

# 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  
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 - le - i - son.

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

Continuo  
(e Violoncello)  
7 6 7<sup>h</sup> 6 9 8 7 6 5 6 5 6 7 6 #



15

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

20

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

25

tr

tr

tr

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

piano

piano

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

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

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

35  
Ob. I  
Ob. II  
Sopr. I  
Sopr. II  
Alto  
Ten.  
Basso  
Cont.

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

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

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.



48

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,

forte forte forte forte

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

52

The first system of music consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. It features a complex piano accompaniment with various rhythmic patterns and melodic lines.

The second system of music includes a vocal line and piano accompaniment. The vocal line is written in treble clef and includes the following lyrics:
   
- - - 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 -
   
The piano accompaniment continues from the first system, with a bass line that includes figured bass notation at the bottom:
   
6 6 6 5 # 6 6 2 6 7 2 3 5 3 7 6 7 2 3 7 4 4 6 4 2 6 4 2

56

The first system of music features a piano accompaniment with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music consists of flowing sixteenth-note patterns in the right hand and more rhythmic, eighth-note patterns in the left hand.

The second system of music continues the piano accompaniment with two staves. The musical texture remains consistent with the first system, featuring intricate sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand.

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 9 # 7

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

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

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

61

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

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

66

- - - - - 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 -

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

76

2 7 7 6 5 6 5 6 7 9 6 7 7 7 7 7

81

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



86

Ky-ri-e e -

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

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

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

91

The first system of music features a piano accompaniment across four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. It consists of four measures, with the first measure containing a complex rhythmic pattern of eighth and sixteenth notes, followed by more melodic lines in the subsequent measures.

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

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

95

Piano accompaniment for measures 95-98. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex rhythmic pattern with many accidentals, including sharps and naturals, and various note values such as eighth and sixteenth notes.

Vocal line with lyrics and figured bass for measures 95-98. The lyrics are: "son, Ky - ri - e e - le - - i - son, e - lei - son, e - le - - i - son, e - - le - - Ky - ri - e e - le - - i - son, Ky - ri - e e - le - - i - son, e - lei - - son, Ky - ri - e e - le - - i - e - le - - i - son, e - le - - i - son, Ky - ri - e e - le - - i -". The figured bass is located below the bass staff and includes numbers such as 5, 6, 7, 8, 9, 4, 2, 6, 8, 7, 6, 5, 4, 2, 6, 6, 4, 4, #, 8, 7, 8, 6, 5, 4, 3, 6.

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

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

109

The first system of piano accompaniment consists of four measures. It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody in the right hand is composed of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system of piano accompaniment also consists of four measures, continuing the musical texture established in the first system. The melodic lines in both hands are clearly defined, with the right hand carrying the primary melody and the left hand providing harmonic support.

The vocal line spans four measures and includes the following lyrics:
   
e - - le - - i-son, e - le - - i-son, e - le - - i - son,
   
son, e - le - i - son, Ky - ri - e e - le-i-son, e - le - i - son, e - lei - -
   
- i-son, e - le - i - son, Ky - ri-e e - - lei - - son, e-lei - son, e - le - - i-son, e -
   
- i-son, e - le - i - son, Ky - ri - e e - le - i - son,
   
son, e - le - i - - son, e - le - - - - - i - son, e - le - i - -

The basso continuo line is written in bass clef with figured bass notation. The figures are: 7 5, 6 4 3, 6 4, 6 4 2, 6 4 2, 6 6 6, 6 5 4, 6 6 - 6, 7 5, 6 4, 6 4, 5 3, 7 5 4, 9 4, 8 7.

113

e - lei - - - son, e - lei - - - - - son,  
 - - 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 7 9 8 9 # 8 7 6 4 # 7 6 5 # 6 4 # 2 6 # 8 7 # 7 8 7 7 4

118

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

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



122

The first system of the score consists of four staves of piano accompaniment. The top two staves are grand staves (treble and alto clefs), and the bottom two are bass staves. The music is in a key with one sharp (F#) and a 4/4 time signature. It features a flowing melody in the right hand and a steady bass line in the left hand.

