

MESSA CONCERTATA

Messa
à 4. Voci Concertata
Con Strumenti

BurG I/2

BALDASSARE
GALUPPI

S, A, T, B (Solo), S, A, T, B (coro), 2 tr, ob, 2 vl, vla, b, org

FULL SCORE



Wolfgang Skala, 2018

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PREFACE & CRITICAL REPORT

This edition of the *Messa à 4. Voci Concertata Con Strumenti* 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 (see <http://hofmusik.slub-dresden.de>). The digital version of the manuscript is available at <http://digital.slub-dresden.de/id426200810> (siglum Mus.2973-D-2).

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

KYRIE

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
5	vl 2	2nd eighth in Ms: d'8
6	tr 2	1st half of bar in Ms: f''2
6	vl 2	2nd eighth in Ms: c'8
15	vl 2	last eighth in Ms: f'8
15	B ¹	4th quarter: grace note missing in Ms
68	T	1st quarter in Ms: e'4
79	T	2nd eighth in Ms: d'16–c'16
90	tr 2	1st eighth in Ms: e''8

1 Abbreviations: A, alto; B, bass; Ms, manuscript; ob, oboe; org, basses and organ; r, rest; S, soprano; T, tenor; tr, trumpet; vl, violin; vla, viola.

GLORIA

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1–370	org	Except for bars 20, 98 and 296, bass figures are missing in the Ms and were supplemented by the editor.
218	vl 2	2nd eighth in Ms: b'8
371–412	org	Bass figures are missing in the Ms and were supplemented by the editor.
446	ob	2nd half note: grace note missing in Ms
482	org	last eighth in Ms: d8
493	T	2nd quarter: grace note missing in Ms

CREDO

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
84	vl 2	1st eighth: grace note missing in Ms
161	S	1st quarter in Ms: g'8–g'8
162	T	1st quarter in Ms: g8–g8
209	org	1st quarter in lower voice missing in Ms

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 \(at\) 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/galuppi-missa-BurG-I-2>). Your help will be greatly appreciated.

Salzburg, July 2018
Wolfgang Skala

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1 KYRIE

Allegro mà non troppo

Clarino I, II

Musical staff for Clarino I, II in treble clef, common time. It begins with a rest followed by a quarter note, then a series of chords. Dynamics include *f* and *p*.

Violino I

Musical staff for Violino I in treble clef, common time. It features a melodic line with trills and slurs. Dynamics include *f* and *p*.

Violino II

Musical staff for Violino II in treble clef, common time. It features a melodic line with trills and slurs. Dynamics include *f* and *p*.

Viola

Musical staff for Viola in alto clef, common time. It features a melodic line with slurs. Dynamics include *f* and *p*.

Soprano

Musical staff for Soprano in treble clef, common time. It contains whole rests throughout the measure.

Alto

Musical staff for Alto in treble clef, common time. It contains whole rests throughout the measure.

Tenore

Musical staff for Tenore in treble clef, common time. It contains whole rests throughout the measure.

Basso

Musical staff for Basso in bass clef, common time. It contains whole rests throughout the measure.

Organo

Musical staff for Organo in bass clef, common time. It features a melodic line with slurs and dynamics including *f Tutti*, *p*, and *f*. Fingering numbers [6], [7], and [8] are indicated below the notes.

This musical score is for a piano piece, consisting of several staves. The top staff is a single treble clef staff with a 4-measure rest. The second system contains two grand staff staves (treble and bass clefs) with complex rhythmic patterns, including triplets and a piano (p) dynamic marking. The third system contains three grand staff staves, with the top two staves having rests and the bottom staff having a piano (p) dynamic marking. The fourth system contains four grand staff staves, all with rests. The fifth system contains a single bass clef staff with a piano (p) dynamic marking and a 7-measure rest.

8

Musical score for the first system, including vocal line and piano accompaniment. The piano part features triplets and dynamic markings (f, p).

Empty musical staves for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including piano accompaniment. The bass line includes chord symbols and dynamic markings (f, p).

$\flat 6$
4

5
4

f [6]

6

[6]

6

6 5
4 3

p

6 5
4 3

f

6 5
4 3

12

f Tutti
 [Ky - ri - e e - le - i - son.] [Ky - ri - e e - le - i] - son, e -

f Tutti
 [Ky - ri - e e - le - i - son.] [Ky - ri - e e - le - i] - son, e - le - -

f Tutti
 [Ky - ri - e e - le - i - son.] [Ky - ri - e e - le - i] - son, e - le - -

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

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

16

Piano accompaniment for measures 16-18. The right hand features a melodic line with triplets and a dynamic marking 'p'. The left hand provides a steady bass line with eighth notes.

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

7

19

f *p* *f* *a 2*

P Solo *f Tutti*

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

P Solo *f Tutti*

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

⁸ e - le - i - son, e - le - i - son, e - le - i -

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

P Solo *f Tutti*

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

23

p *f* *p* *f*

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

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

p Solo *f* Tutti

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

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

p Solo *f* Tutti

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

27 a 2

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

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

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

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

31

The first system of the score consists of five staves. The top staff is a vocal line starting with a whole note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a right-hand part with eighth-note triplets and a left-hand part with eighth-note patterns. Dynamics include *p* and *f*.

The second system features four vocal staves. The top two staves have rests for the first three measures, followed by a half note G4 with the lyrics "Chri - -". The bottom two staves also have rests for the first three measures, followed by a half note G4 with the lyrics "Chri - -".

The piano accompaniment for the second system is shown in a single bass staff. It contains chord symbols: 7, 7, 7 #, 6 4 #, 6 4 #, 6 4 #, and *p* Solo. Dynamics include *p* and *f*.

