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HOHE MESSE IN H-MOLL

BWV 232

KLAVIERAUSZUG

VON

GUSTAV RÖSLER

EDITION PETERS · LEIPZIG

Мир-звуков.рф

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Qui tollis peccata mundi miserere nobis, suscipte deprecationem nostram	Der duträgst die Sünden der Welt, erbarme dich unser, nimm auf unser Flehn
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Quoniam tu solus sanctus, tu solus do- minus, tu solus altissimus, Jesu Christe	Denn du allein bist heilig, du allein bist der Herr, du allein bist der Höchste, Jesus Christus
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Cum sancto spiritu in gloria Dei patris. Amen	Mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters. Amen
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Credo in unum Deum	Ich glaube an einen Gott
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Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium	Den allmächtigen Vater, Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren

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Et in unum Dominum, Iesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lu- mine, Deum verum de Deo vero, genitum non factum, consubstantiale patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis	Und an einen Herrn, Jesum Christum, den eingebor- nen Sohn Gottes, und vom Vater abstammend vor allen Zeiten, Gott vom Gott, Licht vom Lichte, wahrer Gott vom wahren Gotte, gezeugt nicht erschaffen, gleichen Wesens mit dem Vater, durch den Alles er- schaffen worden ist, der wegen uns Menschen und unsres Heiles willen herniederstieg vom Himmel
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Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est	Und empfangen wurde vom Heiligen Geiste, geboren von der Jungfrau Maria, und Mensch ward
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Crucifixus etiam pro nobis sub Pontio Pi- lato, passus et sepultus est	Und gekreuziget wurde für uns unter Pontius Pilatus, litt und begraben ward
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Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis	Und wieder auferstand am dritten Tage, nach der Schrift, und aufstieg in den Himmel, sitzt zur Rechten des Vaters, und wiederkommen wird in Herrlichkeit zu richten die Lebendigen und die Toten, dessen Reich ohne Ende sein wird
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Et in spiritum sanctum, dominum et vivifi- cantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et con- glorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostoli- cam ecclesiam	Und ich glaube an den Heiligen Geist, der Herr ist und Leben gibt, der aus dem Vater und Sohne her- vorgeht, der mit dem Vater und Sohne zugleich ange- betet und verherrlicht wird, der geredet hat durch die Propheten. Und ich glaube an eine heilige katholische und apostolische Kirche
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Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mor- tuorum et vitam venturi saeculi. Amen	Ich bekenne eine Taufe zur Vergebung der Sünden, und erwarte die Auferstehung der Toten und ein ewi- ges Leben. Amen
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Sanctus, sanctus, sanctus, dominus Deus Sabaoth! pleni sunt coeli et terra gloria ejus	Heilig, heilig, heilig, Herr Gott Zebaoth! Voll sind Himmel und Erde seines Ruhmes
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Osanna in excelsis	Hosianna in der Höhe
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Nº 1. CHOR.

2 Fl. 2 Ob. d'amore, Fag.
Viol. I/II Va. Continuo

Adagio.

Sopran I.

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

Sopran II.

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

Alt.

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

Tenor.

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

Bass.

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

Adagio.

Klavierauszug von G. Rösler.

Largo ed un poco piano.

Fl. Ob.

Flute/Oboe part for measures 5-12. The score shows two staves: treble and bass. The treble staff has sixteenth-note patterns with grace notes. The bass staff has eighth-note patterns.

9

Flute/Oboe part for measures 9-16. The score shows two staves: treble and bass. The treble staff features eighth-note patterns with grace notes. The bass staff has eighth-note patterns.

13

Flute/Oboe part for measures 13-20. The score shows two staves: treble and bass. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note patterns. A performance instruction "Molto legato" is written at the bottom of the page.

17 *Augen blei-*

21

25

30 A
Alt.
Ky-ri-e e-le-

Tenor.
Ky-ri-e e-le- - - i-son, Ky-ri-e e-le- - - i-son, e-
Ob. d'am. I. II.

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

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

50

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

53

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

67

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

70

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

73

77

10 81 D

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

84

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

87

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

93

A page from a musical score featuring five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for piano. The music is in common time, with a key signature of one sharp. The vocal parts sing a continuous line of lyrics in German, including "Ky-ri-e ele-i-son". The piano part provides harmonic support with sustained notes and chords.

96

A page from a musical score featuring six staves of music for orchestra and choir. The music is in common time, with a key signature of one sharp. The vocal parts sing the Kyrie eleison chant in four-part harmony. The instrumental parts provide harmonic support with various textures, including eighth-note patterns and sustained notes. The vocal entries are clearly marked with lyrics: "Ky- ri-e ele- son, Ky- ri-e ele- son, Ky- ri-e ele- son, Ky- ri-e ele- son". The score is written in black ink on white paper.

12 99

102

105

A page from a musical score, numbered 115. The score consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in German: "e - le - i - son, e - le - i - son, e - - lei - - e - le - i - son, e - - lei - - son, Ky - - ri - e - - le - -". The bottom two staves are for the orchestra, showing bassoon and cello parts. The music is in common time, with a key signature of one sharp. The vocal parts have dynamic markings like forte and piano, and the orchestra part includes slurs and grace notes.

14 [118] *kyrie eleison*

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

121

A page from a musical score featuring five staves of music. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for orchestra (Piano/Violin and Cello/Bass). The vocal parts sing in four-part harmony, with lyrics in Latin: "son, e - le - - i - son, e - le - - i - lei - son, Ky - ri - e - lei - son, e - le - - i - son, Ky - ri - son, Ky - ri - e - le - - i - son, e - le - - i -". The piano/violin part provides harmonic support with eighth-note chords, while the cello/bass part provides bassline support.

A musical score page featuring five staves of music. The top four staves are vocal parts, each with lyrics: "son, Ky - ri - e e - - le - - i - son," repeated three times. The bottom staff is for the basso continuo, showing a bass line and harmonic chords. The music is in common time, with a key signature of one sharp (F#). The vocal parts use eighth and sixteenth note patterns, while the continuo staff shows sustained notes and bassoon entries.

Nº 2. DUETT.

Viol. I/II Continuo

Viol. I.II.unis.



4



7



10

Sopr. I.

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

Sopr. II.

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

Viol.



14

A

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

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

Viol.



16 [17]

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

[21]

lei - son, Chri - ste, Christe e -
lei - son, Chri - ste, Christe e - le -
Viol.

[24]

le - - - i - son, e - le - - - i - son, e - lei - - - son,
- i - son, e - le - - - i - son, e - lei - - - son,
Viol.

[27]

B

Chri - ste, Christe e - le - i - son, e - le -
Chri - ste, Christe e - le - i - son, e - le -
Viol.

30

i - son, e - le - i -

i - son, e - le - i -

i - son, e - le - i -

son.

son.

Viol.

39

C

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

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

Viol.

18 [46]

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

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

49

D

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

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

53

son.

son.

f

56

E

Christe e - le -

p

long notes only

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

62

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

65

65

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

68

68

F

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

20 [71] *Gesang unter einem*

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

74

le - i - son, e - le - i - son, Chri-ste e - le - i - son. [46]

le - i - son, e - le - i - son, Chri-ste e - le - i - son. [47]

Viol.

77 G

G

80

83

Other vocal part

kyriatei.com
2 Fl. 2 Ob. d'amore, Fag.
Viol. I/II Va. Continuo

Nº 3. CHOR.

Alla breve.

Sopran. I. II.

Alt.

Tenor.

Bass.

Ky - ri - - e e - lei - -

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

Alla breve.

Bassi, Fag.

Viola

5

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

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

9

Ky - ri - - e e - lei - -

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

Viol. II., Ob. d'am. II.

Viol. I. Fl., Ob. d'am. I.

22 13 A

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

17

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

21

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



25

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

29

6

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

son; Ky-ri - e e - le - i - son;

$$Kv = ri =$$

A musical score page featuring two staves. The top staff is for voices, with lyrics in German: "son, Ky - ri - - e e - lei - - - son,e-le - i - son,Ky - ri - e - e -". The bottom staff is for an organ or harpsichord, with a basso continuo line indicated by a bass clef and a red 'C' symbol. The music consists of measures 11 through 14 of a larger composition.

A musical score page showing two staves of music. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and includes measures 11 and 12. Measure 11 starts with a forte dynamic (F) and contains eighth-note patterns. Measure 12 begins with a half note. The bottom staff is in common time and has a key signature of one sharp (F#). It features a bass clef and includes measure 12. Measure 12 starts with a half note and continues with eighth-note patterns.

33

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

A musical score for three voices (SATB) featuring three staves of music. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The music consists of measures 11 through 15 of a setting by J.S. Bach. The lyrics are in German, repeated in each measure: "e - e - le - - - i - - son, Ky - ri - e e - lei - - - le - i - son, Ky - ri - e e - - - i - son, Ky - ri - e e - lei - son, e - le - i - son," followed by a repeat sign and a basso continuo part.

A musical score page featuring a single melodic line on a five-line staff. The key signature is A major (one sharp). The lyrics "Наш звуковой" are written below the staff.

Kv - ri -

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

lei - - - - son e - le - i - son Ky - - - -

A blank musical staff consisting of five horizontal lines and four spaces, ending with a vertical bar line on the right side.

1

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

sou; Ky - ri - - e e - lei - - son Ky - ri - e e - - lei - -

Ky - ri - e e le - ji - son Ky - ri

Ky-ri-e le-son Ky-ri-e

A single staff of musical notation on a five-line staff. The notes include quarter notes, eighth notes, sixteenth notes, and rests. The key signature changes from one sharp to two sharps. The time signature is common time.

A blank horizontal line representing a staff or measure in musical notation.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, featuring various note heads and stems.

A musical score page showing a single staff with six measures of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The notes include quarter notes, eighth notes, and sixteenth notes, primarily in the treble clef.

A musical score page featuring five staves of music. The top staff uses a treble clef, the second and third staves use a treble clef with a key signature of one sharp, and the bottom two staves use a bass clef with a key signature of one sharp. The music consists of eighth and sixteenth note patterns. The vocal parts sing the Kyrie eleison chant. The page is numbered 10 at the top center.

53

A musical score for a four-part setting of the Kyrie Eleison. The music is in common time, with a key signature of two sharps. The vocal parts are soprano, alto, tenor, and bass. The lyrics are repeated in each measure: 'Ky - ri - e e - - le - - i - - son,' followed by 'Ky - ri - - e e -' on the next line, and so on. The music features various dynamics, including forte and piano, and includes rests and grace notes.

56

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and organ. The vocal parts sing the Kyrie Eleison chant in four parts, while the basso continuo provides harmonic support. The score is in common time, G major, and includes dynamic markings such as forte (f), piano (p), and sforzando (sf). The vocal parts are written in soprano, alto, tenor, and bass clefs, with stems pointing down. The basso continuo part is written in bass clef, with stems pointing up. The organ part is indicated by a treble clef and a bass clef, with stems pointing up and down respectively. The score is set on five staves, with the vocal parts stacked vertically and the basso continuo at the bottom.

Nº 4. CHOR.

Vivace.

Tromba I.

Musical score for Tromba I, Tromba II, Tromba III, Violin, Flute, and Oboe. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time. The bottom staff has a bass clef, a key signature of one sharp, and a common time. The vocal parts begin at measure 25.

Tromba III.

Musical score for Tromba I, Tromba II, Tromba III, Violin, Flute, and Oboe. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time. The bottom staff has a bass clef, a key signature of one sharp, and a common time. The vocal parts begin at measure 25.

