

Caldara.

M: Matris dolorosæ.

Antonio
Caldara

Missa Matris dolorosæ
(D-Dl Mus.2170-D-4)

S, A, T, B (solo), S, A, T, B (coro), 2 ob, fag, [2 trb], 2 vl, 2 vla, vlc, b, org

Full score




Edition Esser-Skala, 2022

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin
vla	viola
vlc	violoncello

Sources

B1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2170-D-4
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Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	vl	The directives “T.”, “Vv.” etc. in vl 1/2 indicate the beginning and end of segments where ob 1/2 should play unison with the violins. Based on these directives, the oboe parts of this edition have been assembled. Nevertheless, the directives are retained in vl 1/2.
1	–	ob 2	Bars 13f, 34, 38, and 60 have been emended to accomodate the oboe’s range.
	18	vla 1	1st ♩ in B1: g’2
2	–	ob 1	Bar 40 has been emended to accomodate the oboe’s range.
	–	ob 2	Bars 4, 9f, 21, 36, and 44 have been emended to accomodate the oboe’s range.
	73	T	2nd ♩ in B1: c#’4
	105	A	last ♩ in B1: a’8
	106	ob 1, vl 1	4th ♩ in B1: a’16–d’’16
	106	vlc, org	last ♩ in B1: —
	109	ob 2, vl 2	2nd ♩ in B1: a#’’8
3	57	org	last ♩ in B1: c’2
	144	ob 2, vl 2	bar in B1: d’’4– ♩ – ♩
4	50	org	lower voice, 1st ♩ in B1: a’4
	58	org	lower and upper voice, 1st ♩ in B1: c#’’4
	59	vla 1, A	last ♩ in B1: f#’8–f#’8
5	14	vla 2	3rd ♩ in B1: g#2
	52	vla 1, A	2nd ♩ in B1: f#’2.–d’4

Changelog

1.0.0 – 2022-06-20

Added

- initial release

Contents

1	Kyrie	1
2	Gloria	21
3	Credo	57
4	Sanctus et Benedictus	85
5	Agnus Dei	95

6 Andante

The musical score consists of three measures, numbered 6, 7, and 8. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Andante'. The dynamics are marked 'p' (piano). The score includes trills (tr) and vibrato (Vv.) markings. The notation includes treble and bass staves for piano and violin/viola parts.

Measure 6: The piano part (treble and bass) plays a rhythmic pattern of eighth notes. The violin/viola part (treble and bass) plays a melodic line with trills and vibrato. The piano part (treble and bass) plays a rhythmic pattern of eighth notes.

Measure 7: The piano part (treble and bass) plays a rhythmic pattern of eighth notes. The violin/viola part (treble and bass) plays a melodic line with trills and vibrato. The piano part (treble and bass) plays a rhythmic pattern of eighth notes.

Measure 8: The piano part (treble and bass) plays a rhythmic pattern of eighth notes. The violin/viola part (treble and bass) plays a melodic line with trills and vibrato. The piano part (treble and bass) plays a rhythmic pattern of eighth notes.

9

Measures 9-12:

- Measure 9:** Piano right hand has a trill [tr] on G4. Piano left hand has a melodic line. Strings play eighth notes. Woodwinds have melodic lines.
- Measure 10:** Piano right hand has a melodic line. Piano left hand has a melodic line. Strings play eighth notes. Woodwinds have melodic lines.
- Measure 11:** Piano right hand has a melodic line. Piano left hand has a melodic line. Strings play eighth notes. Woodwinds have melodic lines.
- Measure 12:** Piano right hand has a melodic line. Piano left hand has a melodic line. Strings play eighth notes. Woodwinds have melodic lines.

