

10. Missa longa in C

KV 262 (246^a)

KYRIE

Entstanden Salzburg, angeblich 1776*)

Allegro

Oboe I, II

Corno I, II
in Do/C

Clarino I, II
in Do/C

Timpani **)
in Do-Sol/C-G

Trombone alto **)

Trombone tenore **)

Trombone basso **)

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Bassi ***)
ed Organo

*) Zur Datierung vgl. Vorwort.

**) Zur Mitwirkung der Pauken und Posaunen vgl. Vorwort.

***) Zur Besetzung vgl. Vorwort.

+) Zur Bedeutung von Tutti und Solo im System Bassi ed Organo vgl. Vorwort.

4

f

p

f

f

f

p

f

p

f

p

6 6 6 6 6 - 6 5 [1 1] 7 - - 6 - - 8 7 -

8

f

f *p*

f *p*

f

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

Detailed description: This page of a musical score, numbered 199, contains measures 8 through 11. The score is arranged in a system with five staves. The top staff is a single treble clef staff. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (alto and bass clefs). Measure 8 begins with a forte (*f*) dynamic. Measures 9 and 10 feature a piano (*p*) dynamic. Measure 11 returns to a forte (*f*) dynamic. The bottom staff includes a bass line with a forte (*f*) dynamic and a sequence of fingering numbers: 7, 5, 6, 5, 6, 6, 5, 7, 6, 6, and a bracketed 5.

12

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

f *Tutti* *tr*
f *Tutti* *tr*
f *Tutti* *tr*
Tutti *senza B.*

7 ————— 6 6 [5] 6 4 6 - 6 6 7 5 #

17

lei - son, e - lei - - son. Ky - ri - e e - lei - son, Ky - ri - e e -
 son. Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e e -
 son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e -
 Ky - ri - e e - lei - - son, e - lei - son, e - lei - son.
con B. *tr* *senza B.*

♯ 6 ♮ 6 6 6 4 6 5 7 5 ♯ 6 6 ♮ 7 5

22 *a 2*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

tr *p* *f*

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

tr *p* *f*

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

p *f*

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

p *f*

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

con B.

p *f*

7 7 6

26

e - lei - son, e - lei-son, e - lei - son, e - lei - son. Ky-ri-e e -
 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 - son, e - lei - son.
 senza B. con B. senza B. con B. senza B.
 6 6/5 6 - 6 5 [1 1 1] 4 3 ♯ 6 ♯ - 6 [1 1 1]

30

le - son. Ky - ri-e, Ky - ri-e e - lei-son. Chri - ste

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

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

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

con B. Solo p

1 1 1] 6 7 6 7 6 7 6 7 6 6 6 - 6 6 5 [1 1] 7 - 7 6 4

34

The first system of the score consists of five staves. From top to bottom: a vocal staff with a treble clef and a whole rest; a vocal staff with a treble clef and a whole rest; a vocal staff with a treble clef and a whole rest; a piano accompaniment staff with a grand staff (treble and bass clefs) and a whole rest; and a piano accompaniment staff with a grand staff and a whole rest. The piano part begins with a dynamic marking of *a 2* in the second measure.

The second system of the score consists of two staves for piano accompaniment. The top staff is a grand staff (treble and bass clefs) with a melodic line and a dynamic marking of *f* at the end. The bottom staff is a grand staff with a rhythmic accompaniment line and a dynamic marking of *f* at the end.

The third system of the score consists of seven staves. The top four staves are vocal staves (treble clef) with lyrics: "e-lei - son. Chri - - ste, Chri - - ste e - lei - son." The bottom two staves are piano accompaniment staves (grand staff) with a dynamic marking of *f* at the end. Below the piano staves are figured bass notations: "8 7 - 7" and "6 6 5 [1 1 1 1]".

38

f

f Tutti
Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

f Tutti
Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

f Tutti
Ky - ri - e e - lei - son... Ky - ri - e e - lei - son.

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

Tutti *Solo*

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

42

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

46

tr
p
f

f
p
f

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

4+ 6 4+ 6 6 6
3 3 [] 3

50

a2

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

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

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

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

senza B. *con B.*

6 6 7 7 6 # 4+ 6
5 [♯] 2

55

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

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

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

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

senza B. *con B.* *senza B.*

$\begin{matrix} b5 & 7 & 5 & \# \\ 3 & [b] & & \# \end{matrix}$
 $\begin{matrix} 4 & - & 7 & 6 & 6 & - & 6 & 6 & 5 & 4 & 6 & 7 & 5 \end{matrix}$
 $\begin{matrix} [4] & & & & & & & & & & & & & \end{matrix}$

60

p *f*
p *f*
f
tr *p* *f*
p *f*
p *f*
tr *p* *f*
p *f*
p *f*
p *f*
tr *p* *f*
tr *p* *f*
p *f*
p *f*
p *f*
p *f*
con B. *p* *f*

lei - son. Ky - ri - e e - lei - - son, e - lei - - son. Ky - ri -
 lei - son. Ky - ri - e e - lei - son, e - lei - - son. Ky - ri -
 lei - son, e - lei - - - son, e - lei - - son. Ky - ri -
 Ky - ri - e e - lei - - son, e - lei - - son. Ky - ri -
 7 7 6

64

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

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

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

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

senza B. *con B.* *senza B.* *con B.* *senza B.*

6 6 6 - 6 5 [4 1 4]
[4] 5 4 3

♯ 45 - [1 1 1 1]

68

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

con B.

