

# Novotný. M. Purificationis.

Franz Nikolaus  
**Novotný**

**Missa Purificationis Sanctae Mariae**  
(A-Ed A 110)

*S, A, T, B (solo), S, A, T, B (coro), 2 clno, timp, 2 vl, vla solo, b, org solo*

*Full Score*





Wolfgang Esser-Skala, 2020

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# Critical Report.

This edition bases upon a copy in the Dommusikarchiv Eisenstadt. The digital version of the manuscript is available at <http://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/565.html> (siglum A 110).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directions), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.<sup>1</sup>

Mov.	Bar	Staff	Note
1	25	clno 2	1st half of bar in Ms: e'8–r8–e'8–r8
	26	clno 2	2nd quarter in Ms: e'4
	43	vl 1	grace note missing in Ms
	44	vl 1	grace note missing in Ms
	43	A	5th eighth in Ms: dis'8
	79	clno 2	last quarter in Ms: r4
	89	clno 2	1st half of bar in Ms: e'4–e'8–e'8
2	6	clno 2	3rd eighth in Ms: e'8

<sup>1</sup>Abbreviations: A, alto; B, bass; b, basses; clno, clarion; Ms, manuscript; org, organ; r, rest; S, soprano; T, tenor; timp, timpani; vl, violin, vla, viola.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
	25	vl 1	grace note missing in Ms
	30	clno 2	2nd quarter in Ms: c"4
	34	clno 1	3rd quarter in Ms: e"8-d"8
	40	clno 2	3rd quarter in Ms: e'4
	40	vl 1	grace note missing in Ms
	52	S	3rd half note in Ms: d'2
	52	B	3rd half note in Ms: d2
	63	A	3rd half note in Ms: e'2
	64	vl 1	2nd half note in Ms: d"4-f"4
	74	vl 1	2nd quarter in Ms: f'4
	75	vl 1	1st half note in Ms: d"4-f'4
	95	org	bar in Ms: d1-r2
	135	vl 1	grace note missing in Ms
	173	vl 2	grace note missing in Ms
	175	clno 1	2nd half of bar in Ms: f"2
	176	clno 2	bar in Ms: g'2-r4-e'4
	190	B	6th quarter in Ms: A4
	210	A	1st half note in Ms: a'2
	210	B	2nd to 4th half note in Ms: Fis2-G2-A2
	211	clno 1	bar in Ms: c"2-r2-r1
	211	clno 2	bar in Ms: e'2-r2-r1
	211	timp	bar in Ms: c1-r1
	211	vl 1	bar in Ms: d""2-r2-r1
	211	vl 2	bar in Ms: fis"1-r1
3	3	vl 1, 2	15th sixteenth in Ms: a"16
	7	vl 1, 2	6th sixteenth in Ms: e"16
	8	vl 2	15th sixteenth in Ms: e"16
	9	vl 1	15th sixteenth in Ms: fis"16
	19	vl 1, 2	6th sixteenth in Ms: a"16

Mov.	Bar	Staff	Note
	20	T	2nd quarter in Ms: fis'16–fis'8–fis'16
	29	vl 1, 2	6th sixteenth in Ms: a"16
	70	A	3rd quarter in Ms: a'8–g'16–fis'16
	101	vl 1, 2	bar in Ms: r8–g'8–cis"8–g'8–fis'8–cis8
	107	vla	bar in Ms: d'4–r4–r4
	159	T	5th eighth in Ms: b8
	173	clno 2	2nd/3rd quarter in Ms: g'4–r4
	174	clno 1	2nd half note in Ms: d"2
	175	vl 1	grace note missing in Ms
	204	vl 2	6th eighth in Ms: fis"8
	205	A	5th eighth in Ms: e'8
	207	vl 1	grace note missing in Ms
4	18	clno 1	1st quarter in Ms: d"4
	25	vl 2	3rd quarter in Ms: fis'8–d'8
	35	timp	2nd half of bar in Ms: r4–G4
5	23	vl 1	3rd quarter in Ms: d'4
	63	clno 1	bar in Ms: c"1.
	63	clno 2	bar in Ms: c'1.
	63	timp	bar in Ms: c1.
	63	org	bar in Ms: d1–r2
6	10	vl 2	grace note missing in Ms
	31	vl 2	grace note missing in Ms
	53	B	3rd half note in Ms: a4–g4
	60	vl 2	grace note missing in Ms
	76	clno 2	last quarter in Ms: g'4
	83	clno 2	2nd/3rd quarter in Ms: e"4–g'4

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and

mistakes cannot be totally excluded. Please report any errors and mistakes to [wolfgang@  
esser-skala.at](mailto:wolfgang@esser-skala.at) or create an issue or pull request on the edition's GitHub page [https://github.com/  
skafdasschaf/novotny-missa-purificationis](https://github.com/skafdasschaf/novotny-missa-purificationis). Your help will be greatly appreciated.

*Salzburg, November 2020  
Wolfgang Esser-Skala*

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## 1 KYRIE

A musical score for piano and voice. The score consists of eight staves. The top two staves are for the piano (treble and bass clef), followed by six staves for the voice (two sets of three staves each). The key signature changes from G major (three sharps) to A major (two sharps) at measure 8. The time signature varies throughout the piece, indicated by numbers below the staff (e.g., 3, 6/4, 6, 6/5, 9, 8, 5). The vocal part includes lyrics: "lei - - son, e - lei - - son," repeated in three lines. The piano part features various dynamics and performance instructions like "p Solo". Measure numbers 5 through 9 are visible at the bottom of the page.

3

p

p

*p Solo*

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

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

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

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

5 6 6 6/5 9 8 5

Musical score for orchestra and choir, page 3. The score consists of eight staves across three systems.

**System 1:** Treble clef, common time. Measures 6-7. The vocal parts sing "e - lei - son," with eighth-note patterns. The bassoon part has sustained notes.

**System 2:** Treble clef, common time. Measures 8-9. The vocal parts continue "e - lei - son," with eighth-note patterns. The bassoon part has sustained notes.

**System 3:** Treble clef, common time. Measures 10-11. The vocal parts sing "e - lei - son," with eighth-note patterns. The bassoon part has sustained notes.

**Orchestra Parts:**

- Tenor Soprano:** Treble clef, common time. Measures 6-11. Singing "e - lei - son."
- Bassoon:** Bass clef, common time. Measures 6-11. Sustaining notes.
- Double Bass:** Bass clef, common time. Measures 6-11. Sustaining notes.
- Violin:** Treble clef, common time. Measures 6-11. Playing eighth-note patterns.
- Cello:** Bass clef, common time. Measures 6-11. Playing eighth-note patterns.
- Double Bass:** Bass clef, common time. Measures 6-11. Playing eighth-note patterns.

**Dynamic and Articulation:**

- Measure 8:** Dynamic **f**, Articulation **tr** (trill).
- Measure 9:** Dynamic **f**, Articulation **tr** (trill).
- Measure 10:** Dynamic **f**, Articulation **tr** (trill).
- Measure 11:** Dynamic **f**, Articulation **tr** (trill).

