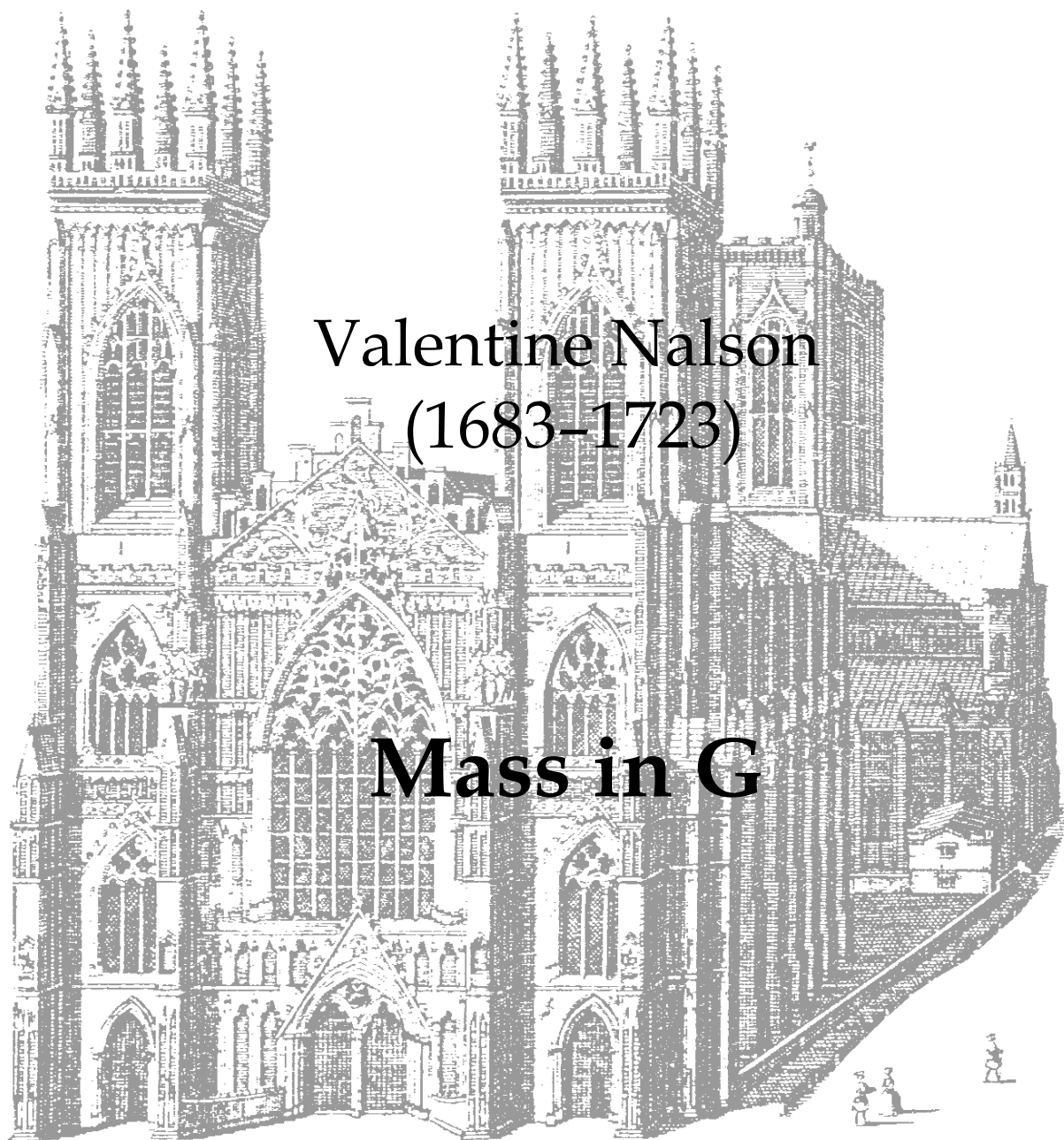


YORK
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Valentine Nalson
(1683–1723)

Mass in G



In association with

THE UNIVERSITY *of York*

VALENTINE NALSON
(1683–1723)

Mass in G
(*Kyrie and Gloria*)

Edited by David Griffiths

York Early Music Press
2021

York Early Music Press

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CONTENTS

Introduction	v
Biography.....	v
The Mass.....	vii
Notes on performance.....	viii
Acknowledgements.....	ix
Editorial method	x
Mass in G	1
1. Kyrie eleison.....	1
2. Christe eleison.....	6
3. Kyrie eleison.....	12
4. Gloria.....	18
5. Laudamus te.....	24
6. Gratias agimus tibi.....	28
7. Domine Deus, rex caelestis.....	50
8. Domine fili unigenite Jesu Christe.....	53
9. Qui tollis peccata mundi.....	54
10. Miserere nobis.....	65
11. Quoniam tu solus sanctus.....	71
12. Jesu Christe. Cum sancto spiritu.....	78
Notes on the Textual commentary	95
Textual commentary	96

INTRODUCTION

Biography

Valentine Nalson, the eldest son of John, rector of Doddington (in the Isle of Ely) was baptized at the church there on 26 February 1683.¹ It is supposed that Valentine's first name was given to him since he was born on the name day of that saint, i.e. 14 February. Following an early education at Huntingdon School, in 1699 he became a student at St John's College, Cambridge, taking the degrees of B.A. in 1703 and M.A. in 1711. There followed ordination in the Church of England as a deacon in 1706, and as a priest in 1707. In that latter year he was appointed a vicar choral at York Minster and in 1708 Subchanter of the vicars choral.² From 1713 he was a prebendary of Ripon Cathedral. Dying in 1723, he was buried in the church of St Martin-le-Grand, York, where he had been vicar since 1707, and where there is a memorial to him on the south wall, with the following inscription:³

Hujus ecclesiae pastoris vere evangelici; cathedralis chori succentoris sacrae musices peritissimi, et Riponensis ecclesiae canonici. Parentes habuit Johannem Nalson, LL.D. et Aliciam ortam ex equestri familia Peytonorum de Doddington, in Eliensi insula; imbuit sacra fide bonis literis instruxit collegium divi Johannis apud Cantabrigienses. Quam eximius fuit pietatis praedicator testantur conciones, quas christiano orbi Moriens legavit. At suavissimus, heu! Vocis flexus, actioque in concionando perquam decora, non actione neque voce alterius exprimenda, cum ipso perierunt iii cal. Martii anno salutis M DCC XXII. Aetatis XL.

A truly evangelical pastor of this church; succentor of the choir of the cathedral with the greatest skill in sacred music, and canon of the church of Ripon. As parents he had John Nalson, LL.D. and Alice from the knightly family of the Peytons of Doddington in the Isle of Ely. The college of St John at Cambridge imbued him with the holy faith and instructed him in the liberal arts. How outstanding a preacher for piety he was is testified by his sermons, which on his death he bequeathed to the Christian world. But the sweetest intonation of his voice, alas, and his utterly decorous manner in preaching, which cannot be expressed by anyone else's word or deed, perished with him on the third of March 1722 [1723 N.S.] aged forty.

Some of his sermons were published shortly after his death and a second edition followed thirteen years later.⁴ If his education in the liberal arts can be attributed to the teaching he received at St John's College, Cambridge, there are no clues to his instruction in music other than to say that it was probably provided by one or other of these four musicians, local to where he was brought up: James Hawkins, organist of Ely Cathedral, 1682–1729; Charles Quarles, organist of Trinity College, Cambridge, 1688–1717; Thomas Tudway, organist of King's College, Cambridge, 1670–1726; and Thomas Williams,

¹ FamilySearch.org, accessed on 7 October 2020, where his surname has been transcribed as 'Nelson'. Brief biographical and other details concerning Valentine Nalson can be found in David Griffiths, 'Music in the Minster Close: Edward Finch, Valentine Nalson, and William Knight in Early Eighteenth-century York' in Rachel Cowgill and Peter Holman, eds., *Music in the British Provinces, 1690–1914* (Aldershot: Ashgate, 2007), 45–59; Ian Spink, 'Valentine Nalson', *New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Grove, 2001), xvii, 599; and John and J. A. Venn, *Alumni Cantabrigienses* (2 pts., 10 vols., Cambridge: C.U.P., 1922–1954), pt. 1, vol. 3, p. 232. Nalson's dates of birth and death in this present Introduction are given in New Style.

² York Minster Library, Dean and Chapter of York (hereafter YML, DCY), Chapter Acts H 6 ff. 28v and 31v.

³ Francis Drake, *Eboracum: or the History and Antiquities of the City of York, from its Original to the Present Times* (London: Bowyer, 1736), 328–9. I am grateful to Mr Bernard Barr for the translation.

