

Johann Sebastian
BACH

Messe in h-Moll

Mass in B minor

BWV 232

für Soli (SSATB), Chor (SSAATTBB)
3 Trompeten, Corno da caccia, Pauken
2 Flöten, 3 Oboen (1./2. auch Oboe d'amore), 2 Fagotte
2 Violinen, Viola und Continuo

for soli (SSATB), choir (SSAATTBB)
3 trumpets, corno da caccia, timpani
2 flutes, 3 oboes (1st/2nd also oboe d'amore), 2 bassoons
2 violins, viola and continuo

herausgegeben von/edited by
Ulrich Leisinger

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Klavierauszug/Vocal score
Paul Horn



Carus 31.232/03

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For this work **carusMUSIC**, the choir app, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. A practice CD from the Carus Choir Coach series is also available. www.carus-music.com

Vorwort

Die Entstehungsgeschichte der *Messe in h-Moll* BWV 232 erstreckt sich über einen Zeitraum von mehr als 15 Jahren, und das Werk war zum Zeitpunkt des Todes von Johann Sebastian Bach am 28. Juli 1750 zwar fertiggestellt, doch fehlte eine letzte Revision, die das Werk in einen aufführbaren Zustand überführt hätte. Bach selbst hat also nach gegenwärtigem Kenntnisstand die *h-Moll-Messe* als Ganze und wahrscheinlich auch die meisten ihrer Teilsätze nie gehört.

Johann Sebastian Bach nutzte die Landestrauer nach dem Tode August des Starken am 1. Februar 1733, um seinem neuen Landesherrn, Kurfürst Friedrich August II. von Sachsen (1696–1763), ein repräsentatives Werk zuzueignen. Hiermit verbunden war die Hoffnung auf einen Hoftitel, den Bach mit einiger Verzögerung im November 1736 als „Compositeur bei der Hof Capelle“ auch erhielt. Das Dilemma, wie sich ein protestantischer Kirchenmusiker seinem katholischen Landesherrn präsentieren konnte, hatte Bach diplomatisch gelöst: Die lateinische Missa, bestehend aus Kyrie und Gloria, gehörte dem Ritus beider christlicher Kirchen an. Die besonderen Ambitionen des Werkes unterstrich Bach nicht nur durch seine ausgedehnten zeitlichen Dimensionen, sondern auch durch die üppige Besetzung mit einem fünfstimmigen Chor und einem vielfältigen, farbenprächtigen Instrumentarium. Bezeichnenderweise hat Bach dem sächsischen Hof keine Partitur, sondern einen Stimmensatz übersandt. Da es sich bei der Widmung der Missa von 1733 um ein privates Unterfangen handelte, konnte Bach hierbei die Kopisten der Thomasschule nicht heranziehen. Die *Missa in h*, die später zur *h-Moll-Messe* erweitert wurde, unterscheidet sich durch den hohen Eigenanteil Johann Sebastian Bachs bei der Erstellung des Stimmensatzes deutlich von der sonst üblichen Praxis. Beim Abschreiben hat Bach, ohne dies in seiner Partitur zu vermerken, nicht nur die Verwendung von Flöten und Fagotten genau festgelegt, sondern öfters auch in die Melodieführung eingegriffen, so dass der Dresdner Stimmensatz gegenüber der Originalpartitur eine ungewöhnlich weitreichende Revision darstellt.

In seinen letzten Lebensjahren, wahrscheinlich ab 1748, hat sich Bach die Partitur der Kyrie-Gloria-Messe noch einmal vorgenommen und sie aus bis heute ungeklärtem Anlass durch Hinzufügung des Credo, Sanctus (mit Osanna), Benedictus und Agnus Dei zu einer *Missa tota* erweitert. Dabei hat er sich weitgehend eines kompilierenden Verfahrens bedient und die Mehrzahl der Sätze aus älteren Kompositionen übernommen, denen durch Parodie neue lateinische statt der ursprünglichen deutschen Texte unterlegt wurden. Offenbar ging es Bach dabei nicht in erster Linie um Arbeitersparnis, denn er nahm weitreichende Anpassungen gegenüber den Vorlagen vor, die über das unbedingt Erforderliche deutlich hinausgehen. Zur Abrundung griff Bach für das „Dona nobis pacem“ auf einen Satz aus dem ersten Teil des Werkes (hier das „Gratias agimus tibi“) zurück, ein Verfahren, das in der Messkomposition häufig anzutreffen ist. Im Zuge der Erweiterung des Werkes zur *Missa tota* nahm Bach auch an Kyrie und

Gloria kleinere Veränderungen vor. Nur im „Quoniam“ hat Bach die solistische Bassstimme deutlich, in fast einem Fünftel der Vokaltakte, revidiert.

Nach Bachs Tod gelangte das Autograph an Carl Philipp Emanuel Bach, der die Handschrift nicht nur verwahrte, sondern sich aktiv um die Verbreitung der *h-Moll-Messe* kümmerte. Eine ungünstige Konstellation aus schlechter Papierqualität und einer aggressiven Tinte, verbunden mit zahlreichen Korrekturen, die den Tintenauftrag erhöhten, hatte schon zu dieser Zeit die Lesbarkeit der Handschrift stark beeinträchtigt. Carl Philipp Emanuel Bach besserte die autographe Partitur aus, wobei er fehlende Textworte nachtrug, undeutliche Lesarten überschrieb oder durch Tonbuchstaben verdeutlichte, aber auch an einigen Stellen radierte und Verbesserungen nach eigenem Gutdünken vornahm. Zwei Abschriften aus der Zeit um 1765/1770 spiegeln den Zustand der Bach'schen Originalpartitur vor 1770 wieder, der aber gegenüber der durch Johann Sebastian Bach 1750 hinterlassenen Werkgestalt in Einzelheiten durch Carl Philipp Emanuel bereits verändert worden war. Während seiner Hamburger Zeit ab 1768 hat sich der Bach-Sohn mehrfach mit der *h-Moll-Messe* seines Vaters auseinandergesetzt. Er führte das Credo der Messe am 9. April 1786 in einem Benefizkonzert auf. Hierfür richtete der Hamburger Bach die Originalpartitur des Credo gründlich ein und stellte dem Satz zusätzlich eine kurze instrumentale Einleitung voran; manche dieser Lesarten haben sich bis in Ausgaben des 20. Jahrhunderts erhalten, da sie irrtümlich für Korrekturen von Bachs eigener Hand gehalten wurden. Die verschiedenen Korrekturschichten können durch Zuhilfenahme der beiden erwähnten Abschriften zuverlässig voneinander getrennt werden.

