

Reutter. Missa in D.

Georg Reutter & Jan Dismas Zelenka
der Jüngere

Missa in D
HofR deest
(D-Dl Mus.2979-D-4)

S, A, T, B (solo), S, A, T, B (coro), 2 ob (ad lib.), 2 clno, timp, 2 vl, vla, b, org

Full Score





Wolfgang Esser-Skala, 2020

© 2020 by Wolfgang Esser-Skala. This edition is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/>.

Music engraving by LilyPond 2.18.0 (<http://www.lilypond.org>).
Front matter typeset with Source Sans Pro and Fredericka the Great.

First version, October 2020

Critical Report.

This edition bases upon a copy in the archive of the Dresden Hofkapelle, which has been digitized by the Saxon State Library – State and University Library Dresden. The digital version of the manuscript is available at <http://digital.slub-dresden.de/id426603443> (siglum Mus.2979-D-4).

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.¹

Mov.	Bar	Staff	Note
-	-	timp	timp are missing in the Ms and were added by the editor.
1	6	A	bar in Ms: fis'4.-e'8-a'4-b'2-a'4
	57	clno 2	3rd quarter in Ms: c"4
	83-86	clno 1, 2	Parts from the Ms were omitted.
2	2	S	bar in Ms: fis"2-e"4-r4
	12	B	2nd quarter in Ms: a4
	29	ob 2, vl 2, A	2nd quarter in Ms: fis'8-gis'8
	40	ob 2, vl 2	1st quarter in Ms: cis"8-b'8
3	3	clno 1	2nd half of bar in Ms: g"8-fis"8-g"4
	3	clno 2	4th eighth in Ms: g"4
	4	clno 1, 2	bar in Ms: r1
	9	vl 2	2nd half of bar in Ms: ais'4.-ais8
	21	A	1st half of bar in Ms: a'8-a'4-a'8
	23	S	last eighth in Ms: a'8
	29	vla	6th eighth in Ms: g'8
	42	clno 2	6th quarter in Ms: g'16-e'16-c'16-g'16
	89	org	7th eighth in Ms: a8
4	8	clno 1	3rd quarter in Ms: d"4
	8	clno 2	3rd quarter in Ms: g'4
5	33	clno 2	last quarter in Ms: c"8-c"8
	39	T	1st quarter in Ms: e4

¹Abbreviations: A, alto; B, bass; b, basses; clno, clarion; Ms, manuscript; ob, oboe; 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>
6	14	ob 1, vl 1	4th eighth in Ms: d"8
	14	ob 2, vl 2	5th eighth in Ms: ais'8
	15	clno 1	last quarter in Ms: e"4
	15	clno 2	2nd/3rd quarter in Ms: c"4–c"4
	31	A	2nd quarter in Ms: e'4
	33	clno 1	7th eighth in Ms: e"8

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 or create an issue or pull request on the edition's GitHub page <https://github.com/skafdasschaf/reutter-zelenka-missa-in-D>. Your help will be greatly appreciated.

*Salzburg, October 2020
Wolfgang Esser-Skala*

Contents.

1	Kyrie	1
2	Gloria	15
3	Credo	35
4	Sanctus	73
5	Benedictus	78
6	Agnus Dei	92

1 KYRIE

Allegro

I Oboe ad libitum

II

Clarino I, II in D

Timpani in D-A

I Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo e Bassi

The musical score consists of ten staves. The first four staves (Oboe, Clarino, Timpani, Violin) are grouped by a brace and play a rhythmic pattern of eighth and sixteenth notes. The next five staves (Viola, Soprano, Alto, Tenor, Bass) are also grouped by a brace and play a rhythmic pattern of eighth and sixteenth notes. The final staff (Organ/Bass) is on its own. The vocal parts (Soprano, Alto, Tenor, Bass) sing the word "Ky - ri - e e - lei - son," which is repeated three times. The organ/bass part ends with a forte dynamic and a key signature change to [6/4] G major.

ky - ri - e e - lei - son, e - lei - son, ky - ri - e e - lei - son,

ky - ri - e e - lei - son, e - lei - son, ky - ri - e e - lei - son,

8 ky - ri - e e - lei - son, e - lei - son, ky - ri - e e - lei - son,

ky - ri - e e - lei - son, e - lei - son, ky - ri - e e - lei - son,

f Tutti [6] 6 p [6] 6 f 6 6 [6/4] 5

5

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

p Solo

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

p Solo

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

p Solo

f

p

[6] 5 [6]

