
Johann
Baal
(1657 - 1701)

MISSA
TOTÀ

For CATB, 2 Violins, 2 Violas, Bassoon and Continuo



for

La Compagnia das Humbas

MISSA TOTA

Kyrie eleison

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Any comment or error indications are welcome. As well, an email when this score is used (concerts, recordings, etc.) would be appreciated.

The lilypond source file is available on request to the typesetter.



Missa Tota

Digital sources (click to download):

- Facsimile ref PPN870756729 from
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Johann Baal

Kyrie eleison

Sonata I

Musical score for Kyrie eleison, Sonata I, featuring parts for Violin I, Violin II, Viola I, Viola II, Bassoon, and Continuo. The score is in common time, key signature of C major (two sharps). The music consists of six staves, each with a different instrument's part. The instruments are: Violin I, Violin II, Viola I, Viola II, Bassoon, and Continuo. The score is divided into three systems. The first system starts with Violin I playing a melodic line, followed by the other instruments joining in. The second system begins with a bassoon solo. The third system concludes the section.

Musical score for Kyrie eleison, Sonata I, featuring parts for V. I, V. II, Vla. I, Vla. II, Bsn, and Cont. The score is in common time, key signature of C major (two sharps). The music consists of six staves, each with a different instrument's part. The instruments are: V. I, V. II, Vla. I, Vla. II, Bsn, and Cont. The score is divided into three systems. The first system starts with V. I playing a melodic line, followed by the other instruments joining in. The second system begins with a bassoon solo. The third system concludes the section.

Musical score for Kyrie eleison, Sonata I, featuring parts for V. I, V. II, Vla. I, Vla. II, Bsn, and Cont. The score is in common time, key signature of C major (two sharps). The music consists of six staves, each with a different instrument's part. The instruments are: V. I, V. II, Vla. I, Vla. II, Bsn, and Cont. The score is divided into three systems. The first system starts with V. I playing a melodic line, followed by the other instruments joining in. The second system begins with a bassoon solo. The third system concludes the section.

1

V. I. V. II.

Vla. I. Vla. II.

Bsn.

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

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

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

B. Ky - ri - e e - lei -

Cont. Ky - ri - e e - lei -

6

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

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

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

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

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

Cont.

11

V. I
V. I
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

16

Alla capella

V. I
V. I
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

Alla capella

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

Alla capella

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

21

V. I.
V. I.
Vla. I
Vla. II
Bsn
C.
son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri -
A.
son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri -
T.
son, Ky - ri - e e - le - i - son, Ky - ri -
B.
son, Ky - ri - e e - lei - son, Ky - ri -
Cont.

26

V. I.
V. I.
Vla. I
Vla. II
Bsn
C.
e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - le - i - son, e - le - i -
A.
e e - le - i - son, Ky - ri - e e - lei - son, e - lei - son, e - le - i - son, e -
T.
e e - lei - son, Ky - ri - e e - le - i - son, e - lei - son, e - le - i - son, e -
B.
e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - le - i - son, Ky -
Cont.

32

V. I
V. I
Vla. I
Vla. II
Bsn
C.
son, e - lei - son, Ky - ri - e e - lei - son, e - lei -
A.
lei - - - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son,
T.
8 lei - son, e - lei - son, Ky - ri - e e - lei - - -
B.
- ri - e e - lei - son, Ky - ri -
Cont.

37

V. I
V. I
Vla. I
Vla. II
Bsn
C.
- son, e - lei - - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - - - son.
A.
Ky - ri - e e - lei - - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - - - son.
T.
8 son, e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - - - son.
B.
e e - lei - son, e - lei - son, Ky - ri - e e - lei - - - son.
Cont.

Sonata II

1

V.I.

V.II.

Vla.I.

Vla.II.

Bsn.

Cont.

5

V.I.

V.II.

Vla.I.

Vla.II.

Bsn.

Cont.

10

V.I.

V.II.

Vla.I.

Vla.II.

Bsn.

Cont.

Christe eleison

1

V. I

V. II

Vla. I

Vla. II

Bsn.

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

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

T. Chri-ste e - lei -

B. Chri-ste e -

Cont. Chri-ste e -

5

V. I

V. II

Vla. I

Vla. II

Bsn.

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

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

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

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

Cont. Cont.

9

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

Chri - ste, Chri - ste

Chri - ste, Chri - ste e -

Chri - ste, Chri - ste

Chri -

13

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

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

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

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

17

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

21

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

25

V. I.

V. II.

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

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

29

Kyrie ut supra

V. I.

V. II.

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

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

Kyrie ut supra

Kyrie ut supra

Gloria in excelsis Deo

Gloria in excelsis Deo: Intonation

1

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

C.

A.

T.

B.

Cont.

Et in ter - ra pax, pax ho-minibus bo - næ volun-ta-

Et in ter - ra pax, pax ho-minibus bo - næ, bo-næ, bo-næ volun-ta-

Et in ter - ra pax, pax ho-minibus bo - næ, bo-næ, bo-næ volun-ta-

Et in ter - ra pax,

7 6 6 7 6 # # # 5 4 #

6

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

C.

A.

T.

B.

Cont.

tis.

Lau - da - mus, lau - da - mus te. Be - ne -

Lau - da - mus, lau - da - mus te. Be - ne -

pax hominibus bo-næ, bonæ, bonæ volunta - tis. Lau - da - - - - mus te.

6 6 3 2 6

12

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

Be-ne - di - cimus te. A-doramus te. Glori - fi - ca - mus te. Lau - damus, bene - di - cimus, a-do-
di - cimus te. Be-ne - di - cimus te. A-doramus te. Glori - fi - ca - mus te. Lau - damus, bene - di - cimus, a-do-
di - cimus te. Be-ne - di - cimus te. A-doramus te. Glori - fi - ca - mus te. Lau - damus, bene - di - cimus, a-do-
Be-ne - di - cimus te. A-doramus te. Glori - fi - ca - mus te. Lau - damus, bene - di - ci-mus a-do-

21

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

ramus, glo - ri - fi - ca-mus te. Gra - ti-as a - gi-mus ti - bi propter ma - - -
ramus, glo - ri - fi - ca-mus te
ramus, glo - ri - fi - ca-mus te
ramus, glo - ri - fi - ca-mus te

31

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

6 8 4 6

40

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

7 6 2

49

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A. Do - mine Fi - li u - ni - ge - ni - te, Je
T.
B. ni - po - tens.
Cont.

6 7 6 7 6 # # #

58

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A. -su Chri - ste.
T. Do - mine De - us, a - gnus De - i, Fi - - - - - li - us Pa - tris.
B.
Cont.