**Vocal Part:**

**Tenor Soprano:** Treble clef, common time. Measures 6-11. Singing "e - lei - son."

**Double Bass:** Bass clef, common time. Measures 6-11. Sustaining notes.

**Violin:** Treble clef, common time. Measures 6-11. Playing eighth-note patterns.

**Cello:** Bass clef, common time. Measures 6-11. Playing eighth-note patterns.

**Double Bass:** Bass clef, common time. Measures 6-11. Playing eighth-note patterns.

**Page Number:** 3

Musical score page 4, featuring ten staves of music. The top two staves show vocal parts in soprano and bass clef, with rests in measures 9 and 10. The middle section starts at measure 11, with dynamics **p**, **f**, and **tr**. It includes lyrics "son, e - lei -" repeated three times. Measures 12-13 show a piano accompaniment with eighth-note chords. Measures 14-15 show vocal parts with lyrics "son," and piano accompaniment. Measures 16-17 show vocal parts with lyrics "e - lei -" and piano accompaniment. Measures 18-19 show vocal parts with lyrics "son, e - lei -" and piano accompaniment. Measures 20-21 show vocal parts with lyrics "son," and piano accompaniment. Measures 22-23 show vocal parts with lyrics "e - lei -" and piano accompaniment. Measures 24-25 show vocal parts with lyrics "son, e - lei -" and piano accompaniment. Measure 26 shows a piano accompaniment with eighth-note chords. Measure 27 shows a piano accompaniment with eighth-note chords. Measure 28 shows a piano accompaniment with eighth-note chords.

9

**p**

**f**

**tr**

**p Solo**

**f Tutti**

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

son,

8 son,

e - lei - son, e - lei -

son,

e - lei - son, e - lei -

5 6 # [45] 6

Musical score for orchestra and choir, page 5, measures 12-15.

The score consists of six staves:

- Measures 12-13:** The top two staves (Treble and Bass) show rhythmic patterns of eighth and sixteenth notes. The bass staff includes lyrics: "son, e - lei - son, e - lei - son, e - lei - son, e - lei -".
- Measure 14:** The third staff (Treble) features a melodic line with grace notes and slurs. The fourth staff (Treble) has a sustained note followed by eighth-note chords. Dynamics **p** (pianissimo) are marked above both staves.
- Measure 15:** The third staff continues the melodic line with grace notes and slurs. The fourth staff begins with a dynamic **tr** (trill) and ends with **p Solo**. The lyrics continue: "son, e - lei - son, e - lei - son, e - lei - son, e - lei -".
- Measures 16-17:** The fifth staff (Bass) shows rhythmic patterns of eighth and sixteenth notes. The sixth staff (Bass) shows rhythmic patterns of eighth and sixteenth notes, with measure 17 starting with a dynamic **tr**.
- Measure 18:** The fifth staff continues the rhythmic pattern. The sixth staff concludes with a dynamic **p**.

Rhythmic patterns at the bottom of the page include:  $\frac{5}{3}$ ,  $\frac{6}{3}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{6}{3}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{6}{3}$ ,  $\frac{6}{2}$ ,  $\frac{4}{3}$ ,  $\frac{6}{2}$ ,  $\frac{5}{3}$ .

15

Musical score page 6, measures 15-16. The score consists of eight staves. The top two staves (Treble and Bass) are mostly silent. The middle two staves (two Treble staves) play eighth-note patterns. The bottom two staves (two Bass staves) play eighth-note patterns. Measure 15 ends with a dynamic **f**. Measure 16 begins with a dynamic **f Tutti**. The vocal parts sing "son, e - lei" in measure 15 and "e - lei - son, e - lei" in measure 16. The bass parts sing "e - lei - son, e - lei" in measure 16. Measure 16 concludes with a dynamic **6**.

- son, e - lei - son, e - lei - son, \_\_\_\_\_ e - lei - son, e - lei -

e - lei - son, e - lei -

e - lei - son, e - lei -

8

9 6 5 6

Musical score for orchestra and choir, page 18. The score consists of eight staves. The top two staves are for the orchestra (two violins, viola, cello/bass). The next three staves are for the choir (SATB). The bottom three staves are for the orchestra (two violins, viola, cello/bass). The vocal parts have lyrics: 'son, e - lei' repeated three times, followed by 'son,' and then 'son,' again. The score includes dynamic markings like **p**, **p Solo**, and **tr**. Measure numbers 5, 6, 7, and 8 are indicated at the bottom of the page.



24

a 2

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

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

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

6 7 4 # 15 7 7 [+] 4 # [6 4] 5 5

CHRISTE ELEISON

33

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

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

=

36

f

3, 3      3, 3      tr      son.

6 6 [7]      5 [6/4 5] f 7 # 6      6 6 5 5      6 [5] 6 [5]

39

39

3 3 tr 3 3 3 3 tr

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

**p**

6 5 [6 4] 5 5 6 5 6 4 5 p 6 6 6 6 6 6 5

42

p p

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

# b [8 6] 7 5 [b] 6 # 8 6 7 5 [6] # 6

This musical score consists of four staves. The top two staves are for two voices, each with a treble clef and a key signature of two sharps. The third staff is for the basso continuo, featuring a bass clef and a key signature of one sharp. The bottom staff is also for the basso continuo, with a bass clef and a key signature of one sharp. Measure 39 begins with sixteenth-note patterns in both voices, followed by a melodic line in the basso continuo. Measure 40 continues the sixteenth-note patterns. Measure 41 introduces vocal entries with lyrics: "Chri - ste e - lei - son, e - lei -". Measure 42 starts with dynamic marks "p" over both voices. The basso continuo provides harmonic support with various chords and bass lines.

45

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

6 4 # 7 # 6 6 6 7 7 f 6 [b]

48

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

6 7 [b] 6 3 [#] 6 6 p [6] 6 5 6 5

Musical score for piano and voice, page 10, measures 51-54.

**Piano (Bottom Staff):**

- Measures 51-52: Rests.
- Measure 53: Bass notes with Roman numerals below: 6, 6, 5; 6, [6/4], 5/3; 6, 5.
- Measure 54: Bass notes with Roman numerals below: 6, 6, 3; 6, 6, 3.
- Measure 55: Bass notes with Roman numerals below: 6, 6, 3.

**Voice (Top Staff):**

- Measures 51-52: Rests.
- Measure 53: "son, e - lei" (with a fermata over "lei") followed by "son, e - lei" (with a fermata over "lei"). The vocal line ends with "son." (with a fermata over "son").
- Measure 54: Continuation of the vocal line.
- Measure 55: Rests.

**Performance Instructions:**

- Measure 53: dynamic *tr* (trill).
- Measure 54: dynamic *f*.
- Measure 55: dynamic *f*.

## KYRIE ELEISON

Presto

*clno* 1, 2

*timp*

1  
*vl*

2  
*vl*

*S*

*A*

*T*

*B*

*org b*

The musical score consists of eight staves. The top two staves are for woodwind instruments (clno 1, 2) and timpani, both marked 'c' (C-clef). The next two staves are for violins 1 and 2, marked 'f' (F-sharp-clef). The fifth staff is for soprano (S), the sixth for alto (A), the seventh for tenor (T), and the eighth for bass (B). The organ part (org b) is on the bottom staff, also marked 'f' (F-sharp-clef). The vocal parts sing the words 'Ky - ri - e' and 'e - lei - son,' with slurs connecting the syllables. The organ part provides harmonic support with sustained notes and chords. The tempo is Presto.

61

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

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

f Tutti

Ky - ri - e

5 6 7 6 5 6 7 6



69

*f*

*tr*

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

*tr*

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

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

73

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

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

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

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

6 7 6 8 5 6 [5] 3 4 6 8 10 10 10 10 6 5 8 5 8 5 6 5 8 5 6

77

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

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

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

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

Org.

