, and B4, with an asterisk above the staff. The bass clef has quarter notes G2, A2, and B2. The lyrics "Tutti" are written below the staff. The numbers "6 5", "7", "4", and "3" are written below the bass clef staff.

210

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

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

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

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

tasto solo

5 4 3 8 b7 6 5 6 5 6 4 5 4 3 2 3

3.1 CREDO

[Tempo deest]

Clarino I, II

Timpani

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Organo

6

f

f

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

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

8 et in - vi - si - bi - li - um.

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

6 6 6 4 3 6 6 7 6

11

Et in u-num Do - mi num Je - sum, Je - sum Chri - - stum, Fi - li - um De - i

Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de

Ge - nitum, non fa - ctum, con - sub - stan - ti - a - lem Pa -

Ge - nitum, non fa - ctum, con - sub - stan - ti - a - lem

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

16

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

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

tri: Per quem o - mni-a, per quem o - mni-a, per quem o - mni-a fa - cta sunt.

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

9 6 4 6 6 6 6 7 6 5 6 5 6 4 5 3 6

21

Qui pro - pter nos ho - mines et propter no-stram sa-lu - tem de - scen - dit, de-scen - dit, de - scen - dit de coe - lis, de

Qui pro - pter nos ho - mines [et propter no-stram sa-lu - tem] de - scen - dit de coe - lis, de-scen - dit de

Et pro - pter no - stram sa - lu - tem de - scen - dit, de-scen - dit de

Qui pro - pter nos ho - mines de - scen - dit de coe - lis, de-scen - dit, de-scen dit de

6 6 #5 - 6 # # 6 # 6 # 6 # 6 8 7 4 # 6 # 6 6 7 6 6

27

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including eighth and sixteenth notes. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth and sixteenth notes, some with rests.

The second system is a grand staff with two staves. The upper staff is in treble clef and contains a simple piano accompaniment with quarter notes and rests. The lower staff is in bass clef and contains a more active piano accompaniment with eighth and sixteenth notes.

coe - lis.

The third system shows a vocal line in treble clef. It begins with the lyrics "coe - lis." under a half note. The rest of the system consists of rests in the vocal line.

coe - lis.

The fourth system shows a vocal line in treble clef. It begins with the lyrics "coe - lis." under a half note. The rest of the system consists of rests in the vocal line.

8
coe - lis.

The fifth system shows a vocal line in treble clef. It begins with the lyrics "coe - lis." under a half note. The rest of the system consists of rests in the vocal line.

coe - lis.

The sixth system shows a vocal line in bass clef. It begins with the lyrics "coe - lis." under a half note. The rest of the system consists of rests in the vocal line.

The seventh system is a bass line in bass clef. It contains a sequence of notes with figured bass numbers: 4, 3, 6, and 6. The notes are primarily eighth and sixteenth notes.

3.2 ET INCARNATUS EST

Trombone alto
Trombone tenore
Tenore
Organo

Tarde

p

p Solo

6 7 6 7 8 6 7 5 6



38

p Solo *tr* *tr*

Et in - car - na - tus, in-car-na - tus est, in-car-na - tus est

6 6 ♭ ♭7 ♭ ♭ 6 7 7 6 6 7 7

43

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

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

49

Et in - car - na - tus de Spi - ri - tu San - cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne,

7 # 4 # 6 4 # - 6 6 4 # - - 6 7 # 4 6 7 - -

54

8 et ho - mo fa - - ctus est, et ho - mo, ho - - - mo fa - ctus est. *tr*

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

≡

60

8

6 7 8 7 5 6 6 6 4 7 4 4

3.3 CRUCIFIXUS

[Tempo deest]

P Solo

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

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

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

Organo
p Solo

71

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

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

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

3.4 ET RESURREXIT

Allegro

f

Clarino I, II

Timpani

f

Violino I

Violino II

Soprano

f Tutti

Et re-sur-re -

Alto

Tenore

Basso

Organo

f Solo

6 7 6 6 Tutti

The musical score is for the section '3.4 ET RESURREXIT' and is marked 'Allegro'. It features several instruments and vocal parts. The Clarino I, II part begins with a forte (*f*) dynamic and a 3/8 time signature, playing a rhythmic melody. The Timpani part also starts with a forte (*f*) dynamic, providing a steady accompaniment. The Violino I and II parts are mostly silent, with some activity in the final measure. The Soprano part has a vocal line starting with 'Et re-sur-re -' in a forte (*f*) and tutti dynamic. The Alto, Tenore, and Basso parts are silent. The Organ part begins with a forte (*f*) solo, playing a bass line with figured bass notation (6, 7, 6, 6) and ends with a tutti dynamic.