35

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

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

6 4 5 4 6 6 b 4 6 6 [b] 4 b6 6 [b]

39

Piano accompaniment for measures 39-42. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. The music is in a minor key, indicated by the key signature of two flats.

Vocal line for measure 39, starting with a whole rest followed by a melodic phrase. The lyrics "e - - - le - - -" are written below the staff.

Vocal line for measures 40-42. The lyrics "ste e - le - i - son, e - le - -" are written below the staff. The melody continues with eighth and sixteenth notes.

Two empty vocal staves (treble and bass clef) for measures 39-42.

Bass line for measures 39-42. The line includes figured bass notation: [b6] [b] [6] [b] [b5] [b] [b4] [3] [6] [5] [9] [b] [8] [b5] [b] [b6] [b5] [-] [b4] [b].

43

Musical score for piano accompaniment, measures 43-46. The right hand features triplet patterns in the treble clef, with dynamics markings *f* and *p*. The left hand plays a steady eighth-note accompaniment in the bass clef.

Musical score for two voices (Soprano and Alto) with lyrics. The lyrics are: "i - son, e - le - i - son. Chri -". The music is in a minor key with a common time signature.

Bass line for the piano accompaniment, corresponding to measures 43-46. It includes chord symbols such as [6], [b], [b7], [6], [5], [b], [b], [b7], [b7], [b], [b6], and [5]. Dynamics markings *f* and *p* are present.

47

f *p* *p* *p*

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

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

8

f *p*

$\flat 6$ /₄ $\flat 6$ /₄ $\flat 5$ /₄ [6] [4] [6] 6 [6] [6] [6] [6] [6] [6]

51

p *f* *f*

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

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

[4] [3] [6] [9] [8] [6] [9] [8] [6] 7 5 7 5 6 6 5 3 *f* Tutti [6] [#]

63

Piano accompaniment for measures 63-66. The right hand features a complex rhythmic pattern with triplets and dynamic markings of forte (f) and piano (p). The left hand provides a steady bass line with eighth notes.

Vocal line 1 (Soprano) for measures 63-66. It begins with a rest and a fermata, followed by a single note 'e' with a fermata at the end of the phrase.

Ky - - -

Vocal line 2 (Alto) for measures 63-66. It begins with a rest and a fermata, followed by a single note 'e' with a fermata at the end of the phrase.

Ky - - -

Vocal line 3 (Tenor) for measures 63-66. It begins with a rest, followed by a "p Solo" marking and a note "Ky" with a fermata.

Ky - - - ri - - - e

Vocal line 4 (Bass) for measures 63-66. It begins with a rest, followed by a "p Solo" marking and a note "Ky" with a fermata.

Ky - - - ri - - - e

Bass line for measures 63-66. It consists of eighth notes with a 5# and 6/4 time signature change indicated below the staff.

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

66

a 2

f

f Tutti

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

f Tutti

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

f Tutti *

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

f Tutti

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

f Tutti

6/4 5/4 6/5

70 ^{a 2}

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

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

⁸ son, e - le - i - son.] [Ky - ri - e e - le - i - son, e - le - i - son.]

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

6 5 [#] 4 [#] 6 [#] 6 [#] #6 6 6 #6 6 4 [#] p 6 4 [#] f 6 4 [#]

74

p *f* *p* *f* *p* *f*

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

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

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

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

[6] *p* [7] [7] *f* [6] [6] 7 7 [7] [7] [6]

78

Piano introduction and accompaniment for measures 78-80. The right hand features a melodic line with triplets and a long note in measure 79. The left hand provides a steady accompaniment with eighth notes and triplets.

Vocal and piano accompaniment for the phrase "le - i - son, e - i - son, e - i - son,". The vocal line is in a soprano register, with lyrics under the notes. The piano accompaniment includes a bass line with a 7th fret marking and a treble line with a 8th fret marking. The piano part features a melodic line with triplets and a long note in measure 79.

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

81

p *f*

p Solo *f* Tutti

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

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

p Solo *f* Tutti

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

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

p Solo *f* Solo

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

85

Piano Accompaniment:

- Measures 85-86: *p* (piano), triplets.
- Measures 87-88: *f* (forte).
- Measure 89: *f* (forte), triplets.

Vocal Parts:

- Soprano:** Ky - ri - e, Ky - ri - e e - le - i - [son.]
- Alto:** Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - [son.]
- Bass:** Ky - ri - e, e - le - i - son, e - le - i - son, e - le - i - son.

Performance Instructions:

- p* Solo
- f* Tutti
- f* Tutti

Chord Symbols:

- 5
- $\flat 4$
- [\flat]
- [6]
- [6]
- [6]

89

Treble clef, key signature change to one sharp (F#), common time signature.
 Right hand: triplets, trills, dynamics *p* and *f*.
 Left hand: eighth notes, dynamics *p* and *f*.

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

Figured bass: [6] [6] $\frac{6}{4} \frac{5}{3}$ *p* $\frac{6}{4} \frac{5}{3}$ *f* $\frac{6}{4} \frac{5}{3}$ [6] [6]

2.1 GLORIA

Allegro

Clarino I, II
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Organo

f
f
f
f
f Solo
6 7

The musical score is written for a full orchestra and choir. The tempo is marked 'Allegro'. The time signature is 3/8. The score includes parts for Clarino I, II; Violino I and II; Viola; Soprano, Alto, Tenore, and Basso; and Organ. The organ part is marked 'Solo' and includes measure numbers 6 and 7. The woodwind and string parts feature dynamic markings of 'f' (forte). The vocal parts are currently silent, indicated by whole rests.

11

Musical score for the first system, measures 11-20. It includes a vocal line and a piano accompaniment with two staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p*, *f*, and *p f*.

Empty musical staves for the second system, measures 21-30.

Musical score for the third system, measures 31-40. It includes a bass line with dynamics *p* and *f*, and a chord diagram below.