Bassi

5 5 8 5 8 5 5 10 10 10 10 5 5 6 7 6 5 5 6 7 6



85

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

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

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

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

6 5 tasto solo

**10 10 [10 10]**

8 6 6 9 8 5

## 2 GLORIA

*Allegro*

*cclno 1, 2* *c* *f*

*timp* *c* *f*

*1* *vl* *#c* *f*

*2* *#c* *f*

*S* *#c* *f* *Tutti*  
Et in ter - ra, in ter - ra, in ter - - - - ra

*A* *#c* *f* *Tutti*  
Et in ter - ra, in ter - ra, in ter - - - - ra

*T* *#c* *f* *Tutti*  
8 Et in ter - ra, in ter - ra, in ter - - - - ra

*B* *#c* *f* *Tutti*  
Et in ter - ra, in ter - ra, in ter - - - - ra

*org b* *#c* *f* *Tutti*  
6 5 6 [6] 6 6

Musical score for page 24, featuring six staves of music. The top staff is treble clef, the second is bass clef, the third and fourth are treble clef with a key signature of two sharps, the fifth is treble clef with a key signature of one sharp, and the bottom two are bass clef.

The vocal line consists of three parts:

- Top part: "pax, in ter - - - ra pax, in ter - - - ra" (repeated three times)
- Middle part: "pax, in ter - - - ra pax, in ter - - - ra" (repeated three times)
- Bottom part: "pax, in ter - - - ra pax, in ter - - - ra" (repeated three times)

Accompanying instruments include:

- A piano part in the middle section (measures 8-12) with markings like "6" and "[6]" under the bass notes.
- A bassoon part in the bottom section (measures 13-16) with markings like "6" and "[#]" under the bass notes.

Measure numbers 3, 8, and 12 are indicated above the staff. Measure 12 is labeled "a 2".

Musical score for orchestra and choir, page 25. The score consists of eight staves. The top two staves are for the orchestra: strings (violin I, violin II, viola, cello) and bassoon. The middle two staves are for the piano. The bottom two staves are for the choir: soprano and basso continuo. The vocal parts sing "pax," "in ter - - - ra," and "pax," in a repeating pattern. The piano part features eighth-note patterns and sixteenth-note chords. The score is in common time, with a key signature of one sharp (F#). Measure numbers 5, 6, 6, 6, 5, and 5 are indicated at the bottom of the page.

5

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

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

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

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

6 6 6 5 5

7

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

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

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

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

[5]                    6                    9                    8                    6                    6                    [9]                    8

9

tis.

tis.

tis.

tis.

Solo

(6)

5

5

7

11

Violin 1  
Violin 2  
Cello  
Double Bass  
Flute  
Clarinet  
Bassoon  
Trombone  
Soprano  
Alto  
Tenor  
Bass

*p* Solo

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

8

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

14

**p**

**p**

**p Solo**  
Gra - ti - as

**p Solo**  
Gra - ti - as

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

6      9      6      [#]      6      15      7      5      6      4      3      5

17

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

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

$\frac{6}{5}$        $\frac{6}{4} \frac{5}{3}$       6       $\frac{6}{4} \frac{5}{3}$        $\frac{9}{4} \frac{8}{3}$        $\frac{7}{4}$        $\frac{6}{5} \frac{6}{4} \frac{5}{3}$

20

*p* Solo

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

8

[7] 6 6 [6] 6 6 6 [6] 5 3 p 6 6 6 5 6 [7] 6

23

This musical score page contains six staves of music. The top two staves are treble clef (G-clef) and bass clef (F-clef), both in common time (indicated by a 'C'). The middle two staves are also in common time, indicated by a 'C'. The bottom two staves are in common time, indicated by a 'C'. The key signature changes from G major (no sharps or flats) to A major (one sharp) at the beginning of the section shown here. The vocal parts sing in Latin, with lyrics appearing below the staff: 'stis, De - us Pa - - - - - - - - - ter o - mni - po-tens, De - us'. The basso continuo part is present in the bottom two staves, indicated by a bass clef and a bassoon-like symbol.

26

The musical score consists of eight staves across three systems. The top two staves are treble clef (G-clef) and bass clef (F-clef). The middle section contains two staves in G major (two sharps) and one staff in F major (one sharp). The bottom section contains two staves in G major (two sharps) and one staff in F major (one sharp). The vocal parts are labeled with 'Pa' and 'ter o-mni-po-tens.' The score includes dynamic markings such as **f**, **tr**, and **p**. Measure numbers [6] appear at the bottom of the page.

Pa - - - - - ter o-mni-po-tens.

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

29

*f*

*f*

*tr*

*tr*

*f* Tutti  
Do - mi - ne Fi - li u - ni - ge - ni - te,

*f* Tutti  
Do - mi - ne Fi - li u - ni - ge - ni - te, Je -

*f* Tutti  
Do - mi - ne Fi - li u - ni - ge - ni - te, Je -

*f* Tutti  
Do - mi - ne Fi - li u - ni - ge - ni - te, Je -

6    6/4    5    Tutti    5    5

31

(b)

Je -

su, Je -

su, Je -

5

5

5

5

5

5

5

33

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

- su Chri - - ste, Do - mi - ne De - us, A - gnus De - i,

<sup>8</sup> - su Chri - - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us

- su Chri - - ste, Do - mi - ne De - us, A - gnus De - i,

9      8                    6                    5                    6                    #

Musical score for piano and voice, page 37, system 35. The score consists of six staves. The top two staves are for the piano (treble and bass clef), which play eighth-note chords. The middle two staves are for the voice (treble and bass clef), featuring melodic lines with grace notes and slurs. The bottom two staves are for the piano. The vocal parts contain lyrics: "Pa - li - us Pa - li - us Pa - li - us Pa -". Measure numbers 5 are indicated under the piano bass staff at the bottom. The key signature changes to A major (three sharps) starting from measure 35.

35

Treble clef, common time. Piano part: eighth-note chords.

Bass clef, common time. Piano part: eighth-note chords.

Treble clef, common time. Vocal part: melodic line with grace notes and slurs. Measure 35: Pa -

Treble clef, common time. Vocal part: melodic line with grace notes and slurs. Measure 36: Fi - li - us Pa -

Treble clef, common time. Vocal part: melodic line with grace notes and slurs. Measure 37: Pa -

Bass clef, common time. Piano part: eighth-note chords. Measure 35: 5

Treble clef, common time. Vocal part: melodic line with grace notes and slurs. Measure 36: Fi - li - us Pa -

Bass clef, common time. Piano part: eighth-note chords. Measure 37: 5

Treble clef, common time. Vocal part: melodic line with grace notes and slurs. Measure 38: 5

Bass clef, common time. Piano part: eighth-note chords. Measure 38: 8  
5

Musical score for orchestra and organ, page 38. The score consists of eight staves. The top two staves are for strings (Violin I, Violin II, Viola, Cello). The next two staves are for woodwind instruments (Flute, Clarinet). The fifth staff is for the Organ. The bottom two staves are for the Bassi (Double Bass). The score includes dynamic markings like *tr* (trill), *rit.* (ritardando), and *Org.* (Organ). Measure numbers 38 through 45 are indicated at the bottom of the page. The bassi staff has a unique time signature scheme: 6, 4, 3, 5 in the first measure, followed by 7, 6, 7, [6], 6, [6], 6, [6/4] 3, 5, 5 in the subsequent measures.