⁴ *Twenty Sermons on Several Subjects: Most of them Preached in the Cathedral of York* (York: Hildyard, 1724); *Twenty Sermons on the Following Subjects: Most of them Preached in the Cathedral of York* (York: Hildyard, 1737).

organist of St John's College, Cambridge, 1682–1718.⁵ Nothing is known of any musical library that Nalson might have had, save that there is a copy of Purcell's *Te Deum & Jubilate* (1697) with Nalson's signature; a copy of P. A. Fiocco's 'O quam serena mutilat' from his *Sacri Concerti* (1691), no. 8, with an English translation of the Latin underlay added by Nalson; and a copy of the first eight (of twelve) motets from J. J. Fiocco's *Sacri Concentus*, which Nalson made sometime between c.1710, its assumed date of publication, and 1723, when the latter died; and Nalson's copy of an anonymous Litany.⁶

The 1736 word book of anthems sung in York Minster contains the following three works which Nalson had adapted from motets by the two Fioccos, noted above, providing an English translation of the Latin words:⁷

J. J. Fiocco	'O most blessed' (p. 72), from <i>Sacri Concentus</i> no. 1, 'Maria quis te laudare'
J. J. Fiocco	'Clap your hands together' (p. 118), from <i>Sacri Concentus</i> no. 3, 'Ridet orbis'
P. A. Fiocco	'Give thanks unto the Lord' (p. 120), from <i>Sacri Concerti</i> no. 8, 'O quam serena mutilat'

There is in these adaptations no hint of plagiarism, as the York anthem word book makes the statements of responsibility quite clear, for instance with the latter work, where there is this form of words: 'The Musick by Fiocco, Senior; fitted to the Words, by the Rev. Mr. Nalson'.

In addition to his arrangement of the three Fiocco motets for use as anthems to be sung in York Minster, Nalson composed an Anglican service, comprising a *Te Deum*, *Benedictus*, *Kyrie*, *Credo*, *Magnificat*, and *Nunc Dimittis*, all in six parts. The *Te Deum* and *Benedictus* also remain in a version for four parts, which is probably the one referred to in a payment made by the Minster in 1711 to Daniel Bardon, a songman there, who was given 3s.9d. for 'pricking Mr Nalsons morning Service into the Church Books'.⁸ The six-part version of the service was copied for use elsewhere and there remain, in manuscript, examples in the Bodleian Libraries, Oxford (Tenbury Collection); the British Library; Cambridge University Library (Ely Music Manuscripts); and York Minster Library. A note against Nalson's *Te Deum* in Thomas Tudway's collection says that the canticle was 'Compos'd <...> On y^e Thanksgiving for y^e Peace 1713 [i.e. 7 July 1713, the Peace of Utrecht, which ended the War of the Spanish Succession].⁹ A payment to the York City waits and two trumpeters 'in Consideration of their Assisting in the Service of the Church on the Thanksgiving Day the 7th of this Instant July' suggests a possibility that Nalson's *Te Deum* may have been performed in York Minster on that day with instruments additional to the organ.¹⁰

⁵ Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford: Clarendon P., 1991), 101–2, 357–8, and 366–6.

⁶ All four works are now located in York Minster Library: the Purcell *Te Deum*, shelf mark Printed Music SC 21-1-3; his copy of P. A. Fiocco, 'O quam serena mutilat' (*Sacri concerti*, no. 8), shelf mark Music MS M 40, ff. 4–5v; his copy of J. J. Fiocco, *Sacri concentus*, nos. 1–8, shelf mark Music MS M 37; and the anonymous Litany, shelf mark Music MS M 103/3.

⁷ *Anthems: for Two, Three, Four, Five, Six, Seven, and Eight Voices. As they are now Perform'd, in the Cathedral and Metropolitan Church of St. Peter, in York ...* Collected and Sold by Thomas Ellway (York: Gent, 1736).

⁸ YML, DCY, St Peter's account, E2/22; and St Peter's account, unsorted vouchers, E2 PV.

⁹ The date of composition is recorded in the copy of this work in Tudway's collection, British Library, MS Harleian 7342.

¹⁰ YML, DCY, St Peter's account, unsorted vouchers, E2 PV.

The Mass

Nalson's Mass in G, comprising a Kyrie and Gloria, is composed for six voices, six string instruments and continuo. The Mass remains in a set of parts which is missing the Tenor 1 and Bass voices, and which is supplemented by a score of the 'Qui tollis peccata mundi' section (movement no. 9 in this edition). Given that there are two missing vocal parts, there is a possibility that the solo movements, as listed below with the vocal requirement, might have included parts for the Tenor 1 and Bass voices respectively.

2.	Christe eleison	S1 and S2
5.	Laudamus te	S1
7.	Domine Deus	S1 and A
8.	Domine fili unigenite	T2
11.	Quoniam solus sanctus	S1 and S2
12.	Jesu Christe	S1 and S2

While neither the occasion nor the date of composition of Nalson's Mass is known, the work in its essentials conforms broadly to what has been described as the 'stilus mixtus' of the eighteenth-century Neapolitan school of composition.¹¹

The mixture is drawn from three main elements: choruses in *stile antico* with orchestral doubling of the voices; choruses where the orchestra plays a prominent part in the formal organization; and music for solos voices. To accommodate these, the text of the Mass was sectionalized, as in certain 17th-century settings, except for the Neapolitans the individual items were more or less independent of each other and much important mass music consists of settings of only the Kyrie and Gloria.

But what models Nalson followed, should he indeed have had any of them in mind, is not at all clear. There are three masses by Continental composers of which Nalson might have been aware, and which could have been a stimulus to composition, viz. by Giovanni Battista Borri, Pietro Antonio Fiocco, and a Monsieur Paul. There is, in the printed collection (Fiocco's *Sacri Concerti*, 1691) from which Nalson arranged the anthem 'Give thanks unto the Lord', a 'Missa concertata quinti toni' for four voices and five instruments. Copies of the other two masses, by Borri and Monsieur Paul respectively, were owned by William Knight, one of Nalson's contemporaries at York. Borri's mass is scored for SATB, violins 1–2, viola, and continuo, and in addition to a manuscript of the work now in York Minster Library, there are exemplars in the Bodleian Libraries, Oxford; Christ Church Library, Oxford; Durham Cathedral Library; Royal Academy of Music Library, London; and Westminster Abbey Library. The mass by Paul, probably a Belgian composer and of whom nothing is known, was composed for six voices and six instruments, a combination which Nalson matches exactly, and the former's work shares other similarities with the Mass composed by the York Subchanter.¹² In Nalson's Mass, the 'Cum sancto spiritu' section of movement no. 12 'Jesu Christe. Cum sancto spiritu' is a reworking of material that appears in the Gloria of his six-voice Magnificat, where it is headed 'Grand Chorus in Six parts'.¹³

¹¹ *New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Grove, 2001), xvi, 79.

¹² The masses by Borri and Monsieur Paul are now located in York Minster Library, Music Manuscripts M 105 and M 50 respectively.

¹³ Bodleian Libraries, Oxford. MS Tenbury 1024, pp. 42–47.

Notes on performance

The Mass composed by Nalson could not, in the early 1700s, be performed in an Anglican place of worship, thus ruling out York Minster. The existence of a set of parts does suggest performance, however, and this must consequently have been in a domestic context. Nalson had two clerical contemporaries at the Minster with strong musical interests: Edward Finch (canon from 1704 until his death in 1738) and William Knight (vicar choral from 1712 until his death in 1739);¹⁴ and it is easy to imagine performances of this work taking place somewhere in the Minster close, where these two lived. (It is not known where in York Nalson lived, other than perhaps in the neighbouring Bedern.) There follows here speculation concerning the names of contemporary York musicians who might have taken part in any performance of this work. First, the singers, all from the Minster choir, viz. singing boys for the soprano parts, and songmen and vicars choral for the alto, tenor, and bass parts. None of the names of the singing boys at this time are known, while the songmen include Thomas Benson (1697–1742), John Cooper (1721–1729), Thomas Ellway (1714–1751), and Alexander Singleton (1709–1761); and the vicars choral Le Neve Boughton (1703–1730), Nathaniel Drake (1720), John Fuller (1709–1747), William Knight (1712–1739), Charles Mace (1708–1716), John Tomlinson (1681–1720), and Valentine Nalson himself (1707–1723).¹⁵ The instrumentalists could have included the following: first, the keyboard continuo players, among whom would have been the Minster organists Thomas Wanless (1691–1712), Charles Murgatroyd (1712–1721), William Davis (1721–1722), Charles Quarles (1722–1727); and second, the other instrumentalists, perhaps some of whom were among the York waits: John Barehead (1668–1723), John English (1682–1722), John Jenkinson (1722–1748), and William Tireman (1703–1761).

The vocal ranges of the various voices in this edition are as follows. (The Tenor 1 and Bass parts are largely editorial additions.)