4 # 5 6 7 6 # 6 6 4

1

V. I

V. II

Vla. I

Vla. II

Bsn.

C.

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

A.

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

T.

Qui tol - lis pecca-ta mun -

B.

Qui tol -

Cont.

6 3

5

V. I

V. II

Vla. I

Vla. II

Bsn.

C.

di, pec-ca-ta mun-di, mi - se - re-re, mi - se - re-re no - bis,

A.

di, pec-ca-ta mun - di, mi - se - re-re, mi - se - re-re no - bis, mi - se -

T.

di, pec-ca-ta mun - di, mi - se - re-re, mi - se - re-re no - bis, mi - se -

B.

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

Cont.

6 6 # 7 6 | 13 | # 6 6 # 7 6 | 13 | # 5

9

V. I.
V. II.
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

13

V. I.
V. II.
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

re-re no - bis. Qui tol - lis, tol - lis pec - ca - ta mun - re-re no - bis. Qui tol - lis pec - ca - ta mun - di, qui re-re no - bis. Qui tol - lis pec - ca - ta mun - di, qui re-re no - bis.

17

V. I
V. II
Vla. I
Vla. II
Bsn

C.
di, pec - ca - ta mun - di, pec - ca - ta mun - di, su - sci-pe, su -
A.
tol - lis pec-ca - ta mun - di, pec - ca - ta mun - di, su - sci-pe, su -
T.
- lis pec-ca - ta mun - di, pec - ca - ta mun - di, su - sci-pe,
B.
Qui tol - lis pec - ca - ta mun - di.

Cont.

6 6 7 6 | **B** # **B** # **B** #

20

V. I
V. II
Vla. I
Vla. II
Bsn

C.
- sci-pe, su -
A.
- sci-pe, su -
T.
su - - - sci-pe, su - sci-pe, su - sci-pe, su - sci-pe, su - sci-pe,
B.
Qui tol - - - lis, su - sci-pe, su - sci-pe, su - sci-pe,

Cont.

5 4 3 | **B**

23

V. I.

V. II.

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

su - sci-pe, su - sci-pe, su - sci-pe, su - sci-pe de pre - ca - ti -

su - sci-pe, su - sci-pe, su - sci-pe, su - sci-pe, su - sci-pe de pre - ca - ti -

su - sci-pe, su - sci-pe, su - sci-pe, su - sci-pe de pre - ca - ti -

su - sci-pe, su - sci-pe, su - sci-pe, su - sci-pe de pre - ca - ti -

su - sci-pe, su - sci-pe, su - sci-pe de pre - ca - ti -

26

V. I.

V. II.

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

o-nem no - stram.

o-nem no - stram.

o-nem no - stram.

o-nem no - stram. Qui se - des ad dex - te-ram Pa - tris, mi - se - re - re no -

7 #

4 6 7 6

34

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

Quo - ni-am tu so - lus San - ctus.

6 6 # # 6 6

42

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

Tu so - lus Do - minus. Tu so - lus al - tis - si-mus Je - su Chri - ste.

Cum san - cto

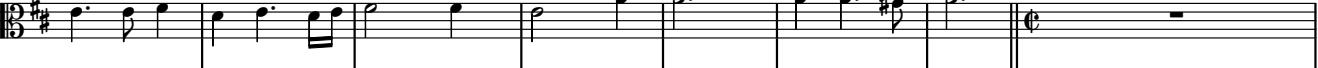
Tu so - lus Do - minus. Tu so - lus al - tis - si-mus Je - su Chri - ste.

6 5

49

V. I. -

V. II. -

Vla. I. 

Vla. II. 

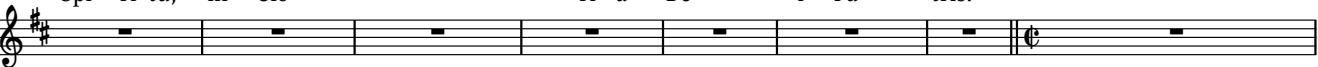
Bsn. 

C. -

A. 
Spi - ri - tu, in Glo - ri - a De - i Pa - tris.

T. 

B. -

Cont. 

6 6

57

V. I. -

V. II. -

Vla. I. -

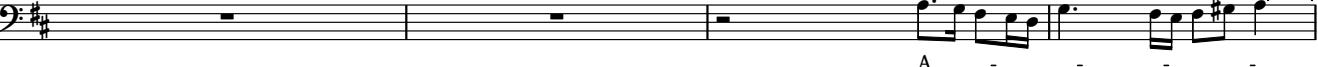
Vla. II. -

Bsn. -

C. 
men, A men, A men,

A. 
A men, A men, A men,

T. 
A

B. 

Cont. 

5 6 6 5 6 5 6

61

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

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

66

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

6

70

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

men,
A -

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

74

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

6 # 2 6 # # 5 6

78

V. I
V. II
Vla. I
Vla. II
Bsn
C.
men,
A.
T.
A - men, A -
B.
A - men,
Cont.

6 # 6 # 6 4 # 7 6 5

83

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A - men, A - men, A -
A. men, A - men, A - men, A -
T.
A - men, A - men, A - men,
B.
A - men, A - men, A - men, A -
Cont.

6 # 5

87

V. I. 

V. II.

Vla. I.

Vla. II.

Bsn.

C. men, A - men, A - men,

A. men, A - men, A - men, A -

T. 8 men, A - men, A - men, A - men, A -

B. men, A - men, A - men,

Cont. 7 6 # # 5 6 # # 4 6 # #

91

V. I. 

V. II.

Vla. I.

Vla. II.

Bsn.

C. A - men, A - men.

A. men, A - men, A - men, A - men.

T. 8 men, A - men, A - men, A - men.

B. A - men, A - men, A - men, A - men.

Cont. 2 6 5 6 6 7 6 4 6

Credo in unum Deum

Credo in unum Deum: Intonation

1

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

C.

A.

T.

B.

Cont.

Pa-trem om-ni poten-tem facto-rem cœ-li et ter - ræ. Vi-si - bi - lium om-nium, et in vi - si - bi - lium.
Pa-trem om-ni poten-tem facto-rem cœ-li et ter - ræ. Vi-si - bi - lium om-nium, et in vi - si - bi - lium.
Pa-trem om-ni po - ten-tem facto-rem cœ-li et ter - ræ. Vi-si - bi - lium om-nium, et in vi - si - bi - lium.
Pa-trem om-ni po - ten-tem facto-rem cœ-li et ter - ræ. Vi-si - bi - lium om-nium, et in vi - si - bi - lium.
Pa-trem om-ni po - ten-tem facto-rem cœ-li et ter - ræ. Vi-si - bi - lium om-nium, et in vi - si - bi - lium.

4# 6 6

8

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

C.

