

M I S S A

für 4 Singstimmen, 2 Violinen, 2 Violen, 2 Oboen, 3 Posaunen,
4 Trompeten, Pauken, Bass und Orgel

Mozart's Werke.

Serie 1. N^o 4.

von

W. A. MOZART.

Köch. Verz. N^o 139.

Kyrie.

The musical score is arranged in a system of staves. The instruments and voices are listed on the left side of the page. The score includes dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo). The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics: "Ky-ri-e,". The Basso ed Organo part includes figured bass notation: 4 3/3 and 7 3/3.

Musical score for voices and piano accompaniment. The piano part includes multiple staves with dynamic markings like *p*, *sf*, and *f*. The vocal parts have lyrics: "Ky - ri - e e - lei - son. Kyrie, Ky - ri - e e - lei - son, e - lei - son."

Allegro.

Oboi.
 Trombe in C.
 Timpani in C.G.
 Trombe ripieni.
 Violino I.
 Violino II.
 Viola I. II.
 Soprano.
 Alto.
 Tenore.
 Basso.
 Basso ed Organo.

Musical score for the orchestra. It includes staves for Oboi, Trombe in C, Timpani in C.G., Trombe ripieni, Violino I, Violino II, Viola I. II, Soprano, Alto, Tenore, Basso, and Basso ed Organo. The tempo is marked "Allegro."

The first system of the musical score features a vocal line at the top and piano accompaniment below. The piano part includes a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line consists of a few notes, mostly rests, with some grace notes.

The second system continues the musical score. The vocal line has two staves, both with the lyrics "Ky - rie e -". The piano accompaniment continues with similar rhythmic patterns.

This section shows the figured bass for the piano accompaniment in the second system. The figures are: 6 6 4 3 7 6 7 6 - 4 6 6 6 - 4 3 7 6 7 6 - 5 9 8 5 4 - 3.

The third system of the musical score. The piano accompaniment features a more active melodic line with many sixteenth notes. The vocal line has several staves with lyrics.

The fourth system of the musical score. The vocal line has four staves with the lyrics: "lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son." The piano accompaniment continues with its characteristic rhythmic patterns.

SOLO *p* Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, *p*
 SOLO Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, *p*
 SOLO Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, *p*
 TUTTI Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, *p*
 Chri - ste, Chri - ste e - lei - son, *p*

p lei - son. Ky - rie e - lei - son, Chri - ste e - lei - son, e -
 lei - son. Ky - rie e - lei - son, Chri - ste e - lei - son, e -
 lei - son. Ky - rie e - lei - son, Chri - ste e - lei - son, e -
 lei - son. Ky - rie e - lei - son, Chri - ste e - lei - son, 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 - - -

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

son.
 son.

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

a 2. sp
 Ky_ri_e e - lei - 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, Ky - ri - e
 Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky - ri - e

7 6 7 6 - 5
 3 4 2 3#
 4# 6 - 6
 5
 4# 6
 2
 4# 6
 3# 6

p f
 SOLO TUTTI
 e - lei - son. Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky_ri_e e -
 SOLO TUTTI
 e - lei - son. Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky_ri_e e -
 SOLO TUTTI
 e - lei - son. Ky_ri_e e - lei - son, Ky_ri_e e - lei - son, Ky_ri_e e -
 TUTTI
 e - lei - son. Ky - ri - e

7 6 6 7
 5 4 3 2

Musical score for the first system, including vocal parts and piano accompaniment. The piano part features a complex texture with six staves, including a grand staff (treble and bass clefs) and four lower staves. Dynamics include *p* and *f*. The vocal parts consist of four staves with lyrics:

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

The piano accompaniment includes dynamic markings *p* and *f*. The vocal parts are marked with *p* and *f*. The system concludes with a fermata over the final notes.

Musical score for the second system, including vocal parts and piano accompaniment. The piano part continues with six staves, featuring trills (*tr*) and complex rhythmic patterns. The vocal parts continue with the same lyrics:

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

The piano accompaniment includes trills (*tr*) and dynamic markings. The vocal parts are marked with *p* and *f*. The system concludes with a fermata over the final notes.