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

11

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

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

8

$\frac{5}{3}$ 5 - 6 - 7 [6] $\frac{6}{4}$ 5 \sharp f \sharp p 5 \sharp 3 \sharp $\frac{6}{5}$ \sharp

18

Soprano (Top Voice):

Alto (Second Voice):

Bass (Third Voice):

Piano (Bottom Staff):

Harmonic Analysis:

Measure 18: $\frac{9}{4}$ (I), 8 (V), $\frac{6}{4}$ (VI), $\frac{\#5}{\#}$ (II), = (IV), 6 (III), 6 [5] (VII), 3 (I). Measure 24: $\frac{7}{5}$ (I), [6] (IV), $\frac{6}{4}$ (VI), $\frac{\#5}{\#}$ (II). Measure 8: f (fortissimo), 6 (III), 9 (V), 8 (VII), 5 (I), 9 (V), [8] (VI), 5 (I).

25

p

p

p

Chri - ste e - lei - son, e -

Chri - - ste, Chri - ste e -

8

[$\frac{9}{5}$ $\frac{8}{5}$] $\frac{6}{5}$ $\frac{9}{5}$ $\frac{8}{5}$ [$\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{\#5}{\#}$] $\frac{6}{6}$ $\frac{5}{4}$ - - 9 8 $\frac{5}{4}$ - -

32

f

f

p

f **p**

f **p**

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

8

f [6] 9 6 5 3 7 6 5 3 7 6 5 3 [6]

39

f

f

p

p

p

lei - son, Chri -

- ste, Christe e - lei - son,

s

$\frac{9}{4}$ $\frac{8}{3}$

$\left[\frac{6}{4} \frac{7}{5} \frac{6}{4} \frac{5}{\sharp} \right]$

f 5 9 8 5 9 8 5 $\left[\frac{8}{6} \frac{7}{5} \frac{5}{4} \frac{-}{\natural} \right]$

p 6

46

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

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

8

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

53

ste e - lei - son.

lei - son, e - lei - son.

f *Tutti*

Ky-ri - e —

Tutti
tasto solo

60

8

f *Tutti*

Ky-ri-e e - lei -

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

son, e -

67

tr

f Tutti

Ky-ri - e —

f Tutti

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 - - - son, e -

6 5 6 5 9 8 6 6 16 6]

75

83

tr

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

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

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

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

89

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

$\frac{9}{4}$ $\frac{8}{3}$ $\frac{7}{4} \begin{smallmatrix} \text{\#} \\ \text{\#} \end{smallmatrix}$ $\frac{9}{4}$ $\frac{8}{3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

2 GLORIA

Allegro

1 *ob* f

2 f

clno
1, 2 f

timp f

1 *vl* f

2 f

vla f

S *f* *Tutti*
Glo - ri - a in ex - cel - sis De - o. Et in

A *f* *Tutti*
Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho - mi - nibus

T *f* *Tutti*
8 Glo - ri - a in ex - cel - sis De - o. Et in

B *f* *Tutti*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o. Et in

org b *f* *Tutti* [6] 7 5 *p* *Solo* [6] 6 *f* *Tutti*

4

ter - ra pax ho - mi - nibus bo - nae vo - lun - ta - tis.

f Tutti *p* Solo

bo - nae vo - lun - ta - - - - tis. Lau-da - mus te, be - ne -

p Solo

ter - ra pax ho - mi - nibus bo - nae, bo - nae vo - lun - ta - - tis. Lau-da - mus te, be - ne -

ter - ra pax ho - mi - nibus bo - nae vo - lun - ta - - tis. Lau-da - mus te, be - ne -

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

p Solo

7

di - ci-mus te, ad - o - ra - mus te, glo - ri - fi - ca

8 di - ci-mus te, ad - o - ra - mus te, glo - ri - fi - ca

di - ci-mus te, ad - o - ra - mus te, glo - ri - fi - ca

[$\frac{9}{3}$ - $\frac{5}{6}$ $\frac{5}{5}$] = [$\frac{8}{6}$ $\frac{5}{3}$] $\frac{6}{4}$ [$\frac{8}{6}$] $\frac{5}{5}$ [#]