1 1 1] 6 ^{b6} 6 6 6 6
 [4] 5 5 5 5 6 - 6 6 5 [1 1] 7 6 4

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

- 8 7 - 7 - 6 6 5 [4+] [5 -] [4+] 7 7 6 6 5 4 3 [4 1 4]

76

The musical score consists of several staves. At the top, a single staff begins with a forte (*f*) dynamic. Below it are two staves of piano accompaniment. The next section features a grand staff with piano accompaniment, including a section with piano (*p*) and forte (*f*) dynamics. The vocal parts are arranged in five staves, each starting with a *Tutti* marking. The lyrics are: "Ky - ri-e e - lei - son. Ky - ri-e e - lei - son, e - lei - son, e - lei - son, e -". At the bottom, there are numerical figures: "7", "6 6 5", and "7".

80

First system of the musical score, measures 1-4. It features vocal staves and piano accompaniment. The piano part includes a trill in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of the musical score, measures 5-8. It continues the vocal and piano parts from the previous system.

Third system of the musical score, measures 9-12. It continues the vocal and piano parts.

Fourth system of the musical score, measures 13-16. It continues the vocal and piano parts.

Fifth system of the musical score, measures 17-20. It continues the vocal and piano parts.

Sixth system of the musical score, measures 21-24. It includes vocal staves with lyrics and piano accompaniment. A trill (tr) is indicated above the final note of the first vocal line.

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

Seventh system of the musical score, measures 25-28. It includes vocal staves with lyrics and piano accompaniment.

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

Eighth system of the musical score, measures 29-32. It includes vocal staves with lyrics and piano accompaniment.

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

Ninth system of the musical score, measures 33-36. It includes vocal staves with lyrics and piano accompaniment.

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

Tenth system of the musical score, measures 37-40. It includes vocal staves with lyrics and piano accompaniment.

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

Eleventh system of the musical score, measures 41-44. It includes vocal staves with lyrics and piano accompaniment. The piano part includes a trill in the right hand and a steady eighth-note accompaniment in the left hand.

6 6 7 6 6 [1 1 1] 7

GLORIA

Allegro con spirito

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

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

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

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

7[4 2]	5 - 6 7 5	7[4 2]
3	- 4 - 3	3

5

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

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

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

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

5 6 6 6 6 7[—] senza Organo

3 5 5

10

a 2
f

a 2
f

a 2
f

f

f

f

f

tis. Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus - te.

tis. Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus te.

tis. Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus - te.

tis. Lau - da - mus - te. Ad - o - ra - mus - te.

f *senza B.* *con B.* *senza B.* *con B.*

coll'Organo
[1 1 1 1] 10 10 10 10 10 10 10 10 [1 1 1 1] 10 10 10 10 10 10 10 [1 1 1 1]

15

Gra - ti - as a - gi - mus ti - bi, a - gi - mus ti - bi pro - pter ma -
 Gra - ti - as a - gi - mus ti - bi, a - gi - mus ti - bi pro - pter ma -
 Gra - ti - as a - gi - mus ti - bi, a - gi - mus ti - bi pro - pter ma -
 Gra - ti - as a - gi - mus ti - bi, a - gi - mus ti - bi pro - pter ma -

[5 3] 6 6 6 6 6 5 [-] 6 5 [-] 7 [-]

19

gnam, ma - gnam glo - ri - am tu - am. Do - mi - ne De - us -

gnam, ma - gnam glo - ri - am tu - am.

gnam, ma - gnam glo - ri - am tu - am.

gnam, ma - gnam glo - ri - am tu - am.

Solo

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

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

24

[#]

f *p* *tr*

Rex caelestis, Deus Pater omnipotens.

Solo
Do-mi-ne Fi-li-

6 6 4 6 # 6 8 - 7 6 4+ 6 # 7
4 4 2 6 # 6 6 - 5 4 6 # 7

29

fp

tr

p

tr

tr

tr

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

Solo

Do-mi-ne Fi - li - u - ni-ge - ni-te Je - su_, Je - su Chri - ste.

u - ni-ge - ni-te Je - su_, Je - su Chri - ste, Je - su

Solo

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

6 4 # # 4 # 6 - 4 6 5 6 5 6 5 7 6 b5 - #

4 4 2

34

fp

Chri - ste. Fi - li - us Pa - tris.
Do - mine De - us, A - gnus De - i.
Chri - ste.
Chri - ste.

♭ # 7 #

46

mi - se - re - re__ no - bis. Qui tol - lis pec - ca - ta, qui tol - lis

mi - se - re - re__ no - bis. Qui tol - lis pec - ca - ta, qui tol - lis

mi - se - re - re__ no - bis. Qui tol - lis pec - ca - ta, qui tol - lis

mi - se - re - re__ no - bis. Qui tol - lis pec - ca - ta, qui tol - lis

Org.: *tasto solo*

b _____ 6 _____
b5 _____ b _____ 6 _____
b5 _____

53

pec - ca - ta mun-di, sus - ci-pe, sus - ci-pe de - pre - ca - ti - o-nem no -

pec - ca - ta mun-di, sus - ci-pe, sus - ci-pe de - pre - ca - ti - o-nem no -

pec - ca - ta mun-di, sus - ci-pe de - pre - ca - ti - o-nem no -

pec - ca - ta mun-di, sus - ci-pe de - pre - ca - ti - o-nem no -

6	#	46	-
44		4+	-
24		b	-

Org.: tasto solo

60

stram. Qui se - des ad dex-te-ram, qui se - des ad dex - teram Pa - tris,

stram. Qui se - des ad dex-te-ram, qui se - des ad dex - teram Pa - tris,

stram. Qui se - des ad dex-te-ram, qui se - des ad dex - teram Pa - tris,

stram. Qui se - des ad dex-te-ram, qui se - des ad dex - teram Pa - tris,

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

66

Primo tempo

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

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

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

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

Org.: tasto solo

Solo

5 6 6 6 6 6
3 5 5 6 6 5

72

Quo-ni-am tu so-lus, so-lus san-ctus. Tu so-lus Do-mi-

Quo-ni-am tu so-lus, so-lus san-ctus. Tu so-lus Do-mi-

Quo-ni-am tu so-lus, so-lus san-ctus. Tu so-lus Do-mi-

Quo-ni-am tu so-lus, so-lus san-ctus. Tu so-lus Do-mi-nus.