Musical score for Tromba I, Tromba II, Tromba III, Violin, Flute, and Oboe. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time. The bottom staff has a bass clef, a key signature of one sharp, and a common time. The vocal parts begin at measure 25.

Musical score for Tromba I, Tromba II, Tromba III, Violin, Flute, and Oboe. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time. The bottom staff has a bass clef, a key signature of one sharp, and a common time. The vocal parts begin at measure 25.

Musical score for Soprano I, Soprano II, Alto, Tenor, Bass, Flute I/Oboe I, Flute II/Oboe II, and Tutti. The score consists of six staves. The vocal parts begin at measure 25. The lyrics are:

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

ex - cel - sis De - o,
ex - cel - sis De - o,
- sis De - o,
- sis De - o,
ex - cel - sis De - o,

B

glo - - - ri - a in ex - cel - -
glo - - - ri - a
glo - ri - a
glo - ri - a

Viol.I.

Viol.II.

Tutti

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

senza Trombe

28 [52] *Cantus*

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

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

59

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

Tromba I.
Fl., Ob.

66 C

glo - - - - - ri - - - - -

Viol.

73

Gloria

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

80

D

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

87

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

94 tinyurl.com

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

Ex

Viol.

Fl., Ob.

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

Pax noster

pax ho - mi - ni-bus bo-nae vo-lun - ta - - tis,
et in terra pax ho-minibus bonae vo-lun - ta - - tis,
in terra pax ho-mi-ni - bus bo - nae vo - lun - ta - - tis,
et in terra pax homi-nibus bonae volun - ta - tis,

F Sopr. I.

et in ter - ra pax ho-mi-ni-bus bonae vo-lun -

ta - - tis, bo - nae vo - - lunta - -
et in ter - ra - pax homi-ni-bus bonae vo-lun - ta - -

Play zydeco style

127 tiny-notes.com

A musical score page featuring three staves. The top staff is soprano, the middle staff is alto (marked 'Ten.'), and the bottom staff is basso continuo. The music consists of measures 11 through 14. The vocal parts sing in Latin, with the alto part providing harmonic support. The basso continuo part provides harmonic support at the bottom. The vocal parts sing in Latin, with the alto part providing harmonic support. The basso continuo part provides harmonic support at the bottom.

130

G

G

pax ho-mi-nibus bo - - nae vo - lun - ta - - tis, pax, pax, *p* pax, pax, in
 - - - tis, ho - mi-ni - bus bo - - - nae vo - lun - ta - - - tis, in
 ta - - - tis, bo - nae vo - - - lun - ta - - -
 Bass.
 et in ter ra pax ho - mi - ni -

133

A musical score for a vocal composition. The score consists of five staves. The top three staves are for voices, with the soprano II part explicitly labeled. The bottom two staves are for the basso continuo. The lyrics are written in Latin, with some words underlined to indicate stress or specific pronunciation. The music is set in common time, with various note values including eighth and sixteenth notes. The key signature is one sharp, indicating G major.

136

My notes.com

- - lun - ta - - - tis, bo - nae vo - lun - ta - tis, bo - nae vo - - - lun - ta - tis,
 pax ho - mi - ni - bus bonae vo - lun - ta - - tis, bo - nae vo - lun - ta - tis,
 pax ho - ni - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,
 - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, Fl., Ob.

139

H

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

Tromba I, II.

143

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

Tromb. III. Timp.

34 147

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

157

long notes coni

Sopr. II. - ni - bus, pax ho - mi - - - nibus bo - nae vo - lun - ta -
 et in ter - ra pax ho - mi - ni - bus bona e vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax, ho - minibus bo - nae vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - ni - bus bona e vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - ni - bus bona e vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - ni - bus bona e vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - ni - bus bona e vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - ni - bus bona e vo - lun - ta -
 Trombe

160

tis, K bo - nae vo - lun -
 tis, bo - nae vo - lun -
 Fl., Ob. bo - nae vo - lun -
 Viol. bo - nae vo - lun -

163

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

167

101
 pax, et in ter - ra pax, et in ter - ra pax.
 pax, et in ter - ra pax, et in ter - ra pax ho -
 pax, in ter - ra pax, in terra pax, et in -
 pax, et in ter - ra pax, et in ter - ra pax, et in -
 pax, et in ter - ra pax, et in ter - ra pax, pax, in ter - ra
 Viola

171

174

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

174

A page from a musical score featuring six staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom three are for piano. The music is in common time, with a key signature of one sharp. The vocal parts sing in Latin, with lyrics including "nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis!", "in-ter-ra-pax ho-mi-ni-bus bo-nae vo-lun-ta-tis!", "ta-tis!", "pax, pax, pax", "ho-mi-ni-bus bo-nae vo-lun-ta-tis!", "pax, in-ter-ra-pax ho-mi-ni-bus bo-nae vo-lun-ta-tis!". The piano part provides harmonic support with sustained notes and chords.

Nº 5. ARIE.

Viol. solo, Viol. I/II Va. Continuo

Viol. Solo

Tutti.

Viol. Solo

3

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with eighth-note pairs in both staves, with a dynamic instruction 'p' (piano) above the bass staff.

6

7

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. Measure 1 starts with a dotted half note followed by an eighth-note pair. Measures 2-4 show a repeating pattern of eighth-note pairs. Measures 5-8 continue this pattern. Measure 9 begins with a dotted half note followed by an eighth-note pair.

9

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 9 begins with a forte dynamic. The right hand plays eighth-note patterns with grace notes, while the left hand provides harmonic support. Measure 10 continues this pattern, maintaining the dynamic and rhythmic complexity. The score is numbered 10 at the top right.

11

A

Sopr. II.

Lau-

Musical score for orchestra and choir, page 11, section A. The score consists of three staves. The top staff is for Soprano II (Sopr. II.), the middle staff for Alto (Alt.), and the bottom staff for Bass (Bass). The key signature is two sharps. Measure 11 starts with a forte dynamic. The vocal parts sing eighth-note patterns, while the bass part provides harmonic support. The vocal parts continue their eighth-note patterns through measure 15. Measure 16 begins with a forte dynamic, followed by a sustained note. The vocal parts then sing eighth-note patterns again. The bass part continues its harmonic function throughout the section.

13

da - mus te, lau -

Viol. Solo

B

16

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

C

19

di - - cimus te, a - - do - ra -

22

- - mus te, glo - ri - fi-ca - - mus te, lau - damus te, benedi-cimus te, a - do -

25

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

27 Amy-notes.com

A musical score page for piano, numbered 27. The top staff uses a treble clef and a key signature of one sharp (F#). It contains sixteenth-note patterns with grace notes and dynamic markings such as 'tr.' (trill). The bottom staff uses a bass clef and a key signature of one sharp (F#). It shows eighth-note chords and rests.

Musical score for piano and voice. The piano part consists of three staves: treble, bass, and middle. The vocal part is in soprano C-clef. The score is in 2/4 time, key signature of two sharps. Measure 29 begins with a piano dynamic of **p**. The vocal line starts with a sustained note followed by eighth-note pairs. The piano accompaniment features eighth-note chords. The vocal line continues with eighth-note pairs, some with grace notes. The piano accompaniment includes sustained notes and eighth-note chords. The vocal line ends with eighth-note pairs. The piano accompaniment ends with eighth-note chords. The vocal line concludes with eighth-note pairs. The piano accompaniment ends with eighth-note chords.

31

da - - mus te, be - ne - di-cimus te, a-do-ramus te,
glo-ri-fi-ca-mus te,

34

glo-ri - fi - ca - - - - - mus te, glo - ri - fi-camus te,
senza Str.

Viol.Solo

37

Наш звуколип

Any-notes.com

53

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

55

ri - - - fi - ca - mus te, lau - - da-mus_te, bene - di-ci-mus te, a - -

57

do-ra - - - mus, glo - ri - fi - ca - mus te. [57]

59

61

Any notes

2 Ob. 2 Tromp. 2 Fag.
Viol. I/II Va. Continuo

Nº 6. CHOR.

Alla breve.

Soprani I, II.

Alt.

Tenor.

Bass.

Alla breve.

Viol. I, Fl.,
Ob. I col Sopr.

5

8

A

12. *Any - uate coru*
 a - - - - - gi-mus ti - bi, gra - -
 - - - - - gimus ti - bi, gra - - - - - ti-as
 ti - - bi, gra - - - - - ti-as a - - - - - gimus ti - -
 pro - pter magnam glo - - - - - riam,
 Tromba I.

B

B

- - - - - ti-as a - - - - -
gimus ti - - bi
pro -
a - - - - - gi-mus ti - - bi, gra - - - - - ti-as a - - - - - gimus
bi, gra - - - - - ti-as a - - - - - gimus ti - - bi, a - - - - - gimus
propter magnam glo-ri-am tu - - am, gra - - - - - ti-as a - gimus
senza Tr.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in G major, 2/4 time. The piano part shows harmonic progression. The lyrics are in Latin, with some words underlined.

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

44

23

gloriām tu - - am, pro - - pter magnam glo - - - - - riam tu - -
 am, pro - - pter magnam glo-ri-am tu - am, gra - - - - -
 - riam tu - - am, propter magnam glo-ri-am tu - - am, gra - - - - -
 - pter magnam glo - - - - riam tu - am, pro - - pter magnam

26

C

am, gra - - - ti-as a - - - gimus ti-bi pro - - pter magnam
 - - - ti-as a - - - gimus ti - - - bi pro-pter magnam glo - - ri-am tu - -
 - - - ti-as a - - - gimus ti - - - bi, gra - - -
 glo-riām tu - am, Tromba gra - - - - - ti-as
 senza Tr.

30

glo-riām tu - am, gra - - - ti-as a - - - gimus ti - - - bi,
 - am, gra - - - ti-as a - - - gi-mus ti - - - bi, gra - - - ti-as
 - - - ti-as a - - - gimus ti-bi propter ma - gnam glo - - - riam tu - am, gra - - -
 a - - - - gimus ti - - - bi pro - - pter magnam gloriām tu - am,
 Tromba II. e Tromba I.

35

D

ky - uoter couro

gra - - - ti-as a - - - gimus ti - - bi pro - - pter magnam
a - - - gimus ti - - bi pro - - pter magnam glo - -
- - ti-as a - - - gi-mus ti - bi a-gimus ti - bi pro - - pter
gra - - - ti-as a - - - gimus ti - - bi pro - -
e Tromba III.,
Timp.

39

glo - - - riam tu - - -
- - - riam tu - - am, pro - - pter magnam gloriam tu - - am, gra - - - ti-as
ma - gnam glo - riam tu - - am, pro - - pter magnam glo - ri-am tu - - am, gra - - -
- pter magnam glo - - - riam tu - - -
senza Tr. Trombe, Timp.

43

ani, pro - pter ma - - - gnam glo - - - riam tu - - am.
a - - - gimus ti - bi pro - - pter ma - - gnam glo - - - riam tu - - - am.
- - ti - as a - - - gi-mus ti - bi pro-pter ma - - gnam glo - - riam tu - - - am.
- - - am pro - pter magnam glo - - riam tu - - - am.
Allegro

Nº 7. DUETT.

Fl. solo

Viol. I/II Va. Continuo

Flauto Solo.

Viol. con sord.

Fl. solo
Viol. I/II Va. Continuo
Flauto Solo.
Viol. con sord.
B.C.
L.H.