10

f

f

f

f

f Tutti

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

f Tutti

f Tutti

f Tutti

f Tutti

[#]

f Tutti

6

$\frac{8}{6}$ $\frac{7}{5}$

5

$\frac{7}{5}$ $\frac{8}{6}$

6

13

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

p Solo

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

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

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

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

p Solo [6]

16

- us, Rex coe - le - stis, De - us Pa - - - ter o - mni - potens.

p Solo

8 Do - mine

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

19

tr

tr

8 Fi - li u - ni - ge - ni-te, Je - - - - - su Chri -

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

22

Musical score page 22. The score consists of six staves. The top three staves are treble clef, the fourth staff is bass clef, and the bottom two staves are bass clef. The key signature is A major (two sharps). The time signature changes throughout the page.

Measure 1: All staves are silent.

Measure 2: All staves are silent.

Measure 3: All staves are silent.

Measure 4: All staves are silent.

Measure 5: All staves are silent.

Measure 6: The bass staff begins with a single note followed by eighth-note patterns. Dynamics: **mp**.

Measure 7: The bass staff continues with eighth-note patterns. Dynamics: **mp**.

Measure 8: The bass staff is silent.

Measure 9: The bass staff is silent.

Measure 10: The bass staff is silent.

Measure 11: The bass staff is silent.

Measure 12: The bass staff is silent.

Measure 13: The bass staff is silent.

Measure 14: The bass staff is silent.

Measure 15: The bass staff is silent.

Measure 16: The bass staff is silent.

Measure 17: The bass staff is silent.

Measure 18: The bass staff is silent.

Measure 19: The bass staff is silent.

Measure 20: The bass staff is silent.

Measure 21: The bass staff is silent.

Measure 22: The bass staff begins with a single note followed by eighth-note patterns. Dynamics: **p Solo**. The vocal line starts with "Do - mi-ne De - us, A - gnus De - i, Fi - li-us Pa -". The bass staff ends with a measure in 6/4 time.

Measure 23: The bass staff begins with a single note followed by eighth-note patterns. Dynamics: **p Solo**. The bass staff ends with a measure in 5/4 time.

Measure 24: The bass staff begins with a single note followed by eighth-note patterns. Dynamics: **p Solo**. The bass staff ends with a measure in 6/4 time.

Measure 25: The bass staff begins with a single note followed by eighth-note patterns. Dynamics: **p Solo**. The bass staff ends with a measure in 3/4 time.

28

f *Tutti*

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

f *Tutti*

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

f *Tutti*

Mi - se - re - re no -

f *Tutti*

Mi - se - re - re no -

Tutti

8

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

31

tr

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

bis. Qui tol - lis pec - ca - ta mun-di, qui se - des ad

8 bis. Su - sci-pe de - pre - ca - ti - o - nem no - stram.

bis. Su - sci-pe de - pre - ca - ti - o - nem no - stram.

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

34

des ad dex-te-ram Pa tris:

dex-te-ram Pa tris: Mi - se - re

Mi - se - re re, mi - se -

Mi - se - re re, mi - se -

5 3 = 6 [16 =] 5 6 6 3 6 5 # =

37

Mi - se - re - re no - bis.

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

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

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

5 9 8 6 5 6/4 5/3 Solo

40

p Solo

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

8

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

43

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

8

[6 6] 6 6 8 [6 4 # 3] 6 [6] 6 # 6 6

Più allegro

46

f

p **f**

p **f**

Chri - ste.

f Tutti

Cum San - cto

Tutti

$\frac{6}{4}$ $\frac{5}{\sharp}$ [6] [9] [8] 6 [6] [9] 6 $\frac{6}{4}$ 5 \sharp

49

f

f

f

f

f

Cum Sancto Spiritu in gloria Dei

f *Tutti*

f *Tutti*

8 Cum Sancto Spiritu in gloria Dei Patris, amen, amen

Spiritu in gloria Dei Patris, amen, amen

6 5 7 3

53

f Tutti

Cum Sancto Spiritu in gloria Dei Patris, amen, amen, amen,

Pa - tris, a - men, a - men, a - men, a - men,

men, a - men, a - men,

men, a - men, a - men,

5 6 7 3

60

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

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

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

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

6 5 4 6 [6] 7 7 2

3 C R E D O

Allegro

1
ob

2
f

clno
1, 2

f

timp
f

1
vl

2
f

vla
f

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

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

T *f Tutti*
8 Pa - trem o-mni - po - ten - tem, fa - cto - rem coe - li et ter -

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

org
b *f Tutti* [6—] 5 6 6 5 [6 5 # 4 #]

