

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Mass for double choir

Kyrie in D minor

Gloria in A

Edited by

BEN BYRAM-WIGFIELD

For SSAAATTTBB chorus, SSSSATB soli,
2 violin, 2 viola, oboe, trumpet in C,
bass and keyboard continuo

FULL SCORE



www.ancientgroove.co.uk

EDITORIAL NOTES

Sources:

Kyrie: CZ-Pkriž XXXV A 134, c. 1720.

Gloria: CZ-Pkriž XXXVI A 118, dated 1752.

Both sources are sets of instrumental parts written for use in Prague.

Lotti wrote a large body of concertate mass movements, but there is scant evidence (neither musical nor historical) that any were intended to be performed together, or written to form a 'missa'. All were composed for use in Venice on feast days, at several of the many churches in that city. However, many of them ended up in other cities, notably, Dresden and Prague, where various of his Kyrie and Gloria settings were subsequently paired together for performance.

These two mass movements have been paired together by the editor, based on their joint provenance and the similar scoring.

SCORING

There is evidence that the instrumentation was altered for local use in Prague, away from Lotti's original intentions. The Gloria has an unusual and somewhat uncharacteristic scoring. There are parts for two trumpets, the second of which is only used in *Quoniam*; and there is an oboe part for *Domine Deus Rex*, where it is marked as either an oboe or violin solo. No other work by Lotti is scored for two trumpets, and several works pair the trumpet with an oboe. (San Marco had only one oboe player and one trumpeter.)

To aid performability, the oboe part has been extended by doubling the first violin in tutti sections. The second trumpet has also been re-cast as oboe.

COMMENTARY

Kyrie I and II are written without key signature. Only the *Christe* has one flat. The edition has used one flat throughout.

30: Tenor source has 3rd note as D. Changed to E to match Violin 2.

Gloria

bb. 2-4: The music for Violins 1 and 2 has been switched from that found in the parts. The Rinforzo violin parts in the source have the music as in the edition. (e.g. Violin 2 Rinforzo has the same music as Violino 1 Primo.)

Et in terra

The order of the tenor parts has been re-arranged, to produce

the 'terrace' of voices, typical of Lotti's writing, at the start.
11, Alto 2: First note is E in source, changed to F#.
37, Violas: 3rd note is C# in source, changed to B.

Laudamus te

54, Violin 1: 3rd note is A in source; changed to B.

Gratias agimus tibi

1: The string parts all show the final note of the *Laudamus te* as the first beat of the *Gratias*. However, Lotti writes all his other *Gratias* settings in a similar monumental Adagio style, with a rest on the first beat.

Domine Deus, Rex caelestis

Organ part has Andante'; Violone has Adagio'. No other part has a tempo mark.

37, Viola 2: 1st note is F in source; changed to E.

Domine Fili

43: Violone and Organ parts have A as first note. Changed to B.

Domine Deus, Agnus Dei

26: Violone and Organ parts have F# on 4th beat; changed to G.

Qui tollis

43, Violini: Source has F with no accidental. Natural has been added.

Qui sedes

The original setting of *Qui sedes* is uncharacteristically short and essentially incomplete. The entire section is only 11 bars long, with the original music for bars 9 to 14 'scratched out' from the Organ, Violone and Alto parts, and the music of the introduction reprised.

It seems likely that what remains in the Prague source is a greatly reduced version of Lotti's original intention. Lotti frequently writes this text as an Alto solo, in 12/8, with an oboe obbligato. The *Qui sedes* from Lotti's Gloria in C (No.3) has been used as a replacement, and the original movement is shown in an Appendix.

Cum Sancto Spiritu

1, Violin I: Last note is A in source; changed to G#.

1, Viola I: Last note is B in source, changed to C.

23, Viola II: 4th note is G# in source, changed to F.

49, Soprano: 3rd beat: source has C; changed to D.

Ben Byram-Wigfield
London, 2020

INSTRUMENTAL PARTS and VOCAL SCORES available to purchase on request

CONTENTS

1.	Kyrie I	1
2.	Christe	13
3.	Kyrie II	26
4.	Gloria	35
5.	Et in terra pax	45
6.	Laudamus te	56
7.	Gratias agimus tibi	73
8.	Domine Deus, Rex caelestis	75
9.	Domine Fili	83
10.	Domine Deus, Agnus Dei	91
11.	Qui tollis	99
12.	Qui sedes	107
13.	Quoniam tu solus	110
14.	Cum Sancto Spiritu	125