7
staccato

10

13

16
Sopran I.
Tenor.
Do - mi - ne Fi - li u - ni - ge - -
Do - mi - ne De - - - us, rex coele - -
p
Allegro

19

Any notes.com

ni-te Je-su Chri-ste al-
stis, De-us Pa-ter o-
senza Str.

22

tis-si-mel
mni-po-tens!

Fl.
Vioi. f

25

A

Do-mine De-us rex coe-le-
Do-mine Fi-li u-ni-ge-

p

28

al-stis, De-us Pa-ter o-mni-po-tens,
ni-te Je-su Chri-ste al-tis-si-me,

48 [31] B

Domine De - - us, rex coe - le -
Domine Fi - - li u-ni - ge -

34 C

stis!
Domine Fi - - li
ni - te!
Do-mine De - - us, rex coe - le -

37

u-ni - ge - ni - te Je - - su Christe al -
stis, De - - us Pa-ter o -
Viol.

40

tis - - si - me, Do - - mi-ne Fi - li,
in-ni - - po-tens, De - - us Pa-ter, Do - -
Fl.
senza Str.

43 D

Do - mine Fi - li u - ni-ge-nite Jesu Christe altis-si-me, Je - su
mine De - us, rex coelestis, Deus Pater omni-potens, De-us

47 E

Christe altis - si - me!
Pater o-mni-po - tens!

50

Domine De - - -
us, rex coe-le - stis, Do - - - mi-ne Fi-li u - ni - geni-te
Fi - li u - ni - geni-te, Do - - - mi-ne De-us, rex coe - lestis, De-us Pa - ter o -
Do - - - mi-ne De-us, rex coe - lestis, De-us Pa - ter o -

53 F

Je - su Chri - ste al - tissime, Do - mi-ne Fi-li u - ni - mnipotens, o - mni - po - - tens,
Do - mi-ne De-us,

ge-ni-te

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

rex coe-le - stis,

De - - us Pa -

ter omni-potens,

De -

senza Str.

Chri - ste al - tis - - si - me!

us Pa-ter omni - - po-tens!

Fl.

Viol.

Amgnotes.com

71

74 G

Do - - mine De - - us, a - - agnus De - i,
Do - - mine De - - us, a - - agnus De - i,

Fl. Solo *p*

77

Do - mi-ne De - - - us, agnus De - i, a - - agnus De - - i,
Do - - mine De - - us, a - - agnus De - i, a - - agnus De - - i,

80

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

f

Tutti

52 [83] *my notes.com*

H

Do - - mi-ne De - - us,
Do - - mi-ne De - - us,

86

a - - agnus De - i, Do - - mine De - - us, agnus De - - i,
a - - agnus De - i, Do - - mi-ne De - - us, agnus De - i,

89

a - - agnus De - - i, Fi - li-us Pa - - tris, I
Do-mine De-us, agnus
a - - agnus De - - i, Fi - li-us Pa - - tris, Do-mine De-us, agnus

92

De-i, agnus De-i, Domi-ne Deus, a - gnus De - - i, Fi - li-us Pa - - tris! [87]
De-i, agnus De-i, Domi-ne Deus, a - gnus De-i, Fi - lius Pa - - tris! [151]

senza Str.

Nº 8. CHOR.

Any notes.com

2 F. Viol. I/II Va. Continuo

Lento.

Sopr. II.

Qui
 Alt.
 Qui tol-lis pec - ca - - - ta mun - di, mi-serere ho - bis,
 Tén.
 Qui tol-lis pec - ca - - - ta mun - di, mi-se-re-re
 Bass.

Lento.

7

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

11

A
 mi - se - re - re no - bis, qui tol - lis pec -
 no - - - bis, mi - se - re - re, qui
 - - - re no - - - bis, mi - se - re - re,
 mun - - - di, mi - se - re - re no - bis,

54 [15] *long notes.com*

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

19

no - bis, mi - se - - re - - - - re
mi - se - - re - - - - re
mun - - di, mi - se - - re - - - - re no - -
ta mun - - di, mi - se - - re - - - - re no - -

23

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

27

B

no - - - - bis!

Qui

no - - - - bis!

Qui tol - lis pec -

re no - - - - bis!

Qui tol - lis pec - ca -

bis!

Qui tol - lis pec - ca - - - - ta

br.

31

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

ca - - - - ta mun - - - di, su - - sei -

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

mun - - di, su - - sei - pe de - pre - ca - ti -

35

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

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

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

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

56 [39]

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

42

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

46

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

N° 9. ARIE.

Any-notes.com
Ob. d'amore
Viol. I/II Va. Continuo



18 Alt.

Qui se - - - des ad dextram Patris, qui

p

pp

Measures 17-20: Treble clef, 6/8 time, key signature of two sharps. The bassoon part includes lyrics in Latin. Measures 19 and 20 show melodic lines in the bassoon and oboe parts.

23

A

se - - - des ad_ dex-tram Pa-tris, ad

p

pp

Measures 21-24: Treble clef, 6/8 time, key signature of two sharps. The bassoon part includes lyrics in Latin. Measures 23 and 24 show melodic lines in the bassoon and oboe parts.

58 [27] *Largo - molto*

dex - - - tram Pa - - - tris, — mi - se - re - re no - bis!

31

36

40

44 B

se - - - - - des ad dextram Patris, mi -

Ob.

48

- - se - re - - - re nobis, qui se -

52

- des ad dextram Pa - tris, mi - - - se - re - re

56

no - - bis,

Tutti

p f

61

C

mi - - se - re -

p

66

re nobis, mi - - se-re - re no - - bis, qui se - -

tr

tr

71

Adagio. (Tempo I.)

- des ad dextram Patris, mi - - se-re - re no - - bis, qui se - -

tr

pp

p

pp

Viol. I.

Molto sforzando

60 [76] *Play notes well*

D des ad textram

80

Pa - - - tris, mi - - - se - re - - re no - - bis! [87]

83

Nº 10. ARIE.

Corno da caccia, 2 Fag.
Continuo

Corno da caccia. *tr.*

Fagotti

5

9

Play glockenspiels

13 Bass.

13 Amy Notes.com

18

A

23

27

32

B

62 [37] *tu so-lus san - etus, tu so-lus Do - minus,*

Cornio

41 *tu so - - - lus, solus san - - - etus, tu so-lus Do-mi-*

45 *nus,*
Cornio

50 C
tu so-lus al -

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

58 *Any notes.com*

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

63

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

68

72 D

tu so-lus al -

76

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

80 *Any notes copy*

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

84

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

88

- su Chri-ste; quo-ni-am tu so-lus

93

san-ctus, tu so-lus tu so-lus Do-miuus,

Corno tr

98

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

102 F

- minus, tu so - lus al - tis-si -

106

nus, Je - su Chri - ste, so-lus Do -

110

minus, tu so -

114

lus al - tis - si - mus Je - su Chri - ste. [109]

tr

Tutti

119

124

Nº 11. CHOR.

Sopr.II.

Cum san - cto spi - ri -

Alt. Cum san - cto spi - ri - tu in glo - ri - a De - i Pa - tris,

Ten.

Cum san - cto spi - ri - tu in glo - ri - a De - i Pa - tris,

Bass.

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

Vivace.

Fl., Ob.

3 Trombe

Timp.

4

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

in glo - ri - a De - i Pa -

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

in glo - ri - a De - i Pa -

in glo - ri - a De - i Pa -

8

tris, cum san - cto spi - ri - tu in glo - ri - a De - i

tris,

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

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

tris, cum san - cto spi - ri - tu in glo - ri - a De - i

Viol.

Pa-tris,

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

cum san-cto spi - ri - tu

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

Pa-tris,

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

cum san-cto spi - ri - tu

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

Pa-tris,

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

Fl., Ob.



15

A

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

in glo - - ri-a

tris,

in glo - - ri-a

tris,

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

tris, cum sancto spi-ri - - tu,

19

De-i Pa - - -

tris, in glo - -

De-i Pa - - -

tris, in glo - -

in glo -

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

in glo -

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

cum san-cto spi-ri - tu

in glo - -

68 [23] *long notes only*

ri-a De-i
ri-a De-i
ri-a De-i
ri-a De-i
ri-a De-i
Trombe

27

Pa - tri - tris, in
Pa - tri - tris, in

31 B glo -
glo -
glo -
glo -
glo -
ri-a De-i
ri-a De-i

This page contains three staves of musical notation. The top staff uses a treble clef and consists of six measures of music, ending with a fermata over the last note. The middle staff uses a bass clef and also has six measures. The bottom staff uses a treble clef and has five measures. The vocal parts sing in unison, with lyrics appearing above the notes. The lyrics are: 'ri-a De-i' (repeated four times), 'Trombe' (indicated by an instrument name above the staff), 'Pa - tri - tris, in' (repeated four times), and 'B glo -' followed by 'ri-a De-i' (repeated twice). Measure numbers 68, 27, and 31 are visible on the left side of the staves. The measure numbers 23 and 31 are enclosed in small boxes. The tempo marking 'long notes only' is written above the first staff.

63

C

- ri-a De - - i Pa - - tris, A - - men.
 - - ri-a De-i Pa - - tris, A - - men.
 Pa-tris, De - - i Pa - - tris, A - - men.
 Pa-tris, De - - i Pa - - tris, A - - men. Cum sancto spi - - ri - tu in
 - ri-a De - - i Pa - - tris, A - - men.

senza Str.

39

glo - - - - - ri-a De-i Patris, A-men, A -

44

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

Hegel's Logik

70 48

D

Cum san-cto spi - - ri - tu in glo -

men, A -

men, cum sancto spi - - ri - tu in glo -

52

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

Cum san-cto spi - - ri - tu in glo -

men, cum sancto spi -

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

Cum san-cto spi - - ri - tu in

56

- ri-a De - i Pa - - tri-s, A - - - men, A -

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

- men, A - - men, A -

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

16th note

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

68

men, A - - men, men, A - - men, tris, A - - men, Pa - - - tris, A - - men, men, A - - men,

Fl., Ob.

66

E

A - - - - men, A - - - - men,

Thy kingdom

69

cum san - eto spi - ri - tu,
 cum san - eto spi - ri - tu,
 cum san - eto spi - ri - tu,
 cum san - eto spi - ri - tu,
 cum san - eto spi - ri - tu,

Trombe

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

- - - ri - a De - i Pa - - - - -
 - - - ri - a De - i Pa - - - - -
 - - - ri - a De - i Pa - - - - -
 glo - ri - a De - - - i Pa - - - - -
 glo - ri - a De - - - i Pa - - - - -

Alma Lysolene

A page from a musical score for organ and choir. The top staff is for the organ, featuring a treble clef and a key signature of one sharp. The lyrics "Pa-tris, cum sancto spi-ri-tu in glo-ri-a De-i Pa-tris, A-men," are written below the notes. The second staff is for the soprano voice, also in treble clef and one sharp. The lyrics "A-men, cum sancto spi-ri-tu in glo-ri-a De-i Pa-tris, A-men." are written below the notes. The third staff is for the alto voice, in bass clef and one sharp. The lyrics "A-men, cum sancto spi-ri-tu in glo-ri-a De-i Pa-tris, A-men." are written below the notes. The bottom staff is for the bass voice, in bass clef and one sharp. The lyrics "cum sancto spi-ri-tu in glo-ri-a De-i Pa-tris, A-men." are written below the notes. The page number 106 is at the bottom left.

102

A page from a musical score for organ and choir. The music is in common time, with a key signature of one sharp. The vocal parts sing in Latin, with the choir parts appearing in two staves. The organ part is in the bass clef staff at the bottom. The vocal parts sing "Amen" three times, with the final "amen" being sustained. The organ part provides harmonic support throughout.