Soprano 1	C4	A5
Soprano 2	C4	A5
Alto	F#3	B4
Tenor 1	D3	A4
Tenor 2	C3	A4
Bass	F#2	D4

These are what might be reasonably expected when compared with the ranges found in the contemporary Anglican repertoire, save that the soprano's A5 in the Nalson Mass is a tone or so higher.¹⁶

The nomenclature of the instrumental parts, as adopted in this edition, is as follows: Violins 1–3, Violas 1–2, Violoncello, and Basso continuo. Two of the parts, Viola 2 and Violoncello respectively, are differently named on their manuscript wrappers. First, Viola 1 is called 'Alto Violino', an instrument which is synonymous with the viola, having the same range, but which was played vertically, as a cello. By the beginning of the 1700s, however, the 'da braccio' style of playing was becoming more usual.

¹⁴ For Finch see Christopher S. Roberts, *Music and Society in Eighteenth-century Yorkshire* (Ph.D. thesis, University of Leeds, 2014), 11–86; for both Finch and Knight see Griffiths, 'Music in the Minster Close.'

¹⁵ The respective dates of office, so far as they are known, are given in brackets.

¹⁶ The vocal ranges of cathedral music in the period from the Restoration to the Hanoverian succession are discussed in Ian Spink, *Restoration Cathedral Music, 1660–1714* (Oxford: Clarendon P., 1995), 89–90.

And second, the Violoncello part is called ‘Basso Violino’, a direct ancestor of the modern cello and often tuned a tone lower than its modern counterpart.¹⁷

There are used in the Mass three time-words which give an indication of tempo: Adagio (movement 1), Vivace (movement 4), and Grave (movement 9), all with a time signature of a C crossed. The following definition, as it appears in a dictionary published two years before Nalson’s death, gives a guide to the relative speeds suggested by each word:¹⁸

But because the *Italian* Compositions are the Standard and Model of the better Kind of modern *Musick*, I shall explain the Words by which they mark their Movements, and which are generally used by all others in Imitation of them: They have 6 common Distinctions of *Time*, expressed by these Words, *grave*, *adagio*, *largo*, *vivace*, *allegro*, *presto*, and sometimes *prestissimo*. The first expresses the slowest Movement, and the rest gradually quicker; but indeed they leave it altogether to Practice to determine the precise Quantity.

No musical ornaments are to be found in the Mass in any of the manuscript parts or score from which this transcription has been made, but ornamentation should be routinely introduced whenever it is thought to be stylistically appropriate.

Acknowledgements

I would like to thank the Chapter of York for permission to consult, and to make transcriptions from, music manuscripts in their care; and the staff of York Minster Library for making these manuscripts available to me, and other assistance. I would also like to thank for their help and encouragement Peter Seymour and Jonathan Wainwright, both of the Department of Music, University of York.

¹⁷ For the bass violin see *New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Grove, 2001), ii, 896.

¹⁸ Alexander Malcolm, *A Treatise of Musick, Speculative, Practical, and Historical* (Edinburgh, 1721), 402.

EDITORIAL METHOD

Any additions to the verbal texts are printed in italic.

In the respective voice parts, the alto and tenor clefs have been replaced with modern ones.

Original key signatures, note-values, and time signatures have been used. With regard to the latter, the sole editorial intervention is in the 'Qui sedes ad dexteram' section on p. 63, where a 3/4 signature has been introduced, to accord with the three crotchets in each bar. The 31 tripla and 32 sesquialtera mensural signs are given over each respective stave in this transcription, whenever they appear in the associated manuscript parts.

Slurs and ties which have been crossed are editorial, as are cue-sized notes and small accidentals.

So that the Mass can be performed the editor has added Tenor Primus and Bass parts, where appropriate, to all movements of the Mass with the exception of no. 9, the 'Qui tollis peccata mundi' movement. For more details see p. 96.

1. Kyrie eleison

VALENTINE NALSON
(1683-1723)

Adagio

Violin 1

Violin 2

Violin 3

Alto violino

Tenor viola

Basso violino

Soprano 1

Soprano 2

Alto

Tenor 1

Tenor 2

Bass

Adagio

Basso Continuo

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

8

8

8

6 6 5 $\begin{smallmatrix} 6 \\ b5 \end{smallmatrix}$ 6 $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ 3 7 6 6 $\begin{smallmatrix} 6 \\ b5 \end{smallmatrix}$ 6 $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ 6 4 #3

5

Vln. 1
 Vln. 2
 Vln. 3
 Vla. 1
 Vla. 2
 Vcl.

S. 1
 - lei - son, e - lei - son, e - - lei - son, e - lei - son, ky - ri -
 S. 2
 e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, ky - ri -
 A.
 - lei - son, e - lei - son, e - lei - son, e - lei - son, ky - ri -
 T. 1
 - lei - son, e - lei - son, e - lei - son, e - lei - son, ky - ri -
 T. 2
 - lei - son, e - lei - son, e - lei - son, e - lei - son, ky - ri - e e - lei - son, ky - ri -
 B.
 - lei - son, e - lei - son, e - lei - son, e - lei - son, ky - ri -

B. c.
 7 7 # 6 7 7 # #5 4 5 3# #4+ 6 6 #3 4 #3 b

9

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

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

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

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

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

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

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

6₅ 7 b 6₅ 7 # 9 8 # 6 6 # b

13

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

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

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

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

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

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

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

6/5 4 #3 # 6 9 4 6 b5 4

16

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
- lei - - son, e - - - lei - - - son.

S. 2
- lei - - son, e - - - - - lei - - son.

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

T. 1
- lei - - son, e - lei - - - - - son.

T. 2
- lei - - son, e - lei - - son, e - lei - - son.

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

B. c.

6/5 6 7 6 6/5

2. Christe eleison

Vln. 1
 Vln. 2
 Vlc.
 S. 1
 S. 2
 B. c.

Chris-te, Chris-te, Chris-te e - lei-son, e - - lei - son, e - le - i - son,
 Chris-te, Chris-te, Chris-te e - lei-son, Chris - te

4
 Chris-te, Chris-te, Chris-te e - lei-son, e - lei - son, e - lei - son, e - lei -
 e - lei - son, Chris-te, Chris-te, Chris-te e - lei-son, e - - -

6 5 $\frac{6}{2}$ $\frac{6}{b5}$ $\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{b5}$ $\frac{4}{2}$ δ
 6 5 $\frac{6}{2}$ $\frac{6}{b5}$ \flat 6 $\frac{6}{5}$ \sharp \flat 6 9 8

7

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

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

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

7 6 b 6 5 6 7 9 7 b b b5

10

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

- lei - son, Chris - te, Chris - te, Chris - te, Chris - te e - lei - son, Chris - - -

- son, Chris - te, Chris - - te, Chris - te, Chris - te, Chris - te e -

7 4 3 6 6 7 6 6

13

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

- te e - lei - son, Chris - te, Chris - te, Chris - te e - lei - son, Chris - - te

- lei - son, Chris - - te e - lei - son, Chris - te, Chris - te, Chris - te e -

6 6 6 6 6 6

5 5 5 5

16

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

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

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

6 6 6 7 7 4 3 6 9 8

20

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

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

24

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

6 # 6 6 6 6 6

27

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

lei-son, Chris - te, Chris - te, Chris-te e-lei-son, e -

- lei - son, Chris - te, Chris-te e-lei-son, Chris - te e - -

6 b6 6 6 5 6 6 5 6

30

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

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

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

b6 6 7 7 4 3 6 9 8 7 6 6

34

Vln. 1

Vln. 2

Vlc.

S. 1
- lei - son, Chris - te e - lei - son, Chris - te, Chris - te, Chris - te e - lei - son, e -

S. 2
- son, e - lei - son, Chris - te, Chris - te, Chris - te, Chris - te e - lei - son, e - lei - son, e -

B. c.
5 6 # 2 6 6 6 6 6 6 #

38

Vln. 1

Vln. 2

Vlc.

S. 1
- - - lei - son, e - lei - son, e - lei - son.

S. 2
- lei - son, e - lei - son, e - - - lei - son.

B. c.
9 8 # 4 #3 9 8 7 4 #3 #

3. Kyrie eleison

Vln. 1
 Vln. 2
 Vln. 3
 Vla. 1
 Vla. 2
 Vlc.
 S. 1
 S. 2
 A.
 T. 1
 T. 2
 B.
 B. c.

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

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

7

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

S. 2
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

A.
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son,, e -

T. 1
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

T. 2
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

B.
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

B. c.

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

13

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.

S. 1
S. 2
A.
T. 1
T. 2
B.

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

B. c.

6 6 6 $\frac{6}{2}$ 6 7 7 $\frac{\sharp 4}{2}$

20

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

S. 2
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

A.
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

T. 1
- lei - son, ky - ri - e, e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

T. 2
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

B.
- lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son, e -

B. c.

5 6 #4 5

26

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.