QUI TOLLIS

Musical score for orchestra and organ, page 1. The score includes parts for Violin 1 (vl), Violin 2 (v2), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The Violins play a melodic line with dynamic pp and trills. The other voices and organ provide harmonic support with sustained notes or simple chords.

50

*p*

*p* Tutti \* *pp* *f*

*p* Tutti *pp* *f*

*p* Tutti *f*

*p* Tutti \* *f*

*p* Tutti *pp* *tasto solo* *f*

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re no - bis, mi-se -

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re no - bis, mi-se -

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis, mi-se -

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis, mi-se -

*p* Tutti 5 6 5 # 5 6 5 # *pp* *tasto solo* 5 7 7 #

59

p f *\** f

re - re\_\_\_\_ no - bis. Qui tol - lis pec - ca - ta mun - di: Su - sci-pe de - pre-ca-ti - o - nem no -

re - re\_\_\_\_ no - bis. Qui tol - lis pec - ca - ta mun - di: Su - sci-pe de - pre-ca-ti - o - nem\_\_\_\_

re - re\_\_\_\_ no - bis. Qui tol - lis pec - ca - ta mun - di: Su - sci-pe de - pre-ca-ti - o -

re - re\_\_\_\_ no - bis. Qui tol - lis pec - ca - ta mun - di: Depre - ca - ti - onem no -

*\**

B6 7 5 4 6 5 5

Org. Bassi Org. Bassi Org. Bassi

69

*p* *tr*

*f* *tr*

*f*

- - stram. Qui se - des ad dex - teram, dex - te - ram Pa - tris: Mi - se - re - re

- no - stram. Qui se - des ad dex - te - ram Pa - - - tris: Mi - se - re - re

<sup>8</sup> nem no - stram. Qui se - des ad dex - teram Pa - - - tris:

- - stram. Qui se - des ad dex - te - ram Pa - - - tris:

Solo Tutti Org. Org.

Bassi Bassi

$\begin{smallmatrix} 7 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 4 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 4 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 4 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ 6 \\ \# \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \\ \# \end{smallmatrix}$

78

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

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

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

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

Org.

Bassi

$\frac{9}{2}$   $\frac{8}{5}$   $\frac{8}{2}$   $\frac{7}{5}$   $\frac{6}{2}$   $\frac{4}{5}$   $\frac{\sharp}{\natural}$   $\frac{5}{2}$   $\frac{5}{2}$   $\frac{5}{2}$   $\frac{5}{2}$   $\frac{6}{2}$   $\frac{5}{2}$   $\frac{5}{2}$   $\frac{6}{2}$   $\frac{5}{2}$   $\frac{5}{2}$   $\frac{6}{2}$

87

- re no - - bis.

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

<sup>8</sup> - - re no - - - bis.

re - - re no - - - bis.

Bassi  
Org.

p Solo

$\begin{matrix} 6 & 5 \\ 4 & \natural \end{matrix}$     $\begin{matrix} 6 & 5 \\ \flat & \end{matrix}$     $\begin{matrix} 5 & 6 \\ \flat & \end{matrix}$     $\begin{matrix} 5 & 4 \\ 4 & \sharp \end{matrix}$     $\begin{matrix} 5 & 2 \\ \sharp & \end{matrix}$    5

Andante un poco

1  
vl  
2  
T  
B  
org  
b

f Solo

104

[#] 7 6 15 [4 3] 7 6 15 [9 8]

111

*p* Solo  
Quo - niam\_\_\_\_ tu so - - lus, so - - lus sanctus, so - lus,  
*p* Solo  
Quo - niam\_\_\_\_

pp      p

1      6 5 # 5 5 [b6] 3 [#] 6 7 [6] 7 [9] 8 7 6 - 5

119

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

7 [6] 7 [#] 7 6 7 6 5 [+] 6 7 6 5 [4] 3 7 6 5 [4] 3 6

127

8 - lus al-tis - si-mus, Je-su Chri - ste.

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

[4 3] 6 6 [9 7] 6 5 [5 6] # f [#] 1

**≡**

134

8 Quo - niam\_\_\_\_ tu so - - - lus, so - lus san - ctus, tu so - - - lus

Tu so - - -

[tr]

6 5 [#] p 6 7 [6] 7 [#] 6 5 [5] 6 5 [6] 4 5 6 7 [#] 6

142

Do - mi - nus, tu so - cresc.

lus Do - mi - nus, tu

$\natural$  6 7 6 7 6 6 5 3 [+] 3 4 6 [6]

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

cresc. so - lus Do - mi - nus, tu so - lus, tu so - lus, so - lus

$\natural$  7 6 7 6 7 6 - 5 [4 3] 7 6 15

150

158

tu so - lus, so - lus      Do-mi-nus, so - lus al - tis - si-mus, al - tis - si-mus Je - su, Je -

Do-mi-nus, so - lus al-tis - si-mus, al - tis - si - mus, Je - su, Je -

**f**

**p**

**pp**

- su Chri - ste.

- su Chri - ste.

**f**

**p**

**b**

**[#]**

## CUM SANCTO SPIRITU

Adagio / Largo molto

Moderato

*clno 1, 2*

*timp*

*vl 1*

*vl 2*

*S*

*A*

*T*

*B*

*org b*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

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

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

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

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

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

$\frac{5}{4}$

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

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

180

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

8

5



190

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

5 5 6 6 8 5 - 5 [5] 6 5 [3] 6 3 4 6 5 6 6

195

a\_\_\_\_ De - - - i Pa - tris, a - - - men, a - - - men, in glo -  
 - men, a - - - - men, in glo - - - ri -  
 8 in glo - ri - a De - i Pa - tris, a - - - men, in glo - ri - a\_\_\_\_  
 - tris, a - - - - men, in glo - - - ri - a\_\_\_\_ De - - - i

5                    5    8    6    5    3    8    6    5    7    6    5    3    4    6    5    [5]   6



205

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

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

<sup>8</sup> glo - - - ri - a\_\_\_\_ De - - - i Pa - tris, glo - ri-a\_\_\_\_ De - - - i Pa - - - tris, a - - - men, a - - men.

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

tasto solo

8 6 6

## 3 C R E D O

*Allegro molto*

*c1no 1, 2* *f*

*timp* *f*

*1* *f* *pp*

*vl 2* *f* *pp*

*S* *f* *Tutti*  
Pa-trem o-mni-po-ten-tem, fa-cto-rem coe - li et ter-rae, vi - si - bi - li-um o - mnium et in - vi - si - bi - li-um.

*A* *f* *Tutti*  
Pa-trem o-mni-po-ten-tem, fa-cto-rem coe - li et ter-rae, vi - si - bi - li-um o - mnium et in - vi - si - bi - li-um. Et in u-num *p Solo*

*T* *f* *Tutti*  
8 Pa-trem o-mni-po-ten-tem, fa-cto-rem coe - li et ter-rae, vi - si - bi - li-um o - mnium et in - vi - si - bi - li-um.

*B* *f* *Tutti*  
Pa-trem o-mni-po-ten-tem, fa-cto-rem coe - li et ter-rae, vi - si - bi - li-um o - mnium et in - vi - si - bi - li-um.