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1. Kyrie I

Largo

Violin I

Violin II

Viola I

Violoncello

p

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

Largo

Continuo

p

6
5

5
3

6
#4

#

b5

b

4

5 6 6 #4 #6 4 #

7

Tutti
f

f Ky - - - ri -

f Ky - - ri - e

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

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

f Ky - - - ri -

f Ky - - ri - e

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

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

f *Tutti*

11

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

— e - - - le - - - - - i - son,

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

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

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

— e - - - le - - - - - i - son,

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

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

6 # b7

15

p *f* *f* *f*

Soli *Tutti*

p *f*

Ky - -

Ky -

Ky - - - ri - e

Ky - - ri - - e e - -

Soli *Tutti*

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

Soli *Tutti*

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

Soli *Tutti*

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

p *Soli* *Tutti* *f*

6 # 6 # 3

19

Soli

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

Soli

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

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

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

- le - - - - - i - son,

Soli

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

Soli

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

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

Soli

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

- le - - - - - i - son,

b b5

23

f

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

Ky - - - ri - e e - - - le - - - i -
 Ky - - - ri - e e - - - le - - - i -

- son,

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

5 6 6

27

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

Tutti

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

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

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

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

Soli **Tutti**

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

Soli **Tutti**

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

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

[Tutti]

- son, e - le - i -

- son, e - le - i -

2 4

31

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

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

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

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

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

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

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

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

6/5 #

35

Piano accompaniment for measures 35-38, featuring four staves (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Vocal staves for measures 35-38. The lyrics are: -le - i - son, Ky - (Soprano); -le - i - son, e - le - i - son, e - le - i - son, (Alto); -le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, (Tenor); -le - i - son, (Bass).

Vocal staves for measures 39-42. The lyrics are: e - le - i - son, e - le - i - son, Ky - (Soprano); -le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, (Alto); e - le - i - son, (Tenor); e - le - i - son, e - le - i - son, e - le - i - son, (Bass).

Piano accompaniment for measures 39-42, featuring four staves (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

6 b b b5

39

Piano accompaniment for measures 39-42. The right hand features intricate sixteenth-note patterns, while the left hand provides a steady bass line with eighth-note accompaniment.

Vocal staves for measures 39-42. The lyrics are:
 - ri - e e - le - - - - - i -
 Ky - - ri - - e e - - le - - - - - i -
 Ky - - ri - - e e - - le - - - - - i -
 Ky - - ri - - e e - - le - - - - - i -

Vocal staves for measures 43-46. The lyrics are:
 - ri - e e - le - - - - - i -
 Ky - - ri - - e e - - le - - - - - i -
 Ky - - ri - - e e - - le - - - - - i -
 Ky - - ri - - e e - - le - - - - - i -

Piano accompaniment for measures 47-50. The right hand has a more melodic line with some rests, while the left hand continues with a rhythmic accompaniment.

b7

43

Piano accompaniment for measures 43-47. The score consists of four staves: Treble, Treble, Bass, and Bass. Dynamics include piano (*p*) and forte (*f*).

Vocal staves for measures 43-47. Includes lyrics: - son, e - - le - - i - son.

Vocal staves for measures 43-47. Includes lyrics: - son, e - - le - - i - son.

Piano accompaniment for measures 43-47. Includes 'Tasto solo' marking and dynamics *p* and *f*.

6
#4
2

6

4

#

#

2. Christe

[Andante]

Violin I

Violin II

Viola I

Violoncello

Coro 1 Soprano 1

Coro 1 Soprano 2

Coro 2 Soprano 1

Coro 2 Soprano 2

Alto

Tenor

Bass

Continuo

[Andante]

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

7

Soli

Chri - ste e - le - i -

Soli

Chri - ste e - le - i -

Soli

Chri - ste e - le - i -

b7

b5

14

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

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

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

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

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

4 3

7

20

Chri - ste, Chri - ste, Chri - ste, Chri - ste,

Chri - ste, Chri - ste, Chri - ste, Chri - ste,

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

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

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

Chri - ste, Chri - ste, Chri - ste, Chri - ste,

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

26

Piano accompaniment for the first system, consisting of two treble staves and one bass staff. The music is in a minor key and features a steady rhythmic accompaniment.

Piano accompaniment for the second system, consisting of two treble staves. The music continues with the same rhythmic accompaniment.

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

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

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

Piano accompaniment for the fourth system, consisting of two treble staves. The music continues with the same rhythmic accompaniment.

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

Piano accompaniment for the fifth system, consisting of one treble and one bass staff. The music concludes with a final chord.

7 6

4 3

32

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

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

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

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

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

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

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

7
5

4 #

44

Tutti

Coro 1 Tutti

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

Coro 2 Tutti

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

Tutti

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

Tutti

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

Tutti

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

Tutti

Tutti

50

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

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

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

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

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

b5

55

- son, Chri - ste, Chri - ste,

- son, Chri - ste, Chri - ste,

- son, Chri - ste, Chri - ste,

- son, Chri - ste, Chri - ste,

- son, Chri - ste, Chri - ste,

61

Piano accompaniment for measures 61-66. The score is in 7/8 time with a key signature of one flat. It features a complex rhythmic pattern in the right hand and a more straightforward bass line. Dynamics include *p* (piano) and *f* (forte).