The string section consists of six staves. Violins 1, 2, and 3 are in treble clef with a key signature of one sharp (F#). Viola 1 and 2 are in alto clef with a key signature of one sharp (F#). The Violoncello (Vlc.) is in bass clef with a key signature of two sharps (F# and C#). The music features a mix of quarter, eighth, and half notes, with some measures containing rests or sustained notes.

S. 1
S. 2
A.
T. 1
T. 2
B.

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

The vocal section includes six staves for Soprano 1, Soprano 2, Alto, Tenor 1, Tenor 2, and Bass. All vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "- lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei -". Soprano 2 and Tenor 2 have long, sustained notes in the final measure of the system.

B. c.

6 6 6 7 #4 6 6

The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp (F#). The right hand plays chords and single notes, while the left hand plays a steady bass line. The bottom of the page contains a sequence of numbers: 6, 6, 6, 7, #4, 6, 6.

31

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.

Detailed description: This section of the score covers measures 31 to 35. It features six staves for string instruments. Violins 1, 2, and 3 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Violas 1 and 2 play a similar line but with a half note G3 in the first measure. The Violoncello (Vlc.) plays a line starting with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one sharp (F#) and the time signature is 2/4.

S. 1
S. 2
A.
T. 1
T. 2
B.

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

Detailed description: This section covers measures 31 to 35 for the vocal ensemble. It includes six vocal staves: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor 1 (T. 1), Tenor 2 (T. 2), and Bass (B.). The lyrics are: "son, e - lei - - - - son." for S. 1; "- son, e - lei - son, e - lei - son, e - lei - son." for S. 2; "- son, e - lei - son, e - lei - son, e - lei - - son." for A.; "- son, e - lei - - - - son." for T. 1; "- son, e - lei - son, e - lei - son, e - lei - - son." for T. 2; and "- son, e - lei - son, e - lei - son, e - lei - - son." for B. The vocal parts are written in treble clef with a key signature of one sharp (F#). The Bass part is in bass clef with the same key signature.

B. c.

6 6 7 $\frac{6}{2}$ 5

Detailed description: This section covers measures 31 to 35 for the basso continuo (B. c.). It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part features a series of chords: a triad of G4-A4-B4, a dyad of G4-A4, a triad of G4-A4-B4, a dyad of G4-A4, a triad of G4-A4-B4, and a dyad of G4-A4. The left hand part plays a simple bass line: G2, A2, B2, C3, G2, A2, B2, C3. The key signature has one sharp (F#) and the time signature is 2/4.

4. Gloria

Vivace

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.
S. 1
S. 2
A.
T. 1
T. 2
B.
B. c.

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

Vivace

6 6

5

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
De-o in ex-cel - sis, ex - cel - sis, ex-cel - sis, glo-ri-a, glo-ri-a De-o in ex - cel - sis, ex-cel - sis, ex - cel - sis, glo - ri -

S. 2
De-o in ex-cel - sis, ex - cel - sis, ex-cel - sis, glo-ri-a, glo-ri-a De-o in ex - cel - sis, ex-cel - sis, ex - cel - sis, glo - ri -

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

T. 1
De - o in ex - cel - sis, ex - cel - sis, ex - cel - sis, glo - ri - a, glo - ri - a De - o in ex - cel - sis, ex - cel - sis, ex - cel - sis, glo - ri -

T. 2
De-o in ex-cel - sis, ex - cel - sis, ex-cel - sis, glo-ri-a, glo-ri-a De-o in ex - cel - sis, ex-cel - sis, ex - cel - sis, glo - ri -

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

B. c.

6 # # # 6 6 6 7 6

10

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
- a. Glo-ri-a, glo-ri-a De-o in ex-cel-sis, ex-cel-sis, ex-cel-sis, glo-ri-a

S. 2
- a.

A.
- a.

T. 1
- a.

T. 2
- a.

B.
- a.

B. c.

6 7 6 6_{b5}

14

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
ri - a, glo - ri - a, glo - ri - a De - o in ex - cel - sis, ex -

S. 2
Glo - ri - a, glo - ri - a De - o in ex - cel - sis, ex -

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

T. 1
Glo - ri - a, glo - ri - a De - o in ex - cel - sis, ex -

T. 2
Glo - ri - a, glo - ri - a De - o in ex - cel - sis, ex -

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

B. c.

4 #3 7 6 6 4 #3 6

18

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
- cel - sis, ex - cel - sis, et in ter - ra pax, et in ter - ra pax, et in ter - ra pax ho - mi - ni -

S. 2
- cel - sis, ex - cel - sis, et in ter - ra pax, et in ter - ra pax, et in ter - ra pax ho - mi - ni -

A.
- cel - sis, ex - cel - sis, et in ter - ra pax, et in ter - ra pax, et in ter - ra pax ho - mi - ni -

T. 1
- cel - sis, ex - cel - sis, et in ter - ra pax, et in ter - ra pax, et in ter - ra pax ho - mi - ni -

T. 2
- cel - sis, ex - cel - sis, et in ter - ra pax, et in ter - ra pax, et in ter - ra pax ho - mi - ni -

B.
- cel - sis, ex - cel - sis, et in ter - ra pax, et in ter - ra pax, et in ter - ra pax ho - mi - ni -

B. c.

22

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis.

S. 2
-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis.

A.
-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis.

T. 1
-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis.

T. 2
-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis.

B.
-bus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis.

B. c.

5. Laudamus te

Vln. 1
 Vln. 2
 Vln. 3
 Vlc.
 S. 1
 Lau - da - mus, lau-da - mus, lau - da - - mus, lau - da - mus, lau-da - mus, lau - da - mus te, lau-
 B. c.
 6 7 7 6 4 #3 6
 5
 Vln. 1
 Vln. 2
 Vln. 3
 Vlc.
 S. 1
 - da - mus, lau-da - mus, lau - da - mus te, be-ne - di - ci-mus te, a - do - ra - -
 B. c.
 7 7 6 4 #3 6 4/2 7 6 7 6 7 6 7 #6

9

Vln. 1

Vln. 2

Vln. 3

Vlc.

S. 1

B. c.

7 4 #3 b # 6 # 6

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

12

Vln. 1

Vln. 2

Vln. 3

Vlc.

S. 1

B. c.

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

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

15

Vln. 1

Vln. 2

Vln. 3

Vlc.

S. 1

B. c.

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

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

18

Vln. 1

Vln. 2

Vln. 3

Vlc.

S. 1

B. c.

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

6 6

21



Vln. 1

Vln. 2

Vln. 3

Vlc.

S. 1

B. c.

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

24



Vln. 1

Vln. 2

Vln. 3

Vlc.

S. 1

B. c.

6. Gratias agimus tibi

Vln. 1
 Vln. 2
 Vln. 3
 Vla. 1
 Vla. 2
 Vlc.

S. 1
 S. 2
 A.
 T. 1
 T. 2
 B.

B. c.

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

The score is for a piece in 12/8 time with a key signature of one sharp (F#). The string section (Vln. 1-3, Vla. 1-2, Vlc.) is mostly silent, indicated by dashes. The vocal parts (S. 1, S. 2, A., T. 1, T. 2, B.) and the basso continuo (B. c.) have melodic lines. The lyrics are: "Gra - tias, gra - tias a - gi-mus ti - bi pro - pter ma - gnam glo-ri-am tu - am, gra - tias, gra-ti - as a - gi-mus, Gra - tias, gra - tias a - gi-mus ti - bi pro - pter ma - gnam glo-ri-am tu - am, Gra - tias, gra - tias a - gi-mus ti - bi".

4

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am,

S. 2
Gra - tias, gra - tias a - gi - mus ti - bi

A.
gra - tias, gra - tias a - gi - mus pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am,

T. 1
pro - pter ma - gnam glo - ri - am tu - am, gra - tias, gra - ti - as a - gi - mus pro - pter ma - gnam

T. 2
Gra - tias, gra - tias a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam

B.
Gra - tias, gra - tias a - gi - mus ti - bi pro - pter

B. c.

5 6 # 5 6 7 6

7

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am,

S. 2
pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am, gra - tias, gra - tias

A.
pro - pter ma - gnam glo - riam tu - am, glo - riam tu - am,

T. 1
glo - riam, pro - pter ma - gnam glo - riam tu - am,

T. 2
glo - riam tu - am, pro - pter ma - gnam glo - riam tu - am,

B.
ma - gnam glo - riam tu - am, gra - ti - as, gra - ti - as

B. c.

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

10

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

pro - pter ma - gnam glo -

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

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

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

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

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

6 7 7 7 7 7 7 7

13

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

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

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

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

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

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

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

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

17

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

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

S. 2

gra - tias, gra - tias a - gi-mus ti - bi, pro - pter ma - gnam glo - riam, gra - tias a - gi-mus

A.

pro - pter ma - gnam glo - riam tu - am, gra - tias, gra - tias a - gi-mus ti - bi, ti - bi, gra - tias a - gi-mus

T. 1

- am, gra - ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - riam, gra - tias a - gi-mus

T. 2

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

B.