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

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

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

6 4 3 4 3 6 6 7

Violino I. *p*

Violino II. *p*

Viola I.II. *p*

Soprano. SOLO
Christe e - leison, e - lei - son, Christe e - lei - - - - son, e -

Alto. SOLO
E - lei - son, Christe e - leison, Christe e - lei - - - - son, e -

Tenore. SOLO *tr*
E - lei - son, e - lei - son, Christe e - lei - son,

Basso. SOLO

Basso ed Organo. *p*

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

leison, Christe e - lei - - - - son, e - lei -

Christe e - lei - son, Christe e - leison, e - lei - son, e - lei -

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

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

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

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

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

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

Gloria.

Oboi.

Trombe in C.

Timpani in C. G.

Trombe ripieni.

Violino I.

Violino II.

Viola I. II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

a 2.

Gloria, gloria, gloria in excel - sis De - o et in ter - ra

Gloria, gloria, gloria in excel - sis De - o et in ter - ra

Tasto solo.

5 5 6

pax ho - mi - ni - bus ho - nae vo - lun - ta - tis, glo - ri - a,

pax ho - mi - ni - bus ho - nae vo - lun - ta - tis, glo - ri - a,

3# 5 7 6 5

The first system of the musical score consists of five staves. The top two staves are vocal staves in G major, with the right staff containing the melody and the left staff providing harmonic support. The bottom three staves are for piano accompaniment, featuring a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand.

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

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

The second system continues the vocal and piano parts. The vocal staves show the continuation of the phrase 'glo - ri - a, glo - ri - a in ex - cel - sis De - o et in ter - rapax ho -'. The piano accompaniment maintains its intricate rhythmic and harmonic structure.

6 6 7 6 5 4#

5 3# 4 1 3# 3#

The third system of the musical score continues the vocal and piano parts. The vocal staves show the continuation of the phrase 'mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.' The piano accompaniment features a dense texture of chords and moving lines.

mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.

The fourth system continues the vocal and piano parts. The vocal staves show the continuation of the phrase 'mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.' The piano accompaniment maintains its complex texture.

mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.

The fifth system continues the vocal and piano parts. The vocal staves show the continuation of the phrase 'mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.' The piano accompaniment features a dense texture of chords and moving lines.

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

5 2 4 5 4 3

Violino I. *sp*

Violino II. *sp*

Viola.

Soprano Solo.

Alto Solo. Lau-da - mus te, -

Basso ed Organo. 6 6 9 8 6 6 6 6 6 6 7 6 6 9 8 5 4 3

sp

sp

sp

sp

Ado - ra - mus te, -

bene - di - ci - mus te, lau - da - mus te, bene - di - ci - mus te,

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

glorifi - ca - mus te, - ado - ra - mus te, glorifi - ca - mus te, -

ado - ra -

lau - da -

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

mus te, bene-di - cimus te, glorifi - ca - mus te.
 mus te, bene-di - cimus te, glorifi - ca - mus te.

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

Adagio.

Oboi.
 Trombe in C.
 Timpani in C.
 Trombe ripieni.
 Violino I.
 Violino II.
 Viola I,II.
 Soprano.
 Alto.
 Tenore.
 Basso.
 Basso ed Organo.

Gratias, gratias a - gimus ti - bi, gra - - tias a - gimus ti - bi

Adagio.

Vivace.

The first system of the score shows the piano introduction. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. The key signature has one flat (B-flat), and the time signature is 2/4.

The vocal entry begins in the second system. The lyrics are: *pro-pter ma-gnam glo-ri-am tu-am, pro-pter magnam, ma-gnam*. The vocal line is written in a single staff with a treble clef. The piano accompaniment continues from the first system. A trill (tr.) is indicated above the final note of the first vocal phrase.

Vivace.

The second system of the piano introduction continues the accompaniment. It features a treble and bass staff with a grand staff accompaniment. The key signature remains one flat, and the time signature is 2/4.

The vocal entry continues in the third system. The lyrics are: *glo-ri-am tu-am, pro-pter ma-gnam glo-ri-am tu-am*. The vocal line is written in a single staff with a treble clef. The piano accompaniment continues from the second system. A trill (tr.) is indicated above the final note of the second vocal phrase.

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

Violino I.

Violino II.

Viola.

Tenore Solo.

Basso Solo.

Basso ed Organo.