4

p Solo

rae, vi - si - bi - li-um o - mni-um et in - vi - si - bi - li - um. Et in u - num

p Solo

rae. Et in u - num

p Solo

8 rae. Et in u - num

p Solo

[6] 6 6 6 6 5 6 16 6 6 6 # 8 [6 8]

7

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

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

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

p Solo

Et ex Pa-tre na - tum an -

8

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

11

p

8

- te o - mni-a sae - cu-la. De - um de De - o, lu - men de lu - mine,

6 5 7 6 5 3 5 3

14

Ge - ni-tum non fa-ctum, con -

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

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

17

8 - substan - ti - a - lem Pa - tri, per quem o - - - mni-a,

5 6 5 6 # 6 6 6 [6]

20

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

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

8 o - mni-a fa - cta sunt.

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

Adagio

23

lu - tem de - scen - dit, de - scen - dit de coe - lis. Et in - car - na - tus,

f Tutti

lu - tem de - scen - dit, de - scen - dit de coe - lis. Et in - car - na - tus,

f Tutti

lu - tem de - scen - dit, de - scen - dit de coe - lis. Et in - car - na - tus,

f Tutti

lu - tem de - scen - dit, de - scen - dit de coe - lis. Et in - car - na - tus,

f Tutti

Et in - car - na - tus,

f Tutti

Et in - car - na - tus,

f Tutti

Et in - car - na - tus,

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

27

ten. ten. ten.

na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne, et

na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

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

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

$\frac{7}{\sharp}$ $\frac{7}{\flat}$ $\frac{7}{\sharp}$ $\frac{6}{\flat}$ $\frac{7}{\sharp}$ $\frac{6}{\sharp}$ $\frac{5}{\sharp}$ $\frac{6}{\sharp}$ $\frac{5}{\sharp}$ $\frac{6}{\flat}$ $\frac{7}{\sharp}$ $\frac{6}{\sharp}$

Adagio

Andante un poco

32

ten.

tr

p con sordino

p con sordino

ho - mo fa - ctus est.

p Solo

et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis sub

p Solo

et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis sub

p Solo

et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis sub

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

36 Adagio Andante Adagio

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

⁸ Pon - ti - o Pi - la - to, pas - sus, pas - sus et se - pul - tus est.

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

b $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ # $\frac{6}{4}$ $\frac{7}{4}$ # $\frac{6}{4}$ $\frac{5}{4}$ [6] [5/5] $\frac{7}{4}$ $\frac{5}{4}$ #5

41 Allegro

f

f

f

f

f senza sordino

f senza sordino

f

-

-

-

f Solo

35 7 3 6 5

43

f Tutti

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

f Tutti

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

f Tutti

8 Et re - sur - re - xit, et re - sur - re - xit

f Tutti

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

Tutti [6]

45

ter - ti - a di - e se - cun - dum Scri - ptu - - -

ter - ti - a di - e se - cun - dum Scri - ptu - - -

8 ter - ti - a di - e se - cun - dum Scri - ptu - - -

ter - ti - a di - e se - cun - \sharp dum Scri - ptu - - -

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

Musical score page 49, featuring six staves of music for two voices (Soprano and Alto) and basso continuo. The key signature is A major (two sharps). The time signature changes between common time and 6/4 at the end.

Staff 1 (Soprano): Consists of two systems of four measures each. Measure 1: eighth-note patterns. Measure 2: eighth-note patterns. Measures 3-4: rests. Measures 5-6: eighth-note patterns. Measure 7: dynamic **p**.

Staff 2 (Alto): Consists of two systems of four measures each. Measure 1: eighth-note patterns. Measure 2: eighth-note patterns. Measures 3-4: rests. Measures 5-6: eighth-note patterns. Measure 7: dynamic **p**.

