

Johann Sebastian Bachs

Werke.

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Joh. Seb. Bach's

# Messen

F dur. A dur. G moll. G dur.

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Herausgegeben von der Bach-Gesellschaft

zu Leipzig.





## VORWORT.

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Die im gegenwärtigen Bande zusammengestellten vier Messen sind *Missae breves*: sie enthalten nur die Sätze *Kyrie* und *Gloria*, den Theil der Messe, der in der protestantischen Kirche zur Anwendung kommt, diese beiden Sätze aber in weiter Ausführung. Namentlich theilt das *Gloria*, das bei so vielen Messen-Compositionen in einem Allegro, einem Andante zu den Worten «*qui tollis peccata mundi*», und der Rückkehr in das Allegro bei «*quoniam tu solus sanctus*» besteht, sich hier in eine Reihe für sich bestehender, abschließender Musikstücke, in welchen die einzelnen Theile des Textes selbständig ausgeführt werden. In gleicher Weise hat S. Bach den vollständigen Messtext behandelt in seiner Hmoll Messe, wodurch diese eine Ausdehnung bekommen hat, dass sie, von der Schwierigkeit der Ausführung abgesehen, schon der langen Zeitdauer wegen auch beim katholischen Gottesdienste nie hat angewendet werden können. Ueber Zweck und Entstehung derselben ist im Vorwort zum 6<sup>ten</sup> Bande, der diese Messe enthält, so ausführliche Nachricht gegeben, als sie zu ermitteln war. Wie in der Hmoll Messe, so finden wir auch in den vier Messen des vorliegenden Bandes manche frühere Compositionen S. Bach's von ihm wieder verwendet. Arien und Chöre aus Kirchencantaten sind hier, mit Worten des lateinischen Messtextes versehen, aufgenommen worden, zum Theil in anderer Bearbeitung, oft aber auch nur so weit verändert, als es die Unterlegung der neuen Textworte nöthig machte. Zu verwundern wird es immer bleiben, dass der so reich mit Productionsfähigkeit begabte S. Bach seine eigenen früheren Werke vorzüglicher Stücke beraubte, um spätere damit zu ergänzen; und zwar gehören die Cantaten, aus denen Sätze in die Messen herüber genommen sind, keineswegs zu solchen, bei denen man glauben dürfte, Bach habe sie als zur Aufführung nicht mehr zu benutzende aufgegeben und habe nur die besseren Stücke daraus retten wollen; vielmehr sind sie meist von den vorzüglichsten, und wenn in der Regel nur Cantatenarien zu Arien für die Messe verwendet sind, so ist in der dritten der vorliegenden Messen schon das *Kyrie* kein Originalsatz; es besteht in dem Einleitungsschor der Cantate: «*Herr, deine Augen sehen nach dem Glauben*» ohne irgendwelche Abänderungen als solche, die durch die neue Wortunterlegung nöthig wurden. Ebenso ist das *Kyrie* der vierten Messe der Einleitungsschor der Cantate: «*Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei*». Wo aber immer Änderungen zu treffen sind, da erweist die Lesart der Messe sich jederzeit entschieden als die verbesserte, daher am wenigsten anzunehmen ist, dass die Musikstücke aus den Messen in die Cantaten übergegangen seien, dem auch der in vielen Fällen den Cantatenworten noch enger als den lateinischen sich anschliessende musikalische Ausdruck widersprechen würde. Die Originalsätze der Messen sind aber so bedeutend, nach ihrem musikalischen Gehalte sowohl, als nach der kunstreichen polyphonischen Factur, dass um dieser Stücke willen schon die Aufnahme der Messen in diese Ausgabe geboten war. Dann wird es aber auch von Interesse sein, manche der schon erschienenen Cantatenarien, andere, die in späteren Bänden noch folgen werden, mit den Umarbeitungen vergleichen zu können, denen S. Bach sie zur Aufnahme in die

Messen unterzogen hat. Ebenso sind manche aus Cantaten entlehnte Chorsätze für die Messe wesentlich umgestaltet. Wollte man aber von einer Gedankenökonomie sprechen bei dieser doppelten Verwendung derselben Musikstücke, so wird von anderer Seite die Umbildungsfertigkeit bewundert werden müssen, mit welcher S. Bach die Sätze dem neuen Zweck aneignet und sie für die neuen Worte fast immer ungezwungen wie Originalcompositionen erscheinen lässt. Hat das oft schon grosse Schwierigkeiten bei Arien, wenn man die S. Bach'schen Gesangmelodien bedenkt, die so sehr in der Harmonie und in der Coexistenz mit anderen begleitenden Instrumentalmelodien bedingt sind, dass sie auch die Abänderung nur einzelner Noten nicht leicht zulassen, so sind hier auch Fälle vorhanden, wo es sich nicht um eine solche Melodienabänderung allein handelt: wo Bach aus einer Arie einen mehrstimmigen Satz bildet, die begleitenden Stimmen genau beibehält und für die frühere Sologesangstimme einen polyphonisch belebten Chor eintreten lässt. Man weiss, dass J. Haydn sein Oratorium: «Die Worte des Erlösers am Kreuz» aus sieben Orchester-Adagiosätzen, die von ihm zu einer Kirchenfunction für die Charwoche geschrieben waren, umgebildet hat. Haydn hat das auf eine so meisterhafte Art gethan, dass nur selten der Chorsatz seine Entstehung aus dem Orchestersatz nicht ganz verleugnen kann. Wie gering aber an technischer Schwierigkeit ist die Aufgabe hier gewesen, wenn sie auch immer schwer genug war, im Vergleich gegen die, zu Bach'schem fertigen Orchestersatz Bach'schen Chorsatz zu fügen. Das ist eine Forderung, welcher freilich nur S. Bach selbst Genüge leisten konnte, deren Lösung aber auch bei ihm noch zu bewundern bleibt, in der Art wie sie geschehen sowohl, als dass er nicht weniger Mühe darin fand, statt solcher Umbildungen neue Musikstücke zu schaffen, wie es der Selbständigkeit des neuen Werkes doch immer auch vortheilhafter gewesen sein würde.

Ueber die einzelnen Messen ist das Folgende zu sagen.

### I. Messe in Fdur. (Seite 3—50.)

Vorlage zur Ausgabe dieser Messe war hauptsächlich eine zuverlässige Partitur-Abschrift von der Hand Altnicol's, dem Schüler und Schwiegersonn S. Bach's, der seiner Zeit als Orgelspieler hochgeschätzt wurde. Diese Partitur befindet sich in der Königl. Bibliothek zu Berlin. In anderer Abschrift ist das *Kyrie* dieser Messe in derselben Bibliothek nochmals vorhanden. Hier ist Vieles von dem Altnicol'schen Exemplare abweichend: der Cantus firmus, welcher in diesem den Blasinstrumenten zugetheilt ist, wird von einem „Soprano I.“ mit den deutschen Worten des *Agnus Dei* gesungen. Nicht zu verkennen ist aber in den Varianten der beiden Abschriften, dass die Altnicol'sche eine spätere verbesserte Bearbeitung des *Kyrie*, durch S. Bach's Hand enthält. Ebenso ist aber auch aus dem Vorhandensein dieser doppelten Lesart mit ziemlicher Sicherheit zu schliessen, dass der Satz gleich ursprünglich zu einem *Kyrie* bestimmt war und nicht, wie es öfters vorkommt, die Umarbeitung eines früheren Kirchencantatenstückes ist. Ob der erste Satz des *Gloria* und die Bassarie «*Domine Deus*» aus Cantaten entlehnt oder zur Messe componirt sind, hat sich noch nicht ermitteln lassen. Die Sätze «*qui tollis*» und «*quoniam*» finden wir in der Cantate: «*Herr, deine Augen sehen nach dem Glauben*», das «*cum sancto Spiritu*» in der Cantate: «*Dazu ist erschienen der Sohn Gottes*» wieder. Inwieweit diese Stücke für die Messe abgeändert sind, wird aus der Vergleichung mit den Partituren der betreffenden Cantaten zu ersehen sein. Die Cantate: «*Dazu ist erschienen*» ist im 7<sup>ten</sup> Bande (Nr. 40) enthalten, die andere: «*Herr, deine Augen*» folgt in einem späteren. Zu bemerken ist hier, dass in der Simrock'schen Ausgabe dieser Cantate (Kirchenmusik von J. S. Bach, I. Band, Nr. 2) die mit dem *qui tollis* correspondirende Arie ausgelassen ist; sie beginnt mit den Worten: «*Wohl der Seele, die den Schaden nicht mehr kennt*», ist für Alt und in Fmoll gesetzt.

## II. Messe in A dur. (Seite 53—98.)

Zu dieser Messe lag das Autograph mit der bezifferten Original-Organstimme im Besitz der Herren Breitkopf und Härtel vor. Ausser diesem noch die getreue Copie von Altnicol's Hand in der Königlichen Bibliothek zu Berlin, und die nachbenannten Cantaten, aus denen Sätze in die Messe aufgenommen sind, im Original, ebendasselbst.

Mosewius, in seiner Schrift: «Seb. Bach's Kirchencantaten und Choralgesänge» (Berlin 1845), weist (Seite 12) die Cantatensätze nach, welche in dem *Gloria* dieser Messe verwendet sind. Wir führen seine Worte an: «Der erste Satz (des *Gloria*) ist aus einem Bassolo: „*Der Friede sei mit euch*“ mit Chor: „*Wohl mir, Jesus hilft mir kämpfen*“ der Pfingstcantate: „*Halte im Gedächtniss Jesum Christ*“ in der Begleitung Note für Note entnommen; die Singstimmen sind theils in den Motiven umgearbeitet, theils mit neuen bereichert. Das sich zwischen dem Allegrosatze (ganzer Takt) wiederholende Adagio ( $\frac{3}{4}$  Takt) „*Der Friede sei mit euch*“ (in der Messe das mit zwei Flöten begleitete „*et in terra pax*“ und „*Adoramus te*“) hat in der Cantate die dreistimmige Begleitung einer Flöte und zweier Oboen *d'amour*. Bewundernswerth ist die Umgestaltung des letzten Adagiosatzes aus dem einfachen Bassolo in das herrliche polyphonische „*gratias agimus tibi*“ mit unveränderter Beibehaltung des Instrumentalsatzes. Gleich grossartig und interessant ist das „*Qui tollis peccata mundi*“, Sopransolo mit zwei Flöten und dem Continuo (hier Violen). In der Cantate: „*Siehe zu*“ steht die Arie in A moll, von zwei Jagd-Oboen und dem Fundament begleitet. Hier ist sie in H moll, die Oboestimmen für die Flöten eine Octav höher gesetzt, das Fundament für die Bratschen desgleichen. Die in gebundener Schreibart begleitenden Stimmen wie die Grundstimme sind fast durchgängig beibehalten und nur in wenigen Takten finden sich geringe Abänderungen vor. Die Singstimme ist fast durchgängig umgearbeitet und in beiden Stücken gleich ausdrucksvoll. — Die Altarie „*Quoniam*“ findet sich in der Cantate: „*Gott der Herr ist Sonn' und Schild*“ mit obligater Oboe in derselben Tonart, die Instrumentalstimme eine Octav höher als in der Messe, wo Violinen und Violen im Unisono begleiten.»

Diese Messe ist im Jahre 1818 bei N. Simrock in Bonn gedruckt erschienen, der Titel hat den Beisatz: «*dopo Partitura autographa*». Sie wurde von Pölchau nach der Altnicol'schen Handschrift herausgegeben, die vielleicht diesen Beisatz auf ihrem Titel gehabt hat. Von dem obengenannten Autograph ist nicht bekannt, dass es zur Herausgabe gedient hätte. Einer kleinen Differenz ist hier Erwähnung zu thun. In der Fuge *cum sancto Spiritu* beginnt im Führer das Thema jedesmal mit dem Herunterschlag des Quintintervalles *e—a*; beim ersten Eintritt dieses Themas im Sopran, bevor es weiter geführt wird, ist der Schritt von Bach's Hand abgeändert in eine aufsteigende Quart. Die höhere Note *e* war schon geschrieben und ist auf eine Bach's Correcturen eigenthümliche Art zu dem Achtelzeichen, in dieses eingeschwungen benutzt; die Abänderung ist zu deutlich, als dass man in Zweifel über die Meinung S. Bach's sein könnte. In diesem Satze kommen im Autograph öfter die Bezeichnungen *solo* und *tutti* vor, die aber von anderer Hand eingeschrieben scheinen, wie auch in dem polyphonischen Satze der Eintritt des *solo* und *tutti* nicht für alle Stimmen sich ausweisen will.