Do - mine

7 6 7 6 6 6 5 4 3

De - us Rex coe - lestis, De - us Pa - ter omni - po - tens, De - us Pa - ter o - mni - po - tens;

7 6 7 6 6 6 6 4 7 6

Do - mine Fi - li - u - ni - ge - nite, Je - su Chri - ste, u - ni - ge - nite, Je - su Chri - ste.

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

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

Domine Deus, agnus De - - i, Fi - li - us Pa - - tris,

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

Do - mine Deus, a - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris,

Do - mine Deus, a - gnus De - i; Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris,

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

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

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

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

5 4 5

Adagio.

Oboi. *p* *cresc.* *f*

Violino I. *p* *cresc.* *f*

Violino II. *p* *cresc.* *f*

Viola I. II. *p* *cresc.* *f*

Soprano. **TUTTI**
Qui tol - lis pec - ca - ta mun - di,

Alto.

Tenore. **TUTTI**
Qui tol - lis pec - ca - ta mun - di,

Basso.

Basso ed Organo. *p* *cresc.* *f*

Adagio. $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$

mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta

mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta

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

mun - - - di, su - scipe de - pre - ca - - ti - o - nem no - stram. Qui se - des ad
 Qui se - des ad
 mun - - - di, su - scipe de - pre - ca - - ti - o - nem no - stram. Qui se - des ad

7 3 4 5 4 6 7 6

II.
I.

dex - teram Pa - tris, mi - se - re - re, mi - se - re - re no - - - bis.
 dex - teram Pa - tris, mi - se - re - re, mi - se - re - re no - - - bis.
 dex - teram Pa - tris, mi - se - re - re, mi - se - re - re no - - - bis.

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

Violino I.

Violino II.

Viola.

Soprano Solo.

Basso ed Organo.

Quoni.am tu solus sanctus, quoni.am tu solus sanctus, quo.niam tu so.lus san.ctus, tu so.lus Do.minus, tu

so.lus al.tis.simus, Je.su Chri.ste, quoniam tu solus san

ctus, tu solus Dominus, tu solus al.tis.simus, Je.su Chri.ste,

tu solus Dominus, tu solus al-tis-simus, Je-su Chri-ste.

Quoniam tu solus san-ctus, quoniam tu solus Do-minus, tu so-lus al-tis-simus,

Je-su Chri-ste, quoniam tu solus san-ctus, tu solus Do-minus, quoniam tu solus

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

so-lus al-tis-simus, Je-su Chri-ste, tu so-lus Do-minus, tu so-lus al-tis-simus,

Je-su Chri-ste.

Oboi.

Trombe in C.

Timpani in C.G.

Trombe ripieni.

Violino I.

Violino II.

Viola I.II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Cum sancto Spi-ri-tu in glo-ri-a Dei Patris, a - - - - - men, a - - -

The first system of the musical score features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a series of eighth and sixteenth notes, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score. The vocal line has lyrics: "Cum san_cto Spi_ritu in glori_a De_i Pa_tris, a - - - - - men, Spi_ritu in glori_a De_i Pa_tris, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men;". The piano accompaniment continues with similar rhythmic patterns and harmonic structures.

The third system of the score shows the vocal line continuing with lyrics: "men; cum san_cto Spi_ritu in glori_a De_i". The piano accompaniment features more complex rhythmic figures, including sixteenth-note runs.

The fourth system concludes the page with the vocal line having lyrics: "a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men; cum san_cto Spi_ritu in glori_a De_i Pa - - - - - tris, a - - - - - men; cum san_cto Spi_ritu in glori_a De_i Patris, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men;". The piano accompaniment ends with a final cadence.

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines feature a melodic line with various ornaments and a lower line. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score with lyrics. The vocal lines are clearly marked with the text: "Spi-ri-tu in gloria Dei Pa-tris, a - - - men, a - - - men, a - - - men, a - - - men, a - - - men, a - - - men, a - - - men;". The piano accompaniment continues with similar harmonic patterns. Below the piano part, there are some numerical figures: 7, 4, 7, 5, 6, 6, 5, 8, 6, 5, 7, 2, 6.

The third system of the musical score consists of five staves, continuing the vocal and piano parts. The vocal lines show further development of the melodic material, and the piano accompaniment maintains its harmonic structure.