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

B. c.

b 6 6 5 # 6 9 7

20

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.

S. 1
ti - bi, gra - tias a - gi - mus ti - bi pro - pter

S. 2
ti - bi, gra - tias a - gi - mus ti - bi pro - pter

A.
ti - bi, gra - tias a - gi - mus ti - bi

T. 1
ti - bi, gra - tias a - gi - mus ti - bi pro - pter

T. 2
ti - bi, gra - tias a - gi - mus ti - bi pro -

B.
ti - bi, gra - tias a - gi - mus ti - bi pro -

B. c.

b 6 9/7 # b b5 # 6 9/7 5 6

24

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

ma - gnam glo - riam tu - am, ma - gnam glo - riam,

ma - gnam glo - riam tu - am, ma - gnam glo - riam tu - am,

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

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

- pter ma - gnam glo - riam tu - am,

- pter ma - gnam glo - riam tu - am,

B. c.

5 6 7 6 7 6 7 6 7 b6 7 7

27

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
pro - pter ma-gnam glo-riam tu - am, pro - pter ma - gnam glo-riam, pro - pter ma - gnam glo-riam,

S. 2
pro - pter ma-gnam glo-riam tu - am, pro - pter ma-gnam glo-riam, pro - pter ma-gnam

A.
pro - pter ma- gnam glo-riam tu - am, pro - pter ma - gnam

T. 1
pro - pter ma - gnam glo - riam tu - am, pro - pter ma - gnam

T. 2
- am, ma-gnam glo-riam tu - am, gra-tias, gra - tias a-gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am,

B.
pro - pter ma - gnam glo - riam tu - am, gra - tias, gra - tias a - gi - mus ti - bi pro - pter ma - gnam glo - riam tu - am,

B. c.

6 6 6 6 7 7 7 7 7 7

31

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

tu - am, pro - pter ma - gnam glo - riam tu - am, gra - tias a - gi - mus ti - bi,

glo - riam, tu - am, pro - pter ma - gnam glo - riam tu - am, gra - tias a - gi - mus ti - bi,

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

glo - riam tu - am, pro - pter ma - gnam glo - riam, gra - tias a - gi - mus ti - bi,

pro - pter ma - gnam glo - riam tu - am, pro - pter ma - gnam glo - riam, gra - tias a - gi - mus ti - bi,

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

B. c.

7 7 7 5 4 # b 6 # #4 6 9 #

38

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.

S. 1
S. 2
A.
T. 1
T. 2
B.

pro - pter ma - gnam glo - riam tu - am, pro - pter ma - gnam
pro - pter ma - gnam glo - riam tu - am, pro - pter ma - gnam
pro - pter ma - gnam glo - riam tu - am, gra - tias, gra - tias a - gi - mus ti - bi,
pro - pter ma - gnam glo - riam tu - am, pro -
pro - pter ma - gnam glo - riam tu - am, gra - tias
pro - pter ma - gnam glo - riam tu - am, pro - - pter

B. c.

6 5 6 5 5 6 b5 6

41

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
glo - riam tu - am, pro - pter ma - gnam glo - riam, pro - pter...

S. 2
glo - riam tu - am, ma - gnam glo - riam tu - am, pro - pter...

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

T. 1
- pter - ma - gnam glo - riam, pro - pter - ma - gnam glo - riam tu - am, pro - pter

T. 2
gra - tias a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam, pro - pter

B.
ma - gnam glo - riam tu - am, pro - pter

B. c.

7 b6 7 #6 7 6 7 b6 7 7 b 6
5

44

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
ma - gnam glo - ri - am gra - tias a - gi - mus ti - bi,

S. 2
ma - gnam glo - riam gra - tias a - gi - mus ti - bi,

A.
ma - gnam glo - ri - am, gra - tias a - gi - mus ti - bi,

T. 1
ma - gnam glo - riam gra - tias a - gi - mus ti - bi,

T. 2
ma - gnam glo - riam, gra - tias a - gi - mus ti - bi,

B.
ma - gnam glo - riam gra - tias a - gi - mus ti - bi,

B. c.

5 # 6[#]/₂ 6 9⁷ # b

47

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
gra - tias a - gi - mus ti - bi, gra - tias, gra - tias a - gi - mus

S. 2
gra - tias a - gi - mus ti - bi, pro - pter ma - gnam glo - ri - am

A.
gra - tias a - gi - mus ti - bi, pro - - - pter

T. 1
gra - tias a - gi - mus ti - bi, pro - pter ma -

T. 2
gra - tias a - gi - mus ti - bi, pro - pter ma - gnam

B.
gra - tias a - gi - mus ti - bi, pro - pter ma - gnam glo - riam

B. c.

6 6 9/7 6 7 7 7

50

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
ti - bi pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am gra - tias, gra - tias

S. 2
tu - am, pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am gra - tias a - gi - mus,

A.
— ma - - gnam glo - - ri - am, gra - tias, gra - tias

T. 1
8 - gnam glo - riam tu - am, glo - ri - am tu - am, gra - tias

T. 2
8 glo - riam, pro - pter ma - gnam glo - riam tu - - - am, gra - tias, gra - tias

B.
tu - am, pro - pter ma - gnam glo - riam tu - am, glo - riam tu - - - am, gra - ti - as, gra - ti - as

B. c.

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

53

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

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

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

a - gi-mus ti - bi pro - pter ma - gnam glo - riam, gra - tias a - gi-mus ti - bi,

a - gi-mus pro - pter ma - gnam glo - riam, gra - tias a - gi - mus ti - bi,

a - gi-mus ti - bi pro - pter ma - gnam glo - riam, gra - tias a - gi-mus ti - bi,

a - gi-mus ti - bi pro - pter ma - gnam glo - riam, gra - tias a - gi - mus ti - bi,

7 \flat \flat_6 \flat_6 \flat_5 \sharp \sharp_6 6 9 7 \sharp \flat

56

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

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

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

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

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

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

6 9/7 # b 6 6 9/7

59

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

pro - pter ma - gnam glo - riam tu -

S. 2

pro - pter ma - gnam glo - riam tu -

A.

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

T. 1

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

T. 2

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

B.

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

B. c.

7 7 7 7 7 7 7 7 7 7 7 5

62

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

4 2 # 5 6 5 6

65

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

- gnam glo - - riam tu - - - am, pro -

- gnam glo - - riam tu - - - am, pro -

- gnam glo - - riam tu - - - am,

- gnam glo - - riam tu - - - am,

- gnam glo - - riam tu - - - am,

- gnam glo - - riam tu - - - am,

$\flat 7$
 $\flat 5$

68

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
- pter_ ma - gnam_ glo - ri - am, glo - ri - am tu - am.

S. 2
- pter_ ma - gnam_ glo - ri - am, glo - ri - am tu - am.

A.
ma - - gnam glo - - riam tu - am, tu - am.

T. 1
ma - - gnam glo - - riam, tu - am, tu - am.

T. 2
ma - - gnam glo - - riam, tu - am, tu - am.

B.
ma - - gnam glo - - riam, tu - am, tu - am.

B. c.

7. Domine Deus, rex caelestis

50

Soprano 1

Alto

Basso violino

Basso Continuo

Do - mi-ne De - us, rex cae - les-tis, De-us Pa-ter, De-us Pa-ter om - ni - po-tens, De-us

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

53

S. 1

A.

Vlc.

B. c.

Pa-ter, De-us Pa-ter, De-us Pa - ter om-ni - po-tens, De-us Pa-ter, De-us Pa-ter om - ni - po-

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

56

S. 1

A.

Vlc.

B. c.

Do - mi-ne

- tens, rex cae-les-tis, De-us Pa-ter, De-us Pa - ter om-ni - po-tens, om- ni - po- tens, Do - mi-ne

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

60

S. 1
De - us, rex cae - les - tis, De - us Pa - ter, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us

A.
De - us, rex cae - les - tis, De - us Pa - ter, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us

Vlc.

B. c.

4 6 7 \flat $\frac{6}{4}$ 6 8 7 \sharp $\frac{6}{4}$ 6 8 7 4 \sharp 6 8 7 \flat $\frac{6}{4}$ 6

63

S. 1
Pa - ter, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us Pa - ter om - ni - po - tens, De - us

A.
Pa - ter, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us Pa - ter om - ni - po - tens, De - us

Vlc.