The second system of the score contains five vocal staves with lyrics. The lyrics are:
   
le - - - i-son, e - le - - - i - son, Ky - ri - e e - - le - - - i-son, e - le - i - son.
   
- i-son, e - le - - 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.

The basso continuo line for the second system includes the following figured bass notation:
   
9 6 7 7 6 7 9 3 6 5 4 4 6 4/2 6 4 2 6 6 6 6 6 4 5 6 4 7 6 4 5 #

Sequitur Christe

## 2. Christe eleison

Violino I,II

Soprano I

Soprano II

Continuo (e Violoncello)

9

piano

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

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

piano

14

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

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

18

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

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

7 5<sup>h</sup> # 6 4 6 4 2 6 5 7 6 7 5 6 4 2 6 5 9 8 3 7<sup>h</sup> 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 5 7 7 7 4 # # 7 6 7 6 6 6 6 5 7 # 6<sup>-</sup> 4<sup>h</sup> 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<sup>h</sup> 9<sup>h</sup> 8 7 # 6 5 7<sup>h</sup> 5 # 6 4 5 # 6 4 3 7 7 5 6

30

*forte*

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

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

6 4 7 6 9 6 6 5 7 # 8 7 5 6 5 4 # 7 5 6 6 5 7<sup>h</sup>

34

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

39

piano

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

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

44

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

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

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 -

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

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

forte

77

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

81

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

Kyrie sequitur

### 3. Kyrie eleison

Alla breve

Flauto traverso I,II 10  
 Oboe d'amore I 8  
 Oboe d'amore II 8  
 Fagotto 2  
 Violino I 10  
 Violino II 8  
 Viola 2  
 Soprano I,II 10  
 Alto 8  
 Tenore 2  
 Basso 8  
 Continuo (e Violoncello) 6 4 2 6 6 6 6 5 6 5 6 4 2 6 6 3 4 7 6 4 5 6 4 2 6

5

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,

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 -











# Gloria

## 4. Gloria in excelsis

The musical score for page 37 of the Gloria in excelsis includes the following parts and measures:

- Tromba I:** Measures 28-33. Part 1.
- Tromba II:** Measures 28-33. Part 2.
- Tromba III:** Measures 28-33. Part 4.
- Timpani:** Measures 28-33.
- Flauto traverso I & II:** Measures 28-33.
- Oboe I & II:** Measures 28-33.
- Fagotto:** Measures 28-33.
- Violino I & II:** Measures 28-33.
- Viola:** Measures 28-33.
- Soprano I & II:** Measures 28-33. Part 28.
- Alto:** Measures 28-33. Part 24.
- Tenore:** Measures 28-33. Part 26.
- Basso:** Measures 28-33. Part 28.
- Continuo (e Violoncello):** Measures 28-33. Part 5, 2, 6, 6.



17

System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with eighth notes and rests.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with eighth notes and rests.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with eighth notes and rests.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with eighth notes and rests.

System 5: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with eighth notes and rests.

Glo - -

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

26

The first system of the score (measures 26-32) features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The key signature is one sharp (F#) and the time signature is 4/4.

The second system (measures 33-39) continues the piano accompaniment. The right hand features a more active melodic line with sixteenth-note patterns, and the left hand maintains a steady eighth-note accompaniment.

The third system (measures 40-46) shows the piano accompaniment continuing. The right hand has a melodic line with some slurs, and the left hand continues with eighth-note accompaniment.

The fourth system (measures 47-53) continues the piano accompaniment. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

The fifth system (measures 54-60) includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Glo-ri - a in ex - cel-sis, in ex-cel-sis De - o,". The piano accompaniment continues with eighth-note accompaniment in the left hand and melodic lines in the right hand.