Chord Symbols (Measure 12):

- f
- 7
- [7]
- 7
- [7]
- 7
- [7]
- #
- $\flat 6$
- $\sharp 6$
- $\frac{4}{3}$

13

Grave

p *f*

p *f* *Vv.* *f Tutti*

p *f*

p *f*

f

f Tutti
Ky - ri -

f Tutti
Ky - ri -

f Tutti
Ky - ri -

f Tutti
Ky - ri -

f Tutti
Ky - ri -

6 5 #

18 Andante

p

p Solo

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

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

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

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

p Solo

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

[#]

24

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

6 # 9 6 [9] 6 7 # 6 4 6 5 6 [5] 9 8 7 # 6 4

28

f

p Vv. *f* Tutti

f Tutti

f

f

f

f Tutti

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

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

8 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 -

f Tutti

[#5 4] -] # 7 7 # 7 7 7 [#5] [#9 8 #5 4] -] [#] 6 6 #

32

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

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

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

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

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

36

System 1: Piano introduction, two staves.

System 2: Piano introduction, four staves. Dynamics: *p* Vv. (Violins).

System 3: Vocal soloists, four staves. Lyrics: e - lei - son, e - lei - son, e - lei-son, e - lei-son, - e e - le - i - son, e - lei - son, e - lei-son, e - lei-son, e e - lei - son, e - lei - son, e - lei - son, e - lei - son.

System 4: Vocal soloists, four staves. Dynamics: *p* Solo.

System 5: Piano accompaniment for vocal soloists, two staves. Dynamics: *p* Solo. Figured bass notation: 7, 7, ♭6, $\frac{6}{\sharp 4 \atop 3}$, 6, 4, ♯, ♯, ♯, ♯.

40 *Allegro*

f

f *Tutti*

f *Tutti*

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

6 - 6 6 6

45

son,

p Solo
son, e - lei -

p Solo
son, e - lei - son, e -

p Solo
son, e - lei - son, e -

p Solo
[6/3 3 3] 7 6—3 3 7 6—3 3 7 — 6 9 8

[illegible]

55

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

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

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

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

6 3 3 3 7 6 3 3 7 6 3 3 7 6 3 3 7 6 6

60 *Adagio* [Allabreve]

Chri - ste e - lei - son.

Chri - ste e - lei - son.

Chri - ste e - lei - son. Ky - ri -

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

6 6 7 6 #

[illegible]

72

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

9 8 5 6 #5 6 6 7 7 [4] 7 [6] #4 6 7 6 2 6 2 6

8

lei - son, Ky - ri - e e -

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

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

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

4/2 6 7 6 5/4 6 7 16 6 5 6/4 6 5/3 - 2 6 6/4 6 7 16

84

8

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

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

lei - son, Ky - ri - e e -

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

7 6 7 6 7 6 5 -

3 2 6 2 6 7

90

Ky - ri - e e -

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

lei - son, Ky - ri - e e -

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

2 [6] 8 [4] 6 7 [#5] 6 6 6 6 7 3 6 6
#2 #2 #2 #2 #2

96

- lei - son, Ky - ri - e e - - - lei - son.
 - lei - son, Ky - ri - e e - - - lei - son.
 8 - lei - son, Ky - ri - e e - - - lei - son.
 - lei - son, Ky - ri - e - - - lei - son.
 # 4 6 7 6 4 2 6 3 6 4 2 6 7 6 5 6 7 6 4 # [#]

2 Gloria

[illegible]

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

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

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

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

6 6 #

[illegible]

15

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

p Solo
Ad - o - ra -

p Solo
Ad - o - ra -

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

19

The musical score is written for piano and voice. The piano part consists of five staves. The first two staves are treble clef, and the last three are bass clef. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The voice part is written in a single staff with a treble clef. The lyrics are in Latin: "ra - mus te, glo - ri - fi - ca -".

Piano Part:

- Measures 19-21: The piano part features a complex texture with multiple staves. The first two staves are treble clef, and the last three are bass clef. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4.
- Measures 19-21: The piano part features a complex texture with multiple staves. The first two staves are treble clef, and the last three are bass clef. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4.