## III. Messe in G moll. (Seite 101—154.)

Vorlagen: 1) eine Partiturabschrift von Altnicol's Hand aus der Sammlung von Pölchau: 2) eine andere Abschrift aus der Sammlung des Grafen von Voss. Beide Abschriften gehören jetzt der Königlichen Bibliothek zu Berlin. Da der Inhalt dieser Messe sich ganz in Cantaten wiederfindet, das Autograph der Messe aber fehlt, so waren die Autographen der betreffenden Cantaten hier von besonderer Wichtigkeit.

Durch die vorhandenen Originalstimmen dieser Cantaten konnte auch für die Vortragsbezeichnungen Manches festgestellt werden, was in den Originalpartituren Bach's sowie in den danach gefertigten Abschriften oft undeutlich und mangelhaft angezeigt ist. Bezifferungen sind fast immer nur der Orgelstimme zu entnehmen, da sie in der Partitur fehlen. Die bezifferte Orgelstimme, die Bezifferung selbst zum wenigsten, ist allezeit von S. Bach's Hand.

Die hier eingreifenden Cantaten sind folgende drei:

- 1) «*Herr, deine Augen sehen nach dem Glauben*». Vorlage: A. Originalpartitur. B. Von den Originalstimmen der Sopran und der bezifferte Continuo. C. Abschrift in Partitur und vollständige Stimmen von Hering (dessen Copien sich immer sehr zuverlässig erweisen).
- 2) Die Cantate: «*Alles nur nach Gottes Willen*». Vorlage: A. Originalpartitur. B. Originalstimmen. C. Abschrift der Partitur und der Stimmen von Hering.
- 3) Die Cantate: «*Es wartet Alles auf dich*». Vorlage: A. Originalpartitur. B. Originalstimmen nebst Doubletten von Hering.

Das *Kyrie* dieser Messe besteht mit geringen einzelnen Abänderungen der Melodie und der rhythmischen Theilung, wie sie durch die neuen Textworte herbeigeführt wurden, ganz in dem Einleitungsschor der Cantate: «*Herr, deine Augen sehen nach dem Glauben*». Bei diesem an sich vortrefflichen Satze kann wohl nicht geleugnet werden, dass Plan und Ausführung in den Worten der Cantate eine natürlichere Unterlage finden, als in denen des *Kyrie* und *Christe eleison*. Der Cantatentext dieses Chores heisst vollständig: «*Herr, deine Augen sehen nach dem Glauben. Du schlägest sie, aber sie fühlen's nicht; du plagest sie, aber sie bessern sich nicht; sie haben ein härter Angesicht denn ein Fels und wollen sich nicht bekehren.*» An den Stellen: «*Du schlägest sie*» und «*sie haben ein härter Angesicht denn ein Fels*», wo nach der Weise jener Zeit dort das Schlagen, hier der harte Fels in den melodischen Motiven ausgedrückt werden musste, ist der Ausdruck für die Worte *Christe eleison*, *Kyrie eleison* ein sehr ungünstiger geworden. Wie der deutsche Text zu drei verschiedenen Themen, der lateinische nur zu zwei, zu *Kyrie* und *Christe* Anlass giebt, so musste das dritte Motiv des Cantatentextes dem wiederholten *Kyrie* zufallen; man wird aber zugeben, dass dieser Ausdruck, der für den «harten Fels» sich recht charakteristisch ausnimmt, dem *Kyrie eleison* weniger zusagt. Dieser Chor enthält noch eine eigenthümliche Stelle, die für die Cantate wie für die Messe auffallend ist; für die Cantate aber in doppelter Weise, als musikalische überhaupt, und dann weil sie hier einen Wortsatz vorausnimmt, der später mit eigenem Motiv eingeführt wird. Es ist die Stelle Seite 105, Takt 6, bis Seite 106, Takt 5. Was den Bezug dieser Musik auf den deutschen Text anlangt, so wird darauf bei der Edition der Cantate zurückzukommen sein; die ganze Structur ist hier aber auch musikalisch allein betrachtet sehr befremdend, so dass die Stelle für corrupt gehalten werden möchte, wenn sie nicht ganz genau wie sie hier steht im Autograph der Cantate, wie in der zuverlässigen Copie der Messe sich fände. Auffallend ist nicht allein die chromatisch herabgehende Quintfolge zwischen Alt und Tenor vom 6<sup>ten</sup> zum 7<sup>ten</sup> Takt (Seite 105), die gänzliche Unvermitteltheit ist es noch mehr, mit welcher dieser 7<sup>te</sup> Takt mit seiner Folge nach dem vorigen eintritt, ein Satz von 6 Takten, der später (Seite 113, Takt 7) Note für Note wiederkehrt, hier erst natürlich hervorgeht und an seinem Platze ist. Schon diese wörtliche Wiederholung eines Zwischensatzes kommt bei S. Bach sonst nicht vor, ebensowenig jene Art Quinten, mit denen der Satz an der ersten Stelle eintritt. Ohne Einsicht in die Originalpartitur würde man glauben können, es habe beim siebenten Achtel des 6<sup>ten</sup> Taktes auf Seite 105 ein Abschnitt stattfinden, dann beim 5<sup>ten</sup> auf Seite 106 fortgefahren werden sollen: die dazwischen stehenden 6 Takte seien durch Versehen des Abschreibers dahin gekommen, und dann nach beiden Seiten so gut es gehen wollte verbunden worden. Eingeschoben bleiben sie immer, wenn auch von S. Bach selbst.

Die Redaction ist zu Lob oder Tadel des Redigirten wohl eigentlich nicht befugt; sie hat nur für treue, kritisch gesichtete Herstellung der Werke nach dem vorhandenen Material zu sorgen; wenn sie aber in so vielen Fällen sich doch des Preisens und Hervorhebens von Schönheiten nicht hat enthalten können, so möge es ihr auch gestattet sein, über schwache Stellen sich zu äussern. Die hier berührte ist eine solche, die, wenn der Cantatentext sagt: «*Du schlägest sie, du plagest sie*», von den Enthusiasten vielleicht gerade als ein musikalisch sublimer Wortausdruck bewundert werden könnte; dann lassen wir die Cantate auf sich beruhen, halten uns an die Messe und fragen, wie dieser die Modulation und Stimmführung in's Gesicht «schlagende» Ausdruck dem *eleison* des *Kyrie* zukomme?— Die wahre Verehrung wird immer nur das Wahre im Verehrten ehren, wo dieses abweicht von der Wahrheit aber sagen dürfen: *Amicus Plato, sed magis amica veritas*.

Im *Gloria*, dessen erster Chor der Cantate: «*Alles nur nach Gottes Willen*» entnommen ist, hat S. Bach sechzehn Takte Vorspiel des aus A moll nach Gmoll transponirten Cantatenchores weggelassen, dagegen später einmal zwei Takte Zwischenspiel eingeschaltet. Das *Gratias* ist in der Cantate: «*Es wartet Alles auf dich*» eine Arie mit den Worten: «*Darum sollt ihr nicht sorgen*», aus dem Gmoll herauf nach Dmoll transponirt, beidemal für die Bassstimme. *Domine Fili* steht in derselben Cantate als Altarie: «*Du Herr, du krönst das Jahr*», in der Messe ebenfalls Arie für den Alt in derselben Tonart. «*Qui tollis peccata mundi*», in der Cantate die Sopranarie «*Gott versorgt*», ist in der Messe eine Tenorarie gleicher Tonart. *Cum sancto Spiritu* ist der Eingangschor der Cantate: «*Es wartet Alles auf dich*» mit Hinweglassung des 27 Takte langen Vorspiels zu diesem Cantatenchor. Der Chor ist für die Messe aber noch bedeutend umgearbeitet.

Die in den Hauptsätzen dieses *Gloria* dominirende Molltonart lässt das Gefühl nicht zu der freudigen Erhebung kommen, wie wir sie bei den Worten *Gloria in excelsis Deo* gern empfinden möchten und wie sie sonst immer in diesem Theile der Messen S. Bach's herrlich ausgedrückt ist. Dem *Kyrie* und dem *Agnus Dei*, den beiden Messsätzen, welche Bitte enthalten, die auf das Subject zurückgehen, kann die verschiedenste musikalische Färbung eine psychologisch wahre sein. *Gloria*, *Credo* und *Sanctus* wollen zum Object erhoben sein, durch die Molltonart wird dieses selbst niedergedrückt.

#### IV. Messe in G dur. (Seite 157—206.)

Auch zu dieser Messe, wie zu jener in A dur, lag das Autograph, im Besitze der Herren Breitkopf und Härtel, zur Redaction vor. Ausser diesem waren die Altnicol'sche Copie in der Königlichen Bibliothek zu Berlin und die Cantaten, aus denen Sätze zu dieser Messe genommen sind, in den Originalpartituren ebendasselbst, zum Vergleich geboten.

Mosewius, in der früher genannten Schrift, giebt auch über die Bestandtheile dieser Messe, soweit sie in den Cantaten sich wiederfinden, Nachricht. Er sagt (Seite 11): «Das *Kyrie* der G dur Messe findet sich als Einleitungschor in der Cantate: „*Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei*“ mit einzelnen geringen, durch den veränderten Text bedingten Abänderungen vor. Das *Gloria* ist der Einleitungschor der Cantate: „*Gott der Herr ist Sonn' und Schild*“. Das im 14<sup>ten</sup> Takte des *Gloria* dem Sopran und Alt zweimal zugetheilte Solo ist in der Cantate obligaten Hörnern gegeben; es bildet bis zu der in getragenen Tönen eintretenden Stelle der Singstimme: „*et in terra pax*“ mit dem in bewegtere Rhythmen gestellten Instrumentalsatze die Einleitung. Der Gesang tritt mit den oben die Cantate bezeichnenden Worten, wie im *Gloria*, nur in einer dem Texte entsprechenden kräftigern Versetzung ein. Die Bassarie „*gratias agimus*“ ist der vortrefflichen Cantate zum 15<sup>ten</sup> Sonntage nach Trinitatis: „*Warum betrübst du dich, mein Herz*“ entnommen, wo sie sich mit den Worten „*Auf Gott steht meine Zuversicht*“ vorfindet. Wenn auch das *gratias* der melodischen Führung nirgends widerspricht, so lässt sich doch ein gewisser Zwang des Textes darin entdecken. — — Das Duett für Sopran und Alt „*Domine Deus*“ ist gleich dem

*Gloria* ebenfalls in der Cantate: „*Gott der Herr ist Sonn' und Schild*“ zu finden, wo es vom Sopran und Bass gesungen wird. Doch hat es hier bedeutende Abänderungen erfahren. Die Tenorarie mit der Solo-Oboe „*quoniam tu solus*“ steht in der Cantate, in welcher das *Kyrie* gefunden worden, mit dem Text: „*Falscher Heuchler Ebenbild*“, wo sie vom vollen Quartett begleitet ist.»

Auch diese Messe ist früher bei Simrock in Bonn im Druck erschienen; sie trägt die Nummer II, jene in A dur ist mit Nr. I bezeichnet. Bei der gegenwärtigen Ausgabe konnte durchaus der Originalpartitur gefolgt werden, die, wie jene in A dur, in sehr lesbarer, wenig corrigirter Schrift keine zweifelhaften Stellen darbot. Leider fehlte hier die Orgelstimme, so dass eine Bezifferung der Partitur nicht beizugeben war.

