

TOCATA PARA LA EPÍSTOLA

1

Oboe 1°

Oboe 2°

Fagot

Cello

Contrabajo

Detailed description: This system of the musical score covers measures 1 through 4. It features five staves: Oboe 1°, Oboe 2°, Bassoon (Fagot), Cello, and Double Bass (Contrabajo). The key signature is one sharp (F#) and the time signature is 3/4. The Oboe 1° part begins with a first finger fingering (1) and plays a series of quarter notes with slurs. The Oboe 2° part also starts with a first finger fingering (1) and includes some chromatic movement. The Bassoon part begins with a first finger fingering (1) and plays a similar melodic line. The Cello and Double Bass parts provide a harmonic foundation with sustained notes and some rhythmic patterns.

5

Ob.1°

Ob.2°

Fg.

Vlc.

Cb.

Detailed description: This system of the musical score covers measures 5 through 9. It features five staves: Oboe 1°, Oboe 2°, Bassoon (Fg.), Viola (Vlc.), and Double Bass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Oboe 1° part starts with a fifth finger fingering (5) and plays a more active melodic line with slurs. The Oboe 2° part also begins with a fifth finger fingering (5) and includes chromatic passages. The Bassoon part starts with a fifth finger fingering (5) and plays a melodic line with slurs. The Viola part begins with a fifth finger fingering (5) and plays a melodic line with slurs. The Double Bass part starts with a fifth finger fingering (5) and plays a rhythmic pattern with slurs.

Musical score for measures 10-14, featuring five instruments: Ob.1°, Ob.2°, Fg., Vlc., and Cb. The score is in 2/4 time and D major. Measure 10 starts with a forte (*f*) dynamic. The woodwinds (Ob.1°, Ob.2°, Fg.) and strings (Vlc., Cb.) play a rhythmic pattern of quarter notes. In measure 11, the woodwinds play a sixteenth-note triplet. In measure 12, the woodwinds play a quarter-note triplet. In measure 13, the woodwinds play a quarter-note triplet. In measure 14, the woodwinds play a quarter-note triplet. The strings play a rhythmic pattern of quarter notes.

Musical score for measures 15-19, featuring five instruments: Ob.1°, Ob.2°, Fg., Vlc., and Cb. The score is in 2/4 time and D major. Measure 15 starts with a forte (*f*) dynamic. The woodwinds (Ob.1°, Ob.2°, Fg.) and strings (Vlc., Cb.) play a rhythmic pattern of quarter notes. In measure 16, the woodwinds play a sixteenth-note triplet. In measure 17, the woodwinds play a quarter-note triplet. In measure 18, the woodwinds play a quarter-note triplet. In measure 19, the woodwinds play a quarter-note triplet. The strings play a rhythmic pattern of quarter notes.

Musical score for measures 19-22, featuring five instruments: Ob.1°, Ob.2°, Fg., Vlc., and Cb. The score is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The score is divided into four measures, with measure numbers 19, 20, 21, and 22 indicated at the beginning of each staff. The instruments are arranged in a system with five staves. The notation includes various note values, rests, and articulation marks.

Ob.1°: Measure 19 starts with a quarter rest, followed by quarter notes G4, A4, B4, and A4. Measure 20 has quarter notes G4, F4, E4, and D4. Measure 21 has quarter notes C4, B3, A3, and G3. Measure 22 has a half note G3 and a whole rest.

Ob.2°: Measure 19 starts with a quarter rest, followed by quarter notes G4, A4, B4, and A4. Measure 20 has quarter notes G4, F4, E4, and D4. Measure 21 has quarter notes C4, B3, A3, and G3. Measure 22 has a half note G3 and a whole rest.

Fg.: Measure 19 starts with a quarter rest, followed by quarter notes G3, A3, B3, and A3. Measure 20 has quarter notes G3, F3, E3, and D3. Measure 21 has quarter notes C3, B2, A2, and G2. Measure 22 has a half note G2 and a whole rest.

Vlc.: Measure 19 starts with a quarter rest, followed by quarter notes G3, A3, B3, and A3. Measure 20 has quarter notes G3, F3, E3, and D3. Measure 21 has quarter notes C3, B2, A2, and G2. Measure 22 has a half note G2 and a whole rest.

Cb.: Measure 19 has a whole rest. Measure 20 has quarter notes G3, A3, B3, and A3. Measure 21 has quarter notes G3, F3, E3, and D3. Measure 22 has a half note G3 and a whole rest.

KIRIE

1

Soprano
Ki - ri - e e - ley - son e -

Alto
Ki - ri - e e - ley - son e -

Tenor
Ki - ri - e e - ley - son e -

Bajo
Ki - ri - e e - ley - son Ki - ri - e

1

Soprano
Ki - ri - e e - ley - son e -

Alto
Ki - ri - e e - ley - son e -

Tenor
Ki - ri - e e - ley - son e -

Bajo
Ki - ri - e e - ley - son Ki - ri - e e -

1

Fagot y Cello
Ki - ri - e e - ley - son Ki - ri - e e -

7

S. ley - son e -

7

A. ley - son e -

7

T. ley - son e -

7

B. ley - son e -

7

S. ley - son e -

7

A. ley - son e -

7

T. ley - son e -

7

B. ley - son e -

7

Fg. Vlc.