105

105 I

men, in glo - - - - - fi-a De - i Pa - tris, A - men, in glo - -
 men, in glo - - - - -
 A - - - - - men, A - - - - - men, A - -
 A - - - - - men, A - - - - - men, A - -
 A - men, cum san - cto spi - - ri - tu in glo - ri - á De - i Pa - tris,

A page from a musical score featuring six staves of music. The top three staves are vocal parts (Soprano, Alto, Tenor) singing "Amen" in unison. The bottom three staves show the harmonic progression. The fourth staff from the bottom has a label "Trombe" above it, indicating a solo entry for Trombone.

112

A musical score for organ, page 116. The score consists of five staves of music. The top four staves are soprano voices, each with a treble clef and a key signature of one sharp. The bottom staff is a basso continuo part, indicated by a bass clef and a key signature of one sharp. The lyrics "in glo-ri-a De-i Pa -" are written below the first four staves, with a faint watermark "Digitized by Google" overlaid across the middle. The music features various note heads and stems, with some notes grouped by vertical lines.

116

K

tris, in glo - - -

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

tris, in glo - - -

tris, in glo - - -

tris, in glo - - -

Hymnus Gregorianus

A page from a musical score featuring five staves of music for organ and choir. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 120. The lyrics "Amen, Amen, in" are written below the notes. The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp.

122

- ri-a De - - - i Pa - - - tris, A - - -
 glo-ri-a De - - - i Pa - - - tris, A - - -
 - ri-a De - - - i Pa - - - tris, A - - - men,
 - tris, in glo - - - ri - a De - - - i Pa - - -
 - ri-a De - i Pa - tris, A - - -
 Tromba I.
 Tutti

125

The image shows a page from Johann Sebastian Bach's Mass in B minor, specifically the section for "Amen". The score is arranged in five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for organ. The vocal parts sing in four-part harmony, while the organ provides harmonic support with sustained notes and chords. The musical style is characteristic of Baroque choral music, with clear rhythmic patterns and expressive dynamics.

N°12. CHOR.

Sopr. I.

Sopr. II.

Alt.

Ten.

Bass.

Cre - - - do in u - - - num

senza Str.

4

De - - um, in u-num De - - um, in u - - num De - - um, in u - - num
Cre - - - do in u - - - num De - - - um, in

8

Cre - - - do in u - - - num

u - - num De - - um, cre - - do in u - - - num De -
De - - - um, in u - - - num De - - - um, in u - num De -
unum De - - um, in unum De - - - um, in u - num De -

12 A

De - - - um, in u-num De - - - um, in u - - num De - um, cre - - do,
 Cre - - - do in u - - - num De - - um, in u - - - num De - - do, in u - -
 um, in u-num De - - - um, in u - num De - - - um, in u - - - um, in u - -
 um, cre - - do in u-num De - - um, in u - num De - - - um, in u - num De - -
 - - um, cre - - do in u-num De - - um, in u - num De - - - um,

Viol. I.

16

cre - do in unum De - - um, in u - num De - - - um, in u - num De - -
 unum De - - um, in unum De - - - um, in u - num De - - um, in u - num De - -
 - - um, De - - - um, cre - - do in
 um, in u - num De - - - um, cre - - do in unum De - -

Viol. II.

20

B

um, cre - - do in unum De - um, in unum De - - um, in u - -
 in u - - num De - - um, in u - - - num De - - um, cre - - - do in u - -
 u - - - num De - - um, in u - - - num De - - um, in u - - - num De - - um, in u - -
 in u - - - num De - - um, in u - - - num De - - um, in u - - - num De - - um, in u - -
 um, cre - - do, cre - - - do in u - num De - - um, in u - - - num De - - um,

The image shows a page from a musical score for 'Ave Maria' by Franz Schubert. The vocal line is in soprano C major, 2/4 time. The piano accompaniment is in basso continuo style, indicated by the bass clef and the instruction 'Bassoon continuo'. The vocal part begins with 'Ave maria' and continues with 'gratia plena domine' and 'deum in unum'. The piano part provides harmonic support with sustained notes and rhythmic patterns. The score is written on five staves.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts sing the Latin hymn "Ave Maris Stella". The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The vocal entries are staggered, with the Alto and Bass entering after the Soprano's first entry.

A musical score page featuring five staves. The top four staves represent four vocal parts: soprano, alto, tenor, and bass. Each vocal part has lyrics in Latin: "u-num De - - um, in u-num De - - um, cre - -", "u - - num De - - um, in u - - num De - - um, cre - - -", "- do in u - - num De - um, cre - - -", and "um, cre - - do in u - num De - - um, cre - -". The basso continuo staff at the bottom provides harmonic support with bass notes and accompanying chords.

D

do in _____ u - - - - - num _____ De - - - - um

in u - - - num De - - - um ,

in u - - - - num De - - - um,-

in

ANSWER The answer is 1000. The first two digits of the product are 10.

A single measure of musical notation on a staff. The measure begins with a quarter note, followed by a half note, a whole note, another whole note, and a half note. The staff has vertical bar lines dividing the measures, and horizontal tick marks indicating the pulse or beat.

- - do, ere - do in u - - - num De - - um, in

cre - - - do in__ u - num De - um, in__ u - num

cre - - - do in u - num De - - - - um, in u - num

- num De - 5 5 5 5 - nm in. u.

has a $\#_c$ $\#_c$ $\#_c$ $\#_c$ $\#_c$

A musical score page showing a single staff of music. The staff consists of five horizontal lines. There are several black dots representing notes of different values scattered across the staff. Some notes have vertical stems extending upwards or downwards. There are also several small black squares representing rests. The music is written in a standard musical notation style.

A musical score page showing two measures of music for orchestra. The key signature is B-flat major (two flats). Measure 16 starts with a bassoon playing a sustained note. Measures 16 and 17 feature woodwind instruments like oboes, bassoons, and clarinets, along with strings and brass. The notation includes various dynamic markings such as piano (p), forte (f), and sforzando (sf).

cre - - - do__in u - - - num De - - - - - - - - - - -

De - - - um, cre - - do in u-num De - - - - - - -

cre - do in all num. Re -

um gro - z - do cre - do in n num Re -

A musical score page showing measures 11 through 14. The score includes parts for Bassoon, Oboe, Clarinet, and Trombone. Measures 11-14 feature sustained notes with fermatas. Measure 11: Bassoon sustained note. Measure 12: Oboe sustained note. Measure 13: Bassoon sustained note. Measure 14: Oboe sustained note. The page number '11' is at the bottom right.

Nº 13. CHOR.

2 Ob. 3 Tromp. Pk.
Viol. I/II Va. Continuo

Sopr. I. II.

Cre - do in u - num De - um,

Alt. Cre - do in u - num De - um,

Ten. Cre - do in u - num De - um,

Bass.

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

Ob., Viol.

6

cre - do in u - num De - um, cre - - do

cre - do in u - num De - um, cre - - do

cre - do Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et

rae, fa - cto - rem coe - li et ter - rae, fa - cto - - - rem coe -

11

E

in u - num De - um,

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - - - rae, fa - cto - rem

ter - - - rae, fa - cto - - - rem coe - li et ter - rae, vi - si - bi -

li et ter - rae, vi - si - bi - - - lium o - - - mni - um et in - vi - si - bi - li - um,

17 89

Play forte, piano

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

A page from a musical score featuring five staves of music. The top staff is soprano, followed by alto, tenor, bass, and a continuo staff with cello and bassoon. The music is in common time, key signature of one sharp. The vocal parts sing in Latin, with the bass part providing harmonic support. Measure 23 begins with a forte dynamic. The vocal entries are as follows:
Soprano: eto - - - rem coe - li et ter - rae, fa - cto - - - rem coe -
Alto: - rem coe - - - li et ter - rae, vi-si-bi - - - li-um o - - - mni-um et
Tenor: - rem coe - - - li et ter-rae, vi-si-bi - li - um o - - - mni-um et
Bass: tem, fa - cto - rem coe - li et ter - - - rae, fa - cto - - - rem coe -
Continuo: The continuo part consists of cello and bassoon parts, providing harmonic support throughout the section.

29

- li et ter - rae, visi - bi - lium o -
in-visi-bi-li-um, fa - cto - rem coe - li et ter - rae,
in-visi-bi-li-um, fa - cto - rem coe - li et ter - rae,
li et ter - rae, fa - cto - rem coe - li et ter-rae, vi-si -

Tromba

Bassoon

84

35 *Aug - uster cur*

mni - um et in - vi - si - bi - li - um, Pa-trem o - mni - po - ten -
 rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um;
 vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um;
 bi - li - um o - mni - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um;

G

41

tem, fa - cto - rem coe - li et ter - - rae, fa - cto - - - rem coe -
 Pa - trem, Pa-trem o - mni - po - ten - tem, fa - cto - rem coe - li et
 cre - do in u - num De - um,
 cre - do in u - num De - um,

H

47

li et ter - - rae, fa - cto - - - rem coe - li et ter - - rae, vi - si -
 ter - - - rae, fa - cto - - - rem coe - li et ter - - rae, vi -
 Patrem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - - rae, fa -
 cre - - do in u - num De - um, Patrem o - mni - po - ten -
 senza Tromba

53

bi - li - um o - - - mni - um et
 - si - bi - li - um et in - vi - si - bi - li - um o -
 cto - - - rem coe - li et ter - rae, vi - si - bi - li - um o -
 tem fa - cto - rem coe - li et ter - rae, coe - li et ter - rae, coe -

58

in - vi - si - bi - li - um, fa - cto - - - rem coe - - - li et
 - mni - um, vi - si - bi - li - um et in - vi - si - bi - li - um o -
 - mni - um, fa - cto - - - rem coe -
 - li et ter - rae vi - si - bi - li - um o - - - mni - um et

63

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

Tromba I. II.

Tromba III.,
Timp.

My-notes.com

ter - - - rae, vi - si - bi - - - li - um o - mni - um et in - vi - - - si -
ter - - - rae, vi - si - bi - li - um o - mni - um et
li et ter - - rae, vi - si - bi - - - li - um o - mni -
bi - li - - um, vi - si - bi - - - li - um o - mni -

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

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

2 Ob. e amore notes.com
Viol. II Va. Continuo

Nº 14. DUETT. *)

Andante.

Viol. Ob. d'am.

8 Sopr.

12

15

18

ge-ni-tum,
et in u-num
Do - - - mi-num

Filium De-i u - ni - ge-ni-tum, et in u-num Do - - - minum

Viol. II.

B

Je - - sum Christum,
Je - - - sum Christum, et in u-num Do - - -

Je - - - sum Christum, Je - - - - sum Christum, et in u-num

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

Do - - - mi-num, in u - num Do - - - mi-num Je - sum Chri - stum,

Fi - - - li-um De - - - i u - ni - ge - - - ni - tum;

Fi - - - li-um De - - - i u - ni - ge - ni - tum;

Ob.

29 *Lungo molto con*

33 C

et ex Pa-tre, ex Pa-tre na - - tum,
et ex Pa-tre, ex Pa-tre na - -

senza Str. Viol.

36

et ex Pa-tre, ex Pa-tre na - - tum an-te o - -
- - tum, et ex Pa-tre, ex Pa-tre na - - tum an-te o - -

senza Str. Viol.