A.

T.

B.

Cont.

Et in u - num Dominum Je-su Chri - stum, Fi - lium De - i u - ni - ge - nitum.
Et ex patre natum ante om - nia sæ - cu - la. Deum de

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

14

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

C.

A.

T.

B.

Cont.

Ge-nitum non factum, consubstanti-a-lem
Deo, lumen de lumine, Deum verum de De o ve ro.

6 # 6 # 6

19

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

C.

Qui propter nos ho - mi-nes et propter nostram Sa-lu - tem in de-scen-dit, in descen -

A.

T.

Pa - tri: per quem omnia fa - cta sunt.

B.

Cont.

7 6 6 5 # 6 3 6 6 7 6

25

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

C.

A.

T.

B.

Cont.

- dit de cæ - lis. Et in-car - na-tus est de Spi-ri-tu San - cto ex Mari - a Vir-gi-ne: Et ho-mo fa-ctus est.
Et in-car - na-tus est de Spi-ri-tu San - cto ex Mari - a Vir-gi-ne: Et ho-mo fa-ctus est.
Et in-car - na-tus est de Spi-ri-tu San - cto ex Mari - a Vir-gi-ne: Et ho-mo fa-ctus est.
Et in-car - na-tus est de Spi-ri-tu San - cto ex Mari - a Vir-gi-ne: Et ho-mo fa-ctus est.

$\begin{smallmatrix} \# & 6 \\ 6 & 4 \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & 5 \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 & \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} 5 & \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & 5 \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & 5 \end{smallmatrix}$

Crucifixus etiam pro nobis

1

V. I.

V. II.

Vla. I.

Vla. II.

Bsn.

C.

A.

T.

B.

Cont.

Cru-ci - fi - xus e - ti - am pro no - bis, cru-ci - fi - xus e - ti - am pro no - bis, pro no - bis, pro
Cru-ci - fi - xus e - ti - am pro no - bis, cru-ci - fi - xus e - ti - am pro no - bis, pro no - bis, pro
Cru - ci - fi - xus e - ti - am pro no - - - bis, pro
Cru - ci - fi - xus e - - - ti - am pro

$\begin{smallmatrix} \# & 6 \\ 4 & 6 \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & \# \end{smallmatrix}$ $\begin{smallmatrix} \# & 6 \\ 4 & \# \end{smallmatrix}$

8

V. I.

V. II.

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

no - bis: sub Pon - ti - o Pi - la - to pas-sus et se-pul-tus est. Et re-sur-re - xit ter - ti - a
 no - bis: sub Pon - ti - o Pi - la - to pas-sus et se-pul-tus est. Et re-sur - re - xit, re-sur-re - xit ter - ti - a
 no - bis: sub Pon - ti - o Pi - la - to pas-sus et se-pul-tus est. Et re-sur - re - xit, re-sur-re - xit ter - ti - a
 no - bis: sub Pon - ti - o Pi - la - to pas-sus et se-pul-tus est. Et re-sur - re - xit ter - ti - a
 Cont.

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

15

V. I.

V. II.

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

di - e, se - cun-dum Scrip - tu - ras. Et a-scen - dit in cœ - lum: se-det ad dex-te-ram Pa -
 di - e, se - cun-dum Scrip - tu - ras. Et a-scen - dit in cœ - lum: se-det ad dex-te-ram Pa -
 di - e, se - cun-dum Scrip - tu - ras. Et a-scen - dit in cœ - lum: se-det ad dex-te-ram Pa -
 di - e, se - cun-dum Scrip - tu - ras. Et a-scen - dit in cœ - lum: se-det ad dex-te-ram Pa -

4 # # 6

21

V. I
V. II
Vla. I
Vla. II
Bsn

C.
A.
T.
B.
Cont.

tris, se-det ad dex-te-ram Pa - tris.
tris, se-det ad dex-te-ram Pa - tris.
tris, se-det ad dex-te-ram Pa - tris.
tris, se-det ad dex-te-ram Pa - tris. Et i-terum ven-tu-rus est cum glo - ri-a judi-ca-re
Cont.

4 # 6

27

V. I
V. II
Vla. I
Vla. II
Bsn

C.
A.
T.
B.
Cont.

Cujus re-gni non e-rit fi - nis. Et in Spi - ritum san-ctum Do-mi-num, et vi -
Cujus re-gni non e-rit fi - nis. Et in Spiritum sanctum Do - mi - num, et vi - vi - fi -
Cujus re-gni non e-rit fi - nis. Et in Spi - ritum san-ctum Do-mi-num, et vi - vi -
vi-vos et mor-tu-os:

6 4 3 6 6 7 6 # 6 #

32

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

vi - fi - can - tem. Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et
can - tem. Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et
fi - can - tem. Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et

37

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

conglo - ri - fi - ca - tur.
conglo - ri - fi - ca - tur.
conglo - ri - fi - ca - tur.
conglo - ri - fi - ca - tur. Qui lo - cu - tus est per Pro - phe - tas. Et u - nam sanctam Catho - li -

43

V. I

V. II

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

Et expecto re - sur -
Confiteor unum baptis - ma in re-missio-nem pec - ca - to - rum.
Et expecto
cam et Apostolicam Ec - cle - siam.

49

V. I

V. II

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

re - cti-o-nem mor-tu-o - rum. Et vi - tam ven - tu-ri, et vi - tam ven- tu-ri sæ - cu-li.
Et vi - tam ven- tu-ri, et vi - tam ven- tu-ri sæ - cu-li.
re-surrec-ti-o-nem mor-tu-o - rum. Et vi - tam ven - tu-ri, ven- tu - ri sæ - cu-li.
Et vi - tam ven- tu-ri sæ - cu-li.

Sanctus

1

V. I
V. II
Vla. I
Vla. II
Bsn.
C.
A.
T.
B.
Cont.

San - - ctus, San - - ctus, Do - minus De - us Sa - ba -
San - - ctus, San - - ctus, San - ctus, San - ctus, Do - mi-nus De - us Sa - ba -
San - - ctus, San - - ctus, San - ctus, San - ctus, Do - minus De - us Sa - ba -
San - - ctus, San - - ctus, Do - mi-nus De - us Sa - ba -

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

6

V. I
V. II
Vla. I
Vla. II
Bsn.
C.
A.
T.
B.
Cont.

oth. Ple - ni sunt cæ - li et ter - ra glo -
oth. Ple - ni sunt cæ - li et ter - ra
oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a,
oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a, glo - ri - a,

$\frac{4}{4}$ $\frac{4}{3}$

10

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

ri-a, glo - ri-a tu - a, glo - - - - -

4+ 6 4 # 5 6 4 #

14

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

gloria, glo - ri-a tu - a, O - san - na in ex - cel - sis,
glo - - - - - glo - ri-a tu - a, O - san - na
glo - - - - - glo - ri-a tu - a, O - san - na in ex - cel - sis.
- - - - - glo - ri-a, glo - - - - - glo - ri-a tu - a, O - san - na

6 6 # 6

19

V. I. -

V. II. -

Vla. I. -

Vla. II. -

Bsn. -

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

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

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

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

Cont. -

6 # # # 4 # 13 # #

23

V. I. -

V. II. -

Vla. I. -

Vla. II. -

Bsn. -

C. -

A. -

T. - O - san - na,

B. - O - san - na, O - san -

Cont. -

7 #

27

V. I V. II

Vla. I Vla. II

Bsn

C.