Christe eleison, Christe eleison,

Christe eleison, Christe eleison,

Christe eleison, eleison, Christe eleison, Christe eleison,

Christe eleison,

Christe eleison, eleison, Christe eleison, Christe eleison,

Piano accompaniment for measures 61-66. It includes dynamics: *Soli p*, *Tutti f*, and *p*.

67

Soli Chri - ste e - le - i - son, **Tutti** Chri - ste e - le - i - son, Chri - ste e - le - i -

Soli Chri - ste e - le - i - son, **Tutti** Chri - ste e - le - i - son, Chri - ste e - le - i -

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

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

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

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

72

- son.

- son.

- son.

- son.

- son.

42

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

5 5 7 6 # # ♭5 ♭6 #

51

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

5 8 8 7 7 7
 6 6 5 5 5

95

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

104

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

113

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

122

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

145

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

153

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

4. Gloria

Allegro assai

The musical score is arranged in a system with the following parts from top to bottom:

- Trumpet in C
- Oboe
- Violin I
- Violin II
- Viola I
- Viola II
- Violoncello
- Soprano
- Alto
- Tenor
- Bass
- Soprano
- Alto
- Tenor
- Bass
- Continuo

The score is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Allegro assai'. The first system shows the beginning of the piece, with the Violoncello and Continuo parts starting with a forte (*f*) dynamic. The Continuo part includes figured bass notation: 7 #, 7 #, 7 #, #. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent.

7

Musical score for piano and double choir, measures 1-7. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment and two staves for the double choir. The piano part includes a bass line with a rhythmic pattern of eighth notes and a treble part with chords and melodic lines. The choir parts are currently silent, indicated by whole rests.

Musical score for double choir, measures 8-14. This section consists of seven staves for the double choir, all of which contain whole rests, indicating that the choir is silent during these measures.

Musical score for double choir, measures 15-21. This section consists of seven staves for the double choir, all of which contain whole rests, indicating that the choir is silent during these measures.

Musical score for piano, measures 22-28. The piano part continues with a bass line and a treble part. The bass line features a rhythmic pattern of eighth notes, and the treble part contains chords and melodic lines. The piano part concludes with a final chord.

6 4 3

14

14

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

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

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

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

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

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

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

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

Tutti

7 # 7 # 7 #

19

The first system of the score features a piano accompaniment consisting of a grand staff with five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The first system of vocal staves includes lyrics for four voices. The lyrics are:

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

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

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

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

The second system of vocal staves includes lyrics for four voices. The lyrics are:

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

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

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

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

The second system of the score features a piano accompaniment consisting of a grand staff with five staves. The music continues with similar rhythmic patterns as the first system, including eighth and sixteenth notes and rests. A measure rest is indicated by a '6' and a sharp sign (#) below the staff.

25

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

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

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

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

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

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

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

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

7 # 7 #

31

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

36

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

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

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

7

7 #

6

#

7 #

#

48

Musical score for the first system, measures 48-53. It includes vocal staves and piano accompaniment in G major.

Musical score for the second system, measures 54-59. It includes vocal staves with lyrics and piano accompaniment.

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

Musical score for the third system, measures 60-65. It includes vocal staves with lyrics and piano accompaniment.

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

Musical score for the fourth system, measures 66-71. It includes piano accompaniment with figured bass notation.

6 # 7 # 5 3 7 #

5. Et in terra pax

The musical score is for the piece "5. Et in terra pax". It is written for a chamber ensemble consisting of Violini (Tutti), Violo (Tutti), Violoncello, three Alto parts (Alto 1, 2, 3), three Tenor parts (Tenor 1, 2, 3), two Bass parts (Bass 1, 2), and Continuo. The score is in the key of D major (two sharps) and common time (C). The tempo is marked as ♩ = 96. The dynamics are marked as *p* (piano). The Continuo part includes figured bass notation at the bottom of the page: # 6 5 6 # 7 6 7 6 7 6 7 6 7.

5

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a measure rest, followed by a melodic phrase. The middle staff is a vocal line in bass clef, also in treble clef with a key signature of one sharp, providing a counter-melody. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line.

The second system contains seven staves. The top three staves are vocal lines in treble and bass clefs, with lyrics underneath. The bottom four staves are piano accompaniment in treble and bass clefs. The lyrics for the vocal parts are: "Et in ter - ra," "Et in ter - ra," "Et in ter - ra, in ter - ra" and "Et in ter - ra, in ter - ra pax,".

The third system consists of two staves for piano accompaniment in treble and bass clefs. The music continues with a consistent eighth-note bass line and chords in the right hand.