39

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

Bugnolynel. pp

90 42

la;
la;
Ob.
Tutti

46 D

De-um de De-o,
De-um de De-o,
senza Str.

49

Iu-men de Iu - - - mi-ne, De - um ve-rum, de De-o ve - - -
lumen de lu - - - mi - ne, De - um verum, de De-o ve - - - ro ge-ni-

Viol.

52

- ro ge-ni-tum, non fa - - etum, con-substan-ti - a - lem Pa - - -
- tum, non fa - - etum, con-sub-stan-ti - a - lem Pa - - - tri, per quem

55

E

- tri, per quem o - mni - a fa - cta sunt, De - um ve - rum de De - o ve - ro,
o - mni - a fa - cta - sunt, De - um ve - rum de De - o ve - ro,

58

de De - - o ve - - - ro, per quem o - - - mni - a fa - cta,
de De - - o ve - - - ro, per quem o - - - mni - a fa -

62

F

fa - - cta sunt; qui propter nos ho - - mi -
- cta sunt; qui propter nos ho - - mi - nes

Ob.

66

nes et propter no - stram sa - lu - tem, propter no - - stram sa -
et propter no - stram sa - lu - tem, pro - pter no - - stram sa - lu - - tem de -

Hugo - glynnology

G

lu - tem de - scen - dit de coe-lis, qui propter nos et propter nostram sa-

scen - dit de coe-lis, qui propter nos et propter no - stram sa - lu - tem de -

71

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

seen-dit de coe - lis, qui propter nos de - scen - - dit de coe - lis,

74

et qui propter nostram sa - lu - - tem de - scen - - dit de coe - lis. [ff]

propter nostram sa - lu - - tem de - scen - dit de coe - . . lis. [ss]

77

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Nº 15. CHOR.

Viol. I/II Continuo

Sopr. I.

Sopr. II.

Alt.

Ten.

Bass.

Viol. I. II.

Et in - car -

Et in - car - na - - tus

6

Et in - car - na - - tus est, in - car - na - - tus est de

na - - - - tus est, in - car - na - - - - tus est de

est, in - car - na - - tus est, in - car - na - - - - tus est de

Et in - car - na - - tus est, in - car - na - - - - tus est

Et in - car - na - - tus est de

11

spi - - ri - tu san - - - eto ex Ma - ri - - - a vir - - - gi -

spi - ri - tu san - - - eto ex Ma - ri - - - a vir - - - gi -

spi - ri - tu san - - - eto ex Ma - ri - - - a

de spi - ri - tu san - - - eto ex Ma - ri - - - a

spi - ri - tu san - - - eto ex Ma - ri - - - a

Allegro moderato

ne, ex Mari - a vir - gi - ne,
ne, ex Mari - a Mari - a vir - gi - ne,
vir - gi - ne, ex Mari - a vir - gi - ne,
vir - gi - ne, ex Mari - a vir - gi - ne,
vir - gi - ne, ex Mari - a vir - gi - ne,

21

A

et in - car -
et in - car - na - - tus
et in - car - na - - tus
et in - car - na - - tus est, in - car - na - - tus

27

na - - - - - tus est de spi - - - ri - tu san - - - - -
est, in - car - na - - tus est de spi - - - ri - tu san - - - - -
est, in - car - na - - tus est de spi - - - ri - tu san - - - - -
est, in - car - na - - tus est de spi - - - ri - tu san - - - - -
et in - car - na - - tus est de spi - - - ri - tu san - - - - -

B

cto ex Ma - ri - a vir - - - gi - ne, ex Ma - ri -
 cto ex Ma - ri - a vir - - gi - ne, ex Ma - ri - a, ex Ma - ri -
 cto ex Ma - ri - a vir - - gi - ne, ex Ma - ri - a, Ma - ri -
 cto ex Ma - ri - a vir - - gi - ne, ex Ma - ri - a
 cto ex Ma - ri - a vir - - gi - ne, ex Ma - ri - a

C

- a vir - gi - ne, et ho - - mo fa - - ctus
 - a vir - gi - ne, et ho - - mo
 a vir - gi - ne, et ho - - mo fa -
 vir - - gi - ne, et ho - -
 vir - - gi - ne, et ho - - mo fa - -

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

Nº 16. CHOR.

2 Fl. Viol. I/II Va. Continuo

Sopr. II.

Alt.

Ten.

Bass.

Fl.

Fl.

Viol.

Viol.

6

fi - xus,

cru - ci - fi - xus,

12

A

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

cru - ci - fi - xus,

cru - ci - fi - xus e - - - ti - am pro -

fi - xus,

cru - ci - fi - xus,

18

Sing notes con-

B

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

24

C

no - - - bis sub Pon - ti - o Pi - la - - to, pas -
Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, pas -
- ti - am pro no - - - bis sub Pon - ti - o Pi - la - - to, pas -
sub Pon - ti - o Pi - la - - to, pas -

30

- sus et se - pul - - tus est, pas - - sus et se - pul - tus
- sus et se - pul - - tus est, pas - - sus et se - pul - tus
sus, pas - sus et se - pul - tus est, pas - - sus et se - pul - tus
- sus et se - pul - tus est, pas - - sus et se - pul - tus

D

est; cru - - ci - fi - xus e - ti - am pro - no - - bis
 est; cru - - ci - fi - - xus e - ti - am pro
 est; cru - - ci - fi - - xus
 est; cru - - ci - fi - - xus

42

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

no - bis sub Pon - ti - o Pi - la - - - to, pas - sus et se - - pul - - tus,
 e - ti - am pro no - bis, pas - sus et se -

fi - xus e - ti - am pro no - - - bis, pas - sus

48

E

se - pul - - tus est, se - pul - - tus est, se - pul - - tus est.

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

pul - - tus est, se - pul - - - tus, se - pul - - tus est.

et se-pul - - tus est, se - pul - - tus est, et se - pul - - tus est.

N° 17. CHOR.

2 Fl. 2 Ob. 3 Tromp. Pk.
Viol. I/II Va. Continuo

Sopr. I.

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

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4

8

Alt. A
 et re - sur - re - - -
 Ten. et re - sur -
 Bass. et re - sur - re - - -
 Viol. Viola
 Cello/Bassoon

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Sopr. I.

et re-sur - re - . . . xit, re-sur -

Sopr. II.

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

- - - xit, re-sur - re - - - xit, re-sur -

re - - - xit, re-sur - re - - - xit, re-sur -

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

Tutti

16

re - - - - xit ter - - ti - a di - e, re - sur - re - xit ter - ti - a

re - - - - xit ter - - ti - a di - e, re - sur - re - xit ter - ti - a

re - - - - xit ter - - ti - a di - e, et re - sur - re - - - xit ter - ti - a

re - - - - xit ter - - ti - a di - e, re - sur - re - - - xit ter - ti - a

re - - - - xit ter - - ti - a di - e, et re - sur - re - - - xit ter - ti - a

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16up-zbyrob.ppt

[20] Any-notes.com

B

Flu. Ob.

Hony-notes.com

24

exit

$r_0 = \sin r = r_0$

rcxit.

re - sur - re -

rexit

re sur rexit

exit

re sun no wit

no wit

at noon no wit

21

[lib.ru/zvukov/poem/](http://www.lib.ru/zvukov/poem/)

Any-notes.com

exit ter - ti-a
re - xit, re-sur - re - xit, re - sur - re - xit ter - ti - a
re - xit, re - sur - re - xit, ter - ti - a di - e, re-sur -
re - xit, re-sur - re - xit ter - ti - a di - e, re-sur -

di - e se - cun - dum scri - ptu - ras;
di - e se - cun - dum scri - ptu - ras;
di - e se - cun - dum scri - ptu - ras;
di - e se - cun - dum scri - ptu - ras;
re - xit se - cun - dum scri - ptu - ras;

Fl., Ob., Viol.

40 *long-note cam.*

44

48 C
et a - scen - dit in
et a - scen - dit in
et a - scen - dit in coe -
et a - scen - dit in coe -

Tromba I.
et a - scen - dit in coe -
 Fl.

52
coe-lum, se-det ad dex- teram De-i Pa-tris, ad dextram De-i Pa-
coe-lum, se-det ad dex-te-ram De-i Pa-tris, ad dextram De-i Pa-
- lum, se-det ad dex-te-ram De-i Pa-tris, ad dextram De-i Pa-
- lum, se-det ad dex-tram De-i Pa-tris, ad dextram De-i Pa-
- lum, se-det ad dex-tram De-i Pa-tris, ad dex-tram De-i Pa-

Ob. *Viol.*

104 [56] D

tris, a - seen - dit, a - seen - dit in
 tris, a - seen - dit, a - seen - dit in
 tris, a - seen - dit in
 tris, a - seen - dit in coelum, a - seen - dit in
 tris, a - seen - dit in

Trombe

60

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

Fl.

Ob.

64

dex-te-ram De-i Pa - tris;
 dex - - - - - tram De-i Pa - tris;
 se - det ad dextram De-i Pa - tris;
 det ad dex - - - - - tram De-i Pa - tris;
 dextram De-i Pa - tris, De - i Pa - tris;

Fl., Ob., Viol.

Nun glynolipp

68 *Song-notes.com*

72

E Bass.

76

glo-ri-a, ven-tu-rus est cum glo-ri-a, cum glo-ri-a, ju-di-ca-

80

- - - re vi-vos et mor-tu-os, ju-di-ca-re

84

F

eu-jus re-gni non e-rit
eu-jus re-gni non e-rit
eu-jus re-gni non e-rit
eu-jus re-gni non e-rit

vi-vos et mor-tu-os, vi-vos et mor-tu-os; eu-jus re-gni non e-rit

Trombe

Tutti

Long notes, even

fi - - nis,
fi - - nis,
fi - - nis,
fi - - nis,
fi - - nis,

92

eu - jus
eu - jus re -
eu - jus re -
eu - jus re -
Trombe

Fl., Ob.

96

G

cu - - jus re-gni non e - rit fi - - nis, eu - - jus
re - - gni, cu - - jus re-gni non e - rit fi - - nis, eu - - jus
- gni non e - rit fi - - nis, non e - rit fi - - nis, eu - - jus
- gni non e - rit fi - - nis, non e - rit fi - - nis, eu - - jus
fi - - nis, non e - rit fi - - nis, cu - - jus re - - gni, non e - rit fi - - nis, cu - - jus

Tutti

FL.

Long notes, even

re-gni non e-rit fi-nis, cu-jus re -
 re-gni non e-rit fi-nis, cu-jus re -
 re-gni non e-rit fi-nis, cu-jus re -
 re-gni non e-rit fi-nis, cu-jus re - gni, cu-jus

re-gni non e-rit fi-nis, cu-jus re -

Trombel.

- gni non e-rit fi-nis, cu-jus re-gni non e-rit fi-nis, cu-jus

re-gni non e-rit fi-nis, cu-jus re -

- gni non e-rit fi-nis, cu-jus re-gni non e-rit

- gni non e-rit fi-nis, cu-jus re-gni non e-rit fi-nis.

re-gni non e-rit fi-nis, non e-rit fi-nis, fi-nis.

- gni non e-rit fi-nis, fi-nis.

- gni non e-rit fi-nis, non e-rit fi-nis, fi-nis.

fi-nis, non e-rit fi-nis, cu-jus re-gni non e-rit fi-nis.

Fl., Ob., Viol.

108

112



116

Tromba



120

Tromba I. II.



124



128

Tutti



N° 18. ARIE.

2 Ob. d'amore Continuo

Oboi d'amore.