A.

T.

B.

Cont.

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

6 6 6 6

31

V. I V. II

Vla. I Vla. II

Bsn

C.

A.

T.

B.

Cont.

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

6 6 # 4# 6

35

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

6 # # 6 6 6

39

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

sis, in ex-cel - sis.
sis, in ex-cel - sis.
sis, in ex-cel - sis.
sis, in ex-cel - sis. Be - ne - di - ctus, be - ne - di - ctus qui

6

43

V. I

V. II

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

Osanna ut supra

ve - - nit in no - - - mine Do - mi-ni.
Osanna ut supra

Agnus Dei

1

V. I

V. II

Vla. I

Vla. II

Bsn.

C.

A.

T.

B.

Cont.

misere-re, misere-re, misere-re, misere-re no -
Agnus De-i, qui tol-lis pecca - ta mun - di,
misere-re, misere-re, misere-re, misere-re no -
mise-re-re, mise-re-re, mise-re - re no -

8

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

bis.

A - gnus De - i, qui tol - lis

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

bis.

Cont.

\flat

$\frac{6}{5}$

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

14

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

mi - se -

pec - ca - ta mun - di,

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

mi - se -

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

20

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

re-re, misere-re, mise-re-re, mise-re-re no - bis. Agnus De - i, qui tol-lis pec-ca - ta mun - di,
misere-re, mise-re-re, mise-re - re no - bis. Agnus De - i, qui tol-lis pec-ca - ta mun - di.
re-re, misere-re, mise-re-re, mise-re-re no - bis. Agnus De - i, qui tol-lis pec-ca - ta mun - di.
misere-re, mise-re-re, mise-re - re no - bis. Agnus De - i, qui tol-lis pec-ca - ta mun - di.
Dona nobis pacem

1

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

6

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
no - bis pa - cem, do - na no - bis pa - cem, do - na no -
T.
B.
cem, do - na no - bis, do - na no - bis pa - cem, do - na no -
Cont.

11

V. I
V. II
Vla. I
Vla. II
Bsn
C.
do - na no - bis, no-bis pa - cem,
A.
bis, do-na no-bis, no-bis pa - cem,
T.
do - na no - bis, no-bis pa - cem,
B.
bis, do-na no - bis pa - cem,
Cont.

16

V. I

V. II

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

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

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

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

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

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

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

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

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

22

V. I

V. II

Vla. I

Vla. II

Bsn

C.

A.

T.

B.

Cont.

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

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

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

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

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

28

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

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

34

V. I
V. II
Vla. I
Vla. II
Bsn
C.
A.
T.
B.
Cont.

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

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

39

V. I

V. II

Vla. I

Vla. II

Bsn

C.

cem

A.

cem,

T.

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

B.

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

Cont.

6

#

6

45

V. I

V. II

Vla. I

Vla. II

Bsn

C.

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

A.

Do - na no - bis, do-na no-bis pa - cem, do - na nobis, no-bis pa - cem, no - bis pa - cem.

T.

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

B.

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

Cont.

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Missa Tota
— Organo / Continuo —
Original clefs

Johann Baal

Sonata I

The musical score consists of two staves of music in bass clef and common time. The first staff begins with a note followed by a series of eighth notes. The second staff begins with a note followed by a series of eighth notes. Measure numbers 5 and 10 are indicated above the staves.

Kyrie eleison

The musical score consists of three staves of music in bass clef and common time. The first staff begins with a note followed by a series of eighth notes. The second staff begins with a note followed by a series of eighth notes. The third staff begins with a note followed by a series of eighth notes. Measure numbers 5, 10, and 15 are indicated above the staves.

The musical score consists of two staves of music in bass clef and common time. The first staff begins with a note followed by a series of eighth notes. The second staff begins with a note followed by a series of eighth notes. The section is labeled "Alla capella". Measure number 20 is indicated above the staves.

The musical score consists of a single staff of music in bass clef and common time. It shows a continuation of the Alla capella section from the previous page.

Sonata II

Christe eleison

20

25

30

Kyrie ut supra

Gloria in excelsis Deo

Intonation - TACET

Et in terra pax

5

Laudamus te

10

15

20

Gratias agimus tibi

25

30

35

40

45

50

55

60

Qui tollis peccata mundi

5

10

15

Suscipe

20

25

Qui sedes

30

35



40

 45

 50

 55

Amen

 65

 70

 75

 80

 85

 90

 95

Credo in unum Deum

Intonation - TACET

Patrem omnipotentem

5

Et in unum Dominum 10

15

Genitum 20

25

Et incarnatus est 30

30

Cruxifixus

5

10

Et resurrexit 15

15

20

Et iterum venturus est 25

30

Qui cum Patre et Filio 35

35



Qui locutus est 40

50 **Et vitam venturi**

Sanctus

10

15

20

25

30

35

40

45 **Osanna ut supra**

Agnus Dei

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

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

6 5
#

Dona nobis pacem

5
4

10
4 3 6

15
6 3 6 6

20
4 # 4 #

30
5 4 # 6 # 5 4 #

35
6 5 # 6 5 #

40
6 # 6

45
50



Missa Tota
— Organo / Continuo —
Treble and F clefs

Johann Baal

Sonata I

The musical score consists of three staves of music. The top staff is in bass clef (F clef) and common time (C). The middle staff begins at measure 5, also in bass clef and common time. The bottom staff begins at measure 10, also in bass clef and common time.

Kyrie eleison

The musical score consists of six staves of music. The first staff is in treble clef (G clef) and common time (C). The second staff begins at measure 5, also in treble clef and common time. The third staff begins at measure 10, also in treble clef and common time. The fourth staff begins at measure 15, also in treble clef and common time. The fifth staff begins at measure 20, also in treble clef and common time. The sixth staff begins at measure 25, also in treble clef and common time.