*org b* *f* *Tutti* 5 5 5 5 6 5 *p Solo*

5

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

*p Solo*

*tr*

*tr*

8

[#] 5 [h] 6 5 5 5 [6 5] [#]

Musical score page 59 featuring six staves of music. The top two staves are blank. The third staff is treble clef, key signature of two sharps, and consists of six measures of sixteenth-note patterns. The fourth staff is also treble clef, key signature of two sharps, and consists of six measures of sixteenth-note patterns. The fifth staff is treble clef, key signature of one sharp, and contains lyrics: "o - mni-a sae - - - cu - la, De - um de De - o, lu - men de lu-mine, De - um ve - rum de De -". The sixth staff is bass clef, key signature of one sharp, and consists of six measures of sixteenth-note patterns. The bottom staff is bass clef, key signature of one sharp, and consists of six measures of sixteenth-note patterns. Measure numbers 5 through 10 are indicated below the bottom staff.

13

o ve - ro.

*p* Solo

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

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

17

*f*

*f*

*f*

*f*

*f* Tutti  
Qui pro - pter nos ho - mines et

*f* Tutti  
Qui pro - pter nos ho - mines et

*f* Tutti  
Qui pro - pter nos ho - mines et

*f* Tutti  
Qui pro - pter nos ho - mines et

Qui pro - pter nos ho - mines et

Tutti

5 [6] 4 3 5 5 5 [6] 4 3 Tutti

0 - mnia fa - cta sunt.

21

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

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

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

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

5 5 5 5

24

A musical score page featuring six staves of music. The top two staves are treble clef, the third staff is bass clef, and the bottom three staves are treble clef. The key signature changes from G major (two sharps) to A major (one sharp) at measure 24. The music consists of eighth-note patterns with various dynamics like forte, piano, and trills. The lyrics are written below the vocal line, starting with "dit, de scen -" and continuing through several lines of text. Measure numbers 5 are printed under the bass clef staves.

dit, de scen - dit de coe - lis, de scen - dit de  
lis, de coe - lis, de coe - lis, de coe - lis, de coe -

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

27

coe - lis, de coe - lis.

coe - lis.

8  
coe - lis, de coe - lis.

lis, de coe - lis, de coe - lis.

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

## ET INCARNATUS EST

vla solo      Largo molto      *tr*

*f*

vl [1,2]      *pp* sempre

A

org b      Solo

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

=

37

vla solo      *tr*

vl [1,2]

A

org b

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

43

5      7      6      6      5      [4]      3      6      6      4      3      5      b      b      [6]      6      5

≡

49

*p Solo*

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne, et ho - - - mo, et ho - - mo

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

56

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

6      6      6 [8 6]      5      #5      6 5      6

=

62

f      p

ho - mo fa - ctus est.

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

6      [6 4 5]      6      6      6      6      6      15      6      6      6      [6]      6      6      5      6

69

San - cto ex Ma - ri - - - a Vir - gi-ne, ex Ma - ri - - - a Vir - gi-ne, et ho - mo fa - ctus est,

$\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$   $-$   $\sharp$   $\begin{smallmatrix} 7 \\ \sharp \end{smallmatrix}$   $7$   $3$   $\begin{smallmatrix} 4 \\ \sharp \end{smallmatrix}$   $6$   $\begin{smallmatrix} 7 \\ \sharp \end{smallmatrix}$   $5$   $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$

76

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

$6$   $7$   $5$   $6$   $\natural$   $6$   $5$   $6$   $5$   $6$   $5$   $6$   $5$

82

Musical score page 82. The score consists of four staves. The top staff (Bassoon) has a melodic line with slurs and grace notes. The second staff (Oboe) is mostly silent. The third staff (Flute) has a rhythmic pattern with grace notes. The bottom staff (Double Bass) has sustained notes with time signatures changing frequently below the staff.

ho - mo fa - ctus est, et ho - mo fa - ctus est, et<sup>3</sup> ho - mo fa - ctus est, et ho - mo

≡

88

Musical score page 88. The score continues with four staves. The top staff (Bassoon) starts with a forte dynamic (f). The second staff (Oboe) has sustained notes. The third staff (Flute) has a rhythmic pattern. The bottom staff (Double Bass) has sustained notes with time signatures changing frequently below the staff.

f

fa - ctus est.

Musical score page 95-101, featuring six staves of music for three voices. The top staff (measures 95-100) shows a melodic line with grace notes and trills. The middle staff (measures 95-100) consists of rests. The bottom staff (measures 95-100) shows rhythmic patterns with note values 6, 5, 6, 5, 6, 8, 6, 5, 4, 3, 7, 6. Measures 101-106 show a continuation of the melodic line with grace notes and trills. The middle staff (measures 101-106) consists of rests. The bottom staff (measures 101-106) shows rhythmic patterns with note values #, 7, 6, 5, 6, 4, 3, 5, 6, [6/4] 5/3, 1.

## CRUCIFIXUS

Allegro a capella

1  
vl  
2  
*f*  
S  
*f Tutti*  
Cru - ci - - fi -  
A  
*f Tutti*  
Cru - ci - - fi - - xus e - ti - am pro no -  
T  
8  
Cru - ci - fi - xus e - - ti - am pro no - - bis, pro no -  
B  
*f Tutti*  
Cru - ci - fi - xus e - ti - am pro no - - - - - bis,  
org  
*f Tutti*

1      2      3      4      5      6      7      8

$\frac{6}{3}$      $\frac{5}{\natural}$      $\frac{6}{5}$      $\frac{5}{\sharp}$      $\frac{6}{8}$      $\frac{6}{\flat}$      $\frac{6}{8}$      $\frac{6}{\sharp}$

114

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

5      6      5      6      5      #      6      b      6      6      5

119

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

<sup>8</sup> cru - ci - fi - xus e - ti - am pro no - bis, pas - sus et se -  
ci - fi - xus pro no - bis, pas - sus et se - pul - tus est, se -

7 6 5 6 5 5 6 b 8 6 # b5 4 # - 6 6 6 5 6 5 b -



## ET RESURREXIT

*Allegro molto*

*cclno* 1, 2 *c* *f* | *timp* *c* *f* | *vl* 1 *c* *f* | *vl* 2 *c* *f* | *S* *#c* *f* *Tutti* | *A* *#c* *f* *Tutti* | *T* *#c* *f* *Tutti* | *B* *#c* *f* *Tutti* | *org b* *#c* *f* *Tutti*

*Et,* *et re - sur - re - xit ter - ti - a*  
*Et,* *et re - sur - re - xit ter - ti - a*  
*Et,* *et re - sur - re - xit ter - ti - a*  
*Et,* *et re - sur - re - xit ter - ti - a*

5                    6                    9                    8                    6

134

di - e se - cun - dum Scri-ptu - ras, et a - scen - - - - -

di - e se - cun - dum Scri-ptu - ras, et a - scen - - - - -

8 di - e se - cun - dum Scri-ptu - ras, et a - scen - - - - -

di - e se - cun - dum Scri-ptu - ras, et a - scen - - - - -

6 5 6

A musical score for piano, featuring two staves. The top staff uses a treble clef and consists of mostly rests and a single eighth note. The bottom staff uses a bass clef and contains sixteenth-note patterns. Measure numbers 6, 5, 6, 5, 6, and 6 are indicated below the bass staff.

138

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

8 coe - - - lum,  
se - - det ad

6 5 6 5 6

140

dex - te-ram Pa - tris.

dex - te-ram Pa - tris.

dex - te-ram Pa - tris.

*p* Solo

Et i - te - rum ven - tu - rus est cum glo - ri - a

iu - di -

6 4 3 6 3 6 5 6 6 6

143

ca - re, iu - di - ca - re, iu - di - ca - re vi - vos et mor - tu -

6 6 6 6 6 6 6

146

os, cu - ius re - gni non e - rit fi - - - nis.