Basso Continuo: Consists of two systems of four measures each. Measure 1: eighth-note patterns. Measure 2: eighth-note patterns. Measures 3-4: rests. Measures 5-6: eighth-note patterns. Measure 7: dynamic **p**.

Text:

- Measure 7: *ras.*
- Measure 7: *Et a -*
- Measure 7: *ras.*
- Measure 7: *ras.*
- Measure 7: *ras.*
- Measure 7: *Solo*
- Measure 7: $\frac{6}{4}$
- Measure 7: $\frac{5}{4}$
- Measure 7: **p**

49

scen - dit in coe - - lum, se - det ad dex - te - ram

8

[6] 4 3 [6] 6

51

The musical score consists of six staves. The top three staves are treble clef, with the first two in G major (two sharps) and the third in C major (no sharps). The bottom three staves are bass clef, with the first in G major (two sharps), the second in C major (no sharps), and the third in F major (one sharp). The music begins with several measures of rests, followed by a section where the bass and tenor parts play eighth-note patterns. The vocal parts (Soprano, Alto, Tenor) enter with sustained notes. The vocal parts then sing a phrase: "Pa - - tris." The Tenor part is labeled **p Solo**. The lyrics continue with "Et i - te - rum ven - tu - rus est cum". The bass staff has a measure number "8" above it. The music concludes with a final section of eighth-note patterns.

Pa - - tris.

p Solo

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

8

- 5 - 6 [6] 5 6 6

53

The musical score consists of six staves. The top two staves are soprano voices in treble clef, both marked with a key signature of two sharps. The third staff is a basso continuo staff in bass clef, also marked with two sharps. The fourth and fifth staves are soprano voices in treble clef, marked with one sharp. The sixth staff is a basso continuo staff in bass clef, marked with one sharp. The music begins with rests for the first three measures. From measure 4, the soprano voices play eighth-note patterns. The basso continuo provides harmonic support with sustained notes and eighth-note patterns. Measure 8 includes lyrics "glo - - - ri - a". Measure 9 starts with a basso continuo entry. Measure 10 concludes the section.

glo - - - ri - a

8

5 6 6 5 6 # 5 6

55

p

i u - di - ca - re vi - vos et mor - tu - os,

8

\natural 6 5 5 6 5 5

57

cu - ius re - gni non e - - - rit fi - -

8

6 [6] [6] 6 6 4 35

59

nis.

p Solo

8 Et in Spi - ri - tum San - ctum, Do - mi - num

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

61

et vi - vi - fi - can - tem,

5 6 5 6 5 6 5 6

Musical score page 57, featuring six systems of music. The score includes two soprano voices (G clef), one alto voice (C clef), one basso continuo line (Bass clef), and a harpsichord/basso continuo line (Bass clef). The key signature is A major (two sharps). The vocal parts sing in homophony, while the continuo parts provide harmonic support. The vocal parts are mostly silent in the first three systems, then enter with lyrics in system 4.

System 4 lyrics:

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

System 6 continuo bass notes:

6 [6] 5 5 6

65

ce - dit. Qui cum Pa - - - tre, Pa - - tre et

5 6 6 5 5 6

67

8 Fi - li - o si - mul ad - - o - ra - tur et

6 [6] 6 5 6 5 3 5

69

con - glo - ri - fi - ca - tur: qui lo - eu - tus est

6 6 6 5 $\frac{\#}{3}$ 6 [6]

71

per Pro - phe - tas, per Pro - phe - tas.

p Solo

Et

6 6 # 6 6 5 #

73

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

6 [6] 5 3

75

Con - fi - te - or
Con - fi - te - or

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

5 6 5 3 5 3 7 6 5 5 6

77

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

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

8

6 5 6 9 [6]

79

Music score page 79. The score consists of six staves. The top three staves are treble clef (G-clef) and the bottom three are bass clef (F-clef). The key signature is two sharps (D major). The time signature changes throughout the page.

The lyrics are:

o - nem pec - - ca - to - - rum. Et ex -
o - - - nem pec - - ca - to - - rum. Et ex -

A measure number '8' is written above the bass staff.