Die komplizierte Entstehungs- und Überlieferungsgeschichte der *h-Moll-Messe* bringt es mit sich, dass von einer verbindlichen Werkgestalt gar nicht gesprochen werden kann. Nur für die Sätze vom Credo bis zum „Dona nobis pacem“ bildet die Originalpartitur die entscheidende Quelle, wobei die beiden frühen Abschriften zu Kontrollzwecken herangezogen werden. An vielen Stellen war es hilfreich, die älteste Faksimileausgabe von 1924 (Leipzig: Insel-Verlag) heranzuziehen, da der irreversible Papierzerfall, der erst vor wenigen Jahren durch konservatorische Behandlung gestoppt werden konnte, zu diesem Zeitpunkt noch wesentlich weniger stark ausgeprägt war. In der vorliegenden Ausgabe wurden – abweichend von den bisherigen Ausgaben, die Lesarten aus der Originalpartitur und des Originalstimmensatzes mischen – für die Sätze Kyrie und Gloria die von Bach bis ins Detail fixierten Lesarten der Dresdner Originalstimmen als Haupttext angesehen. Nur im „Quoniam“ schien es angesichts der grundlegenden Revision der Singstimme sinnvoll, Bachs späte und durch die bisherigen Ausgaben vertraute Revision als Ossia-System unmittelbar kenntlich zu machen.

Salzburg, im Februar 2014

Ulrich Leisinger

Foreword

The genesis of the *Mass in B minor* BWV 232 was spread over a period of more than fifteen years, and the work, though finished at the time of Bach's death (on 28 July 1750), still awaited a final revision to put it into performable condition. In other words Bach himself, as far as we can tell today, never heard the *B-minor Mass* in its entirety, and probably not even the majority of its movements.

Johann Sebastian Bach took advantage of the general mourning period after the death of August the Strong on 1 February 1733, to dedicate a lavish work to his new sovereign, Prince-Elector Frederick August II of Saxony (1696–1763). Connected with this task was his hope of receiving a court title, which was belatedly bestowed upon him in November 1736, when he was named “Compositeur bei der Hof Capelle.” He had found a diplomatic solution to the dilemma imposed on a Protestant church musician confronted with a Catholic sovereign: the Latin *Missa*, consisting of Kyrie and Gloria, belonged to the rites of both Christian denominations. Bach emphasized the work's special ambitions not only with its great length, but also with its luxuriant scoring for five-voice chorus and brilliant, multifarious instrumentation. Revealingly, he sent the work to the Saxon court in a set of parts rather than a full score. As the dedication of the 1733 *Missa* was a private matter, Bach was therefore unable to avail himself of the copyists at St. Thomas's. The *Missa in B*, later expanded into the *B-minor Mass*, differs markedly from his usual practice in that he wrote out a large portion of the parts himself. When Bach wrote out the parts, he not only set down his ideas regarding the use of the flutes and bassoons, but often also altered the melodic writing without transferring the alterations into the score. As a result, the Dresden set of parts represents an unusually far-reaching revision of the original score.

In the final years of his life, probably beginning in 1748, Bach again took the score of the Kyrie-Gloria *Mass* in hand and, for reasons still unknown today, expanded it into a *Missa tota* by adding the Credo, Sanctus (with *Osanna*), Benedictus, and Agnus Dei. He did so largely by compiling the bulk of the movements from earlier compositions, with the original German words now replaced by new Latin texts in a process known as parody. Evidently Bach's primary concern was not to reduce the amount of labor involved, for he also made far-reaching changes to the originals that went well beyond what was absolutely necessary. To round off the work with the “*Dona nobis pacem*,” Bach turned to a movement from the work's first section, the “*Gratias agimus tibi*” – a procedure frequently encountered in settings of the *Mass*. In expanding the work into a *Missa tota*, he also made minor alterations to the Kyrie and Gloria. Only in the “*Quoniam*” did he clearly revise the solo bass part, altering almost a fifth of its measures.

After Bach's death, the autograph score of the *B-minor Mass* passed to Carl Philipp Emanuel Bach, who not only preserved the manuscript but actively took part in the

work's dissemination. By this time an unfortunate combination of poor paper quality and aggressive ink, together with many alterations that increased the amount of ink applied, had already seriously damaged the manuscript's legibility. Carl Philipp Emanuel Bach made improvements to the autograph score, entering missing words in the text, overwriting indistinct passages, and clarifying pitches with letter notation. But he also made erasures in several passages and entered improvements as he saw fit. Two copyists' manuscripts, dating roughly between 1765 and 1770, reflect the state of Bach's original score prior to 1770, although Carl Philipp Emanuel had already altered details in the work as left behind by his father in 1750. During his years in Hamburg (from 1768), Carl Philipp Emanuel examined his father's *B-minor Mass* several times. On 9 April 1786, he performed the Credo as part of a benefit concert. To do this, he thoroughly arranged the original score of the Credo, and prefaced the movement with a brief instrumental introduction. Some of these readings have been retained in editions up to the 20th century, since they were mistakenly regarded as having been written in Bach's own hand. The various layers of correction can be reliably distinguished by consulting the two aforementioned copies.

Owing to its complex genesis and source history, the *B-minor Mass* cannot be said to exist in a definitive form. Only for the movements from the Credo to the “*Dona nobis pacem*,” the original score forms the decisive source, with the two early copies consulted for control purposes. In many passages it was helpful to draw on the earliest facsimile edition published by Insel-Verlag of Leipzig in 1924, for the irreversible disintegration of the paper, though halted a few years ago through measures taken to preserve it, was far less advanced at that time. In our edition – deviating from previous editions, in which readings from the original score and the original parts were mixed together – for the Kyrie and Gloria movements the readings as set down in detail by Bach in the Dresden parts have been taken as the main text. Only in the “*Quoniam*,” whose vocal part was heavily reworked, did it seem advisable to make Bach's late revision (familiar from previous editions) immediately identifiable in an *ossia* staff.

Salzburg, February 2014
Translation: J. Bradford Robinson

Ulrich Leisinger

Messe in h-Moll

Mass in B minor

BWV 232

Johann Sebastian Bach

1685–1750

I. Missa

Klavierauszug: Paul Horn

1. Kyrie I

Adagio

Soprano I

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

Soprano II

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

Alto

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

Tenore

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

Basso

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

2 Flauti traversi

2 Oboi d'amore

2 Fagotti

Archi

Continuo

Largo

Fl, Obda

5

9

13

17

21

25

29

Alto

Tenore

Obda

p

Ky - ri - e e -

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

33

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

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

37 Soprano I
Ky-ri-e e-le - - - i - son, Ky-ri - e e-le - - i - son, e -
Soprano II
Ky-ri-e e-le - - -
- i - son, e-lei - - - son, Ky-
son, e-le - i - son, Ky-ri-e e-le-i - son, e-le - - i - son, Ky-ri -

41
le - - - i - son, e-le - - i - son, e-le - - i -
- i - son, Ky-ri-e e-le - - i - son, e-le - - i -
- ri-e e-le-i - son, e-le-i - son, e-le-i -
e - e-le - - son, e-le - i -

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

+Fg, Va

61

i-son, e -

e - lei - son, e -

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

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

son, Ky - ri - e e - le -

65

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

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

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

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

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

69

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

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

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

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

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

73

Tutti

77

81

Tenore

Basso

Ky - ri - e e -

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

84

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

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

87

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

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

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

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

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

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

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

2. Christe eleison (Soprano I, II)

Violini
unisoni
Continuo

4

7

10 Soprano I
Chri - lei - - - - son,
Soprano II
ste, Chri-st lei - - - son, e - lei - - - - son,

p VI [a.]