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  
 4 4 4 4 4 3 3  
 2 2 2 2 2 3 3



35

This musical score consists of six systems of staves. The first system (measures 35-40) features a vocal line in the upper staff and piano accompaniment in the lower three staves. The piano part includes a complex arpeggiated figure in the right hand and a steady bass line in the left hand. The second system (measures 41-46) continues the piano accompaniment with similar textures. The third system (measures 47-52) shows the piano accompaniment. The fourth system (measures 53-58) includes the vocal line with the lyrics "glo - ri - a" and "glo -". The fifth system (measures 59-64) continues the piano accompaniment. The sixth system (measures 65-70) features a bass line with figured bass notation (6 5 #, 7 6 #, 6, 6 5 #, 7 6 #) and a vocal line.



Piano introduction section consisting of four staves (two treble and two bass clefs). The music features a complex melodic line in the upper staves and a supporting bass line in the lower staves, all in a key with two sharps (D major or F# minor).

Second piano section with four staves. The melodic lines continue to develop, with intricate patterns in the upper staves and a steady bass line. The texture is dense and rhythmic.

Third piano section with four staves. This section includes more complex melodic passages, particularly in the upper staves, with some chromaticism and rapid runs.

Vocal section with lyrics and piano accompaniment. The lyrics are:
   
- - 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,
   
The piano accompaniment includes figured bass notation in the bass staff, such as 6, 6 7 #, 9 7 8 6 #, 6 6 #, 9 8, 6 5 #, 9 8 5.

62

Piano introduction for measures 62-65. The music is in G major and 4/4 time. It features a melodic line in the right hand and a bass line in the left hand, with some chords in the middle register.

First system of piano accompaniment for measures 62-65. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Second system of piano accompaniment for measures 62-65. The right hand continues with a melodic line, and the left hand maintains the bass line.

Third system of piano accompaniment for measures 62-65. The right hand features a more active melodic line with some grace notes, and the left hand continues with the bass line.

Vocal entry for measures 62-65. The music is in G major and 4/4 time. The lyrics are: - ri - a in ex - cel - sis De - o, - ri - a in ex - cel - sis De - o, cel - sis De - o, De - o, in ex - cel - sis De - o, glo - .

Fourth system of piano accompaniment for measures 62-65. The right hand continues with a melodic line, and the left hand provides a bass line with some chords. The lyrics are: glo - ri - a in ex - cel - sis De - o, 6 6 6 6 6 4 6 6 4 5 # 5 2 4 2 7 # 5

71

glo - ri - a,

glo - ri - a,

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

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

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

7 # 6 5 6 5 2 6

80

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

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

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

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

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

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

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 6/5 7 9/7 8/6 5/3 6/5 6/5

### 5. Et in terra pax

98

The musical score is divided into two main sections. The first section (measures 98-107) is a piano introduction. The second section (measures 108-117) features vocal entries for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "glo-ri-a in ex-cel-sis De-o. Et in ter-ra, in ter-ra pax, pax". The piano accompaniment includes a complex bass line with figured bass notation at the bottom of the page.

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



5

First system of piano introduction, consisting of six staves with rests.

Second system of piano introduction, consisting of six staves with musical notation.

Third system of piano introduction, consisting of six staves with musical notation.

Vocal and piano accompaniment for the first system of lyrics, consisting of six staves.

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

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

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

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

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

Second system of piano accompaniment, including fingering numbers and accidentals.

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

11

Four staves of music, all containing rests, indicating a silent piano introduction for the first four measures.

First system of piano accompaniment for measures 5-8. It consists of two treble clef staves and one bass clef staff. The music features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of piano accompaniment for measures 5-8, continuing the musical texture from the first system.

Third system of piano accompaniment for measures 5-8, concluding the accompaniment for these measures.

Vocal line for measure 5, starting with the word "pax".

Vocal line for measure 6, starting with "et in ter-ra".

Vocal line for measure 7, starting with "in ter-ra".

Vocal line for measure 8, starting with "et in".

Vocal line for measure 9, starting with "pax ho-mi-ni-bus".

Vocal line for measure 10, starting with "bo-nae vo-lun-ta-tis".