The fourth system concludes the musical score with lyrics: "a - - - men, a - - - men, a - - - men; cum san-cto Spi-ri-tu in gloria Dei Pa-tris, a - - - men, a - - - men, a - - - men;". The piano accompaniment ends with a final chord. Below the piano part, there are numerical figures: 2, 6, 5, 2, 6, 7, 6, 3, 6, 5, 8, 7, 5, 6.

cum sancto Spi-ri-tu in glori-a De-i Pa-tris, a - - - men, a - - -
 glori-a Dei Pa-tris, a - - - men, a - - - men, a - - - men, a -
 - - - men, a - - - men, a - - - men, a - - -
 - - - men; cum sancto Spi-ri-tu in glori-a De-i Pa - - tris,

2 6 6 8 7b 5 6 6 6 6 7 6 5b

- men, a - - - men, a - - - men, a - - - men, a - - - men;
 men, a - - - men, a - - - men, a - - - men, a - - - men, a - - -
 men; cum sancto Spi-ri-tu in glori-a De-i Pa-tris, a - -
 a - - - men, a - - - men; cum sancto

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

cum san_cto Spi_ri_tu in glori_a Dei Pa_tris, a - - - - - men, a -
 - - - - - men, a - - - - - men; cum san_cto Spi_ri_tu in glori_a Dei
 - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,
 Spi_ri_tu in glo_ri_a Dei Pa_tris, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -

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

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

tasto solo

6 5 6 5

Cum sancto
 Cum sancto Spi-ri-tu in glori-a De-
 Cum san-cto Spi-ri-tu in glori-a Dei Patris, a - - men, a - - men, a -
 Cum sancto Spi-ri-tu in glori-a De- - i Patris, a - - - - men, a - - - - men, a - - - -

6 # 8 5 4

a2.
 Spi-ri-tu in glo-ri-a Dei Pa-tris, a - - - - men, a - - - - men,
 - i Patris, a - - - - men, cum sancto Spi-ri-tu in glo-ri-a Dei Pa - - - - tris, a - - - -
 - - men, a - - - - men, a - - - - men, cum san-cto Spi-ri-tu in glori-a Dei Pa - tris, in
 - - men, a - - - -

8 7 5 7 *tasto solo*

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

Credo.

Oboi.
 Trombe in C.
 Timpani in C.G.
 Trombe ripieni.
 Violino I.
 Violino II.
 Viola I.II.
 Soprano.
 Alto.
 Tenore.
 Basso.
 Basso ed Organo.

Cre - - - do, cre - - - do, cre - do in u - num Deum, Pa - trem omni - po -
 Cre - - - do, cre - - - do, cre - do in u - num Deum, Pa - trem omni - po -
 Cre - do, cre - do, cre - do in u - num Deum, Pa - trem omni - po -

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent left-hand bass line with sixteenth-note patterns and a right-hand part with similar rhythmic activity. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

The second system continues the musical score with Latin lyrics. The vocal staves contain the following text: "ten - tem, fa - - cto - rem coe - li et ter - rae, vi - si - bi - lium o - mni - um et in - vi - si - bi - li -". The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The bottom of the system shows figured bass notation: 6_b, 5_b, 6_b, 5, 6_b, 5_b, 6, 6, 5, 4-3_b.

The third system of the musical score is primarily piano accompaniment, consisting of five staves. It continues the intricate texture established in the previous systems, with the left hand maintaining a steady bass line and the right hand providing harmonic support and melodic fragments. The key signature and time signature remain consistent with the previous systems.

The fourth system of the musical score includes Latin lyrics for the vocal parts: "um. Et in u - num Dominum, Je - sum". The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings such as *sf* and *ff*. The bottom of the system shows figured bass notation: 6, 5, 5, 5, 6_b, 5_b, 6, 5_b.

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

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

6 5 4 6 6 6 4 5 6 5

et ex Pa - tre na - tum an - te o - mnia sae - cula, De - um de De - o,

et ex Pa - tre na - tum an - te o - mnia sae - cula, De - um de De - o,

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

First system of musical notation. It includes a vocal line with a fermata and a piano accompaniment with intricate sixteenth-note patterns. A first ending bracket labeled 'a 2.' spans the first two measures of the vocal line.

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

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

Second system of musical notation, featuring two vocal parts and piano accompaniment. The lyrics are repeated for two different voices.