6 7 6 7 6 7 6 6 5 3 *p* - *f* 6 [b5] 6

35

p *f*

f

f

f

f *Tutti*

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

P *Solo* *f* *Tutti*

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

P *Solo* *f* *Tutti*

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

f *Tutti*

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

f *Tutti* 7

47

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

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

8 [in ex - cel - sis De - o, glo - ri - a, glo - ri - a] in ex - cel - sis De - o,

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

6 6 7 6 7 6 7 6 7 # 6 7 # 6 7 # 6 7 #

59

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

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

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

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

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

71

glo - ri-a, glo - ri-a, [glo - ri-a in ex - cel - sis De - o, glo - ri - a.]

[glo - ri-a, glo - ri-a, [glo - ri-a in ex - cel - sis De - o, glo - ri - a.]

⁸ glo - ri-a, glo - ri-a, [glo - ri-a in ex - cel - sis De - o, glo - ri - a.]

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

$\frac{6}{5}$ # $\frac{4}{2}$ 6 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{\#}$ Solo 6

82

82

p *f* *p* *f* *p* *f*

#5 # 6- b5 # 4+ 2 6

93

The first system of the score consists of four staves. The top staff is a vocal line starting with a treble clef and a key signature of one sharp (F#). It begins with a half note chord (F#4, A4) and continues with a melodic line. The piano accompaniment is on the bottom two staves (treble and bass clefs). The right hand features a rhythmic pattern of eighth notes with a triplet of eighth notes and a trill (tr) in the second measure. The left hand provides a simple harmonic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system of the score consists of three empty musical staves, likely for additional instruments or voices that are not present in this section.

p Solo

Et in ter-ra, in ter-ra pax, pax, pax, pax ho - mi - nibus bo -

The second system of the score consists of four staves. The top staff is a vocal line starting with a bass clef. It begins with a half note chord (F#2, A2) and continues with a melodic line. The piano accompaniment is on the bottom two staves (treble and bass clefs). The right hand features a rhythmic pattern of eighth notes with a triplet of eighth notes and a trill (tr) in the second measure. The left hand provides a simple harmonic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

6 6 6 5 6 6 7 7 # - # - 6 b

105

nae volun-ta-tis, pax ho-mi-nibus bo-nae volun-ta-

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

117

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

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

129

f *p* *f*

P Solo *f* Tutti

Lau - damus, lau - da - mus te, [lau - da - mus

f Tutti

[Lau - da - mus

f Tutti

[Lau - da - mus

f Tutti

Lau - da - mus

Tutti
6 6 7

142

Piano accompaniment for measures 142-151. The score includes a grand staff with treble and bass clefs. Dynamics include piano (*p*) and forte (*f*).

Vocal parts for measures 142-151. Includes lyrics and performance markings like *P Solo* and *f Tutti*.

te,] be - ne - di - ci - mus te, be - ne di - cimus, [be - ne - di - ci - mus te,] ad - o - ra - - - - mus te,

te,] [be - ne - di - ci - mus te,] [ad - o - ra - mus te, ad - o - ramus,]

te,] [be - ne - di - ci - mus te,] [ad - o - ra - mus te, ad - o - ramus,]

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

6 6 7 # 6 7 # 6 7 # 6 7 #

155

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

[ad - o - ra - mus te, ad - o - ramus,]

[ad - o - ra - mus te, ad - o - ramus,]

ad - o - ra - mus te, ad - o - ra - mus,

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

180

Piano accompaniment for measures 180-189. The score includes a treble clef staff and a grand staff (treble and bass clefs). Dynamics include *f*, *mf*, *p*, and *f*. A trill is marked above a note in measure 185.

Vocal parts for measures 180-189. Includes lyrics: "mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus, [glo - ri - fi - ca - mus, [glo - ri - fi - ca - mus, glo - ri - fi - ca - mus,'] and figured bass notation "6 7 #".

191

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment is written for two staves (treble and bass clefs) and includes chords, arpeggiated figures, and trills marked with 'tr'.

The second system continues the musical score. It features four vocal staves and a piano accompaniment staff. The vocal staves contain the lyrics: [glo - ri - fi - ca - - - - mus te.], glo - ri - fi - ca - - - - mus te.], glo - ri - fi - ca - - - - mus te.], and glo - ri - fi - ca - - - - mus te.]. The piano accompaniment includes a bass line with figured bass notation: 6 7, 6 7, 6, 6/5, 6 6/4 #, Solo, 6, 6 6/4 #, 6/5, 4 #.

202

f
f
f
f
f
mf
mf

p Solo
f

Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

p
f
p

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

227

Musical score for page 44, starting at measure 227. The score includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with dynamic markings (*f*, *p*) and a trill (*tr*). The vocal line includes lyrics: "tu-am, pro-pter ma-gnam, magnam glo-ri-am tu-am, pro-pter". The bottom of the page contains figured bass notation.

Figured Bass Notation (bottom line):

$\frac{6}{4}$ $\frac{5}{\#}$ *f* $\frac{6}{6}$ $\frac{7}{\#}$ *p* $\frac{6}{6}$ $\frac{4}{3}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{-}$ $\frac{7}{\#}$ *f* $\frac{6}{6}$ $\frac{7}{\#}$ *p* $\frac{6}{6}$

239

Piano accompaniment for measures 239-248. The score includes a treble and bass clef staff. The right hand features a melodic line with various dynamics (p, f) and articulation (tr). The left hand provides a bass line with a forte (f) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

Vocal line for measures 239-248. The vocal staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are: "ma - gnam, ma-gnam glo - ri - am tu - am,". The melody includes a trill (tr) on the final note of the phrase.