Voice Part:

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

mus te, glo - ri - fi -

mus te, glo - ri - fi -

6 5 [9] 6 7 6 *f* 6 *p*

22

f

f

f

ca - - - - - mus te.

ca - - - - - mus te.

ca - - - - - mus te.

6 5 6 5 6 5 6 *f* 6 5

25

f

f

p

p Solo

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

6 [# 4 #] *p* 6 6 #

28

gnam glo - ri - am tu -

6 6 5 6 6 5

31

The musical score consists of five systems. The first system (measures 31-34) features a piano (p) and a bass line. The piano part has two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The bass line is in a single staff with a key signature of two sharps. The piano part begins with a forte (f) dynamic. The bass line begins with a forte (f) dynamic. The second system (measures 35-38) features a piano (p) and a bass line. The piano part has two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The bass line is in a single staff with a key signature of two sharps. The piano part begins with a forte (f) dynamic. The bass line begins with a forte (f) dynamic. The third system (measures 39-42) features a piano (p) and a bass line. The piano part has two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The bass line is in a single staff with a key signature of two sharps. The piano part begins with a forte (f) dynamic. The bass line begins with a forte (f) dynamic. The fourth system (measures 43-46) features a piano (p) and a bass line. The piano part has two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The bass line is in a single staff with a key signature of two sharps. The piano part begins with a forte (f) dynamic. The bass line begins with a forte (f) dynamic. The fifth system (measures 47-50) features a piano (p) and a bass line. The piano part has two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The bass line is in a single staff with a key signature of two sharps. The piano part begins with a forte (f) dynamic. The bass line begins with a forte (f) dynamic.

f

f

f

f

f

am.

f

6 3 4 - [b7] 6/5

34

f Tutti
Do - mine, Do - mi - ne De - us, De - us, Rex coe - le - stis, De - us Pa -

f Tutti
Do - mine, Do - mi - ne De - us, De - us, Rex coe - le - stis, De - us Pa -

f Tutti
Do - mine, Do - mi - ne De - us, De - us, Rex coe - le - stis, De - us Pa -

f Tutti
Do - mine, Do - mi - ne De - us, De - us, Rex coe - le - stis, De - us Pa -

Tutti [6] 6 4 -

37

ter o-mni - potens.

ter o-mni - potens.

8 ter o-mni-po - tens.

ter o-mni - potens.

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

41

6
5

#

[9 8]

#

6 - 5 6

4

7 [4]

b6 b6 6

5

4

#

p

6

p Solo

Do -

45

- - - - mi-ne Fi - li, Fi - li u - ni - ge - nite,

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

49

f

f Tutti

f Tutti

f

Je - su, Je - su Chri - ste,

9 8 6 6 - ♭6 ♭4 3 6 **f** [9] 6 6 6 6

53

p

p *Vu.*

Do - - - - mi-ne De-us, Agnus De - i,

p

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

57

The musical score is written for a piano and voice. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into two systems. The first system consists of a grand staff (treble and bass clefs) and a vocal line. The second system consists of a grand staff and a vocal line. The piano part features a complex bass line with many accidentals and figured bass notation. The vocal line has lyrics 'Fi - li - us Pa -'.

Fi - li - us Pa -

[#9] 6 # [9] 6 6- [#5] # 6 6 5 [#] 6 [5] # 6 #5

6¹

Instrumental Introduction

Right Hand

Left Hand

Voice

Lyrics

Figured Bass

Adagio

65

f *Tutti*
Qui tol - lis pec - ca - ta mun - di:

f *Tutti* *p* *Solo*
Qui tol - lis pec - ca - ta mun - di: Mi -

f *Tutti*
Qui tol - lis pec - ca - ta mun - di:

f *Tutti*
Qui tol - lis pec - ca - ta mun - di:

f *Tutti*
Qui tol - lis pec - ca - ta mun - di:

7 $\flat 6$ $[\sharp 5]$ 6 $\flat 5$ $[\sharp 5]$ $\flat 6$ $\flat 5$ $\flat 4$ $\flat 3$ $\flat 2$ $\flat 1$

70

f

p Solo

f Tutti

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

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

f Tutti *

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

f Tutti

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

f Tutti

6 5 4 3 2 1

75 Vivace

f

p

f *Tutti*

Qui

p *Solo*

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

p *Solo*

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

p *Solo*

8 8 7 8 5 6 / 6 7 7 4 #

79 *Adagio* *Andante*

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

f *Tutti*
Qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re - no -

f *Tutti*
8 Qui se - des ad dex - te - ram Pa - tris:

f *Tutti*
Qui se - des ad dex - te - ram Pa - tris:

f *Tutti*
[6] 5 3 6 6 7 6 #

84

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

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

8 Mi - se - re - re no - bis, mi - se -

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

4 # 6 6 4 6 7 3 #2 6 # 7 #

[45]

89

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

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

94

bis, mi-se-re re no bis.

mi-se-re re no bis.

bis, mi-se-re re no bis.

re re no bis.

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

100 **Allegro**

Instrumental Part:

- Violins (Vv.):** Enter in the third measure with a half note G4, followed by a quarter note A4, and a half note B4. Dynamics: *p* (piano) to *f* (forte).
- Violas (Vv.):** Enter in the third measure with a half note G4, followed by a quarter note A4, and a half note B4. Dynamics: *p* (piano) to *f* (forte).
- Celli (C):** Enter in the third measure with a half note G2, followed by a quarter note A2, and a half note B2. Dynamics: *p* (piano) to *f* (forte).
- Bass (B):** Enter in the first measure with a half note G1, followed by a quarter note A1, and a half note B1. Dynamics: *p* (piano) to *f* (forte).

Vocal Part:

- Soloist:** Enters in the second measure with a half note G4, followed by a quarter note A4, and a half note B4. Dynamics: *p* (piano) to *f* (forte).
- Tutti:** Enter in the third measure with a half note G4, followed by a quarter note A4, and a half note B4. Dynamics: *f* (forte).

Lyrics:

Quo-niam tu so - lus sanctus, tu so-lus, so-lus Do - minus, tu

Tu so -

Tu

Tu

Figured Bass:

6 [#] 6 7 6 6 5 #

104

so - lus al - tis - simus, tu so - lus al - tis - simus,

- - lus, tu so - lus al - tis - simus,

so - lus al - tis - simus, tu so - - - lus,

so - lus al - tis - simus, tu so - lus al - tis - simus,

6 6 6 6 6

107

tu so - - - lus Je - su Chri - ste. Cum San - cto

tu so - lus al - tis - simus, Je - su Chri - ste. Cum San - cto

tu so - lus al - tis - simus, Je - su Chri - ste. Cum San - cto

tu so - lus al - tis - simus, Je - su Chri - ste. Cum San - cto

6 6 6 [#5] # 6 #

110

Allabreve

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

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

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

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

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

115

men, a

men, a

a

a

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

120

men, a - - - - - men,

men, a - - - - -

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

men, a - - - - - men,

6 6 #2 # 6 6 6 7 6 3 2 6 ♭6 9 3 6 5

#2 [4] #2 [#]

126

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

men, a - - - - -

men, a - - - - -

a - - - - -

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

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

138

a - - - - -

a - - - - -

a - - - - -

[# 6] 7 6 [5] 9 8 9 8 4 6 [9] 6 6 7 6
- 2 5 [4] 4 2 3

143

men, a

men, a

men, a

men, a

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

148

men, a - - - - - men.