Third system of musical notation, primarily consisting of piano accompaniment with complex rhythmic figures and dynamic markings such as *fp*.

ge - nitum non fa - ctum, ge - nitum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

ge - nitum non fa - ctum, ge - nitum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

Fourth system of musical notation, including two vocal parts and piano accompaniment. The lyrics are repeated for two different voices. Dynamic markings like *fp* are present.

The first system of the musical score consists of six staves. The top two staves are vocal staves in mensural notation. The bottom four staves are for piano accompaniment, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords and melodic lines. The piano part includes dynamic markings such as *sp* (sforzando) and *sfz* (sforzando).

con_sub_stan-ti - a - lem Pa - tri, per quem o - mni - a fa - eta sunt; qui

con_sub_stan-ti - a - lem Pa - tri, per quem o - mni - a fa - eta sunt; qui

The second system continues the vocal and piano parts. The vocal staves contain the Latin lyrics. The piano accompaniment continues with similar textures. Below the piano part, there are numerical figures: 6 5, 4 2, 6, 6 5, #, 6 5, 6 5.

The third system of the musical score continues the vocal and piano parts. The piano accompaniment features more complex rhythmic patterns and dynamic markings.

pro - pter nos ho - mines, et pro - pter nostram sa - lu - tem de - scen - dit de coe - lis, de -

pro - pter nos ho - mines, et pro - pter nostram sa - lu - tem de - scen - dit de coe - lis, de -

The fourth system continues the vocal and piano parts. The piano accompaniment includes numerical figures: 6 5, 4 2, 6, 6, 6 5, 6 4, 5 3, 6 5.

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are piano accompaniment (Right and Left Hand), and the bottom two are a grand staff (Piano and Bass). The music is in a common time signature and features a mix of chords and melodic lines.

seer - dit de coe - lis, de - scen - - - dit, de - scen - dit de coe - lis, de - scen - dit, de -

seer - dit de coe - lis, de - scen - - - dit, de - scen - dit de coe - lis, de - scen - dit, de -

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

The second system of the musical score consists of six staves, similar in layout to the first system. It continues the vocal and piano parts, with the piano accompaniment featuring more complex rhythmic patterns and arpeggiated figures.

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

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

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

Piano accompaniment score for the first system, featuring multiple staves with complex rhythmic patterns and chordal textures.

Andante.

Violino I.
Violino II.
Viola.
Soprano Solo.
Alto Solo.
Basso ed Organo.

Et in - car - na - tus est de Spi - ri - tu san - eto, de Spi - ri - tu san -

Et in - car - na - tus est de Spi - ri - tu san - eto, de Spi - ri - tu san -

Andante.

Vocal and instrumental score for the second system, including Violino I, Violino II, Viola, Soprano Solo, Alto Solo, and Basso ed Organo. The vocal parts have lyrics in Latin. The organ part includes figured bass notation.

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

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

4 3# 3# 6 5

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

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

6 6 6 6 5b 7b 4 5 3# 6 5b 7b 4 5 3#

Et in - car - na-tus est de

Et in - car - na-tus est de

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

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

Spi-ri-tu san - cto, de Spi-ri-tu san - cto ex Ma-ri-a vir-gi-ne, ex Ma - ri - a, ex Ma-
 Spi-ri-tu san - cto, de Spi-ri-tu san - cto ex Ma-ri-a vir-gi-ne, ex Ma - ri - a, ex Ma-

5 8 7 6 6 6 5 7b 6 7b 6 6b 6 5
 3 6 5 4 4 4 3 6 6 6 5 6b 6 5

ri - a vir-gi - ne, et - ho-mo fa-ctus est, et - ho-mo factus est, et - ho-mo fa - ctus est,
 ri - a vir-gi - ne, et - ho-mo fa-ctus est, et - ho-mo factus est, et ho-mo fa - ctus est,

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

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

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

Adagio.
con sordini
a 2.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola I. II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed
Organo.

Adagio.

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

Cru - ci - fi - xus, cru - ci - fi - xus e - tiam pro no - bis sub Pon - ti - o Pi - lato passus, passus et se - pul - tus est.

Cru - ci - fi - xus, cru - ci - fi - xus e - tiam pro no - bis sub Pon - ti - o Pi - lato passus et se - pul - tus est.

senza Organo

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

Allegro.