Über die Bezifferung der Bach'schen Orgelstimmen ist schon früher Einiges angemerkt worden (I, xiv. II, xiv. VII, XXI.): sie stimmt zuweilen nicht zu der in der Partitur ausgeführten Harmonie und bringt den Redacteur in die Verlegenheit, ob er die deutlich von S. Bach hingeschriebenen Zeichen abändern, oder das Ungehörige solle stehen lassen. Angesichts der Partitur wird entschieden Falsches immer leicht zu beseitigen sein; es ist aber nicht Alles, was auf den ersten Anblick hier widersprechend scheint, entschieden für Irrthum oder Schreibfehler zu erklären. S. Bach nimmt oft auf Vorhalte in der Partitur und auf durchgehende Harmonien bei der bezifferten Orgelstimme keine Rücksicht, andere Male geht aber die Bezifferung wieder in den kleinsten Harmoniewechsel ein und bezeichnet selbst durchgehende Noten; solche Eigenheiten sind treu wiederzugeben, wenn sie auch im Stich zuweilen auffallender erscheinen müssen als in der flüchtigen Handschrift. Offenbar Falsches ist vielfach getilgt worden.

Herrn Wilhelm Rust in Berlin, dem die Bachgesellschaft schon vielfach schätzbare Mitwirkung verdankt, ist auch bei dem vorliegenden Bande für geleistete Hülfe der allerverbindlichste Dank zu sagen. Die Messen F dur und G moll sind nach seinen Abschriften und den von ihm ertheilten Nachweisungen redigirt.

M. HAUPTMANN.

Messr.

Herr.





# KYRIE.

Corno I. II.      *[Musical staff]*

Oboe I. II.      *[Musical staff]*

Soprano.  
Violino I. col Soprano.      *[Musical staff]*

Alto.  
Violino II. coll'Alto.      *[Musical staff]*

Tenore.  
Viola col Tenore.      *[Musical staff]*

Basso.      *[Musical staff]*

Fagotti.      *[Musical staff]*

Continuo.      *[Musical staff]*

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

*[Musical staff]*

*[Musical staff]*

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

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

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

Ky - ri - e

*[Musical staff]*

*[Musical staff]*

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

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

son, e lei - - - - son.

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

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

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

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

Christe, Christe eleison, eleison, Christe eleison,

Christe, Christe eleison, eleison, Christe eleison,

Christe, Christe eleison, eleison, eleison,

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

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

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

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

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

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

son, Chri - - ste e-lei - -

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

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

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

son, Chri - ste e - lei - son.

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

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

ste e - lei - son.

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

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

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

First system of musical notation. It consists of seven staves. The top two staves are treble clef. The third staff is a soprano vocal line with lyrics: "e e - - lei - son, e - - lei - - son, e lei - - - - son,". The fourth staff is an alto vocal line with lyrics: "lei - - son, e lei - - son, Ky - - ri - -". The fifth staff is a tenor vocal line with lyrics: "son, e lei - - son, e lei - - son, e lei -". The sixth staff is a bass vocal line with lyrics: "Ky - - ri - e e - - lei - -". The seventh staff is the piano accompaniment. The music is in a minor key and 3/4 time.

Second system of musical notation, continuing from the first system. It consists of seven staves. The top two staves are treble clef. The third staff is a soprano vocal line with lyrics: "Ky - - ri - - e e - - lei - son, e - - lei - - son, e lei - -". The fourth staff is an alto vocal line with lyrics: "e e - - lei - son, e - - lei - - son, e - - lei - - son, e lei - -". The fifth staff is a tenor vocal line with lyrics: "son, e lei - - son, Ky - ri e e - - lei - - son, e -". The sixth staff is a bass vocal line with lyrics: "son,". The seventh staff is the piano accompaniment. The music continues in the same key and time signature.

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

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



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

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

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

son.

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

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

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

# GLORIA.

Corno I.

Corno II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

The first system of the musical score includes parts for Corno I., Corno II., Oboe I., Oboe II., Violino I., Violino II., Viola, Soprano, Alto, Tenore, Basso, and Continuo. The music is written in 3/8 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The second system of the musical score continues the instrumental and vocal parts from the first system. It features similar rhythmic complexity and includes parts for Corno I., Corno II., Oboe I., Oboe II., Violino I., Violino II., Viola, Soprano, Alto, Tenore, Basso, and Continuo.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff containing a more rhythmic accompaniment. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves, likely for different keyboard instruments or a detailed piano texture. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

The second system of the musical score continues the composition. It features the same instrumental parts as the first system. The vocal parts have lyrics written below the notes. The lyrics are: "Glo - ri - a in ex - cel -". The piano accompaniment continues with its complex rhythmic and melodic patterns, providing a rich harmonic and rhythmic background for the vocal lines.

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

- sis De - o, glo - ri - a, glo - ri - a

- sis De - o, glo - ri - a, glo - ri - a

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

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

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

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

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

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

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

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

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

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

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

ri - a in - ex - cel - sis De - o,  
 glo - ri - a in ex - cel - sis, in ex - cel - sis De - o, et in ter - ra  
 glo - ri - a in ex - cel - sis, in ex - cel - sis De - o, et in  
 glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,

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

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

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

- tis, et in ter - - - ra pax, pax,  
 ta - tis, et in ter - - - ra pax, pax,  
 ta - tis, et in ter - - - ra pax, pax,  
 ta - tis, et in ter - - - ra pax,

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



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

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

This system contains the first five staves of a musical score. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics for the vocal parts are:

tis! Lau da - - - mus te, lau -  
 tis! Lau da - - - mus te, lau -  
 tis! Lau da - - -  
 tis! Lau da - - -

This system contains the next five staves of the musical score. The lyrics for the vocal parts are:

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

be-ne-di-ci-mus te, lau-da-mus te, be-ne-di-ci-mus te.  
te, be-ne-di-ci-mus te, be-ne-di-ci-mus te.  
te, be-ne-di-ci-mus te, lau-da-mus te, be-ne-di-ci-mus te.  
da-mus te, be-ne-di-ci-mus te, be-ne-di-ci-mus te.

da-mus te, be-ne-di-ci-mus te, be-ne-di-ci-mus te.

A - do - ra - - mus te, glo - - ri - fi -  
 A - do - ra - - mus  
 A - do - ra - - mus te, glo - ri - fi - ca - - - - mus

ra - - mus te, glo - - ri - fi - ca - - - mus te, a - do - ra - - - - mus te, glo -  
 ca - - - mus te, a - do - ra - - - - mus te, a - do - ra - - - - mus te, glo -  
 te, glo - ri - fi - ca - - - mus te, glo - ri - fi - ca - mus te, a - do - - - ra - - - mus te, glo -  
 te, a - do - ra - mus, glo - ri - fi - ca - - - - - mus te, a - do - ra - mus te, glo -

ri - fi - ca - - mus te, a - do - ra - - mus te, glo - ri - fi - ca -

ri - fi - ca - - mus te, a - do - ra - - mus te, glo - ri - fi - ca -

ri - fi - ca - - mus te, a - do - ra - - mus te, glo - ri - fi - ca -

ri - fi - ca - - mus te, a - do - ra - - mus te, glo -

- mus te.

- mus te.

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

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

Gra - ti - as, gra - ti - as a - gi - mus ti - bi,  
 Gra - ti - as, gra - ti - as a -  
 Gra - ti - as, gra - ti - as a -  
 Gra - ti - as, gra - ti - as a - gi - mus, gra -

gra - ti - as a - gi - mus ti - bi pro - pter  
 gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi pro - pter  
 gi - mus ti - bi, gra - ti - as a - gi - mus, gra - ti - as a - gi - mus ti - bi pro - pter  
 ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi pro - pter

ma - - - - - gnam glo - - ri - am tu - am,

ma - - - - - gnam glo - ri - am tu - - - - - am, propter ma - - - - -

ma - gnam glo - - - - - ri - am tu - am, propter

ma - - - - - -gnam glo - - - - - ri - am tu - am,

propter ma - - - - - gnam glo - ri - am, ma - - - - - gnam glo - ri - am,

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

ma - - - - - -gnam glo - ri - am tu - am, propter ma - - - - - gnam glo - - - - -

propter ma - - - - - gnam glo - ri - am, ma - - - - -

glo -  
 ma - gnam glo - ri - am tu - am, propter  
 ri - am tu - am, pro - pter magnam glo - ri - am tu - am, propter ma - gnam  
 gnam glo -

ri - am  
 ma - gnam glo - ri - am tu - am, propter ma - gnam glo - ri - am  
 glo - ri - am, propter ma - gnam glo - ri - am tu - am, propter ma - gnam glo - ri - am  
 ri - am tu - am, propter ma - gnam glo - ri - am, glo - ri - am



lu - am, gra - ti - as a - gi - mus, gra - ti - as a - gi - mus,  
 tu - am, gra - ti - as a - gi - mus, gra - ti - as a - gi - mus,  
 tu - am, gra - ti - as a - gi - mus, gra - ti - as a - gi - mus,  
 tu - am, gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus,

a - gi - mus ti - bi, gra - ti - as  
 a - gi - mus ti - bi, gra - ti - as  
 - gi - mus ti - bi, gra - ti - as  
 - gi - mus ti - bi, gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus,

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

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

Violino I.

Violino II.

Viola.

Basso.

Continuo.

Do-mi-ne

De - us, rex coe - le - - stis, De - us Pa - ter o - mni - po - tens, Domine De - us,

rex coe - le - stis, Domine De - us, rex coe - le - stis, De - -

- - - us Pa - - - - ter, De - us Pa - ter omni - po - tens,

Do-mi-ne De-us, rex coe-lestis, De-us Pa-ter o-mni-po-tens, rex coe-

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

Do-mi-ne De- - - us, rex coe- - - le- stis, De-us



Pa-ter o - mni - po - tens!

This system contains the first system of a musical score. It features four staves: two grand staves (treble and bass clef) and two bass staves. The first two staves are for the piano accompaniment, and the last two are for the vocal line. The lyrics "Pa-ter o - mni - po - tens!" are written under the vocal line. The music is in a key with one sharp (F#) and a 3/4 time signature.



This system contains the second system of the musical score, continuing the piano accompaniment and vocal line from the first system. It consists of four staves: two grand staves and two bass staves. The piano part continues with intricate textures in both hands, while the vocal line remains mostly silent in this system.



This system contains the third system of the musical score. It features four staves: two grand staves and two bass staves. The piano accompaniment becomes more active, with the right hand playing a complex, rhythmic pattern. The vocal line continues to be silent in this system.

Do-mi-ne Fi-li u-ni-genite Je-su Chri-ste, Je-su

This system contains the first line of the musical score. It features a grand staff with three staves: two treble clefs and one bass clef. The lyrics are written below the bass staff. The music includes a melodic line in the bass clef and accompaniment in the two treble clefs.

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

This system contains the second line of the musical score. It continues the grand staff and lyrics from the first system. The lyrics are: "Chri-ste, Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-".

ste!

This system contains the third line of the musical score. It continues the grand staff and lyrics from the second system. The lyrics are: "ste!". The music features a complex, fast-moving melodic line in the upper treble clef.



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

This system contains the first line of the musical score. It features a grand staff with five staves. The top staff has a treble clef and contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The second and third staves have treble clefs and contain more melodic lines. The fourth staff has a bass clef and contains a vocal line with the lyrics "Do - - - mi - ne De - us, a - gnus De - - i,". The fifth staff has a bass clef and contains a bass line. The key signature has one sharp (F#).



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

This system contains the second line of the musical score. It continues the complex instrumental texture from the first system. The vocal line in the fourth staff has the lyrics "a - - gnus De - i, Fi - li - us Pa - tris, Do - - - mi - ne De - us, a -". The instrumental parts continue with similar rhythmic patterns.