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

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

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

3 6 6 6 3 6 6 6 5 6 5 6 # 6 5 6 4 # [#]

3 Credo

Allegro

1 *ob* *f*

2 *f*

1 *vl* *f Tutti*

2 *f Tutti*

1 *vla* *f*

2 *f*

vcl *f*

fag *f*

S *f Tutti*
Pa - trem, Pa - trem o - mni - po - ten - tem,

A *f Tutti*
Pa - trem, Pa - trem o - mni - po - ten - tem,

T *f Tutti*
Pa - trem o - mni - po - ten - tem,

B *f Tutti*
Pa - trem o - mni - po - ten - tem,

org *f Tutti*
6 [#] # 6

The musical score is for page 58 and is written in D major (two sharps). It consists of piano accompaniment and vocal parts.

Piano Accompaniment:

- Right Hand:** Features a melody with eighth and sixteenth notes, often beamed together. It includes a 4-measure rest at the beginning of the first system.
- Left Hand:** Provides a steady accompaniment with eighth notes, often beamed in pairs.

Vocal Parts:

- First Voice (Soprano):**

fa-ctorem coe - li, fa-ctorem coe - li et ter - rae, vi - si - bi - lium o - mni-um,
- Second Voice (Alto):**

fa-ctorem coe - li, fa-ctorem coe - li et ter - rae, vi - si - bi - lium
- Third Voice (Tenor):**

fa-ctorem coe - li, fa-ctorem coe - li et ter - rae, vi - si - bi - lium
- Fourth Voice (Bass):**

fa-ctorem coe - li, fa-ctorem coe - li et ter - rae, vi - si - bi - lium

The score concludes with a 4-measure rest in the bass line and a 3-measure rest in the tenor line.

The musical score is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The tempo is marked 'Allegro' and the time signature is 4/4. The score is divided into two systems. The first system consists of five staves: two for the vocal parts (Soprano and Alto), two for the piano accompaniment (Right and Left Hand), and a basso continuo line. The second system also consists of five staves, with the vocal parts and piano accompaniment continuing, and the basso continuo line providing a figured bass. The lyrics are in Latin and English, and the basso continuo line includes figured bass notation.

System 1:

- Vocal Parts:** Soprano and Alto parts, both in D major. The Soprano part starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The Alto part starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4.
- Piano Accompaniment:** Right and Left Hand parts. The Right Hand part starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The Left Hand part starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4.
- Basso Continuo:** A single staff with a key signature of two sharps. It starts with a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3.

System 2:

- Vocal Parts:** Soprano and Alto parts. The Soprano part starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The Alto part starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4.
- Piano Accompaniment:** Right and Left Hand parts. The Right Hand part starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The Left Hand part starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4.
- Basso Continuo:** A single staff with a key signature of two sharps. It starts with a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3.

Lyrics:

vi - si - bi - lium o - mnium et in - vi - si - bi - li - um. Et in u - num Do - mi - num.

o - mnium, vi - si - bi - lium o - mnium et in - vi - si - bi - li - um. Et in u - num

o - mnium, vi - si - bi - lium o - mnium et in - vi - si - bi - lium. Et in u - num Do - mi -

o - mnium, vi - si - bi - lium o - mnium et in - vi - si - bi - lium. Et in u - num Do - mi -

Figured Bass:

6 4 2 6 4 # # 5

12

Je-sum Chri - stum, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni -

Do-minum Je-sum Chri - stum, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni -

num Je-sum Chri - stum, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni -

num Je-sum Chri - stum, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni -

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

16

tum, et ex Pa-tre na-tum an-te o-mni-a sae-cu-la, De-um de De-o, lu-men de

tum, et ex Pa-tre na-tum an-te o-mni-a sae-cu-la, De-um de De-o, lu-men de

tum, et ex Pa-tre na-tum an-te o-mni-a sae-cu-la, De-um de De-o, lu-men de

tum, et ex Pa-tre na-tum an-te o-mni-a sae-cu-la, De-um de De-o, lu-men de

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

19

lu - mine, De - um ve - rum de De - o, De - o ve - ro.

lu - mine, De - um ve - rum de De - o, De - o ve - ro.

p Solo

8 lu - mine, De - um ve - rum de De - o, De - o ve - ro. Ge - ni - tum non fa - ctum, con-sub -

lu - mine, De - um ve - rum de De - o, De - o ve - ro.

p Solo 6 [#5] 6 [#5] 6 [6] 6 - [6] #

22

P Solo

Qui pro - pter nos ho - mi -

stan-ti - a-lem Pa - tri, per quem o - mni-a fa - cta sunt.