14
Chri - ste, Chri-ste e - le - - i - son, e - le - - i - son, e -
Chri - ste, Chri-ste e - le - - i - son, e - le - -
Bc VI

17

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

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

Bc VI

21

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

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

24

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

- i - son, e - lei - son,

VI

27

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

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

30

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

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

Bc

33

son.

son.

VI

f

36

42

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

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

Bc VI Bc VI

p

46

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

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

Bc VI

49

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

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

Bc VI Bc

53

son.

VI

f

56

Chri-ste e - le - - -

p

59

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

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

Bc VI Bc VI

62

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 -

Bc VI Bc VI

65

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

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

Bc VI

68

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

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

Bc VI

71

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

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

Bc

74

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

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

VI Bc VI

77

83

Kyrie II sequitur

3. Kyrie II

Alla breve

Soprano I, II

Alto

Tenore

Basso

2 Flauti traversi

2 Oboi d'amore

2 Fagotti

Archi

Continuo

Stromenti unisono

Ky - ri - e e - lei -

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

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

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

Ky - ri - e e - lei -

Ky - ri - e e - lei - - 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, Ky - ri - e — e - lei - - -

13

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

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

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

- son, e - le - i - son,

17

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

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

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

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

25

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

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

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

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

29

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

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

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

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

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

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

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

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

37

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

41

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

49

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

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

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

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

53

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

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

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

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

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

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

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

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

4a. Gloria in excelsis Deo

Vivace

Tutti

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Continuo

Soprano II

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

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

Glo -

Tenore

Basso

Glo - ri - a in ex - cel -

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

32

ex - cel - sis De - o,

ex - cel - sis De - o,

- - sis De - o,

- - sis De - o,

ex - cel - sis De - o,

39

lo - ri - a in ex - cel -

glo - ri - a

glo - ri - a

glo - ri - a

glo - ri - a

46

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

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

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

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

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

-Tr

53

in ex - cel - - - - - sis, - glo - - - - -

- sis, in ex - cel - sis, in ex - cel - sis De - - - - -

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

- - - - - sis, glo - ri - a

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

60

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

tr *+Tr*

67

glo - - -
 glo - - - ri - a in ex -
 glo - -
 +Fl, Ob

Archi

74

glo - - - - - ri - a,

glo - - - - - ri - a,

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

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

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

Tutti

81

glo - a in ex - cel - - - -

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

- - ri - a in ex -

glo - ri - a, glo - ri - a in ex -

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

88

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

95

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

4b. Et in terra pax

101

o. Et in ter - ra pax, et in ter - ra pax

o. Et in ter - ra pax, et in ter - ra pax,

o. Et in ter - ra pax, et in ter - ra pax, in

o. Et in ter - ra pax, pax, et in

o. Et in ter - ra, in ter - ra pax, pax, et

Bc Archi +Fl, Ob

106

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

pax mi - nus, et in ter - ra pax, in ter - ra pax,

no - mi - ni - bus, et in ter - ra pax, pax, et in ter - ra pax, et

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

in ter - ra pax, et in ter - ra

111

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,

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

115

119 Soprano I

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

123

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

Alto

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

127

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

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

Tenore

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

130

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

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

ta - tis, bo - nae vo - - - in-ta - - - - - - - - - - -

Basso

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

ter -

Soprano II

pax ho - mi - ni-bus bo - nae vo -

et - - - in - ter - ra -

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

- -

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

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

136

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

Bc Fl. Archi

139

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

Tr

143

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

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

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

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

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

147

- tis, ho - mi - ni -

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

tis,

tis,

tis,

150 Soprano I

The musical score for Soprano I features a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by eighth notes A4-B4, a dotted quarter note C5, and continues with various intervals and rests. The lyrics are written below the staff.

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

Alto

The musical score for the Alto part uses a treble clef and a key signature of two sharps. It consists of a continuous melodic line with many sixteenth and thirty-second notes, creating a dense texture. The lyrics are aligned with the vocal line.

vo - lun-ta -

Tenore

The musical score for the Tenor part uses a treble clef and a key signature of two sharps. The melody starts with a whole rest, followed by a series of half and quarter notes. The lyrics are placed below the staff.

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

Basso

The musical score for the Bass part uses a bass clef and a key signature of two sharps. The staff shows several measures, mostly containing whole or half rests, indicating long pauses or sustained tones.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes a trill (tr) in the treble staff. The music is presented in a clean, black-and-white format, suitable for a music book or sheet music.

153

ae vo ta-tis, pax, pax, pax, pax, in ter - - ra

is, ho - mi bo - - nae vo-lun - ta - - tis, in ter - - ra

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

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

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody is a simple, folk-like tune, and the bass line provides a steady accompaniment. The score is written in a clear, legible font, and the notes are well-spaced.

156

pax ho - mi - ni - bus, pax ho - mi -

Soprano II

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

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

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

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

+Tr

159

ae un - ta - tis,

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

bo - nae vo - lun - ta - tis,

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

- - - - - tis,

tr

162

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

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

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

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

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

Bc Fl, Ob, Archi +Tr

166

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

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

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

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

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

170

The musical score is written for a choir and piano. It consists of six staves. The first five staves are for the choir, and the sixth is for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'pax, in terra pax hominibus bonae voluntatis'. The score includes various musical notations such as notes, rests, and bar lines. A large, stylized watermark 'MusicalScoreCloud.com' is visible across the bottom right of the page.

pax _____ ho - mi - ni - bus bo - nae vo - lun - ta - - -

pax _____ ho - mi - ni - bus bo - - nae vo - lun - ta - - -

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

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

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

7

[illegible]