Final system of piano accompaniment for measures 9-10. It includes fingering numbers (6, 4, 2, 6, 4, 2, 6, 4, 5) and the instruction "Tasto solo".

15

The image shows a musical score for piano, consisting of several systems of staves. The top system (measures 15-20) is mostly empty, with only a few notes in the bass clef. The second system (measures 21-26) contains the main piano accompaniment, featuring intricate sixteenth-note patterns in both hands. The third system (measures 27-32) continues this accompaniment. The fourth system (measures 33-38) includes a vocal line in the upper staves, with lyrics 'et' appearing at the end of the system. The bottom system (measures 39-44) shows the continuation of the piano accompaniment, with guitar fingering numbers (6, 4, 2, 6, 4, 5, 2, 6, 5, 4, #, 7, 5) written below the notes.

21

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

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

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



33

Four staves of piano introduction in D major. The music consists of simple harmonic chords and single notes, primarily in the right hand, with some bass line activity in the left hand.

First system of vocal melody and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The melody is simple and rhythmic, with the piano accompaniment providing harmonic support.

Second system of vocal melody and piano accompaniment. The vocal line continues with the same rhythmic pattern, and the piano accompaniment remains consistent.

Third system of vocal melody and piano accompaniment, including lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "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 -". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingering numbers (6, 4, 5, 7, 8, 5, 6, 4, 6, 7, 5, 4, 6, 6, 6, 6) are written below the piano part.

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

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





54

Musical score page 54, featuring a vocal line with Latin lyrics and piano accompaniment. The score is in the key of D major and 4/4 time. The lyrics are: "ta-tis, pax, pax, pax, pax, in-ter-ra pax ho-mi-nis, bo-nae vo-lun-ta-tis, in-ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, bo-nae".

ta - tis, pax, pax, pax, pax, in - ter - - ra pax ho - mi - -

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

ta - - - - - tis, bo - - - nae

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

9 5 6̇ 4 6 6̇ 6 6̇ 5 3 6 5



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 - - - nibus 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 4 2 6 5 6 7 6 7 6 4 5 # 6 6 6 4 5 #





### 6. Laudamus te

Violino Solo

Violino I

Violino II

Viola

Soprano II <sup>11</sup>

Continuo (e Violoncello)

<sup>3</sup>

*piano* *forte*

*piano* *forte*

*piano* *forte*

<sup>6</sup>

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

9 tr

This system contains the first three measures of the piece, starting at measure 9. The notation includes a treble clef with a sharp key signature and a 4/4 time signature. It features a complex melodic line with frequent trills and sixteenth-note patterns. The accompaniment in the bass clef consists of quarter and eighth notes. A bass line with figured bass notation is located below the main score.

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

12 tr

pianissimo

pianissimo

pianissimo

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

6 7/5 7/4 6/4 6/4 6 6

piano

This system covers measures 12 to 15. It features a vocal line with trills and a piano accompaniment marked *pianissimo*. The lyrics "Lau - da - - - - mus te, lau -" are written below the vocal line. The bass clef part includes figured bass notation.

16

piano

piano

piano

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

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

This system contains measures 16 to 18. The vocal line continues with the lyrics "da - - - - mus te, lau - da - - - - mus te, be - ne -". The piano accompaniment is marked *piano*. The bass clef part includes figured bass notation.

19

di - - - cimus 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 # 5 6 5 6

26

ri - fi - ca - mus te;

forte forte forte

tr tr tr

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

29

*piano*

*piano*

*piano*

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

7<sup>4</sup> 6<sup>4</sup> 7 # 6 5 6 7 # 6 6

32

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

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

35

*forte*

*forte*

*forte*

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

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

38

tr  
a - do

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

41

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

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

44

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

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

47

*pianissimo*

*pianissimo*

*pianissimo*

tr tr tr tr tr

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

7 4 6 4 6 4 6 6 6

50

*piano*

*piano*

*piano*

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

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

53

*piano*

*piano*

*piano*

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

6 6 7 # # 6 6 6 7

55

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

7 6 7 7 7 7 6 7 7 7 6

57

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

*forte*

*forte*

*forte*

*forte*

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

*forte*

60

*tr*

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



# 7. Gratias agimus tibi

Alla breve

14 Tromba I

30 Tromba II

34 Tromba III

34 Timpani

2 Flauto traverso I,II  
Oboe I

1 Oboe II

Fagotto

2 Violino I

1 Violino II

Viola

2 Soprano I,II

1 Alto

Tenore

Basso

Continuo  
(e Violoncello)