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

14

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

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

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

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

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

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

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

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

6 5 6 5 6 5 6 5 6 7 b b

18

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

22

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

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

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

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

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

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

ter - ra, in ter - ra pax,

pax ho - mi - ni - bus,

5 b6 6 5 6 #4 6

25

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

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

29

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

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

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

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

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

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

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

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

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

33

Piano introduction for measures 33-36. The music is in G major (one sharp) and 4/4 time. It features a treble clef with a whole note G4, a bass clef with a half note G2, and a piano accompaniment of eighth notes in the bass clef.

Vocal line 1 for measures 33-36. The melody starts with a whole rest in measure 33, followed by a half note G4 in measure 34, and continues with quarter notes in measures 35 and 36.

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

Vocal line 2 for measures 33-36. The melody starts with a whole rest in measure 33, followed by a half note G4 in measure 34, and continues with quarter notes in measures 35 and 36.

bo - nae vo - lun - - ta - -

Vocal line 3 for measures 33-36. The melody starts with a whole rest in measure 33, followed by a half note G4 in measure 34, and continues with quarter notes in measures 35 and 36.

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

Vocal line 4 for measures 33-36. The melody starts with a whole rest in measure 33, followed by a half note G4 in measure 34, and continues with quarter notes in measures 35 and 36.

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

Empty vocal line for measures 33-36.

Vocal line 5 for measures 33-36. The melody starts with a whole rest in measure 33, followed by a half note G4 in measure 34, and continues with quarter notes in measures 35 and 36.

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

Vocal line 6 for measures 33-36. The melody starts with a whole rest in measure 33, followed by a half note G4 in measure 34, and continues with quarter notes in measures 35 and 36.

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

Vocal line 7 for measures 33-36. The melody starts with a whole rest in measure 33, followed by a half note G4 in measure 34, and continues with quarter notes in measures 35 and 36.

- nae vo - lun - ta - tis, in ter - ra

Piano accompaniment for measures 33-36. The music is in G major (one sharp) and 4/4 time. It features a treble clef with a whole note G4, a bass clef with a half note G2, and a piano accompaniment of eighth notes in the bass clef.

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

37

First system of musical notation, including treble, alto, and bass staves.

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

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

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

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

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

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

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

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

Second system of musical notation, including treble and bass staves.

#

#

4

#

#

6

#

5

6

41

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

6. Laudamus te

(♩ = 66)

Oboe

Violin I

Violin II

Viola I

Viola II

Violoncello

Soprano

Alto

Tenor

Bass

Continuo

Plen: Organo

f

p

11

The musical score is divided into three systems. The first system features a piano accompaniment with four staves: two for the right hand (treble and bass clefs) and two for the left hand (treble and bass clefs). The piano part begins with a dynamic marking of *p* (piano) and consists of a continuous eighth-note accompaniment. Above the piano part is a single staff for a vocal line, which is mostly silent with a few notes at the end of the system. The second system contains three vocal staves. The top staff has the lyrics "Lau - da - mus,". The middle staff has the lyrics "Lau - da - mus, lau-". The bottom staff is silent. The piano accompaniment continues from the first system. The third system features a piano solo. The top staff has the word "Solo" above it and a dynamic marking of *p*. The piano part plays a short melodic phrase. The vocal staves are silent.

16

16

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

6 # b7 5 # b7 5 #

20

(f) (p)

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

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

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

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

f Tutti p Solo

7 7 7 7 7

25

The score consists of a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line has lyrics: "mus te, lau - da - mus, lau - da - mus te, mus te, lau - da - mus, lau - da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus, lau - da - mus te,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. The piece concludes with a *Tutti* marking and a final chord.

30

30

f *(p)*

lau - da - mus, lau - da - mus

lau - da - mus, lau - da - mus

lau - da - mus, lau - da - mus

f *p* Solo

35

(p)

(p)

glo-ri - fi - ca - - - - -

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

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

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

p Solo

7 7 7 7

7
5

7
5

45

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

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

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

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

49

be - ne - di - ci - mus te, glo - ri - fi - ca - mus,

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

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

be - ne - di - ci - mus te, glo - ri - fi - ca - mus,

Tutti

53

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

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

glo - ri - fi - ca - mus,

glo - ri - fi - ca - mus,

57

(f)

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

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

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

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

f Tutti

7 7 7 7 7 7

67

Piano accompaniment for measures 67-71. The score is in G major (one sharp) and 4/4 time. It features a treble and bass clef. The right hand has a melodic line with some grace notes and a more active accompaniment starting in measure 70. The left hand provides a steady bass line. Dynamics include *p* (piano) in measures 70 and 71.

Vocal line 1: Treble clef, G major. Lyrics: - - - mus te.

Vocal line 2: Treble clef, G major. Lyrics: - - - mus te.

Vocal line 3: Treble clef, G major. Lyrics: - - - mus te.

Vocal line 4: Bass clef, G major. Lyrics: - - - mus te.