Harmonic analysis at the bottom of the page:

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

81

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

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

8

$\frac{6}{4}$ $\frac{5}{\#}$ # $\frac{6}{5}$ $\frac{6}{5}$ - $\frac{5}{\#}$

83

f

f

f

tr

f

tr

f

tr

f

f Tutti

tu - o - rum, et vi - tam ven - tu - ri, et

f Tutti

tu - o - rum, et vi - tam ven - tu - ri, et

f Tutti

Et vi - tam ven - tu - ri, et

f Tutti

Et vi - tam ven - tu - - - ri

6 7 8 *f Tutti* 5 5 6

85

vitam venturi sae - cu - li, a - -

vi - tam ven - tu - - ri____ sae - cu - li, a - -

vi - tam ven - tu - - ri____ sae - cu - li, a - -

8 vi - tam ven - tu - - ri____ sae - cu - li, a - -

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

5 6 5 6 5

Musical score for piano and voice, page 69, system 87. The score consists of two systems of music. The top system features two staves for the piano (treble and bass) and a single staff for the voice. The piano staves show rapid sixteenth-note patterns. The voice part consists of sustained notes with fermatas. The bottom system also features two staves for the piano and a single staff for the voice. The piano staves continue the sixteenth-note patterns. The voice part includes lyrics: "men," "a - - - men," and "a - - -". Measure numbers 9, 8, 5, 9, 8, and 5 are indicated below the bass staff.

87

men,

a - - - men,

a - - - men,

8 men,

a - - - men,

a - - - men,

9 8 5 9 8 5

89

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

9 8 ♫ 6 5 3 5 6 9 8

Musical score for organ and choir, page 71, measure 91.

The score consists of six staves:

- Organ (Treble and Bass staves): Both staves play eighth-note patterns throughout the measure.
- Choir (Treble staff): Rests in measures 1-3, then enters with sustained notes in measures 4-6.
- Choir (Bass staff): Rests in measures 1-3, then enters with sustained notes in measures 4-6.
- Organ (Treble staff): Continues eighth-note patterns.
- Organ (Bass staff): Continues eighth-note patterns.
- Choir (Treble staff): Sings "a - - - men," three times.
- Choir (Bass staff): Sings "a - - - men," three times.

Measure numbers 5, 9, 8, and 5 are marked below the bass staff.

93

men, men, men.

men, men, men.

⁸ men, men.

men, men.

$\frac{6}{4}$ $\frac{5}{3}$ 5 6 [6] 6 6 [6] 6/4 5/3

4 S A N C T U S

Adagio

1
ob
2

clno 1, 2

timp

1
vl
2

vla

S
A
T
B
org b

f

f

f

f

f Tutti

San - - - etus, san - - - - etus, san - - - etus, Do -
San - - - - etus
San - - - - etus, san - - - - etus, san - - - etus,
San - - - etus, san - - - - etus, san - - - etus,
San - - - etus, san - - - - etus,

7 5 7 5 3 6 7 5 7

Allegro

5

- minus De - us, De - us Sa - - - baoth. Ple - ni sunt coe - li et ter-ra

Do - minus De - us, De - us Sa - - - ba - oth. Ple - ni sunt coe - li et ter-ra

8 Do - minus De - us Sa - - - baoth. Ple - ni sunt coe - li et ter-ra

Do - minus De - us Sa - baoth. Ple - ni sunt coe - li et ter-ra

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

9

a 2

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

8

Solo Tutti Solo Tutti

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

12

a 2

glo - ri - a, glo - ri - a, glo - ri - a tu - a.

glo - ri - a, glo - ri - a, glo - ri - a tu - a. O -

glo - ri - a, glo - ri - a, glo - ri - a tu - a. O -

glo - ri - a, glo - ri - a, glo - ri - a tu - a. O -

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

14

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

5 6 5 5 3 6 6 5 3

5 B E N E D I C T U S

Andante

ob 1 *ob* 2

clno 1, 2

timp

vl 1 *vl* 2

vla

S

A

T

B

org b

Detailed description: The musical score consists of eight staves. The first two staves are for oboes (1 and 2), the third for clarinets (1, 2), the fourth for timpani, the fifth for violins (1 and 2), the sixth for viola, the seventh for soprano, the eighth for alto, the ninth for tenor, and the tenth for bass. The organ bass staff is labeled 'org b'. The key signature is A major (two sharps). The tempo is Andante. The vocal parts (Soprano, Alto, Tenor, Bass) are silent. The organ bass part begins with a sixteenth-note pattern at forte (f), followed by piano (p), forte (f), forte (f), and ends with a sixteenth-note pattern at forte (f). The harmonic progression is marked by numbers (6, [6], 6, [6], 6, 5, 6, #, 6, 6, 6).