Tutti

senza B.

6 6 6 6 5
4 4 3

7 [4 2] 5 [1 1 1 1] 10 10 10 10 10 10

77

mus. Tu so - lus, so - lus Al - tis - si - mus, Al - tis - si - mus, Je - - su Chri -
 nus. Tu so - lus Al - tis - si - mus, Al - tis - si - mus, Je - su, Je - su Chri -
 nus. Tu so - lus, so - lus Al - tis - si - mus, Al - tis - si - mus, Je - su, Je - su Chri -
 Tu so - lus Al - tis - si - mus, Al - tis - si - mus, Je - - su Chri -

con B. *senza B.* *con B.* *p*

40 [4 1 4 1 4 1 4] 40 40 40 40 40 40 40 7 5
 4 3 *senza Organo*

82

ste. A - men, a - men, a - men, a - men.

ste. A - men, a - men, a - men, a - men,

ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men,

ste. Cum San - cto Spi - ri - tu in

coll' Organo
 [1 1 1 1 1 1 1 1] 6 6 6 5 6 6 6 [-] 6 5 6 7 ♯ 6 6 6 5 ♯ 6

87

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

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

97

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

6 6 5 ♯ 6 6 - 6 5 6 7 ♯ 4 6
 ♯ 4 6 6 5 [♯] 4 2

101

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

Second system of the piano accompaniment, showing the right and left hand parts. The right hand continues the melodic development, while the left hand maintains a steady rhythmic pattern.

Third system of the piano accompaniment, featuring trills in both hands. The trills are marked with a sharp sign and the abbreviation 'tr'.

De-i Patris. A - men, a - men, a - men, a - men, a - men, a - men, a - men, a -

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

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

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

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

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

106

men, a - men, a - men, a - men, a - men, a - men, amen, a - men.
 Pa - tris. A - men, a - men, a - men, a - men, a - men, a - men, a - men.
 Cum San - cto Spi - ri - tu in glo - ri - a De - i - Pa - tris.
 a - men, amen, a - men, a - men, a - men. Cum San - cto Spi - ri - tu in

senza B.

con B.

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

116

a²

tr.

men, a - men. Cum San - cto Spi - ri - tu in glo - ri - a De - i Patris. A -

tris. A - men, a - men, a - men, a - men, amen, a -

Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men, amen, a -

men. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, amen, a -

senza B.

con B.

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

2 -

121

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

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

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

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

Solo

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

125

tr

tr

tr

tr

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

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

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

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

Tutti

Solo

Tutti

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

CREDO

Allegro

f

f

f

f

f

f

f Tutti
 Cre - do, cre - do in u - num De - um. Pa - trem o - mni - pot - en - tem,

f Tutti
 Cre - do, cre - do in u - num De - um. Pa - trem o - mni - pot - en - tem,

f Tutti
 Cre - do, cre - do in u - num De - um. Pa - trem o - mni - pot - en - tem,

f Tutti
 Cre - do, cre - do in u - num De - um. Pa - trem o - mni - pot - en - tem,

Tutti
f

7 6 4 6 6 6 7 6 4 6 6 6 4 6
 2 2 2 2

6

The first system of the score consists of four staves. The top staff is a vocal line starting with a treble clef and a key signature of one flat. It begins with a measure containing a whole note chord (F4, A4, C5) and a fermata. The second staff is the piano accompaniment, starting with a treble clef and a key signature of one flat, featuring a melodic line with a fermata. The third staff is the piano accompaniment in the bass clef, starting with a treble clef and a key signature of one flat, featuring a rhythmic pattern of eighth notes. The fourth staff is the piano accompaniment in the bass clef, starting with a treble clef and a key signature of one flat, featuring a rhythmic pattern of eighth notes.

The second system of the score consists of three staves. The top staff is the piano accompaniment in the treble clef, starting with a treble clef and a key signature of one flat, featuring a melodic line. The middle staff is the piano accompaniment in the bass clef, starting with a treble clef and a key signature of one flat, featuring a rhythmic pattern of eighth notes. The bottom staff is the piano accompaniment in the bass clef, starting with a treble clef and a key signature of one flat, featuring a rhythmic pattern of eighth notes.

The third system of the score consists of two staves. The top staff is the piano accompaniment in the treble clef, starting with a treble clef and a key signature of one flat, featuring a melodic line. The bottom staff is the piano accompaniment in the bass clef, starting with a treble clef and a key signature of one flat, featuring a rhythmic pattern of eighth notes.

fa - cto - rem cae - li, cae - li et ter - rae, vi - si - bi - li - um

fa - cto - rem cae - li, cae - li et ter - rae, vi - si - bi - li - um

fa - cto - rem cae - li, cae - li et ter - rae, vi - si - bi - li - um

fa - cto - rem cae - li, cae - li et ter - rae, vi - si - bi - li - um

The fourth system of the score consists of two staves. The top staff is the piano accompaniment in the treble clef, starting with a treble clef and a key signature of one flat, featuring a melodic line. The bottom staff is the piano accompaniment in the bass clef, starting with a treble clef and a key signature of one flat, featuring a rhythmic pattern of eighth notes.