Piano accompaniment for measures 72-75. The score is in G major (one sharp) and 4/4 time. It features a treble and bass clef. The right hand has a melodic line with some grace notes and a more active accompaniment starting in measure 74. The left hand provides a steady bass line.

6 4 3
5

73

f

f

f

f

f

7 7 7 7 7 7

78

The musical score for piano accompaniment, measures 78-82, is presented in a system of five staves. The key signature is D major (two sharps) and the time signature is 4/4. The first staff is a treble clef with a whole rest. The second and third staves are grouped by a brace and contain the right and left hands of the piano. The right hand (second staff) features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The left hand (third staff) features a rhythmic accompaniment of eighth notes. The fourth and fifth staves are grouped by a brace and contain the right and left hands of a second piano. Both hands play a similar rhythmic accompaniment of eighth notes, also starting with a piano (*p*) dynamic. The fifth staff is a bass clef with a whole rest. The system concludes with a double bar line.

7. Gratias agimus tibi

Trumpet in C

Oboe

Violin I

Violin II

Viola I

Viola II

Violoncello

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

f

f

f

f

f

f

f

Gra - ti - as a - gi - mus ti - bi, prop - ter ma - gnam glo - ri - am,

Gra - ti - as a - gi - mus ti - bi, prop - ter ma - gnam glo - ri - am,

Gra - ti - as a - gi - mus ti - bi, prop - ter ma - gnam glo - ri - am,

Gra - ti - as a - gi - mus ti - bi, prop - ter ma - gnam glo - ri - am,

Gra - ti - as a - gi - mus ti - bi, prop - ter ma - gnam glo - ri - am,

f

6 7 6 b6 6 #4 6

Detailed description: This is a page of a musical score for the piece '7. Gratias agimus tibi'. It features a full orchestral arrangement with vocal soloists. The instrumental parts include Trumpet in C, Oboe, Violin I and II, Viola I and II, and Violoncello. The vocal parts include Soprano 1 and 2, Alto, Tenor, and Bass. The Continuo part is also present. The score is in the key of D major (two sharps) and common time (C). The tempo is marked with a common time signature. The dynamics are marked with a forte (f) dynamic. The lyrics are 'Gra - ti - as a - gi - mus ti - bi, prop - ter ma - gnam glo - ri - am,'. The Continuo part includes figured bass notation: 6, 7, 6, b6, 6, #4, 6.

6

prop - ter ma - gnam glo - ri - am, glo - ri - am tu - - - - - am.

prop - ter ma - gnam glo - ri - am, glo - ri - am tu - - - - - am.

prop - ter ma - gnam glo - ri - am, glo - ri - am tu - - - - - am.

prop - ter ma - gnam glo - ri - am, glo - ri - am tu - - - - - am.

prop - ter ma - gnam glo - ri - am, glo - ri - am tu - - - - - am.

6 #4 b7 5 6 7 # 6 4 5 3

8. Domine Deus, Rex caelestis

Andante

Oboe

Violin I

Violin II

Viola I

Viola II

Soprano

Continuo

3

6

- ne, Do - - - - -

This block contains the musical notation for measures 6 through 8. It features a vocal line at the top with lyrics "- ne, Do - - - - -". Below the vocal line is a piano accompaniment consisting of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

9

- - - - - mi - ne, Do - mi - ne De - us, Rex cae -

This block contains the musical notation for measures 9 through 11. It features a vocal line at the top with lyrics "- - - - - mi - ne, Do - mi - ne De - us, Rex cae -". Below the vocal line is a piano accompaniment consisting of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The piano part continues with the complex rhythmic pattern established in the previous measures.

12

- le - stis, De - us Pa - - - - -

15

ter om - ni - po

6 6 4 #

18

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

20

Do - - - - - mi - ne,

23

Do - mi - ne_ De - us, Rex cae - le - stis, De - us

6 #

26

Pa

6 4 5 #

29

ter om - ni - po - tens, De - us

32

Pa - ter om - ni - po -

35

f

f

- tens.

38

f

40

Musical score for measures 40-42. The score is in G major (one sharp) and 4/4 time. It features a vocal line at the top, followed by a grand staff (treble and bass clefs) for piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal line consists of a melodic phrase with eighth and sixteenth notes. The piano accompaniment includes a dense texture of sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

43

Musical score for measures 43-45. The score continues in G major and 4/4 time. It features a vocal line at the top, followed by a grand staff for piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal line consists of a melodic phrase with eighth and sixteenth notes. The piano accompaniment includes a dense texture of sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

9. Domine Fili

Allegro

Violin I

Violin II

Viole
(Tutti)

Violoncello

Alto

Tenor

Bass

Continuo

7

14

6 # # 6 # 6

21

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

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

6 # # # # # #

27

Je - - - - -
Je - - - - -

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

34

su - Chri - ste.
su - Chri - ste.
su - Chri - ste.