[#] 6 [#] 6 3 [#] 6 6/5 # f 6 6 [6/4 5] # 6 [#]

149

*p Solo*

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

6 4 # 6 6 5 6 [6] 7

152

A musical score page featuring eight staves of music. The top two staves are treble clef (G-clef) and bass clef (F-clef). The middle section contains four staves, each with a treble clef and a key signature of three sharps. The lyrics "tem, qui ex Pa - tre Fi - li - o - que pro -" are written below the third staff. The bottom two staves are bass clef (F-clef), with the eighth staff having a key signature of one sharp. Various musical markings are present, including fermatas, grace notes, and dynamic markings like "tr" (trill) and "6". Measure numbers "#", "6", and "6" are placed under specific notes in the bass staves.

tem,  
qui ex Pa - tre Fi - li - o - que pro -

# 6 6 6 6

154

Treble: -

Bass: -

Piano (Top Staff):  $\text{F} \text{ F# G A G F E D C B A G F}$

Piano (Bottom Staff):  $\text{F} \text{ F# G A G F E D C B A G F}$

Bass:  $\text{F#}$

Piano Bass:  $\text{F# F# G A G F E D C B A G F}$

Dynamic: *f*

Text: ce - - - - - dit.

Measure Number: 8

Dynamic: *f*

Measure Number: 6    [♯]    6    6/5    4    ♯    6    6

156

**f**

**f**

**f** Tutti  
Qui cum Pa - tre et Fi - li - o si - mul ad - o -

**f** Tutti  
Qui cum Pa - tre et Fi - li - o si - mul ad - o -

**f** Tutti  
Qui cum Pa - tre et Fi - li - o si - mul ad - o -

**f** Tutti  
Qui cum Pa - tre et Fi - li - o si - mul ad - o -

[6]      5      [6]      5      Tutti      5      5

158

This page contains six staves of musical notation. The top two staves are treble clef, the third and fourth staves are alto clef, the fifth staff is bass clef, and the bottom staff is bass clef. The music consists of various note values (eighth and sixteenth notes) and rests. The vocal parts have lyrics written below them. The basso continuo staff at the bottom features a sustained bass note with a sharp symbol, indicating a harmonic progression.

ra - tur et con - glo - ri - fi - ca - - tur: qui lo - cu - - tus

ra - tur et con - glo - ri - fi - ca - - tur: qui lo - cu - - tus

<sup>8</sup> ra - tur et con - glo - ri - fi - ca - - tur: qui lo - cu - - tus

ra - tur et con - glo - ri - fi - ca - - tur: qui lo - cu - - tus

- 6 [6] 65 5 5

160

est per Pro - phe - tas.

5 5 6 6 6 5 4 3 6 Solo



165

*p*

*p*

*p Solo*  
Con - fi - te - or u - num ba - ptis - ma

*p Solo*  
Con - fi - te - or u - num ba - ptis - ma

cam et a - po - sto - li - cam Ec - cle - - si - am.

5      6      6      5      5      6      [6/4]      [5/3]      6      6

168

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

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

8

5 6 [6] 9 8 [6] 5 9 8 [8] 5 5 4 3 5 6 [6] 5

171

The musical score consists of six staves. The top two staves are for voices (Treble and Bass) and feature dynamic markings *f*. The middle two staves are for a piano or harpsichord, showing rapid sixteenth-note patterns with grace marks and dynamic markings *tr*. The bottom two staves are also for voices (Treble and Bass). The vocal parts enter at measure 171 with the lyrics "Et ex - pe - cto re - sur -". These voices are joined by a piano part at the end of the measure, indicated by a dynamic marking *f* and the word "Tutti". The vocal entries repeat at measures 172 and 173. Measure 174 begins with a piano solo. The time signature changes from 6/8 to 5/8. The vocal parts return in measure 175, singing "Et ex - pe - cto re - sur -". The piano accompaniment continues throughout the section.

*f*

*f*

*tr*

*tr*

*f* Tutti  
Et ex - pe - cto re - sur -

*f* Tutti  
Et ex - pe - cto re - sur -

*f* Tutti  
Et ex - pe - cto re - sur -

*f* Tutti  
Et ex - pe - cto re - sur -

6 6 6 4 3 Tutti 6 5 6

173

Largo

re - - - cti - o - - nem mor - - - tu - - 0 - - - rum, mor - tu - o - - rum.

re - - - cti - o - - nem mor - - - tu - - 0 - - - rum, mor - tu - o - - rum.

re - - - cti - o - - nem mor - - - tu - - 0 - - - rum, mor - tu - o - - rum.

re - - - cti - o - - nem mor - - - tu - - 0 - - - rum, mor - tu - o - - rum.

tasto solo

E T V I T A M

*Allegro molto*

*clno 1, 2* c

*timp* c

*1* c

*vl 2* c

*f*

*S* c

*A* c

*f Tutti*

*T* c

*f Tutti*

*B* c

*f Tutti*

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

*org b* c

*f Tutti*

*tr*

*tr*

*10* *6* *5* *5* *6*

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

182

*f*

*f*

*f*

*p*

*tr*

*f* *Tutti*

*p* *Solo*

*tr*

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

8

*tr*

men, a-men,

*#*

5 6 3 4 6 5 6 5 8 5 6 6 3 4 [6] 5

187

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

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

191

A musical score page featuring eight staves. The top two staves are for voices (Soprano and Alto) and the piano. The piano part consists of two staves. The vocal parts sing "amen" repeatedly. The piano part features a solo section where the right hand plays eighth-note patterns over a sustained bass line. The key signature changes from G major (two sharps) to E major (one sharp) at measure 198. Measure numbers 5, [5], 7, 5, 6, and # are marked below the bass staff.

*p Solo*

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

men,

men,

men, a - men,

5 [5] 7 5 6 #

195

- - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -

*f*  
*f*

*f*  
*f*  
*p*  
*tr*  
*p*

*Tutti*  
*p Solo*

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

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

200

f

f

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

a - - - - et vi - tam ven - tu - ri,

a - - - -

5 6 5 6

204

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

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

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

*a-men, a-men,*

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

*a-men, a-men.*

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

## 4 SANCTUS

**Adagio molto**

*a* 2

*clno* 1, 2 *c* *f*

*timp* *c* *f*

*vl* 1 *c* *f*

*vl* 2 *c* *f*

*S* *f* **Tutti**

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

*A* *f* **Tutti**

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

*T* *f* **Tutti**

8 San - ctus, san - ctus san - ctus, san - - - ctus Do - minus De - us Sa - ba - oth. Ple - - ni sunt

*B* *f* **Tutti**

San - ctus, san - ctus san - - - ctus, san - - - - ctus. Ple - - ni sunt

*org b* staccato *f* **Tutti**

$\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{7}{2}$   $\frac{8}{3}$   $\frac{6}{4}$



8

f

f Tutti

ri - a tu - a, glo -

glo -

glo -

Musical score for piano and voice, page 103, system 12. The score consists of eight staves. The top two staves are for the piano (treble and bass clef), followed by six staves for the voice (two pairs of soprano and alto). The vocal parts feature melodic lines with various note heads and stems, some with slurs and grace notes. The piano parts show harmonic progression with different chords. The vocal parts include lyrics: "ri - a, glo" in the middle section and "ri - a glo" repeated at the end. Measure numbers 5, 6, and 5 are visible at the bottom of the page.