Gra - ti-as a -

Gra - ti-as a - -gimus

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

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

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

5

-gimus ti - - bi pro - - pter magnam glo - - ri - am tu - - am, gra - -

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

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

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

14

Musical score system 1, measures 1-4. Treble clef, key signature of two sharps (F# and C#). The system contains four measures of music with various note values and rests.

Musical score system 2, measures 5-8. Treble clef, key signature of two sharps. The system contains four measures of music with various note values and rests.

Musical score system 3, measures 9-12. Treble clef, key signature of two sharps. The system contains four measures of music with various note values and rests.

Musical score system 4, measures 13-16. Treble clef, key signature of two sharps. The system contains four measures of music with lyrics and notes. The lyrics are: "ti - bi, gra - - - ti-as a - - - gimus ti - - bi" (measures 13-14) and "gra - - - ti-as a - - - gimus ti - - bi, gra - - - ti-as" (measures 15-16).

Musical score system 5, measures 17-20. Treble clef, key signature of two sharps. The system contains four measures of music with lyrics and notes. The lyrics are: "glo - - - riam, propter magnam glo-ri-am tu - - am, gra - - -" (measures 17-20). The bass line includes fingerings: 6, 7, 7, 6, 5, 6, 5, 7, 6, 5, 4, 4, 5, 6, 6.

19

Four empty musical staves (treble and bass clefs) for piano accompaniment, grouped by a brace on the left.

First system of piano accompaniment, including treble and bass clefs with musical notes and rests.

Second system of piano accompaniment, including treble and bass clefs with musical notes and rests.

Vocal line with lyrics:
   
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- -

Basso continuo line with figured bass notation: 6, 7, 6/5, #, 6, 5, 4/2, 6/5, 3, 6, 5, 6/4, 2, 6/5, 9, 6.

23

Four staves of piano introduction in G major. The right hand features a melodic line with a half-note rest in the first measure, followed by eighth-note patterns. The left hand provides a steady eighth-note accompaniment.

Four staves of piano accompaniment. The right hand continues the melodic line from the introduction, while the left hand maintains the eighth-note accompaniment.

Four staves of piano accompaniment. The right hand features a melodic line with a half-note rest in the first measure, followed by eighth-note patterns. The left hand provides a steady eighth-note accompaniment.

Vocal entries for three parts: Soprano, Alto, and Bass. The lyrics are: "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,"

Four staves of piano accompaniment. The right hand features a melodic line with a half-note rest in the first measure, followed by eighth-note patterns. The left hand provides a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

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 -

32

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

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

42

tu - - - am, pro - pter ma - - - gnam glo - - - riam 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.  
- - riam tu - - - - - - - am, pro - pter magnam glo - riam tu - - - am.

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

### 8. Domine Deus

Flauto traverso

Violino I

Violino II

Viola

Soprano I

Tenore

Continuo  
(e Violoncello)

con sordino

16

16

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

4

Tasto solo

8

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

12

12

16

piano

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

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

piano

16

20

forte

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

tr - stis, De - - us Pa - - ter o - mni - - po - tens - ,

forte

20

24

piano

piano

piano

piano

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

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

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

28

tr

tr

stis, De - - us Pa - - ter omni - po - tens, Domi - ne De - - - us,

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

7 6 6 5 5 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

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 coc - 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-

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,

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-

59

*forte*

*forte*

*forte*

*forte*

Chri-ste al-tis-tri-si-me.