7 # 6 4 # # 6 # 6 #

41

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

6 #4 6 4 # 6 6

48

- ge - ni - te, u - ni - ge - ni - te, Je - su Chri - ste, u - ni - - ge - ni - te,
 u - ni - ge - ni - te, Je - su Chri - ste, u - ni - - ge - ni - te,
 u - ni - ge - ni - te, Je - su Chri - ste, u - ni - - ge - ni - te,

6 5 6 5 6

55

Piano accompaniment for measures 55-61. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes and rests.

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

Piano accompaniment for measures 62-68. The right hand continues the melodic line with chords and eighth notes. The left hand has a bass line with quarter notes and rests.

6 7 6 7 6 7 6 7 b

62

Piano accompaniment for measures 69-75. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with quarter notes and rests.

- ste.
- ste.
- ste.

Piano accompaniment for measures 76-82. The right hand has a melodic line with chords and eighth notes. The left hand has a bass line with quarter notes and rests.

6 7 # 6 #

69

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

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

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

6 # # # # 6 - -

76

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

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

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

6 6 # #6 5 #6 5

83

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

6 # 4 # # 6 # #

90

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

#6 4 5 # 6 # 4 # # 6

97

Musical score for measures 97-103. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The notation includes eighth and sixteenth notes, rests, and accidentals. The bass line has some chromatic movement.

Three empty musical staves (treble, alto, and bass clefs) for measures 97-103, indicating that the vocal parts are silent during this section.

Piano accompaniment for measures 97-103. It consists of a grand staff with treble and bass clefs. The music is in a key with two sharps. The notation includes chords and moving lines. Measure numbers 6, #, #, #, 6 are printed below the staff.

104

Musical score for measures 104-110. It features a grand staff with treble and bass clefs. The music is in a key with two sharps. The notation includes eighth and sixteenth notes, rests, and accidentals. The bass line has some chromatic movement.

Three empty musical staves (treble, alto, and bass clefs) for measures 104-110, indicating that the vocal parts are silent during this section.

Piano accompaniment for measures 104-110. It consists of a grand staff with treble and bass clefs. The music is in a key with two sharps. The notation includes chords and moving lines. Measure numbers #, 4, #, #, 6, #, 6, # are printed below the staff.

10. Domine Deus, Agnus Dei

[Andante]

Violin I

Violin II

Viola
(Tutti)

Violoncello

Soprano

Alto

Continuo

p

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

[Andante]

p

6

5

tris.

5

6

6

#

6

7

7

10

Piano accompaniment for measures 10-13. The score consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with sixteenth-note runs in the upper staves and a steady bass line in the lower staves.

Vocal line for measures 10-13. The vocal part begins in measure 10 with a whole rest. In measure 11, it starts with a half note G4. The lyrics "Do - mi - ne De - us, - A - gnus De - i," are written below the staff. The melody continues through measure 13.

Piano accompaniment for measures 10-13 with figured bass. The figured bass is written below the bass staff. The figures are: 7, 7, 7, 7 4 #, 6, 6, 6 #.

14

Piano accompaniment for measures 14-17. The score consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with sixteenth-note runs in the upper staves and a steady bass line in the lower staves.

Vocal line for measures 14-17. The vocal part begins in measure 14 with a half note G4. The lyrics "Fi - li - us Pa" are written below the staff. The melody continues through measure 17.

Piano accompaniment for measures 14-17 with figured bass. The figured bass is written below the bass staff. The figures are: 6, 6, 6 b, 6.

19

- tris, Fi - li - us Pa

Fi - li - us Pa

6 7 7 7 7 7

23

tris,

tris,

7 # 6 6 7 # b 4 3 7

27

Fi - li - us Pa - - - - - tris,

Fi - li - us Pa - - - - - tris,

7 7 7 6 6 4 3

32

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

6 6 6 6 6

37

Measures 37-40 of the piano accompaniment. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady bass line of quarter notes.

41

Deus, Agnus Dei, Filius Patris, Filius

Measures 41-43 of the piano accompaniment. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady bass line of quarter notes.

6 6 6

Measures 44-49 of the piano accompaniment. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady bass line of quarter notes.

50

Filius Patris

Measures 50-53 of the piano accompaniment. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady bass line of quarter notes.

7 7 7 7 7 7 # 7 6/4

62

Musical score for measures 62-65. It features a grand staff with four staves: two for the piano (treble and bass clefs) and two for the double choir (treble and bass clefs). The piano part includes a complex melodic line in the right hand and a steady bass line in the left hand. The choir parts are mostly rests, with some melodic entries in measure 65.

Two empty musical staves, one for the treble clef and one for the bass clef, representing the choir parts for measures 62-65.

Piano accompaniment for measures 62-65. The right hand has a melodic line with a long note in measure 63. The left hand has a steady bass line. Chord symbols are written below the staff: 7, 7, 7, b, 6, b5, b, 6.

