

MISSA

Tromba I, auch Corno da caccia

Tromba II, III

Timpani

Flauto traverso I, II

Oboe I, II, auch Oboe d'amore I, II

Fagotto I, II

Violino I, II

Viola

Soprano I, II

Alto

Tenore

Basso

Continuo (e Violoncello)

Missa

Kyrie

1. Kyrie eleison

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Fagotto

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo
(e Violoncello)

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

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

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

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

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

7 6 7^b 6 9 8 7^b 6 5 6 7 6 #

5 Largo

Fl. I

Fl. II

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Cont.

un poco piano

un poco piano

un poco piano

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

10

9 6 7 9 3 7 4 6 7 9 3 7 6 6 6 4 2 6 4 3 6 6 6 6 6 6 6 6 7 6 6 6 5

15

tr.

4 3 5^b 6 9^b 8 7 9 8 9 8 8 7 9 8 8 7 6 4 2 7 6 5 8 7 6 4 2 6 7

20

8 7 7^b 8 7 7^b 5 6 7 7 7 9 8 7 7 7 4 5 6 6 5 5 7 5 7 6 7 9 6

25

Figured bass line (bottom staff):

9 6 7 6 7 9 3 7 5 6 4 6 4 6 6 6 6 5 6 4 5 6 4 7 6 4 5 3 2 3 2

30

Fl. I

Fl. II

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Sopr. I

Sopr. II

Alto

Ten.

Basso

Cont.

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

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

Figured bass line (bottom staff):

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

35

Ob. I

Ob. II

Sopr. I

Sopr. II

Alto

Ten.

Basso

Cont.

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

Ky-ri-e e-

e-le - - i - son, e-le - - i - son, e-lei - -

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

7 9 8 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

40

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

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

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

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

6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

44

Fl. I

Fl. II

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

forte

Sopr. I

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

Sopr. II

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

Alto

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

Ten.

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

Basso

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

Cont.

6 5 5 $\frac{1}{2}$ 7 $\frac{1}{2}$ 7 $\frac{1}{2}$ 4 3 7 7 $\frac{1}{2}$ 6 6 $\frac{1}{2}$ 4 $\frac{1}{2}$ 3 6 4 5 5 $\frac{1}{2}$ 7 5 6 $\frac{1}{2}$ 4 $\frac{1}{2}$ 3 $\frac{1}{2}$ #

48

48

forte

forte

forte

forte

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

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

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

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

e e - le - - - i - son, e - le - i - son, e - le - i - son, e - lei - - - - son,

6 6 5 $\frac{6}{4}$ $\frac{4}{2}$ 6 $\frac{6}{4}$ 2 6 6 $\frac{7}{4}$ $\frac{6}{4}$ $\frac{4}{2}$ 3 $\frac{6}{4}$ 7 6 5 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 2

52

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

- - ri - e e - le - - - i - son, e - le - - - i - son, e - - le - -

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

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

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

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

56

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

- i - son, e - le - - i - son, e - le - i - son, e - lei - - son,

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

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

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

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

61

61

Key signature: G major (one sharp).

Lyrics:

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

Figured bass notation (bottom staff):

9 8 7 6 4 3 6 7 8 7 7 4 8 7 7 4 5 6 7 7 7 9 8 7 7

66

The musical score for page 66 consists of piano accompaniment and vocal parts. The piano part is written for four staves (two grand staves), each with a treble and bass clef, in the key of D major. The vocal parts are written for four voices (Soprano, Alto, Tenor, and Bass), each on a single staff in the key of D major. The lyrics are in Latin and are distributed across the vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The vocal parts enter in the second measure and continue with the lyrics throughout the page.

Lyrics:

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

Figured bass notation (Basso Continuo):

6 6 5 7^b 6 9 6 7 9 6 7 6 7 9 3 7 6 4 6 6 4 2 6 4 2 6 6 5

71

le - - - i - son.

le - - - i - son.

le - - - i - son.

le - - - i - son.

le - - - i - son.

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

76

The image shows a page of musical notation, numbered 76. It contains two systems of staves. The first system consists of five staves, and the second system also consists of five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written in a standard musical notation style, with notes, rests, and accidentals clearly visible. The page is numbered 76 in the top left corner.

81

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

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

6 4 5 7 7 6 6 6 6 6 5 6 7 6 4 6 4 2 6 4 3 6 4 2 6 5 3 6 4 2 6 7 5 4 6 4 5 7 6 5

[illegible]

99

The musical score for page 99 consists of piano accompaniment and vocal parts. The piano part is written for four staves (two grand staves), each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) on single staves. The lyrics are in Latin, and the music is a Kyrie eleison setting.

Piano Accompaniment:

- Staff 1 (Grand Staff 1):** Treble and Bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes.
- Staff 2 (Grand Staff 2):** Treble and Bass clef. Similar to the first grand staff, with a melodic line in the right hand and accompaniment in the left.
- Staff 3 (Grand Staff 3):** Treble and Bass clef. Continues the piano accompaniment pattern.
- Staff 4 (Grand Staff 4):** Treble and Bass clef. Continues the piano accompaniment pattern.

Vocal Parts:

- Staff 5 (Soprano):** Lyrics: - i - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - - - i -
- Staff 6 (Alto):** Lyrics: son, Ky - ri - e e - le - - i - son, e - le - - i - son, e - le - - i - son,
- Staff 7 (Tenor):** Lyrics: le - i - son, e - le - i - son, Ky - ri - e e - le - - - i - son, e - lei - son, Ky -
- Staff 8 (Bass):** Lyrics: son, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son, e - lei - - son, Ky - ri - e e - -

Figured Bass:

The figured bass is written on a single staff at the bottom of the page, using numbers and sharps to indicate the harmonic structure for the keyboard.

7 # 7 6 5 6 6 5 6 7 6 6 5 2 6 7 7 6 4 # 6 5 4 5 2 6 6 5 4 6

104

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

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

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

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

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

6 6 6 6 6 # 6 4/2 6 6 4/2 6 5 9 6 7 9 5 7 6 7 9 3

[illegible]

113

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

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

122

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

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

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

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

le - - - i-son, e - le - - - i-son, e - le - - - i - son.

9 6 7 7 6 7 9 3 6 4 6 6 4 2 6 4 2 6 6 4 6 6 4 5 6 4 7 6 4 5 #

Sequitur Christe

2. Christe eleison

[illegible]

18

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

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

7 5 4 # # 6 4 6 4 2 6 5 7 6 7 5 6 4 2 6 5 9 4 8 3 7 4 6 4 3 6 4 2

22

- son, Chri - ste, Christe e - le - i - son, e - le - i - son, e -

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

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

26

lei - son, Chri - ste, Chri - ste e - le - i - son, e - le -

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

6 5 6 6 5 4 9 4 8 7 6 6 5 7 4 6 4 5 6 4 3 7 7 5 6 5

30

forte

- i - son, e - le - i - son, e - le - i - son.

- i - son, e - le - i - son.

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

34

39

piano

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

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

44

son, e - le - - - - - i - son, Chri - - ste, Christe e - le - -

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

48

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

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

53

forte

son.

son.

57

piano

Christe e - le - - - i - son, e -

Christe e - le - - - i - son, e - le - i - son, e - le - i - son, e - le -

61

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

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

65

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

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

69

Chri - - - ste, Christe e - le - - - - i - son, Christe e - le -

Chri - - - ste, Christe e - le - - - - i - son, Christe e -

7 5 6 4 3 6 4 5 3 6 4 3 7 6 9 6 6 5 7 8 7 5

73

- i - son, e - le - i - son, e - le - - - i - son, Christe e - le - i - son.

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

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

forte

77

- i - son, e - le - i - son, e - le - - - i - son, Christe e - le - i - son.

7 6 9 7 4 3 4 3 6 5 6 4 2 7 6 4 3 4 3 5 6 4 2 6 6 6 7 6 5 2 3

81

- i - son, e - le - i - son, e - le - - - i - son, Christe e - le - i - son.

6 6 6 4 2 6 7 6 6 4 2 6 5 9 3 9 9 6 6 6 6 5 6 6 6 5 4 3

Kyrie sequitur

3. Kyrie *eleison*

4 Alla breve

Allegro

Flauto traverso I, II
Oboe d'amore I
Oboe d'amore II
Fagotto
Violino I
Violino II
Viola
Soprano I, II
Alto
Tenore
Basso
Continuo (e Violoncello)

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

[illegible]

10

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

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

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

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

5 # 6 4 2 6 8 7 6 6 4 5 # 6 6 6 4 7 # 6 4 5 # 6 4 2 6 4 6 4 6 4 6 # 7 # 5 b 6

15

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

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

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

6 4 2 7 # 7 5 b 6 6 6 4 2 7 6 5 9 # 8 4 7 6 6 4 5 # 6 6 6 4 6 3 3 5 b 8 7 6 5 b

20

—, Ky - ri - e e - lei - - - son, e - le - i - son, Ky - - - ri - e e - le - - - i - -
- son, e - le - i - son, e - - - - le - i - son, e - - - - le - i - son, Ky - ri - e e -
le - - - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i -

7 5 7 5 7 6 4 7 5 6 4 2 6 4 6 6 4 5 5 2 9 8 7 6

25

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

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

[illegible]

40

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

45

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

55

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

6 7 7 6 7 6 6 6 7 6 6 6 9 6 7 6 6 6

4 2 2 3 2 6 6 6 4 4 4 9 6 7 6 6 6

2 2 2 3 2 6 6 6 4 4 4 9 6 7 6 6 6

Gloria

4. Gloria in excelsis

Score for 4. Gloria in excelsis, page 37. The score includes parts for Tromba I, II, III, Timpani, Flauto traverso I, II, Oboe I, II, Fagotto, Violino I, II, Viola, Soprano I, II, Alto, Tenore, Basso, and Continuo (e Violoncello). The key signature is one sharp (F#) and the time signature is 3/8. The score shows measures 28 through 37.

Measures 28-37 are shown. The Continuo part includes fingerings: 5, 2, 5, 4, 2, 6, 6.

8

This musical score page contains measures 8 through 15. It is written for piano and bass. The piano part consists of four staves (treble and bass clefs) and the bass part consists of one staff (bass clef). The key signature is one sharp (F#). The piano part features complex, fast-moving passages with many beamed sixteenth and thirty-second notes, often with slurs. The bass part is more rhythmic, featuring eighth and sixteenth notes. Measure 8 is marked with a large '8'. Measures 9-15 show the continuation of these patterns. At the bottom of the page, there is a line of figured bass notation with figures: 6 4, 5 3, 5, 6 5 #, 7 6 #, 6, 6 5, 7 6.

17

The musical score consists of several systems of staves. The first system (measures 17-20) has four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The second system (measures 21-24) also has four staves, with the first two being grand staves and the last two being single staves. The piano accompaniment is intricate, featuring many sixteenth and thirty-second notes. The vocal line begins in measure 23 on the third staff of the second system, with the lyrics "Glo -".

Glo -

26

Glo-ri - a in ex - cel-sis, in ex - cel-sis De - o,
Glo-ri - a in ex - cel-sis, in ex - cel-sis De - o,
- ri - a in ex - cel - - - - - sis De - o,
Glo - - - - ri - a in ex - cel - - - - sis De - o,
Glo-ri - a in ex - cel-sis, in ex - cel-sis De - o,
6 6 6 7 6 5 7
2 4 2 4 3 5 3

35

This musical score page contains measures 35 through 40. It is written for piano and voice in the key of D major (two sharps). The piano part is a four-staff system (treble and bass clefs for both hands). The voice part is a single staff in the treble clef. The score begins with measure 35, marked with a '35' above the first staff. Measures 35-39 feature complex piano accompaniment with many sixteenth and thirty-second notes, while the voice part has rests. In measure 40, the voice part enters with the lyrics 'glo - ri - a' on a long note, and the piano part continues with accompaniment. The page ends with measure 40.