81

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

7 6 6 5 4 #

84

scen - dit in___ coe - lum, se - det, se - det ad dex - te - ram Pa - - -

A - scen - dit in coe - lum, se - det [ad dex - te - ram Pa - -

8 A - scen - dit in coe - lum, [se - det ad dex - - te - ram Pa - -

Et a - scen - dit in___ coe - lum, se - det ad dex - - te - ram Pa - -

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

87

Adagio Adagio

p Solo *f* Tutti

tris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos: Et mor - tu - os.

tris.] *f* Tutti * [Ju - di - ca - re vi - vos:] Et mor - tu - os.

tris.] *f* Tutti [Ju - di - ca - re vi - vos:] Et mor - tu - os.

tris. *f* Tutti Ju - di - ca - re vi - vos: Et mor - tu - os.

p Solo 6 6 # 6 6 # 6 6 # *f* Tutti 6 5 6 # 6 9 8 #

93 Allegro

Cu - ius re - gni non, non e - rit fi - - nis.

Cu - ius re - gni non e - rit fi - - nis.

[Non e - rit fi - - nis.]

Non e - rit fi - - nis.

7 # 4 # # Solo 6 7 7 # - 6 6 6 6 # # # 6 #

96

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef).

Piano accompaniment for the first system, consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. A piano dynamic marking (*p*) is present in the second measure of the right hand.

Vocal line and piano accompaniment for the second system. The vocal line is on a single staff with a treble clef and a soprano clef (8). The lyrics are: "Et in Spi - ri - tum San-ctum, Do - mi - num,". The piano accompaniment consists of two empty staves. The vocal line includes a *p Solo* marking and a trill (*tr*) over the word "San-ctum".

Piano accompaniment for the second system, consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. A piano dynamic marking (*p*) is present in the first measure of the right hand.

#5 6 # 6 6 # # 6 # # 6 # 6 7 7 # # # -

99

99

99

8 et in Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi -

- # # 6 # # 6 # # 6 # 6 7 6 5 - # 6

102

Empty grand staff with treble and bass clefs.

Piano accompaniment for the first system, featuring a treble and bass staff with various notes and rests.

Vocal and piano accompaniment for the second system. The vocal line includes lyrics and dynamic markings. The piano accompaniment continues below.

p Solo
Qui cum Pa - tre et

p Solo
[Qui cum Pa - tre et

can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit. [Qui cum Pa - tre et

Piano accompaniment for the third system, including a bass staff with figured bass notation.

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

106

Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe -
 Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur:] Per - - Pro - phe -
 8 Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe -
 Si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe -

f Tutti
f Tutti
f Tutti
f Tutti

4 # 6 7 # 4 - 6 5 4 3

110 Clarino 2do tacet

f

tas.

tas.

⁸tas.]

tas.

Solo

6 6 6 7 6 6 6 6

113

Musical staff with treble clef, containing a melodic line with trills and a forte (*f*) dynamic marking.

Musical staff with treble clef, containing a whole rest.

Musical staff with treble clef, containing a whole rest.

Musical staff with treble clef, containing a vocal line with lyrics and a trill.

P Solo
Et u - nam San - ctam ca - tho - li - cam,

Musical staff with treble clef, containing a whole rest.

Musical staff with bass clef, containing a whole rest.

Musical staff with bass clef, containing a bass line with figured bass notation.