- - gnus De - i, a - - gnus De - - i, Fi - - li - us Pa - - - tris,

This system contains the third line of the musical score. The vocal line in the fourth staff has the lyrics "- - gnus De - i, a - - gnus De - - i, Fi - - li - us Pa - - - tris,". The instrumental parts continue with similar rhythmic patterns.



Musical score for voice and piano. The vocal line is in the fourth staff from the top, with lyrics "Fi-li-us Pa-tris!". The piano accompaniment consists of five staves: two for the right hand and three for the left hand. The music is in a minor key and common time.

**Adagio.**

Oboe Solo.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

Orchestral score for Adagio. It includes staves for Oboe Solo, Violino I, Violino II, Viola, Soprano, and Continuo. The Continuo part is the only one with significant musical notation in this section.

Musical score for piano, continuing from the previous section. It features two staves: the upper staff for the right hand and the lower staff for the left hand. The music is in a minor key and common time.



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



mun - di, qui tol - - lis pecca - ta, pecca - ta mundi, mi - se - re - - re,



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



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



re - re no - - bis!



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

se - - - des ad dex - teram Pa - tris, mi - se - re - re no - bis, mi - se - re - re

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

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

Vivace.

Violino Solo.

Alto.

Continuo.

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

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



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



sanctus, tu so - lus, tu so - - lus san - ctus, tu so - lus san - -



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



Instrumental accompaniment system with treble, alto, and bass staves.



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



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



tis - - - - - si - mus Je - su Chri - ste, Je - su Chri - - - ste,



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



tu so - - lus - - san - - -



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

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

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

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

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

Chri - - - - - ste, tu so - lus san - etus, tu so - lus Do - mi -



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

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

ste.

Instrumental accompaniment system.

Instrumental accompaniment system.

Corno I.

Corno II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Spi - ri - tu, eum san - - - eto Spi - ri - tu, eum san - eto Spi - ri - tu, eum san - - - eto

Cum san - - - eto Spi - ri - tu, eum san - - - eto, sau - - - - eto

Spi - ri - tu, eum san - - - - - eto Spi - ri - tu,  
 Cum san - - - - - eto Spi - ri - tu, eum san - - - - - eto Spi - ri -  
 Spi - ri - tu in glo - ria De - i Patris, A - - -  
 Spi - ri - tu, eum san - eto Spi - - - ri - tu, eum san - - - - - eto Spi - - - ri -

eum san - - - - - eto Spi - - ri - tu, eum san - - eto Spi - ri - tu in glo - ria De - i  
 tu in glo - ria De - i Patris, A - - - - - men, in  
 - - - - - men, eum san - - - - - eto  
 tu, eum san - - - - - eto Spi - - ri - tu in glo - ria De - i Patris,

Patris, A - men, eum - san -

glo - ri - a De - i Pa - tris, A - men, eum - san - - - - - eto Spi - - ri - tu, eum -

Spi - - ri - tu in glo - - ri - a De - i Patris, eum - san - - - - - eto Spi - - ri -

A - men, eum - san - - - - - eto

- - eto Spi - - ri - tu, eum - san - - - - - eto Spi - - ri - tu, eum san - eto

san - - - - - eto Spi - - ri - tu, eum - san - - - - - eto Spi - - ri -

tu, eum san - - - - - eto Spi - - ri - tu, eum san - - eto Spi - -

Spi - - ri - tu, eum - san - - - - - eto Spi - ri - tu in glo - ri - a De - i Patris,

Spi - ri - tu in glo - ria De - i Patris, A - men, eum  
 tu, eum san - - - - - eto Spi - - - - - ri - tu, eum san - - - - - eto Spi - - - - - ri -  
 - - - - - ri - tu in glo - ria De - i Patris, A - - - - -  
 A - - - - - men, in glo - ria De - i Patris, A - - - - -

san - - - - - eto Spi - - - - - ri - tu, eum san - - - - - eto Spi - ri - tu in glo - ria De - i Patris,  
 tu in glo - ria De - i Patris, A - - - - - men, in glo - ria De - i Patris,  
 men, in glo - ria De - i Patris, A - - - - - men, A - - - - -  
 - men, eum san - - - - - eto

A - - - men, A - - - men.  
 A - - - men, Amen, A - - - men.  
 men, in glo - - - ri - a De - i Pa - - tris, Amen, A - - - men.  
 Spi - ritu in glo - - - ria De - i Patris, A - - - men.

Cum sau - - eto Spi - ri - tu in glo - ria De - i Pa - tris, Amen,  
 Cum san - - eto Spi - ri - tu in glo - ria De - i Pa - tris, Amen, in glo - ria  
 Cum sau - - eto Spi - ri - tu in glo - ria De - i Pa - tris, Amen, in glo - ria  
 Cum san - - eto Spi - ri - tu, Amen, A - - - men, in glo - ria

Amen, A - - - men, in glo - ria De - i Pa - tris, Amen, Amen, A - men, cum - - - san - - -

De - i Pa - tris, Amen, in glo - ria De - i Pa - tris, Amen, in glo - ria De - i Pa - tris, A - men, eum - - -

De - i Pa - tris, Amen, in glo - ria De - i Pa - tris, Amen, in glo - ria De - i Pa - tris, A - men,

De - i Pa - tris, Amen, Amen, A - men, in glo - ria De - i Pa - tris, A - men,

- - - eto Spi - - ri - tu, cum - - - eto Spi - - ri - tu, cum - - - san - - -

san - - - eto Spi - - ri - tu, cum - - - eto Spi - - ri - tu,

cum - - - san - - - eto Spi - - ri - tu, cum - - - san - - - eto

cum - - - san - - - eto Spi - - ri - tu, cum - - - san - - - eto Spi - - ri -

et Spi - ri - tu in glo - ria De - i Pa - tris, A -  
 cum san - cto Spi - ri - tu in glo - ria De - i Pa - tris, A -  
 Spi - ri - tu, cum san - cto Spi - ri - tu in glo - ria De - i Pa - tris, A -  
 tu in glo - ri - a De - i Pa - tris, A - - - men, in glo - ri - a De - i Pa - tris, A -

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



**M**ESSR.

**A**dur.



# KYRIE.

Flauto traverso I. *forte* *piano* *forte* *piano* *forte*

Flauto traverso II. *forte* *piano* *forte* *piano.* *forte*

Violino I. *forte*

Violino II. *forte*

Viola. *forte* *piano* *forte* *piano* *forte*

Soprano.

Alto.

Tenore.

Basso.

Continuo. *forte*

6 5 6 5 6

7 6 7 5 5 7 6 7

R. W. VII.

Musical score for the first system, featuring piano and vocal parts. The piano part includes a trill (tr) and dynamic markings of *piano*. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Ky-ri-e e-lei-son, Ky-ri-e e-".

Musical score for the second system, featuring piano and vocal parts. The piano part includes dynamic markings of *forte* and *piano*. The vocal parts continue the lyrics: "lei-son, ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e".

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

7 6 7 6 4 6 5 4 6 5 4 6 4

*piano* *forte* *piano* *forte*  
*piano* *forte* *piano* *forte*  
*piano* *forte* *piano* *forte*

1 # 4 5 5 8 = 6 = 7 7





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

3 7 6 7 6 2 3 2 6 6 7 6 5 7 7 6 5

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

6 2 6 7 7 4 2



Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of four staves with various textures and trills. The vocal lines include lyrics:

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

Performance markings include *piano* and *tr*. The system concludes with figured bass notation: 5, 7, 6 4 2, 6 7 7 5 3, 6 4, 5 3.

Lento.

Musical score for the second system, featuring piano accompaniment and vocal lines. The piano part consists of four staves with sustained chords and long notes, marked *piano*. The vocal lines include lyrics:

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

Performance markings include *piano* and *tr*. The system concludes with figured bass notation: 6, 2.

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

7/8 5  
6/8 2  
# 7/8 2  
6/8 2

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

7/8 5  
6/8 2  
# 7/8 2  
6/8 2

R. W. V. III.

e. lei - - son, Chri. ste e. lei - son, e lei - - son.  
 son, e lei - - - son, Chri ste e lei - - - son.  
 Chri. ste e. leison, Chri. ste e. leison, Chri ste e lei - - - son.  
 e. lei - - son, Chri ste e lei - - son.

6  
4  
2  
7  
5  
9  
5  
3  
11  
5  
7  
5  
3  
5  
4  
11

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

6 6 7 4 6 5 7 6 8



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

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

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

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

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

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

72 6 4 5 6 3 5 6 7 6 4

Adagio.

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

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

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

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

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

# GLORIA.

Vivace.

Flauto traverso I.

Flauto traverso II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

6 5 - 6 6 5 - 6

6 5 - 6 6 5 - 6

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

5 7 7 6 4 5 4 6 4

Adagio.

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

6 7 7 6 4 5 4 6 5



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

9 4 2 6 7 6 5 4 2

vo-lunta - tis! Lau-da - mus  
Lau-da - mus  
Lau-da - mus  
Lau-da - mus

6 6 5 6 — 7 9 8 3 8 — 7 9 8 3 8 7

Vivace.

te, lau.damus te, be.ne.di.ci.mus, lau da -  
 te, lau.damus te, be.ne di.ci.mus, lau da -  
 te, lau da - mus te, be.ne.di.ci.mus, lau -  
 te, lau.damus te, be.ne

6 5 - 6 6 5 - 6 6

- mus, be.ne.di.ci.mus, lau da - mus, lau da - mus, bene.  
 - mus te, lau da - mus, lau da - mus, bene.  
 da - mus, lau da - mus, lau da - mus, bene.  
 di.ci.mus, lau da - mus, lau da - mus, lau da -

6 5 - 6 6 5 - 6 6

di - ei - mus, lau - da - - - mus, lau - da - - - mus te, be - - ne -  
 di - ei - mus, lau - da - - - mus, lau - da - - - mus te, bene -  
 di - ei - mus, lau - da - - - mus, lau - da - - - mus te, bene -  
 - - - mus te, lau - da - - - mus te, lau - da - - - mus te, bene - di -

6 5 6 9 7 7 6 4 5 8

Adagio.

di - - ei - mus te,  
 di - - ei - mus te,  
 di - - ei - mus te,  
 - - ei - mus te, a - - - do - ra - - - mus te,

5 6 6 6 7 7 6 5 8

Musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "a - - - do - ra - - mus, a - dora - - mus, te, a - - - do - ra - mus,". The piano accompaniment includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line has lyrics: "a - do - ra - mus te, a - do - ra - - - - mus, a - do - ra - mus". The piano accompaniment continues with similar textures. The key signature and time signature remain the same as in the first system.

Vivace.

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

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

glo - ri - fi - ca - - -

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

6 5 - 6 6 6 6

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

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

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

mus te, glo - ri - fi -

6 6 5 - 6 6 5 - 6 6

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

6 6 5 6 6 5 - 6 6 5 - 6

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

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

di - - - cimus te,  
 - - ne - di - cimus te,  
 - - ne - di - cimus te, a - - - do - ra - - mus te,  
 te, benedi - cimus te,

a - - - do - ra - - mus, a - do - ra - mus te, a - - - do - ra - mus,

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are:

a - do - ra - mus te, a - do - ra - mus, a - do - ramus te, glo - ri - fi -

The score includes a vocal line with lyrics and piano accompaniment. The lyrics are:

a - do - ra - mus te, a - do - ra - mus, a - do - ramus te, glo - ri - fi -

The score includes a vocal line with lyrics and piano accompaniment. The lyrics are:

a - do - ra - mus te, a - do - ra - mus, a - do - ramus te, glo - ri - fi -

Vivace.

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are:

amus, glo - ri - fi - ea - mus te, glo - ri - fi - ea - mus te, glo - ri - fi - ea - mus te, glo - ri - fi -

The score includes a vocal line with lyrics and piano accompaniment. The lyrics are:

amus, glo - ri - fi - ea - mus te, glo - ri - fi - ea - mus te, glo - ri - fi - ea - mus te, glo - ri - fi -

The score includes a vocal line with lyrics and piano accompaniment. The lyrics are:

amus, glo - ri - fi - ea - mus te, glo - ri - fi - ea - mus te, glo - ri - fi - ea - mus te, glo - ri - fi -



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

6 5 - 6 6 6

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

6 6 6 6 6 4 3 6

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

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

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

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

Adagio.