7

Harp glissando



13

Bass.

Et in Spi-ri-tum sanctum Do-minum et vi - vi - fi - can - tem,
senza Ob.

19

A

et in

26

Spi-ritum, sanctum Dominum et vi - vi - fi - can - tem, vi-vi-fi - can-tem, Spiritum

32

B

sanctum, Spiritum sanctum vi-vi-fi - cantem, vi-vi-fi - cantem Do-mi - num, qui ex Pa-tre Fi - li -

38

o - - - que proce - dit, ex Pa-tre

110
 44

Fi - li - o - que pro - ce - dit, qui ex Pa - - - tre Fi - li - o - - que proce - - dit;

50

57

C qui cum Pa -

63

- tre et Fi - li - o simul a - do - ra - tur, a - do - ra -

69

- - - tur et con-glo - ri - fi - ca - - - - tur, et con-glo - ri - fi - ca -

75

tur; D qui lo - cutus est per Pro-

81

phe - tas, lo - cutus est per Pro - phetas, per Pro - phetas lo - cu - tus est, lo - cu - tus

87

est per Prophe - - tas, lo - cu - tus est, per Pro - phe - - tas, per Pro - phe - - tas.

93

Et u-nam sanctam catholi-cam et a-po - sto - li - cam ec - cle - si - am,
senza Ob.

Ob.

99

E

et unam

106

sanctam catho-li-cam et a-po - sto - li - cam ec - cle - si - am, et u-nam sanctam

112 111

ca-tho - li-

116

cam et a - po - sto - li - cam ec - cle - si -

121 F

am, u - - - nam san - - ctam ca-tholi - cam et a-po - sto - li - cam eccl -

126

- siam, unam san - - ctam ca-tholicam et a-po - sto - li - cam eccl -

senza Ob.

132

am. [Ob.]

138

tr

Nº 19. CHOR.

Continuo
Sopr. I.
Sopr. II.
Alt.
Tenor.
Bass.

Sopr. II. Con - fi - - te - or, con-fi - - te - or u - - - num ba - pti - - -
 Con - fi - - te - or, con-fi - - te - or u - - - num ba -
 Con - fi - - te - or, con-fi - - te -
 Con - fi - - te - or, confi - - -
 senza Str. Con -

8

sma, u - - num ba - - pti - - - sma, u - - num ba - ptisma, u - - num ba -
 pti - - - sma, con - - fi - - te - or u - - num ba - ptisma, u - num ba -
 or u - num ba - - pti - - - sma, u - - num, u - num ba - pti - - - sma, u -
 fi - - te - or, confi - - - te - - or unum ba - pti - - - sma, u - num ba -
 A

15

pti - - - sma
 pti - - - sma in re - mis-si - o -
 - - - sma in re - mis-si - o - nem pecca - to - - -
 num ba - pti - - sma in re - mis-si - o - nem, pecca - to - - rum, in - re - mis-si - o - nem
 pti - - - sma

in re - missi - o - nem pecca - to - rum, in re - missi - onem pec - ca -
 - nem pecca - to - rum, in re - missi - onem pec - ca - to -
 rum, in re - missi - onem pec - ca - to - rum, in re - missi - onem pecca -
 pec - ca - to - rum, in re - missi - o - nem pecca - to - rum, in re -

29

B

to - rum, con - fi - te - or, con - fi - te - or u -
 - rum, in re - mis - si - o - nem pecca - to - rum,
 to - rum, pec - ca - to - rum, in re - mis - si -
 - rum, pec - ca - to - rum, con - fi - te -
 mis - si - o - nem pec - ca - to - rum,

36

num ba - pti - sma in re - mis - si - o - nem pecca - to - rum, pecca -
 con - fi - te - or, con - fi - te - or u - num ba - ptisma, con -
 - nem, pecca - to - rum, con - fi - te - or u - num ba - pti - sma, u - num ba - pti - sma
 or, con - fi - te - or u - num ba - pti - sma, u - num bapti - sma, con -
 con - fi - te - or, con - fi -

C

to - - rum, in re - mis-si - o - nem pecca - to - rum, con - fi - te -
 fi - - te - or u - num ba - pti - sma, con - fi - - te - or unum ba - pti - sma,
 in remissi - o - nem pecca - to - rum, con - fi - - te - or u - num ba - ptis - ma in re - missi - o -

fi - - te - or, con - fi - - te - or u - - num ba - pti - - sma, con -

- te - - or u - - num ba - pti - - sma in re - missi - o - nem pecca -

50

or, con - fi - - te - or, con - fi - - te - - or u - - num ba -

con - fi - - te - or, con - fi - te - or u - num ba - pti - - sma, con - fi - - te -

- nem pecca - to - - rum, pecca - to - - rum, con - fi - - te - or, con - fi -

fi - - te - or, con - fi - - te - or u - num ba - pti - - sma,

to - - - rum, in re - missi - o - nem pecca - to - - rum,

57

D

pti - - - sma, con - fi - - te - or u - num ba - pti - sma in re -

or, con - fi - - - te - - or, con - fi - - te - or u - - num ba - pti - - sma

- - - te - - or, in re - missi - o - nem pecca - to - - rum, in re - missi -

con - fi - - te - or, con - fi - - te - - or unum ba - ptis - ma in re -

con - fi - - te - or, con - fi - - te - - or unum ba - ptis - ma in re - missi - o -

mis - si - o - - nem pec-ca-to - - rum, in re -
 in re - mis-si - o - - nem pec - ca - torum, pec - ca - to - - rum,
 o - - nem pec - ca - torum, pec - ca - to - - rum, in re -
 mis-si - o - - nem pec - ca - to - rum, pec - ca - to - - rum,
 - nem pec - ca - to - - rum,

70

E
 mis - si - o - - nem pec - ca - to - - rum, in re - mis-si - o - - nem pecca -
 in re - mis-si - o - - nem pec - ca - to - - rum, con - fi - - te - or
 mis - si - o - - nem pec - ca - to - - rum, con - - fi - - te -
 in re - missi - o - nem pec - ca - to - - - rum, in re -
 con - - fi - - te - - or

76

to - - - rum, pec - - ca - to - - - rum, con - fi - - te -
 u - num ba - pti - - sma, con - fi - - te - or unum ba - pti - - sma, con - fi -
 or u - num ba - pti - - - sma in re -
 mis - si - o - - nem pecca - to - rum, in re - mis - - si - onem pec - ca -
 u - - num ba - pti - - sma in re - mis - si -

F

F

Angu - late - cora

or, con - fi - - te - - or u - - num ba - pti-sma in re-mis-si -

- te - or, con - fi - - te - - or u - - - numba - pti - - - sma, con -

mis - si - - o - nem pec - ca - - to - - - rum, con -

to - - - rum, in - re - mis-si - o - - nem pecca - to - - - rum,

o - - nem pec - ca - - to - - - rum, in re -

89

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

fi - - te - - or, in re mis-si - o - - nem pec - - - ca - to - rum,

fi - - te - - or u - num ba - pti - - - sma in re - mis-si - o - - nem pecca -

con - - - fi - -

missi - o - - nem pec - ca - - to - - - rum,

95

- nem pecca - to - - - rum, con - fi - - te - or, con - fi - - te -

con - fi - - te - or, con - fi - - te - - or u - - - numba - pti - -

to - - rum, con - fi - - te - or, con - fi - - te - - or in re -

te - - - or u - - - num ba -

in re - mis-si - o - - nem pecca - to - rum,

118 [102] G

or, in re - missi - o - nem pecca - to - rum,
 sma, con - fi - te - or, con-fi - - - - te - or, in re - missi - o -
 missi - o - nem pecca - to - rum, in re - missi - o - nem pecca - to -
 pti - - - sma in re - - - mis -
 con - fi - te - or, con-fi - - - - te - or u - - - numba - pti -

109

H

con - fi - te - or, confi - te - or u -
 - nem pecca - to - rum, con - fi - te - or u - num ba - pti -
 rum, pec - ca - to - rum, u - num ba - ptismain re - missi - o -
 si - o - nem _____ pec - ca -
 sma in re - mis - sio - nem pecca - to - rum confi - te - or u -

Adagio.

Edition Peters.

*rum. Et ex - pe - cto, ex - pe - cto
rum. Et ex - pe - cto, ex - pe - cto re -
rum. Et ex - pe - cto, ex - pecto re-sur - re - cti -
rum. Et ex - pe - cto, ex - pecto re-sur - re - cti -
Et ex - pe - cto, ex - pe -*

130

*resurrecti - onem mortu - o -
-surrecti - o - nem mor - tu - o -
o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o -
o - nem mor - tu - o - rum, resurrecti - onem mortu - o -
- cto resurre - cti - o - nem mortu - o - rum,*

137

I
rum, ex - pe - cto resur - re - eti - o - nem mor -
rum, ex - pe - cto, ex - pe - cto re - sur - recti - o -
rum, ex - pe - cto resur - recti - o - nem mortu -
rum, ex - pe - cto resur - recti - o - nem mortu -
ex - pe - cto resur - recti - o - nem mortu -

120 14-1 2 Fl. 2 Ob. Tromp. Pk.
Viol. I/II Va. Continuo

Vivace ed allegro.

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Violin II/Viola Continuo) and basso continuo. The vocal parts sing in homophony, while the continuo provides harmonic support. The music is set in common time, with a key signature of one sharp. The vocal parts enter at different times, creating a layered effect. The lyrics are in Latin, referring to the resurrection of the dead.

Vivace ed allegro.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The tempo is indicated as *Vivace ed allegro.* The music consists of a series of eighth-note chords and rhythmic patterns, typical of a virtuosic piano piece from the early 20th century.

151

The musical score consists of four staves. The top three staves represent the vocal parts: Soprano (C-clef), Alto (C-clef), and Tenor (F-clef). The bottom staff represents the Bass (F-clef). The music is in G major (indicated by the key signature) and 4/4 time. The vocal parts sing the Latin hymn "Resurrexi Christus" in unison. The bass part provides harmonic support with sustained notes and rhythmic patterns. The lyrics are as follows:

- cto resur - re - - cti - onem mortu - o - - - rum.
resur - re - - cti - o - - nem mortu - o - - - rum.
pecto resur - re - - cti - o - - nem mortu - o - - - rum.
- cto resur - re - - cti - onem mortu - o - - - rum.
re - - - - cti - o - - nem mortu - o - - - rum.

157

K

K

Ex. -

Ex

Fl.

L

pe - cto, ex - pe-cto re-sur - re - cti - o-nem mortu - o - - - rum,
 - - cto, ex - pe-cto re - - sur-re-cti - o-nem mortu - o - - - rum,
 pe - - - cto re-sur - re - cti - o - nem, re-sur - re-cti - o -
 eto, ex - pe - - cto re-sur - re - cti - o-nem mortu - o - - - rum,
 cto, ex - pe - - cto re - - sur - re-cti - o - - nem mortu - o - - - rum,

senza Str.

188

re-sur - re-cti - o - - - nem mor - tu - - o - - -
 re-sur - re-cti - o -
 - nem mor - tu - - o - - - rum, re-sur - re-cti - o - nem
 re-sur - re-cti - o - - - nem
 re-sur-re-cti -

194

- rum, re-sur - re - - cti - o - - nem mor-tu - o - -
 - - nem, re - sur - re - - cti - o - nem mor-tu - o - -
 mor - tu - - o - - rum, re - sur - re - cti - o nem mor-tu - o - -
 mor - tu - - o - - rum, re - sur - re - cti - o - nem mor-tu - o - -
 o - - - nem, re - sur - re - cti - o - nem mor-tu - o - -
 Tutti

Maestoso

Bing rodeo. viva.

rum.
rum.
rum.
rum.
rum.