53

The musical score is written for a piano and voices. The piano part consists of two systems of staves (treble and bass clef). The vocal parts are written in a single system of staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin, and the music is in a grand staff format.

Lyrics:

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

[illegible]

71

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

80

The musical score for page 80 consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The second system also has four staves: three vocal staves and one piano accompaniment staff. The key signature is D major (two sharps). The time signature is common time (C). The lyrics are: "glo-ri-a, glo-ri-a in ex-cel-sis De-us". The piano part features complex arpeggiated figures in the right hand and more rhythmic patterns in the left hand.

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

89

- sis, in ex - cel - sis, in ex - cel - sis De - o, glo - -

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

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

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

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

6 6 5 6 7 9 8 5 6 5

5. Et in terra pax

98

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system consists of three measures, and the second system consists of four measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The vocal parts enter in the second measure of the first system and continue through the end of the piece. The lyrics are written below the vocal staves, and the piano part includes figured bass notation at the bottom.

Lyrics:

- ri - a in ex - cel - sis De - o. Et in ter - ra pax, et in
 - ri - a in ex - cel - sis De - o. Et in ter - ra pax, et in
 De - o, in ex - cel - sis De - o. Et in ter - ra pax, et in
 cel - sis De - o. Et in ter - ra pax, pax
 glo - ri - a in ex - cel - sis De - o. Et in ter - ra, in ter - ra pax, pax

Figured Bass:

6 5 6 5 6 4 6 4 5 3 4 2 6 7 7 5 6 7 4 3 6 4 2 5 7 4 3 5 6

[illegible]

11

The musical score is written for a piano and voice. The piano part consists of two systems of staves. The first system has four staves (treble and bass clef), and the second system has three staves (treble and bass clef). The key signature is D major (two sharps). The tempo is marked 'Tasto solo' at the end of the piece. The lyrics are in Latin and are written below the vocal staves.

Vocal Lyrics:

pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis,
 et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis,
 — in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis,
 et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis,

Piano Accompaniment:

The piano accompaniment features a complex rhythmic pattern in the right hand, often using triplets and sixteenth notes. The left hand provides a steady bass line with occasional harmonic support. The piece concludes with a final chord and a fermata.

15

et

6 4 2 # 6 6 4 6 5 2 6 6 6 4 5 7 5

21

in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis

et in

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

25

25

tis, ho-mi-ni-bus bo-nae vo-lun-ta-

ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-et in ter-ra

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

29

tis, in ter - ra pax ho-mi-ni-bus bo - nae vo-lun-ta-tis, pax, pax, pax, pax, in

- tis, ho - mi-ni - bus bo - nae vo-lun - ta - tis, in

pax ho-mi - ni-bus bonae vo-lun - ta - tis, bo - nae vo - lun-ta -

et in ter - ra pax ho-mi - ni-

33

ter - ra pax —, pax ho-mi - nibus bo-nae vo - lun-ta - - tis, bo -
et in ter - ra pax ho-mi - nibus bonae volun -
ter - ra pax ho-mi-nibus bo - nae vo-lun - ta - - - - - tis, pax ho-mi-nibus bo-nae
- - - - - tis, ho - mi-ni-bus bo - - - nae vo-lun ta -
bus bonae vo-lun - ta - - tis, bo - nae vo - lun - ta -
6 # 6 6 4 # 6 7 7 8 5 6 5 6 4 6 6 7 5 4 6 6 6 6 6 6

37

tr.

- nae vo - lun-ta-tis, bo-nae vo - lun-ta-tis, et in ter - ra pax,

ta - - - tis, bo - nae vo-lun-ta-tis, et in ter - ra pax,

vo - lun-ta - tis, bo - nae vo-lun-ta - tis, et in ter - - - ra pax,

- - - - - tis, bo - nae vo-lun-ta - tis, et in ter - - - ra pax,

- - - - - tis, bo - nae vo-lun-ta - tis, et in ter - - - ra pax,

6 5 6 7 6 7

4 # 6 7 6 7

#

41

et in ter-ra pax, et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta -

et in ter-ra pax, et in ter-ra pax ho-mi-ni-bus bonae vo - lun-ta -

et in ter-ra pax, et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta -

et in ter-ra pax, et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta -

et in ter-ra pax, et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta -

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

50

bus bo - - nae vo-lun - ta - - tis, in ter - ra pax ho-mi-ni-bus bo - nae vo-lun -

vo - - lun-ta - - - - - tis, ho - mi-ni-bus bo -

et in ter - ra pax ho-mi - ni - bus bonae vo-lun-ta - - - tis, bo - nae vo - lun -

et.

[illegible]

[illegible]

61

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus

bo - nae vo - lun - ta - tis, pax, pax ho - mi - ni - bus

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus bo - nae

bo - nae vo - lun - ta - tis, pax, pax,

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

65

tr

bo-nae vo-lun-ta-tis, et in ter-ra pax, et in ter-ra pax, et—

bo-nae vo-lun-ta-tis, et in ter-ra pax, et in ter-ra pax,

bo-nae vo-lun-ta-tis, in ter-ra pax, in ter-ra pax,

vo-lun-ta-tis, et in ter-ra pax, et in ter-ra pax,

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

74

69

in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - -

et in ter - ra pax ho - mi - ni - bus bo - - - nae vo - lun - ta - - -

in ter - ra pax, et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - -

et in ter - ra pax, et in ter - ra pax ho - mi - - - ni - bus bo - nae vo - lun - ta - - -

et in ter - ra pax, in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - -

7 6 6 7 6 7 6 5 6 6 6 5

73



tis, ho-mi-ni-bus bo - nae vo-lun-ta - tis, bo - nae vo - lun-ta - tis.

- - tis, et in ter-ra pax ho-mi-ni-bus bonae vo-lun ta - tis.

tis, bo - nae vo - lun - ta - tis.

tis, in ter - ra pax, pax, pax ho - mi - ni-bus bonae vo-lun- ta - tis.

tis, et in ter - ra pax, in ter-ra pax ho - mi-ni-bus bonae vo-lun-ta - tis.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part consists of four staves: three for the right hand (treble clef) and one for the left hand (bass clef). The key signature is D major (two sharps: F# and C#). The time signature is 6/8. The score is divided into three measures. The first measure contains a complex piano introduction with many sixteenth and thirty-second notes. The second and third measures show the vocal melody and piano accompaniment. The vocal melody is written on a single staff with a soprano clef. The piano accompaniment for the second and third measures is written on the four staves. The score ends with a double bar line.

The musical score for 'The Rose Tree' is presented in a five-staff format. The top staff is for the vocal melody, featuring a treble clef and a key signature of two sharps (F# and C#). The melody begins with a measure marked '9' and includes trills ('tr') and slurs. The second staff is for the piano accompaniment, using a grand staff with treble and bass clefs. The third staff is a single treble clef line, and the fourth staff is a single bass clef line. The fifth staff is a single treble clef line. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with slurs and ties. The score is divided into three measures, each containing a different musical phrase.

12

tr

pianissimo

pianissimo

pianissimo

tr tr tr tr tr

Lau-da - - - - - mus te, lau-

6 7 6 7 6 6 6 6

piano

19

di - - - ci-mus te, a - - do - ra - - - - - mus te, glo-

Tasto solo 6 6 6 6 # 6

23

- - ri - fi-ca - - mus te, lau - - da-mus te, be-ne-di-ci-mus te, a-do-ra - - - - - mus te, glo-

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

26

ri - fi - ca - mus te;

forte forte forte

tr tr tr

6 4 2 6 4 5 7 9 5 6 7 6 5 6 # 6 5 6 4

29

piano

piano

piano

lau - da - - mus te, be - ne -

32

di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te, glo-ri-fi-ca - -

35

forte

forte

forte

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

38

tr
a - do-

41

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

44

ri - fi - ca - - - - - mus te, lau -

47

pianissimo

pianissimo

pianissimo

tr tr tr tr tr

da - - - - - mus te, lau - -

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

50

piano

piano

piano

da - - mus te, lau - da - - - mus te, lau - -

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

53

da - - - - mus te, be - ne - di - ci-mus te, a - do - ra - mus te, glo - -

6 6 7 $\frac{7}{4}$ # 6 6 6 7

55

ri - - fi - ca - mus te, lau - - da - mus te, be - ne - di - ci - mus te, a - -

57

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

forte

forte

forte

forte

60

ri - - fi - ca - mus te, lau - - da - mus te, be - ne - di - ci - mus te, a - -

tr

7. Gratias agimus tibi

Alla breve

Tromba I 14
 Tromba II 30
 Tromba III 34
 Timpani 34
 Flauto traverso I, II 2
 Oboe I
 Oboe II 1
 Fagotto
 Violino I 2
 Violino II 1
 Viola
 Soprano I, II 2
 Alto 1
 Tenore 8
 Basso
 Continuo (e Violoncello)

Musical score for the section "7. Gratias agimus tibi" in Alla breve time signature. The score includes parts for Tromba I, II, III, Timpani, Flauto traverso I, II, Oboe I, II, Fagotto, Violino I, II, Viola, Soprano I, II, Alto, Tenore, Basso, and Continuo (e Violoncello). The lyrics are:

Gra - - - ti-as a - - -
 Gra - - - ti-as a - - -gimus
 Gra - - - ti-as a - - -gimus ti - - bi
 Gra - - - ti-as a - - -gimus ti - - bi

Fingerings for the Continuo (e Violoncello) part are indicated below the staff:

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

5

gimus ti - bi pro - pter magnam glo -

ti - bi pro - pter magnam glo - ri-am tu -

pro - pter magnam glo - ri-am tu - am,

pro - pter magnam glo - ri-am tu - am, gra -

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

9

- ri-am tu - am, gra - ti-as a - gi-mus

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

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

- ti-as a - gi-mus ti - bi pro - pter magnam

7 6 6 5 6 4 6 6 7 4 6 2 6 4 5 4 3 6 6 9 6 6 4 6 5

14

ti - bi, gra - - - ti-as a - - - gimus ti - - bi

gra - - - ti-as a - - - gimus ti - - bi, gra - - - ti-as

- - ti-as a - - - - gimus ti - - bi, gra - - - ti-as a - - - gimus ti - -

glo - - - - riam, propter magnam glo-ri-am tu - - am, gra - - -

6 7 6 4 2 5 3 5 7 6 7 6 5 6 5 7 6 5 4 5 6 6 6 6

19

pro - pter magnam glo - - - - - ri-am tu - - am, pro - - pter magnam

a - - - gimus ti - - - bi pro - - pter magnam glo - - - - - ri-am tu - -

bi, gra-ti- as a-gi-mus ti - bi pro - - pter magnam glo - - -

- - ti-as a-gimus ti - - - bi pro - -

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

23

glo-riam tu - - am, pro - - pter ma-gnam glo - - - - - riam tu - am, gra -

am, pro - - pter ma-gnam glo-ri-am tu - - am, gra - - - - - ti-as a - -

- - - - - riam tu - - am, propter magnam glo-riam tu - am, gra - - - - - ti-as

- - pter magnam glo - - - - - riam tu - - am, pro - - pter magnam glo-riam tu - am,

6 4 2 6 5 9 2 6 6 5 6 4 2 6 5 3 6 4 2 7 4 2 7 5 6 5 5 2

27

- - - ti-as a - - - gimus ti-bi pro- - pter magnam glo-riam tu - am, gra - - - ti-as