6 6 6 6 6 6 6 6 6 6 6 4 6 - 6 2 5

12

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

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

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

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

Solo

4 6 - 6 6 6 4+ 6 6 4+ 6 6 6 5 [-] 6 5 [1 1 1

2 5

18

p

p

Solo
Et in u - num, u - num Do - mi-num Je - sum Chri - stum, Chri - stum,

Solo
Et in u - num, u - num Do - mi-num Je - sum Chri - stum, Chri - stum,

p
4] *Org.: tasto solo*

25

Fi - li - um, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre, Et ex Pa - tre, Et ex Pa - tre, ex Pa - tre

10 9 9 - 8 - 7 - 6 5 6 6 6 7
 8 7 7 - 6 - 4 # 5 5 4 3 #

32 *a. 2.*

ex Pa - tre na - tum an - te o - mni-a sae - cu-la, an - te o -

ex Pa - tre na - tum an - te o - mni-a sae - cu-la, an - te o -

ex Pa - tre na - tum an - te o - mni-a sae - cu-la, an - te o -

na - tum an - te o - mni-a sae - cu-la, an - te o -

6 ♯ 7 - 6 4♯ 6 ♯ 6 4♯ 6 ♯ 6 4 6 6 9 7 6
 5 4 3 - 2 2 2 2 2 2 2 2 2 2 5

38

mni-a sae - cu - la. De - um de De - o, lu - men de lu - mi-ne,

mni-a sae - cu - la. De - um de De - o, lu - men de lu - mi-ne,

mni-a sae - cu - la. De - um de De - o, lu - men de lu - mi-ne,

mni-a sae - cu - la. De - um de De - o, lu - men de lu - mi-ne,

6 [-] #[—] 6 # 7 6 4+ 6 6 6 7 - 6 6 4+ 6 6 6 6 6 4

44

De - um ve - rum de De - o ve - ro, de De-o ve - ro.

De - um ve - rum de De - o ve - ro, de De-o ve - ro.

De - um ve - rum de De - o ve - ro, de De-o ve - ro.

De - um ve - rum de De - o ve - ro, de De-o ve - ro.

4₂ ——— 6 - 6 ——— 4₂ ——— 6 - 6 ——— 6 - 6 [-] 5 [-] 6 4 6 6 6
 2 ——— 5 ——— 2 ——— 5 ——— 4 [-] # [-] 2 b

50

Ge - ni-tum, non_ fa - ctum, ge - ni-tum, non_ fa - ctum, con - sub - stan - ti -
 Ge - ni-tum, non_ fa - ctum, ge - ni-tum, non_ fa - ctum, con - sub - stan - ti -
 Ge - ni-tum, non_ fa - ctum, ge - ni-tum, non_ fa - ctum, con - sub - stan - ti -
 Ge - ni-tum, non_ fa - ctum, ge - ni-tum, non_ fa - ctum, con - sub - stan - ti -

4 6 6 6 6 6 4+ 6 6 6 6 4+ 6 6
 2 2 b5 b 5 2 5 4 4 2 5 2 5

56

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

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

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

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

Solo

4 46 - 6 6 6 4 6 6 4 6 6 6 6 [-] [1 1 1 1]
 2 5 5 b 5 b 5 b 5 5 5

62

p

p

Solo
Et pro - pter no - stram, no-stram sa - lu - tem _____,

Solo
Qui pro - pter, pro-pter nos ho - mi - nes, et pro-pter no-stram sa - lu - tem _____,

Solo
Qui pro - pter, pro-pter nos ho - mi - nes, et pro-pter no - stram sa - lu - tem,

p
Org.: tasto solo

78

de - scen - dit, de-scen - dit de cae - lis, de cae - lis.

de - scen - dit, de-scen - dit de cae - lis, de cae - lis.

de - scen - dit, de-scen - dit de cae - lis, de cae - lis.

de - scen - dit, de-scen - dit de cae - lis, de cae - lis.

Tutti

6 b5 6 4 b 6 6 7 6 - 6 - 5 - 5 - 4 - 3 -

Adagio ma non troppo

85

f

f *tr* *p*

f *tr* *p*

Solo *tr*
Et in-car-na-tus est, et in-car-na-tus

Solo *tr*
Et in-car-na-tus est, in-car-na-tus

Solo *tr*
Et in-car-na-tus

Solo *tr*
Et in-car-na-tus

Solo *f* *p* *tr*

b [-] 6 6 5 *b* - 6 *b* *b*6 6 *b*5
4 3

89

est de Spi - ri - tu Sancto ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne:

est de Spi - ri - tu Sancto ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne:

est de Spi - ri - tu Sancto ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne:

est de Spi - ri - tu Sancto ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne:

b7 6 5 7 8 7 6 7 6 6 5
 b4 3 2 3 4 4 4 - 3

97

f *tr* *tr* *tr*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

f *Tutti* *f* *Tutti* *f* *Tutti*

Cru - ci - fi - xus et - i - am pro

Cru - ci - fi - xus et - i - am pro no - bis, pro no - bis, pro

Cru - ci - fi - xus et - i - am pro no - bis, pro no - bis, cru - ci - fi - xus et - i - am pro

Cru - ci -

Tutti

b — b6 [-] 4 6 b b6 7 5 #7 8 7 b b6 7 7 b6 4 b6

101

no - - - bis, pro no - bis: sub Pon - ti - o Pi - la - to, sub

no - - - bis, pro no - bis: sub Pon - ti - o Pi - la - to, sub

no - - - bis, pro no - bis: sub Pon - ti - o Pi - la - to, sub

fi - xus et - i - am pro no-bis: sub Pon - ti - o Pi - la - to, sub

4 6 5 4+ 3 - 4 - 6 b - 6 b6 b5 6 b5

b2 3 - 2 2 - b5 5 b 5 b

104

p

f *p*

f *p*

f *p*

f *p*

f *p*

Pon - ti - o Pi - la - to pas - sus, pas - sus, et se - pul - tus est, se - pul - tus est.

Pon - ti - o Pi - la - to pas - sus, pas - sus, et se - pul - tus est, se - pul - tus est.

f *p*

Pon - ti - o Pi - la - to pas - sus, pas - sus, et se - pul - tus est, se - pul - tus est.