205

M

Et

Et vi - - tam ven - tu - ri sae - cu -

Et vi - - tam ven -

Et vi - -

Fl.

211

Et vi - - tam ven - tu - ri sae - - cu -

vi - - tam ven - tu - ri sae - cu - li, ven - tu - ri

li, vi - - tam ven - tu - ri sae - - cu - li,

tu - ri sae - cu - li, vi - - tam ven - tu - ri sae - -

- tam ven - tu - ri sae - cu - li, ven - tu - ri sae -

senza Str. - tam ven - tu - ri sae - cu - li, ven - tu - ri sae -

Fl., Oh., Viol.

Lungato, con moto

li, ven-tu-ri sae-cu-li, A-men,
sae-cu-li, A-men,
A-men,
cu-li, ven-tu-ri sae-cu-li, A-men,
eu-li, ven-tu-ri sae-cu-li,

223

men, A-men, et vi-tam ven-tu-ri
A-men, et vi-tam ven-tu-ri
A-Tromba men, ven-tu-ri sae-

229

N

sae-cu-li, ven-tu-ri saeculi, Amen,
vi-tam ven-tu-ri saecu-li, ven-tu-ri saeculi, Amen,
ven-tu-ri saecu-li, ven-tu-ri saeculi, Amen,
tu-ri sae-cu-li, ven-tu-ri saeculi, Amen, A-men,
cu-li, ven-tu-ri saeculi, Amen,

Tutti

Viola

Viol. II.

Aug-mate.com

A-men, A-men, A-men, A-men.

Fl., Ob., Viol.

- men, A - - - men, A - men, A - - - men, A - men, A - -

men, A - - - men, A - men, ex -

men, A - - - men, A - men, ex -

A - - - men, A - men, A - -

Tromba Tutti

men, A - - men, ven-tu - ri sae-cu-li, A - - men.

pe - cto vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li, A - - men.

ex - - pe - - cto vi - tam ven - tu - ri sae - cu - li, A - - men.

pe - - - eto vi - tam, ven - tu - ri sae - cu - li, A - - men.

men, A - - men, ven - tu - ri sae - cu - li, A - - men.

A musical score for a three-part setting of the Sanctus. The top part consists of three staves of vocal music in common time, with lyrics "sanctus, sanctus, sanctus," repeated three times. The middle and bottom parts are piano accompaniment, featuring harmonic chords and bass notes. The score is set against a background of a church interior.

Any-note.com

10

A

san -

san -

- ctus Do - mi-nus De - - us Sa - ba - oth,

- ctus Do - mi-nus De - - us Sa - ba - oth,

- etus Do - mi-nus De - - us Sa - ba - oth,

san - etus Do - mi-nus De - - us Sa - ba - oth,

Bassoon obligato

13

Any-notes.com

- - - ctus, san - - - ctus, san - - - ctus, san - - -
 - - - etus, san - - - etus, san - - - etus, san - - -
 san - - - etus, san - - - etus, san - - - etus, san - - -
 san - - - etus, san - - - etus, san - - - etus, san - - -
 san - - - etus, san - - - etus, san - - - etus, san - - -
 san - - - etus, san - - - etus, san - - - etus, san - - -
 san - - - etus, san - - - etus, san - - - etus, san - - -
 san - - - etus, san - - - etus, san - - - etus, san - - -

16

B

Any-notes.com

- - - etus, - - - etus, - - - etus,
 - - - etus, - - - etus, - - - etus,
 - - - etus, - - - etus, - - - etus,
 - - - etus, san - - - etus, - - - etus,
 - - - etus, san - - - etus, - - - etus,
 - - - etus, san - - - etus, De - us Sa - baoth,

19 Any-notes.com

san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 san - - - - - ctus, san - - - - -
 De - us Sa - - baoth, De - us Sa - - baoth,
 senza Trombe

TonyNotes.com

22

Any-notes.com

san - ctus, san - - - etus, san - ctus, san - - - etus Do - minus
 san - ctus; san - - - etus, san - ctus, san - - -
 san - ctus, san - - - etus, san - ctus, san - - - etusDo - minusDe -
 - - - etus, san - ctus, san - - - etus, san - - etusDo - minus
 san - - - etus, san - ctus, san - - - etus, san - ctus Do - minus
 san - - - etus, san - etus, san - - - etus, san - etus Do - minus

29

D

De - us Sa - baoth, san - - -
 - - - etus, san - - - etus, san - - -
 - us Sa - baoth, san - - - etus, san - - -
 De - us Sa - baoth, san - - - etus, san - - -
 De - us Sa - baoth, san - - - etus, san - - - etus,
 De - us Sa - baoth, san - - - etus,

Sicut erat cum

E

ctus,
ctus Do-minus De-us Sa-baOTH, san- - - etus,
- etus, san - - - etus,
- etus, san - - - etus,
san - etus Do-minus De - us Sa-baOTH, san - - - etus,
san - etus Do-minus De - us Sa-baOTH, san - - - etus,

Trombe

san - - - etus, san - - - etus,
san - - - etus, san - - - etus,
san - - - etus, san - - - etus,
san - - - etus, san - - - etus,
san - - - etus, san - - - etus,
san - etus Dominus De - us Sa - baOTH, san - etus Do-minus De - us Sa - baOTH,

41 F

san - - - ctus, san - ctus, san - - - etus, san - etus Do - mi-nus

san - - - etus, san - ctus, san - - - etus, san - - - etus

san - - - etus, san - etus, san - - - etus, san - - - etus

san - etus, san - - - etus, san - etus, san - - - etus Do - minus

san - etus, san - - - etus, san - etus, san - - - etus Do - minus

san - etus, san - - - etus, san - etus, san - - - etus

senza Trombe

45

De - us Sa - ba - oth, san - - etus Do - - mi - nus De - us Sa - - - ba -

Do - - - mi - - nus De - - - us Sa - - ba -

Do - - - mi - - nus De - - - us, De - - - us Sa - - ba -

De - us Sa - baoth, Do - minus De - us Sa - - - ba -

De - us Sa - baoth, Do - minus De - us Sa - - - baoth.

- etus Dominus De - us Sa - - ba -

tr

48

oth.

oth.

oth.

oth.

Ple-ni sunt coeli et

Ple-ni sunt coe-li et ter-ra glo - . . . ri-a ____ e - - jus, glo - - -

oth.

senza Str.

56

Ple-ni sunt coe-li et ter-ra glo - - -

ter-ra glo - - - ri-a ____ e - - jus, glo - - -

ri-a e - - jus, ple - - ni sunt coe -

64 Any-voter.com G

— 7 —

Ple-ni sunt coe-li et ter-ra glo - - - - - ri - a ____ e -

Ple-ni sunt coe-li et ter-ra glo - - - - - ri - a ____ e -

A blank musical staff consisting of five horizontal lines and four spaces, with a clef symbol at the beginning.

e - jus, glo - - - - - ri - a, glo - - - - - ri - a e - - - - jus, glo -

e - - ius glo - - - ri - a glo - - - - - ri - a e - - ius.

ple-ni sunt coe-li et ter-ra glo- - - - - ri - a — e - - jus,

Ple-ni sunt coe-li et ter-ra glo- - - - ri - a — e - - jus, ple- - ni sunt

Trombe, Oboe

- senza Str.

Tutti

80

Sony-notes.com

ri - a e - jus, ple - ni sunt
ri - a e - jus, ple - ni sunt
ple - ni sunt coe - li glo - ri - a
ple - ni sunt coe - li glo - ri - a
ple - ni sunt coe - li, ple - ni sunt
coe - li et ter - ra, ple - ni sunt coe - li et ter - ra,
Ob., Viol.

88

Sony-notes.com

coeli, sunt coe - li et ter - ra glori - a e - jus, ple - ni sunt coe -
coeli, sunt coe - li et ter - ra glori - a e - jus, pleni, ple - ni sunt
e - jus, glo - ri - a e - jus, ple - ni
e - jus, glo - ri - a e - jus, ple - ni
coeli et ter - ra glo - ri - a e - jus, ple -
ple - ni sunt coe - li et ter - ra glo - ri - a e - jus, ple -

Sony-notes.com

Viol.

Play forte now

li et ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e -
 coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e -
 glo - ri - a, ple - ni sunt coe - li et ter - ra glo - ri - a e -
 ni glo - ri - a e -

Ob.

K

jus, ple - ni sunt coe - li glo -
 jus, glo -
 jus, glo -
 jus, ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et
 jus, ple - ni sunt coe - li
 jus, ple - ni

Tromba

Any notes.com

ri-a, ple-ni sunt coe-li et ter-ra glo - - - - - ri-a e - - - - -
ri-a, glo - - - - - ri-a e - - - - -
ter - - - - - glo - - - - - ri-a e - - - - -
glo - - - - - glo - - - - - ri-a e - - - - -
glo - - - - - glo - - - - - ri-a e - - - - -
Tutti

L

jus, glo - - - - - ri-a e - - - - -
ple-ni sunt coe-li et ter-ra glo - - - - - ri-a e - - - - - jus, glo - - - - -
jus, ple - ni sunt
ple - ni sunt coe - li et ter - ra glo - - - - - ri - a e - - - - - jus, glo - - - - -
jus, ple - ni sunt
jus,

senza Trombe

138 [126] M

ni sunt coe - li et terra glo - ri-a ____ e - jus, glo - ri-a,
 coe - li et terra glo - ri-a ____ e - jus, glo - ri-a,
 coe - li et terra glo - ri-a ____ e - jus, glo - ri-a,
 ple-ni sunt coe - li et terra glo -

Trombe

134

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glo - - - ri - a ____ e - - jus, glo -
 glo - - - ri - a e - - jus, glo -
 glo - - - ri - a e - - jus, glo -
 glo - - - ri - a e - - jus, glo -
 glo - - - ri - a e - - jus, glo -
 glo - - - ri - a e - - jus, glo - - - ri - a,
 glo - - - ri - a e - - jus, ple - - - ni sunt coe - - - li et

senza Trombe

A musical score page featuring five staves of music. The top four staves are for the voice, with lyrics in Latin: "ri-a e-jus, ple-ni sunt", "ri-a glo- ri-a e-jus", "ri-a e-jus", "ri-a e-jus", and "glo- ri-a e-jus". The bottom two staves are for the piano, showing bass and treble clef staves with various chords and notes.

Tony-notes.com N

N

coe - li et ter - ra glo - - - - ri - a e - - jus, glo - - - -
 ple - ni sunt coe - li et ter - ra, et ter - ra glo - ri - a e - - jus, glo - - - -
 ple - ni sunt coe - li et ter - ra glo - ri - a e - - jus, ple - - - ni sunt
 ple - ni sunt coe - li et ter - ra glo - ri - a e - - - - jus, ple - - - ni sunt
 ple - ni sunt coe - li et ter - ra glo - - ri - a e - - jus, ple - - - ni sunt
Trombe
Tempo di molte pag.

155

Play notes consecutively

coeli, pleni sunt coeli et ter -

coeli, pleni sunt coeli et ter -

coeli, pleni sunt coeli et ter -

coeli et terra glori-a, pleni sunt coeli et ter -

162

ri-a e-jus.

ri-a e-jus.

ra, pleni sunt coeli et ter - ra glori-a e-jus.

ra, pleni sunt coeli et ter - ra glori-a e-jus.

ra, pleni sunt coeli et ter - ra glori-a e-jus.