B. c.

\sharp $\frac{6}{4}$ 6 $\frac{6}{5}$ 4 \sharp 3 \flat $\frac{6}{4}$ 6 8 7 \sharp $\frac{6}{4}$ 6 8 7 5 6 4 \sharp 3 6 7

66

S. 1
Pa - ter, De - us Pa - ter, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us Pa - ter, De - us

A.
Pa - ter, De - us Pa - ter, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us Pa - ter, De - us

Vlc.

B. c.

$\frac{6}{4}$ 6 7 \sharp $\frac{6}{4}$ 6 $\frac{6}{5}$ 7 4 \sharp 3 \flat 6 8 7 \sharp $\frac{6}{4}$ 6 8 7 $\frac{6}{4}$ 6 8

69

S. 1
Pa-ter, De-us Pa - - ter, De-us Pa - ter om-ni - po-tens, De-us Pa-ter, De-us

A.
Pa-ter, De-us Pa - - ter, De-us Pa - ter om-ni - po-tens, De-us Pa-ter, De-us

Vlc.

B. c.

\flat $\frac{6}{4}$ 6 8 7 \flat 6 7 6 \sharp $\frac{6}{4}$ 6 6 5 4 \sharp 3 \flat $\frac{6}{4}$ 6 8 7 \sharp $\frac{6}{4}$ 6 8 7

72

S. 1
Pa-ter om - ni - po-tens, De-us Pa-ter, De-us Pa-ter, De-us Pa - ter om-ni - po-tens, De-us

A.
Pa-ter om - ni - po-tens, De-us Pa-ter, De-us Pa-ter, De-us Pa - ter om-ni - po-tens, De-us

Vlc.

B. c.

5 6 $\frac{5}{4}$ \sharp 3 6 8 7 \flat $\frac{6}{4}$ 6 \sharp $\frac{6}{4}$ 6 $\frac{6}{5}$ 7 4 \sharp 3 6 $\frac{6}{5}$ \sharp 8 7

75

S. 1
Pa-ter, De-us Pa-ter, De-us Pa - ter om-ni - po-tens, De-us Pa - ter om-ni - po-tens.


A.
Pa-ter, De-us Pa-ter, De-us Pa - ter om-ni - po-tens, De-us Pa - ter om-ni - po-tens.

Vlc.

B. c.

\flat $\frac{6}{4}$ 6 \sharp $\frac{6}{4}$ 6 6 5 4 \sharp 3 \flat 6 \flat $\frac{6}{5}$ \sharp \flat

8. Domine fili unigenite Jesu Christe

T. 2  Do - mi-ne, Do-mi-ne fi - li, fi - li u-ni- gen - i-te, fi - li u-ni- gen - i-te, Je - su_

Vlc. 

B. c.  6 7 6 7 6 6

T. 2  Chris - te. Do-mi-ne De-us, a - gnus De - i, fi - li-us Pa - tris, fi - li-us Pa -

Vlc. 

B. c.  # $\frac{4}{2}$ 6 7 #6 4 #3 6 7 6 6

T. 2  - tris, fi - li - us Pa - tris, fi - li - us Pa - - - - -

Vlc. 

B. c. 

T. 2  - tris, fi - li - us Pa - tris, fi - li - us Pa - - - - - tris.

Vlc. 

B. c.  6 6 4 #3

9. Qui tollis peccata mundi

Grave

Violin 1

Violin 2

Violin 3

Alto violino

Tenor viola

Basso violino

Soprano 1
Qui tol - lis pec - ca - ta mun - - di, mi - se-re - re no - bis, mi - se-

Soprano 2
Qui tol - lis pec - ca - ta mun - - di, mi - se-

Alto
Mi - se-re - re

Tenor 1
Mi - se-re - re

Tenor 2
Mi - se-re - re, mi - se-re - re

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

Grave

Basso Continuo
7 #4 6 7 #4 6 4 #3 6

6

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

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

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

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

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

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

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

B. c.

7 6 5 6 5 4 6 7 6 6

11

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
no - bis, mi - se - re - re. Qui tol - lis pec - ca - ta mun - -

S. 2
no - bis, mi - se - re - re, mi - se - re - re. Qui tol - lis pec -

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

T. 1
- - di, mi - se - re - re no - bis, mi - se - re -

T. 2
Qui tol - lis pec - ca - ta mun - - di, mi - se - re -

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

B. c.

7 6 6 7 6 4 #3 6 7 6

$\frac{6}{2}$

15

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

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

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

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

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

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

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

7 6 4 #3 7 $\frac{6}{2}$ 6 5 4 2 $\frac{6}{b5}$ 4 #3

20

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

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

mi - se - re - re. Qui tol - lis pec - ca - ta mun -

-re, mi - se - re - re, mi - se - re - re. Qui

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

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

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

3 4 6 4 #3 7 8

25

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
-re - re no - bis, mi - se-re - re, mi - se-re - re, mi - se -

S. 2
- di, mi - se-re - re no - bis, mi - se -

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

T. 1
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se -

T. 2
mun - di, mi - se-re - re, mi - se - re - re, mi - se -

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

B. c.

7 6 4 # 4 #3 4 #3

30

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
-re - re, mi - se - re - re, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di,

S. 2
-re - re, mi - se - re - re, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di,

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

T. 1
-re - re, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di,

T. 2
-re - re, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di,

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

B. c.

4 #3 6 7 9

35 **Staccato**

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram, sus-ci-pe de-pre-ca-tio-

S. 2
sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram, sus-ci-pe de-pre-ca-tio-

A.
sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram, sus-ci-pe de-pre-ca-tio-

T. 1
sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram, sus-ci-pe de-pre-ca-tio-

T. 2
sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram, sus-ci-pe de-pre-ca-tio-

B.
sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram, sus-ci-pe de-pre-ca-tio-

Staccato

B. c.

#4 6 #7/5

b # #6/2 6 #7/5

5 6 7 #7/5 4 #3

#6/2 6 5 6/2

40

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe

S. 2
-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe

A.
-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe

T. 1
-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe

T. 2
-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe

B.
-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-tio-nem, sus-ci-pe

B. c.

6 b5 5 6 b7 5 6 b7 # b7 4 #3 # #4/2 6 b7 4 # #4/2

44 31 31 31 31 31 31 31 31 31

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.

S. 1
de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

S. 2
de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui

A.
de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

T. 1
de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

T. 2
de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

B.
de-pre-ca-tio-nem, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

B. c.

6 $\begin{smallmatrix} \flat \\ 7 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} \flat \\ \sharp \end{smallmatrix}$ 5 6 $\begin{smallmatrix} \sharp \\ 7 \\ 5 \end{smallmatrix}$ 4 $\begin{smallmatrix} \sharp \end{smallmatrix}$ 6

49

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

Qui se - des ad dex - teram De - i pa - tris, mi - se - re - re, mi - se - re - re.

S. 2

se - des ad dex - teram, ad dex - teram De - i pa - tris, mi - se - re - re, mi - se - re - re.

A.

T. 1

T. 2

B.

B. c.

4 2 8 5 6 6 4 5 b6 4 #5 b6 4 #5

10. Miserere nobis

31

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi -

Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi -

Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi -

Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi -

Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi -

Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi -

\flat \flat_6 \flat \flat_4 \sharp_3 \flat_6 \flat_4 \flat_3 \flat 7 6 7 7 6 7

7

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.

S. 1
S. 2
A.
T. 1
T. 2
B.

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

B. c.

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

13

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

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

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

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

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

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

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

B. c.

#4 7/5 6 #5 6 5 b6/4 #5 b 7/7 b 7 # 7

19

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

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

♯ 6 6/5 4 #3 b b6/4 #3 b6/4 #3 b 7

25

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
-re - re, mi - se - re - re, mi - se - re - re no - bis, no - - -

S. 2
-re - re, mi - se - re - re, mi - se - re - - - re no - - -

A.
-re - re, mi - se - re - re, mi - se - re - - - re no - - -

T. 1
-re - re, mi - se - re - re, mi - se - re - - - re no - - -

T. 2
-re - re, mi - se - re - re, mi - se - re - - - re no - - -

B.
-re - re, mi - se - re - re, mi - se - re - - - re no - - -

B. c.

7 7 #⁴/₂ 6 6 # 6 6

30

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
-bis, mi - - se - re - re no - - - bis.