Alla capella



Sonata II

Christe eleison

20

25

30

Kyrie ut supra

Gloria in excelsis Deo

Intonation - TACET

Et in terra pax

Laudamus te

15

20

Gratias agimus tibi

25

30

35

40

45

50

55

60

Qui tollis peccata mundi

5

10

15

Suscipe

20

25

Qui sedes

30

35



40 45

50 55 Amen

60

65 70 75

80

85

90

95

Credo in unum Deum

Intonation - TACET

Patrem omnipotentem

Musical score for the Credo in unum Deum section. The score consists of three staves of music. The first staff starts with a bass clef, a key signature of two sharps, and a common time. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The lyrics are: Intonation - TACET, Patrem omnipotentem, Et in unum Dominum, Genitum, Et incarnatus est, and Et iterum venturus est.

Intonation - TACET

Patrem omnipotentem

Et in unum Dominum 10

Genitum 20

Et incarnatus est 30

Cruxifixus

Musical score for the Cruxifixus section. The score consists of five staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The lyrics are: Cruxifixus, Et resurrexit, Et iterum venturus est, Qui cum Patre et Filio, and Qui locutus est.

Cruxifixus

Et resurrexit

Et iterum venturus est

Qui cum Patre et Filio

Qui locutus est



40

50 Et vitam venturi

Sanctus

5

10

15 Osanna

20

25

30

35

40

Benedictus

45 Osanna ut supra

Agnus Dei

Musical score for the first section of Agnus Dei. The key signature is A major (two sharps). The time signature is common time (indicated by 'c'). The vocal line consists of eighth and sixteenth notes. Measure numbers 5 and 10 are shown above the staff.

Continuation of the musical score. The key signature changes to D major (one sharp). The time signature remains common time. Measure numbers 15 and 20 are shown above the staff.

Dona nobis Pacem

Musical score for the 'Dona nobis Pacem' section. The key signature is A major (two sharps). The time signature is common time. Measure number 5 is shown above the staff.

Continuation of the 'Dona nobis Pacem' section. The key signature is A major (two sharps). The time signature is common time. Measure number 10 is shown above the staff.

Continuation of the 'Dona nobis Pacem' section. The key signature is A major (two sharps). The time signature is common time. Measure number 15 is shown above the staff.

Continuation of the 'Dona nobis Pacem' section. The key signature is A major (two sharps). The time signature is common time. Measure numbers 20 and 25 are shown above the staff.

Continuation of the 'Dona nobis Pacem' section. The key signature is A major (two sharps). The time signature is common time. Measure number 30 is shown above the staff.

Continuation of the 'Dona nobis Pacem' section. The key signature is A major (two sharps). The time signature is common time. Measure number 35 is shown above the staff.

Continuation of the 'Dona nobis Pacem' section. The key signature is A major (two sharps). The time signature is common time. Measure number 40 is shown above the staff.

Final measures of the 'Dona nobis Pacem' section. The key signature is A major (two sharps). The time signature is common time. Measure numbers 45 and 50 are shown above the staff.



Massa Tota

— Violino I —

Johann Baal

Sonata I

Musical score for Violin I, Sonata I, measures 1-4. The music is in common time, key signature of one sharp (F#). The score consists of four staves of musical notation.

Musical score for Violin I, Sonata I, measures 5-10. The music continues in common time, key signature of one sharp (F#).

Kyrie eleison

Musical score for Violin I, Kyrie eleison, measures 1-10. The music is in common time, key signature of one sharp (F#). The score consists of ten staves of musical notation.

Musical score for Violin I, Kyrie eleison, measures 15-20. The music continues in common time, key signature of one sharp (F#). The section is labeled "Alla capella".

Musical score for Violin I, Kyrie eleison, measures 25-30. The music continues in common time, key signature of one sharp (F#).

Musical score for Violin I, Kyrie eleison, measures 30-35. The music continues in common time, key signature of one sharp (F#).

Musical score for Violin I, Kyrie eleison, measures 40-45. The music continues in common time, key signature of one sharp (F#).

Sonata II

Musical score for Violin I, Sonata II, measures 1-10. The music is in common time, key signature of one sharp (F#).



5

Christe eleison

5

Kyrie ut supra

30



Gloria in excelsis Deo

Intonation - TACET

Et in terra pax

The musical score consists of five staves of music. Staff 1 starts with a treble clef, a key signature of two sharps, and common time. It features a series of eighth-note patterns followed by a fermata over a dotted half note. Measure 3 begins with a sixteenth-note pattern. Staff 2 starts at measure 15 with a sixteenth-note pattern. Staff 3 starts at measure 25 with a sustained note followed by a sixteenth-note pattern. Staff 4 starts at measure 35 with a sixteenth-note pattern. Staff 5 starts at measure 45 with a sixteenth-note pattern.

Qui tollis peccata mundi

The musical score continues with five more staves. Staff 6 starts with a sixteenth-note pattern. Staff 7 starts at measure 5 with a sixteenth-note pattern. Staff 8 starts at measure 10 with a sixteenth-note pattern. Staff 9 starts with a sixteenth-note pattern. Staff 10 starts at measure 15 with a sixteenth-note pattern.

Suscipe

20

Qui sedes

30

35

40 16 Amen 4

60 Continuo

65

75

80

2

85

90

95

Credo in unum Deum

Intonation - TACET

Patrem omnipotentem



Cruxifixus



45 6 Et vitam venturi

Sanctus

Osanna 4

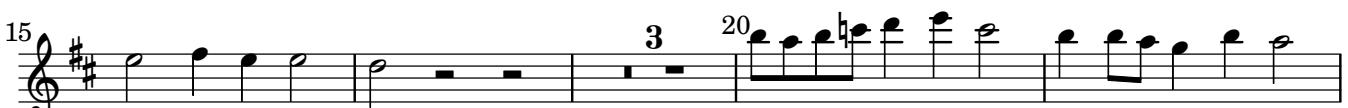
Benedictus

45 Osanna ut supra

Agnus Dei



Dona nobis pacem



Missa Tota
— Violino II —

Johann Baal

Sonata I

The musical score consists of three staves of music for Violin II. The first staff begins with a rest followed by a dotted half note. The second staff starts with a quarter note. The third staff begins with a eighth note. Measure numbers 5 and 10 are indicated above the staves.

Kyrie eleison

The musical score consists of six staves of music for Violin II. The first staff begins with a rest followed by a dotted half note. The second staff starts with a quarter note. The third staff begins with a eighth note. Measure numbers 6, 10, 15, 20, 25, 30, and 35 are indicated above the staves. A vocal part is labeled "Alla capella" above the fourth staff.

Sonata II

The musical score consists of one staff of music for Violin II. The staff begins with a rest followed by a dotted half note.