6 - - - 6 4 3 *p* 6 6 6 7 6 - *f* 6 7 7

117

et u - nam San - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle -

6 7 7 6 4 3 *p* 6 6 6 7 6 5 - 6 6 # # 6 5

121

Musical staff with treble and bass clefs. The treble clef staff contains a melodic line starting with a forte (*f*) dynamic. The bass clef staff is mostly empty.

Empty musical staff with treble and bass clefs.

Empty musical staff with treble and bass clefs.

Vocal line with lyrics: *si-am, ec-cle - si-am, et a-po-sto-li-cam ec-*

Empty musical staff with treble clef.

Empty musical staff with bass clef.

Bass line with figured bass notation: *# - 6 6- 6 # f 6 6 6 6 * p 6 5 6*

125

cle - - si - am, ec - cle - si - am.

6 6 6 6 4 3 *f* 6 6 * 6 * - - 6 4 3

133

Musical staff system 1, consisting of a treble clef staff and a bass clef staff. Both staves contain rests for the first five measures.

Musical staff system 2, consisting of a treble clef staff and a bass clef staff. Both staves contain rests for the first five measures.

Musical staff system 3, consisting of three treble clef staves. All staves contain rests for the first five measures.

Musical staff system 4, a single bass clef staff containing a vocal line. The lyrics are: "fi - te - or u - num ba - pti - sma in re - mis - si - o - nem, in re - mis - si - o - nem, in re - mis - si - o - - -". The melody includes a sharp sign (#) above the first measure and a star symbol (*) above the eighth measure.

Musical staff system 5, a single bass clef staff containing guitar chord notation. The notation includes: 6 # 6 5 # 6 6, - 6 # 6, - 6 6, - [#], - [#].

138

Musical staff with treble and bass clefs, mostly empty with some rests.

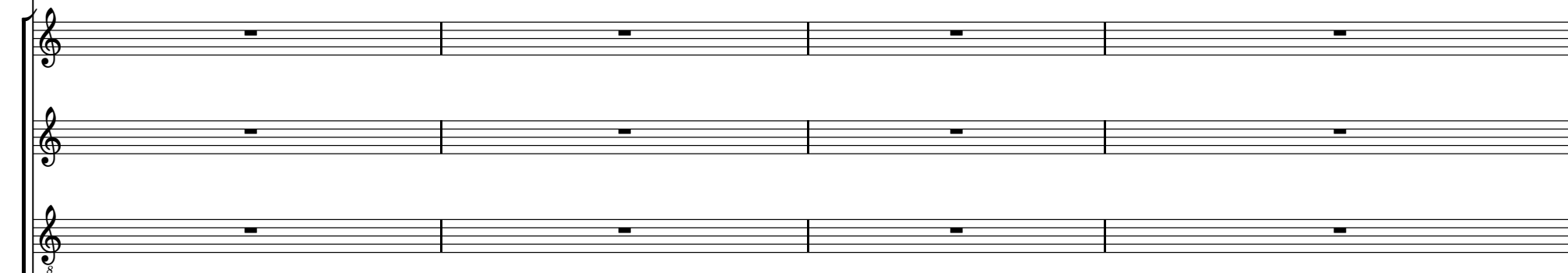
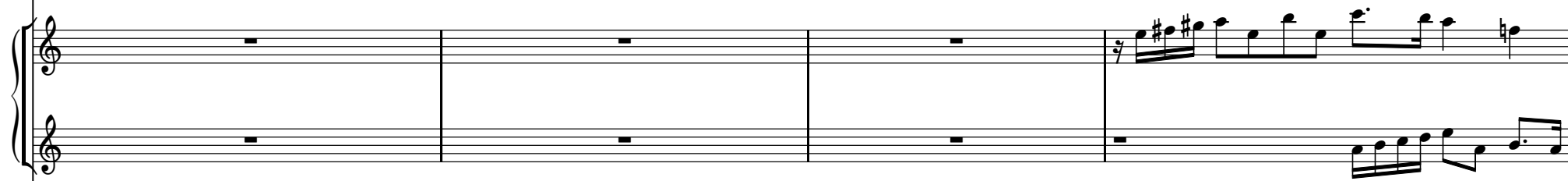
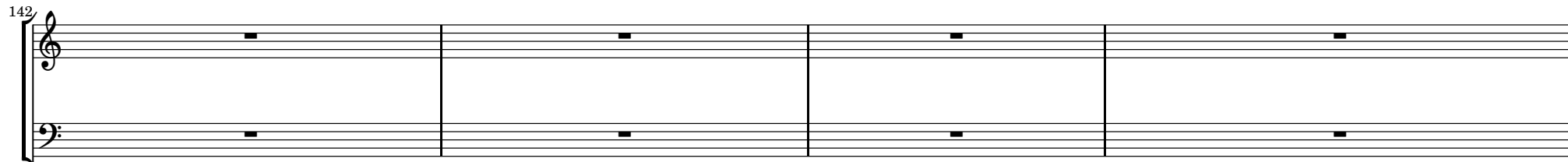
Musical staff with treble and bass clefs, containing piano accompaniment starting with a *p* dynamic marking.