S. 2
-bis, mi - - se - re - re no - - - bis.

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

T. 1
-bis, mi - - se - re - re no - - - bis.

T. 2
-bis, mi - - se - re - re no - - - bis.

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

B. c.

b #4/2 6 8 7 6 4 #3

11. Quoniam tu solus sanctus

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

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

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

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

6

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

- tis - si-mus,tu so-lus san-ctus, tu so - lus, so - lus Do - mi-nus, tu so - lus, so -

- tis - si-mus. Quo - ni - am tu so-lus,so-lus san-ctus,tu - so - lus Do-mi-nus,tu so - lus,

6 6 6 8 6 6 6 5 # b 6 6 # 6 9 8

11

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

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

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

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

16

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

al - tis - si - mus. Quo - ni - am tu so - lus, so - lus san - ctus, tu so - lus, so - lus san - ctus, tu

al - tis - si - mus, tu so - lus, so - lus Do - mi - nus, tu so - lus, so - lus san - ctus, tu

6/5 6 7 # b 6 6/5 # 7 6 b5 4 3 7 6 b5 4 3 #5

21

Vln. 1

Vln. 2

Vlc.

S. 1

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

S. 2

so-lus, so-lus san-ctus, tu so-lus san-ctus, tu so-lus san-ctus. Quo-ni-am tu

B. c.

7 6 ♯5 4 ♭3 # 7 6 ♯5 4 ♭3 6 6 5 # ♭ 6 6 5 # # 6 # ♭

26

Vln. 1

Vln. 2

Vlc.

S. 1

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

S. 2

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

B. c.

7 6

31

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

-tis - si-mus, al - tis - si-mus. Quo - ni - am tu so-lus,so-lus san-ctus, tu so - lus,

-tis - si-mus. Quo - ni - am tu so-lus,so-lus san-ctus, tu so - lus, so - lus Do - mi - nus, tu so-lus,so-lus,

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

36

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

so - lus, so - lus al - tis - si-mus,al-tis-si-mus. Quo - ni - am tu so - lus, tu so -

so-lus,so - lus al - tis - si-mus,al-tis-si - mus, tu so-lus,so-lus san-ctus,san - ctus, tu

7 6 7 6 6

41

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

5 6 5 6 5 6 5 6 3 5 # 6 5 6 5 6 5 6 b5 6 6

46

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

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

52

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

-lus, so - lus, so - lus al - tis - si - mus. Quo - ni - am tu so - lus, so - lus

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

6 6

57

Vln. 1

Vln. 2

Vlc.

S. 1

S. 2

B. c.

san - ctus, so - lus. Do mi - nus so - lus al - tis - si - mus, al - tis - si - mus, tu so - lus, so - lus

-nus, tu so - lus. so - lus al - tis - si - mus, al - tis - si - mus, tu so - lus, so - lus

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

62

Vln. 1

Vln. 2

Vlc.

S. 1

Do - mi-nus, tu so-lus, tu so-lus, tu so-lus, tu so-lus, tu so-lus al - tis - si-

S. 2

Do - mi-nus, tu so-lus, tu so - lus, tu so-lus, tu so-lus, so - lus al - tis - si-

B. c.

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

66

Vln. 1

Vln. 2

Vlc.

S. 1

-mus, so - lus, so - lus, so - lus, so - lus, so - lus al - tis - si-mus.

S. 2

-mus, so - lus, so - lus, so - lus, so - lus, so - lus al - tis - si-mus.

B. c.

7 7 7 7 7 7 7 4 #3

12. Jesu Christe. Cum sancto spiritu

Vln. 1
 Vln. 2
 Vlc.
 S. 1
 S. 2
 B. c.

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

Tasto solo

7

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

13

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

Musical score for '12. Jesu Christe. Cum sancto spiritu'. The score is in 3/8 time and G major. It features six staves: Violin 1, Violin 2, Viola, Soprano 1, Soprano 2, and Bassoon. The vocal parts have lyrics in Latin. The score is divided into three systems, with measure numbers 7 and 13 indicated. The first system includes the instruction 'Tasto solo'.

20

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

-ste. Cum san-cto spi-ri-tu in glo - ri-a De-i pa - tris. A - men, a - men, a -

S. 2

-ste. Cum san - cto

A.

T. 1

T. 2

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

B.

B. c.

7 8 6

25

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

men, a - - - men.

spi - ri-tu in glo - ri-a De-i pa - tris. A - - - - - men,

A -

Cum san - cto

De - i pa - tris. A - - - - - men. Cum san-cto spi - ri-tu in glo - ri-a De - i

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

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

29

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

Cum san-cto spi-ri-tu in glo-ri-a De-i pa-

a - -

- - - men, a - - - men. Cum san-cto spi-ri-tu in glo-ri-a De-i pa -

spi - ri-tu in glo - ri-a De-i pa - tris. A - - - - - men.

pa-tris. A - men, a - - - - men. Cum san-cto spi - ri-tu in

De - i pa - tris. A - - - - men. Cum san-cto spi - ri-tu in glo - ri a De - i

6
5

4
2

6 7 6 4 3

33

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

- tris. A - - - - - men. Cum san-cto spi - ri-tu in glo - ri-a De - i

- men, a - - - - - men. Cum san-cto spi - ri-tu in glo - ri-a De - i pa -

- - - - - tris, cum san - cto spi - ri-tu in

Cum san - cto spi - ri-tu in glo - ri-a De - i pa - tris. A - - - - - men.

glo - ri-a De-i pa - tris. A - - - - - men. Cum san - cto spi - ri-tu in

pa - tris. A - - - - - men, a - - - - - men,

7 7 7 4 #3 6 6 6 6

2 2

37

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

pa - tris. A - - - men, a -

- tris. A - - - men. Cum san - cto spi - ri - tu in glo - ri - a

glo - ri - a De - i pa - tris. A - - - men. Cum san - cto

Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris. A -

glo - ri - a De - i pa - tris. A - men. Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris. A - men, a -

Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris. A -

B. c.

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

41

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

men. Cum san-cto spi-ri-tu in glo-ri-a De-i pa-tris. A -

De-i pa - tris. A - - - - men. Cum san - cto spi - ri-tu in glo - ri-a De - i

spi - ri-tu in glo-ri-a De-i pa - tris. A - - - - men, a -

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

- - - - - men. Cum san - cto spi - ri-tu in glo - ri-a

- - - - - men. Cum san - cto spi - ri-tu in glo - ri-a De - i pa - tris. A - men.

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

45

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
men. Cum san-cto spi - ri-tu in glo - ri-a De - i pa - tris. A - -

S. 2
pa - tris. A - - - - men, a - - men. Cum san-cto spi - ri-tu in

A.
- - men. Cum san-cto spi - ri-tu in glo - ri-a De - i pa - tris. A - -

T. 1
- - men. Cum san - cto spi - ri-tu in glo - ri-a De - i pa -

T. 2
De-i pa - tris. A - - - - men, a - - - - men, a - -

B.
Cum san - cto spi - ri-tu in glo - ri-a De - i pa - tris. A - -

B. c.

6 5 4 7 4 #3 #

49

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc.

S. 1
S. 2
A.
T. 1
T. 2
B.

- - men, Cum san-cto spi - ri-tu in glo - ri-a De - i pa-tris. A - men.
glo-ri-a De-i pa-tris. A - - - - - men, a - - - - -
- - men. Cum san-cto spi - ri-tu in glo - ri-a De-i pa -
- tris. A - - - - men, a - - - -
- - men, a - - - - men,
men, a - - men. Cum san - cto spi - ri-tu in glo - ri-a De - i pa - tris. A - -

B. c.

6 5 7 6 4 6

53

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
Cum san-cto spi - ri-tu in glo - ri-a De - i pa - tris. A - - -

S. 2
- men. Cum san-cto spi - ri-tu in glo - ri-a De-i pa - tris. A -

A.
- tris. A - - - - men. Cum san-cto spi - ri-tu in glo-ri-a De-i

T. 1
- men. Cum san-cto spi - ri-tu in glo - ri-a De - i pa - tris. A - men, a - men.

T. 2
a - men, a - men, a - men, a -

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

B. c.

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

57

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

men, a - - - men. Cum san - cto spi - ri-tu in

men. Cum san - cto spi - ri-tu in

pa-tris. A - men, a - - - men, a - - -

Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris. A - men, a - men,

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

men, a - - -

6/5 6 4/2 6 #4/2 6 7 6 6/5

61

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
glo-ri-a De-i pa-tris. A - men, a - men, a - - - - - men, a -

S. 2
glo-ri-a De-i pa-tris. A - men, a - - - - - men, a - - - - - men, a -

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

T. 1
a - - - - - men, a - - - - - men, a - - - - - men, a -

T. 2
men, a - - - - - men. Cum san-cto spi - ri-tu in glo - ri-a De - i pa- tris. A - men, a -

B.
- - - - - men. Cum san - cto spi - ri-tu in glo - ri-a De - i pa - tris. A - men, a -

B. c.

65

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

men, a - - - men. Cum san - cto

men, a - - - men. Cum san - cto

men, a - - - men, a -

men, a - - - men,

men, a - - - men, a -

men, a - - - men, a -

2 6 $\frac{6}{2}$ 6 7 6 6 7 7 $\frac{7}{4}$ 6 # b

69

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
spi - ri-tu in glo - ri-a De - i pa - tris. A - men, a - men, a - - - -

S. 2
spi - ri-tu in glo - ri-a De - i pa - tris. A - men, a - men,

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

T. 1
a - - - - - men, a - - - -

T. 2
men, a - - - - - men, cum san - cto spi - ri-tu in

B.
- - - - - men. Cum san - cto spi - ri-tu in

B. c.

72

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1

S. 2

A.