- - gimus ti - - bi pro-pter magnam glo - - riam tu - - am, gra - - - ti-as a - - -

a - - - gimus ti - - bi, gra - - - - ti-as a - - - gimus ti-bi propter

gra - - - - ti-as a - - - - gimus ti - - bi pro -

6 5 6 4 2 6 4 2 6 4 3 6 6 7 4 2 6 9 3 5 4 3 6 4 2 6 7 6 5 6 6

32

a - - - - - gimus ti - - bi, gra - - - - - ti-as a - - - - - gimus ti - -

- - gi-mus ti - - - bi, gra - - ti-as a - - - - - gimus ti - - bi pro-

8 ma - gnam glo - - - - - riam tu - am, gra - - - - - tias a - - - - - gi-mus ti - bi, a-gimus

- pter ma-gnam gloriam tu - am, gra - - - - - ti-as a - - - - - gimus

6 4 2 6 5 6 5 6 5 4 7 5 6 5 6 6 7 6 7 5 2 3 4 5 5 9 8 7 5 2 6 5 3 4 2 6

38

bi pro- - pter magnam glo - - - - - riam

- pter magnam glo - - - - - ri-am tu - - am, pro - - pter magnam glo-riam tu - am, gra-

ti - bi pro- - pter ma - gnam glo - riam tu- - am, pro - - pter ma-gnam glo - ri- am tu - am,

ti - - - bi pro- - pter magnam glo - - - - -

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

42

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

- - - ti-as a - - - gimus ti - bi pro - - pter ma - - gnam glo - - riam tu - - - am.

gra - - - ti - as a - - gi-mus ti-bi propter ma - gnam glo - riam tu - - - am.

- - ri-am tu - - - - - am, pro - pter magnam glo - riam tu - - - am.

Figured bass notation (basso continuo):

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

2 4 4 3 2 2 6 6 4 3

8. Domine Deus

Flauto traverso

Violino I

Violino II

Viola

Soprano I

Tenore

Continuo
(e Violoncello)

con sordino

con sordino

con sordino

16

16

pizzicato 6 $\frac{6}{4}$ 2 6 6 6 6 5 9 6 5 $\frac{6}{4}$ 2 6 6

4

Tasto solo

8

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

The musical score for 'The Rose Tree' is presented in a system of six staves. The first staff is a single melodic line in treble clef, starting with a '12' above the first measure. The second and third staves are a grand staff (treble and bass clefs) with a brace on the left. The fourth staff is a single melodic line in treble clef. The fifth and sixth staves are a grand staff (treble and bass clefs) with a brace on the left. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

16

piano

piano

Do - mi - ne Fi - li u - ni - ge -

Do - mi - ne De - us, Rex coe - le -

piano

[illegible]

24

piano

piano

piano

piano

Do - mi - ne De - - - us, Rex coe - le -

Do - mi - ne Fi - li u - ni - ge -

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

28

tr

tr

- stis, De - - us Pa - - ter o - mni - po - tens, Domi - ne De - - - us,

- ni - te Je - - su Chri - - ste al - tis - - si - me,

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

32

Rex coe - le - - stis,

Domi - ne Fi - - - li u - ni - ge - - - ni - te, Domi - ne De - - us,

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

36

Domi-ne Fi - li u - ni - ge - ni - te Je - su Christe al -
 Rex coc - le - stis, De - us Pa - ter o -

40

tis - si - me, Do - mi-ne Fi - li, Do -
 mni - po - tens, De - us Pa - ter, Do -

44

- mi-ne Fi - li u - ni - ge - ni - te Je - su Christe al - tis - si - me, Je - su Chri - ste
 - mi-ne De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po - tens, De - us Pa - ter

48

al-tis-si-me! Domine De - - us, Rex coe-le-stis, Do - - mi-ne

o-mni-po-tens! Do-mi-ne Fi-li u-ni-ge-ni-te, Do - - mi-ne Deus, Rex coe-

6 5 7 6 4 6 7 8 6

52

Fi-li u-ni-ge-ni-te Je-su Chri-ste al-tis-si-me, Do-mi-ne

le-stis, De-us Pa-ter o-mni-potens, o-mni-po-tens,

6 4 3 6 7

55

Fi-li u-ni-ge-ni-te Je-su Chri-ste al-tis-si-me, Je-su

Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter o-mni-potens, De-

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

67

Sheet music for 'The Rose Tree' (Measures 67-70). The score is written for a piano and voice. The piano part consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. The voice part is written in a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a repeat sign at the beginning of measure 67. The piano part includes fingerings (1-5) and a '6' marking above the left hand in measure 69. The voice part includes a '6' marking above the staff in measure 69.

71

6 4 2 6 4 6 7 5 6 6 7 4 3 6 6 7 6 6 5 3 7

75

piano

Do - - mine De - - us, A - - gnus De - i, Do - mi-ne De - - us, Agnus De - i,

Do - - mine De - - us, A - - gnus De - i, Do - - mine De - - us, A - - gnus De - i,

7 8 6 5 6 4 7 6 5 6 6 6 4 6 6 4 2

79

forte

A - - gnus De - - i, Fi - li-us Pa - tris,

A - - gnus De - - i, Fi - li-us Pa - tris,

7 6 6 6 6 7 6 7 6 4

83

piano

Do - mi-ne De - us, A - gnus De - i, tr
Do - mi-ne De - us, A - gnus De - i, tr

87

Do - mi-ne De - us, A - gnus De - i, A - gnus De - i, Fi - li-us Pa - tris,
Do - mi-ne De - us, A - gnus De - i, A - gnus De - i, Fi - li-us Pa - tris,

91

Do-mi-ne De-us, A-gnus De-i, A-gnus De-i, Do-mi-ne De-us, A - gnus De - i, Fi - li - us
Do-mi-ne De-us, A-gnus De-i, A-gnus De-i, Do-mi-ne De-us, A - gnus De-i, Fi - li-us Pa -

9. Qui tollis peccata mundi

Flauto traverso I 6

Flauto traverso II 7

Violino I senza sordino

Violino II senza sordino

Viola senza sordino

Soprano I Pa - - tris.

Soprano II 5

Alto

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

Basso 6 Qui tol - lis pec - ca - - - ta

Violoncello coll'arco e staccato

Continuo coll'arco e staccato

5

Soprano II

Qui tol - lis pec - ca - - - ta

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

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

Qui tol - lis pec - ca - - -

10

mun - di, mi - se - re - re no - bis, qui

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

- re no - bis, mi - se -

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

9 7 8 7 6 9 8 7 9 8

14

tol - lis pec - ca - ta mun - di, mi - se - re - re

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

re - re, qui tol - lis pec - ca - ta

qui tol - lis pec - ca -

7 6 7 9 6 7 6

19

no - bis, mi - se - re - re

mi - se - re - re

mun - di, mi - se - re - re no -

- ta mun - di, mi - se - re - re no -

23

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

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

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

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

27

no - - - bis. Qui tol - lis pec - ca - - - ta

re no - - - bis. Qui tol - lis pec - ca - - - ta

re no - - - bis. Qui tol - lis pec - ca - - - ta

bis. Qui tol - lis pec - ca - - - ta

5/4 7/4 9 8

31

tol - lis pec - ca - - - ta mun - di, su - - - sci - pe de - pre - ca - ti -

ca - - - ta mun - di, su - - - sci - pe de - pre - ca - ti -

- - - ta mun - di, su - - - sci - pe de - pre - ca - ti -

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

6/4 7/4 9 8

43

pe de - pre - ca - ti - o - - - - - nem no - - - - - stram,

pe de - - pre - - ca - - - ti - - o - - - - - nem no - - - - - stram,

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

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

7 9 8 7/6 6 5 9 8 7

47

de - - pre - - ca - - - ti - o - - - - - nem no - - - - - stram.

de - - pre - - ca - - - ti - o - - - - - nem no - - - - - stram.

de - - pre - - ca - - - ti - o - - - - - nem no - - - - - stram.

de - - pre - - ca - - - ti - o - - - - - nem no - - - - - stram.

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

Qui sedes sequitur

10. Qui sedes ad dextram Patris

Oboe d'amore

Violino I

Violino II

Viola

Alto

Continuo
(e Violoncello)

4 tr

piano

forte

piano

forte

piano

forte

10

15

piano

piano forte piano

piano forte piano

Qui se -

piano

20

pianissimo piano

pianissimo piano

pianissimo piano

- des ad dex-tram Pa-tris, qui se -

25

pianissimo piano

pianissimo piano

pianissimo piano

- des ad dex-tram Pa-tris, ad dex - - - tram Pa - - - tris mi se-re-re

30

forte

forte

piano

piano

forte

piano

no - bis.

35

forte

forte

forte

40

piano

Qui se -

45

piano

pianissimo

piano

piano

pianissimo

piano

tr

des ad dex-tram Pa-tris, mi-se-re-re

50

pianissimo

pianissimo

pianissimo

no-bis, qui se-des ad dex-tram Pa-tris, mi-

55

forte

forte

forte

forte

- se-re-re no-bis,

60

piano forte piano forte piano forte

mi-

65

piano piano piano

tr

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

70

Adagio

pianissimo piano pianissimo piano pianissimo piano

tr

- des ad dex-tram Pa-tris, mi - - se - re - re no - - bis, qui

75

se -

79

forte

- des ad dex - tram Pa - - tris, mi - - se - re - re - no - bis.

forte

forte

83

forte

Quoniam tu solus sanctus sequitur

11. Quoniam tu solus sanctus

Corno da caccia

Fagotto I

Fagotto II

Basso

Continuo
(e Violoncello)

11

piano

piano

Quo - ni - am tu so - lus

16

tr

tr

tr

tr

san - ctus, tu so - lus san-ctus, tu so - lus Do - mi - nus, tu so-lus san -

22

- ctus, tu so-lus Do - mi-nus, tu so-

27

- lus, so-lus Do-mi-nus, tu so-lus san-ctus, tu so-lus Do-mi-nus;

33

quo - ni - am tu so-lus san-ctus, tu so-lus san-

38

- ctus, tu so-lus Do - minus, tu so-lus, so-lus

43

san - ctus, tu so - lus Do - mi - nus,

48

53

tu so - lus al - tis - si - mus Je - su Chri - ste, tu, tu so - lus al -

58

tis - si - mus, tu so - lus al - ti - si - mus Je - su Chri - ste, Je -

64

- su Chri - ste, Je - - su Chri - ste;

forte

forte

tr

70

tr

75

piano

piano

tu so - lus al - tis - si - mus Je - - su Chri - ste, tu, tu so - lus al -

tr

80

tis - si - mus, tu so - - lus al - - tis - si - mus Je - - su Chri - ste,

tr

tr

85

Je - - su Chri - ste, Je - - su Chri - ste; quo - - ni -

91

am tu so - - lus san - ctus, tu so - - lus, tu so - - lus Do - mi-

97

nus, tu so-lus san - - ctus, tu so-lus Do - -

102

- mi-nus, tu so - - - - - lus al - tis - si - mus

107

Je - su Chri - ste, so - lus Do -

112

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

forte

117

forte

123

12. Cum Sancto Spiritu

Vivace

Gloria
Introduzione
Vivace

Tromba I
Corno da caccia

Tromba II

Tromba III

Timpani

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Fagotto I. II

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo
(e Violoncello)

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

in glo - ri - a De - i Pa - tris,

4

tu in glo - ri - a De - i Pa - - - - -

in glo - ri - a De - i Pa - - - - -

tu in glo - ri - a De - i Pa - - - - -

8 in glo - ri - a De - i Pa - - - - -

in glo - ri - a De - i Pa - - - - -

7 6/4 6/4 6 6

8

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

tris,

tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i

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

tr

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

6 7 6 7

13

Pa - tris, in glo - ri - a De - i Pa - tris,
Pa - tris,
Pa - tris,
Pa - tris, in glo - ri - a De - i Pa - tris,
Pa - tris, cum Sancto Spi - ri -

[illegible]

23

ri - a De - i Pa -

ri - a De - i Pa -

ri - a De - i Pa -

ri - a De - i Pa -

ri - a De - i Pa -

5 6 7 6 6 5 6 5 7 6 5 6 4 2 6 5 4

28

tris, in glo

tris, in glo

tris, in glo

tris, in glo

tris, in glo

64 74 64 6

32

The musical score is written for a choir and piano. The piano part is in the upper system, and the choir parts are in the lower system. The score is in G major (one sharp) and 4/4 time. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The choir parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: - ri - a De - - i, - - ri - a De - i, - - ri - a De - i, Pa - tris, De - - i, Pa - tris, De - - i, - ri - a De - - i.