Detailed description: This is a musical score for a vocal ensemble and string section. It consists of five systems of staves. The first four systems are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth system is for the Violoncello (Vlc.). Each system begins with a measure number '7' and a key signature of one sharp (F#). The lyrics 'ley - son e -' are written below the vocal staves. The vocal parts feature various rhythmic patterns, including quarter notes, eighth notes, and rests. The string part (Vlc.) provides a harmonic accompaniment with a steady rhythm of quarter notes.

13

S. ley - son - Chris - te e - ley -

A. ley - son Chris - te e - ley -

T. ley - son Chris - te e - ley -

B. ley - son Chris - te e - ley -

13

S. ley - son Chris - te

A. ley - son Chris - te

T. ley - son Chris - te

B. ley - son Chris - te

13

Fg. Vlc.

19

S. son Chris - te e -

A. son Chris - te e -

T. son Chris - te e -

B. son Chris - te e -

19

S. e - ley - son Chris - te e -

A. e - ley - son Chris - te e -

T. e - ley - son Chris - te e -

B. e - ley - son Chris - te e -

19

Fg. Vlc.

25

S. ley - son Ki - ri - e e e - ley -

A. ley - son Ki - ri - e e e - ley -

T. ley - son Ki - ri - e e e - ley -

B. ley - son Ki - ri - e e e - ley -

25

S. ley - son Ki - ri - e e

A. ley - son Ki - ri - e e

T. ley - son Ki - ri - e e

B. ley - son Ki - ri - e e

25

Fg. Vlc. ley - son Ki - ri - e e

30
S. son e - ley - son

30
A. son e - ley - son.

30
T. son e - ley - son.

30
B. son e - ley - son.

30
S. e - ley - son.

30
A. e - ley - son.

30
T. e - ley - son.

30
B. e - ley - son.

30
Fg. Vlc.

Detailed description: This page of a musical score contains six systems of staves. The first system includes four vocal parts (Soprano, Alto, Tenor, Bass) and a Bass line. The second system includes four vocal parts and a Bass line. The third system includes a Bass line for the first system and a Violoncello (Fg. Vlc.) line for the second system. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are 'son e - ley - son'.

GLORIA

1

Soprano

Et in ter - ra pax pax pax ho -

1

Alto

Et in ter - ra pax pax pax ho -

1

Tenore

Et in ter - ra pax pax pax ho -

1

Bajo

Et in ter - ra pax pax pax ho -

1

Soprano

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

1

Alto

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

1

Tenore

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

1

Bajo

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

1

Fagot y Cello

7

S. mi - ni - bus bo - ne vo - lun - ta - tis Lau - da - mus -

A. mi - ni - bus bo - ne vo - lun - ta - tis Lau - da - mus -

T. mi - ni - bus bo - ne vo - lun - ta - tis Lau - da - mus -

B. mi - ni - bus bo - ne vo - lun - ta - tis Lau - da - mus -

7

S. bo - ne vo - lun - ta - tis Lau - da - mus - te

A. bo - ne vo - lun - ta - tis Lau - da - mus - te

T. bo - ne vo - lun - ta - tis Lau - da - mus - te

B. bo - ne vo - lun - ta - tis Lau - da - mus - te

7

Fg. y
Vlc. *p*

13

S. te Be - ne di - ci - mus - te Glo - ri - fi -

A. te Glo - ri - fi -

T. te Be - ne - di - ci - mus - te A - do - ra - mus - te Glo - ri - fi -

B. te Glo - ri - fi -

13

S. A - do - ra - mus - te Glo - ri - fi -

A. A - do - ra - mus - te Glo - ri - fi -

T. Be - ne - di - ci - mus - te Glo - ri - fi -

B. Glo - ri - fi -

13

Fg. y Vlc. Glo - ri - fi -

18

S. ca - mus - te Gra - ti - as a - gi - mus ti - bi prop - ter

A. ca - mus - te prop - ter

T. ca - mus - te Gra - ti - as a - gi - mus ti - bi prop - ter

B. ca - mus - te prop - ter

18

S. ca - mus - te prop - ter

A. ca - mus - te prop - ter

T. ca - mus - te prop - ter

B. ca - mus - te prop - ter

18

Fig. y
Vlc. ca - mus - te prop - ter

22

S. mag - nam glo - ri - am tu - am

A. mag - nam glo - ri - am tu - am

T. mag - nam glo - ri - am tu - am soli Do - mi - ne De - us Rex ce -

B. mag - nam glo - ri - am tu - am

22

S. mag - nam glo - ri - am tu - am Rex ce -

A. mag - nam glo - ri - am tu - am Rex ce -

T. mag - nam glo - ri - am tu - am Rex ce -

B. mag - nam glo - ri - am tu - am Rex ce -

22

Fg. y Vlc. *p*

26

S. *p* Pa - ter om - ni - po -

A. *p* Pa - ter om - ni - po -

T. les - tis De - us *p* Pa - ter om - ni - po -

B. *p* Pa - ter om - ni - po -

26

S. les - tis

A. les - tis

T. les - tis

B. les - tis

26

Fig. y
Vlc.