5. Laudamus te (Soprano II)

Violino solo
Archi
Continuo

VI solo

Tutti

VI

3

5

7

tr

11 Soprano II

Lau-

13 *tr* *tr* *tr* *tr* *tr*

da - - - - -

Archi

pp

VI

15

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

17

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

19

di - te, ad - - - - o - ra - -

VI

21

- - - - - mus te, glo -

23

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

25

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

27

tr *tr* *t*

29

Lau -
Be

31

da - - mus te, be - ne - di - ci - mus te, - ad - o - ra - mus te,

Archi VI *p*

33

glo - ri - fi - ca - mus_ te, glo - ri - fi - ca - - -

35

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

Bc

37

Ad - o -

Bc

41

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

43

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

45

- mus - te, lau

47

da -

Archi

pp

VI

49

lau - da - - - mus te,

51

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

p

53

da - - - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo -

55

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

57

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

61

6. Gratias agimus tibi

Alla breve

Soprano I, II Gra - - - ti-as a - -

Alto Gra - - - ti-as a - - - gi-mus

Tenore Gra - - - ti-as a - - - gi-mus ti - - bi

Basso Gra - - - ti-as a - - - gi-mus ti - bi

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Continuo

5

gi-mus ti - - bi pro - pter ma-gnam

ti - bi pro - pter ma-gnam glo - -

ter ma-gnam - - - ri-am tu -

pr - ma-gna - - - ri-am tu - am,

- - - ri-am tu - am, gra -

- - - ri-am tu - am, gra -

am, gra - - - ti-as a - -

gra - - - ti-as a - - -

11

ti-as a - - - gi-mus

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

gi-mus ti - bi, gra - - -

gi-mus ti - bi pro - pter ma-gnam

14

ti - bi, gra - - - ti - as

gra - - - as a - - - gi-mus

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

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

gi-mus ti - - - bi pro -

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

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

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

20

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

ti - - - bi pro - - - pter ma - gnam glo - - -

ti - - - bi pro - - -

ti - - - bi

22

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

- - - ri - am tu am, pr - - - pter ma - gnam

- pter ma - gnam - - - ri - am tu - -

pro - - - er ma - gnam glo - - -

nam glo - - - ri - am tu - am, gra -

glo - ri - am tu - am, gra - - - ti - as a - -

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

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

27

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

30

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

37

- gi-mus ti - bi pro - pter ma-gnam glo -

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

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

a - gi-mus ti - bi pro - pter ma-gnam glo -

40

ri-am tu -

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

am, pro - ma-gnam glo - ri-am tu - gra -

- ri-am tu -

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

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

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

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

7a. Domine Deus (Soprano I, Tenore)

Duetto

Flauto traverso
Archi
Continuo

Fl solo Archi con sord. Fl

pizz. simile

4

7

10

16 Soprano I

Tenore

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

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

p

19

ni-te, Je - su Chri - ste al -

stis, De - us Pa - ter o -

Bc

22

tis - si - me, —

mni - pot-ens, —

f

Archi

25

Do - mi -

us, Rex coe-le -

mi - n - li u - ni - ge -

28

stis, De - us Pa - ter o - mni - pot-ens, —

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

31

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

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

34

- - - - stis, Do-mi-ne Fi - - li

- - - - ni - te, Do-mi-ne De - - us, R coe - - -

37

u - r - - - - ni - te, Je - su Chri-ste al -

- - - - stis, De - us Pa - ter o -

Archi

40

tis - si - me, Do - - - - mi-ne Fi - li,

mni - pot - ens, De - - - - us Pa - ter, Do -

Fl Bc Archi

43

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

- - - - mi-ne De - us, Rex coe-le-stis, De-us Pa - ter o-mni-pot-ens, De - us

Bc

47

Chri-ste al-tis - si - me. - Do-mi-ne De

Pa - ter o-mni-pot - ens. - Do-mi-ne

Fl

Archi

50

- us, Rex coe-le-stis, Do - - - mi - ne Fi - li u - ni - ge-ni-te,

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

53

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

o-mni-pot-ens, o - mni - pot - ens, - Do - mi - ne De - us,

56

ge-ni-te, Je - su Chri - ste al-tis-si-me, Je - su
 Rex coe - le - stis, De - us Pa - ter o-mni-pot-ens, De -

Bc

59

Chri - ste al - tis - si - me.
 - us Pa-ter o-mni - pot-ens.

tr

Fl

Archi

62

Fl

68

71

74

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

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

Fl *p*

77

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

Do De s, A - gnus De - i, A - gnus De - i,

80

Fi - li - us Pa - tris,

Fi - li - us Pa - tris,

f

83

Do - mi-ne De - us,

Do - mi-ne De - us,

Archi Fl

p

86

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

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

tr

89

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

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

Bc

92

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

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

Bc

7b. Qui tollis

95 **Lente**

Soprano I
Pa - tris.

Soprano II

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

Tenore
- tris. Qui tol - lis pec - ca - - - ta

Basso

2 Flauti traversi
Archi
Continuo

Archi senza sord.

Vc

100 Soprano II
Qui tol - lis ca - - -

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

mun - di, mi-se-re-re - bis, mi - se -

Qui - tol - lis pec -

+Fl

simile

- ta mun - - - di, mi - se - re - re

re - - - re no - - - bis,

ca - - - ta mun - - - di,

107

no - bis, qui tol - lis pec -
mi - se - re - re, qui
no - - - bis, mi - se - re - re,
mi - se - re - re no - bis,

110

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

mi - se - re - - - -
mi - se - re - - - -
mun - - - - di, mi - se - re - - - -
- - - - ta mun - - - - di, mi - se -

117

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

re no - bis, mi - se - re re

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

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

120

mi - se - re - re no -

no - bis, mi - se - re - re

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

mi - se re - bis. Qui

bis. Qui

bis. Qui tol - lis pec -

bis. Qui tol - lis pec ca -

tol - lis pec ca - ta

126

tol - lis pec - ca - - - - ta mun - di, sus -
 ca - - - - ta mun - di, sus - ci -
 - - ta mun - di, sus - ci - pe de - pre - ca - ti -
 mun - di, sus - ci - pe de - pre - ca - ti -

130

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

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

136

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

139

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

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.

8. Qui sedes (Alto)

Obda solo

Oboe d'amore
Archi
Continuo

5

10

14

des ad dex-tram Pa-tris, qui —

23

se — des ad dex-tram Pa-tris, ad —

p *f* *p* *pp*

27

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

31

36

40

Qui Bc

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

tr

pp p

48

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

52

- - - - - des ad dex-tram, ad dex - tram De - i -

Bc

pp

56

Pa - tris, Obda

Archi

f

61

mi - se - re -

p

re no - bis, qui se -

tr

71

Adagio

tr

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

Bc

VI

pp

p

pp

p

76

Obda

79

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

Bc

83

9a. Quoniam solus sanctus (Basso)

Cor solo

Cor solo

accia

o

5

9

13 Basso

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

p

Bc Fg Bc

18

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

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

Cor, Fg

23

- - - - - mi-nus, tu so -

27

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

tr

* Ossia-System = Version der autographen Partitur A / ossia staff = version of the autograph score A

32

tu — so - lus san - ctus,

Do-mi-nus; quo - ni - am tu — so - lus san - ctus,

tr

37

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

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

41

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

Bc

tr

45

nus,

Cor, Fg

f *tr*

tu so-lus — Al -

tis-si - mus,

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

so-lus Al - mus, Je - su Chri - ste, Je - - -

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

Bc Cor. Fg

73

tu so-lus — Al - tis-si - mus,

77

Je - - - su

Je - - - su Chri - ste, tu, tu so - lus Al - tis - mus, tu

81

si - mus Je - - - su

Al - - si - mus, Je - - - su — Chri - ste,

85

Je - - - su

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

Bc

90

san - ctus, —

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

Fg Bc Fg tr

Cor

94

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

Bc Cor, Fg tr

99

mi - nus,

so-lus Do - - - - mi-nus,

tr

103

tu so - - - - - lus Al - tis-si - mus,

tr

107

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

111

lus Al - tis - si -
- mi - nus, tu so - lus Al - tis - si -

115

mus, Je - su Chri -
mus, Je - su
Bc

124

9b. Cum Sancto Spiritu

128 **Vivace**

Soprano I
Soprano II
Alto
Tenore
Basso

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

Tutti

Fl, Ob

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Continuo

131

ri-a De-i

in glo-ri-a De-i

De-i Pa

in glo-ri-a De-i Pa

Tutti

135

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

- - - tris, cum San-cto Spi - ri-

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

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

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

139

- - - De-i Pa - tris, - - -

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

- - - i - Pa - tris, - - -

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

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

151

- 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 -

Tutti

155

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -

159

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

163

Pa - tris, a - men.