Gra - ti - as a - gi - mus ti - bi, gra - ti - as,

Gra - ti - as a - gi - mus ti - bi, gra - ti - as,

Gra - ti - as a - gi - mus ti - bi, gra - ti - as, gra - ti - as,

Gra - ti - as a - gi - mus ti - bi, gra - ti - as, gra - ti - as

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

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

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

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

9 4 2 5 7 4 3 6 6 4 5

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

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

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

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

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

Audante.

Violino Solo.

Basso.

Continuo.

The first system of music shows the Violino Solo, Basso, and Continuo parts. The Violino Solo part has a treble clef and a key signature of two sharps (F# and C#). The Basso and Continuo parts have bass clefs and the same key signature. The time signature is common time (C). The Continuo part includes figured bass notation: 6, 7, 6, 5, 7, 5, 6, 5.

The second system continues the instrumental accompaniment and introduces vocal lines. The vocal parts are marked *piano*. The Continuo part includes figured bass notation: 7, 5, 7, 7, 6, 4, 2, 6, 5, 7, 5, 6, 6, 4, 5, 6, 7.

The third system features vocal lyrics: "Domine Deus, rex coelestis, Deus Pa-ter o-mni-potens, Do-mi-ne". The Continuo part includes figured bass notation: 6, 5, 7, 4, 7, 6, 5, 4, 3, 7, 4, 2, 6, 5, 7, 6, 4, 2, 2.

The fourth system continues the vocal lines and accompaniment. The Continuo part includes figured bass notation: 6, 7, 6, 4, 7, 4, 2, 6, 6, 5, 6, 5, 7, 5, 7, 7, 5, 6, 6, 7, 5.

The fifth system features the vocal line with the lyrics "mi-po-tens!" and the instruction *forte*. The Continuo part includes figured bass notation: 6, 6, 4, 2, 6, 6, 5, 7, 5, 6, 5, 7.

Do - mine De - us, rex coe - lestis, De - - - us

*piano*

*piano*

Pa - ter omni - potens, Do - mi - ne De - us, Domine De - us, rex coe -

*piano*

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

Pa - ter omni - po - tens!

*forte*

*forte*

Do - - mine Fi - li

*piano*

*piano*

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

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

*forte* *stel* *forte* *Do - mi - ne* *piano*

*piano* Fi - li u - ni - ge - ni - te Je - su Chri - ste,

Je - - - su Chri - ste, Domine Fi - li u - ni - ge - ni - te, Fi - li u - ni - ge - ni - te

Je - su, Je - su Chri - ste, Je - su, Je - su Chri - ste! Do -

*forte*

*forte*

- mi - ne De - us, agnus De - i, Fi - lius Pa -

- tris, Do - mi - ne De - us, agnus De - i, agnus De - i, Fi - li - us Pa - tris, Do - mi - ne

*piano*

*piano*

De - us, Do - mi - ne De - us, agnus Dei, a - - - gnus De - - i,

Fi - lius Pa - tris!

*forte*

*forte*

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

*piano*

*piano*

- gnus Dei, Fi - lius Pa - tris, Do - mi - ne De - us, a - gnus

*piano*

De - i, Filius Patris, a - gnus De - i, Fi - lius Pa - tris, a - gnus,

*piano*

a - gnus De - i, Fi - lius Pa - tris!

*forte*

*forte*

*forte*



Flauto traverso I.

Flauto traverso II.

Soprano.

Violini e Viola  
all' unisono.

Qui tollis pec.

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

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

re - re, mise - re - re, mi - se - re - re no -

bis! Qui tol - lis pec - ca - - ta,

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

ca - ta, pecca - - - ta mundi, su - sci - pe de - pre - ca - ti - onem no - stram,

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

su - sci - pe depreca - - ti - o - nem nostram, su - sci - pe depreca - ti - o - nem

nostram, su - scipe depreca - ti - o - - - - - nem no - stram, su - scipe

depreca - ti - o - - - - nem, depreca - ti - onem no - stram!



Qui se - - - des, qui sedes ad dextram, ad dextram Patris,



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



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



- re no - bis!

Violini e Viola  
all' unisono.

Alto.

Continuo.

First system of musical notation. The top staff is for Violini e Viola (all' unisono), the middle for Alto, and the bottom for Continuo. The key signature is one sharp (F#) and the time signature is 6/8. The Continuo part includes figured bass notation: 4 2 6, 6 5, 4 2, 6, 5 6.

Second system of musical notation. The Continuo part includes figured bass notation: 4 2 6, 6 6 6 6, 7 5, 6 6, 6 6, 6 6 6 6, 6 6.

Third system of musical notation. The Alto part begins with the lyrics "Quo - ni - am tu so - - - lus san - ctus,". The Continuo part includes figured bass notation: 6 6, 5 - 4 2, 6 5, 4 2, 6, 6, 6 5.

Fourth system of musical notation. The Alto part continues with the lyrics "quo - ni - am tu so - lus sanctus, tu solus san - ctus, tu so - lus Do - mi - nus, tu solus san - ctus,". The Continuo part includes figured bass notation: 6 6 5, 6 5, 6 7, 6, 6 6 5.

Fifth system of musical notation. The Alto part continues with the lyrics "tu so - lus Do - mi - nus, tu so - - - lus al - tissimus, so - - -". The Continuo part includes figured bass notation: 6 6 5, 4 2, 6 - 6 5, 6 7 5, 6, 5, 4 2, 6 6 7.

lus al - tis - si - mus, *forte*

quo - ni - am tu so - - - lus san - ctus Je - su Chri - ste,

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

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

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

lus sanctus, tu san - etus, tu so - lus, *forte*

quo - niam tu so - lus san - ctus, quo - ni - am tu *piano*

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

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

Grave.

Flauto traverso I.

Flauto traverso II.

Violino I.

Violino II.

Viola.

Soprano.  
Cum san - - - - - eto Spi - ri -

Alto.  
Cum san - - - - - eto Spi - ri -

Tenore.  
Cum san - - - - - eto Spi - ri -

Basso.  
Cum san - - - - - eto Spi - ri -

Continuo.

5 4 6 7 7 7 5 6 4 6 7 8

Vivace.

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

tu

tu

tu

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



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

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

in glo - - ri - a

6 7 6 6 5 6 7 4

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

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

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

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

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

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

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

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

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

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

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

5 6 6 4 7 4 6 6 7 6 6 7 4 2 7 6 6 6 7 6 2

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

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

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

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

6 6 5 4 6 6 4 3 6 6 6

The first system of the musical score consists of nine staves. The top two staves are for the piano, with the right hand playing a complex, flowing melody and the left hand providing harmonic support. Below these are four vocal staves (Soprano, Alto, Tenor, Bass) and a fifth staff for the basso continuo. The vocal lines are mostly rests, with the bass line containing the lyrics "in glo - - ri - a". The system concludes with a fermata over the final notes.

The second system of the musical score continues the piano accompaniment and vocal lines. The piano part features dense, rhythmic patterns in both hands. The vocal lines are more active, with lyrics such as "men, in glo-ri-a De-i Pa-tris, A - - men, in" and "De-i Pa-tris, A - - men, in glo-ri-a De-i Pa-tris, A - - men, in". The system concludes with a fermata over the final notes.





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

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

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

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

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

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

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

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

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

7 4 6 4 6 7 6 5 6 5

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

6 5 7 6 4 6 2 6 5 4 6 6 5 4 6 5 3



**M**rssr.

**S**mull.



# KYRIE.

Oboe I.  
Oboe II.  
Violino I.  
Violino II.  
Viola.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Continuo.



Musical score system 1, featuring a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music consists of a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staves. A trill is marked above a note in the first measure of the top staff. Below the bass staff, there are numerical figures: 9 4, 4, 6, 9, 4, 6, 7, 5, 6, 7, 6, 7, 6, 5.



Musical score system 2, continuing the piece with the same grand staff layout. The melodic and rhythmic patterns continue across the staves. Numerical figures are present below the bass staff: 6 1, 6 5 6 2, 6 5 6, 6 5 6, 6 5 6, 6 5 6, 6 5.

The first system of the musical score consists of seven staves. The top four staves are for piano accompaniment, showing intricate arpeggiated patterns in the right hand and a steady bass line in the left hand. The fifth staff is a vocal line with lyrics. The sixth and seventh staves are empty. Fingerings are indicated below the vocal line: 6, 5, 6, 5, 5, 6, 5, 7, 6, 4, 7, 6, 4, 7, 6, 5.

The second system of the musical score consists of seven staves. The piano accompaniment continues with similar arpeggiated textures. The vocal line features three entries of the word "Kyrie". The lyrics are: "Ky - rie," on the first staff; "Ky - ri - e e - lei - son, e - lei - son," on the second staff; and "Ky - rie," on the third staff. The fourth and fifth staves are empty. Fingerings are indicated below the vocal line: 6, 6, 5, 7, 6, 5, 5, 6, 6, 5, 7, 6, 5, 7, 6, 5.

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

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

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

7 6 5 4 3 2 1 7 6 5 4 3 2 1 6 4 2 7 6 5 4 3 2 1

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

9 7 6 5 4 3 2 1 9 7 6 5 4 3 2 1 7 5 3 2 7 7 7 6 5 4 3 2 1

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

6: 7 6 5 9: 6 5 9 6 6: 5 # 6 6 7

son.  
 son.  
 son.  
 son.  
 son.

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

7 6 5 7 9: 6 6 7 6 7 6 7



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

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



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

6 6 6 9 6 6 6 6 6 6 7 6 7 6  
 5 2 5 2 3 2 5 5 5 4 4 4 4

le - - - i - son, e lei - - - son.  
 lei - - - son, e lei - - - son.  
 lei - - - son, e lei - - - son.  
 - son, Christe, Chri - ste e lei - - - son. Ky - ri

7 6 9 5 6 7 6 5 7 6 7 6 9 4 3  
 5 5 5 4 2 5 4 2 5 4 2 5 4 3

Musical score for the first system. It consists of a grand staff with vocal lines and piano accompaniment. The vocal parts include a soprano line, an alto line, and a bass line. The piano accompaniment is written for the right and left hands. The lyrics are: "e e - le - - i - son, e - le - - i -". The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes figured bass notation below the staff.

Musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "Ky - rie e - le - - i - son, e - le - - i - son, e - lei - - son, e - lei - - son, Ky - ri e e - le - i - son, e -". The piano part includes figured bass notation below the staff.

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

6 6 6 4 5 8 5 4 7 5 2 6 7 6 6 4 5 6 6

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

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

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

# e e 7 3  
 e: 5 6  
 6 4 3 2  
 6 4 3 2  
 6 5 7 5:

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

6: 4 3 2  
 6 4 3 2  
 6 7 5: 2 3 5

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

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

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

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

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

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

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

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

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

6:3 6:5 6 9:1 6 6:5 9 6 6:4 6:4 4

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

: 6 : 6 : 6 : 6 :



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

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

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

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

g 2 6 7 9 6 9 6 6 9 5 9 6

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

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

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

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

7 6 5 2 4 2 2 5 6 5 6 4 3

# GLORIA.

Oboc I.

Oboc II.

Violino I.

Violino II.

Viola.

Soprano.  
Glo - ri - a in ex - cel - sis De - o,

Alto.  
Glo - ri - a, glo - ri - a in ex - cel - sis

Tenore.  
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a

Basso.  
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a

Continuo.

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

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

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

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

6 4 2 4 2 6 6 5 4 6 4

B. W. VIII.

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

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

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

7 6 7 5 4

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

3 4 4 3 7 2

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

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

The first system of the musical score consists of seven staves. The top four staves are for piano accompaniment, with the right hand playing a complex melodic and harmonic line and the left hand providing a steady bass line. The fifth staff is a vocal line, which is mostly empty in this system. The sixth and seventh staves are additional vocal lines, also mostly empty. The key signature has one flat (B-flat), and the time signature is 7/8. The system concludes with a double bar line and a final chord marked with a '7' and a '5'.