A musical score fragment in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes. Measure 5 starts with a sixteenth note followed by an eighth note. Measure 6 begins with a sixteenth note. Measure 7 starts with a sixteenth note. Measure 8 begins with a sixteenth note.

A musical staff in G major (two sharps) and common time. The first measure starts with a half note followed by a dotted half note. The second measure starts with a quarter note followed by a dotted half note. The third measure starts with a quarter note followed by a dotted half note. The fourth measure starts with a quarter note followed by a dotted half note. The fifth measure starts with a quarter note followed by a dotted half note. The sixth measure starts with a quarter note followed by a dotted half note. The seventh measure starts with a quarter note followed by a dotted half note. The eighth measure starts with a quarter note followed by a dotted half note. The ninth measure starts with a quarter note followed by a dotted half note. The tenth measure starts with a quarter note followed by a dotted half note. The eleventh measure starts with a quarter note followed by a dotted half note. The twelfth measure starts with a quarter note followed by a dotted half note.

A musical score for piano, page 15, featuring a treble clef staff with a key signature of two sharps. The score consists of five measures. Measures 10 and 11 begin with a rest followed by eighth-note patterns. Measure 12 starts with a sixteenth-note pattern. Measures 13 and 14 continue the eighth-note patterns. Measure 15 concludes with a single eighth note.

Christe eleison

Musical score for piano, page 5, measures 1-10. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 1 starts with a forte dynamic. Measures 2-4 show a descending eighth-note scale. Measures 5-10 continue the melodic line with various note values and dynamics.

Musical score fragment showing measures 10-11. The key signature changes from A major (two sharps) to E major (one sharp). Measure 10 starts with a half note followed by eighth-note pairs. Measure 11 begins with a half note, followed by a rest, then a half note, and concludes with a double bar line and repeat dots.

Musical score page 20, measures 1-10. The score consists of two systems. The first system has a treble clef, a key signature of one sharp, and a common time signature. It contains ten measures of music. The second system begins with a bass clef, a key signature of one sharp, and a common time signature, continuing the musical line.

A musical staff in G major (two sharps) and common time. The melody consists of eighth-note heads with stems pointing down, followed by two eighth-note heads with stems pointing up, and then another eighth-note head with a stem pointing down. There are also several vertical bar lines and a single vertical bar line with a brace symbol above it.

Musical score for piano, page 10, measures 25-26. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 25 starts with a forte dynamic (f) on the first note. Measures 26 and 27 continue with various dynamics and note values.

Kyrie ut supra

Musical score for Kyrie ut supra, page 30. The score consists of two staves. The top staff uses soprano C-clef and has a key signature of one sharp. The bottom staff uses bass F-clef and has a key signature of one sharp. The music includes various note heads (solid black, hollow white, and dotted) and rests, separated by vertical bar lines. Measure numbers 30 and 31 are indicated above the staves. The title "Kyrie ut supra" is written at the top right, and a small decorative symbol is placed above the bass clef on the second staff.



Gloria in excelsis Deo

Intonation - TACET

Et in terra pax

3

Laudamus te 6 15

20

Gratias agimus tibi
25 6

35 5 45

50

55 60 8

Qui tollis peccata mundi

15

5

10

15

Suscipe



20

This measure begins with a treble clef, a key signature of two sharps, and a common time signature. The music consists of eighth-note patterns.



25

The measure continues with eighth-note patterns in common time.

Qui sedes



30

This measure begins with a treble clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns.



35

The measure continues with eighth-note patterns in common time.

40 **16** **Amen** **4**

Continuo



60

This measure includes a basso continuo part with a bass clef and a common time signature. The vocal part continues with eighth-note patterns.



65

The measure continues with eighth-note patterns in common time.

4



75

The measure continues with eighth-note patterns in common time.

2



80

2

This measure includes a basso continuo part with a bass clef and a common time signature. The vocal part continues with eighth-note patterns.



85

The measure continues with eighth-note patterns in common time.



90

The measure continues with eighth-note patterns in common time.



95

The measure concludes with a final note.

Credo in unum Deum

Intonation - TACET
Patrem omnipotentem

Et in unum Dominum 10

Genitum 6 25

Canto: in de-scen - dit, in de-scen - dit de cæ - lis.

Et incarnatus est 25

Cruxifixus

Et resurrexit 10

Et iterum venturus est 25

Qui cum Patre et Filio 35

Qui locutus est 40



45 5 Et vitam venturi

Sanctus

15 Osanna 4

40 Benedictus

45 Osanna ut supra

Agnus Dei

Musical score for Agnus Dei, first system. Key signature: F major (one sharp). Time signature: Common time. Measures 1-5. Measure 5 has a fermata over the bass note.

Musical score for Agnus Dei, second system. Key signature: F major (one sharp). Time signature: Common time. Measures 10-15. Measure 15 has a fermata over the bass note.

Musical score for Agnus Dei, third system. Key signature: F major (one sharp). Time signature: Common time. Measures 20-25. Measure 25 has a fermata over the bass note.

Musical score for Agnus Dei, fourth system. Key signature: F major (one sharp). Time signature: Common time. Measures 25-30. Measure 30 has a fermata over the bass note.

Dona nobis pacem

Musical score for Agnus Dei, fifth system. Key signature: F major (one sharp). Time signature: Common time. Measures 2-5. Measure 5 has a fermata over the bass note.

Musical score for Agnus Dei, sixth system. Key signature: F major (one sharp). Time signature: Common time. Measures 10-15. Measure 15 has a fermata over the bass note.

Musical score for Agnus Dei, seventh system. Key signature: F major (one sharp). Time signature: Common time. Measures 15-20. Measure 20 has a fermata over the bass note.

Musical score for Agnus Dei, eighth system. Key signature: F major (one sharp). Time signature: Common time. Measures 25-30. Measure 30 has a fermata over the bass note.

Musical score for Agnus Dei, ninth system. Key signature: F major (one sharp). Time signature: Common time. Measures 35-40. Measure 40 has a fermata over the bass note.

Musical score for Agnus Dei, tenth system. Key signature: F major (one sharp). Time signature: Common time. Measures 40-45. Measure 45 has a fermata over the bass note.

Musical score for Agnus Dei, eleventh system. Key signature: F major (one sharp). Time signature: Common time. Measures 45-50. Measure 50 has a fermata over the bass note.

Missä Tota
— Violini I / II —

Johann Baal

Sonata I

The musical score consists of three staves of music for two violins. Measure 1 starts with a forte dynamic in common time. Measure 4 follows with a more melodic line. Measure 7 shows a continuation of the rhythmic pattern established in the previous measures.

Kyrie eleison

The musical score continues with three staves of music. Measure 1 shows a rhythmic pattern with eighth and sixteenth notes. Measure 14 is labeled "Alla capella" and features a more sustained harmonic texture. Measure 20 concludes the section with a final rhythmic pattern.