- ri - a De - - i

- - ri - a De - i

- - ri - a De - i Pa - tris, De - - i

ri - a De - i Pa - tris, De - - i

- ri - a De - - i

7 7 7 7 7 7 6 5

36

Pa - - tris, a - - men.

Pa - - tris, a - - men.

Pa - - tris, a - - men.

Pa - - tris, a - - men. Cum Sancto Spi - - ri - tu in glo - -

Pa - - tris, a - - men.

5 6 7 4 # 6 # 6 6 6

41
Sopr. I

Sopr. II

Alto

Ten.

Basso

Cont.

Cum San-cto Spi - ri - tu in glo -

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

46

Cum Sancto Spi - ri - tu in

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

- men, a -

- men, cum Sancto Spi -

51

glo -

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

Cum San-cto Spi - ri - tu in glo -

- men, cum Sancto Spi -

- ri - tu in glo -

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

Cum Sancto Spi - ri - tu in

60
Fl. I

Fl. II

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Sopr. I

men, a - men.

Sopr. II

men, a - men.

Alto

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

Ten.

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

Basso

men, a - men.

Cont. 7 6 6 6 5 6 7 9 8 6 6 7 #

65

Tr. I

Tr. II

Tr. III

Timp.

Fl. I

Fl. II

Ob. I

Ob. II

Fag.

Viol. I

Viol. II

Viola

Sopr. I

Sopr. II

Alto

Ten.

Basso

Cont.

A - - men, cum San - cto Spi - ri -

A - - men, cum San - cto Spi - ri -

A - - men, cum San - cto Spi - ri -

A - - men, cum San - cto Spi - ri -

A - - men, cum San - cto Spi - ri -

6 5 7 7

70

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

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

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

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

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

75

The musical score is divided into two systems. The first system (measures 75-78) is for the piano accompaniment. The second system (measures 79-82) is for the vocal part.

Piano Accompaniment (Measures 75-78):

- Right Hand:** Measures 75-78 feature a repeating eighth-note pattern: D_4 (quarter), E_4 (quarter), F_4 (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter).
- Left Hand:** Measures 75-78 feature a more complex bass line: D_3 (half), C_3 (half), B_2 (half), A_2 (half), G_2 (half), F_2 (half), E_2 (half), D_2 (half), C_2 (half), B_1 (half), A_1 (half), G_1 (half), F_1 (half), E_1 (half), D_1 (half).

Vocal Part (Measures 79-82):

The vocal part consists of four staves. The lyrics are in Italian and are repeated in each measure.

Lyrics: *ri - a De - i Pa -*

Measure 79: *ri - a De - i Pa -*

Measure 80: *ri - a De - i Pa -*

Measure 81: *ri - a De - i Pa -*

Measure 82: *ri - a De - i Pa -*

The vocal part is in D major (two sharps) and 4/4 time. The melody is simple and repetitive, with a focus on the lyrics.

[illegible]

[illegible]

89

The musical score for page 89 consists of two systems. The first system is a piano introduction with five measures of arpeggiated chords in the right hand and sustained bass notes in the left hand. The second system contains vocal parts with Latin lyrics. The lyrics are: "men, cum Sancto Spi-ri - tu in glo - ri-a De-i Pa-tris, Pa - tris, cum Sancto Spi-ri - tu in glo - ri-a De-i Pa - tris, a - men, a - cum Sancto Spi - ri - tu in glo - ri-a De-i Pa - tris, cum San-cto Spi-ri - tu,". The piano accompaniment continues with arpeggiated figures in the right hand and sustained bass lines in the left hand. The score is written in G major (one sharp) and 4/4 time.

men, cum Sancto Spi-ri - tu in glo - ri-a De-i Pa-tris,
 Pa - tris, cum Sancto Spi-ri - tu in glo - ri-a De-i Pa - tris,
 a - men, a - cum Sancto Spi - ri - tu in glo - ri-a De-i Pa - tris,
 cum San-cto Spi-ri - tu,

94

a - men, cum Sancto Spi-ri - tu in glo - ri-a De-i Pa - tris, a - men, cum Sancto Spi - ri - tu in glo - ri-a De-i Pa-tris, a - men, a - cum San-cto Spi-ri - tu,

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

99

The musical score is written for a piano and voices. The piano part consists of four staves (treble and bass clef). The vocal parts are written on five staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in Latin and are written below the vocal staves.

tr-is, cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, a -

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

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

- men, a - men, a -

cum Sancto Spi - ri - tu in glo -

7 7 7 6 5 6 6 6 6 7 7

[illegible]

109

The musical score for page 109 consists of piano accompaniment and vocal parts. The piano part is written for four staves (two grand staves) in D major and 4/4 time. It features a complex, flowing melody with many sixteenth and thirty-second notes, creating a rich, textured accompaniment. The vocal parts are written for four voices (Soprano, Alto, Tenor, and Bass) and include the following lyrics:

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

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The lyrics are written below the vocal staves, and the piano part is written above the vocal staves.

114

This musical score page contains measures 114 through 118. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, with a key signature of two sharps (F# and C#). The vocal line is written in a single staff with a treble clef. The lyrics are: "tris, in glo - ri - a De - i Pa -". The score includes various musical notations such as notes, rests, and accidentals. The piano part has a complex texture with many sixteenth and thirty-second notes. The vocal line is more melodic, with some long notes and some rapid passages. The page number 114 is at the top left. The lyrics are written below the vocal staff. The piano part has a key signature of two sharps. The vocal line has a treble clef. The score includes various musical notations such as notes, rests, and accidentals. The piano part has a complex texture with many sixteenth and thirty-second notes. The vocal line is more melodic, with some long notes and some rapid passages.

tris, in glo - ri - a De - i Pa -

tris, in glo - ri - a De - i Pa -

tris, in glo - ri - a De - i Pa -

tris, in glo - ri - a De - i Pa -

tris, in glo - ri - a De - i Pa -

64 74 6 5 6 5 6 5 6 5

119

This musical score page contains measures 119 through 123. It features a piano accompaniment and a four-part vocal choir. The piano part consists of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The vocal parts are arranged in four staves, with the top two in treble clef and the bottom two in bass clef, all sharing the two-sharp key signature. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The lyrics are: "ri-a De - i Pa - tris, a - men, a - men, in glo-ri-a De - i Pa - tris, in glo - ri-a - ri-a De-i Pa-tris, a -". The piano accompaniment includes various textures, such as arpeggiated chords in the right hand and steady eighth-note patterns in the left hand. Measure numbers 5, 6, 7, 5, 6, 7, 5, 6, 7 are written below the piano bass staff.

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

5 6 7 5 6 7 5 6 7

124

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

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

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

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

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

Fine

SYMBOLUM NICENUM

Tromba I, II, III

Timpani

Flauto traverso I, II

Oboe I, II, auch Oboe d'amore I, II

Violino I, II

Viola

Soprano I, II

Alto

Tenore

Basso

Continuo

Symbolum Nicenum

1.

Violino I 13

Violino II 16

Soprano I 8

Soprano II 11

Alto 5

Tenore 12

Basso 3

Continuo

Cre - - - do in u - - num De - - um, in -

Cre - - - -

5

Cre - - - -

Cre - - - do in u - - num De - - um

u-num De - - um, in u - - num De - um, in u - - num De - - - - um, in u - -

do in u - - num De - - um, in u-num De - um, in u-num De - - -

[illegible]

32

u-num De - - um, in u-num De - - um, cre - - do in

u - - num De - - um, in u - num De - um, cre - - do in

- - do in u - - num De - um, cre - - do in

um, cre - - do in u-num De - um, cre - - do

cre - - do

36

u - - num De - - um, in u - num De - - - um, cre - - do

u - - num De - - um, cre - - do, cre - do in u - - num De - -

u - - num De - - um, cre - - do in u - num De - um,

in u - num De - - um, cre - - do, cre - - do in u - num De - -

in u - - - - num De - - - - um

41

in u - num De - um, cre - - do in u - - num De - - - - um.

um, in u - num De - - um, cre - - do in u - num De - - - - um.

in u - num De - - - - um, cre - - do in u - num De - - - - um.

- - um, in u - num De - - um, cre - - do, cre - do in u - num De - - - - um.

, in u - - num, in u - - num, in u - - num De - - - - um.

2.

Tromba I 28

Tromba II 64

Tromba III 66

Timpani 66

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano I. II

Alto

Tenore

Basso

Continuo

Cre - do in u-num De-um,

Pa - trem o - mni-po-ten - tem, fa-cto-rem coe - li et ter - - -

6
Ob. I

Ob. II

Viol. I

Viol. II

Viola

Sopr. I, II

cre - do in u-num De-um, cre - do in u-num De-um,

Alto

cre - do in u-num De-um, cre - do Pa - trem o-mni-po-ten - tem, fa-cto-rem

Ten.

cre - do Pa - trem o-mni-po-ten - tem, fa-cto-rem coe - li et ter - rae, fa - cto - -

Basso

rae, fa-cto-rem coe - li et ter-rae, fa - cto - - - rem coe - li et ter - rae, vi-si-bi - - lium o -

Cont.

14

Pa - trem o-mni-po-ten - tem, fa-cto-rem coe - li et

coe - li et ter - rae, fa - cto-rem coe - li et ter-rae, fa - cto - - - rem coe -

- - rem coe - li et ter - rae, vi-si-bi - - li-um o-mni-um, vi-si-bi - - lium o - - mnum et in-

- - mni-um et in-vi - si - bi - li - um;

21

ter - - - rae, fa - cto - - - - rem coe - li et ter - - - rae, fa - cto - - - -

li et ter - rae, fa - cto - - - - rem coe - - - - li et ter - rae, vi-si-bi - - - - lium o - - - -

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

Pa - trem o - mni-po-ten - tem, fa-cto-rem coe - li et ter - - - - rae, fa - cto - - - -

28

Tr. I

Ob. I

Ob. II

Viol. I

Viol. II

Viola

Sopr. I. II

Alto

Ten.

Basso

Cont.