30

S. tens u - ni - ge - ni - te Je - su

A. tens u - ni - ge - ni - te Je - su

T. tens u - ni - ge - ni - te Je - su

B. tans Do - mi - ne fi - li u - ni - ge - ni - te Je - su

30

S. u - ni - ge - ni - te Je - su

A. u - ni - ge - ni - te Je - su

T. u - ni - ge - ni - te Je - su

B. Do - mi - ne fi - li u - ni - ge - ni - te Je - su

30

Fg. y Vlc.

34

S. Chris - te do - mi - ne De - us Ag - nus De - y

A. Chris - te do - mi - ne De - us Ag - nus De - y

T. Chris - te do - mi - ne De - us Ag - nus De - y

B. Chris - te do - mi - ne De - us Ag - nus De - y

34

S. Chris - te do - mi - ne De - us Ag - nus

A. Chris - te do - mi - ne De - us Ag - nus

T. Chris - te do - mi - ne De - us Ag - nus

B. Chris - te do - mi - ne De - us Ag - nus

34

Fg. y Vlc.

Detailed description: This is a musical score for a SATB choir and a Violoncello (Vlc.). The score is divided into two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and one bass staff for the Violoncello. The second system contains the same four vocal staves and the Violoncello staff. The lyrics are: "Chris - te do - mi - ne De - us Ag - nus De - y". The music is in the key of D major (one sharp) and begins at measure 34. The vocal parts have a melodic line with some rests, and the bass parts provide a harmonic accompaniment. The Violoncello part has a more active, rhythmic line.

38

S. fi - li - us Pa - tris Qui

A. fi - li - us Pa - tris

T. fi - li - us Pa - tris

B. fi - li - us Pa - tris

38

S. De - y

A. De - y

T. De - y

B. De - y

38

Fg. y Vlc. De - y

Larghetto

43

S. tol - lis pec - ca - ta mun - di

A. Qui tollis pec - ca - ta mun - di

T. Qui tol - lis pec - ca - ta mun - di

B. Qui tol - lis pec - ca - ta mun - di

43

S. mi - se - re - re

A. mi - se - re - re

T. mi - se - re - re

B. mi - se - re - re

43

Fg. y
Vlc.

48

S. *[Musical notation]* sus - ci-pe de - pre

A. *[Musical notation]* Qui tol - lis pec - ca - ta mun - di sus - ci-pe de - pre -

T. *[Musical notation]* Qui tol - lis pec - ca - ta mun - di sus - ci-pe de - pre -

B. *[Musical notation]* sus - ci-pe de - pre -

48

S. *[Musical notation]* no-bis sus - ci-pe sus - ci-pe

A. *[Musical notation]* no-bis sus - ci-pe sus - ci-pe

T. *[Musical notation]* no bis sus - ci-pe sus - ci-pe

B. *[Musical notation]* no-bis sus - ci-pe sus - ci-pe

48

Fg. y *[Musical notation]*

Vlc. *[Musical notation]*

Andante

54

S. ca - ti - o - nem nos-tram Qui se-des ad dex - te - ram Pa - tris

A. ca - ti - o - nem nostram Qui se-des ad dex - te - ram Pa - tris mi -

T. ca - ti - o - nem nos-tram Qui se-des ad dex - te - ram Pa - tris

B. ca - ti - o - nem nos-tram Qui se-des ad dex - te - ram Pa - tris

54

S. Qui se - des ad dex - te - ram Pa - tris

A. Qui se - des ad dex - te - ram Pa - tris

T. Qui se - des ad dex - te - ram Pa - tris

B. Qui se - des ad dex - te - ram Pa - tris

54

Fig. y
Vlc. Qui se - des ad dex - te - ram Pa - tris

60

S. *p* mi-se-re-re no-bis *f* tu so-lus sanc-

A. se-re-re no-bis

T. mi-se-re-re no-bis Quo-ni-am tu so-lus sanc-

B. *p* mi-se-re-re no-bis tu so-lus sanc-

60

S.

A.

T.

B.