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

26

nes et pro - pter no - stram sa - lu - tem de - scen - - -

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

30 *Adagio*

p Vv.

p Vv.

p

p

p

P Solo

Et in - car - na - tus est de Spi - ri - tu

- dit de coe - lis.

p Solo

6 6 6 5
4 3

6 7 6 6 4
2

6 6

37

San-cto ex Ma-ri - a Vir - gi-ne, et ho - mo, et ho - mo, ho -

8

7 $\flat 6$ 6 $\sharp 4$ 6 $\flat 7$ 5 6 $\sharp 4$

45 [Allabreve]

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

f Tutti Cru - ci - fi - xus e - ti -

6 $\flat 6$ $\flat 5$ $\left[\begin{smallmatrix} \flat 7 \\ \flat \end{smallmatrix} \right]$ 4 \sharp $\left[\begin{smallmatrix} \sharp \\ \flat \end{smallmatrix} \right]$ 8 *f Tutti*

53

f

f Tutti

f

f

f Tutti

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

f Tutti

Cru - i - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

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

f Tutti

Cru -

5
[#] #5 6 7 5 7 #

59

- bis sub Pon - ti - o, sub Pon - ti - o Pi - la -
 la - - to, sub Pon - ti - o Pi - la - - -
 cru - ci - fi-xus e - ti - am pro no - bis sub Pon - ti - o Pi - la -
 ci - fi-xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - - -
 6 6 6 $\frac{6}{5}$ $\frac{\#5}{3}$ $\frac{6}{5}$ # 6 9 8 7 6 $\frac{7}{2}$ $\frac{6}{3}$ 2 6 5 $\frac{7}{3}$ $\frac{\#5}{4}$ 3 $\frac{6}{5}$ $\frac{6}{5}$ 4 #

66

to, pas - - - - - sus, pas - - - - - sus

to, pas - - - - - sus et

to, pas - - - - - sus

to, pas - - - - - sus

5 5 5 4 6 5 6 5 3

72

et se - pul-tus, et se - pul-tus, se - pul - - -

se - pul-tus, et se - pul-tus, et se - - pul - -

et se - pul-tus, et se - pul - tus, et se - - pul - - -

et se - pul-tus, et se - pul-tus, et se - - pul - - -

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

Allegro

79

Vv. moderato

p

- tus est.

- tus_ est.

8 - tus_ est.

p Solo

- tus est. Et re-sur-re - xit ter-ti - a

p Solo

6 5 4 - 5 4 5 3

[6 6] [6 6] 6

87

di - e se - cundum Scri-pturas, Scri-ptu - ras, et a - scen-dit in

7 6 6 # 6 4 # [9] 6 [6] # 5 4 6

96

p Solo

Et i - terum ven-tu-rus

coe - - - lum, se-det, se-det ad dex - teram Pa - tris.

5 6 5 6 6 $\frac{5}{4}$ # 5 - 6 7 # 6 7 6 # 5 #

104

est cum glo - ri-a iu-di-ca - re_ vi-vos, vi-vos et mor - - tu - os,

Iu-di-ca - re_ vi - vos, vi-vos et mor - - - tu - os,

4 6 6 - [#5] 6 [#5] # 6 # [9] 8] 7 6 # *f*

112

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

p Solo
Et in Spi - ritum Sanctum,

p Solo
Et in Spi - ritum

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

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

120

Do - minum et vi - vi - fi - can - - - tem, qui ex Pa - tre Fi-li - o - que pro -
 Sanctum, Do - minum et vi - vi - fi - can - tem, qui ex Pa - tre Fi-li-