Pa - tris, a - men.

Pa - tris, a - men.

Pa - tris, a - men.

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

167 Alto

Cum San-cto Spi - ri - tu, in

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

171

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

175 Soprano I

Soprano II

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

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

men, cum San-cto Spi - ri - tu, in glo -

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

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

- - - - - men, cum San-cto Spi -

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

Cum San-cto Spi - ri - tu, in

Basso

183

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

186

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

189

men, a - men.

men, a - men.

Pa - tris, a - men.

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

men, a - men.

Fl, Ob

192

Archi

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

en, cum San-cto Spi - ri - tu,

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

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

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

A - - - men, cum San-cto Spi - ri - tu, +Tr

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

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

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

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

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

Tr

- - - tris.

Pa - - - tris, in

- - - tris, in

Pa - - - tris, in

Pa - - - tris, in

207

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

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

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

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

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

Fl, Ob, VI

211

Pa-tris, a

a -

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

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

Cum San-cto Spi-ri - tu,

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

tr

215

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

219

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

231

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

men, in glo -

a - men, a - men, a -

men, a men, a - men, a

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

a - men

[illegible]

239

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

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

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

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

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

243

in g

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

in glo - - -

tris, in glo - - -

tris, in glo - - -

247

ri-a De - i Pa -

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

ri-a De - i Pa - tris,

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

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

Tr

251

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.

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.

3 3

II. Symbolum Nicenum

10. Credo in unum Deum

The image displays a page from a musical score, specifically the Gloria section of the Mass in D major by Giuseppe Verdi. The score is written for a large ensemble, including vocal soloists and instrumentalists. The visible parts include Tenore (Tenor), Basso (Bass), Violino I (Violin I), Violino II (Violin II), Continuo, Alto (Alto), and Soprano II (Soprano II). The music is in D major, indicated by two sharps (F# and C#) at the beginning of each staff. The time signature is common time (C). The lyrics are in Latin, focusing on the Creed: "Cre - do in u - num De um, in u - num De - um, in u - num De - um, cre - do in u - num De - um, in u - num De - um, cre - do". A large, stylized watermark "Canva" is overlaid diagonally across the center of the page. The notation features various musical symbols such as notes, rests, bar lines, and dynamic markings like "Bc" (Basso continuo). The vocal parts show melodic lines with lyrics underneath, while the instrumental parts provide harmonic support. The page number "5" is visible in the top left corner.

13

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

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

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

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

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

VII

17

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

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

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

cre - - - do in u - -

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

+VI II

21

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

25

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

29

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

33

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

37

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

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

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

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

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

42

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

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

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

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

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

11. Patrem omnipotentem

Soprano I, II
Alto
Tenore
Basso

Cre - do in u-num De-um,
Cre - do in u-num De-um,
Cre - do in u-num De-um,
Pa - trem o - mni-pot - en - tem, fa-cto-rem coe - li et ter - - -

Ob, Archi

3 Trombe
Timpani
2 Oboi
Archi
Continuo

6

cre - do in u - num De - um, cre do
cre - do in u - num De - um, cre - do
cre - do Pa trem o - mni pot - en - tem, cto-rem coe - li et
rae, fa-cto-rem coe li et ter-rae, fa-cto-rem coe -

um De - um,
Pa - trem o - mni - pot - en - tem, fa - cto-rem coe - li et ter - - -
ter - - - rae, fa - cto - - - rem coe - li et ter -
li et ter - rae, vi-si-bi - - - li-um o - - - mni-um, et in - vi - si - bi - li -

16

Pa - trem o - mni - pot - en - tem, fa - cto - rem

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

rae, vi - si - bi - - - li - um o - mni - um, vi - si - bi - - - li - um o - -

um,

20

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

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

- mni - um, et in bi - li - um, - cto - - - - rem coe -

Pa - trem o - mni - pot - en - tem, fa - cto - rem coe - li et

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

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

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

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

29

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

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

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

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

Tr

34

- mni - um et - vi-si - bi -

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

ter - - - - - vi - si - bi - li - um o - mni - um et -

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

- li - um, Pa- trem o - mni - pot - en - tem, fa - cto - rem coe - li et

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

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

um, et in - vi-si-bi - li - um, cre - do

43

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

Pa-trem o - mni-pot - en - tem, fa - cto - rem coe - li et ter - -

in u - num De - um, Pa-trem o -

in u - num De - um,

48

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

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

mni-pot - en - te cto-rem co - li et ter - - - rae, fa -

cre - u - num De - um, Pa-trem o - mni-pot - en -

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

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

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

57

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

62

- - li - et ter - - rae, Pa - trem o - mni-pot - - tem - cto - rem
 bi - li - um o - - - mni-um fa - cto rem coe - li et
 - rem coe - - - et ter - - fa - cto - - -
 - mni-um in - vi - si - bi - - li - um,

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

Tutti

72

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

76

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

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

12. Et in unum Dominum (Soprano I, Alto)

Andante

Tutti

2 Oboi
Archi
Continuo

Musical score for strings and continuo, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a tutti section with a fast, rhythmic pattern in the strings and continuo.

8 Soprano I

Alto

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

Et in u-num, in u-num Do

Archi

Musical score for Soprano I and Alto, measures 5-8. The vocal parts enter with the lyrics "Et in u-num, in u-num Do". The instrumental accompaniment continues with a fast, rhythmic pattern.

11

Musical score for strings and continuo, measures 9-11. The instrumental accompaniment continues with a fast, rhythmic pattern.

14

- mi-num Je - - - sum Chri - stum, Je - - sum, Je - - sum Chri -

- mi-num Je - - - sum Chri - stum, Je - - sum, Je - - sum Chri -

+Ob

Musical score for Soprano I, Alto, and Oboe, measures 12-14. The vocal parts continue with the lyrics "mi-num Je - - - sum Chri - stum, Je - - sum, Je - - sum Chri -". The instrumental accompaniment continues with a fast, rhythmic pattern.

17

stum, Fi - li-um De-i_ u - ni - ge-ni-tum, et in u- num

stum, Fi - li-um De-i_ u - ni - ge-ni-tum, et in u- num

VI

20

Do - - - mi-num Je - sum Chri-stum, Je - - - sum

Do - - - mi-num Je - sum Chri-stum, Je - - - sum

23

Chri-stum, - d-num mi-num, in u-num Do - mi-num Je - sum Chri-stum, Fi -

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

26

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

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

Bc Tutti

29

33

Et ex Pa-tre, ex Pa-tre na - tum,

Et ex Pa-tre, ex Pa-tre na -

Bc Arch

p

36

et ex Pa-tre na - tum an-te o -

et ex Pa-tre na - tum an-te o -

Bc VI Bc

39

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

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

VI Bc

42

la.

la.