60

Fg. y
Vlc. *p*

65

S. tus tu so - lus al - ti - si - mus

A. tu so - lus al - ti - si - mus

T. tus tu so - lus al - ti - si - mus

B. tus tu so - lus al - ti - si - mus

65

S. tu so - lus do - mi - nus Je - su Chris -

A. tu so - lus do - mi - nus Je - su

T. tu so - lus do - mi - nus Je - su Chris -

B. tu so - lus do - mi - nus Je - su

65

Fig. y
Vlc. *f* *p*

70

S. Cum Sanc - to spi - ri - tu

A. Cum Sanc - to spi - ri - tu

T. Cum Sanc - to spi - ri - tu in glo - ri - a

B. Cum Sanc - to spi - ri - tu

70

S. te - Cum Sanc - to spi - ri - tu

A. Chris - te Cum Sanc - to spi - ri - tu

T. te Cum Sanc - to spi - ri - tu in glo - ri - a

B. Chris - te Cum Sanc - to spi - ri - tu

70

Fig. y
Vlc. *f*

75

S. in glo-ri-a De-y Pa-tris A - men A - men.

A. in glo-ri-a De-y Pa-tris A - men A - men.

T. De - y Pa - tris A - men A - men.

B. in glo-ri-a De - y Pa-tris A - men A - men.

75

S. in glo - ri - a De-y Pa-tris A - men A - men.

A. in glo - ri - a De-y Pa-tris A - men A - men.

T. De - y Pa - tris A - men A - men.

B. in glo - ri - a De-y Pa-tris A - men A - men.

75

Fig. y Vlc. in glo - ri - a De-y Pa-tris A - men A - men.

Detailed description: This is a musical score for a choir and figured bass. It consists of five systems. The first system includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The second system repeats the vocal parts. The third system repeats the vocal parts. The fourth system repeats the vocal parts. The fifth system is for the Figured Bass (Fig. y Vlc.). The music is in G major (one sharp) and 7/8 time. The lyrics are 'in glo-ri-a De-y Pa-tris A - men A - men.' The score includes musical notation such as notes, rests, and bar lines.

CREDO

1

Soprano

Pa - trem om - ni - po - ten - tem fac - to - rem

1

Alto

Pa - trem om - ni - po - ten tem fac - to - rem

1

Tenore

Pa - trem om - ni - po - ten - tem fac - to - rem

1

Bajo

Pa - trem om - ni - po - ten - tem fac - to - rem

1

Soprano

Pa - trem om - ni - po - ten - tem

1

Alto

Pa - trem om - ni - po - ten - tem

1

Tenore

Pa - trem om - ni - po - ten - tem

1

Bajo

Pa - trem om - ni - po - ten - tem

1

Fagot y Cello

6

S. ce - li et ter - re et in - vi - si - bi - li - um

A. ce - li et ter - re et in - vi - si - bi - li - um

T. ce - li et ter - re vi - si - bi - li - um om - ni - um

B. ce - li et ter - re et in - vi - si - bi - li - um

6

S. ce - li et ter - re et in - vi - si - bi - li - um

A. ce - li et ter - re et in - vi - si - bi - li - um

T. ce - li et ter - re et in - vi - si - bi - li - um

B. ce - li et ter - re et in - vi - si - bi - li - um

6

Fg. y
Vlc. ce - li et ter - re et in - vi - si - bi - li - um

11

S. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

A. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

T. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

B. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

11

S. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

A. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

T. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

B. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

11

Fg. y Vlc. et in u-num do - mi-num Je-sum Chris-tum fi-li-um De-i u-ni-

15

S. ge - ni - te

A. ge - ni - te

T. ge - ni - te

B. ge - ni - te

15

S. ge - ni - te et ex

A. ge - ni - te et ex - pa - tre na - tum an - te -

T. ge - ni - te et ex Pa - tre na - tum an - te

B. ge - ni - te et ex Pa - tre na -

15

Fg. y
Vlc.

20

S.

20

A.

20

T.

20

B.

20

S.

Pa - tre na - tum an - te om - ni - a se - cu - la

20

A.

om - ni - a se - cu - la

20

T.

om - ni - a se - cu - la

20

B.

tum an - te om - ni - a se - cu - la

20

Fg. y Vlc.

24

S. De-um de De - o De - um ve - rum de

A. De - um de De - o ve - rum de

T. de De - o lu - men de lu - mi - ne De - um ve - rum de

B. de De - o lu - men de lu - mi - ne de

24

S. de De - o de lu - mi - ne de

A. de De - o de lu - mi - ne de

T. de De - o de lu - mi - ne de

B. de De - o de lu - mi - ne de

24

Fg. y Vlc.

29

S. De - o ve - ro ge - ni - tum non fac - tum con - sub - stan - ti - a - lem

A. De - o ve - ro

T. De - o ve - ro

B. De - o ve - ro

29

S. De - o ve - ro ge - ni - tum non fac - tum con subs - tan - ti - a - len

A. De - o ve - ro

T. De - o ve - ro

B. De - o ve - ro

29

Fg. y
Vlc.

33

S. Pa-tri per quem om - ni - a fac - ta sunt qui propter nos ho - mines

A. qui propter nos ho - mines

T. per quem om - ni - a fac - ta sunt qui propter nos ho - mines

B. qui propter nos ho - mines

33

S. Pa-tri per quem om - ni - a fac - ta sunt et propter

A. et propter

T. et propter

B. et propter

33

Fg. y Vlc.

38

S. de ce - lis

A. de ce - lis

T. de ce - lis

B. de ce - lis

38

S. nos - tram sa - lu - tem des - cen - dit de ce - lis

A. nos - tram sa - lu - tem des - cen - dit de ce - lis

T. nos - tram sa - lu - tem des - cen - dit de - ce - lis

B. nos - tram sa - lu - tem des - cen - dit de ce - lis

38

Fg. y Vlc. nos - tram sa - lu - tem des - cen - dit de ce - lis

Despacio

43

S. Et in - car - na - tus est de Spi - ri - tu sanc -

43

A. Et in - car - na - tus est de Spi - ri - tu sanc -

43

T. Et in - car - na - tus est de Spi - ri - tu sanc -

43

B. Et in - car - na - tus est de Spi - ri - tu sanc -

43

S.