Pon - ti - o Pi - la - to pas - sus, pas - sus, et se - pul - tus est, se - pul - tus est.

f *p*

6 4 b7 6 - b 4+ 6 6 b b6 6 4 b5 4 5

Molto allegro

109

Et re-sur-re-xit ter-ti-a di-e, ter-ti-a di-e, se-cun-dum, se-cun-dum Scri-
 Et re-sur-re-xit ter-ti-a di-e, ter-ti-a di-e, se-cun-dum, se-cun-dum Scri-
 Et re-sur-re-xit ter-ti-a di-e, ter-ti-a di-e, se-cun-dum, se-cun-dum Scri-
 Et re-sur-re-xit ter-ti-a di-e, ter-ti-a di-e, se-cun-dum, se-cun-dum Scri-

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

114

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern.

Second system of musical notation, primarily piano accompaniment. It continues the two-staff piano part from the first system, showing harmonic support for the vocal line.

Third system of musical notation, piano accompaniment. This system introduces trills (tr) in the right hand of the piano part, adding decorative elements to the accompaniment.

ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum: se - det, se - det ad dex - te - ram Pa - tris. Et i - terum ven -

ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum: se - det, se - det ad dex - te - ram Pa - tris. Et i - terum ven -

ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum: se - det, se - det ad dex - te - ram Pa - tris. Et i - terum ven -

ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum: se - det, se - det ad dex - te - ram Pa - tris. Et i - terum ven -

Fourth system of musical notation, piano accompaniment. This system includes figured bass notation at the bottom of the page, which provides a shorthand for the harmonic structure of the piano part.

6 6 - # - 6 6 - # - 6 6 - # - # [-] 4 5 6 4 6
 2. # 5 3 5

120

tu - rus est, ven-tu - rus est cum glo - ri - a, ju - di - ca - re, ju - di - ca - re, ju - di -

tu - rus est, ven-tu - rus est_ cum glo - ri - a, ju - di - ca - re, ju - di - ca - re, ju - di -

tu - rus est, ven-tu - rus est cum glo - ri - a, ju - di - ca - re, ju - di - ca - re, ju - di -

tu - rus est, ven-tu - rus est_ cum glo - ri - a, ju - di - ca - re, ju - di - ca - re, ju - di -

4 — 6 — 4 — 6 6 # 6 6 4 6 6 4 6 6 — 5 — 4 6 — # 4+ 6 — 4
 3 — 5 — 3 — 6 6 5 2 4 5 — 4 — # — 2 5 — # 2 5 — 2

125

ca - re vi - vos, vi - vos et mor - tu - os: cu - jus

ca - re vi - vos, vi - vos et mor - tu - os: cu - jus

ca - re vi - vos, vi - vos et mor - tu - os: cu - jus

ca - re vi - vos, vi - vos et mor - tu - os: cu - jus

♯ 5 - ♯ 4 6 - ♯ 5 6 2 6 6 4 6 5 - 4 5 - ♯ 4 5 - ♯ 4 [-] 6 - ♯ [-]

130

re - gni non e - rit - fi - nis, cu - jus re - gni non e - rit fi - nis, non, non, non, non

re - gni non e - rit fi - nis, cu - jus re - gni non e - rit fi - nis, non, non, non, non

re - gni non e - rit fi - nis, cu - jus re - gni non e - rit fi - nis, non, non, non, non

re - gni non e - rit fi - nis, cu - jus re - gni non e - rit fi - nis, non, non, non, non

6 6 - # - 6 6 4 6 7 4 5 5^b 4 6 - 4 6 - 5 3 5 # 2 5 - 2 5 -

135

$\text{e - rit fi - nis, non, non, non, non e - rit fi - nis.}$
 $\text{e - rit fi - nis, non, non, non, non e - rit fi - nis.}$
 $\text{e - rit fi - nis, non, non, non, non e - rit fi - nis.}$
 $\text{e - rit fi - nis, non, non, non, non e - rit fi - nis.}$

Solo

$\frac{4}{2} \quad \frac{6}{4} \quad \frac{6}{5} \quad \frac{7}{\#} \quad \frac{\#}{[-]} \quad \frac{5}{3} \text{---} \frac{6}{-} \frac{6}{-} \frac{6}{-} \quad \frac{4}{2} \quad \frac{6}{\#} \text{---} \frac{4}{2} \quad \frac{6}{-} \frac{6}{-} \frac{\#}{4} \quad \frac{6}{2} \quad \frac{4}{2} \quad \frac{6}{7} \quad \frac{\#}{[-]} \quad \frac{6}{2} \quad \frac{4}{2} \quad \frac{6}{7} \quad \frac{\#}{4} \quad \frac{6}{2} \quad \frac{6}{6} \quad \frac{1}{1} \quad \frac{1}{1} \quad \frac{1}{1}$

Allegro

141

149

149

150

151

152

153

154

6 4+ 6 - 4 6 - 4+ 6 6 6 4 - 6 7 6 6 6 - 5 Org.: tasto solo

158

tr

f

f

f

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

2 4 -

166

Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem,

7 5 6 - 7 6 7 6 7 8 9 8 [1 1 1]
4 3

174

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

Second system of the musical score, primarily consisting of piano accompaniment for the right and left hands. The music continues with various rhythmic patterns and melodic lines.

Third system of the musical score, continuing the piano accompaniment. The texture remains consistent with the previous systems, showing intricate piano writing.

f **Tutti**

et in Spi - ri - tum San - ctum, Do - mi - num, et in Do - mi - num vi - vi - fi - can - tem:

f Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

f Et in Spi - ri - tum San - ctum, Do - mi - num, Do - minum, et vi - vi - fi - can - tem:

f Et in Spi - ri - tum San - ctum, Do - mi - num, et in Do - mi - num, vi - vi - fi - can - tem:

This system contains the vocal entries for the 'Tutti' section. It includes four vocal parts (Soprano, Alto, Tenor, and Bass) with their respective lyrics. The lyrics are: 'et in Spi - ri - tum San - ctum, Do - mi - num, et in Do - mi - num vi - vi - fi - can - tem:'. The piano accompaniment continues below the vocal lines.