Basso continuo line for measures 239-248. The staff is in bass clef. The notes are: #, #4/3, 6, 6 4/4, 5 - #, f, 6, 6 b7, 6 b7, b, 6 b5.

250 a 2

mf p f p

p

P Solo

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

8

p

6 6 6 6 6

262

Piano accompaniment for measures 262-271. The score includes a grand staff with treble and bass clefs. The right hand features melodic lines with trills (tr.) and dynamic markings of forte (f) and piano (p). The left hand provides a steady bass line with dynamic markings of forte (f) and piano (p).

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

6 4 5 3 7 6 5 6 6 b7 6 - 7

287

Piano accompaniment for measures 287-296. The score includes a grand staff with treble and bass clefs. The right hand features a melodic line with trills and dynamic markings (mf, p, f). The left hand provides a bass line with dynamic marking (p).

Vocal line for measures 287-296. The vocal line is on a single staff with a treble clef. The lyrics "Do - mi - ne, Do - mi - ne Fi - li," are written below the notes. The rest of the staff is empty.

Basso continuo line for measures 287-296. The line is on a single staff with a bass clef. It contains figured bass notation (6, 6, 6/4, 5/3, 5/3, 6, 6, p, b7, #, b7, 6, 5, b) and dynamic markings (p).

299

312

Piano accompaniment for the first system. The treble staff contains melodic lines with dynamic markings *p*, *f*, *mf*, and *p*. The bass staff contains a rhythmic accompaniment with dynamic markings *f* and *p*. Trills (*tr*) are indicated in the treble staff.

Vocal line with lyrics: ge - ni - te Je - su Chri - ste, Do - mi-ne Fi - li u - ni - ge - ni - te Je - su Chri - ste.

Basso continuo line with figured bass notation. The figures are: 6, 6, 6/4, 6/5, 6/4, 5 - #, f, 6, 7 #, p, 6, 4, #, 4+, 6, 6, 6/4, 6/5, 6/4, 5 - #.

324

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

Tutti

f 6 6 b7 6 b7 6 b - 6 6/5 6/4 5/3 6 b7 6 b7 6

335

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

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

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

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

6 6 7 # b 6 7 # b 6 b # 6 6 7 6 7 # # 4/2 6 4/2

358

Piano accompaniment for the first system, including treble and bass staves. Dynamic markings include *p* and *f*. Articulation marks include trills (*tr*) and accents (*^*). The music features a mix of eighth and sixteenth notes.

Vocal staves with lyrics and performance instructions. The lyrics are: [Do-mi-ne De - us, A - gnus De - i,] [Fi - li - us, Fi - li - us Pa - tris.]
 Do - mi - ne De - us, A - gnus De - i, [Fi - li - us, Fi - li - us Pa - tris.]
 [Fi - li - us, Fi - li - us Pa - tris.]
 Fi - li - us, Fi - li - us Pa - tris.

Performance instructions include *p Solo* and *f Tutti*. Figured bass notation is provided at the bottom of the system:

p Solo 6 5 # / 4 4
f Tutti 4+ 6 6 6 6 5 - # / 3 3

2.2 QUI TOLLIS – QUONIAM

Adagio

I
Violini soli
p Solo

II
p Solo

I
Violini di rinforzo
p₃

II
p₃

Viola
p

Soprano

Alto

Tenore

Basso

Organo
p Solo

6 5 7 9 3 7

375

P Solo
Qui tol - lis pec - ca - ta, qui tol - lis pec -

P Solo
Qui tol - lis pec - ca - ta, qui tol - lis pec -

6/5 4 5 4 6/5 4 6/b5 4 6 4 6 4/5 6 5/4 7

380

Solo *f* *f Tutti*

f Tutti Mi - - se - - re - -

f Tutti ca-ta, pec-ca - ta mun - di: Mi - - se - -

f Tutti ca-ta, pec-ca - ta mun - di: Mi - - se - - re - -

f Tutti Mi - - se - -

f Tutti

$\frac{9}{4}$ $\frac{8}{3}$ 7 7 $\frac{b6}{5}$ $\frac{-}{4}$ $\frac{5}{-}$ $\frac{-}{3}$ $\frac{b6}{5}$ $\frac{-}{4}$

385

p Solo

p Solo

p 3

p 3

P Solo

re no - - - bis. Qui

re - - - re no - - - bis.

8 - re no - - - bis.