43

A.

43

T.

43

B.

43

Fg. y Vlc.

48

S. to ex Ma - ri - a vir - gi - ne et ho -

48

A. to ex Ma - ri - a vir - gi - ne ex Ma - ri - a vir - gi - ne

48

T. to ex Ma - ri - a vir - gi - ne ex Ma - ri - a vir - gi - ne

48

B. to ex Ma - ri - a vir - gi - ne

48

S.

48

A.

48

T.

48

B.

48

Fg. y
Vlc.

Vivo

52

S. mo et ho - mo fac - tus est.

A. et ho - mo fac - tus est

T. et ho - mo fac - tus est

B. et ho - mo fac - tus est

52

S.

A.

T. Cru - ci - fi - xus

B.

52

Fg. y Vlc.

Detailed description: This is a musical score for a vocal quartet and figured bass. It consists of five systems of staves. The first system contains four vocal parts (Soprano, Alto, Tenor, Bass) and a figured bass line. The lyrics are 'mo et ho - mo fac - tus est.' for Soprano, 'et ho - mo fac - tus est' for Alto, Tenor, and Bass. The second system shows the vocal parts with rests, and the Tenor part begins with the lyrics 'Cru - ci - fi - xus'. The third system shows the vocal parts with rests, and the figured bass line continues. The tempo 'Vivo' is indicated at the top right. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4 based on the notation.

56

S.

56

A.

56

T.

56

B.

56

S.

56

A.

56

T.

56

B.

56

Fg. y Vlc.

sub

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

e - ti - am pro no - bis e - ti - am pro no - bis

sub

Tutti.

60

S. *p* pas - sus pas -

A. *p* pas - sus pas - sus

T. *p* pas - sus pas - sus

B. *p* pas - sus pas - sus

60

S. pon - ti - o Pi - la - to *p* pas - sus pas -

A. Pi - la - to *p* pas - sus pas - sus

T. Pi - la - to *p* pas - sus pas - sus

B. Pon - ti - o Pi - la - to *p* pas - sus pas - sus

60

Fg. y Vlc. *p* pizz.

64

S. sus pas - sus et se - pul - tus est et re - su -

A. pas - sus et se - pul - tus est et re - su -

T. pas - sus et se - pul - tus est et re - su -

B. pas - sus et se - pul - tus est et re - su -

64

S. sus pas - sus et se - pul - tus est et re - su -

A. pas - sus et se - pul - tus est et re - su -

T. pas - sus et se - pul - tus est et re - su -

B. pas - sus et se - pul - tus est et re - su -

64

Fg. y Vlc. arco

69

S. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras et as -

A. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras

T. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras et as -

B. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras

69

S. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras et as -

A. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras

T. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras

B. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras

69

Fg. y
Vlc. rre - xit ter - ti - a di - e se - cum - dum scrip - tu - ras

73

S. cen - dit in ce - lum se - det ad

A. et as - cen - dit in ce - lum se - det ad

T. cen - dit in ce - lum se - det ad

B. et as - cen - dit in ce - lum

73

S. cen - dit in ce - lum

A. et as - cen - dit in ce - lum

T. et as - cen - dit in ce - lum

B. et as - cen - dit in ce - lum

73

Fg. y
Vlc.

77
S. dex - te - ram Pa - tris
A. dex - te - ram Pa - tris
T. dex - te - ram Pa - tris
B. 77

77
S. et i - te - rum ven -
A. et i - te - rum ven -
T. et i - te - rum ven -
B. 77 et i - te - rum ven -

77
Fg. y Vlc.

Detailed description: This is a musical score for a choir and figured bass. It consists of three systems. The first system has four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The second system also has four staves for S., A., T., and B. The third system has one staff for Figured Bass (Fg. y Vlc.). The music is in a key with one sharp (F#) and a common time signature. The lyrics are Latin: 'dex - te - ram Pa - tris' and 'et i - te - rum ven -'. The Soprano, Alto, and Tenor parts have melodic lines with lyrics. The Bass part has rests in the first two measures and then a melodic line. The Figured Bass part has a continuous bass line.

81

S. Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

A. Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

T. Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

B. Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

81

S. tu - rus est Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

A. tu - ru est Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

T. tu - ru est Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

B. tu - ru est Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

81

Fg. y
Vlc. Cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

85

S. os cu-yus reg - ni et in spiri-tum

A. os cu-yus reg - ni

T. os cu-yus reg - ni et in spiri-tum sanc - tum

B. os cu-yus reg - ni et in spri-tum

85

S. os non e - rit fi - nis

A. os non e - rit fi - nis

T. os non e - rit fi - nis

B. os non e - rit fi - nis

85

Fg. y Vlc.