Tutti

This system shows the piano accompaniment for the 'Tutti' section, continuing from the previous system. It features a steady bass line and active upper parts.

6 - 4/2 6 - 4/2 6 - 4/2 6 6 6 - 6 7 6 6 6 - 5/4 3

182

p

Solo

qui ex Pa - tre Fi - li - o - que, Fi-li - o - que pro - ce - dit, qui ex

p Solo

♩ 4+ 6 ♯ 4+ 6 6 6 5 - Org.: tasto solo
2 2 4 # -

190

Pa - tre Fi - li - o - que pro - ce - dit, *f* **Tutti** qui ex Pa - tre Fi - li - o - que

f qui ex Pa - tre Fi - li - o - que

f qui ex Pa - tre Fi - li - o - que

f qui ex Pa - - - tre Fi - li - o - - -

Tutti
f
 Org.: tasto solo

198

o - que pro - ce - - dit.

pro - ce - - dit.

pro - ce - - dit.

que pro - ce - - dit.

Solo

4+ 6 6 7 7 6 7 6 7 6 6 - 7 # 7 7 6 6 5 # 2 4

206

Qui cum Pa - tre et Fi - li-o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur.

p

Solo

p

6 # 6 5 6 5 [K] 4+ 6 6 4+ 6

215

Qui cum Pa - tre, cum Pa - tre et Fi - li - o si - mul, si - mul ad - o - ra - tur:

Qui cum Pa - tre, cum Pa - tre et Fi - li - o si - mul, si - mul ad - o - ra - tur:

Qui cum Pa - tre, cum Pa - tre et Fi - li - o si - mul, si - mul ad - o - ra - tur:

Qui cum Pa - tre, cum Pa - tre et Fi - li - o si - mul, si - mul ad - o - ra - tur:

6 - 4+ 46 - 4 6 - 4+ 6 - 6 6 - 6 7 6 6 6 - 5 Org.: *fasto solo*
3 2 2 4 4 5 6 4 - 3

233

qui lo - cu - tus est per Pro - phe - tas, qui lo - cu - tus est per Pro - phe - tas,
 qui lo - cu - tus est per Pro - phe - tas,
 cu - tus est per Pro - phe - tas,
 tas, qui lo - cu - tus est per Pro - phe - tas, Solo

4 6 6 7 7 6 7 6 6 7 4 - 7 p 6 4 6 6 4 6

2 2

242

tr.

a. 2

p

p

p

f

p

f

f

f Tutti

qui lo - cu - tus est per Pro - phe - - tas, per Pro - phe - - tas.

p

f

qui lo - cu - tus est per Pro - phe - - tas, per Pro - phe - - tas.

p

f

qui lo - cu - tus est per Pro - phe - - tas, per Pro - phe - - tas.

f

qui lo - cu - tus est per Pro - phe - - tas, per Pro - phe - - tas.

p

Tutti

Solo

Tutti

f

p

f

4 6 6 7 7 6 7 6 7 6 6 - 7 Org.: tasto solo 7 6 6 - 7

2 4 - 4

251

The musical score consists of several systems. The first system shows the piano introduction with a treble clef and a key signature of one sharp (F#). The second system continues the piano introduction. The third system introduces the vocal parts with the lyrics: *f* Et u - nam_ san - ctam, san - ctam ca -. The fourth system continues the vocal parts. The fifth system shows the piano solo section, marked *Solo* and *Tutti*. The piano solo features a complex rhythmic pattern with arpeggiated figures. The sixth system continues the piano solo with figured bass notation: 17, 6, 15/6, 7 6, 4 6 6/2, 6 5, 6, 7 6, 4 6 6/2, 6 5.

262

fi - te-or u - num, u - num ba - ptis - ma in re-mis-si-
 fi - te-or u - num, u - num ba - ptis - ma in re-mis-si-
 fi - te-or u - num, u - num ba - ptis - ma in re-mis-si-
 fi - te-or u - num, u - num ba - ptis - ma in re-mis-si-

4 6 6 4 6 6 6
 2 5 5 2 5 5 5

267

o - - nem_ pec - ca - to - rum.

Solo
o - - nem pec - ca - to - rum. Et ex - spe - cto_ re - sur-re-cti-o - nem,

Solo
o - - nem_ pec - ca - to - rum. Et ex - spe - cto_ re - sur-re-cti-o - nem,

Solo
o - - nem_ pec - ca - to - rum. Et ex - spe - cto, et ex -

Solo
P
Org.: tasto solo

4+ 6 6 6 - 6 - 5 [4 1 4]
b 5 - 4 - 3

Allegro
282

The first system of the score consists of three staves. The top two staves are vocal staves in treble clef, both containing whole rests. The bottom staff is a piano accompaniment in bass clef, also containing whole rests.

The second system consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain whole rests. A dynamic marking of *f* (forte) is placed below the bass staff.

The third system consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain whole rests.

The fourth system consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain whole rests.

The fifth system begins with a vocal entry on the top staff. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment in the bass staff begins with a half note G3, followed by a quarter note A3, and then a quarter note B3. A dynamic marking of *f* and the instruction *Tutti* are placed above the vocal staff. The lyrics "Et vi - tam ven - tu - ri sae - cu - li. A -" are written below the vocal staff.

The sixth system continues the vocal line on the top staff and the piano accompaniment on the bottom staff. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with a half note G3, followed by a quarter note A3, and then a quarter note B3. A dynamic marking of *f* and the instruction *Tutti* are placed above the vocal staff. The lyrics "Et vi - tam ven - tu - ri sae - cu - li. A - - - - men. Et vi - tam ven - tu - ri" are written below the vocal staff.