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

128 *Adagio*

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

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

ce - - dit. Qui cum Pa-tre, cum Pa-tre et Fi - li-o si - mul ad -

o - que proce - dit. Qui cum Pa-tre, cum Pa-tre et Fi - li-o si - mul ad-o -

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

[6 5 6] *f* *Tutti* 6 6 6 7 #

136

Allegro

ra - - - - - tur et conglo-ri-fi-ca - tur: qui lo-cutus

- - - - - o - - - - - tur et conglo-ri-fi-ca - tur: qui lo-cutus

ra - - - - - tur et conglo-ri-fi-ca - tur: qui lo-cutus

ra - - - - - tur et conglo-ri-fi-ca - tur: qui lo-cutus

9 8 $\flat 6$ 6 9 8 $\sharp 6$ 5 $\flat 6$ 5 $\flat 9$ 8 7 6 5 6 \sharp $\flat 5$

143

p

p Solo

est per Prophe - tas. Et unam sanctam, sanctam ca - tho-licam et a - po - sto-licam Ec - cle - si -

est per Prophe - tas.

est per Prophe - tas.

est per Prophe - tas.

[6] *p* Solo 5 6 5 6 6 [4] 6 6 6 [4] 6

151

f

f

f

f

f

f *Tutti*

am. Con - fi - te-or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et

f *Tutti*

Con - fi - te-or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et

f *Tutti*

Con - fi - te-or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

f *Tutti*

Con - fi - te-or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

f *Tutti*

6 # # # 5 7 # 6 5 6 -

158

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

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

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

Et ex-pe - cto re - surre-cti-o - nem mor - tu-o -

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

166

Presto

f

f

f

f

f

f

f

f

rum, et vi - tam ventu-ri sae - cu-li, ven - tu-ri sae - cu-li, a - men, a - - - -

rum, et vi - tam ventu-ri sae - cu-li, ven - tu-ri sae - cu-li, a - men, a - - - -

rum, et vi - tam ventu-ri sae - cu-li, ven - tu-ri sae - cu-li, a - men, a - - - -

rum, et vi - tam ventu-ri sae - cu-li, ven - tu-ri sae - cu-li, a - men, a - - - -

f

6 6 # 5 - 5 - 5 -

173

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

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

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

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

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

4 Sanctus et Benedictus

Grave Allegro

1 ob 2 *f*

1 vl 2 *f Tutti*

1 vla trb 2 *f*

vlc fag *f* *p*

S *f Tutti*
San - ctus, san - - - - - ctus.

A *f Tutti* *p Solo*
Sanctus, san - - - - - ctus Do - minus De - us

T *f Tutti* *p Solo*
San - ctus, san - - - - - ctus, san - ctus, sanctus Do - minus De - us

B *f Tutti*
San - ctus, san - - - - - ctus.

org b *f Tutti* *p Solo*
6 [6] 9 8 6 [5] 9 8 [4] 6 9 8 6 5 # 6 5 3 -

f

f

f

f

f

f *Tutti*

Ple-ni sunt coe - - - - - li et

f *Tutti*

Sa - ba-oth, Sa-ba - oth. Ple-ni sunt coe - - - - - li

f *Tutti*

Sa - ba-oth, Sa-ba - oth. Ple-ni sunt coe - - - - - li

f *Tutti*

Ple-ni sunt coe - - - - - li

[6] 6 *f* *Tutti* 5 5 5 3 6

17

ter-ra, et ter-ra glo - ri-a tu - a. O - sanna in ex -

et ter-ra, et ter-ra glo - ri-a tu - a. O - sanna in ex - cel -

et ter-ra, et ter-ra glo - ri-a tu - a.

et ter-ra, et ter-ra glo - ri-a tu - a.