- - - re - re no - - - bis. Qui

p Solo

5 - b 7 # 4 # *p* Solo 6/4 5 # b7 9/4 8/8

389

Tutti *Tutti* *Solo* *Solo*

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

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

6/4 5# b7 9/4 8/3 # 7 #

393

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f

f *Tutti*

Sus - ci - pe de - pre - ca - ti - o - nem no -

f *Tutti*

Sus - ci - pe de - pre - ca - ti - o - nem no -

f *Tutti*

Sus - ci - pe de - pre - ca - ti - o - nem no -

f *Tutti*

Sus - ci - pe de - pre - ca - ti - o - nem no -

f *Tutti*

f *Tutti*

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

397

p Solo *f* *Tutti* *f* *p*

p Solo *f* *Tutti* *f* *p*

p *f* *p* *f*

p *f* *p* *f*

f

stram. *p* Solo *f* *Tutti* *p* Solo *f* *Tutti*

Qui se - des, qui se - des, qui se - des ad

stram. *p* Solo *f* *Tutti* *p* Solo *f* *Tutti*

Qui se - des, qui se - des, qui se - des ad

stram. *p* Solo *f* *Tutti* *p* Solo *f* *Tutti*

Qui se - des ad

stram. *p* Solo *f* *Tutti* *p* Solo *f* *Tutti*

Qui se - des ad

p Solo *f* *Tutti* *p* Solo *f* *Tutti*

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

401

*f*³ *p* *Solo* *f*³ *Tutti*

*f*³ *p* *Solo* *f*³ *Tutti*

*f*³ *p* *f*³

*f*³ *p* *f*³

p *f*

p *Solo* *f* *Tutti*

dex - teram, ad dex - te - ram Pa - - tris: Mi - - -

p *Solo* *f* *Tutti*

dex - teram, ad dex - te - ram Pa - - tris: Mi - - se -

p *Solo* *f* *Tutti*

⁸ dex - teram, ad dex - teram Pa - - tris: Mi - -

p *Solo* *f* *Tutti*

dex - teram, ad dex - teram Pa - - tris: Mi - -

p *Solo* *f* *Tutti*

^{#9}/₄ ⁸/₃ ^{#5}/_# ⁶/₅ ⁸/₃ ⁷/_# ^{#5}/_# ^{#5}/_# ⁶/₅ ⁶/_{#5} ⁻/₄

405

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

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

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

- - se - - re - - re no - -

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

409

p *f*³ *Tutti*

Solo

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

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

8 - - - re no - - bis,

- - - bis,

5 7 6/4 5 3

413

f

Allegro

p Oboe solo

re no - bis.

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

mi - se - re - re no - bis.

mi - se - re - re no - bis.

p Solo

#6 [b5] 6 5/4 3 6 #6 5 6 6 #6 6 6 #6 6 6 #6

418

Musical score for the first system, measures 418-423. The top staff contains a melodic line with trills in the final two measures. The remaining staves are empty.

Musical score for the second system, measures 418-423. All staves are empty.

Musical score for the third system, measures 418-423. The bottom staff contains a bass line with fingering numbers and accidentals.

Measure	418	419	420	421	422	423
Fingering	6 5	5	6 5	5	6 5	6 5
Accidentals		#			#	#

424

Trills and grace notes in the right hand.

p Solo

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

6 6 5 6 4 # 6 6 5 [6] [5] [#] 6 #6 6 6 #6 [#] [6] [-] 6 6 #6 [#] 6 #6

435

Musical score for the first system, measures 435-440. The right hand contains a melodic line with trills (tr) and rests. The left hand contains rests.

Musical score for the second system, measures 441-446. The right hand contains a vocal line with lyrics: "Je - - - - su Chri - ste, tu so - lus, tu". The left hand contains piano accompaniment.

Musical score for the third system, measures 447-452. The bass line contains figured bass notation: $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{5}{3}$, and \sharp .

446

Musical score for the first system, measures 446-450. The score is written for piano accompaniment, featuring a treble clef and a bass clef. The melody in the treble clef includes trills (tr) and a fermata. The bass clef has a whole rest in the first measure and then rests in all subsequent measures.

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

Musical score for the second system, measures 446-450. The score is written for vocal and piano accompaniment. The vocal line is in the treble clef and includes lyrics: "Je - su Chri - - ste, Je - - - - - su". The vocal line includes trills (tr) and a fermata. The piano accompaniment has rests in all measures.

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

Musical score for the third system, measures 446-450. The score is written for piano accompaniment in the bass clef. The bass line includes chords and rests. The chords are labeled with figured bass notation: #6, [#5] #, 7/5, [#5] #, 6/4, [#5] #, 6/4, [#5] #, [-], [-], [6].

451

Musical score for the first system, measures 451-455. It features a vocal line with a melodic line and a piano accompaniment with a simple harmonic line. The piano part consists of a single line of notes in the bass clef, with some accidentals and a trill in the final measure.

Chri - ste.

Musical score for the second system, measures 456-460. The vocal line continues with the lyrics "Chri - ste." and has a fermata over the final note. The piano accompaniment remains simple, with a fermata over the final measure.

Musical score for the third system, measures 461-465. This system contains figured bass notation for the piano part, including figures like [6/4], [#5/#], #, 6, [5/#], [#5/#], 6, #6/5, [6/4], [#5/#], 6, #6/5, [6/4], and [#5/#].

461

f

f

f

f *Tutti*

[cum San - cto, San - cto Spi - ri-tu] in glo - - - - -

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

465

- - - ri - a De - i Pa - tris, a - - - men. *p* Solo Cum San - cto Spi - ri -
 - - - ri - a De - i Pa - tris, a - - - men. *p* Solo Cum San - cto Spi - ri -
 - - - ri - a De - i Pa - tris, a - - - men.
 - - - ri - a De - i Pa - tris, a - - - men. *p* Solo
 7 7 [6] $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$

469

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

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

p Solo
 8 In glo - ri - a De - i, in glo - ri - a De - i Pa - tris, a - men. Cum San - cto Spi - ri -

p Solo
 in glo - ri - a De - i Pa - tris, a - - men. Cum San - cto Spi - ri -

f Tutti
p Solo
 [6/8] [6/8] [2/4] # 6/4 [5/4] # 6/4

473

f

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

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

f Tutti

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

f Tutti

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

[#] *f Tutti* [6] [6] [6] [6] [6] [6] [6] [5] [6]

477

Musical score for measures 477-480. The score includes a vocal line and a piano accompaniment. The piano part features triplets and a dynamic marking 'p'.

Empty musical staves for guitar, including treble and bass clefs.

Bass line for guitar with fret numbers: 7, 7 [#5], 7, 7, 7 #, 6/4, 5 #, p, 6/4, 5 #.

481

f Tutti
[Cum San - cto, San - cto Spi - ri-tu,

p Solo
Cum San-cto, San-cto Spi - ri-tu,

f Tutti
[cum San - cto, San - cto Spi - ri-tu,

f Tutti
[Cum San - cto, San - cto Spi - ri-tu,

f Tutti
Cum San - cto, San - cto Spi - ri-tu,

f *p Solo* *f Tutti*

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

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

[#]

485

Piano accompaniment for measures 485-488. The score includes a grand staff with treble and bass clefs. The right hand features trills (tr) and triplets (3) in both staves. Dynamics include piano (p) and forte (f).