The seventh system consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff contains a sequence of chords and notes, with a dynamic marking of *f* and the instruction *Tutti* placed above it. The lyrics "Et vi - tam ven - tu - ri sae - cu - li. A -" are written below the vocal staff.

[1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1]

291

f

f

f Tutti

Et vi - tam

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

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

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

senza B.

con B.

senza B.

[1 1 1 1] 6 5 — 6 5 — 4 6 — 2 5 —

6 [1 1 1 1] 6 5 — 6

299

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

con B.

5 - 4 6 - / 2 5 - / ♯ [4 1 1 1] / ♯6 7 6 / 4 - / 5 4 4 / 2 - 2 / 6 - 6 - 4 / 2 -

307

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

- - - - - men. Et

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

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

senza B.

[1 1 1 1] 6 6 # — 6 5 — 6 5 — 4 6 — ♯ # — 6

315

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

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

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

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

con B. *senza B.* *con B.*

[1] 5 - 6 7 7 - 6 —
44 3 # - 5 —

[1 1 1 1] 6 b 5 - 6 b - 4 6 7 # [-] 5 - 46
b - 2 2 5 # 4 - 4

324

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment with lyrics.

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

Fifth system of musical notation, featuring a vocal line and piano accompaniment with performance markings.

senza B. con B. senza B. con B.

4/4 # 4/2 6/6 6/5 6/4 7/4 # 6/5 6/4 b7/4 6/5

332

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

senza B.

b4 6 b7 b6 6 2 6 7 4 6 6 6 7 6 6 6 7 4 6 6 6
 2 b5 5 4 5 2 b 5 b5

340

Et vi - tam, et vi - tam, et vi - tam,
 - - - - - men. Et vi - tam, et vi - tam, et vi - tam,
 - - - - - men, a - men, a - men, a - men, a - men,
 et vi - tam, et vi - tam, et

con B. *senza B.* *con B.* *senza B.* *con B.*

4 6 4 6 b5 4+ 6 b5 4+ 46 5
 2 2 3 b 3 3 4 3 3 3

350

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

ven - tu - ri sae - cu - li. A - - - - - men, a - - - - - men, a - - - - - men.

a - - - - - men.

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

senza B. con B. *senza B. con B.*

♩ 5 6 ♩ 7 6 5

357

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

senza B. *con B.*

6 — 1 6 7 6 6 - 4 - 6 — 4 6 4 - 5 4 2 - 6 — 4 6[-] 4 4/6 2 2

365

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (B-flat).

Second system of musical notation, primarily piano accompaniment in bass clef.

Third system of musical notation, primarily piano accompaniment in bass clef.

Fourth system of musical notation, featuring a vocal line in treble clef with lyrics: *tu-ri sae-cu-li. A - - - - - men, a-men, a-men,*

Fifth system of musical notation, featuring a vocal line in treble clef with lyrics: *sae-cu-li. A - - - - - men, a - - - - - men. Et vi-tam, et vi-tam,*

Sixth system of musical notation, featuring a vocal line in treble clef with lyrics: *vi-tam ven-tu-ri sae-cu-li. A - - - - - men, a-men, a-men,*

Seventh system of musical notation, featuring a vocal line in bass clef with lyrics: *a - - - - - men. Et vi-tam, et vi-tam, et*

Eighth system of musical notation, featuring piano accompaniment in bass clef with figured bass notation: *senza B. con B.*
 7 b 6 4 6 6 [1 1 1] 6 5 7 b6 6 4# 7 6 4 2 b b 5 4 4 # 5 4

383

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

6 6 — [4 1] 6 - 5 6 7 7
 4 - 3 -

392

li. A - - - - - men, a - men, a - - - - -
 men, a - men, a - - - - - men, a - men, a - - - - -
 men, a - - - - - men, a - men, a - - - - - men, a -
 - - - - - men, a - men, a - - - - - men, a - men, a - - - - -

Org.: tasto solo

2 6 6 - 6 6 4 3 6 - 6 [4 4 4 4]

SANCTUS

Andantino

The musical score is arranged in systems. The first system includes the first three staves (flute, clarinet, and bassoon) with a forte (*f*) dynamic. The second system includes the piano accompaniment (grand staff) with a forte (*f*) dynamic. The third system features a piano solo with trills (*tr*) and a forte (*f*) dynamic. The fourth system introduces the vocal parts, starting with a forte (*f*) dynamic and a *Tutti* marking. The vocal parts are for Soprano, Alto, Tenor, and Bass, each with the lyrics "San - ctus,". The piano accompaniment continues with a forte (*f*) dynamic and a *Tutti* marking. The final system shows the vocal parts and piano accompaniment concluding the section.

6

Do - mi - nus De - us, De - - us Sa - ba-oth.

Do - mi - nus De - us, De - - us Sa - ba-oth.

Do - mi - nus De - us, De - - us Sa - ba-oth.

Do - mi - nus De - us, De - - us Sa - ba-oth.

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

11

tr

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

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

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

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

Ple - ni sunt cae - li, sunt cae - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cae - li, sunt cae - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cae - li, sunt cae - li et ter - ra glo - ri - a tu - a.

Ple - ni sunt cae - li, sunt cae - li et ter - ra glo - ri - a tu - a. Ho-

5[♯] 6 — 16 7 6 — 6 5[♯] 6 — 6 5 6 — 6 5 6 — 6 5 3 [1

17

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

1 1 1 1 1 1] 5 6 6 6 6 6

29

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

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

san - na, hosan - na, ho-san-na in ex-cel - sis. Ho-san - na,

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

4 6 - 6 6 [-] 6 - 4 - 7 6 6 4 3
2 4 - 4 - 3 - 5 5

35

tr

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

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

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

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

6 4 3
5

26

Solo

f

Tutti

6 - 7 - 6 - 6 - [b5 -] 5 - 7 6 5 6 7 6 - 5 *f* 6
5 4 3 4 - 3 5

32

Solo

p

Tutti

4 6 4 6 4 6 6 6 6 6 6
2 2 2 4 6 6 6 6 6 6 6

p

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

39

Do-mi-ni. Ho-sanna, ho-sanna, ho-sanna in ex-cel-sis.
 Ho-sanna, ho-sanna, ho-sanna in ex-cel-sis.
 ve-nit in no-mi-ne Do-mi-ni. Ho-sanna, ho-sanna, ho-sanna in ex-cel-sis.
 Ho-sanna, ho-sanna, ho-sanna in ex-cel-sis.