Tutti

46

De-um ve De-o,

De-um ve De-o,

Bc

49

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

De - um ve-rum de De-o ve - ro. Ge-ni -

Bc

52

- ro. Ge-ni - tum, non fa - ctum, con-sub-stan-ti - a - lem Pa - - -

tum, non fa - - ctum, con-sub-stan-ti - a - lem Pa - - - tri: per quem

VI Bc VI

55

tri: per quem o - mni-a fa - cta sunt, De - um ve - rum de De - o ve - ro,
 o - mni-a fa - - - cta sunt, De - um ve - rum de De - o ve - ro,

Bc Archi

58

de De - o ve - - ro, per quem o - mni-a fa - cta,
 de De - o ve - - ro, per quem o - mni-a fa -

62

fa - Qui pro-pter nos ho - mi -
 unt. Qui pro-pter nos ho - mi - nes,

66

nes, et pro-pter no - stram sa - lu - tem, pro - pter no - stram sa -
 et pro-pter no - stram sa - lu - tem, pro - pter no - stram sa - lu - tem de -

68

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

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

Bc Tutti

71

lu - tem de - scen - dit, de - scen - dit, de-scen - dit de coe - lis,

scen - dit de coe - lis, qui pro-pter nos de - scen - dit de coe - lis,

74

qui pro-pter nos de - scen - dit de coe - lis.

pro-pter nos de - scen - dit de coe - lis.

Bc Tutti

77

13. Et incarnatus est

Soprano I

Soprano II

Alto

Tenore

Basso

Violino I, II
Continuo

est, i r - na - tus est de Spi - ri - tu San -

- tus est, car - na - tus est de Spi - ri - tu San -

est, in - car - na - tus est de Spi - ri - tu San -

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

Et in - car - na - tus est de Spi - ri - tu San -

Et in - car -

Et in - car - na -

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

est, i r - na - tus est de Spi - ri - tu San -

- tus est, car - na - tus est de Spi - ri - tu San -

est, in - car - na - tus est de Spi - ri - tu San -

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

Et in - car - na - tus est de Spi - ri - tu San -

13

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a, Ma - ri - a

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a

19

Vir - gi - ne, et in - car -

Vir - gi - ne, et in - car - na - tus

Vir - gi - ne,

25

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

et in - car - na - tus est, in - car - na - tus est de Spi - ri -

na - - - tus est, in - car - na - tus est de Spi - ri - tu _

est, in - car - na - tus est, in - car - na - tus est de Spi - ri -

et in - car - na - tus est de Spi - ri -

simile

31

- cto ex Ma - ri - a Vir - - - gi -

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

cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a, _

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

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

37

ne, ex Ma-ri - a Vir - gi - ne: Et ho - mo

ex Ma - ri - a Vir - gi - ne: Et ho - - -

ex Ma - ri - a Vir - gi - ne: Et ho -

ri - a Vir - gi - ne: Et

- ri - a Vir - gi - ne: Et ho

43

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

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

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

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

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

14. Crucifixus

Soprano II

2 Flauti traversi
Archi
Continuo

Fl *simile*

Cru - ci -

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

Alto

Cru - ci - fi - xus,

Tenore

Cru - ci - fi - xus, cru - ci - fi - xus,

Basso

Cru - ci - fi - xus, cru - ci -

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

cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro

cru - ci - fi -

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

18

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

24

no - - bis: sub Pon - ti - o - la - to pas -
 Pon - ti - o Pi - la - to, sub Pon - ti - o - to pas -
 - i - am pro - - bis: Pon - ti - Pi - la - - to pas -
 su - ti - - o Pi - la - - to pas -

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

36

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

est, cru - - ci - fi - - xus et-i-am pro

est, cru - - ci - fi - xus

est, cru - - ci -

42

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

no - bis: sub Pon - ti-o Pi - la - - to pa - sus se - pul - tus,

e - am pro no - bis pas - sus et se -

fi - xus am pro no - bis pas - sus

se - pul - tus est, se - pul - tus est, se - pul - tus est.

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

pul - tus est, se - pul - - tus, se - pul - tus est.

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

Bc

15. Et resurrexit

Soprano I
Soprano II
Alto
Tenore
Basso

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,

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
Archi
Continuo

Tutti

5

et re - sur - re -
et re - sur -
et re-sur - re

Bc Archi

[illegible]

A musical score for a piano piece, featuring a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked 'Tutti'. The score includes a series of chords in the right hand and single notes in the left hand. A large, stylized white graphic is overlaid on the right side of the image.

16

The image shows a page of a musical score for 'Gloria' by Johann Sebastian Bach. The page is numbered '16' in the top left corner. A large, stylized white letter 'G' is superimposed over the left side of the page. The musical score is written on five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves. The lyrics are: 're - - - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a'.

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

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

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

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-

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

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

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

Fl

24

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

28

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

32

- xit, se - cun - dum Scri - ptu - ras.

di - e, se - cun - dum Scri - ptu - ras.

se - cun - dum Scri - ptu - ras.

se - cun - dum Scri - ptu - ras.

se - cun - dum Scri - ptu - ras.

Bc Fl, Ob, Archi

36

40 Fl, Ob
Archi

44

48

Et a - scen - dit

Et a - cen - dit

a - sce - dit in coe -

a - cen - dit in coe -

Bc - scen - dit in coe -

Bc

coe - lum: se-det ad dex - te-ram De - i Pa - tris, ad dex-tram De - i Pa -

lum: se-det ad dex - te-ram De - i Pa - tris, ad dex-tram De - i Pa -

lum: se-det ad dex - tram De - i Pa - tris, ad dex-tram De - i Pa -

lum: se - det ad dex - tram De-i Pa - tris, ad dex - tram De-i Pa -

Bc Ob Archi

56

tris, a - scen - dit, a-scen-dit in

tris, a - scen-dit, a - scen-dit in

tris, a - scen-dit in

tris, a - scen-dit in coe-lum, a - scen-dit in

tris, a - scen - dit

+Tr, Fl, Ob

60

a en - dit in coe-lum: se - det ad

coe - lum, - - dit in coe - lum: se - det ad

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

coe - lum, a - scen - dit in coe - lum: se -

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

64

dex - te - ram De - i Pa - tris.

dex - te - ram De - i Pa - tris.

se - det ad dex - tram De - i Pa - tris.

se - det ad dex - tram De - i Pa - tris.

dex - tram De - i Pa - tris, De - i Pa - tris.