- rem coe - - li et ter - rae, vi-si-bi - - li-um o - - - -

- mni-um et in-vi-si-bi - li - um, fa - cto - - - - - rem coe - - li et ter - -

- mni-um et in-vi-si-bi - li - um, fa-cto-rem, fa - cto - - - - rem coe - li et ter - - rae,

- - rem coe - li et ter - rae, fa - cto - - - - rem coe - - - - li et ter-rae, vi-si-

35

- mni-um et in - - vi-si-bi - - li - um, Pa-trem o-mni-po-ten - tem, fa-cto-rem

rae, vi - - si - bi - li-um o - mni-um et in - vi - si - bi - - li - um;

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

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

42

coe - li et ter - - rae, fa - cto - - - rem coe - li et ter - rae, fa -

cre - do Pa-trem o - mni-po-ten - tem, fa - cto-rem coe - li et ter - - rae, fa -

cre - do in u-num De-um, Pa-trem o - mni-po-ten -

cre - do in u-num De-um, cre - do

49

Ob. I

Ob. II

Viol. I

Viol. II

Viola

Sopr. I, II

cto - - - rem coe - li et ter - - rae, vi - si - bi - li - um o - - -

Alto

cto - - - rem coe - li et ter - rae, vi - si - bi - li - um et in - vi - si - bi - - li -

Ten.

tem, fa - cto - rem coe - li et ter - - - rae, fa - cto - - - - rem coe - li et - ter - -

Basso

in u - num De - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae, coe -

Cont.

56

- - - mni - um et in - vi - si - bi - li - um, fa - cto - - - - rem coe - - - li et

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

- - rae, vi - si - bi - li - um o - - - - mni - um, fa - cto - - - - rem coe - -

- - li et ter - rae, coe - - - li et ter - rae, vi - si - bi - - - lium o - - - - mni - um et -

63

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Viol. I

Viol. II

Viola

Sopr. I, II

ter - - rae, Pa - trem o - mni-po-ten- - tem, fa-cto-rem coe - li et ter - - - rae, vi-si-bi- -

Alto

- - - - mni-um, fa-cto - rem coe - li et ter - rae, et ter - - - rae, vi-si-

Ten.

- - - - li et ter - rae, fa - cto - - - - rem coe - li et ter - - rae,

Basso

- in - vi - si - bi - - li - um - - - - , in - vi - si - bi - li - - um - - - -

Cont.

[illegible]

77

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

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

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

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

3. Andante¹⁾

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano I

Alto

Continuo

5

Violino I

Violino II

Viola

Soprano I

Alto

Continuo

Et in u-num, in

Et in u-num,

1) Variante hierzu auf S. 216

10

piano

u-num Do - minum Je - sum Christum, Fi - - lium De-i u - ni - ge -

in u-num Do - - - minum Je - sum Christum, Fi - - lium De-i u - ni - ge -

14

- - nitum et ex Pa-tre na - - - tum an - - te omni-a se - cu - la, Fi - lium De-i u - ni -

- - ni-tum et ex Pa-tre na - - - tum an - - te omni-a se - cu - la,

18

ge-ni-tum et ex Pa-tre na - - - tum, et ex Pa-tre

Fi-lium De-i u - ni - ge-nitum et ex Pa-tre na - - - tum, et ex Pa-tre

22

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

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

26

- cu-la, an - te o - mni-a se - cu-la.

se - cu-la, an - te o-mni-a se - cu-la.

31

De-um de De-o,

De-um de De-o,

35

lu-men de lu - - mi-ne, De - - um ve-rum de De-o ve - - ro, ge-ni-tum, non fa - - ctum consub-

lu-mende lu - - - mi-ne, De - - um ve-rum de De-o ve - - - ro, ge-ni-tum, non fa - -

39

stan-ti - a-lem Pa - - - tri, per quem o-mni-a fa - - - cta sunt.

- - ctum consubstan-ti - a-lem Pa - - - tri, per quem omni-a fa- cta sunt.

43

48

Qui, qui propter nos ho - - mi-nes et, et propter nostram sa-lu - -

Qui, qui propter nos ho - - - mi-nes et, et propter no-stram sa-lu - - - tem, no-

52

- - tem, nostram sa - lu - - tem de - scendit de coe - - - lis, de - scendit de coe - lis, qui, qui propter

stram sa - lu - - tem de - scen - dit de coe - - - lis, de - scen - dit de coe - - - lis, qui, qui propter

57

nos, nos homines et propter nostram sa - lu - - tem de - scen - dit de coe - lis, de coe - lis.

nos, nos homines et propter nostram sa - lu - - tem de - scen - dit de coe - - - lis.

63

Et in-car-na - tus est, et incar-na-tus est de Spi - - - ri-tu

Et in-car-na - tus est, et incar-na-tus est de Spi - - - ri-tu san-cto ex Ma-

68

san-cto ex Ma-ri-a vir-gi-ne et ho - - mo fa-ctus est, ho - mo fa - ctus est, et in-car-

ri-a vir-gi-ne et ho - - mo fa-ctus est, fa - ctus est, ho - mo fa - ctus est,

72

na-tus est de Spi - ri - tu san - - - cto ex Ma-ri - a vir - - - gi - ne et ho - - -

et in-car-na-tus est de Spi-ri-tu san - cto ex Ma-ri - a vir - - gi - ne et ho - mo

76

- - mo fa-ctus est.

fa - ctus est.

4.

Violino I

Violino II

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

Et in-car - na - tus

Et in-car - na - - - tus

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

Et in-car -

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

8

est, in-car - na - - tus est de Spi - ri - tu san - cto ex Ma - ri - - a vir - gi -

est, in-car - na - - tus est de Spi - ri - tu san - cto ex Ma - ri - - a vir - gi -

est, in-car - na - - tus est de Spi - ri - tu san - cto ex Ma - ri - - a

na - - tus est, in-car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - - a

Et in-car - na - - tus est de Spi - ri - tu san - - cto ex Ma - ri - - a

8 3 7 6

16

ne — , ex Ma - ri - a vir - gi - ne,

ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,

vir - gi - ne, ex Ma - ri - a vir - gi - ne, et in - car -

vir - gi - ne, ex Ma - ri - a vir - gi - ne, et in - car - na - tus

vir - gi - ne, ex Ma - ri - a vir - gi - ne,

25

et in - car - na - - - - tus est de Spi - ri - tu san - - - - cto

et in - car - na - - tus est, in - car - na - tus est de Spi - ri - tu san - - cto ex Ma -

na - - - - tus est, in - car - na - - tus est de Spi - ri - tu san - - cto ex Ma -

est, in - car - na - - tus est, in - car - na - - tus est de Spi - ri - tu san - - cto

et in - car - na - - tus est de Spi - ri - tu san - - cto

33

ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,
ri - a vir - gi - ne, ex Ma - ri - a, ex Ma - ri - a vir - gi - ne,
ri - a vir - gi - ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,
ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,
ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,

41

et ho - - mo fa - - ctus est, et ho - mo fa - - - - ctus est.

et ho - - - - mo fa-ctus est, et ho - mo, ho - mo fa - - - - ctus est.

et ho - - mo fa - - ctus est, et ho - - mo, ho - - mo fa - - ctus est.

et ho - - - - mo, ho - - - - - - - - mo fa-ctus est.

et ho - - mo fa - - ctus est, ho - - - - - - - - mo fa - - ctus est.

5.

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Soprano II

Alto

Tenore

Basso

Continuo

Cru - ci -

6.

fi - xus,

Cru - ci - fi - xus,

Cru - ci - fi - xus,

Cru - ci - fi - xus,

Cru - ci - fi - xus,

cru - ci - fi - xus,

cru - ci - fi - xus,

cru - ci -

13

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

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

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

cru - ci - fi - xus, cru - ci - fi - xus e -

20

fi - xus e - ti - am pro no - bis sub Pon - ti -

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

no - bis, e - ti - am pro no - bis sub

- ti - am pro no - bis sub Pon - ti -

27

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

34

- sus et se - pul - tus est, cru - ci - fi - xus e - ti - am pro -
 - sus et se - pul - tus est, cru - ci - fi -
 - sus et se - pul - tus est, cru - -
 sus et se - pul - tus est, cru -

41

no - bis sub Pon-ti-o Pi-la - to, pas - sus et se -
 - xus e - ti-am pro no - bis sub Pon - ti- o Pi - la - to, pas - sus et se -
 fi - xus e - ti-am pro no - bis, pas - sus
 - ci - fi - xus e - ti-am pro no - bis,

47

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

6.

Tromba I

Tromba II

Tromba III

Timpani

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

Et re-sur-re - - xit, re-sur-re - xit,

Et re-sur-re - - xit, re-sur-re - xit,

Et re-sur-re - xit, re - sur-re - xit,

Et re-sur-re - xit, re - sur-re - xit,

Et re-sur-re - xit, re - sur-re - xit,

This musical score is for page 165, featuring a piano accompaniment and a vocal line. The piano part is written for four staves (two grand staves) in D major, with a 5/4 time signature. The first system contains five measures of music, including a quintuplet (marked '5') and a triplet (marked '3'). The second system also contains five measures, with trills (marked 'tr') appearing in the final two measures. The third system consists of five empty staves, indicating a section where the piano accompaniment is silent. The vocal line is written on a single staff in D major, with a 5/4 time signature. It begins with a rest for five measures, followed by a single measure of music in the final measure of the page, which is labeled 'et re-sur-'. The piano part resumes in the final measure of the page.

5

3

tr

tr

tr

tr

et re-sur-

[illegible]

15

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

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

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

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

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

20

di - e, et re-sur - re - xit, re-sur - re - xit, et re-sur - re - xit, re-sur - re - xit, re - sur -

di - e, et re-sur - re - xit, re-sur - re - xit, et re-sur - re - xit, re-sur - re - xit, re - sur -

di - e, et re-sur - re - xit, re-sur - re - xit, et re-sur - re - xit, re - sur - re - xit, re - sur -

di - e, et re-sur - re - xit, re - sur - re - xit, et re-sur - re - xit, re - sur - re - xit, re - sur -

di - e, et re-sur - re - xit, re - sur - re - xit, et re-sur - re - xit, re - sur - re - xit, et re-sur -

25

re - - - - -

re - - - - -

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

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

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

30

tr

tr

3

- xit se - cun - dum scri - ptu - ras;

- xit ter - ti - a di - e se - cun - dum scri - ptu - ras;

ter - ti - a di - e, ter - ti - a di - e se - cun - dum scri - ptu - ras;

di - e, re - sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras;

ter - ti - a di - e, re - sur - re - xit se - cun - dum scri - ptu - ras;

35

This musical score page contains measures 35 through 39. It is written for piano and bass. The piano part consists of three systems of staves. The first system (measures 35-39) has five staves (treble, two grand staves, and bass). The second system (measures 40-44) has four staves (two grand staves and two bass staves). The third system (measures 45-49) has five staves (treble, two grand staves, and bass). The bass part consists of a single staff at the bottom of the page, spanning measures 35 through 39. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The bass part provides a steady accompaniment.

40

This musical score page contains measures 40 through 44. It features a grand staff with five systems of staves. The first system (measures 40-41) consists of five empty staves. The second system (measures 42-43) contains piano accompaniment for the right and left hands, with a treble and bass clef. The third system (measures 44-45) also contains piano accompaniment for the right and left hands, with a treble and bass clef. The fourth system (measures 46-47) consists of five empty staves. The fifth system (measures 48-49) contains a single bass line for the bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

45

This musical score page contains measures 45 through 50. It is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 45 and 46, and the second system contains measures 47, 48, 49, and 50. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The voice part is more melodic, with longer note values and some rests. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and bar lines.