-us Pa-ter om-ni-po-tens.

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

63

*Tasto solo*

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

67

7/4 6 6/4 5/3 5/4 6b/3 6/4 6



71

6  
4  
2

6  
4

6

7

7  
5

6  
5

7

4

3

6  
5

7

6

6  
4

5  
3

7  
#

75

piano

tr

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

tr

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

7  
2

8  
3

6  
4

5  
3

6  
4  
2

7  
5

6  
4

5  
#

6

6

6  
5

6  
6

6  
4

6  
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  
5

6  
4

6

6  
5

6

7  
5  
#

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

*piano*

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

*piano*

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

Tenore tr

Basso 6 - - - tris. 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, - - - ta mun - - - di, mi - se - re - re no - - bis,

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 - - - - - - - - -

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 - -

9 8 7 6 4 7 4 2

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 - - -

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

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

6/4 7/4 9 8

31

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

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

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

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

6/4 7/4 9 8

35

- sci-pe de-pre-ca-ti - o - - nem, de-pre-ca- - ti - o - - - nem

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

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

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

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

39

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

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

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

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

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

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 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 7 5 4 # #

Qui sedes sequitur



### 10. Qui sedes ad dextram Patris

Oboe d'amore

Violino I

Violino II

Viola

Alto

Continuo (c Violoncello)

4 tr

piano forte

piano forte

piano forte

10

15

*piano*

*piano* *forte* *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

forte

piano

forte

piano

no - bis.

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

35

forte

forte

forte

forte

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

40

piano

Qui se -

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

45

*piano* *pianissimo* *piano*

*piano* *pianissimo* *piano*

*tr piano* *pianissimo* *piano*

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

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

50

*pianissimo*

*pianissimo*

*pianissimo*

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

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

55

*forte*

*forte*

*forte*

*forte*

- se - re - re no - bis,

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

60

piano

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 -

6 5 6 # 5 6 5 6 6

79

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

forte

forte

forte

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

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

tr

forte

forte

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

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

70

tr

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

75

piano

piano

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

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

80

tr

tr

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

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

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

forte

117

forte

123

forte

## 12. Cum Sancto Spiritu

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)

Tromba I  
 Tromba I  
 Tromba I  
 unisono

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,  
 6  
 5

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 - - - - -

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

6/4 6/4 6/4 6

8

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

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

6 7 6 6 6 7

tr

6 5 6 5 7

Detailed description: This page of a musical score, numbered 111, contains a piano accompaniment and a four-part vocal setting. The piano part is written in treble and bass clefs with a key signature of two sharps (D major). The vocal parts are in soprano, alto, tenor, and bass clefs. The lyrics are in Latin, describing the Holy Trinity. The score includes various musical notations such as slurs, ties, and ornaments. The vocal parts enter in the second measure and continue through the fifth measure. The piano accompaniment provides harmonic support throughout. The bottom of the page features figured bass notation for the bass line.

13

The musical score consists of two systems. The first system is a piano accompaniment for the first five measures, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands. The second system contains vocal lines and piano accompaniment for measures 6 through 10. The vocal parts are arranged in four staves, with lyrics written below the notes. The piano accompaniment continues with a similar rhythmic texture. The key signature is one sharp (F#) and the time signature is 4/4.

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 -



18

in glo - - ri-a De-i Pa - - tris, in glo - - - - - tris, in glo - - - - -  
in glo - - ri-a De-i Pa - - - - - tris, in glo - - - - -  
in glo - - ri-a De-i Pa - - tris, in glo - - - - -  
in glo - - ri-a De-i Pa - - tris, in glo - - - - -  
tu, cum San-cto Spi-ri - tu in glo - - - - -  
6 7 7 6 6 5 7 6 6 5 7 6 6

23

The musical score consists of piano accompaniment and vocal lines. The piano part features a complex texture with multiple voices in both hands, including sixteenth-note patterns and sustained chords. The vocal lines are arranged in four parts, each with lyrics. The lyrics are: "ri - a De - i Pa". The score is in a key with one sharp (F#) and a common time signature. The piano part includes a bass line with figured bass notation at the bottom of the page.