The second system of the musical score consists of seven staves. The piano accompaniment continues with the same texture as in the first system. The vocal lines now contain Latin lyrics. The lyrics are: "Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta -". The lyrics are distributed across the vocal staves, with some staves having multiple lines of text. The system concludes with a double bar line and a final chord marked with a '7' and a '5'.



Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: Lau - da - - - - - mus te, lau - - - - -

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: Lau - da - - - - - mus te, lau - da - mus te, lau - da - - - - - mus te, lau - da - mus te, benedi - ei - mus te, lau - da - mus da - mus, lauda - mus, lauda - mus te, benedi - ei - mus te, lau - da - - - - -



mus te, lau\_da - mus te, bene-di - ei - mus te, lau\_da - mus te, be - ne - di -  
 - mus te, lau\_da - mus te, bene-di - ei - mus te, lau\_da - mus te, be - ne - di -  
 te, lau\_da - mus te, lau\_da - mus, lau\_da - mus te, be - ne - di - ei - mus  
 - mus, lau\_da - mus te, lau\_da - mus te, lau\_da - mus te, be - ne -

- ei - mus, a - do ra - mus, a - do ra - mus te, a - do ra - mus  
 - ei - mus, a - do ramus, a - do ra - mus, a - do ra - mus  
 te, a - do ra - mus, a - do ra - mus te, a - do ra - mus  
 di - ei - mus, a - do ra - mus, a - do ramus te, a - do ramus



ea - - - mus te, glo - ri - fi - ea - - - mus, glo - ri - fi - camus  
 ea - - - mus te, glo - ri - fi - ea - - - mus, glo - ri - fi - camus te,  
 ea - - - mus te, glo - ri - fi - ea - - - mus, glo - ri - fi - camus  
 ri - fi - ea - mus te, glo - ri - - - fi - camus te, glo - ri - - - fi - camus

7 4 5 7 7 7  
2 3

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

7 6 7 6 7 6 7 8 6 6 5 6 2  
4 3 4 3 5 4 5 5 4 4 3

Violino I. II.

Basso.

Continuo.

a - gimus ti - - bi, ti - - bi, gra - ti - as a - - - - - gimus ti - bi

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

pro - pter ma - gnam glo - - - riam tu - an, pro

6 6 6 6 4 6 5 6 4 5

*forte* *forte*

- - pter magnam glo - riam tu - - am.

6 7 5 6 4 6 6 6 6 6 7 6 5

*piano* *forte* *piano* *forte*

Do - mine De - - us, Do - mine De - us, rex coe - le - - stis,

4 6 6 6 4 3 6 7 7

*piano* *piano*

Do - - - mine De - - us, rex coe - le - stis, De - us Pa - ter, De - us Pa - ter omni - po -

7 6 4 3 7 6 7 6 7 5

*forte*  
tens, *forte* rex *piano*

*piano*  
coe-le - - - stis, rex coe-le - - - stis, De - - - us

*forte* Pa-ter om-ni-po-tens! *piano* Gra-tias a-gimus ti-bi, *forte*

*piano* gra-tias a-gimus ti-bi, *forte* gra-tias *piano*

a-gimus ti-bi pro-pter ma-gnam glo-ri-am

tu - am. Do - mine De - us, rex coe -

*forte* *piano*

6 5 6 6 6 6 7 6 5 4 3

le - stis, De - us Pa - ter, De - us Pa - ter omni - po - tens,

*forte*

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

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

*forte* *piano*

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

*forte* *piano*

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

*forte* *piano*

6 5 6 6 6 6 7 6 6 5 4

Oboe.

Violino I.

Violino II.

Viola.

Alto.

Continuo.

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

piano

piano

piano

4 5 3 6 7 4 3

*Tasto solo*

*forte*

*forte*

*forte*

*forte*

*forte*

*piano forte*

*piano*

*forte*

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

7 6 6 6 7 6 6 1 2 6

*Tasto solo*



Musical score system 1, featuring five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is a bass clef. Dynamics include *piano* and *forte*. The lyrics "Do - mi - ne" are written under the bottom staff.

Musical score system 2, featuring five staves. Dynamics include *pianissimo* and *piano*. The lyrics "Fi - li u - ni - ge - ni - te, Do - mi - ne Fi - li u - ni - ge - ni - te Je - su" are written under the bottom staff.

Musical score system 3, featuring five staves. Dynamics include *forte* and *piano*. The lyrics "Chi - ste, Do -" are written under the bottom staff.

mi - ne Fi - li u - ni - ge - ni - te Je - su Christe, Fi - li u - ni - ge -

ni - te Je - su, Je - su Christe, Domine Fi - li u - ni - ge - ni - te Je -

Tasto solo

su Chri - ste.

Tasto solo

B. W. VIII.

System 1: Musical score for piano and voice. It features five staves: two for the piano (treble and bass clefs), and three for the voice (soprano, alto, and bass clefs). The piano part includes dynamic markings *piano* and *forte*. The voice part includes the lyrics "Do - mine De - us,". Below the staves are figured bass notations: 5 6 6 6 7 4 2, 6 5 3, and 7 6 5 4 3.

System 2: Musical score for piano and voice. It features five staves: two for the piano and three for the voice. The piano part includes dynamic markings *piano* and *forte*. The voice part includes the lyrics "a - gnus De - i, Fi - lius Pa - tris, qui tol - lis pec - ca - ta mundi, qui". Below the staves are figured bass notations: 4 4, 7, 6 4, 5 6 6 4 2, 5 4 6 4 2, 6 6, 7 5 7, 6 5 4 3.

System 3: Musical score for piano and voice. It features five staves: two for the piano and three for the voice. The piano part includes dynamic markings *forte* and *forte*. The voice part includes the lyrics "tol - lis pec - ca - ta mundi, mi - se - re - re no - bis!". Below the staves are figured bass notations: 6 6, 7 4 6 5, 4 3, 7 6 6 5 4 2, 6 6, 6 6, 5 4 3.





- - - - - *lis* *pec* - *ca* - *ta*, *pec* - *ca* - *ta* *mun*.*di*, *mi* - - - - *se* - *re* - - - -

5 4 3 1 3 6 7<sup>b</sup> 6 7<sup>b</sup> 4<sup>b</sup> 3 6 6 6 6 6 5 6 0 7 5<sup>b</sup> 7<sup>b</sup> : 6 4 6 6  
 3 2 - b 4 2 4 3 5 b 2 2 4 4 3<sup>b</sup>

- - - - *re* *no* - - - - *bis*, *Domine* *De* - *us*, *a* - *gnus* *De* - *i*, *Fi* - *li* - *us*

6 6 5 7 6<sup>b</sup> 7<sup>b</sup> 4 6<sup>b</sup> *Tasto solo* 6<sup>b</sup> 4 2: 6 6 6  
 5<sup>b</sup> 4 6: 4 4: 3<sup>b</sup> 2

*Pa* - *tris*, *mi* - - - - *se* *re* - *re* *no* - *bis*, *mi* - - - - *se* *re*

6 6<sup>b</sup> 7<sup>b</sup> 5<sup>b</sup> 6 7 4 6 6 6 4 6 : *Tasto solo*



Adagio.

Oboe.

Tenore.

Continuo.

Qui tol - - - lis pecca - ta, pecca - ta mun - di,

*piano*

pecca - - - ta mun - di, susci pe de - pre - ca - - li - o - nem, de - pre -



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

*forte* stram! *forte* Qui *piano*

*piano* se - des ad dexte - ram Pa - tris, qui se - des ad dexte - ram Pa - tris, mi - se -

re - re no - bis, mi - se - re - re no - bis, *forte*

*piano* *forte*

*piano* *forte*

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

6 4 7 5 6 4 4 6 6 5 7

6 4 7 6 7 6 5 6 5

Un poco allegro.

*piano*

Quo - ni - am tu so - lus, tu

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

*piano*

so - lus, so - lus san - ctus, quo - ni - am tu so - lus Do - mi - nus, tu

6 6 5 7 7 6 7 6 5 6

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

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

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

6 6 5 6 6 4 2 6 6 5 5 6

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

7 6 4 2 6 6 4 2 6 6 7 6 6 7 7

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

7 7 7 3 7 7 6 5 6 5

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

6 6 6 6 5 6 5 6 7 6

su Chri - ste. *forte*

*forte*

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

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.  
Cum san - - eto, san - - eto Spi - ri - tu, cum sancto Spi - - ri - tu, cum

Alto.  
Cum san - - eto, san - - eto Spi - ri - tu, cum san - -

Tenore.  
Cum san - - eto, san - -

Basso.  
Cum san - - eto, san - -

Continuo.

san - - eto, san - - eto Spi - ri - tu in glo - -

- eto Spi - - ri - tu, cum san - - eto Spi - ri - tu in glo - - ri - a, in

- eto Spi - ri - tu, cum san - eto Spi - - ri - tu

- eto Spi - ri - tu

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

9 6 4 2 6 6 2 6 6 6 6 6 7 6 7

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

7 6 7 6 4 6 5

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

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

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

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

7 6 6 5 6 4 2 6 5 7 7

men, eum san - - - eto Spi-ri - tu in glo - - ria De-i Pa-tris, A - -

men, eum san - - - eto Spi-ri - tu in glo - - ria De-i Pa-tris, A - -

men, eum san - - - eto Spi-ri - tu in glo - - ria De-i

men, eum san - - - eto Spi-ri - tu in glo - -

6 9 6 7 6 9 6 7 6 9 6



The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are grand staves (treble and bass clefs). The music is in a key with one flat (B-flat) and a 3/4 time signature. The first staff has a complex melodic line with many sixteenth notes. The second staff has a similar line, often in octaves. The third staff has a more melodic line with some rests. The fourth staff has a bass line with some rests. The fifth, sixth, and seventh staves are mostly empty, with some notes in the fifth staff. Below the staves, there are some numbers: 9, 6, 4, 7, 6, 7, 6, 7.

The second system of the musical score consists of seven staves, similar to the first system. The music continues with similar melodic and bass lines. The first staff has a complex melodic line. The second staff has a similar line. The third staff has a more melodic line. The fourth staff has a bass line. The fifth, sixth, and seventh staves are mostly empty. Below the staves, there are some numbers: 6, 6, 7, 2, 2, 6, 7, 7, 7, 7, 9, 4, 7, 2, 7.



The first system of the musical score consists of eight staves. The top four staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern of sixteenth and thirty-second notes, and the left hand playing a more melodic line. The bottom two staves are for the vocal line, with a treble clef and a bass clef. The vocal line includes a series of notes and rests, with a figured bass line below it. The figured bass line consists of numbers and symbols: 9 6 7 7 9 5 6 7 6 6 9 8 6 6 3 6 6.