Musical score for orchestra and choir, page 16. The score consists of eight staves. The top two staves are for the orchestra (two violins, viola, cello/bass). The third staff is for the soprano vocal part. The fourth staff is for the alto vocal part. The fifth staff is for the tenor vocal part. The sixth staff is for the bass vocal part. The seventh staff is for the piano. The eighth staff is for the double bass. The vocal parts sing "ri-a glo-ri-a tu-a, glo-ri-a tu-a." The piano part provides harmonic support. The double bass part features sustained notes and rhythmic patterns. Measure numbers 5, 5, 6, 6, 5, 4, 3 are indicated at the bottom of the page.

20

ri - a tu - a.

O - san - na

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

24

Soprano: O - san - na in ex - cel - sis, ex - cel - sis,  
Alto: in ex - cel - sis, ex - cel - sis,  
Tenor: sis, ex - cel - sis,  
Bass: sis,

[6] 6 [5] 8 5 8 6 6 5 5 8 5 5 6 6 5

28

This musical score page contains eight staves of music. The top two staves are in G clef (treble) and bass clef respectively, both in common time. The subsequent six staves are in F# clef (alto), also in common time. The lyrics are written below the vocal parts, corresponding to the vocal entries. Dynamic markings such as 'tr' (trill) are placed above certain notes. Measure numbers 28 through 34 are indicated at the beginning of each staff.

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

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

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

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

8 5 5 [6] 5 5 [7 6] # 5 5 6 5 6 5 5 5 6

32

sis, o - san - na in ex - cel - sis, o - san - na in ex - cel -  
sis, o - san - na in ex - cel - sis, ex - cel - sis, o - san - na in ex - cel -  
sis, o - san - na in ex - cel - sis, ex - cel - sis, o - san - na in ex - cel -  
sis, o - san - na in ex - cel - sis, o - san - na  
5 8 10 10 10 10 6 5 5 5 6 5 5 tasto solo

36

sis, in ex - cel - sis, in ex - cel - sis.

sis, ex - cel - sis, ex - cel - sis.

sis, in ex - cel - sis, in ex - cel - sis.

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

5      6      6/5      9/4      8/3

## 5 BENEDICTUS

Largo molto

*vl 1* C *pp*

*S* C

*org solo* C *tr* *tr*

*b* C *p Solo*

=

4 C *tr* *tr*

*b* C *p Solo*

7

*p Solo*

Be - ne - di - etus, qui ve - nit, qui ve - nit in no - mi<sup>3</sup> - ne<sup>3</sup> Do - mi -

3 3

6 6 6 5 6 6 5 8<sub>3</sub> 6 [6<sub>4</sub> 5]

6 6 5 6 6 5 6 6 5 6 6 5

ni, in no - - - - mi-ne Do - - - - mi - ni, in no - - - - mi-ne Do - -

3 [2 6 6] 3 2 [6] 6 6 5 5 7 7 [#]

13

mi - ni.

[6] [6] 6 6 [6] [#] 6 5 [6/4] 5 [#]

16

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

6 [6] 7 7 [4/3] # [4] 6 [6] # 6 [6]

19

This musical score consists of four staves. The top two staves are for the piano (treble and bass clef), and the bottom two are for the voice (soprano and bass clef). The key signature is two sharps. Measure 19 begins with a piano dynamic of *z*. The vocal line has eighth-note pairs followed by sixteenth-note pairs. Measure 20 starts with a piano dynamic of *p*, followed by *cresc.* The vocal line includes lyrics: "ne, in no - mi - ne Do - mi - ni, in no - mi -". Measures 21 and 22 continue the piano and vocal parts, with the vocal line continuing the lyrics. Measure 22 concludes with a piano dynamic of *p*.

ne, in no - mi - ne Do - mi - ni, in no - mi -

22

This section continues the musical score from measure 22. It features four staves: piano treble, piano bass, voice soprano, and voice bass. The key signature changes to one sharp. Measure 22 continues with piano dynamics and vocal entries. Measure 23 begins with a piano dynamic of *p*, followed by *tr*. The vocal line includes lyrics: "ne, in no - mi <sup>3</sup> - ne <sup>3</sup> Do - mi -". Measures 24 and 25 continue the piano and vocal parts, with the vocal line continuing the lyrics. Measure 25 concludes with a piano dynamic of *p*.

ne, in no - mi <sup>3</sup> - ne <sup>3</sup> Do - mi -

25

ni.

=

28

## O SANNA

Un poco Allegro

*clno 1, 2*

*timp*

*1 vl*

*2 vl*

*S*

*A*

*T*

*B*

*org b*

*f* *Tutti*

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

*f* *Tutti*

O - san - na in ex - cel -

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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





56

*f*

*tr.*

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

*tr.*

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

*tr.*

osis, in ex - cel - sis, in ex - cel - sis.

*tr.*

osis, in ex - cel - sis, in ex - cel - sis.

*tasto solo*

6 5 6 5 9 8 \*

## 6 AGNUS DEI

**Largo molto**

*staccato*

**1** *pp sempre*

**2** *staccato*  
*pp sempre*

**S**

**A**

**T**

**B**

*p Solo*

**org b**

*staccato*

*p Solo*

8

A - gnus      De - i,      qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di:      Mi - se - re - -

5      6      5      5       $\frac{4}{2}$       6      [6]       $\frac{4}{2}$       6      5      6

Musical score page 120 featuring six staves of music. The top two staves are treble clef, the third staff is bass clef, and the bottom three staves are bass clef. Measure 10 begins with eighth-note patterns in both treble staves. The bass staves are mostly rests. Measure 11 continues with eighth-note patterns, with a dynamic *cresc.* (crescendo) indicated. Measures 12-13 show more eighth-note patterns, with the bass staves becoming active with eighth notes. Measure 14 starts with a dynamic *p* (piano) and a solo instruction, followed by a bass line that includes the text "re no - bis.". Measure 15 concludes the section with a bass line featuring eighth-note patterns and a dynamic marking of  $\frac{8}{\# 3 3 3 3}$ .

Musical score for orchestra and choir, page 121, system 19. The score consists of five staves. The top two staves are for the orchestra, showing continuous eighth-note patterns. The third staff is for the soprano voice, which sings the lyrics "De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re no - bis." The fourth staff is for the alto voice, and the bottom staff is for the basso continuo, indicated by a bass clef and a cello-like line. The key signature changes frequently, indicated by numerals and sharps or flats below the staff. Measure numbers 19, 20, and 21 are present above the staves.

19

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re no - bis.

20

21

28

cresc.