6 6 6 5 3

26

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

sis, in ex - cel - sis, in

8 O - sanna in ex - cel - sis,

O - sanna in ex - cel - sis, in ex - cel -

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

Andante

34

p

p Solo

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

ex-cel - - sis, in excel - sis.

p Solo

8 in ex-cel - sis, in ex-cel - sis. Be - ne - di - ctus, qui ve - nit in

p Solo

- - sis, in ex-cel - sis. Be - ne - di - ctus, qui ve - nit, qui ve - nit in

6 6 5 6 4 3 *p* Solo # 6 - # [#] 6

Adagio

42

Do - mi - ni.

no - mi-ne Do - mi - ni.

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

47 **Presto**

f

f Tutti

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

O -

f Tutti

5 6 [6]

52

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

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

sis, in ex-cel-sis, in excel - sis,

san-na, osan-na in ex - cel - sis, in ex-cel-sis, in excel - sis,

6 5 #5 5 6 #5 6 6

58

cel - sis, in ex-cel - sis, in excelsis, in ex - cel-sis,

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

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

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

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

64

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

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

cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis, in ex-cel - sis.

5 3 6 6 5 5 6 6 5 5 5 6 5 5 5 6 5 4 # [#]

5 Agnus Dei

Largo

The score is for a piece titled "5 Agnus Dei" in 3/4 time, marked "Largo". It features a woodwind section (oboes 1 and 2), a string section (violins 1 and 2, violas 1 and 2, and a cello/bass line), a vocal section (Soprano, Alto, Tenor, and Bass), and an organ. The key signature has two sharps (F# and C#). The woodwinds and strings play a sustained harmonic accompaniment. The vocal parts enter with the lyrics "A-gnus De-i, qui tol-lis pec-ca-ta mun-di: Mi-se-re-re, mi-se-re-re,". The organ provides a rhythmic and harmonic foundation with a repeating pattern of chords.

Woodwinds: Oboe 1 and 2 parts are mostly rests, with some notes in the vocal entries.

Strings: Violins 1 and 2, Violas 1 and 2, and Cello/Bass all play a sustained harmonic accompaniment, marked *p*.

Vocalists: Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The Soprano part includes the lyrics: "A-gnus De-i, qui tol-lis pec-ca-ta mun-di: Mi-se-re-re, mi-se-re-re,". The Alto, Tenor, and Bass parts also have lyrics.

Organ: The organ part is marked *p Solo* and features a repeating pattern of chords: $\flat 6$, 6, $\flat 6$, 6, 6, 7 \sharp , 6, 5 \sharp , 7 \sharp , 8 \sharp , $\flat 7$, 8 \sharp , $\flat 7$, 8 \sharp , $\flat 7$.

9

f

f

f Tutti

f Tutti

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

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

mi - se - re - re no - bis.

6 # 9 [8] 6 [#5 4] # [6] b6 6 b6 #5 6 5 [#5] #

Tutti

17

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

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

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

De - i, qui tol - lis pec - ca - ta mun - di: *p* Solo Mi - se - re - re, mi - se - re - re, mi - se - re -

6 $\frac{\sharp 4}{2}$ 6 $\frac{\sharp 4}{2}$ 6 $\frac{\sharp 4}{2}$ 6 $\frac{\sharp 4}{5}$ Solo 6 6 6 *p* 6 6 6 6 6

26

f

f Tutti

f Tutti

f

f

f

f Tutti

A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta___ mun - di:

f Tutti

A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta___ mun - di:

f Tutti

A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta___ mun - di:

f Tutti

re no - bis. A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta___ mun - di:

[b7] 4 3 *f* Tutti 6 # # # 6 7 6 #

35

Allabreve

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

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

3 2 6 # 6 6

42

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

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

8 pa - cem, do - na no - bis_ pa -

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

7 6 [7] 7 6 5 6 6

[5] # 4 4

47

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

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

cem, do - na,

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

6 3 3 6 3 3 4 3 6 6 7 6 5 3 [6] 6 5 3

[illegible]

59

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

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

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

cem, pa - cem, no - bis pa - cem.

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