Musical score page 79, featuring six staves of music for two pianos. The score consists of two systems of measures.

Measures 1-3: The top two staves show two measures of rests. The bottom two staves also show rests. The bass staff shows a single rest.

Measures 4-5: The top two staves begin a sixteenth-note pattern. The first measure starts with a forte dynamic (f). The second measure starts with a piano dynamic (p). The third measure starts with a forte dynamic (f). The fourth measure starts with a piano dynamic (p). The fifth measure starts with a forte dynamic (f). The bass staff continues its sixteenth-note pattern.

Measures 6-7: The top two staves continue the sixteenth-note pattern. The third measure starts with a forte dynamic (f). The fourth measure starts with a piano dynamic (p). The bass staff continues its sixteenth-note pattern.

Measures 8-9: The top two staves show two measures of rests. The bottom two staves also show rests. The bass staff shows a single rest.

Measures 10-11: The bass staff begins a sixteenth-note pattern. The first measure starts with a forte dynamic (f). The second measure starts with a piano dynamic (p). The third measure starts with a forte dynamic (f). The fourth measure starts with a piano dynamic (p). The fifth measure starts with a forte dynamic (f). The sixth measure starts with a piano dynamic (p). The seventh measure starts with a forte dynamic (f). The eighth measure starts with a piano dynamic (p). The ninth measure starts with a forte dynamic (f). The tenth measure starts with a piano dynamic (p). The eleventh measure starts with a forte dynamic (f). The twelfth measure starts with a piano dynamic (p). The bass staff continues its sixteenth-note pattern.

7

p Solo

Be - ne - di - ctus, qui ve - nit, be-ne - di - ctus, qui ve - - -

8

5 6 5 p [6 #] 6 # 6 6 5 5

10

nit in no - mine Do - mi-ni.

5 6 5
3 f [6] 6 6
6 6 p [6] f [6] 5
3

13

13

14

15

16

17

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

Musical score for organ or piano, page 83, measures 15-17.

The score consists of six staves:

- Measures 15-16: Three treble staves (G clef) are silent.
- Measure 17: Bass staff (F clef) is silent.
- Measures 15-17: Three treble staves (G clef) are silent.
- Measures 15-17: Three staves (G clef) play eighth-note patterns. Dynamics: f (fortissimo), tr (trill), mp (mezzo-forte).
- Measures 15-17: Bass staff (F clef) plays eighth-note patterns. Dynamics: f (fortissimo), p (pianissimo).
- Measures 15-17: Treble staff (G clef) plays eighth-note patterns. Dynamics: f (fortissimo), tr (trill), mp (mezzo-forte).

Text (measures 15-17):

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

Measures 18-19: Three treble staves (G clef) are silent.

Measures 18-19: Bass staff (F clef) is silent.

Measures 18-19: Treble staff (G clef) is silent.

Measures 18-19: Bass staff (F clef) plays eighth-note patterns. Dynamics: p (pianissimo), 16, f (fortissimo), 6, p (pianissimo), 6, 4, 3, 9, 8, 9, 6.

18

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

8

9 8 3 5 6 5 6 3 5 9 8

21

This musical score page contains six staves of music. The top three staves are treble clef, the fourth staff is bass clef, and the bottom two staves are bass clef. The key signature is A major (two sharps). The time signature changes frequently, including measures in common time, 5/4, and 6/8. Dynamics such as forte (f), piano (p), and trill (tr) are indicated. The vocal parts include lyrics: "mi-ne Do - mi - ni." in the fourth staff. Measure numbers 21 through 26 are present at the beginning of each staff. Measure 26 concludes with a dynamic marking of f over 6 .