**p** Solo

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

$\frac{8}{\# \ 3 \ 3 \ 3 \ 3 \ 3}$     $\frac{6}{6}$     $\frac{6}{5}$     $\frac{6}{4}$     $\frac{5}{\#}$

$\frac{6}{\#}$     $\frac{6}{5}$

Musical score for orchestra and choir, page 123. The score consists of five staves. The top two staves are for the orchestra, showing various instruments playing eighth and sixteenth notes. The third staff is for the Alto (A) part of the choir, which sings "A - gnum" twice. The fourth staff is for the Tenor (T) part, also singing "A - gnum" twice. The fifth staff is for the Bass (B) part, singing "A - gnum" once. The vocal parts enter at measure 37. The bass staff includes a bassoon part with sustained notes. Measure 37 starts with a forte dynamic (f). Measures 38-39 show eighth-note patterns with grace notes. Measure 40 begins with a crescendo (cresc.) and a trill (tr). Measures 41-42 show eighth-note patterns with grace notes. Measures 43-44 show eighth-note patterns with grace notes. Measures 45-46 show eighth-note patterns with grace notes. Measures 47-48 show eighth-note patterns with grace notes. Measures 49-50 show eighth-note patterns with grace notes. Measures 51-52 show eighth-note patterns with grace notes. Measures 53-54 show eighth-note patterns with grace notes. Measures 55-56 show eighth-note patterns with grace notes. Measures 57-58 show eighth-note patterns with grace notes. Measures 59-60 show eighth-note patterns with grace notes. Measures 61-62 show eighth-note patterns with grace notes. Measures 63-64 show eighth-note patterns with grace notes. Measures 65-66 show eighth-note patterns with grace notes. Measures 67-68 show eighth-note patterns with grace notes. Measures 69-70 show eighth-note patterns with grace notes. Measures 71-72 show eighth-note patterns with grace notes. Measures 73-74 show eighth-note patterns with grace notes. Measures 75-76 show eighth-note patterns with grace notes. Measures 77-78 show eighth-note patterns with grace notes. Measures 79-80 show eighth-note patterns with grace notes. Measures 81-82 show eighth-note patterns with grace notes. Measures 83-84 show eighth-note patterns with grace notes. Measures 85-86 show eighth-note patterns with grace notes. Measures 87-88 show eighth-note patterns with grace notes. Measures 89-90 show eighth-note patterns with grace notes. Measures 91-92 show eighth-note patterns with grace notes. Measures 93-94 show eighth-note patterns with grace notes. Measures 95-96 show eighth-note patterns with grace notes. Measures 97-98 show eighth-note patterns with grace notes. Measures 99-100 show eighth-note patterns with grace notes.

46

p f f

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

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

8 De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di, pec - ca - ta

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

$\begin{smallmatrix} \# \\ 4 \\ b \end{smallmatrix}$  6  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \\ 5 \end{smallmatrix}$  5  $\begin{smallmatrix} 6 \\ [b] \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$  5  $\begin{smallmatrix} 6 \\ 4 \\ b \end{smallmatrix}$  6  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$  5  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

p tasto solo

55

*tr*

*pp*

cresc.

*[tr]*

*tr*

*tr*

*tr*

— mun — di:

mun — di:

— mun — di:

*tr*

ta mun — di:

7    6    5    #    8    6    6    b    6    5    5    15    6    4    #    #

*p Solo*

## DONA NOBIS PACEM

Presto

*clno* c  
1, 2

*timp* c

*vl* 1 c  
*vl* 2 c

*S* c

*A* c

*T* c

*B* c

*org b* c

The musical score consists of eight staves. The top two staves are for woodwind instruments: 'clno 1, 2' and 'timp'. The next two staves are for strings: 'vl 1' and 'vl 2'. The following three staves are for vocal parts: 'S', 'A', and 'T'. The bottom staff is for the 'org b' (organ). The music is in common time. Dynamic markings include 'Presto' at the beginning, 'f' (fortissimo) in the strings, 'tr' (trill) in the strings, 'Tutti' (all together) in the vocal parts, and 'f Tutti' in the organ. The lyrics 'Dona nobis pacem, domine' are written below the vocal staves.

69

*f*

*tr*

*tr*

*tr*

*tr*

*f* Tutti

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

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

cem, pa - - - cem, pa - - - cem, no - - bis pa - cem,

*f* Tutti

Do - na no - -

8

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

Musical score for orchestra and choir, page 14, measures 74-80.

The score consists of six staves:

- Measures 74-75:** The top two staves (treble and bass) play eighth-note chords. The bass staff has a dynamic **f**.
- Measures 76-77:** The top two staves continue with eighth-note chords. The bass staff has a dynamic **tr**.
- Measures 78-79:** The top two staves continue with eighth-note chords. The bass staff has a dynamic **tr**.
- Measures 80-81:** The top two staves continue with eighth-note chords. The bass staff has a dynamic **tr**.
- Measures 82-83:** The top two staves continue with eighth-note chords. The bass staff has a dynamic **tr**.
- Measures 84-85:** The top two staves continue with eighth-note chords. The bass staff has a dynamic **tr**.

**Vocal parts:**

- Measures 74-75:** The soprano part has lyrics "na no - - - bis pa - - - cem, pa - - -".
- Measures 76-77:** The soprano part has lyrics "cem, pa - - - cem, pa - - - cem, pa - - -".
- Measures 78-79:** The soprano part has lyrics "do - na no - - - bis pa - - - cem, pa - - -".
- Measures 80-81:** The soprano part has lyrics "bis pa - - - cem, pa - - - cem, pa - - - cem, pa - - -".
- Measures 82-83:** The soprano part has lyrics "do - na no - - - bis pa - - - cem, pa - - -".
- Measures 84-85:** The soprano part has lyrics "bis pa - - - cem, pa - - - cem, pa - - - cem, pa - - -".

**Pedal notes:**

- Measures 74-75:** Pedal notes are marked with numbers 5, 5, 6, 7, 6, 7, 6, 7, 6, 7, 6.
- Measures 76-77:** Pedal notes are marked with numbers 5, 6, 5, 3, 2, 6, 5, 6, 5, 3, 2, 6.
- Measures 78-79:** Pedal notes are marked with numbers 5, 6, 5, 3, 2, 6, 5, 6, 5, 3, 2, 6.
- Measures 80-81:** Pedal notes are marked with numbers 5, 6, 5, 3, 2, 6, 5, 6, 5, 3, 2, 6.
- Measures 82-83:** Pedal notes are marked with numbers 5, 6, 5, 3, 2, 6, 5, 6, 5, 3, 2, 6.
- Measures 84-85:** Pedal notes are marked with numbers 5, 6, 5, 3, 2, 6, 5, 6, 5, 3, 2, 6.

78

- - - cem, pa -  
 bis pa - cem, pa - - - - - cem, pa - cem, pa -  
 - - - cem, pa - - - cem, do - na no - bis pa -  
 cem, do - na,  
 5 8 5 6 [3] #4 6 7 6 5 5 6 6 7 6 5 6 5 3 2 6 8 10 10 10 10

The vocal line consists of two staves. The top staff begins with a dotted quarter note followed by a sixteenth-note rest, then a eighth-note rest, and a eighth-note followed by a sixteenth-note rest. The bottom staff begins with a eighth-note rest, followed by a eighth-note rest, and a eighth-note rest. The vocal line continues with a series of eighth-note patterns, some with grace notes. The lyrics are: "cem, pa - - - cem, pa - - - cem, pa - - - cem, pa -", "bis pa - cem, pa - - - - - cem, pa - cem, pa -", " - - - cem, pa - - - cem, do - na no - bis pa -", " cem, do - na,". The piano accompaniment consists of two staves. The top staff has a bass line with eighth-note patterns. The bottom staff has a bass line with eighth-note patterns. Harmonic markings are provided below the piano staves: 5/8, 5, 6, [3], #4, 6, 7, 6, 5, 5, 6, 6, 7, 6, 5, 6, 5, 3, 2, 6, 8, 10, 10, 10, 10.



86

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

no - bis pa - cem, pa - - - cem, pa - - - cem, pa - - -

8 cem, pa - - - cem, pa - - - cem, pa - - -

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

8 5 5 6 7 6 5 5 6 7 6 5 5 6 7 6 7 6 7 [5]



94

Adagio

Presto

**p**

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

**p**

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

**p**

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

**p**

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

**p pedale**

**f**

8 6 5 6 5 6 5 6 9 8

**$\frac{6}{5}$**