66

Musical score for measures 66-69. It features a grand staff with four staves: two for the piano and two for the double choir. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The choir parts have more melodic activity, with some notes tied across measures.

Two empty musical staves, one for the treble clef and one for the bass clef, representing the choir parts for measures 66-69.

Piano accompaniment for measures 66-69. The right hand has a melodic line with some chords. The left hand has a steady bass line. Chord symbols are written below the staff: 4, 3, 6, 6, 5, 4, 3, 6, 6, 5, 4, 3.

11. Qui tollis

Adagio (♩ = 96)

Trumpet in C

Violini
(Tutti)

Viola
(Tutti)

Violoncello

Alto

Tenor

Bass

Adagio (♩ = 96)

Continuo

6

6

5

Qui

Qui tol - - - -

7

7

7

10

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

7 7 5 9 8 7
5

15

pec - ca - ta mun - - - - - di, mi - - se -
 mun - - di, pec - ca - ta mun - - - - - di, mi - - se -
 mun - - di, pec - ca - ta mun - - - - - di, mi - - se -

6 7 7 # 6
5 5 5

20

re - re, mi - se - re - re, mi - se - re - re,
 re - re, mi - se - re - re, mi - se - re - re,
 re - re, mi - se - re - re mi - se - re - re,

b7 5 #6 4 b7 5 6 7 #

25

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

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

30

Qui tol - - - -

5 b 5 6

35

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

7 b7 7 7/5

51

su - sci - pe, su - sci - pe, su - sci - pe,

b 6 b 6

57

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

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

6 7 6

72

- tram.
- tram.
- tram.

6 7 7 7

77

12. Qui sedes

Oboe

Alto

Continuo

(♩ = 72)

6 6 b 7 6 6 # #4

5

Qui se - -

b6 # 6 7 7 4 # 6

10

- des, - qui se - des ad dex - te - ram Pa - tris,

6 6 7 7 # # #4

15

qui se - - des, - qui se - des ad dex - te - ram Pa - tris, mi - se - re - - re, mi - se - re - -

b6 6 4 # b 6

39

- bis, mi - se - re

7 7 7 7 7 #

43

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

4 # # 6 4 6 4 8 6 # 6 6 4 #

47

- bis.

6 6 b 6 # #4

51

b b6 # 6 7 # 7 5 4 #

13. Quoniam tu solus

Allegro

Trumpet in C

Oboe

Violin I

Violin II

Viola I

Viola II

Violoncello

Soprano 1

Soprano 2

Alto

Tenor

Bass

Allegro

Continuo

p Solo

7

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first system contains two vocal staves and two piano staves. The vocal parts enter in the fourth measure with a melodic line, while the piano accompaniment provides a rhythmic and harmonic foundation. The piano part features a complex texture with multiple voices in both hands, including sixteenth-note patterns and sustained chords. The score continues with several systems of piano accompaniment, followed by a section with empty staves, and concludes with a final system of piano accompaniment. The piece ends with a fermata over a final chord.

5 6 5 6 5 6 6 6 7 7

14

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

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

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

5 6 5 6 7 5 6 6

20

7

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

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

- - - - - ctus,

6 5 6 5 6 7 6 5 #

26

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

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

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

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

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

6 5 # 7 # 5 6 7

31

The score consists of several systems. The first system shows instrumental introductions for two flutes and piano. The second system contains vocal entries for Soprano, Alto, Tenor, and Bass, each with the lyrics: '- tis - si - mus, Je - - - - - su Chri - ste, tu so - lus al -'. The piano accompaniment continues with rhythmic patterns. The final system shows the piano accompaniment concluding with a series of chords.

b 4 # b 7 # b 6 5 6 5

43

- su, Je - - - su Chri - ste, tu so - lus, so - lus san - ctus, tu so - lus, so - lus
 - su, Je - - - su Chri - ste, tu so - lus, so - lus san - ctus, tu so - lus, so - lus
 Je - - - - su, Je - su Chri - ste, tu so - lus, so - lus san - ctus, tu so - lus, so - lus
 Je - - - - - su Chri - ste, tu so - lus, so - lus san - ctus, tu so - lus, so - lus
 Je - - - - - su Chri - ste, tu so - lus, so - lus san - ctus, tu so - lus, so - lus

4 # 6 5 #

49

Piano introduction for measure 49, featuring a double choir melody in the upper staves and piano accompaniment in the lower staves. The key signature is D major and the time signature is 7/8. The piano part includes a prominent bass line in the left hand and a more active right hand.

Vocal entries for the text: "Do-mi-nus, tu so-lus Do-mi-nus, tu so-lus san-ctus". The score shows four vocal parts (Soprano, Alto, Tenor, Bass) with their respective lyrics. The piano accompaniment continues from the previous section.

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

Piano accompaniment for the vocal entries, showing the right and left hand parts. The bass line is particularly active, providing harmonic support for the vocalists.