2 FL 2 Ob. 3 Tromp. Pk.
VIOLIN II/Va/Contine

Nº 21. CHOR.

Sopr.I.

Sopr.I.
Alt I. O - san-na, o - san-na,
Ten.I. O - san-na, o - san-na,
Bass I. O - san-na, o - san-na,
Sopr.II. O - san-na, o - san-na,
Alt II. O - san-na, o - san-na,
Ten.II. O - san-na, o - san-na,
Bass II. O - san-na, o - san-na,
O - san-na, o - san-na,

Ob.
FL.
Trombe

7

San - - - na, o - san - na, o - - san - na, o -

san - - - na, o - - san - - na, o - - san - na, o -

san - - - na, o - - san - na, o - - san - na, o -

san - na, o - - san - - - na, o - san - na, o - - san - na, o -

san - - - na, o - - san - - - na, o - - san - na, o -

san - na, o - - san - - - na, o - - san - na, o -

san - na, o - - san - - - na, o - - san - na, o -

san - na, o - - san - - - na, o - - san - na, o -

san - na, o - - san - - - na, o - - san - na, o -

san - na, o - - san - - - na, o - - san - na, o -

san - na, o - - san - - - na, o - - san - na, o -

san - na, o - - san - - - na, o - - san - na, o -

san - na, o - - san - - - na, o - - san - na, o -

0

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

Fl.

Ob.

Fl.

Ob.

Song notes.com

P

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

Viol.

Fl.

Ob.

Viol.

Trom.

33

A musical score for a four-part choir and piano. The vocal parts are soprano, alto, tenor, and bass. The piano part is at the bottom. The music is in common time, key signature of one sharp. The lyrics are in Latin, repeated multiple times. The piano part features harmonic patterns and sustained notes.

144 39

tony notes.com

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

Q

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

45

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

Tromba

Adagio major

cel - sis, o - san - nain ex - cel - sis,
 cel - sis, o - san - nain ex - cel - sis,
 cel - sis, o - san - nain ex - cel - sis,
 cel - sis, o - san - nain ex - cel - sis,

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

58

R

o - san - na, o - san - na,
 o - san - na, o - san - na,
 o - san - na, o - san - na,
 o - san - na, o - san - na, o - san -

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

71

S

sanna in ex - cel - sis,

o - sanna in ex - cel - sis,

sanna in ex - cel - sis,

o - sanna in ex - cel - sis,

sanna in ex - cel - sis,

o - sanna in ex - cel - sis,

sanna in ex - cel - sis,

o - sanna in ex - cel - sis,

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

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

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

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

- na in ex - cel - sis,

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

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

- na in ex - cel - sis,

T

san-na,

o - san -

na,

o - sanna in ex - cel -

san-na,

o - san -

na,

o - sanna in ex - cel -

san-na,

o - san -

na,

o - sanna in ex - cel -

san-na,

o - san -

na,

o - sanna in ex - cel -

o - sanna in ex - cel -

sis,

o - sanna in ex -

o - sanna in ex - cel -

sis,

o - sanna in ex -

o - sanna in ex - cel -

sis,

o - sanna in ex -

o - sanna in ex - cel -

sis,

o - sanna in ex -

Any notes.com

99

U *p*

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

A musical score page featuring a piano staff. The dynamic marking 'p' (piano) is placed above the staff. A handwritten note 'Myre' is written across the staff. The piano keys are indicated by vertical lines with black dots representing the black keys.

106

145

f

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

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

- na, o - san - na, o - san-na, o -

- na, o - san - na, o - san-na, o -

p

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

f

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

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

o - san - na, o - san - na, o - san-na,

f

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

Tutti

p

147

sanna in ex - cel - sis.

sanna in ex - cel - sis.

san-na in ex - cel - sis.

san-na in ex - cel - sis.

p o - sanna in ex - cel - sis.

p o - sanna in ex - cel - sis.

p o - sanna in ex - cel - sis.

f

1649 glynnol.jp

150

Trombe

120

Cry notes come

Tutti

127

134

141

N° 22. ARIE.

Viol. solo, Continuo

3

4

7

A

Tenor.

Be - ne-

10 *long notes.com*

13

di - ctus, be - - - ne - dictus qui ve - - nit, qui ve - nit in no - mi-ne

16

Do - mi - ni, qui ve - nit, be - - ne - di - ctus qui ve - - nit, qui

19

ve - nit in nomi - ne Domi - ni, in no - - - mi - ne Do - mi - ni, be - ne -

23

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

ni.

Musical score page 26, measures 26-28. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. Measure 26 starts with a quarter note followed by an eighth-note pattern. Measures 27 and 28 continue with similar eighth-note patterns.

B

Be -

Musical score page 29, measures 29-31. The score continues with two staves. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. Measures 29 and 30 show eighth-note patterns, and measure 31 concludes with a half note followed by a fermata.

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

Musical score page 32, measures 32-34. The score continues with two staves. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. Measures 32 and 33 show eighth-note patterns, and measure 34 concludes with a half note followed by a fermata.

Do - mi - ni, be-ne - di - etus, be - ne - di - etus qui ve -

Musical score page 35, measures 35-37. The score continues with two staves. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. Measures 35 and 36 show eighth-note patterns, and measure 37 concludes with a half note followed by a fermata.

- nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi -

Musical score page 38, measures 38-40. The score continues with two staves. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. Measures 38 and 39 show eighth-note patterns, and measure 40 concludes with a half note followed by a fermata.

41 *Buy-notes.com*

44

47

50

53

55

N° 23. ARIE.

Viol. I/II, Continuo



4

Musical score for Violin I/II and Continuo. The score consists of two staves. The top staff is for Violin I/II, showing a melodic line with eighth and sixteenth notes. The bottom staff is for Continuo, showing harmonic support with bass notes and chords. Measure 4 includes dynamic markings *tr* (trill) and *p* (piano).

7

A Alt.

Musical score for Violin I/II and Continuo. The score consists of two staves. The top staff is for Violin I/II, showing a melodic line with eighth and sixteenth notes. The bottom staff is for Continuo, showing harmonic support with bass notes and chords. The vocal line begins with "Agnus Dei".

10

B

Musical score for Violin I/II and Continuo. The score consists of two staves. The top staff is for Violin I/II, showing a melodic line with eighth and sixteenth notes. The bottom staff is for Continuo, showing harmonic support with bass notes and chords. The vocal line continues with "qui tol-lis pec-".

14

Musical score for Violin I/II and Continuo. The score consists of two staves. The top staff is for Violin I/II, showing a melodic line with eighth and sixteenth notes. The bottom staff is for Continuo, showing harmonic support with bass notes and chords. The vocal line continues with "ca-ta, pec-ca-ta muh-di, mi-se-re-re-no-".

17

Buy-notes.com

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

20

no - bis, qui tol - - lis pec - ca - - ta, pec - ca - - ta mundi, misere-re no - -

23

bis.

26

C

A - gnus De - - - i qui tol - - - lis pecca - -

30

- ta mun - di, a - gnus De - - - i qui tol - - - lis pecca - -

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

D

ca - ta, mi - se - re - re, qui tol - - lis pec - ca - ta, mi - - se-re - re

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

bis, ni - - se - re - - re no-bis, mise - re-re no - - bis. [⊕]

158
12

long notes only

A

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

Tromba I.

16

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

A page from a musical score featuring four staves. The top three staves represent vocal parts (Soprano, Alto, Tenor) in G major, indicated by a sharp sign. The fourth staff represents the piano accompaniment in F major, indicated by a double sharp sign. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes, while the piano part provides harmonic support with chords and melodic lines. The vocal parts sing lyrics in Latin, such as "pa-cem," "na-no-bis," and "pa-cem," which are repeated throughout the section.

23

B

longus mafsi coro

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

26

bis, do - - na no - - - bis pa - - cem, pa - - cem, do - na
no - - - bis pa - - - cem, pa - - - cem, do - na nobis, do - - na pa -
- na no - - - bis pa - - cem, pa - - cem, do - - - na no - -
pa - - cem, Tromba I.

30

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

Tromba II. Tr.I.

Map zlegieb. n.p.

160 [35] C

The musical score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for piano. The vocal parts sing a repetitive phrase: "do - - - na no - - - bis pa - - - cem, do - - - na pa - - - cem, do - - - na no-bis pa - - - cem, do - - - na pa - - - cem, pa - - - cem, pa - - - cem". The piano part provides harmonic support with sustained notes and chords. The vocal entries are marked with fermatas.

39

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

Trombe

42

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

(trem.)

Мир звуков речи

Anhang.

Variante zu Seite 87.

DUETT.

Sopran.

8

Alt. 8

Et in unum, in unum Do - minum Je - sum Christum, Fi - - - lium De-i
 Et in unum, in unum Do - - - - minum JesumChristum, Fi - -

12

u-ni - ge - - - - nitum et ex Pa-tre
 - lium De-i u-ni - ge - - - - nitum et ex

15

na - - - tum an - - te o-mni-a sae - - cu - - la, Fi-li-um De-i u-ni -
 Pa-tre na - - - tum an - - te o-mni-a sae-cu - la,

18

ge-ni-tum et ex Pa-tre na - - tum,
 Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - tre na - - - tum,

21

et ex Pa-tre na - - - tum an - te o - mni - a sae -
 et ex Pa-tre na - - - - tum an - te o - mni -

29

- cula, an - te omni - a sae - cula, an - te omni - a sae - - eu - la, — an - te
 a sae - cu - la, an - te omni - a sae - cu - la, an - te omni - a sae - - eu - la,

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27

o - - - mni-a saecu - la. 5 Deum de De-o, lumen de lu - - mine,
— an - te omni-a saecu - la. Deum de De-o, lumen de lu - -

De - - - um ve - rum de De-o ve - - ro ge-ni - tum, non fa - - ctum, consub -
- mi - ne, De - - um ve - rum de De - o ve - - - - ro ge-nitum, non fa - -

stan-ti - a - lem Pa - - - - tri, per quem o - mni-a fa - - - eta
- ctum, consubstan-ti - a - lem Pa - - - - tri, per quem omni-a fa - eta

5 sunt. Qui, qui propter nos ho - - - mines .et, et propter
sunt. Qui, qui propter nos ho - - - mines et, et propter no -

nostram sa - lu - - - tem, nostram sa - lu - - tem de-scendit de
stram sa - lu - - - tem, no - stram sa - lu - - - tem de - scen - dit de coe - -

coe - - - - lis, de-scendit de coe - - - lis, qui, qui propter
- - - - lis, de-scen - dit de coe - - - - lis, qui, qui propter

57

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nos, nos homi-nes et propter nostram sa - lu - - tem
nos, nos homi-nes et propter nostram sa - lu - - tem

61

- - dit ____ de coe - lis, de coe - - - lis.
- - dit ____ de coe - - - - lis.

65

Et in-carna - tus est,
na - - tus est, et in-car-na - tus est de Spi - - - ri - tu

68

sancto ex Ma - ri - a vir - gi - ne,
ri - a vir - gi - ne,

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

71

fa - - ctus est, et in-car - na-tus est de Spi - - ri - tu
fa - - ctus est,

et in - car - na - tus est de Spi - ri - tu san - cto

74

ex Ma-ri - a vir - - - gi - ne, et ho - - - mo fa - ctus est.
ex Ma-ri - a vir - - - gi - ne, et ho - mo fa - ctus est.

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