50

et a - scen - - dit in coe - lum, se - det ad dex - - teram De - i Pa - tris, ad dex - tram

et a - scen - dit in coe - lum, se - det ad dex - teram De - - i Pa - tris, ad dex - tram

et a - scen - - dit in coe - - lum, se - det ad dex - teram De - i Pa - tris, ad dex - tram

et a - scen - dit in coe - - lum, se - det ad dex - tram De - i Pa - tris, ad dex - tram

et a - scen - dit in coe - - lum, se - det ad dex - tram De - i Pa - tris, ad dex -

55

De - i Pa - tris, a - scen - dit, a-scendit in

De - i Pa - tris, a-scen-dit, a - scen-dit in

De - i Pa - tris, a - scen-dit in

De - i Pa - tris, a - scen-dit in coe-lum, a - scen-dit in

- tram De-i Pa - tris, a - scen - - dit in

60

coe-lum, a-scen-dit in coe-lum, se-det ad dexteram De-i Pa-

coe-lum, a-scen-dit in coe-lum, se-det ad dex-

coe-lum, a-scen-dit in coe-lum, se-det, se-det ad

coe-lum, a-scen-dit in coe-lum, se-det ad dex-

coe-lum, a-scen-dit in coe-lum, se-det ad dex-tram De-i Pa-tris,

65

tris,
te-ram De-i Pa-tris,
dex-tram De-i Pa-tris,
-tram De-i Pa-tris,
De-i Pa-tris,

et i - te -

75

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

80

re vi-vos et mor - tu-os, ju - di-ca - re vi-vos et mor-tu -

85

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

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

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

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

os, vi-vos et mor-tu - os, cu - jus re - gni non e - rit fi - nis,

90

cu - jus re - - -

cu - jus

cu - jus re - - -

95

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

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

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

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

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

100

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

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

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

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

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

105

The musical score for page 105 is written for a vocal soloist and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two systems, each containing five staves. The vocal part is on the top staff of each system, and the piano accompaniment is on the four staves below. The lyrics are in Latin and are written below the vocal staff. The first system of music (measures 1-5) features a vocal melody with trills (tr) and a piano accompaniment with a steady eighth-note pattern. The second system (measures 6-10) continues the vocal melody and piano accompaniment. The lyrics for the first system are: "gni non e-rit fi-nis, cu - jus". The lyrics for the second system are: "fi - nis, cu - jus re-gni non e-rit fi - nis, cu - jus re-gni non e-rit fi-nis, non e-rit".

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

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

gni non e-rit

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

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

110

re-gni non e - rit fi - nis.

fi - - nis, fi - nis.

fi - - nis, fi - nis.

fi - - nis, fi - nis.

re-gni non e - rit fi - nis.

116

117

118

119

120

121

This musical score page contains measures 121 through 125. It is written for piano and features a complex texture with multiple staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is organized into five systems. The first system (measures 121-125) includes a grand staff with two treble staves and two bass staves. The second system (measures 126-130) continues the grand staff. The third system (measures 131-135) also uses a grand staff. The fourth system (measures 136-140) features a grand staff with a double bass line in the bottom staff. The fifth system (measures 141-145) consists of five empty staves. The sixth system (measures 146-150) shows a single bass line. The music is characterized by frequent triplets, often marked with a '3' and a slur. Trills are indicated by 'tr' and a slur. The notation includes various note values, rests, and dynamic markings.

126

This musical score page contains measures 126 through 130. It is written for piano and bass. The piano part consists of five staves, and the bass part consists of one staff. The key signature is two sharps (F# and C#). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and trills marked 'tr.' in measures 126, 127, and 128. The bass part provides a steady accompaniment with eighth and sixteenth notes. The score concludes with a double bar line and repeat dots at the end of measure 130.

7.

Oboe d'amore I

Oboe d'amore II

Basso

Continuo

6

tr

tr

12

tr

tr

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

18

tr

tr

24

tr

piano

piano

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

30

can-tem, Spi-ri-tum san-ctum, Spi-ri-tum san-ctum vi-vi-fi-can-tem, vi-vi-fi-can-tem Do-mi-

36

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

42

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

48

- - que pro-ce - - dit;

54

90

forte

phe - - - tas, per Pro - phe - - tas. Et u-nam san-ctam ca-tho-li-cam et a - po-sto - li-

96

cam ec - cle - - - si-am,

102

tr *piano*

et u-nam san-ctam ca-tho-li-cam et a - po-sto - li-

108

cam ec - cle - si - am, et u-nam san-ctam ca - tho -

114

- li - cam et a - po - sto - li - cam ec - cle -

120

- si - am, u - - - nam san - - ctam ca-tho-li-cam et a-po-sto-li - cam ec-cle - -

126

- si - am, u-nam san - - - ctam ca - tho-li-cam et a - po - sto - - - - li - cam ec-cle - si -

132

forte

forte

am.

138

tr

tr

am.

8.

Soprano I Con - fi - te - or, con-fi - - te - or u - - num ba - pti - -

Soprano II 1 Con - fi - - te - or, con-fi - - te - or u - - num ba -

Alto 3 Con - fi - - te - or, con-fi - - te

Tenore 4 Con - fi - - te - or, con-fi - -

Basso 6 Con -

Continuo

8

sma, u - num ba - pti - - sma, u - - num ba - pti - sma, u - - num ba - pti - -

pti - - sma, con - fi - - te - or u - - num ba - pti - sma, u - num ba - pti - -

or u - num ba - pti - - sma, u - num, u - num ba - pti - -

- - te - or u - num ba - pti - sma, u - num ba - pti - - sma, u - num ba - pti -

fi - - te - or, con-fi - - te - or u - num ba - pti - - sma, u - num ba - pti - -

16

sma in re - mis-si - o - -

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

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

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

sma

24

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

32

fi-te or, con-fi-te or u-num ba-pti-sma in re-mis-si-o-nem pec-ca-
 mis-si-o-nem pecca-to - - rum, con-fi-te or, con-fi-
 rum, in re-mis-si-o-nem pec-ca-to - - rum, con-fi-te or u-num ba-
 rum, con-fi-te or, con-fi-te or u-num ba-pti-sma, u-
 rum,

40

to - - rum, pecca-to - - rum, in re-mis-si-o-nem pec-ca-
 - te or u-num ba-pti-sma, con-fi-te or u-num ba-pti-sma, con-fi-te-
 pti-sma, u-num ba-pti-sma in re-mis-si-o-nem pec-ca-to - - rum, con-fi-te or u-num ba-
 num ba-pti-sma, con-fi-te or, con-fi-te or u-num ba-pti-sma,
 con-fi-te or, con-fi-te or u-num ba-pti-sma, in re-

48

to - rum, con - fi - - te - or, con - fi - - te - or, con - fi - - te - or u - -
 or u - num ba - pti - sma, con - fi - - te - or, con - fi - te - or u - num ba - pti - sma, con -
 pti - sma in re - mis - si - o - - nem pec - ca - to - - rum, pec - ca - to - rum, con - fi - - te -
 con - fi - - te - or, con - fi - - te - or u - num ba - pti - - sma,
 mis - si - o - - nem pec - ca - to - - rum, in re - mis - si - o - - nem pec - ca - to - - rum,

56

- - num ba - pti - - sma, con - fi - - te - or u - num ba - pti - sma in re -
 fi - - te - or, con - fi - - te - or, con - fi - - te - or u - - num ba - pti - sma
 or, con - ti - - te - or in re - mis - si - o - - nem pec - ca - to - - rum, in re - mis - si -
 con - fi - - te - or, con - fi - - te - or u - num ba - pti - sma in re -
 con - fi - - te - or, con - fi - - te - or u - num ba - pti - sma in re - mis - si - o - -

64

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

72

to - - - rum, in re-mis-si-o - - - nem pec-ca - to - - - rum, pec - - ca-to - - - pec-ca - to - - rum, con - fi - - te - or u-num ba-pti - sma, con - fi - - te - - ca-to - - rum, con - fi - te - or u - num ba - pti - - to - - - rum, in re-mis-si-o - - - nem pec-ca - to - rum, in - con - - fi - te - or u - num ba - pti - - sma

80

rum, con - fi - - te - or, con-fi - - te - - or u - num ba-pti-sma or u-num ba-pti - sma, con-fi - - te-or, con - fi - te - - or u - - num ba - pti - - sma in re - mis - si - o - nem pec - ca - to - - - re-mis - si - o-nem pec - ca - to - - - rum, in re - mis-si-o - - - nem pec-ca - to - - - in re - mis - si - o - nem pec - ca - - to - - - rum,

88

in re-mis-si-o - - - nem pec - - ca - to - rum, in re-mis-si - o - - - nem pecca-sma, con - fi - - te - or, in re - mis-si - o - - - nem pec - - ca - to-rum, con - rum, con - fi - - te - or u - num ba - pti - - sma in re-mis-si - o - - - nem pecca - to - rum, rum, con - - fi - - te - - - in re-mis-si-o - - - nem pec-ca - to - - - rum,

96

to - - rum, con - fi - te - or, con-fi - - te - or, in re-
 fi - te - or, con-fi - - te - or u - num ba - pti - sma, con - fi - - te - or, con-fi -
 con - fi - - te - or, con-fi - - te - or, in re-mis-si-o - - nem pecca - to - -
 or u - num ba - pti - sma in re-mis-si-o - - nem pecca - to - rum,
 in re-mis-si-o - - nem pecca - to - rum, con - fi - - te - or, con-fi -

105

mis-si-o - - nem pecca - to - - rum, con - fi - te - or, con-fi - -
 - te - or, in re-mis-si-o - - nem pecca - to - - rum, con-fi - - te -
 rum, in re-mis-si-o - - nem pec-ca - to - - rum, pec - ca - to - - rum, u -
 in re - mis - si - o - - nem
 - te - or u - num ba - pti - sma in re-mis-si-o - - nem pecca - to - -

113

- te - or u - num ba - pti - sma in re-mis - si - o - - nem pec-ca -
 or u - num ba - pti - sma in re-mis - si - o - - nem pec-ca -
 num ba-pti-sma in re-mis-si-o - - nem pec-ca - to - - rum, in re - mis-si-o-nem
 pec - ca - to - - rum, in re - mis-si-o - - nem
 rum, con-fi - - te - or u - num ba - pti-sma in re-mis-si-o - - nem pec - ca -

121
Adagio

to - - - rum. Et ex - pe - - - cto, ex - pe - - - cto re -
 to - - - rum. Et ex - pe - - - cto, ex - pe - - - cto re -
 pec - ca - to - - rum. Et ex - pe - - - cto, ex - pe - cto re-sur - re - cti -
 pec - ca - to - - rum. Et ex - pe - - - cto, ex - pe - cto re-sur - re - cti -
 to - - - rum. Et ex - pe - - - cto, ex - pe - - -

re-sur-re-cti o-nem mor-tu o - - - rum, ex -
 - sur-re-cti o - nem mor - tu - o - - rum,
 o - nem mor - tu - o - rum, mor - tu o - rum, mor - tu - o - - - rum,
 o - - nem mor - tu - o - - - rum, re-sur-re-cti o-nem mor-tu o - - - rum,
 - - - - - cto re-sur-re-cti o-nem mor-tu o - - - rum,

pe - - - cto re-sur-re - - cti - o - - nem mor - - tu - o - - -
 ex - pe - - cto, ex - pe - - cto re - - sur-re-cti - o - - nem mor-tu - o - - -
 ex - pe - - cto re-sur-re-cti - o - - nem mor-tu - o - - -
 ex - pe - - cto re-sur-re-cti - o-nem mor - tu - o - - -
 ex - pe - - cto re-sur-re - - cti - o-nem mor-tu - o - - -

146
9. Vivace e Allegro

Tromba I 1

Tromba II 2

Tromba III 3

Timpani 1

Flauto traverso I 1

Flauto traverso II 2

Oboe I 1

Oboe II 2

Violino I 1

Violino II 1

Viola 1

Soprano I
rum, et ex - pe - cto, ex - pe - - - cto, ex - pe - - - cto re-sur-

Soprano II
rum, et ex - pe - - - cto, ex pe - - - cto re-sur-re - -

Alto
rum, et ex - pe - - - cto, ex - pe-cto re-sur-

Tenore
rum, et ex - pe - - - cto, ex - pe - - - cto re-sur-

Basso
rum, et ex - pe - - - cto, ex - pecto re-sur - re - - -

Continuo

6

re - - cti - o-nem mor-tu - o - - - rum.