Vocal parts for measures 485-488. Four vocal staves (Soprano, Alto, Tenor, Bass) are shown with lyrics. The lyrics are: "cum San - cto, San - cto Spi - ri - tu in glo - ri - a, in glo - ri - a,". The bottom staff includes figured bass notation.

Figured bass notation: p [7] [#5] [6] [6] [7] [#7] [#5] [#] [6] [6] [5] [#] [6] [6] [5] [3] [#]

489

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

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

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

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

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

493 a 2

P Solo *f Tutti*

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

P Solo *f Tutti*

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

8

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

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

p Solo *f Tutti*

7 7 7/5 # [8] [7] [6] [6] [5] [4] [5] [6] [5] #

497

p

f

p

f

p

f

p Solo

f Tutti

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

[Cum San-cto, San-cto Spi-ri-tu] in

f Tutti

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

f Tutti

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

f Tutti

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

p Solo

f Tutti

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

[6] [7] [7]

[6]

501

Piano accompaniment for measures 501-503. The score consists of four staves: a single treble staff at the top, and three staves (treble, middle, and bass) grouped together. The music is in 7/8 time. The top staff contains chords and rests. The three lower staves feature a rhythmic accompaniment with frequent triplet markings (indicated by a '3' above the notes).

Vocal and piano accompaniment for measures 501-503. The score consists of five staves. The top staff is the vocal line with lyrics: "glo - ri - a De - i Pa - tris, a - ri - a De - i Pa - tris, a - ri - a De - i Pa - tris, a - ri - a De - i Pa - tris,". The second and third staves are piano accompaniment for the vocal line. The fourth and fifth staves are piano accompaniment for the lower part of the ensemble. The piano accompaniment includes a bass line with figured bass notation (e.g., [7], [7], [7], [7], [7]) and a treble line with a melodic accompaniment.

504

men. Cum Sancto Spiritu in gloria Dei Patris, In gloria Dei Patris, amen. Cum Sancto Spiritu in gloria Dei Patris, in gloria Dei Patris,

p Solo *f* Tutti

p Solo *f* Tutti

[6] [6]

508

in glo - ri - a De - i Pa - tris, De - i Pa - tris, a - men,
p Solo cum San - cto Spi - ri - tu *f* Tutti in glo - ri - a De - i Pa - tris, De - i Pa - tris, a - men,
 8 in glo - ri - a De - i Pa - tris, De - i Pa - tris, a - men,
p Solo cum San - cto Spi - ri - ti *f* Tutti in glo - ri - a De - i Pa - tris, a - men,
 [6] [6]

512

[De - i Pa - tris, a - men, a - - men, a - men, a - men, a - - men, a - - men.]

[De - i Pa - tris, a - men, a - - men, a - men, a - men, a - - men, a - - men.]

[De - i Pa - tris, a - men, a - - men, a - men, a - men, a - - men, a - - men.]

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

[6] [6] [6/4] [5/3] *p* [6/4] [5/3] *f* [6/4] [5/3] [6/5] [6/5] [6/5]

3.1 CREDO

Allegro

Clarino I, II *f* ^{a 2}

Violino I *f*

Violino II *f*

Viola *f*

Soprano *f Tutti*
[Cre - do, cre - do in

Alto *f Tutti*
[Cre - do, cre - do in

Tenore *f Tutti*
[Cre - do, cre - do in

Basso *f Tutti*
Cre - do, cre - do in

Organo *f Tutti* 5 [6] 6/4 5/3 6

6 *a 2*

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

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

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

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

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

11

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with some rests. The piano accompaniment is written for four staves: two for the right hand and two for the left hand. The right hand has a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth and sixteenth notes.

The second system continues the musical score. It features three vocal lines and a piano accompaniment. Each vocal line has the Latin text "o - mni - um, et in - vi - si - bi - li - um." written below it. The piano accompaniment continues with its intricate texture. At the bottom of the system, there are several performance markings: "6", "6/5", "6/5", "#", "6/4", "5/#", "[#]", "[6]", and "[#]".

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

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

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

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

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

16

[Et in u - num Do - - mi - num Je - sum Chri - - stum, Fi - li - um

[Et in u - num Do - - mi - num Je - sum Chri - - stum, Fi - li - um

⁸[Et in u - num Do - - mi - num Je - sum Chri - - stum, Fi - li - um

Et in u - num Do - - mi - num Je - sum Chri - - stum, Fi - li - um

6/4 5# 6 7 6/4 3 [b7]

Piano accompaniment for measures 20-24. The right hand features a melodic line with some grace notes and a fermata over the final measure. The left hand provides a steady bass line with eighth notes and some rests.

De - i u - ni - ge - - ni - tum.] Et ex Pa - tre na - - - - tum

De - i u - ni - ge - - ni - tum.] Et ex Pa - tre na - tum, ex Pa - tre na - tum

De - i u - ni - ge - - ni - tum.] Et ex Pa - tre na - - - - tum

De - i u - ni - ge - - ni - tum. Et ex Pa - tre na - tum

Basso continuo line for measures 20-24. It includes figured bass notation: [6], [#], [6/4], [5/#], [6], [7], [6].

26

an - te [o - mni-a, o - mni-a sae - - - cu - la.]

an - te [o - mni-a, o - mni-a sae - - - cu - la.]

⁸ an - te [o - mni-a, o - mni-a sae - - - cu - la.]