68

3

72

Et i - te - rum ven - tu - rus est cum

Archi

76

3

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

80

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

84

cu - jus re-gni — non rit

cu - jus re-gni — non e-rit

cu - jus re-gni non e-rit

- jus re - gni non e-rit

vi - vos et mor-tu - os, vi - v et mor-tu - os: cu - jus re - gni non e-rit

ratti

fi - nis,

fi - nis,

fi - nis,

92

cu - jus

cu - jus re -

cu - jus re -

cu - jus re - gni non e - rit

Tr

Fl, Ob

96

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

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

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

3

100

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

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

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

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

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

+Tr

104

- 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, cu - jus

- 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, cu - jus

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

108

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

112

3

116

Archi

+Tr

124

3

3

128

Tutti

16. Et in Spiritum Sanctum (Basso)

2 Oboi d'amore
Continuo

Obda

7

13 Basso

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

Bc Obda

18

24

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

tr p

29

tem, vi-vi-fi - can - tem, Spi-ri-tum San - ctum, Spi-ri-tum San - ctum vi-vi-fi -

Bc Obda

34

can-tem, vi-vi-fi - can-tem Do - mi-num: qui ex Pa - tre Fi - li - o - - - que pro-ce -

40

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

Pa - tre Fi - li - o - - que pro-ce - dit.

tr *f*

51

57

Qui cum Pa - Obda -
Bc

63

- tre et Fi - li - o si-mul ad - o - ra - tur, ad - o - ra -

69

- tur, et con-glo-ri - fi-ca - tur con - glo - ri - fi-ca -

tur:

qui lo - cu-tus est per Pro-

qui lo - cu-tus est per Pro-

81

phe - tas, lo - cu-tus est per Pro - phe-tas, per Pro - phe-tas lo - cu - tus est,
Bc Obda

86

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

Bc

91

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

Obda Bc

96

cam Ec - cle - - si - am,

Obda

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

tr p

108

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

Bc Obda

113

- li - cam et a - po - sto - li - cam Ec -

118

cle - si - am, u - nam se -

123

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

128

- li - cam Ec-cle - si - am. Obda

f

133

139

17a. Confiteor

Soprano I
Soprano II
Alto
Tenore
Basso
Continuo

Con - fi - te - or, con-fi - te - or u - num ba - ptis -

ma, u - num ba - ptis - ma, u - num ba - ptis - ma, u - num ba -

ptis - ma, con - fi - te - or u - num ba - ptis - ma, u - num ba -

or u - num ba - ptis - ma, u - num ba - ptis -

te - or u - num ba - ptis - ma, u - num ba -

fi - or, con-fi - te - or u - num ba - ptis - ma, u - num ba -

ma

ptis - ma in re - mis-si-o -

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

num ba-ptis - ma in re - mis-si-o - nem pec-ca - to - rum, in re - mis-si-o-nem

ptis - ma

22

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

29

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



43

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

fi - te - or u - num ba - ptis - ma, con - fi - te - or u - num ba -

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

fi - te - or, con - fi - te - or u - num ba - ptis - ma,

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

49

fi - te - or, con - fi - te - or, con - fi - te - or u -

ptis - ma, con - fi - te - or, con - fi - te - or u - num ba - ptis - ma, con -

mis - si - o - - nem pec - ca - to - - rum, pec - ca - to - - rum, con - fi - te -

con - or, con - fi - te - or u - num ba - ptis - ma,

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

ptis - ma, con - fi - te - or u - num ba -

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

or, con - fi - - - te - or in re - mis - si - o - - nem pec - ca - to - - rum,

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

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

63

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

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

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

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

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

70

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

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

mis-si - o - - - - - nem pec - ca - to - - - - - rum, co - fi - - - - - te - or

in re-mis-si - - - - - a - to - - - - - rum, in re - mis-si - o - - - - -

con - fi - te - or u -

- ca-to-rum, pec-ca-to - rum, con - fi - te - or, con-fi -

ptis - ma, con - fi - te - or u-num ba-ptis - ma, con-fi - te-or, con -

u - num ba - ptis - - - - - ma in re - mis - si -

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

num ba - ptis - ma in re - mis - si - o - - - - - nem

Carus

84

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

91

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

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

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

Adagio

17b. Et expecto

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

126

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

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

- - - 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 - -

- - - cto, ex - pe - - - cto

133

- - - rum, ex - - -

o - - - m, pe - -

mor - tu - o - rum mor - tu o - - rum ex - pe -

- rum, - o-nem mor-tu - am, ex - pe -

re-sur- o-nem m - o - - rum, ex - pe - -

- - - cti - o - - nem mor - tu - o - rum, et ex-

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

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

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

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

Carus 31.232/03

133

147

Vivace e Allegro

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

Tutti *

* 3 Tr, Timp, 2 Fl, 2 Ob, Archi, Cont

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

157

163

Ex - pe - - - - - cto, ex - - - - -

Ex - pe - - - - - cto re - - - - - re-cti - - - - -

Ex - pe - - - - - cto re - - - - - re-cti o - - - - -

Fl

169

cto re - - - - - cti - o - - - - - nem mor - tu - o - - - - -

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

em mor - tu - o - - - - - rum,

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

cto re - sur - re - cti - o - - - - - nem mor - tu - o - - - - -

Fl, Ob, Archi

174

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

rum, re-sur-re-cti -

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

- nem mor-tu-o - - - - -

179

et ex - - - cto, ex - pe - cto, ex - pe-cto re-sur-re-cti -

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

- - cto, ex - pe - cto, ex - pe - - - cto re-sur-re-cti -

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

rum, et ex - pe - - - cto, ex - pe - cto re - sur - re-cti - o -

195

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

Tutti

200

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

Et

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

Et vi - - - - - tam ven -

Fl Bc

212

vi - - - tam ven - tu - ri sae - - - cu - - -

- tam ven - tu - ri sae - cu - li, ven - tu - ri

- tam ven - tu - ri sae - - - cu-li,

li, vi - - - tam ven - tu - - ri sae - - -

tu - ri sae-cu - li, ven - tu - ri sae - - -

Fl, Ob, Archi

217

u - ri sae - - - cu-li, a - - -

sae - cu-li, a - - -

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

- - - cu - li, ven - tu - ri sae - - -

222

men, a - - - men, a - - - men, a - - - men, a - - -
 - - - men, a - - - men, a - - - men, a - - -
 - - - men, a - - - men, a - - - men, a - - -
 - - - men, a - - - men, a - - - men, a - - -
 - - - cu-li, a - - - men, - tu

Tr

227

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

232

tu-ri_sae-cu-li, a-men,

tu-ri sae-cu-li, a-men,

tu-ri_sae-cu-li, a-men, a - - - - -

- ri sae-cu-li, a-men, a - - - - - men, a - - - - -

tu-ri sae-cu-li, a-men,

Va VI II

237

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

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

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

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

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

+Fl, Ob, VI I

242

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

- - men, a - - - - men, ex - pe - cto -

a - - - - men, ex -

- - - - - men, ex - pe - -

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

+Tr

Tutti

247

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

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

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

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

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

III. Sanctus

18a. Sanctus

The image displays a page from a musical score for the opera "Il Trovatore" by Giuseppe Verdi, specifically the "Sanctus" scene. The score is written for a full orchestra and a large vocal ensemble. The vocal parts are labeled: Soprano I, Soprano II, Alto I, Alto II, Tenore, and Basso. The instrumental parts include 3 Trombe (Trumpets), Timpani, 3 Oboi, Archi (Strings), and Continuo. The lyrics are in Italian, and the music is in G major (one sharp) and 2/4 time. The score features various musical notations, including treble and bass staves, clefs, key signatures, time signatures, and dynamic markings. A large, stylized watermark "Caly" is visible across the center of the page.