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

28

tris, in glo -

tris, in glo -

tris, in glo -

tris, in glo -

tris, in glo -

64 74 6 6 4 2 6

32

The musical score consists of two systems. The first system (measures 32-35) features piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The second system (measures 36-39) introduces a vocal line with lyrics. The lyrics are: "ri-a De - - i", "ri-a De-i", "ri-a De-i Pa-tris, De - - i", and "ri-a De-i Pa-tris, De - - i". The piano accompaniment continues throughout, with some changes in texture and dynamics. The key signature is one sharp (F#) and the time signature is 4/4.

36

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

5 6 7 5 4 # 6 # 6 6 6

41  
Sopr. I  
Sopr. II  
Alto  
Ten.  
Basso  
Cont.

Cum Sancto 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

56

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

6 6 7 6 5 6 7 6 5 6 7 a

60

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Fag.  
Viol. I  
Viol. II  
Viola  
Sopr. I  
Sopr. II  
Alto  
Ten.  
Basso  
Cont.

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

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

75

ri - a De - i Pa -

ri - a De - i Pa -

ri - a De - i Pa -

glo - ri - a De - - i Pa -

glo - ri - a De - - i Pa -

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

79

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

7  
 6 6 6 6 # 6 7 6 7 6

84

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



94

The musical score consists of several systems. The first system shows empty staves for piano accompaniment. The second system begins with piano accompaniment in the right and left hands. The third system introduces a vocal line with the lyrics: "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 - men, cum Sancto Spi-ri - tu in glo - ri - a De - i Pa-tris, a - men, a - men, a - men, cum San-cto Spi-ri - tu,". The piano accompaniment continues with complex rhythmic patterns, including sixteenth and thirty-second notes. The bottom system features figured bass notation for the left hand, with figures such as 7, 7, 6/2, 6, #, 6, 6/4, 6, 6/4, 6, 7, 7, 6, 9, 7, 6, 6, 6, 5.

99

- - - - tris, 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 6/4 6/4 7 4

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

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



109

The musical score is arranged in two systems. The first system consists of four staves: a grand staff (treble and bass clefs) and two vocal staves. The second system consists of six staves: a grand staff and four vocal staves. The piano accompaniment is in the key of D major and 4/4 time. The vocal parts enter in the second measure of the first system. The lyrics are: "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 rests, notes, and ornaments.

114

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

64  
74  
6  
5  
6  
5  
6

Detailed description: This page of a musical score, numbered 114, features a voice line and piano accompaniment. The score is written in a key with two sharps (F# and C#) and a common time signature. The piano part is divided into two systems, each with a grand staff (treble and bass clefs). The voice line is a single staff with lyrics. The lyrics are: 'tris, in glo - - - -', 'tris, in glo-ri-a De - - - i Pa - - -', 'tris, in glo - - - -', 'tris, in glo - - - -', and 'tris, in glo - - - -'. The piano accompaniment includes complex rhythmic patterns, such as sixteenth-note runs and chords. At the bottom of the page, there are some markings: '64', '74', '6', '5', '6', '5', and '6', which likely refer to specific measures or fingerings.

119

The musical score for page 131, measures 119-124, is presented in a grand staff format. It features a piano accompaniment on the left and vocal lines on the right. The piano part consists of four staves: two for the right hand and two for the left hand. The vocal part consists of five staves: two for the soprano and two for the alto/tenor. The music is in the key of D major and 4/4 time. The lyrics are: "ri-a De - - i Pa - - tris, a - - men, a - - men, in glo-ri-a De - - i Pa - - ri-a De - - i Pa - - tris, in glo - - ri-a - - ri-a De-i Pa-tris, a - -". The piano accompaniment includes various textures, including arpeggiated chords and flowing sixteenth-note passages. The vocal lines are melodic and expressive, with some notes tied across measures. The page number 119 is located at the top left of the score.

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