- - cti - o - - - nem mor-tu - o - - - rum.

re - - cti - o - - - nem mor-tu - o - - - rum.

re - - cti - o-nem mor-tu - o - - - rum.

- - cti - o - - - nem mor-tu - o - - - rum.

13

Ex - pe -

Ex - pe -

Ex - pe - cto re -

Ex -

21

Ex - pe - - - cto re - - sur-re-cti - o - - - - nem mor-tu - o - - - -
- - - cto, ex - pe - cto re-sur-re-cti - o - - - - nem mor-tu - o - - - -
cto re - - sur-re-cti - o - - - nem mor- - tu - o - - - - rum, re-sur-re-cti -
- sur-re-cti - o - - - nem mor-tu - o - - - - rum, re-sur-re-cti - o - - - - nem mor-tu -
pe - - - - cto re-sur - re - cti - o - - - - nem mor-tu - o - - - -

[illegible]

36

pe - cto, ex - pe-cto re-sur - re - - cti - o-nem mor-tu - o - - - rum, re - sur-

- - cto, ex - pe-cto re - - sur - re-cti - o-nem mor-tu - o - - - rum,

pe - - - cto re-sur - re - - cti - o - nem, re - sur - re-cti - o - - -

cto, ex - pe - - cto re-sur - re - - cti - o-nem mor-tu - o - - - rum,

cto, ex - pe - - cto re - sur - re-cti - o - - - nem mor-tu - o - - - rum,

43

re-cti-o - - - - - nem mor - tu - o - - - - - rum, re-sur - re - - - - - re-sur - re-cti-o - - - - - nem, re-sur - - - - - nem mor - tu - o - - - - - rum, re-sur - re-cti-o-nem mor - tu - o - - - - - re-sur - re-cti-o - - - - - nem mor - tu - o - - - - - re-sur - re-cti-o - - - - -

50

- - cti - o - - - nem mor - tu - o - - - rum

re - - - cti - o - nem mor - tu - o - - rum

- - rum, re - sur - re - cti - o - nem mor - tu - o - - rum

rum, re - sur - re - cti - o - nem mor - tu - o - - rum

- - nem, re - sur - re - cti - o - nem mor - tu - o - - rum

57

et vi - - - tam ven - et vi - - -

64



et vi - - - tam ven - tu - ri se - - - cu - -

et vi - - - - tam ven - tu - - ri se - - cu - li, ven - tu - ri

tu - ri se - cu - li, vi - - - tam ven - tu - - ri se - - - - - cu-li,

- - tam ven - tu - ri se - cu - li, vi - - - tam ven - tu - - ri se - - - - -

vi - - - - tam ven - tu - ri se - cu - li, ven - tu - ri se - - - - -

71

li, ven-tu-ri se - - - cu-li, a - - - men, a - - -

se - - - cu-li, a - - - men,

a - - - men, a - - -

- cu - li, ven-tu-ri se - - - cu-li, a - - - men,

- - - cu - li, ven-tu-ri se - - - cu-li, a - - -

78

men, et vi-tam ven-tu-ri se - - - cu -

a - - - men, a - - - men, et vi-tam ven-tu-ri se-cu -

- - men, a - - - - - men, et vi-tam ven-tu - - ri se-cu -

a - - - - - men, a - - - men, et vi-tam ven-tu-ri se - - - cu -

- - - - - men, ven-tu-ri se - - - - - cu -

85

li, ven-tu-ri se-cu-li, a-men, a - -

li, ven-tu-ri se-cu-li, a-men, a - -

li, ven-tu-ri se-cu-li, a-men, a - - - - - men,

li, ven-tu - - ri se-cu-li, a-men, a - - - - - men, a - - - - - men,

li, ven-tu-ri se-cu-li, a-men,

[illegible]

[illegible]

Variante zu 3

Andante

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano I

Alto

Continuo

4

8

piano

Et in u-num, in u-num Do -

Et in u-num, in u-num Do -

12

- minum Je - - - - sum Chri- stum, Je -

- minum Je - - - - sum Chri- stum,

16

- - sum, Je - - - sum Chri - stum, Fi - li-um De - i u - ni - ge-ni-tum,

Je - - sum, Je - sum Chri - stum, Fi - li-um De - i u - ni -

19

et in u - num Do - - - - mi-num Je - - - sum Chri-stum,

ge-ni-tum, et in u - num Do - - - - mi-num Je - - - sum Chri- stum,

22

Je - - - - - sum Chri-stum, et in u-num Do - - - - - minum, in u-num Do - - - - -

Je - - - - - - - sum Chri-stum, et in u - num Do - - - - - minum, in u - num

25

- - minum Je - sum Chri - stum, Fi - - - - - li-um De - - - - - i u - ni - ge - - - - - ni-

Do - - - - - minum Je - sum Chri - stum, Fi - - - - - li-um De - - - - - i u - ni - ge - ni -

28

tum

tum

32

et ex Pa-tre, ex Pa-tre na - - tum,

et ex Pa-tre, ex Pa-tre na - -

36

et ex Pa-tre, ex Pa-tre na-tum an-te o - - - - - mni-a se - -

- - tum, et ex Pa-tre, ex Pa-tre na - - - tum an-te o - - - - - mni-a

40

- - - cu-la, an-te o - mnia se - - - cu - la.

se - - - - - cu-la, an-te o-mnia se - cu - la.

44

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

48

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

52

- ro, ge-ni-tum, non fa - ctum, consubstanti- a- lem Pa - tri, per quem o-mni-a fa-cta
 tum, non fa - ctum, consub-stanti - a-lem Pa - tri, per quem o-mni-a fa - cta

56

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

60

per quem o - - mni - a fa - cta, fa - cta sunt.

per quem o - - mni - a fa - cta sunt.

64

Qui pro-pter nos ho - - mi - nes et propter no-stram sa-

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

67

lu-tem pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis, qui pro-pter

no-stram sa-lu-tem de-scen-dit de coe-lis, qui pro-pter nos et pro-pter

70

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

no-stram sa-lu-tem de-scen-dit de coe-lis, qui pro-pter nos de-scen-

73

coe - - - lis, et qui propter no-stram sa-lu - - tem de - scen - - dit de coe - lis.

- - dit de coe - lis, propter no-stram sa-lu - - tem de - scen - dit de coe - - - lis.

77

coe - - - lis, et qui propter no-stram sa-lu - - tem de - scen - - dit de coe - lis.

- - dit de coe - lis, propter no-stram sa-lu - - tem de - scen - dit de coe - - - lis.

SANCTUS

Tromba I, II, III

Timpani

Oboe I, II, III

Violino I, II

Viola

Soprano I, II

Alto I, II

Tenore

Basso

Continuo (Violoncello, Violone,
Fagotto, Organo)

Sanctus

[illegible]

[illegible]

8

san - ctus, san - ctus, san -

san - ctus, san - ctus, san -

- ctus, san - - - ctus, san - - - ctus Do - minus

- ctus, san - - - ctus, san - - - ctus Do - minus

- ctus, san - - - ctus, san - - - ctus Do - mi - nus

san - ctus, san - ctus, san - ctus Do - mi - nus

12

San - - ctus, san - ctus, san - - ctus, san - -

- ctus, san - ctus, san - - ctus, san - -

De - - us Sa - ba-oth, san - ctus, san - ctus, san - - - ctus, san - -

De - - us Sa - ba-oth, san - ctus, san - - - ctus, san - - - ctus, san - -

De - us Sa - ba-oth, san - ctus, san - - - ctus, san - - - ctus, san - -

De - us Sa - ba-oth, san - ctus, san - ctus, san - - ctus,

16

The musical score is written for a choir and piano. The piano part is in the upper system, and the vocal parts are in the lower system. The score is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The vocal parts enter in measure 16 with the lyrics 'san - ctus Do - minus De - us Sa - baoth, san - ctus Do - minus'. The lyrics are written below the vocal staves.

san - ctus Do - minus De - us Sa - baoth, san - ctus Do - minus

20

San - ctus, Do - minus De - us Sa - ba - oth, san - ctus Do - minus De - us Sa - ba - oth, san - ctus Do - minus De - us Sa - ba - oth.

[illegible]

[illegible]

32

san -

san - - - - ctus Do - minus De - us Sa - baoth, san - - - -

- - - - ctus, san - - - - ctus, san - - - -

- - - - ctus, san - - ctus Do - minus De - us Sa - baoth, san - - - -

- - - - ctus, san - ctus Do - minus De - us Sa - baoth, san - - ctus Do - mi-nus

36

De - us Sa - baoth, san - ctus Do - minus De - us Sa - baoth, san - ctus Do - minus

[illegible]

44

san - ctus Do - minus De - us Sa - ba - oth, san - ctus Do - - minus De - us Sa - - - ba -

san - - - ctus Do - - - mi - nus De - - - - - us Sa - - ba -

san - - - ctus Do - - - mi - nus De - - us, De - - - us Sa - - ba -

- - ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - - - - ba -

- - ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - - - ba - oth.

- - - - - ctus Dominus De - us Sa - ba - -

48

oth.

oth.

oth.

oth.

Ple - ni sunt coe - li et

Ple - ni sunt coe - li et ter - ra glo - ri - a - jus, glo -

oth.

56

56

Ple-ni sunt coe-li et ter-ra glo-ri-a

ter-ra glo-ri-a e-jus, glo-ri-a e-jus, ple-ni sunt coe-li et

65

— e - - jus, glo - - - - - ri - a e - jus, glo - - - -

Ple - ni sunt coe - li et ter - ra glo - - - - - ri - a e - - jus, glo - - - -

Ple - ni sunt coe - li et ter - ra glo - - - - - ri - a e - - jus, glo - - - -

- - ri - a e - jus, glo - - - - - tr - - - - - ri - a e - - jus, glo - - - -

ter - - ra glo - - - - - ri - a e - jus, ple - ni sunt coe - li et

Ple - ni sunt coe - li et

74

- - ri - a, glo - - - ri - a e - - - jus, glo - - -
 - - - - - ri - a e - jus, glo - - -
 - - - - - ri - a e - jus, ple - ni sunt
 - - ri - a, glo - - - ri - a e - - - jus, ple - ni sunt
 ter - ra glo - - - ri - a e - - - jus, ple - ni sunt
 ter - ra glo - - - ri - a e - - - jus, ple - ni sunt coe - li et ter - - - ra,

83

- ri - a e - jus, ple - ni sunt coe - li, sunt coe - li et
 - ri - a e - jus, ple - ni sunt coe - li et ter - ra, et
 coe - li glo - - - - - ri - a e - jus, glo - - - - -
 coe - li glo - - - - - ri - a e - jus, glo - - - - - ri - a,
 coe - li, ple - ni sunt coe - li et ter - ra glo - - - - -
 ple - - - ni sunt coe - li et ter - - - - - ra, ple - - - ni sunt coe - li et

91

ter - ra glori - a e - jus, ple - ni sunt coe - li et ter - ra, ple - ni sunt

ter - ra glori - a e - jus, ple - ni, ple - ni sunt coe - li et ter - ra,

- ri - a e - jus, ple - ni glo - ri - a,

glo - ri - a e - jus, ple - ni glo -

- ri - a e - jus, ple - ni glo -

ter - ra glo - ri - a e - jus, ple - ni

99



coe - li et ter - ra glo - ri - a e - jus,

ple - ni sunt coe - li et ter - ra glo - ri - a e - jus, glo -

ple - ni sunt coe - li et ter - ra glo - ri - a e - jus, glo -

- ri - a e - jus, ple - ni sunt coe - li et

- ri - a e - jus,

glo - ri - a e - jus,

107

tr.

ple - ni sunt coe - li glo - - - ri - a, ple - ni sunt coe - li et ter - ra glo -

ter - - - ra, ple - - ni sunt coe - li et ter - - - ra glo - -

ple - ni sunt coe - li glo - - -

ple - - - ni glo - - - ri - a,

[illegible]

125

e - jus, ple - ni sunt coe - li et ter-ra glo - ri-a e - jus, glo - ri - a,
 jus, glo - ri - a e - jus, glo - ri - a,
 ple - ni sunt coe - li et ter - ra glo - ri - a e - jus, glo - ri - a,
 jus, glo - ri - a e - jus, glo - ri - a,
 ple - ni sunt coe - li et ter - ra glo - ri - a e - jus, glo - ri - a,
 ple - ni sunt coe - li et ter-ra glo-

[illegible]

143

The musical score is written for a piano and a four-part choir (Soprano, Alto, Tenor, Bass). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The choir parts enter in the second measure and sing the Latin lyrics. The lyrics are: - ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a. The score ends with a final cadence in the piano part.

- ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a

- ri - a, glo - ri - a e - jus, ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri -

- ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a

- ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a

glo - ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri -

glo - ri - a, glo - ri -

152 tr tr tr tr tr tr

— e - - jus, glo - - - - -

a e - - jus, glo - - - - -

— e - - jus, ple - - ni sunt coe - li, ple - - ni sunt coe-li et ter - - -

e - - - jus, ple - - ni sunt coe - li, ple - - ni sunt coe-li et ter - - -

a e - - jus, ple - - ni sunt coe - li, ple - - ni sunt coe-li et ter - - -

a e - - jus, ple - - ni sunt coe-li et ter - ra glo - ri - a, ple - - ni sunt coe-li et

161

tr

tr

- ri - a e - - - jus.

- ri - a e - - - jus.

- - - ra, ple - ni sunt coe - li et ter - - ra glo - ri - a e - - - jus.

- - - ra, ple - ni sunt coe - li et ter - - ra glo - ri - a e - - - jus.

- - - ra, ple - ni sunt coe - li et ter - - ra glo - ri - a e - - - jus.

ter - - - ra, sunt coe - li et ter - ra glo - - - ri - a e - - - jus.

Fine

OSANNA, BENEDICTUS, AGNUS DEI
et DONA NOBIS PACEM

Tromba I, II, III

Timpani

Flauto traverso I, II

Oboe I, II

Violino I, II

Soprano }
Alto } I
Tenore }
Basso }

Soprano }
Alto } II
Tenore }
Basso }

Continuo

Osanna, Benedictus, Agnus Dei, Dona nobis pacem

1. Osanna in excelsis

[illegible]

16

o - san - nain ex - cel - sis, o - san - nain ex - cel - sis, o - san - nain ex - cel - sis, o - san -

25

- nain ex - cel - - - sis, o - san - - - na, o - san -
- sis, o - san - - - nain ex - cel - sis, o - san - na, o - san - - - na, o - san -
- - - - - nain ex - cel - sis, o - san - na, o - san - - - na, o - san -
- nain ex - cel - - - - - sis, o - san - na, o - san - - - - - na, o -
o - san - nain ex - cel - sis, o - san - nain ex - cel - sis,
o - san - nain ex - cel - sis, o - san - nain ex - cel - sis,
o - san - nain ex - cel - sis, o - san - nain ex - cel - sis,
o - san - nain ex - cel - sis, o - san - nain ex - cel - sis,
o - san - nain ex - cel - sis, o - san - nain ex - cel - sis,

[illegible]

[illegible]

[illegible]

57

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 -

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

[illegible]

73

This musical score is for a hymn titled "San-na in ex-cel-sis". It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system consists of eight measures of instrumental introduction, featuring a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The second system contains the vocal entries and accompaniment. The lyrics are: "na, o - sannain ex - cel - sis, o - sannain ex - cel - sis, o - san-na in ex - cel - sis, o - sannain ex - cel - sis, o - san-na in ex - cel - sis, o - sannain ex - cel - sis, o -". The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting on a high note and the Tenor and Bass parts starting on a lower note. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal parts.

na, o - sannain ex - cel - sis, o - sannain ex - cel - sis, o -
san-na in ex - cel - sis, o - sannain ex - cel - sis, o - sannain ex - cel - sis, o -
o - san-na in ex - cel - sis, o - sannain ex - cel - sis, o -
cel - sis, o - sannain ex - cel - sis, o -

- nain ex - cel - sis, o - san-na, o - san-na in ex - cel - sis,
san - na, o - san-na in ex - cel - sis,
o - san - nain ex - cel - sis,
o - san - nain ex - cel - sis, o -

81

sanna in ex - cel - sis, o - san - na, o - san - - - na,

sanna in ex - cel - sis, o - san - na, o - san - - - na,

sanna in ex - cel - sis, o - san - na, o - san - - - na,

sanna in ex - cel - sis, o - san - na, o - san - - - na,

o - san-nain ex - cel - sis, o - sannain ex - cel - - -

o - san-na in ex - cel - sis, o - sannain ex - cel - - -

o - san-nain ex - cel - sis, o - sannain ex - cel - - -

san - - - - nain ex - cel - sis, o - sannain ex - cel - - -

89 ^{tr}

tr

o - sannain ex - cel - sis, o san - nain ex - cel - sis, o -

o - sannain ex - cel - sis, o - san-nain ex - cel - sis,

o - sannain ex - cel - sis, o - san-nain ex - cel - sis,

o - sannain ex - cel - sis, o - san-nain ex - cel - sis,

o - sannain ex - cel - sis, o - san-na, o - san-na,

o - sannain ex - cel - sis, o - san-na, o - san-na,

o - sannain ex - cel - sis, o - san-na, o - san-na,

o - sannain ex - cel - sis, o - san-na, o - san-na,

97

san - - - nain ex - cel - sis, o - san - na, o - san-nain ex - cel - sis, o -

o - san-nain ex - cel - sis, o - san - na, o - san-nain ex - cel - sis, o -

o - san-nain ex - cel - sis, o - san - na, o - san-nain ex - cel - sis, o -

o - san-nain ex - cel - sis, o - san - na, o - san-nain ex - cel - sis,

o - san - na, o - san-nain ex - cel - sis,

san-nain ex - cel - sis,

san-na in ex - cel - sis,

san-nain ex - cel - sis,

san-nain ex - cel - sis,

o - san - na, o - san-nain ex - cel - sis,

o - san - na, o - san-nain ex - cel - sis,

piano

[illegible]

113

San - na in ex - cel - sis.

San - na in ex - cel - sis.

San - na in ex - cel - sis.

San - na in ex - cel - sis.

o - sannain ex - cel - sis.

o - sannain ex - cel - sis.

o - sannain ex - cel - sis.

o - sannain ex - cel - sis.

o - sannain ex - cel - sis.

forte

122

This musical score page contains measures 122 through 131. It is written for piano in D major (two sharps) and 4/4 time. The score is organized into three systems. The first system (measures 122-125) features a complex texture with multiple voices in the right hand and a steady bass line. The second system (measures 126-129) continues this texture with various melodic and harmonic developments. The third system (measures 130-131) concludes the page with a final melodic phrase in the right hand and a sustained bass line. Trills (tr) are indicated in measures 122 and 123. The notation includes a variety of note values, rests, and dynamic markings.

131

This musical score page contains measures 131 through 140. It is written for piano and voice. The piano part is in treble and bass clefs, with a key signature of two sharps (F# and C#). The voice part is in treble clef. The score is divided into two systems. The first system (measures 131-134) features a vocal melody with trills (tr) and a piano accompaniment with arpeggiated figures. The second system (measures 135-140) continues the vocal melody and piano accompaniment. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The voice part consists of a single melodic line with some trills. The page number 131 is written above the first measure of the first system.

140

This musical score page contains measures 140 through 149. It is written for piano and bass. The piano part consists of three systems of four staves each, all in treble clef with a key signature of two sharps (F# and C#). The first system (measures 140-143) features active melodic and harmonic lines in all four staves. The second system (measures 144-147) continues this complexity. The third system (measures 148-149) shows the piano part becoming more static, with many measures containing whole rests. The bass part is a single staff in bass clef with a key signature of two sharps. It provides a steady accompaniment throughout, with a more active line in the final measure (149). The page concludes with a double bar line.

2. Benedictus

Flauto traverso

Tenore

Continuo

11

4

7

10

13

16

Be - ne-

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

Do - mi - ni, qui ve - nit, be - ne - di - ctus qui ve - - nit, qui

19

ve - nit in no-mi-ne Do-mi - ni, in no - - mi-ne Do - mi - ni, be - ne -

23

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

26

ni.

29

Be -

32

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

35

Do - mi - ni, be - ne - di - - ctus, be - ne - di - - ctus qui ve - -

38

- nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi -

41

ni, be - ne - di - ctus, be - ne - di - ctus qui

44

ve - nit in no - mi - ne Do - mi - ni, ^{tr} qui ve - - - - nit, qui ve - nit in

47

no - mi - ne Do - mi - ni.

51

54

3. Osanna repetatur

4. Agnus Dei

Violino I,II

Alto

Continuo

8

5

9

piano

A - gnus De - - i qui tol - - lis pec-ca - - ta mun - -

13

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

17

forte

bis, mi-se-re - - re no - bis, mi-se-re - re no-bis, qui tol - lis pec-

21

ca - ta, pec-ca - - ta mundi, mi-se-re-re no - bis.

tr

25 *piano*

A - gnus De - - - i qui tol - -

29

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

33

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

37

ca - ta, mi - se - re - re, qui to - lis pec - ca - ta, mi - se - re - re no - bis, mi - se - re -

41

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

45 *forte*

bis.

5. *Dona nobis pacem*

Score for *5. Dona nobis pacem*, measures 14 to 34.

Instrumental Parts:

- Tromba I:** Measure 14, rests.
- Tromba II:** Measure 30, rests.
- Tromba III:** Measure 34, rests.
- Timpani:** Measure 34, rests.
- Flauto traverso I, II / Oboe I:** Measure 2, rests.
- Oboe II:** Measure 1, rests.
- Violino I:** Measure 2, rests.
- Violino II:** Measure 1, rests.
- Viola:** Measure 15, rests.

Vocal Parts:

- Soprano I, II:** Measure 2, rests. Lyrics: Do - na no - - bis pa - cem, pa -
- Alto I, II:** Measure 1, rests. Lyrics: Do - - na no - - bis pa - - cem, pa - cem,
- Tenore I, II:** Measure 8, rests. Lyrics: Do - na no - - bis pa - cem, pa - - cem, pa -
- Basso I, II:** Measure 15, rests. Lyrics: Do - na no - - bis pa - - cem, pa - cem, pa - cem

Continuo: Measure 15, rests.

6

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

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

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

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

10

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

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

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

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

[illegible]

21

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

25

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

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

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

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

30

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

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

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

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

[illegible]

41

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

Fine