27

Musical score for piano, two staves, key of G major (two sharps). Measure 27 consists of eighth-note patterns.

35

Musical score for piano, two staves, key of G major (two sharps). Measure 35 shows sixteenth-note patterns.

Sonata II

1

Musical score for piano, two staves, key of A major (one sharp). Measure 1 starts with a rest followed by eighth notes.

4

Musical score for piano, two staves, key of A major (one sharp). Measure 4 continues the eighth-note pattern.

7

Musical score for piano, two staves, key of A major (one sharp). Measure 7 shows a more complex eighth-note pattern.

11

Musical score for piano, two staves, key of A major (one sharp). Measure 11 concludes the section with eighth-note patterns.

Christe eleison

1

Musical score for piano, two staves, key of A major (one sharp). Measure 1 begins with a rest followed by eighth notes.



9

6

6

18

21

25

Kyrie ut supra

29

Gloria in excelsis Deo

Intonation - TACET

Et in terra pax

1

3

Laudamus te 6

3

6

15

Gratias agimus tibi

6

Musical score for Gratias agimus tibi, measures 21-22. The score consists of two staves. The top staff is in common time, treble clef, and key of G major. The bottom staff is also in common time, treble clef, and key of G major. The music features eighth-note patterns and rests.

6

Musical score for Gratias agimus tibi, measures 34-35. The score consists of two staves. The top staff is in common time, treble clef, and key of G major. The bottom staff is also in common time, treble clef, and key of G major. The music features eighth-note patterns and rests.

5

5

Musical score for Gratias agimus tibi, measures 45-46. The score consists of two staves. The top staff is in common time, treble clef, and key of G major. The bottom staff is also in common time, treble clef, and key of G major. The music features eighth-note patterns and rests.

o

o

Musical score for Qui tollis peccata mundi, measures 53-54. The score consists of two staves. The top staff is in common time, treble clef, and key of G major. The bottom staff is also in common time, treble clef, and key of G major. The music features eighth-note patterns and rests.

8

8

Qui tollis peccata mundi

Musical score for Qui tollis peccata mundi, measures 1-2. The score consists of two staves. The top staff is in common time, treble clef, and key of G major. The bottom staff is also in common time, treble clef, and key of G major. The music features sixteenth-note patterns and rests.

Musical score for Qui tollis peccata mundi, measures 4-5. The score consists of two staves. The top staff is in common time, treble clef, and key of G major. The bottom staff is also in common time, treble clef, and key of G major. The music features sixteenth-note patterns and rests.

Musical score for Qui tollis peccata mundi, measures 7-8. The score consists of two staves. The top staff is in common time, treble clef, and key of G major. The bottom staff is also in common time, treble clef, and key of G major. The music features sixteenth-note patterns and rests.



11

15

19 Suscipe

23

26 Qui sedes

32

38

16 Amen 4 Continuo

16 4

62

Measures 62-65: The right hand plays eighth-note patterns consisting of pairs of eighth-note pairs separated by a sixteenth note. The left hand provides harmonic support with sustained notes and eighth-note chords.

66

Measures 66-69: The right hand begins with a sustained eighth note followed by eighth-note pairs. The left hand provides harmonic support. Measure 67 includes a measure repeat sign (4) above the staff.

73

Measures 73-76: The right hand continues eighth-note patterns. The left hand provides harmonic support. Measure 74 includes a measure repeat sign (4) above the staff. Measures 75 and 76 end with measure repeat signs (2) above the staff.

78

Measures 78-81: The right hand plays eighth-note pairs. The left hand provides harmonic support. Measures 79 and 80 end with measure repeat signs (2) above the staff.

83

Measures 83-86: The right hand plays eighth-note pairs. The left hand provides harmonic support. Measures 84 and 85 end with measure repeat signs (2) above the staff.

87

Measures 87-90: The right hand plays eighth-note pairs. The left hand provides harmonic support. Measures 88 and 89 end with measure repeat signs (2) above the staff.

91

Measures 91-94: The right hand plays eighth-note pairs. The left hand provides harmonic support. Measures 92 and 93 end with measure repeat signs (2) above the staff.

Credo in unum Deum

Intonation - TACET

Patrem omnipotentem

1

6 Et in unum Dominum

12

17 Genitum 6 Et incarnatus est
Canto: in de-scen - dit, in descen - dit de cæ - lis.

28

Cruxifixus

1

8 Et surrexit

15

22

Et iterum venturus est

29

Qui cum Patre et Filio

Qui locutus est

5

39

43

5 Et vitam venturi

5

Sanctus

1

c

6

11

15

Osanna 4

23

26

2

31

36

40

Benedictus

43

Osanna ut supra

Agnus Dei

1

3

9

2

2

16

21

Dona nobis pacem

1

2

2

2

8

15

22

31

38

46

Missa Tota
— Viola I —

Johann Baal

Sonata I

Measures 1-10 of the musical score for Viola I. The key signature is B major (two sharps). The music consists of eighth-note patterns primarily on the B string.

Kyrie eleison

Measures 6-40 of the musical score for Viola I. The key signature changes to C major (no sharps or flats). The section begins with a melodic line followed by a vocal part labeled "Alla capella". The vocal part continues through measures 20-35, while the viola part continues below. The vocal part concludes at measure 35, and the viola part continues to measure 40.

Sonata II

Measures 5-10 of the musical score for Viola I. The key signature changes to A major (one sharp). The music features sustained notes and simple eighth-note patterns.



Christe eleison

Gloria in excelsis Deo

Intonation - TACET

Et in terra pax

11 55

Alto: Je - - - - su Chri-

60 65

ste

Qui tollis peccata mundi

5

10

15

Suscipe 20

25 Qui sedes

30

35

40

45

50

55 Amen 6 Continuo

65 4

75

80 3

85

90

95

Credo in unum Deum

Intonation - TACET

Patrem omnipotentem

5

Et in unum Dominum

7 15

Genitum

Bass: ve-rum de De - - o ve - ro

25

20 25

Et incarnatus est

30

30

Cruxifixus

5

10

Et resurrexit

15

20

Et iterum venturus est

25

5

Qui cum Patre et Filio

35

25 35



Qui locutus est

5

45

2 **Et vitam venturi**

Sanctus

5

10

Osanna

15

4

25

2

30

2

35

Benedictus **Osanna ut supra**

40

4

Agnus Dei

Musical score for Agnus Dei, first system. Key signature: B major (two sharps). Time signature: common time. Measures 1-4.