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

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

[#] [#] [#] [#] [#] [#]

31

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

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

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

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

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

36

- um ve - rum de De - o ve - - - [ro.] Ge - ni - tum, non fa - ctum,
 ve - rum de De - o ve - - - [ro.] Ge - ni - tum, non fa -
 rum, De - um ve - rum de De - o ve - - - [ro.] Ge - ni - tum, non
 De - um ve - rum, De - um ve - rum de De - o ve - ro. Ge - ni -

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

42 a 2

non fa - - - ctum, [con-sub-stan - ti - a - lem Pa - - tri: Per quem o - mni - a
 ctum, non fa - - - ctum, [con-sub-stan - ti - a - lem Pa - - tri: Per quem o - mni - a
 8 fa - ctum, non fa - - - ctum, [con-sub-stan - ti - a - lem Pa - - tri: Per quem o - mni - a
 tum, non fa - - - ctum, con-sub-stan - ti - a - lem Pa - - tri: Per quem o - mni - a

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

47

fa - - cta sunt.] [Qui pro - pter nos ho - mines et

fa - - cta sunt.] [Qui pro - pter nos ho - mines et

fa - - cta sunt.] [Qui pro - pter nos ho - mines et

fa - - cta sunt. Qui pro - pter nos ho - mines et

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

52

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 -

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

57 ^{a 2}

lis,] [de - scen - - dit de coe - lis.]

lis,] [de - scen - - dit de coe - lis.]

8 lis,] [de - scen - - dit de coe - lis.]

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

[6]

3.2 ET INCARNATUS EST

Adagio

Violino I
p

Violino II
p

Viola
p

Soprano
p Tutti
[Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus est.]

Alto
p Tutti
[Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus est.]

Tenore
p Tutti
[Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus est.]

Basso
p Tutti
Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus est.

Organo
p Tutti
5 6 6 6 # 6 7 6 #6 # 6 9 8 6 6 # 6 7 5 5 # #

3.3 CRUCIFIXUS

Larghetto

f

f

f

f *Solo*

6/4 5/3 5 6 7/5 6/4 5/3 6/b 7/5# 7 b7 5 6/5 [9]/4 [8]/3

The musical score is arranged in a grand staff format. The top three staves are for Violino I, Violino II, and Viola. The middle three staves are for Soprano, Alto, and Tenore. The bottom two staves are for Basso and Organo. The tempo is marked 'Larghetto' and the dynamics are 'f' (forte). The organ part includes figured bass notation: 6/4 5/3 5 6 7/5 6/4 5/3 6/b 7/5# 7 b7 5 6/5 [9]/4 [8]/3.

Piano accompaniment for measures 87-96. The score consists of three staves: two treble clefs and one bass clef. It features trills (tr) and dynamic markings of piano (p) and forte (f).

p Solo
Cru - ci - fi - xus e - ti - am pro no - bis,
p Solo
Cru - ci - fi - xus e - ti - am pro no - bis,

p 7/5 6/4 5/3 *f* 7 6 5 9/4 8/3 6 6 5 4 3 *p* 6/4 5/3 5 6 7/5 6/4 5/3 *f* 16

109

o — Pi - la - to pas - sus et se - - - - pul - tus est.

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

Empty musical staff with a small '8' below the first measure.

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

120

Cru - ci - fi - xus e - ti - am pro no - bis, sub

Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -

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

6/4 5/# p b b6/4 5/3 [5] 6 [7/5] 6/4 5/# f [5] p b7/5 6/4 5/h 6 7/5 6/4 [5] f [4+] 6 p 6/5

130

simile

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

o Pi - la - - - - to pas - sus et se - pul - tus, se - pul - tus

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

8

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

141

f *p* *f*

est.

est.

est.

est.

f *p* *f*

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

157 a 2

f Tutti

[Et re - sur - re - xit ter - ti - a di - - e se - cun - dum Scri - ptu - ras.] Et a - scen - dit in

f Tutti

[Et re - sur - re - xit ter - ti - a di - - e se - cun - dum Scri - ptu - ras.] Et a - scen -

f Tutti

⁸[Et re - sur - re - xit ter - ti - a di - - e se - cun - dum Scri - ptu - ras.] Et a -

f Tutti

Et re - sur - re - xit ter - ti - a di - - e se - cun - dum Scri - ptu - ras.

$\frac{6}{4}$ $\frac{5}{3}$ [6] 7 $\frac{\#6}{\frac{4}{3}}$ [6] $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{8}{3}$

162

a 2

coe - lum, se - - det ad dex - te - ram, se - det ad dex - te - ram Pa - tris.

dit in coe - lum, se - det ad dex - te - ram, ad dex - te - ram Pa - tris.

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

Et a - scen - dit in coe - - lum, se - det ad dex - te - ram Pa - tris.

8 6 6 # 6 5 #

167

[Et i - terum ven - tu - rus, ven - tu - rus est cum glo - ri - a]

[Et i - terum ven - tu - rus, ven - tu - rus est cum glo - ri - a]

[Et i - terum ven - tu - rus, ven - tu - rus est cum glo - ri - a]

Et i - terum ven - tu - rus, ven - tu - rus est cum glo - ri - a

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

176

ca - - re vi - vos, et mor - - - tu - os: Cu - ius re - gni non
 ju - di - ca - re vi - vos, et mor - - - tu - os: Cu - ius re - gni non
 ca - - re vi - vos, et mor - - - tu - os: Cu - ius re - gni non
 re, ju - di - ca - re vi - vos, et mor - tu - os: Cu - ius re - gni non