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

45

Solo
 Be-ne-di-ctus, be-ne-di-ctus qui ve-nit in no-mi-ne, in

Solo
 p 7 7 5[♯] 6 - 5 6 5 6 - 7 6

AGNUS DEI

Andante

Oboe I, II
f

Corno I, II in Do/C
f

Clarino I, II in Do/C
f

Timpani in Do-SollC-G
f

Trombone alto
f

Trombone tenore
f

Trombone basso
f

Violino I
f

Violino II
f

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

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

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

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

Bassi ed Organo
f
Tutti Solo
6[] 7 - 6 - 7 - 6 - 7 - 6 5 4 6 9 - 7 - [1 1 1]
2 4 - 3 -

5

p *f*

Solo *f* *Tutti*

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

f

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

f

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

f

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

Solo

1] \flat — 6 6 # 5 \flat — 6 6 # 4 — 4 6 \flat 7 4 - # [-] \flat [4 4 4]

16

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

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

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

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

4 4+ 7
2 3

6 6 # 6 6 # # 47 - 6 6 #

5 5

21

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

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

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

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

Solo

♯ 47 [-] 6 6 ♯ 6 5 ♭ 7 5 ♭ 6 [-] 5 ♭ 4+ ♯ 4 2 7

36

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

do - na pa - cem,

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

do - na no - bis pa - cem,

Figured Bass: 6 4 4 2, 6 6 5, 6 6 5 4 3, 7 #, 7 #, b6, 7 #

42

The first system of the score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth notes and rests. The second and third staves are empty. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both containing eighth-note patterns.

The second system of the score consists of two staves. The top staff is in treble clef and contains piano accompaniment with dynamics markings 'f' and 'p', and triplet markings '3'. The bottom staff is in bass clef and contains piano accompaniment with dynamics markings 'f' and 'p'.

This section contains four vocal staves with lyrics. The lyrics are: "do - na no - bis, no - bis pa - cem, do - na pa - cem,". The first two staves are marked 'Tutti' and 'f', and the last two are marked 'Solo'. The bottom staff is in bass clef and contains piano accompaniment with dynamics markings 'f' and 'p'.

The third system of the score consists of two staves. The top staff is in treble clef and contains piano accompaniment with dynamics markings 'Tutti f' and 'pSolo'. The bottom staff is in bass clef and contains piano accompaniment with dynamics markings 'f' and 'pSolo'.

6 # - 6 # - 6 # [-] 6 # [-] 7 6 7 8 7 -
5 5 5 5 # 4 2 6 5 #

48

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

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

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

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

f Tutti

7 # 6 7 8 7 - 7 #
4 2 6 5

60

Musical score for measures 60-64. It includes vocal staves (Soprano, Alto, Tenor) and piano accompaniment (Right and Left Hand). The music is in a major key with a 2/4 time signature. The vocal parts have rests, while the piano accompaniment provides harmonic support.

Musical score for measures 65-69. This section features piano accompaniment. The right hand has a melodic line with trills and slurs, marked with a forte (*f*) dynamic in measure 65 and a piano (*p*) dynamic in measure 69. The left hand provides a steady bass line.

Musical score for measures 70-74. This section includes vocal staves with lyrics and piano accompaniment. The lyrics are: "pa-cem, do-na, do-na pa-cem,". The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment includes a *Tutti* marking in measure 70 and a *Solo* marking in measure 74. The lyrics "do - na" are written under the piano staff in measure 74.

7

7

7 6 7 6
4 4

66

do - na no - bis pa - cem,

do - na no - bis pa - cem,

do - na_ no - bis, no - bis_ pa - cem,

no - bis pa - cem,

do - na_ no - bis, no - bis_ pa - cem,

7 6 7
4

6 6 6 6 6 6 4 6
5 5 5 5 5 2

The first system of the score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a series of chords: F#4, A4, C5, and F#4. The second and third staves are treble clefs, and the fourth and fifth staves are bass clefs. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

The second system of the score continues the piano introduction. It features a piano (p) dynamic marking. The right hand has a melodic line with triplets and a fermata. The left hand has a rhythmic accompaniment with eighth notes and a fermata.

The third system of the score includes vocal parts and piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "no - bis pa - cem, do - na pa - cem, do - na no - bis pa - cem, do - na". The piano accompaniment features a steady eighth-note bass line. The system includes dynamic markings such as *p* and *Solo*.

6 6
5 5

7 6 7 8 7 6 - 6 -
4 2 6 5 3

84

f Tutti *tr*

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

pa - cem, *f* Tutti do - na no - bis, no - bis pa - cem,

pa - cem, *f* Tutti do - na no - bis pa - cem,

pa cem, *f* Tutti do - na no - bis pa - cem,

f Tutti

6 - 6 - 7 6 7 6 7 6 7

4 4 4

95

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

6 4 6 6 6 6 5
4 2 5 4 3

101

f

do - na_ no - bis pa - cem, do - na_, do - na_ no - bis_ pa - cem.

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

f Tutti

do - na_ no - bis pa - cem, do - na_, do - na_ no - bis_ pa - cem.

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

6 4 6 6 6 6 5 [1 1 1] 7 6 7 6 [] 7 6 []

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