- Oboi.
- Trombe in C.
- Timpani in C.G.
- Trombe ripieni.
- Violino I.
- Violino II.
- Viola I. II.
- Soprano.
- Alto.
- Tenore.
- Basso.
- Basso ed Organo.

senza Sordini

SOLO. TUTTI.

Et resur - re - xit, et re - sur - re - xit ter - ti - a di - e se -

Et re - sur - re - xit ter - ti - a di - e se -

Et re - sur - re - xit ter - ti - a di - e se -

se -

Allegro.

6 7

cun - dum scri - pturas, et a - scen - dit, ascen - dit in coelum, se - det ad dex - teram Pa -

cun - dum scri - pturas, et a - scen - dit, ascen - dit in coelum, se - det ad dex - teram Pa -

cun - dum scri - pturas, et ascen - dit, a - scendit, a - scendit, a - scen - dit in coelum, se - det ad dex - teram Pa -

cun - dum scri - pturas, et a - scen - dit, ascen - dit in coelum, se - det ad dex - teram Pa -

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

tris; et i - terum ven - tu - rus est, ven - tu - rus est cum glo - ri - a ju - di - ca - re.

tris; et i - terum ven - tu - rus est, ven - tu - rus est cum glo - ri - a

6 6 6 6 7# 8#

3b 5# 4 8#

Adagio. **Allegro.**

vi - vos, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni

ju - di - ca - re vi - vos, ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni

ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni

ju - di - ca - re vi - vos et mor - tu - os. Cu - jus re - gni

Adagio. **Allegro.**

3 3 5 6 6 6

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

6 2 6 5 6 5

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

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

Violino I.

Violino II.

Viola.

Tenore Solo.

Basso ed Organo.

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

Et in Spi-ritum sanctum, Dominum, et vi-vi-fi-can-tem,

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

et vi-vi-fi-can-tem, qui ex Pa-tre Fili-o-que pro-cedit, qui ex Pa-tre Fili-o-que, ex Pa-tre Fili-

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

o - que pro - ce - dit; qui cum Pa - tre et Fi - li - o si - mul ad - o -

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

ra - tur — et con - glo - ri - fi - ca - tur, qui lo - cutus est per pro - phe - tas, qui lo - cutus est

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

per pro - phe - tas, qui lo - cutus est per prophe - tas.

6 7 9 6 6 6 6 6 6 6 6

Oboi.

Trombe in C.

Timpani in C.G.

Trombe ripieni.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

TUTTI.
Et unam san - ctam, sanctam ca - tho - licam et a - po - sto -

TUTTI.
Et u - nam san - ctam ca - tho - licam et a - po -

TUTTI.
Et u - nam san - ctam ca - tho - licam et a - po -

TUTTI.
Et u - nam san - ctam ca - tho - licam et a - po -

6/5 6/5 6/5

- licam ec - cle - si - am. Con - fi - te - or u - num ba - ptisma in remissi - o -

sto - licam ec - cle - si - am. Con - fi - te - or u - num ba - ptisma in remissi -

sto - licam ec - cle - si - am. Con - fi - te - or u - num ba - ptisma

sto - licam ec - cle - si - am. Con - fi - te - or u - num ba - ptisma

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

nem, in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto, ex -
 o - - - nem, in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto, ex -
 in remis - si - o - - - nem pec - ca - to - rum. Et ex - spe - cto, ex -
 in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto, ex -

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

Adagio.

specto re - sur - re - cti - o - nem, re - surre - cti - onem mor - tu - o - - - rum.
 specto re - sur - re - cti - o - - - nem, re - - - sur - re - cti - onem mor - tu - o - - - rum.
 specto re - sur - recti - onem, resur - recti - o - nem, re - surre - cti - onem mor - tu - o - - - rum.
 specto re - - - sur - re - cti - o - - - nem, re - surre - cti - onem mor - tu - o - - - rum.

Adagio.

4 5 6 3# 6 6 5b 7b 6 2

Allegro.

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

a - - -

Allegro. ⁶ _{3#} ⁶ _{5 1/2}

li, ven-tu-ri sae-cu-li, a - - men, a - - men, a - - men, a - - - men, a - - -

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

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

8 7# 6 6

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

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

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

7 6 7 7 2 7 8 7 7

The first system of the musical score consists of two systems of staves. The upper system contains a vocal line (soprano) and a piano accompaniment (right and left hands). The lower system contains a vocal line (bass) and a piano accompaniment. The music is in a common time signature and features a variety of rhythmic patterns and melodic lines.

sae.culi, a - men, a - men, a - - - - men, a - - - - men, a - - - - men,

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

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

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

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

3 4 5 4 3 - 4

The second system continues the musical score with vocal lines and piano accompaniment. It includes the same instrumental parts as the first system. The lyrics are written below the vocal staves, and there are some numerical figures (possibly figured bass) at the bottom of the system.