The second system of the musical score consists of eight staves. The top four staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern of sixteenth and thirty-second notes, and the left hand playing a more melodic line. The bottom two staves are for the vocal line, with a treble clef and a bass clef. The vocal line includes a series of notes and rests, with the lyrics "Cum san - cto Spi - ritu in glo -" written below it. The figured bass line below the lyrics consists of numbers and symbols: 6 6 5 6 6 7 4 5 6 6 6 6 #.



men, A - - - - - ri - a De - i Pa - tris, A - - - - - men, A - - - - -  
 men, A - - - - - men, A - - - - - men, Amen, A - - - - - men, A - - - - -  
 tu in glo - ria De - i Pa - tris, cum san - eto Spi - ritu in glo - - - - - ria De - i Pa - tris, A - - - - -  
 6 6 5 3 4 5 3 4 2 6 6

- - - - - men, A - - - - - men, cum san - eto Spi - ritu in  
 - - - - - men, A - - - - - men, Spi - ritu in glo - - - - - ria De - i Pa - tris, A - - - - -  
 - - - - - men, A - - - - - men, A - - - - - men, A - - - - -  
 6 5 6 6 6 3 6 6 4 3 6

glo - - - - - ria De-i Pa - tris, eum saneto  
 A - - men, eum san - eto Spi - ritu in glo - - - - -  
 men, A - - men, A - - men,  
 A - - men, A - - men, A - - men,

6 5 6 5 5 6 5 6

Spi - ri - tu in glo - ria De-i Pa - - tris, A - men, A - - - - - men, A - men, A -  
 - ri - a, in glo - - - - - ria De-i Pa - tris, eum saneto Spi - ri - tu in  
 eum san - eto Spi - ritu in glo - - - - -  
 A - - men,

6 5 6 5 5 6 5 6

men, A - - - - - men, A - - - - - men, cum san - eto Spi - ritu in glo -  
 glo - ria De - i Pa - tris, A - - - - - men, A - - - - - men, in glo - ria De - i Pa - tris, A - - - - - men, in  
 - ria De - i Pa - - - - - tris, A - - - - - men, in glo - - - - - ria De - i Pa - tris,  
 cum san - eto Spi - ri - tu in glo - - - - - ria De - i Pa - - - - -

6 7 5 6 7 5 4 2 5 6 5 4 2 7 7 6 4 2 9 8 8 6 6 6 6 5 3 4 2 6 5

- ria De - i Pa - tris, A - - - - - men, A - - - - - men, A - - - - -  
 glo - ria De - i Pa - tris, A - - - - - men, cum san - eto Spi - ritu in glo -  
 A - - - - - men, A - - - - - men,  
 tris, A - - - - - men,

# 6 # # 6 #

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

- ria De-i Pa - - tris, A - - - - - men, A - - - - - men, cum san - eto Spi - ri - tu in glo -

cum san - eto Spi - ri - tu in glo - - - - - ria De - i Pa - -

cum san - eto Spi - ri - tu in glo - - - - -

men, cum saneto Spi - ri - tu in glo - ria De - i Pa - - tris, A - - - - - men,

- ria De - i Pa - - - - - tris, A - - - - - men,

tris, in glo - ria De - i Pa - tris, A - - - - - men, in glo - ria De - i Patris, A - - - - - men,

- ria De - i Pa - tris, A - - - - - men, A - - - - - men, A - - - - -

Amen, in glo - - ria De - i Pa - - tris, A - - men.

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

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

- - - - men, in glo - ria De - i Patris, A - - - - men.

92 8 6 # 6 6 5 7 7

Cum san - - eto Spi - - ri - tu in glo - - ria De - i Patris, A - - - - - men, A - -

Cum san - - eto Spi - - ri - tu in glo - ri - a, in glo - - ria De - i Pa - - - - tris, A - -

Cum san - - eto Spi - - ri - tu in glo - - ria De - i Pa - - tris, A - -

Cum san - - eto Spi - - ri - tu in glo - ri - a De - i Patris, A - -

6 5 7 3 2 3 7 9 6 9 5 9 5 6 9 6 6

B. W. VIII.

men, in glo-ri-a Dei Patris, Amen, cum san-cto Spi-ri-tu in glo-ri-a

men, in glo-ri-a Dei Patris, Amen, cum san-cto Spi-ri-tu in glo-ri-a

men, Amen, in glo-ri-a Dei Pa-tris, A-men, cum san-cto Spi-ri-tu in glo-ri-a, glo-ri-

men, Amen, in glo-ri-a Dei Pa-tris, A-men, cum san-cto Spi-ri-tu in glo-ri-

6 4 11 4 6 7 7 7 9 8 7 7 7 9 8 7 7 7 9 8 7 7 7 9

a, in glo-ri-a Dei Pa-tris, Amen, in glo-ri-a Dei Pa-tris, A-men, A-men.

a, in glo-ri-a Dei Pa-tris, Amen, in glo-ri-a Dei Pa-tris, A-men, A-men.

a, in glo-ri-a Dei Pa-tris, Amen, in glo-ri-a Dei Pa-tris, A-men, A-men.

a, in glo-ri-a Dei Pa-tris, Amen, in glo-ri-a Dei Pa-tris, A-men, A-men.

9 3 6 5 6 6 9 3 6 6 6 5 4 6 6 6 7 6 5 4 5 :



**M**ISSR.

**G**dur.







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

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

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

First system of musical notation with five staves. The top staff is the vocal line with lyrics: e e - le - - - i - son, Ky - ri e e le - - i - le - i - son, Chri - ste e lei - son, e le - - - i - son, - - - son, Chri - ste e lei - son, e lei - - - son, e - le - - i - son, Chri - ste e le - - - i - son, e -

Second system of musical notation with five staves. The top staff continues the vocal line with lyrics: son, e - le - - - i - son, e - le - i - son, e - le - Ky - ri e e le - i - son, e - le - - i - son, e - le - - i - son, e - le - - i - son, e - le - - i - son, e - le - - i - son, e - le - - i -

Third system of musical notation with five staves. The top staff continues the vocal line with lyrics: - - i - son, Chri - ste e lei - son, e le - i - son, - - i - son, Chri - ste e lei - - - son, e lei - - - son, e - - i - son, Ky - ri e e le - i - son, e - le - - i - son, e - le - - i - son, Chri - ste e -

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

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

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

# GLORIA.

Vivace.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.  
Glo - ri - a in ex - cel -

Alto.  
Glo - ri - a in ex - cel -

Tenore.

Basso.

Continuo.

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

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



The first system of the musical score consists of ten staves. The top two staves are for the piano accompaniment, with the right hand playing a complex, flowing melody and the left hand providing harmonic support. The next two staves are for the vocal parts, with the lyrics "De - o!" written below the notes. The bottom four staves are for the basso continuo, with a single melodic line in the bass clef.

The second system of the musical score consists of ten staves. The top two staves are for the piano accompaniment, continuing the complex texture from the first system. The next two staves are for the vocal parts, which are currently empty. The bottom four staves are for the basso continuo, continuing the melodic line.

The first system of the musical score consists of eight staves. The top four staves are grouped by a brace on the left and contain the right-hand part of the piano. The bottom four staves are grouped by a brace on the left and contain the left-hand part. The notation includes treble clefs for the upper staves and bass clefs for the lower staves. The music features a complex texture with rapid sixteenth-note passages in the right hand and more rhythmic, eighth-note patterns in the left hand.

The second system of the musical score also consists of eight staves, mirroring the layout of the first system. It continues the musical piece with similar rhythmic and melodic patterns. The right-hand part continues with intricate sixteenth-note figures, while the left hand provides a steady accompaniment with eighth notes and rests.

The first system of the musical score consists of eight staves. The top four staves are grouped by a brace on the left and contain piano accompaniment. The first two staves are in treble clef, and the last two are in bass clef. The bottom four staves are also grouped by a brace and contain piano accompaniment in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first two staves feature a complex, rhythmic pattern of sixteenth and thirty-second notes. The bottom two staves provide a steady bass line with quarter and eighth notes.

The second system of the musical score consists of eight staves. The top four staves are piano accompaniment, similar to the first system. The bottom four staves include vocal lines. The first two staves are in bass clef and contain the lyrics "Glo - ri - a,". The third staff is in bass clef and contains the lyrics "Glo - ri - a,". The fourth staff is in bass clef and contains the lyrics "Glo - ri - a,". The vocal lines are written in a simple, melodic style with a steady rhythm. The piano accompaniment continues with the same rhythmic patterns as in the first system.

This system contains the first four measures of the piece. It features a piano accompaniment with a busy right hand and a more active left hand. The vocal lines, both soprano and alto, enter in the second measure with the lyrics "glo - ri - a in ex -". The music is in a major key with a 4/4 time signature.

This system contains the next four measures. The piano accompaniment continues with intricate patterns. The vocal lines continue with the lyrics "cel - sis De - o, glo - ri - a in ex - cel - sis De - o!". The soprano line has a long note in the fourth measure, and the alto line has a similar note. The lyrics "Et in -" are visible at the end of the system.

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

ho - mi - - nibus bo - nae vo - lun - ta  
ho mi - - nibus bo - nae vo - lun - ta  
ho mi - - nibus bo - nae vo - lun - ta  
ho mi - - nibus bo - nae vo - lun -

This system contains the first five measures of the piece. It features a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal parts enter in the third measure with the lyrics "tis, tis, tis, ta lis,". The vocal lines are arranged in a descending order of pitch, with the soprano at the top and the bass at the bottom.

This system contains the next five measures of the piece. The piano accompaniment continues with its rhythmic pattern. The vocal parts enter in the second measure with the lyrics "et in ter - - ra, in ter - - - ra". The lyrics are spread across the vocal lines, with the soprano and alto parts having the most text. The system concludes with the lyrics "et in ter - - - ra pax, in ter - - - ra".

This system contains the first five staves of a musical score. The top four staves are for piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The fifth staff is for the vocal part, with lyrics in Latin. The lyrics are: "pax ho - mi - - nibus ho - mi - - nibus bo - nae ho - mi - -". The word "pax" is repeated on the first three vocal staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of eighth and sixteenth notes.

This system contains the next five staves of the musical score. The piano accompaniment continues with similar rhythmic patterns. The vocal part continues with the lyrics: "bo - nae vo - - lun - ta - - vo - - lun - ta - - nibus bo - nae lun - ta - - tis, bo - nae vo - lun - ta ho - mi - - nibus bo - nae vo - - lun - ta". The lyrics are spread across the vocal staves. The piano accompaniment features a prominent eighth-note pattern in the right hand.

This system contains the first four staves of the musical score. The top two staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes. The bottom two staves are for the vocal parts, which begin with the word "tis!" and then "Lau - da - mus". The vocal lines are in a lower register, with the lyrics clearly visible below the notes.

This system contains the next four staves of the musical score. The piano accompaniment continues with similar rhythmic patterns. The vocal parts enter with the lyrics "te, be-ne-di - - ei-mus te, a-do-ra - - - mus te, glo-ri - fi -". The lyrics are spread across the vocal lines, with some words appearing in multiple parts. The notation includes various note values and rests, indicating a complex melodic and harmonic structure.



ca - - - - - mus te,  
 lau - da - mus te, lau - da - - - - - mus te, be - ne -  
 - - mus, a - do - ra - - - - - mus, a - do - ra - - - - - mus, glo - ri - fi - ca - -  
 - - mus te, a - do - ra - mus, a - - do - ra - mus te, glo - ri - fi - ca

lau - da - mus te, lau - da - - - - - mus te, be - ne -  
 di - ei - mus te, lau - da - mus te, lau - da - - - - -  
 - - - - - mus te, a - do - ra - - - - - mus te,  
 - - - - - mus te, a - do - ra - mus, a - - do - ra - mus te,

di - eimus te, lau - da - mus te, a - do - ra - mus  
- mus te, a - do - ra - mus te,  
lau - da - mus te, lau - da - mus te, a - do - ra -  
lau - da - mus te, lau - da - mus te,

te, glo - ri - fi - ca - mus te, lau - da - mus te, lau -  
lau - da - mus te, lau - da -  
- mus te, glo - ri - fi - ca -  
be - ne - di - eimus te, glo - ri - fi - ca -

da - - - mus te, a - do - ra - - - mus te, glo -  
 - - - mus te, be - ne - di - - ei - mus te, lau - da - mus te, lau -  
 - - - mus te, glo - ri - fi - ca - mus te, lau - da - mus te, lau - da - - -  
 - - - mus te, lau - da - - - mus te, glo - ri - fi - ca - - - mus

ri - fi - ca - - - mus te, a - do - ra - - -  
 da - - - mus, lau - da - mus te, a - do - ra - - -  
 - - - mus te, be - ne - di - ei - mus te, lau - da - mus te, lau -  
 te, a - do - ra - - - mus te, lau - da - mus te, lau - da -

mus te, lau - da - mus te, lau - da -  
 - mus, glo - ri - fi - ca - mus, a - do - ra -  
 da - mus te, a - do - ra - mus te, a - do - ra - mus  
 - mus te, be - ne - di - ci - mus te, lau - da - mus te, lau -

mus te, be - ne - di - ci - mus te, a - do -  
 - mus te, be - ne - di - ci - mus te, a - do -  
 te, lau - da - mus te, be - ne - di - ci - mus te, a - do -  
 da - mus te, be - ne - di - ci - mus te, a - do -

ra - - - mus te, glo - rifi - ca - - mus  
ra - - - mus, a - - - do - ra - - - mus te, glo - rifi - ca - - mus  
ra - - - mus te, a - do ra - - mus te, glo - ri - fi - ca - mus  
ra - - - mus te, a - do ra - - mus te, glo - ri - fi - ca - mus

te, a - - - do - ra - mus, glo - ri - fi - ca - mus te, lau - da -  
te, a - - - do - ra - mus, glo - ri - fi - ca - mus te, lau -  
te, a - - - do - ra - mus, glo - ri - fi - ca - mus te,  
te, a - - - do - ra - mus, glo - ri - fi - ca - mus te,

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

te, be ne di - - - ei mus te,  
- - ei mus, be - - ne - - di - - ei mus te,  
te, be - - ne - - di - - ei - mus te,  
te, be - - ne - - di - - ei - mus te,

a - do - ra - mus  
 a - do - ra - mus  
 a - do - ra - mus  
 a - do - ra - mus te, glo -

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

Violino I.