Three empty musical staves with treble clefs.

Musical staff with a bass clef and lyrics: "nem pec - ca - to - rum, in re - mis - si -"

Musical staff with a bass clef and fingerings: 6, 5, 6, 7 7, 3 3 3 3 3, 6

142



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



- # 6 # - # 6 # - 6 4 # 6 # 6

146

Adagio

Adagio

Musical notation for the first system, featuring piano and bass staves. The tempo is marked 'Adagio'. The piano part begins with a forte (*f*) dynamic. The bass part also begins with a forte (*f*) dynamic.

Musical notation for the second system, featuring piano and bass staves. The piano part continues with a forte (*f*) dynamic. The bass part also continues with a forte (*f*) dynamic.

Musical notation for the third system, featuring vocal staves. The lyrics are: *f Tutti* Et ex-pe-cto re-surre-cti-o-nem mor-tu-o-rum.

Musical notation for the fourth system, featuring vocal staves. The lyrics are: *f Tutti* Et ex-pe-cto re-surre-cti-[o-nem mor-tu-o-rum.]

Musical notation for the fifth system, featuring vocal staves. The lyrics are: *f Tutti* [Et ex-pe-cto re-surre-cti-o-nem mor-tu-o-rum.]

Musical notation for the sixth system, featuring vocal staves. The lyrics are: *f Tutti* Et ex-pe-cto re-surre-cti-o-nem mor-tu-o-rum.

Musical notation for the seventh system, featuring piano and bass staves. The piano part continues with a forte (*f*) dynamic. The bass part also continues with a forte (*f*) dynamic. Figured bass notation is present below the bass staff: #, #5, #, 6, 15, -, 4, #, 3, 3, 3, 3, 6, 7, b7.

3.5 ET VITAM

Allegro

Clarino I, II

Timpani

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Organo

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

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

Et vi -

8

6

8

169

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

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

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

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

8 6 7 5 3 - 6 5 6 7 7 Solo 7 5 6

177

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

A - - - - men.

A -

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

Tutti 6 6 7 6 6/4 4+ 6 7 6 -

193

The first system shows the piano introduction and accompaniment. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final chord of the system.

The second system continues the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand maintains the eighth-note accompaniment. A fermata is placed over the final chord.

sae - cu-li, a - - men, a - - men, a - - men, a - - men.

The vocal line for the second system, featuring a melodic line with a fermata at the end.

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

The vocal line for the third system, continuing the melodic phrase with a fermata at the end.

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

The vocal line for the fourth system, continuing the melodic phrase with a fermata at the end.

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

The vocal line for the fifth system, continuing the melodic phrase with a fermata at the end.

The piano accompaniment for the sixth system, featuring a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the final chord.