The third system of the musical score consists of two systems of staves. The upper system contains a vocal line (soprano) and a piano accompaniment (right and left hands). The lower system contains a vocal line (bass) and a piano accompaniment. The music continues with similar rhythmic and melodic patterns.

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

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

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

a - - - - men, a - - - - men, et vi-tam ven-

3 1 6 7 7 2 7 6 6 8 7

The fourth system continues the musical score with vocal lines and piano accompaniment. It includes the same instrumental parts as the previous systems. The lyrics are written below the vocal staves, and there are numerical figures at the bottom of the system.

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

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

et vitam ven - tu - ri sae - cu - li, ven - tu - ri

tu - ri sae - cu - li, ven - tu - ri sae - cu - li, a - - men, a - - men, a - - men, a - - - men,

6 5 3 3 6 5 2 6 8 6 3 3

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

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

sae - cu - li a - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - -

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

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

li, ven - tu - ri sae - cu - li, a - - men, a - - - men, a - - - men, a - - - men, a - - - men, a - - -

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

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

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

8 7# 6 5 7

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

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

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

li, ven - tu - ri sae - cu - li, a - - - men, a - - - men, amen, a - - - men, a - - - - men,

3 3 6 6 2 6 5 6 6 6 2 6 3# 6 5

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

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

Adagio. Sanctus.

Oboi.

Trombe in C.

Timpani in C.G.

Trombe ripieni.

Violino I.

Violino II.

Viola I.II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

San - - - ctus, san - - - ctus, san - - -

San - - - ctus, san - - - ctus, san - - -

Adagio.

ctus Do - minus De - us Sa - ba - oth, Do - minus De - us,

ctus Do - minus De - us Sa - ba - oth, Do - minus De - us,

6 5 6 7 6 5

Allegro.

Do - minus De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra

Do - minus De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra

6 3# 3# 6

Allegro.

The first system of the musical score consists of five staves. The top two staves are vocal staves (Soprano and Alto) with lyrics underneath. The bottom three staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music features various rhythmic patterns and chord progressions.

The second system continues the musical score with five staves. The vocal staves have the lyrics: "glo - ri - a tu - a, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, ple - ni sunt glo - ri - a tu - a, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,". The piano accompaniment continues with complex textures.

The third system of the musical score consists of five staves. The vocal staves have the lyrics: "coe - li et ter - ra, ple - ni, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a tu - a. ple - ni sunt coe - li, sunt coe - li, coe - li et ter - ra glo - ri - a tu - a. ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a tu - a.". The piano accompaniment continues with complex textures.

The fourth system of the musical score consists of five staves. The vocal staves have the lyrics: "coe - li et ter - ra, ple - ni, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a tu - a. ple - ni sunt coe - li, sunt coe - li, coe - li et ter - ra glo - ri - a tu - a. ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a tu - a.". The piano accompaniment continues with complex textures.

O-san-na, o-san-na in ex-celsis, o-sanna, o-san-na, o-sanna in ex-cel-sis, ex-cel-sis.
 O-san-na, o-san-na in ex-celsis, o-san-na, o-san-na, o-sanna in ex-cel-sis, ex-cel-sis.
 O-sanna, o-sanna in ex-celsis, o-san-na, o-sanna in ex-cel-sis, ex-cel-sis.
 O-sanna, o-sanna in ex-celsis, o-sanna, o-sanna in ex-cel-sis, ex-cel-sis.

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

Benedictus.

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano. SOLO. TUTTI.
 Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, o - san - na, o - san - na in ex -

Alto.

Tenore. o - san - na, o - san - na in ex -

Basso.