24

5 6 [‡] 6 5 6 7 6 6 6 6 5 3

Musical score page 27, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score is in common time, with a key signature of two sharps. Measure 27 begins with a rest in all voices. The vocal parts enter with eighth-note patterns, followed by sixteenth-note patterns with grace notes and trills. The piano part provides harmonic support with sustained notes and eighth-note chords. Measure 28 continues with similar patterns, with the bass voice providing a rhythmic foundation. Measure 29 concludes with a final cadence. The score includes measure numbers, dynamic markings (e.g., f , p , tr), and articulation marks (e.g., sf , sfz). The bass staff includes a measure number '8'.

30 Presto

f

f

c

c

c

f senza sordino

f senza sordino

c

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

O - san - na in ex -

Tutti

8

14

5

33

cel - - sis, o - san - na, o - san - -

cel - - sis, o - -

cel - - sis, o - san - na, o -

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

6 5 6 # 6 5

36

na, o - san - na, o - san - na, o - san - na, san - na, o - san - na, o - san - na, san - na, o - san - na, in ex -

5 6 6/4

Adagio

a 2

f

in ex - cel - sis,

in ex - cel - sis,

*
8 in ex - cel - sis,

cel - sis,

in ex - cel - sis.

6 6 5 3 5 3 = 6 6 [h]

6 A G N U S D E I

Adagio

The musical score consists of ten staves. The first two staves are for oboes (1 and 2), both in treble clef and common time, with dynamics **c**. The third staff is for two clarinets (clno 1, 2) in treble clef, dynamic **c**, and tenuto marks. The fourth staff is for timpani (timp) in bass clef, dynamic **c**, and tenuto marks. The fifth staff begins with violins (vl 1 and 2) in treble clef, dynamic **p**, and tenuto marks. The sixth staff continues with violins (vl 2) in treble clef, dynamic **p**, and tenuto marks. The seventh staff begins with viola (vla) in bass clef, dynamic **p**, and tenuto marks. The eighth staff is for soprano (S) in treble clef, dynamic **p Solo**, and includes lyrics: "A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di:". The ninth staff is for alto (A) in treble clef, dynamic **p Solo**, and includes lyrics: "Mi - se -". The tenth staff is for tenor (T) in treble clef, dynamic **c**, and includes a fermata symbol (**s**). The eleventh staff is for bass (B) in bass clef, dynamic **c**. The twelfth staff is for organ (org b) in bass clef, dynamic **p Solo**, and includes a tempo marking $\frac{4}{2}$, a bracket, a 6/5 time signature, another bracket, a 6/5 time signature, and a 5/3 time signature.

4

mp

ten.

mp

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

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

p Solo

Mi - se - re - re no - bis.

p Solo

Mi - se - re - re no - bis.

7 5 7 # 5 6 6 5

8

f

f

f

f

mun - di, pec-ca-ta mun - di: Mi - se - re - re no - bis. A-gnus De -

Agnus

Agnus

Agnus

f Tutti

f

f Tutti

f Tutti

f Tutti

f

12

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

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

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

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

$\frac{6}{2}$ — 5 \sharp \sharp [6/4 5] 5 \sharp \natural

16

Adagio adagio Allegro

ca - - ta mun - di: Do - na

pec - ca - ta mun - di: Do - na no - bis pa - cem, pa - -

8 pec - ca - ta mun - di:

pec - ca - ta mun - di:

5 3 7 6 4 5 3 4 2 5 3

20

no - bis pa - cem, pa -
 cem, pa - cem, pa - cem, pa -
 8
 Do - na no - bis pa - cem, pa -
 [6] [4] [5] [3] 6 6 [6]

23

tr

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

8

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

26

bis pa - cem, pa - cem, pa - cem, do - na no - bis pa - cem, pa -
 no - bis pa - cem,
 8 pa - cem,
 na pa - cem,
 [6] 6 [6] [5] [6] 6 [6] [#] [6] [#] [6]

29

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

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

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

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

6 [6] # [6] # [6] 3 [6] 7 [7] 6 pleno org. 6 6

33

pa - - cem, pa - cem, pa - cem, pa - cem, pa - cem.

pa - - cem, pa - cem, pa - cem, pa - cem, pa - cem.

8 pa - cem, pa - cem.

- - cem, pa - cem.

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