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

180

e - rit fi - nis. Et in Spi - ri - tum San - ctum, Do - - - mi-num et vi -

e - rit fi - nis. Et in Spi - ri - tum San - ctum, Do - - - mi-num et vi -

⁸e - rit fi - nis. Et in Spi - ri - tum San - ctum, Do - mi-num et vi -

e - rit fi - nis. Et in Spi - ri - tum San - ctum, Do - mi-num et vi -

7
[#5]
#

6
4
[#5]
#

5

[#5]
#

5

6
5
[#]
#

5

5
#

#

186

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music begins at measure 186. The vocal line features a melodic phrase with a sharp sign above the second measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second system of the score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment staff. The vocal staves are arranged in two pairs, with the top pair in treble clef and the bottom pair in bass clef. Each vocal staff contains the lyrics: "vi - fi - can - tem, [qui ex Pa-tre Fi - li - o - que pro-ce - dit.]" with a sharp sign above the second measure. The piano accompaniment continues with its accompaniment. At the bottom of the system, there are numerical figures: # 6 6 5, 5 6, # 6 4 5 #, and #.

vi - fi - can - tem, [qui ex Pa-tre Fi - li - o - que pro-ce - dit.]

vi - fi - can - tem, [qui ex Pa-tre Fi - li - o - que pro-ce - dit.]

vi - fi - can - tem, [qui ex Pa-tre Fi - li - o - que pro-ce - dit.]

vi - fi - can - tem, qui ex Pa-tre Fi - li - o - que pro-ce - dit.

6 6 5 5 6 # 6 4 5 #

191

[Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

[Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

⁸[Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

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

196

con-glo-ri - fi - ca - tur, et con-glo-ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - - - - tas.] Et
 con-glo-ri - fi - ca - tur, et con-glo-ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - - - - tas.]
 con-glo-ri - fi - ca - tur, et con-glo-ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - - - - tas.]
 con-glo-ri - fi - ca - tur, et con-glo-ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - - - - tas.]

$\flat 6$ 6 $\flat 7$ 5 3 6 6 7 5 4 \flat $[6]$ $[\flat 5]$ $[\flat 4]$ 6 6 5

201

a 2

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a G4 note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

The second system contains two vocal lines and piano accompaniment. The lyrics are: "u - nam san - ctam ca - tho - - - - li - cam et a - po - sto - li - cam ec - cle -". The piano accompaniment continues with similar rhythmic patterns. At the bottom of the system, there are figured bass numbers: 5, 6, 5, 6, 7, #6, 6, 6, 7, 6.

207 *a 2*

a 2
 - - si - am. Con - fi - te - or u - num ba - pti - sma, u - num ba - pti - sma in re - mis - si - o -
 - - si - am. Con - fi - te - or u - num ba - pti - sma, ba - pti - sma in re - mis - si - o -
 8 - - si - am. Con - fi - te - or u - num ba - pti - sma in re - mis - si - o -
 - - si - am. Con - fi - te - or u - num ba - pti - sma in re - mis - si - o -

5/4 # * 6 6 7 #6/4/3 6 5/# [#5] # 7 6

214

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter rest, followed by a quarter note F#, an eighth note G, a quarter note A, and a quarter note B. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

The second system of the musical score includes two vocal lines and piano accompaniment. The lyrics for all vocal parts are: [nem pec - ca - to - - rum.]. The piano accompaniment continues with similar textures to the first system, including sixteenth-note patterns and chordal accompaniment. At the bottom of the system, there are figured bass notations: [#5] #, #6, 7 [#5] #, 6/4, [#5] #, [#5] #, [#5] #, [6] #, and [#5] #.

219

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

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

⁸[Et ex - pe - cto, ex - pe - cto re - sur - re - cti - o - - nem mor - tu -

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

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

223

a 2

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a whole note chord, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A fermata is placed over the final note of the vocal line.

The second system contains four vocal staves with lyrics. The lyrics are: "o - - - - - rum.] Et", "o - - - - - rum.] Et vi - tam ven - tu - ri sae - cu - li, a -", "o - - - - - rum.]", and "o - - - - - rum." The vocal lines are arranged in a four-part setting, with the top staff being the highest voice and the bottom staff being the lowest. The lyrics are aligned with the notes of the vocal lines.

The piano accompaniment for the second system continues in the lower staves. It features a melodic line in the right hand and a supporting bass line in the left hand. The right hand has a more active, eighth-note pattern, while the left hand provides a steady accompaniment. A fermata is placed over the final note of the right hand.

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

229

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melodic line with various note values and rests. The piano accompaniment is on two staves (treble and bass clefs), with the right hand playing chords and moving lines, and the left hand providing a harmonic foundation with some bass notes.

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

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

5 4 3 [6] 6 6 5 5 6

235

a 2

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

The second system contains the vocal line with lyrics and piano accompaniment. The lyrics are: "men. Et vi - tam ven - tu - ri sae - cu - li, a - - - - men, a - - - - tu - ri sae - cu - li, a - - - - men, a - - - - men, a - - - - men." The vocal line includes a fermata over the word "men" and a melisma. The piano accompaniment continues with the same rhythmic pattern.

This section provides the fingering and figured bass notation for the piano accompaniment. The figures are: [6], 6/4, 6, 7, 6/4/3, [6], 6, 5, 5 #6, 7, #6/4/3, [6], #6, #, 5, #5 #6.

241

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

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

248

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both the right and left hands, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of the musical score includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "Et vi - tam ven - tu - ri sae - cu - li, a - - men, a - - - - - men, a - sae - cu - li, a - - men, a - - - - - men, a - - - - - men, - - - - - men, a - - - - - men. Et vi - tam ven - - - - - men. Et vi - tam ven - tu - ri sae - cu - li, a - - - - - men, a -". The piano accompaniment continues with similar rhythmic patterns and includes figured bass notation at the bottom of the page.

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

[4] 3

255

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

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

⁸ tu - ri sae - cu - li, a - - - - men, a - - - - men, a - men, a - men, a - men.

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

6 6 6 7 6 7 6 7 7

$\begin{matrix} 4 \\ 2 \end{matrix}$ $\frac{4}{3}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\frac{4}{3}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ 7