Basso ed Organo. *p*

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

p *f* *p* *f*

SOLO. **TUTTI.**

celsis; be - - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, o - san - na, o - san - na in ex - celsis, ex - cel -

celsis; o - san - na, o - san - na in ex - celsis, ex - cel -

p *f*

4 3 3 3 6 6 5 6 6 4 3

p *f* *p* *f*

SOLO. **TUTTI.**

sis; be - - ne - di - ctus, qui ve - nit in no - - mine Do - mi - ne, o - san - na, o - san - na in ex -

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

p *f*

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

p *f* *p* *f*

SOLO. TUTTI.

celsis; be - ne - di - ctus, qui ve - nit in no - mine Do - mi - ni, o - san - na, o - san - na in ex - celsis, o -

celsis; o - san - na, o - san - na in ex - celsis, o -

p *f*

$\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{5b}$ $\frac{6}{5b}$ $\frac{6}{5b}$ $\frac{6}{5}$

p *p* *p*

SOLO.

sanna, o - sanna in ex - celsis; be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi -

sanna, o - sanna in ex - celsis;

p

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

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

sp *sp* *sp* *tr*

5 4 6 5 4 6 5 4 6 6 6 4 5-3 6 5 5 4 6 5 3

Osanna da Capo.

Agnus Dei.

Andante.

Oboi.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola I. II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

senza Organo Organo

Andante. 7 6 5 4 8 6 7 6 5 6 6 5 6

fp

fp

SOLO.

A - gnus Dei, qui tol - lis pec - cata mun - di, agnus

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

f

f

f

TUTTI.

TUTTI. A - gnus

TUTTI. A - gnus

De - i, qui tol - lis pec - ca - ta mundi, mi - se - re - re no - - - bis; TUTTI. A - gnus

A - gnus

6 - 6 5 4 3 = 6 6 6 7 3 = 6 5 4 3 3 6 6 4 5 6 5 4 3

The first system of the musical score consists of six staves. The top two staves are vocal lines (Soprano and Alto). The next two staves are piano accompaniment (Right and Left Hand). The bottom two staves are a continuation of the piano accompaniment, featuring a prominent triplet pattern in the right hand.

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

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

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

7 5 - 6 5; 6b 5b 6 6 5 7 6 6 4 3 6 6 4

The second system of the musical score consists of six staves. The top two staves are vocal lines (Soprano and Alto). The next two staves are piano accompaniment (Right and Left Hand). The bottom two staves are a continuation of the piano accompaniment, featuring a prominent triplet pattern in the right hand.

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

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

mi - se - re - re,

7 3b 7b 3b 6 4 3 6 4 6

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *p* (piano).

Second system of musical notation, including vocal lines and piano accompaniment. The vocal lines feature the lyrics: "re - re no - bis: SOLO. A - gnus De - i, qui tol - lis pec - ca - ta mun - di, A - gnus Dei, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, re - re no - bis. SOLO. A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di, SOLO. A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di,". The piano accompaniment includes figured bass notation at the bottom: $\frac{6}{4} \frac{5}{3\ddot{3}}$, $\frac{7}{5} \frac{5-6}{4-5} \frac{3\ddot{3}}{7}$, $\frac{6}{5\flat}$, $\frac{6}{4}$, $\frac{7}{3\ddot{3}}$, $\frac{6}{4}$, $\frac{5}{3\ddot{3}}$.

Third system of musical notation, including parts for Oboi, Trombe, Timpani, and Trombe ripieni. The Oboe part has a melodic line, while the Trombe and Timpani parts provide harmonic support. The Trombe ripieni part features a rhythmic pattern.

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal lines feature the lyrics: "TUTTI. do - na no - bis pacem, TUTTI. do - na no - bis pacem, TUTTI. do - na no - bis pacem, TUTTI. do - na no - bis pacem,". The piano accompaniment includes figured bass notation at the bottom: $\frac{6}{3}$, $\frac{6}{6}$, $\frac{5}{6}$, $\frac{6}{6}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{5}{4}$, $\frac{6}{3}$.

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

6 6 6 6 4 5 4 6 6 6 6 4 5 6 5

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

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

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

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

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

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

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

no - bis pa_cem, pa_cem, do_na no - - bis, do - na no - - bis pa_cem, do - na
 do_na no - bis, do - na no - - bis pa_cem,
 no - bis pa_cem, pa_cem, do_na no - bis, no - bis pa_cem, do - na
 do - na, do - - na no - bis pa_cem;

6 6 6 6 6 6 4 5 - 6 6 5 4 3 6

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

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