6 5 # 6 - 8 6 7 5 3 - 8 6 7 5 3 *tasto solo* 5 3 6 4 5 - 3

4.1 SANCTUS

Adagio

Clarino I, II *f*

Timpani *f*

Violino I *f*

Violino II *f*

Soprano *f Tutti*
San - - ctus, San - ctus, San - - ctus, San - - - - -

Alto *f Tutti*
San - ctus, San - ctus, San - - ctus, San - ctus, San - ctus,

Tenore *f Tutti*
San - ctus, San - - - - - ctus, San - - - - - ctus,

Basso *f Tutti*
San - ctus, San - ctus, San - - ctus, San - ctus, San - ctus,

Organo *f Tutti*
6/5 8 7 # 4 # 6/4+ #5/4 #

a 2

7

ctus Do - minus De - us Sa - ba - oth, De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

San - ctus [Do - minus De - us Sa - ba - oth, De - us Sa - ba - oth.] [Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

San - ctus [Do - minus De - us Sa - ba - oth, De - us Sa - ba - oth.] [Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

San - ctus Do - minus De - us Sa - ba - oth, De - us Sa - ba - oth. [Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

6 7 6/4 5 - 3 8 b7 6/4 5/3 6/4 5/3 6 b5 6 7 b7 b

13

Adagio

6 b 6 b7 4 3 6 5 6 5 p Solo 6 # 8 # 7 2 # 6 4 # 5 6 6 #

19

p Solo

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

p Solo

In ex - cel - sis, in ex - cel - sis,

p Solo

In ex - cel - sis.

p Solo

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

b # - 6 b 4 # 6 # 8 7 - 6 5 # 6 5 4 # 6 b # # 6

25

in__ ex - cel - sis,

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

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

31

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

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

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

6 8/3 7/2 3 6/4 5/3 6 8/6 7/5 6 7/6 6 6/5 6 *tasto solo*

37

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

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

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

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

8 3 7 2 3 6 5 6 6 5 6 5 8 7 6 5 6 4 # 6 # 8 7 3 # 6 8 3 7 2 # 6 7 6 5

4.2 BENEDICTUS

[Tempo deest]

Clarino I, II
f

Timpani
f

Violino I
f

Violino II
f

Soprano
f Solo
Be-ne-

Alto
f Solo
[Be-ne-

Tenore
f Solo
[Be-ne-

Basso
f Solo
Be - ne - di - ctus,

Organo
f Solo
6 6 6 6 6 6 *

The musical score is written for a full orchestra and choir. It begins with a tempo marking of [Tempo deest]. The Clarino I and II parts play a melodic line with a forte (f) dynamic. The Timpani part provides a rhythmic accompaniment, also marked forte. The Violino I and II parts are mostly silent, with a forte (f) dynamic marking at the end of the section. The Soprano, Alto, Tenore, and Basso parts are all silent until the end of the section, where they sing the words "Be-ne-", "[Be-ne-", "[Be-ne-", and "Be - ne - di - ctus," respectively, all marked forte (f) Solo. The Organ part plays a rhythmic accompaniment with a forte (f) Solo dynamic, featuring sixteenth-note patterns and a final asterisk (*) indicating a trill or ornament.

50

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

di - ctus, qui ve - nit in no - mine Do-mi-ni,] in no - mine, in no - mi-ne [Do - mini. Be-ne - di - ctus, qui ve-nit]

di - ctus, qui ve - nit] in no - mine, in no-mine, in no - - mi-ne Do-mi-ni. Qui ve-nit

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

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

56 *tr* Osanna ut supra

no - mi-ne Do - mi - ni.

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

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

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

6 7 4 3 6 6 6 6 6

5.1 AGNUS DEI

[Tempo deest]

Clarino I, II

Timpani

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Organo

p Solo

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

[Qui tol - lis] pec - ca - ta mun - di: [Mi - se - re - re, mi - se -

p Solo 6 4 3 6 5 6 7 # - 6 6 - # - 6 6 7

re-re no - bis.

re-re no - bis.]

P Solo
A - gnus De - i, qui tol - lis

P Solo
A - gnus De - i, qui tol - lis

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

12

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

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

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

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

6/4 5/3 = 6 7/5 # 4 # 6 7 4 3 * f Tutti 4+ 6 7 6

5.2 DONA NOBIS

[Tempo deest]

Clarino I, II

Timpani

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Organo

f

f Tutti

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

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

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

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

f Tutti

6 6 6 6 6 6

25

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

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

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

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

6 6 6 6 6 6

31

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

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

8 da pa - - - - - cem. Do - na no - bis pa - cem, da pa - cem.

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

6 4 3 4 3