90

S. sanc - tum do - mi - num et vi - vi - fi - ca - tem

A. et vi - vi - fi - ca - tem

T. do - mi - num et vi - vi - fi - ca - tem

B. sanc - tum do - mi - num et vi - vi - fi - ca - tem

90

S. et vi - vi - fi - ca - tem qui ex

A. et vi - vi - fi - ca - tem qui ex

T. et vi - vi - fi - ca - tem qui ex

B. et vi - vi - fi - ca - tem qui ex

90

Fg. y
Vlc. et vi - vi - fi - ca - tem qui ex

95

S. fi - li - o que pro - ce - dit qui cum pa - tre et fi - li - o si -

A. fi - li - o que pro - ce - dit qui cum pa - tre et fi - li - o si -

T. fi - li - o que pro - ce - dit qui cum pa - tre et fi - li - o

B. fi - li - o que pro - ce - dit

95

S. Pa - tre fi - li - o que pro - ce - dit

A. Pa - tre fi - li - o que pro - ce - dit

T. Pa - tre fi - li - o que pro - ce - dit

B. Pa - tre fi - li - o que pro - ce - dit

95

Fg. y Vlc.

100

S. mul a-do ra - tur et con-glo - ri-fi - ca-tur qui lo - cu - tus est per pro-

A. mul a-do ra - tur et con-glo - ri-fi - ca-tur qui lo - cu - tus est per pro-

T. si - mul a-do ra - tur et con-glo - ri-fi - ca-tur qui lo - cu - tus est per pro-

B. 100

qui lo - cu - tus est per pro-

100

S. 100

A. 100

T. 100

B. 100

qui lo - cu - tus est per pro-

100

Fg. y Vlc. 100

105

S. phe - tas et a - pos -

A. phe - tas et u - nam sanc - tam ca - to - li - cam et a - pos -

T. phe - tas et a - pos

B. phe - tas et u - nam sanc - ta ca - to - li - cam

105

S. phe tas et a - pos -

A. phe - tas et u - num sanc - ta ca - to - li - cam et a - pos -

T. phe - tas et a - pos

B. phe - tas et u - num sanc - ta ca - to - li - cam

105

Fg. y Vlc. phe - tas et u - num sanc - ta ca - to - li - cam

Detailed description of the musical score: The score is for a choral setting of a Latin text. It features five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Violoncello (Vlc.). The music is in G major (one sharp) and 4/4 time. The first system covers measures 105-108. The Soprano part has a melisma on 'phe - tas' in measure 105, followed by 'et a - pos -' in measure 108. The Alto part has a more active line, with 'phe - tas et u - nam sanc - tam ca - to - li - cam et a - pos -'. The Tenor part has a melisma on 'phe - tas' in measure 105, followed by 'et a - pos' in measure 108. The Bass part has a melisma on 'phe - tas et u - nam sanc - ta ca - to - li - cam' in measure 105, followed by 'et a - pos' in measure 108. The Violoncello part has a melisma on 'phe - tas et u - num sanc - ta ca - to - li - cam' in measure 105, followed by 'et a - pos' in measure 108. The second system covers measures 109-112. The Soprano part has a melisma on 'phe' in measure 109, followed by 'tas et a - pos -' in measure 112. The Alto part has a melisma on 'phe -' in measure 109, followed by 'tas et u - num sanc - ta ca - to - li - cam et a - pos -'. The Tenor part has a melisma on 'phe -' in measure 109, followed by 'tas et a - pos' in measure 112. The Bass part has a melisma on 'phe -' in measure 109, followed by 'tas et u - num sanc - ta ca - to - li - cam' in measure 112. The Violoncello part has a melisma on 'phe -' in measure 109, followed by 'tas et u - num sanc - ta ca - to - li - cam' in measure 112.

109

S. to - li-camec-cle - si-am con fi - te-or in remissi-

A. to - li-camec-cle - si-am con - fi - te-or in remissi-

T. to - li-camec-cle - si-amcon - fi - te - or u - numbap - tismain remissi-

B. con - fi - te-or in remissi-

109

S. to - li-camec-cle - si-am u - numbap - tis - ma

A. to - li-camec-cle - si-am u - numbap - tis - ma in re-

T. to - li-camec-cle - si-amcon - fi - te - or u - numbap - tis - ma

B. u - numbap - tis - ma

109

Fg. y
Vlc.

114

S. o - nem pec - ca - to-rum et ex-

A. o - nem pec - ca - to-rum et ex - pecto -

T. o - nem in re - mis - si - o - nem pec - ca - to-rum et ex pec - to re-sur -

B. o - nem pec - ca - to-rum et ex pec - to - re sur -

114

S. in re - mis - si - o - nem pec - ca - to-rum et ex

A. mis - si - o - nem pec - ca - to-rum et ex - pec - to -

T. in re - mis - si - o - nem pec - ca - to-rum et ex - pec - to - re-sur -

B. in re - mis - si - o - nem pec - ca - to-rum et ex - pec - to - re-sur -

114

Fg. y
Vlc.