Violino II.

Viola.

Basso.

Continuo.

The first system of the musical score consists of five staves. The Violino I staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a complex melodic line with many sixteenth and thirty-second notes, including a trill (tr) in the second measure. The Violino II staff is also in treble clef with the same key signature and time signature, playing a more rhythmic accompaniment. The Viola staff is in alto clef with the same key signature and time signature, providing harmonic support. The Basso staff is in bass clef with the same key signature and time signature, playing a simple bass line. The Continuo staff is in bass clef with the same key signature and time signature, playing a rhythmic pattern.

The second system continues the musical score with five staves. The Violino I staff has a very dense and fast melodic passage. The Violino II staff continues its rhythmic accompaniment. The Viola staff provides harmonic support. The Basso staff plays a simple bass line. The Continuo staff plays a rhythmic pattern.

The third system continues the musical score with five staves. The Violino I staff has a very dense and fast melodic passage. The Violino II staff continues its rhythmic accompaniment. The Viola staff provides harmonic support. The Basso staff plays a simple bass line. The Continuo staff plays a rhythmic pattern.





First system of musical notation. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is in G major and 4/4 time. The lyrics "Gra - ti - as a - gi - mus" are written below the bottom staff.



Second system of musical notation. It consists of five staves. The lyrics "ti - bi, gra - ti - as a - gi - mus ti -" are written below the bottom staff. A trill (tr) is marked above the final note of the first staff.



Third system of musical notation. It consists of five staves. The lyrics "bi pro - pter ma - gnam glo -" are written below the bottom staff. The music features complex rhythmic patterns in the upper staves.



riam tu - - am, gra - - ti - as a - gi - mus

This system contains the first five measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex, rhythmic figure in the right hand and a more melodic line in the left hand. The lyrics are: "riam tu - - am, gra - - ti - as a - gi - mus".



ti - - bi pro - - pter ma - gnam glo - -

This system contains the next five measures. The vocal line continues with the lyrics: "ti - - bi pro - - pter ma - gnam glo - -". The piano accompaniment continues with similar textures, including a trill in the right hand in the second measure.



- riam tu - - am.

This system contains the final five measures of the score. The vocal line concludes with the lyrics: "- riam tu - - am.". The piano accompaniment features a trill in the left hand in the second measure.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music features a complex piano accompaniment with sixteenth-note patterns in the bass and eighth-note patterns in the treble.

The second system continues the piano accompaniment and introduces vocal lines. The vocal parts enter in the second measure. The lyrics are: "Do - mine De - us, rex coele - - stis, De - us". The piano accompaniment continues with similar rhythmic patterns.

The third system continues the piano accompaniment and vocal lines. The lyrics are: "Pa - - - - - ter o - mni - po - tens, Pa - - - - - ter o - mni - po - tens, Do - mine De -". The piano accompaniment features more intricate sixteenth-note passages.



us, rex coe-le - - - stis, Deus Pa - - - ter o-mnipo-tens, Pa - - -

This system contains the first three staves of a musical score. The top two staves are for the right hand (treble clef), and the bottom two are for the left hand (bass clef). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The vocal line is written in the bass clef. The lyrics are: "us, rex coe-le - - - stis, Deus Pa - - - ter o-mnipo-tens, Pa - - -".



- - - ter o-mni-po-tens, De - - us "Pa - - - ter omni - - po-tens!

This system contains the next three staves of the musical score. The vocal line continues with the lyrics: "- - - ter o-mni-po-tens, De - - us "Pa - - - ter omni - - po-tens!". The musical notation includes various rhythmic patterns and rests.



This system contains the final three staves of the musical score. It features a complex piano accompaniment with rapid sixteenth-note passages in the left hand and more melodic lines in the right hand. The vocal line is not present in this system.

Gra - - ti as a - gi - mus ti - - bi,

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

- - - ri - am tu - - - am. Do - - - mi - ne Fi - - - li

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

Fi - li unige-ni te Je - - su Chri-ste, u-ni-genite

Jesu Chri - - ste, Do-mi-ne Fi - - -

li u ni geni te Je su, Je su Chri ste! Gra ti.

This system contains the first five measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "li u ni geni te Je su, Je su Chri ste! Gra ti." A trill (tr) is indicated above the final note of the vocal line in the fifth measure.

as a gi mus ti bi, gra ti as a gi mus

This system contains the next five measures. The lyrics are: "as a gi mus ti bi, gra ti as a gi mus". The piano accompaniment continues with a steady rhythmic pattern.

ti bi pro pter ma guam glo

This system contains the final five measures of the page. The lyrics are: "ti bi pro pter ma guam glo". The piano accompaniment concludes with a series of sixteenth-note runs.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex texture with multiple voices and instruments, including a prominent bass line with a dense, rhythmic pattern.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex texture with multiple voices and instruments. The lyrics "ri-am, pro - pter magnam glo" are written below the bottom staff.

The third system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex texture with multiple voices and instruments. The lyrics "ri am tu - am." are written below the bottom staff. A trill (tr) is indicated above the final note of the top staff.



The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of two sharps, containing a simpler melodic line. The third staff is an alto clef with a key signature of two sharps, containing a simple harmonic accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The fifth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment.

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of two sharps, featuring a complex, fast-moving melodic line. The second staff is a treble clef with a key signature of two sharps, containing a simple melodic line. The third staff is an alto clef with a key signature of two sharps, containing a simple harmonic accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The fifth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment.

The third system of musical notation consists of five staves. The top staff is a treble clef with a key signature of two sharps, featuring a complex, fast-moving melodic line. The second staff is a treble clef with a key signature of two sharps, containing a simple melodic line. The third staff is an alto clef with a key signature of two sharps, containing a simple harmonic accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The fifth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment.

Violino I. II.

Soprano.

Alto.

Continuo.

Do - mine De - us, a - - gnus  
Do - mine De - us, a - - gnus

*forte* *piano* *forte* *piano* *forte*  
De - i,  
De - i,

*piano*  
Do - mine De - us, a - - gnus De - i, Fi - - lius Pa - - tris,  
Do - mine De - us, a - - gnus De - i, Fi - - lius Pa - -

*forte* *piano* *forte*  
Fi - lius Pa - - tris, Fi - - lius Pa - - tris,  
- tris, Fi - lius Pa - - tris, Fi - - lius Pa - - tris,

musical score system 1, featuring piano and forte dynamics and the lyrics "qui tol - lis pec - ca - ta".

musical score system 2, featuring piano and forte dynamics and the lyrics "mundi, pecca - ta mun - di, mi - se - re - re no".

musical score system 3, featuring piano and forte dynamics and the lyrics "bis, qui tol - lis pec - ca - ta mundi, mi - se - re".

musical score system 4, featuring piano and forte dynamics and the lyrics "re no - bis! Qui tol".

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

mundi, pecca - - - - ta mun - di, su - - - - scipe de - pre - ca - ti - o -  
 mundi, pec - ca - - - - ta mun - - - - di, su - - - - scipe de - pre -

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

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



su - - scipe depre-ca-ti o - - - - - nem no - - stram!

su - - scipe de - pre - ca - ti - o - - - - - nem no - - stram!

*forte* *piano*



*forte* *piano*

Qui se - - - - - des ad dex - - - - - tram Pa - - - - -

Qui se - - - - - des ad



- tris, ad dex - - - - - tram, ad dextram Patris, ad dex - - - - - tram Pa - - - - - tris,

dex - - - - - tram Pa - - - - - tris, qui se - - - - - des ad dex - - - - - tram Patris, mi - - - - -



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

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



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



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

*forte* *piano*



*forte* *piano* *forte*

Adagio.

Oboe Solo.

et us, tu so - lus Do - mi - nus, tu so - lus, tu so -

*tr*

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

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

*forte*

Instrumental accompaniment system with treble and bass staves.

tu so - lus, so - lus altis - si - mus, tu so - lus, so - lus altis - si - mus Je - su,

*piano*





Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Cum san\_eto Spi - ritu, eum san\_eto Spi - ritu, eum san - eto Spi - ri -

Cum san\_eto Spi - ritu, eum san\_eto Spi - ritu, eum san - eto Spi - ri -

Cum san\_eto Spi - ritu, eum san\_eto Spi - ritu, eum san - eto Spi - ri -

Cum san\_eto Spi - ritu, eum san\_eto Spi - ritu, eum san - eto Spi - ri -

tu in glori.a De.i Pa-tris,

tu in glori.a De.i Pa-tris,

tu in glori.a De.i Pa-tris, cum san - eto Spi - ri - tu in glo -

tu in glori.a De.i Pa-tris,

in glo-ria De-i Pa-tris,  
 in glo-ria De-i Pa-tris, cum san-cto Spi-  
 -ria De-i Pa-tris, A-men, A-

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

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

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

ria De-i Patris, A - men, in glo-ria De-i Pa -  
 men, A - men, A - men, A - men, in glo-ria  
 ria De-i Pa-tris, A - men, A - men, A -  
 cum san - cto Spi - ri - tu in glo -

- tris, A - men, in glo - ria De - i Pa - tris,  
 De - i Pa-tris, A - men, in glo - ria De - i  
 men, A - men, in glo -  
 - ria De - i Pa - tris, A -



- men, A - - - men, cum san - - - eto Spi -  
 - - - - - men,  
 A - - - men, A - - - men,  
 Pa - - tris, A - - - men, in glo-ri-a De-i Pa - - - tris,

- ri-tu  
 cum san - - - eto Spi - - - ri-tu  
 in glo-ri-a De-i Pa - - - tris, A - - - men,  
 A - - - men,

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

in glo-ri-a De-i Patris,  
 in glo-ri-a De-i Patris,  
 in glo-ri-a De-i Patris, cum san-  
 -ri-a De-i Pa-tris, A-men,



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

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

a, in glo-ria De-i Pa-tris, in glo-  
 in glo-ria De-i Pa-tris, eum san-cto Spi-ri-tu in glo-  
 tris, in glo-ria De-i Pa-tris, A-men, A-men, in glo-ria De-i Pa-  
 men, in glo-ria De-i Pa-tris, in glo-ria, in glo-

ri a, eum san-cto Spi-  
 ria De-i Pa-tris, A-men, A-men, A-  
 tris, A-men, in glo-ria De-i Pa-tris,  
 ri a De-i Pa-tris, in glo-

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

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

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

- - - - - men, A - - - men.  
- - - - - men, A - - - men.  
Pa - - - tris, A - - - men, A - - - men; A - - - men.  
ri - a Dei Pa - - - tris, A - - - men.