Measures 5-8. Measure 5 starts with a fermata over a dotted half note. Measure 6 begins with a sixteenth-note pattern. Measure 7 continues the sixteenth-note pattern. Measure 8 concludes with a sixteenth-note pattern followed by a fermata over a dotted half note.

Measures 9-12. Measure 9 begins with a sixteenth-note pattern. Measure 10 continues the sixteenth-note pattern. Measure 11 concludes with a sixteenth-note pattern followed by a fermata over a dotted half note.

Measures 13-16. Measure 13 begins with a sixteenth-note pattern. Measure 14 continues the sixteenth-note pattern. Measure 15 concludes with a sixteenth-note pattern followed by a fermata over a dotted half note.

Dona nobis pacem

Measures 17-20. Measure 17 begins with a sixteenth-note pattern. Measure 18 continues the sixteenth-note pattern. Measure 19 concludes with a sixteenth-note pattern followed by a fermata over a dotted half note.

Measures 21-24. Measure 21 begins with a sixteenth-note pattern. Measure 22 continues the sixteenth-note pattern. Measure 23 concludes with a sixteenth-note pattern followed by a fermata over a dotted half note.

Measures 25-28. Measure 25 begins with a sixteenth-note pattern. Measure 26 continues the sixteenth-note pattern. Measure 27 concludes with a sixteenth-note pattern followed by a fermata over a dotted half note.

Measures 29-32. Measure 29 begins with a sixteenth-note pattern. Measure 30 continues the sixteenth-note pattern. Measure 31 concludes with a sixteenth-note pattern followed by a fermata over a dotted half note.

Measures 33-36. Measure 33 begins with a sixteenth-note pattern. Measure 34 continues the sixteenth-note pattern. Measure 35 concludes with a sixteenth-note pattern followed by a fermata over a dotted half note.

Massa Tota

— Viola II —

Johann Baal

Sonata I

The musical score consists of two staves of music for Viola II. The first staff begins with a dotted quarter note followed by eighth-note pairs. The second staff begins with eighth-note pairs. Measure numbers 5 and 10 are indicated above the staves.

Kyrie eleison

The musical score consists of five staves of music for Viola II. The first staff begins with a dotted quarter note followed by eighth-note pairs. The second staff begins with eighth-note pairs. Measure numbers 6, 10, 15, 20, 25, 30, and 35 are indicated above the staves. The text "Alla capella" appears between measures 15 and 20.

Sonata II

The musical score consists of two staves of music for Viola II. The first staff begins with a dotted quarter note followed by eighth-note pairs. The second staff begins with eighth-note pairs. Measure numbers 5 and 10 are indicated above the staves.

Christe eleison

Kyrie ut supra

Gloria in excelsis Deo

Intonation - TACET

Et in terra pax

Gratias agimus tibi



60

Qui tollis peccata mundi

2

5

10

20

Suscipe

25

Qui sedes

30

35

40

45

50

55

Amen

5

Violin I

65

70

75

2 80

85

90

95

Credo in unum Deum

Intonation - TACET

Patrem omnipotentem

5

Et in unum Dominum

Bass: ve-rum de De-o ve-ro

Genitum

20

Et incarnatus est

30

Cruxifixus

3

10

Et resurrexit

15

20

Et iterum venturus est

25

5



Qui cum Patre et Filio

35

Qui locutus est

5

2 **Et vitam venturi**

45

Sanctus

10

Osanna

15

25

30 2

2

35

Benedictus

40

Osanna ut supra

Agnus Dei

Musical score for 'Agnus Dei' in B major, 2/3 time. The score consists of eight staves of music, each with a key signature of one sharp (B major). The music is divided into measures by vertical bar lines, with measure numbers 1 through 50 indicated above the staff. The score features various musical elements including eighth and sixteenth note patterns, rests, and dynamic markings. The vocal line begins with a melodic line that includes a fermata over the 10th measure.

Dona nobis pacem

1 5 3 10
20 3 25
10 3 15 20
30
35 2 40
5 50



Missa Tota

— Bassoon —

Johann Baal

Sonata I

The musical score consists of eight staves of music for bassoon. The key signature is C major (one sharp). The time signature changes between common time and 3/4 time. Measure numbers are indicated above the staff at various points: 5, 10, 6, 10, 15, 20, 25, 30, 2, 40. The title "Kyrie eleison" is centered below the staff around measure 10. The section "Alla capella" is indicated above the staff around measure 15. The bassoon part is the only one shown, with other parts implied by the title.

Sonata II

The musical score consists of five staves of music for bassoon. The key signature is A major (no sharps or flats). The time signature changes between common time and 3/4 time. Measure numbers are indicated above the staff: 5, 10, 15. The bassoon part is the only one shown.

Christe eleison

Musical score for "Christe eleison" in bass clef, 3/4 time, key signature of two sharps. The score consists of four staves of music. Measure 6 starts with a rest followed by eighth notes. Measure 10 starts with eighth notes. Measure 20 starts with a rest followed by eighth notes. Measure 30 starts with a rest followed by eighth notes. Measure 35 starts with a rest followed by eighth notes. Measure 40 starts with a rest followed by eighth notes.

Gloria in excelsis Deo

Intonation - TACET

Et in terra pax

Musical score for "Gloria in excelsis Deo" in bass clef, common time, key signature of one sharp. The score consists of five staves of music. Measure 3 starts with eighth notes. Measure 15 starts with a rest followed by eighth notes. Measure 20 starts with eighth notes. Measure 30 starts with a rest followed by eighth notes. Measure 35 starts with eighth notes. Measure 40 starts with a rest followed by eighth notes. Measure 55 starts with eighth notes. Measure 65 starts with eighth notes.



Qui tollis peccata mundi

3 5

10 3

Suscipe 20

25 Qui sedes

30 35 40

45 50

55 Amen 6 Violin I 65

75

80

85

90 95

Credo in unum Deum

Intonation - TACET

Patrem omnipotentem

5

Et in unum Dominum

7 15

Bass: ye-rum de De - - o ve - ro

Genitum

25

20

25

Et incarnatus est

30

35

Cruxifixus

4 5

10

Et resurrexit

15

20

20

Et iterum venturus est

25

30



Qui cum Patre et Filio

35

Qui locutus est

5

45

2 Et vitam venturi

Sanctus

Osanna

15

4

Benedictus

40

4

Osanna ut supra

Agnus Dei

The musical score consists of ten staves of music for bassoon or cello. The key signature is A major (two sharps). The time signature varies throughout the piece, indicated by 'C' (common time), '3', '2', '3', '2', '3', '2', '3', and '2'. Measure numbers are present at the beginning of each staff: 5, 10, 20, 25, 10, 15, 20, 30, 35, 40, 50. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bassoon part includes several sustained notes and dynamic markings.

Dona nobis Pacem