6 5 # 6 5 5 6 5 6 5 6

55

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano introduction and three vocal parts. The piano introduction features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The vocal parts enter with the lyrics: "so - lus al - tis - si - mus, Je - - - tu so - lus al - tis - - - - - si - so - lus al - tis - si - mus, tu so - lus, so - lus san - ctus, tu - so - lus tu so - lus, so - lus san - ctus, tu - so - lus so - lus al - tis - si - mus, tu so - lus, so - lus san - ctus, tu - so - lus". The piano accompaniment continues with the same rhythmic pattern throughout the vocal sections.

61

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

6 4 3

67

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

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

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

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

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

5 6 5 6 5 6 6 4 3

73

The musical score is written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp. The first two staves are for a double choir, with the first staff starting on a 7-measure rest. The piano accompaniment consists of a grand staff with two treble clefs and two bass clefs. The vocal parts are arranged in five staves, each with a treble clef and a key signature of one sharp. The lyrics for all vocal parts are "- ste.".

80

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 80. The vocal line consists of two staves. The piano accompaniment is written for four staves (two treble and two bass clefs). The piano part features a complex rhythmic pattern with sixteenth notes and eighth notes. The score ends with a double bar line and a final chord.

5 6 5 6 6 6

86

The musical score is arranged in three systems. The first system contains two vocal staves (Soprano and Alto) and a grand staff (piano). The second system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff. The third system contains two vocal staves and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal parts have rests in the first two measures, followed by melodic lines in the third and fourth measures. A dynamic marking 'f' is present in the piano part at measure 89.

14. Cum Sancto Spiritu

Allegro

Trumpet in C

Oboe

Violin I

Violin II

Viola I

Viola II

Violoncello

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

Cum San - cto Spi - - ri - tu,

Cum San - cto Spi - - ri - tu,

Cum San - cto Spi - - ri - tu,

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

Cum San - cto Spi - - ri - tu,

Allegro

7 6 # 6 9 8 6 5

6

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

6
5

7
#

6
5

5

9

The musical score is arranged in three systems. The first system consists of six staves: two vocal staves (Soprano and Alto) and a grand piano accompaniment (Right and Left Hand). The second system contains four staves: two vocal staves and a grand piano accompaniment. The third system contains two staves: a vocal staff and a grand piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Cum Sancto Spiritu in gloria, in gloria Dei Patris, amen, amen, amen". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The score concludes with a final cadence in the piano part.

13

The first system of the score consists of six staves. The top two staves are vocal parts, both in treble clef with a key signature of two sharps (F# and C#). The bottom four staves are piano accompaniment, with the top two in treble clef and the bottom two in bass clef, all in the same key signature. The piano part features a rhythmic pattern of eighth notes in the bass line.

The second system continues the musical score. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "glo - ri - a De - i Pa - tris, a - - - men, a - - - - - men, a - - - - - a - - - - - men, a - - - - -". The piano accompaniment continues with the same rhythmic pattern.

The third system continues the musical score. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Cum San - cto Spi - ri - tu in glo - ri - a, in glo - ri - a De - i Pa - tris,". The piano accompaniment continues with the same rhythmic pattern.

6 5 ♭ 5 4 # 6 7 ♭ 7 6 6 #4 6

17

Musical score for measures 17-19. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass clef.

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

Piano accompaniment for measures 17-19. The right hand plays chords and the left hand plays the eighth-note accompaniment.

7 6 7 b 6 5 6 5 b 5

20

a - - men,
- - men,

Soli strumenti

6 5 6 5 6 5 b 5 6 5 b 6 5 6 #

24

6 6/5 6/5 6/5 # 6 6/5

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

4/2 2 6 2 2 6 9 6 6 # # 6

35

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

7 6 #4 6 7 6 6 6 5

42

47

men, a - - - - -

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

men,

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

7 6 7 6 7 6 6 6 7 6 b

50

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

men, a

a - - - men, a

a

men, a

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

54

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

men, a

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

58

The musical score is arranged in two systems. The first system contains five staves: two for the double choir (Soprano and Alto) and three for the piano (Right Hand, Middle, and Left Hand). The second system contains six staves: two for the double choir (Soprano and Alto) and four for the piano (Right Hand, Middle, and Left Hand). The piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal parts have lyrics: "men, a men." and "men, a men." with various rests and phrasing. The score is in G major (one sharp) and 4/4 time.

6 9 6 9 8 6 6 6

15. Appendix: Qui sedes

Alto

Qui se - des

Continuo

f *p*

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

5

ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re no - -

6 6 6 b6 6 6 6 b6 6 6 4

9

- bis.

Alternative bar 9

bis. mi - se -

Alternative bar 9

7 6 7 6 7 6 6 6 4 # b5 b

10

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

b6 6 6 b6 b6 6 6 6