118
S. pec - to-re sur rec - ti - o - nem mor-tu - o - rum et vi-tam ven -

118
A. re sur-rec - ti - o - nem mor-tu - o - rum

118
T. rec - ti - o - nem mor-tu - o - rum

118
B. rec - ti - o - nem mor-tu - o - rum

118
S. pec - to-re sur-rec - ti - o - nem mor-tu - o - rum et vi-tam ven -

118
A. re - sur-rec - ti - o - nem mor-tu - o - rum

118
T. rec - ti - o - nem mor-tu - o - rum

118
B. rec - ti - o - nem mor-tu - o - rum

118
Fg. y Vlc. rec - ti - o - nem mor-tu - o - rum

Detailed description: This is a musical score for a choral and instrumental ensemble. It consists of five systems of staves. The first four systems are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth system is for the Violoncello and Fagotto (Fg. y Vlc.). Each system begins with a measure number '118' and a key signature of one sharp (F#). The vocal parts have lyrics in Latin: 'pec - to-re sur rec - ti - o - nem mor-tu - o - rum et vi-tam ven -' for Soprano and Alto, and 're sur-rec - ti - o - nem mor-tu - o - rum' for Tenor and Bass. The instrumental part follows the same melodic line as the vocal parts. The notation includes treble clefs for the vocal parts and a bass clef for the instrumental part, with various note values, rests, and phrasing slurs.

123

S. tu - ri se - cu - li se - cu - li et vi - tam ven - tu - ri se - cu -

A. et vi - tam ven - tu - ri se - cu - li se - cu -

T. et vi - tam ven - tu - ri se - cu - li et vi - tam ven - tu - ri se - cu -

B. et vi - tam ven - tu - ri se - cu -

123

S. tu - ri se - cu - li se - cu - li et vi - tam ven - tu - ri se - cu -

A. et vi - tam ven - tu - ri se - cu - li se - cu -

T. et vi - tam ven - tu - ri se - cu - li et vi - tam ve - tu - ri se - cu -

B. et vi - tam ven - tu - ri se - cu -

123

Fg. y
Vlc.

127

S. li A - men A men.

A. li A - men A - men.

T. li A - men A - men.

B. li A - men A - men.

127

S. li A - men A - men.

A. li A - men A - men.

T. li A - men A - men.

B. li A - men A - men.

127

Fg. y Vlc. li A - men A - men.

SANCTUS

1

Soprano

Sanc - tus Sanc - tus do - mi - nus De - us sa - ba -

Alto

Sanc - tus Sanc - tus do - mi - nus

Tenor

Sanc - tus Sanc - tus do - mi - nus

Bajo

Sanc - tus Sanc - tus do - mi - nus

1

Soprano

Sanc - tus Sanc - tus Sanc - tus do - mi - nus De - us sa - ba -

Alto

Sanc - tus Sanc - tus Sanc - tus do - mi - nus

Tenor

Sanc - tus Sanc - tus Sanc - tus do - mi - nus

Bajo

Sanc - tus Sanc - tus Sanc - tus do - mi - nus

1

Fagot y Cello

Detailed description of the musical score: The score is for a piece titled 'SANCTUS'. It is written in 3/4 time with a key signature of one sharp (F#). The first system includes vocal parts for Soprano, Alto, Tenor, and Bajo, and a basso continuo part. The lyrics are: 'Sanc - tus Sanc - tus do - mi - nus De - us sa - ba -'. The second system includes vocal parts for Soprano, Alto, Tenor, and Bajo, and a part for Fagot y Cello. The lyrics are: 'Sanc - tus Sanc - tus Sanc - tus do - mi - nus'. The instrumental part for Fagot y Cello plays a rhythmic accompaniment of eighth notes.

6

S. oth sa - ba - oth ple - ni sunt ce - li et ter -

6

A. De - us sa - ba - oth ple - ni sunt et ter -

6

T. De - us sa - ba - oth ple - ni sunt ce - li et ter -

6

B. De - us sa - ba - oth ple - ni sunt ce - li et ter -

6

S. oth sa - ba - oth et ter -

6

A. De - us sa - ba - oth et ter -

6

T. De - us sa - ba - oth et ter -

6

B. De - us sa - ba - oth et ter -

6

Fg. y Vlc.

11

S. ra glo - ri - a tu - a ho - san - na in ex - cel - sis

A. ra glo - ri - a tu - a - ho - san - na in ex - cel - sis

T. ra glo - ri - a tu - a ho - san - na in ex - cel - sis in ex - cel - sis

B. ra glo - ri - a tu - a ho - san - na in ex - cel - sis

11

S. ra glo - ri - a tu - a ho - san - na in ex - cel - sis

A. ra glo - ri - a tu - a ho - san - na

T. ra glo - ri - a tu - a ho - san - na in ex - cel - sis

B. ra glo - ri - a tu - a ho - san - na

11

Fg. y Vlc.