12

San - ctus, San - ctus,

San - ctus, San - ctus,

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

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

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

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

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

15

San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, Do - mi - nus

3

18

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

21

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

42

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

- - - ctus, San - ctus, San - ctus Do - mi - nus

- - - ctus, San - ctus, San - ctus Do - mi - nus

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

45

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

nus De - us Sa - ba - oth

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

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

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

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

18b. Pleni sunt coeli

48

oth.

oth.

oth.

oth.

Ple-ni sunt

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

oth.

Bc

55

Ple-ni sunt coe-li et

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

- - - ri-a - e - jus, ple -

62

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

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

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

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

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

69

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

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

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

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

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

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

Tutti

75

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

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

- - - - ri - a e - jus,

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

- - - - ri - a e - jus,

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

Bc

82

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

us, ple - ni sunt coe - li et

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

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

ple - ni sunt coe - li, ple - ni sunt coe - li et

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

Ob, Archi Bc Ob, Archi

89

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

95

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

129

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

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

- ri-a e - jus, glo -

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

- ri-a e - jus, glo -

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

Tutti

135

- ri-a e - jus, glo -

- ri-a e - jus, glo -

- ri-a e - jus, glo -

- a e - jus, glo -

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

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

-Tr

141

ri - a e - jus, ple - ni sunt

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

ri - a e - jus,

ri - a e - jus,

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

ter - ra glo - ri - a, glo -

148

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

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

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

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

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

ri - a e - jus, ple - ni sunt

Tutti

155

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

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

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

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

ra glo - ri - a e - jus.

162

- 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.

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

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

IV. Osanna, Benedictus, Agnus Dei et Dona nobis pacem

19. Osanna in excelsis

[illegible]

39

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

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

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

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

o - san - -

o - san - -

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

o - san - -

Archi Fl Ob Archi

46

o - san-na in ex -

o - san-na in ex -

o - san-na in ex -

o - san-na in ex -

- na in ex -

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

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

- na in ex - cel - - -

Ob Archi, Fl, Ob +Tr

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

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

64

o - san - na, o -

san-na, o - san-na, o - san-na, o -

san-na, o - san-na, o - san-na, o -

san-na, o - san-na, o - san-na, o -

Ob Fl Ob Fl Ob

71

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

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

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

na in ex - cel - sis, o -

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

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

Fl Ob Fl Ob Fl Ob Fl

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

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

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

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

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

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

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

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

Ob, Fl, Archi Tr Tutti

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

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

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

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

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

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

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

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

92

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

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

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

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

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

cel-sis, o - san-na, o - san-na, o - san-na, o - san-na,

cel-sis, o - san-na, o - san-na, o - san-na, o - san-na,

cel-sis, o - san-na, o - san-na, o - san-na, o - san-na

99

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

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

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

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

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

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

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

Bc

p

106

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

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

- - - na, o - san - - - na, o - san - na, o - san - na, o -

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

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

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

o - san - - - na, o - san - - - na, o - san - na,

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

Tutti

Bc

113

san -

ex - cel - - sis.

ex - cel - - sis.

san - na

ex - cel - - sis.

san - na

in ex - cel - - sis.

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

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

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

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

Tutti

Ob, Fl, Archi

120 Tutti

127

134

141

20. P (Tenore)

traverso

4

7

9

12 Tenore

Be - ne - di - ctus, be - - - ne - di - ctus qui ve - nit, qui

Bc

15

ve - nit in no - mi - ne Do - mi - ni, qui ve - be - ne -

Fl

18

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

Bc

22

ni, be - ne - di - ctus, be - ne - di - ctus qui

Fl Bc

25

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

28

31

Be - - - ne - di-ctus, - ne di - ctus — qui

34

ve - nit in Do - mi - ni, be-ne - di - - ctus, be - ne -

37

di - - - ctus qui ve - - - nit in no - mi-ne Do - mi - ni, qui —

Bc

40

ve - nit in no - mi-ne Do - mi - ni, be - ne - di - ctus, be - ne -

Fl

43

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

Bc Fl

46

- nit, qui ve - nit in - - - mi-ne - - - ni.

Bc Fl

52

3

52

3

55

3

21. Osanna repetatur → Seite/page 160

22. Agnus Dei (Alto)

Violino I, II
Continuo

Violino I, II and Continuo part, measures 1-3. The music is in B-flat major (two flats) and common time. The Violino I and II parts play a melodic line with eighth and sixteenth notes, while the Continuo part provides a harmonic accompaniment with chords and single notes.

Violino I, II and Continuo part, measures 4-6. Measure 4 includes a trill (tr) in the Violino I part. The Continuo part continues with a steady accompaniment.

7 Alto

Alto and Continuo part, measures 7-9. The Alto part enters in measure 7 with the lyrics "A - gnus De -". The Continuo part continues with a steady accompaniment. A piano (p) dynamic marking is present in measure 9.

10

Alto and Continuo part, measures 10-13. The Alto part continues with the lyrics "i, qui tol-lis pec-ca - - ta mun - - di, qui tol-lis pec-". The Continuo part continues with a steady accompaniment. A piano (p) dynamic marking is present in measure 10.

14

Alto and Continuo part, measures 14-17. The Alto part continues with the lyrics "ca - ta, pec-ca - - ta mun - di: mi - se - re - - - re - no -". The Continuo part continues with a steady accompaniment. A piano (p) dynamic marking is present in measure 14.

17

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

VI

20

no - bis, qui tol - lis pec - ca - ta, pec - ca - ta - mun-di: mi-se-re-re

Bc

23

bis.

VI

gnus De - - - i, qui tol - - - lis pec - ca -

tr

p

30

- ta - mun-di, A - gnus De - - - i, qui tol - - - lis pec - ca -

Bc

VI

34

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

37

ca - ta: mi - se - re - re, qui tol - lis pec - ca - ta: mi - se - re -

40

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

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

46

23. Dona nobis pacem

Soprano I, II

Alto I, II

Tenore I, II

Basso I, II

3 Trombe

Timpani

2 Flauti traversi

2 Oboi

2 Fagotti

Archi

Continuo

Do - na no - bis pa -

Do - na no - bis pa - - cem,

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

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

5

- cem, pa - cem, - - - - - cem

pa - cem, pa - - - - - am do - - - - -

- - - - - cem do - - - - - na no -

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

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

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

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

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

11

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

14

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

20

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

23

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

28

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

31

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

[illegible]

Tutti

Musical score for a piano piece in G major, 2/4 time. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line is primarily quarter and eighth notes. The piece concludes with a final chord.

39

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

41

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

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

Fine Deo Soli Gloria

Carus 31.232/03