15

S. ho - san-na in ex-cel-sis ho-san-na in ex - cel - sis.

A. ho - san-na in ex-cel-sis ho-san-na in ex - cel - sis.

T. ho-san-na in ex - cel - sis in ex - cel - sis.

B. ho - san - na in ex - cel - sis.

15

S. ho - san-na in ex-cel-sis ho-san-na in ex - cel - sis.

A. ho - san-na in ex-cel-sis ho-san-na in ex - ce - sis.

T. ho-san-na in ex - cel - sis ex - cel - sis.

B. ho-san - na in ex - cel - sis.

15

Fg. y
Vlc.

AGNUS DEI

1

Soprano

Ag - nus De - y qui tol - lis pec - ca - ta

1

Alto

Ag - nus De - y qui tol - lis pec - ca - ta

1

Tenor

Ag - nus De - y qui tol - lis pec - ca - ta

1

Bajo

Ag - nus De - y qui tol - lis pec - ca - ta

1

Soprano

Ag - nus De - y qui tol - lis pec - ca - ta

1

Alto

Ag - nus De - y qui tol - lis pec - ca - ta

1

Tenor

Ag - nus De - y qui tol - lis pec - ca - ta

1

Bajo

Ag - nus De - y qui tol - lis pec - ca - ta

1

Fagot y Cello

5 **media voz**

S. mun - di mi - se - re-re no -

5 **media voz**

A. mun - di mi - se - re - re no -

5 **media voz**

T. mun - di mi - se - re - re no -

5 **media voz**

B. mun - di mi - se - re-re no -

5

S. mun - di

5

A. mun - di

5

T. mun - di

5

B. mun - di

5

Fg. y Vlc. *p*

9

S. bis Ag - nus De - y qui tol - lis pec - ca - ta

A. bis Ag - nus De - y qui tol - lis pec - ca - ta

T. bis Ag - nus De - y qui tol - lis pec - ca - ta

B. bis Ag - nus De - y qui tol - lis pec - ca - ta

9

S. Ag - nus De - y qui tol - lis pec - ca - ta

A. Ag - nus De - y qui tol - lis pec - ca - ta

T. Ag - nus De - y qui tol - lis pec - ca - ta

B. Ag - nus De - y qui tol - lis pec - ca - ta

9

Fg. y Vlc. *f*

13

S. mun - di

A. mun - di

T. mun - di

B. mun - di

13

S. mun - di **media voz** mi - se - re-re no -

A. mun - di **media voz** mi-se-re - re no -

T. mun - di **media voz** mi - se - re - re - no -

B. mun - di **media voz** mi - se - ree mi - se - re - re no -

13

Fg. y Vlc. *p*

17

S. *f* Ag - nus De - y qui tol - lis pec - ca - ta

A. *f* Ag - nus De - y qui tol - lis pec - ca - ta

T. *f* Ag - nus De - y qui tol - lis pec - ca - ta

B. *f* Ag - nus De - y qui tol - lis pec - ca - ta

17

S. bis Ag - nus De - y qui tol - lis pec - ca - ta

A. *f* bis Ag - nus De - y qui tol - lis pec - ca - ta

T. *f* bis Ag - nus De - y qui tol - lis pec - ca - ta

B. *f* bis Ag - nus De - y qui tol - lis pec - ca - ta

17

Fg. y *f*

Vlc.

Detailed description: This is a musical score for a choir and figured bass. It consists of two systems of staves. The first system includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, and a Bass line. The second system includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, and a Bass line. The lyrics are Latin: 'Ag - nus De - y qui tol - lis pec - ca - ta' and 'bis Ag - nus De - y qui tol - lis pec - ca - ta'. The music is in G major (one sharp) and 4/4 time. The first system starts with a measure rest for the first two measures. The second system starts with a measure rest for the first two measures. The bass line in the second system is labeled 'Fg. y' and 'Vlc.'.

21

S. mun - di do - na no - bis -

21

A. mun - di do - na no - bis pa - cem do - na no - bis

21

T. mun - di do - na no - bis pa - cem

21

B. mun - di

21

S. mun - di do - na no - bis

21

A. mun - di do - na no - bis - pa - cem do - na no - bis

21

T. mun - di do - na no - bis pa - cem

21

B. mun - di

21

Fg. y Vlc. *sfz* *sfz*

25
S. pa - cem do - na no - bis pa - cem.

25
A. do - na no - bis pa - cem do - na no - bis pa - cem.

25
T. do - na no - bis pa - cem pa - cem.

25
B. do - na no - bis pa - cem pa - cem.

25
S. pa - cem do - na no - bis pa - cem.

25
A. do - na no - bis pa - cem do - na no - bis pa - cem.

25
T. do - na no - bis pa - cem pa - cem.

25
B. do - na no - bis pa - cem pa - cem.

25
Fg. y Vlc. do - na no - bis pa - cem pa - cem.

Detailed description: This is a musical score for a vocal ensemble and violin. It consists of two systems of staves. The first system includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, plus a Violin (Vlc.) part. The second system repeats the same parts. The music is in G major (one sharp) and 4/4 time. The lyrics are 'pa - cem do - na no - bis pa - cem.' The vocal parts have a melodic line with some rests, while the violin part provides a rhythmic accompaniment. The number '25' is written above the first measure of each staff.