T. 1

T. 2

B.

B. c.

men, a - - - - -

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

men, a - - - - -

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

glo - ri - a De - i pa - tris, a - - - - - men, a - - - - - men, a - - - - -

glo - ri - a De - i pa - tris. A - - - - - men, a - - - - -

6 5 # 6 4/2 6 4/2 6 7 6

75

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vlc.

S. 1
-men, a - - - - - men, a - men, a - men.

S. 2
-men, a - - - - - men, a - men, a - men.

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

T. 1
-men, a - - - - - men, a - - - - - men, a - men, a - men.

T. 2
- - - - - - - - - - - men, a - men, a - men.

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

B. c.

6 6 6 6 #

NOTES ON THE TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

| | | |
|-------------|-----------------------|------------------------|
| GENERAL | b(b) | bar(s) |
| | ed | editorial |
| | k-s | key signature |
| | sl(s) | slur(s) |
| | om | omitted |
| | t | tie |
| | t-s | time-signature |
| | 1 (etc.) | Source 1 (etc.) |
| NOTE VALUES | <i>c</i> | crotchet |
| | <i>c.</i> (etc.) | dotted crotchet (etc.) |
| | <i>m</i> | minim |
| | <i>m</i> -rest (etc.) | minim rest (etc.) |
| | <i>q</i> | quaver |
| | <i>sb</i> | semibreve |
| | <i>sq</i> | semiquaver |
| PART NAMES | A | Alto |
| | B | Bass |
| | Bc | Basso continuo |
| | S | Soprano |
| | T | Tenor |

SYSTEM OF REFERENCE

4³ Bc: **9** *c*A indicates that in the Basso continuo part, source **9** (listed on p. 96), the third symbol in bar 4 is a crotchet A

Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C)

TEXTUAL COMMENTARY

Sources

Nelson's Mass in G remains in a set of eleven parts now located in York Minster Library (the Tenor Primus and Bass are wanting) where there is also a score of the 'Qui tollis peccata mundi' movement.¹ Both manuscripts are recorded in a list of the music in the Minster Library which was made by William Mason in 1782 or so, probably when he was compiling an edition of the words of anthems sung in York Minster. The two manuscripts are recorded in the list thus:²

| | | |
|-----------------|--------------------------|-----------------------------|
| Mr Nalson | Kyrie Eleison | 10 Parts [there are now 11] |
| Anonymous Score | Qui tollis peccata mundi | |

Nine of the parts were copied by Charles Murgetroyd, organist of York Minster from 1712 to 1722 and from at least 1709 to 1712 probably an apprentice to Thomas Wanless, his predecessor as organist. The Alto and Tenor Secundus parts were copied by Nalson himself, and the duplicate Alto Violino and Tenor Viola parts by an unknown copyist; the 'Qui tollis peccata mundi' movement is solely in Nalson's hand. Each part, with the exception of the Canto Primo and Canto Secondo, has at the end of copying the inscription 'Mr Nalson'. The manuscript parts and score which remain, with an arbitrary left-hand numbering and part description as used in this edition, are listed below:

1. Vln 1 Violino primo
2. Vln 2 Violino secunda [sic]. Label on front cover: Violino secundo
3. Vln 3 Violino tertio. Label on front cover: Violino terzo
4. Vla 1 Alto. Label on front cover: Alto violino
5. Vla 1 [Alto violino]
6. Vla 2 Tenor. Label on front cover: Tenor viola
7. Vla 2 [Tenor viola]
8. Vlc Basso. Label on front cover: Basso violino
9. Bc Basso continuo
10. S. 1 Canto primo
11. S. 2 Canto 2^{do}
12. A Alto
13. T. 2 Tenor Secundus
14. Score 'Qui tollis peccata mundi.' Includes bb 1–32 of the present transcription only

Of the manuscript parts listed above, numbers **1** to **13** have served as the primary source for this edition of the Mass, with number **14** as a secondary. It should be noted that the Tenor 1 and Bass parts of the 'Qui tollis peccata mundi' movement occur in the score no. **14** only; elsewhere in this transcription the Tenor 1 and Bass parts are editorial. The differences between the score number **14** and the other respective parts, nos. **1** to **13**, are relatively insignificant, and are all listed below.

¹ York Minster Library, Music Manuscripts M 103 (the 'Qui tollis peccata mundi' score) and M 146 (the set of parts).

² York Minster Library, unnumbered MS.

1. Kyrie eleison

2²⁻⁶ S. 1: **10** underlay: -son, ky-ri-e / 4³ Bc: **9** cA / 5⁴⁻⁵ Bc: **9** cf# / 14¹ Vla 1: **5** cc' q-rest

2. Christe eleison

36⁴-41 Vln 1: **1** The last stave on the MS is torn and disintegrated. From what is left, the musical text of these bars would seem to be identical with that of the Canto Primo

3. Kyrie eleison

5, 7, 9, and 12-13: t-s 3/2 (all other parts t-s 3) / 29¹-31¹ Vln 1: **1** notes at the octave below have been scratched through / 33¹-35¹ Vln 2: **2** notes at the octave below have been scratched through / 35¹ Vln 2: **2** fermata

4. Gloria

21⁸ Vla 2: **6** and **7** q.b / 22⁷ Vla 2: **6** and **7** c-rest / 23⁷ Vla 2: **6** and **7** c-rest

5. Laudamus te

2¹ Bc: **9** figuring δ; 4⁴⁻⁶ Bc: **9** c.G qf# / 19⁵ Bc: **9** no figuring after this bar

6. Gratias agimus tibi

18⁴ Bc: **9** figuring 65 / 19⁴ Bc: **9** figuring 6 b / 20⁵ Vln 2: **2** qf# / 31⁴ Vla 1: **4** and **5** qe / 33² Bc: **9** figuring 65 / 44⁴ Bc: **9** figuring 642 / 52¹ Bc: **9** figuring 42

7. Domine Deus, rex caelestis

4⁷ and 8² Bc: **9** figuring 642 / 10¹ Bc: **9** mB / 12², 14², 15⁷, 17⁷, 19², 21², 24⁷, and 26⁷ Bc: **9** figuring 642

8. Domini filii unigenite Jesu Christe

No textual comments

9. Qui tollis peccata mundi

14 No tempo indication; no Bc figuring after b 8 / 1⁵⁻⁷ S. 1: **1** no sl / 4 Vla 2: **14** m.-rest q.a sqa / 4¹⁻³ Vln 3: **14** no sl / 4²⁻³ Vln 1: **14** no sl / 4⁴⁻⁵ Vln 3: **14** no t / 4⁶ S. 1: **14** qa' / 5¹⁻³ T. 2: **14** no sl / 5³-6¹ Vln 1: **14** t / 5⁶ S. 2: **14**: qd' / 6¹⁻² Vln 2: **14** no sl / 7¹⁻² Vln 2: **14** mg" / 8⁵⁻⁷ A: **14** sl / 9¹⁻³ Vln 3: **14** no sl / 10 Vln 3: **14** sbd" / 11¹ T 2: **14** cg cg text: no-bis / 13² A: **14** qa' / 14⁵ Vln 2: **14** qd" / 15²⁻³ Vln 3: **14** no sl / 15⁴ Vla 1: **14** qb / 15⁵ Vla 2: **14** c.c' / 15⁶ Vln 2: **14** qd" / 16-17 Vln 1: **14** no t / 16¹⁻³ A, T. 1, T. 2, and B: **14** no sls / 16³⁻⁵ S. 1: **14** no sl / 16⁶ T 2: **14** qa / 17-18 Vln 3: **14** mg" m-rest sb-rest / 17-18 T. 2: **14** c-rest q.g sqg ma cg c-rest m-rest om, text: mi-se-re-re / 17¹⁻³ A: **14** no sl / 18¹⁻² Vla 1: **14** mg' / 18²⁻³ Vln 1: **14** no sl / 19¹⁻³ Vln 3: **14** no sl / 19¹⁻³ T. 2: **14** no sl / 20³-21¹ Vlc, Bc: **14** no t / 21-23² T. 2: **14** no underlay / 21³⁻⁵ T. 2: **14** no sl / 22¹⁻³ A: **14** no sl / 22³-23¹ T. 1: **14** no sl / 23³ Bc: **9** figuring 6 / 24⁶⁻⁷ Vln 2: **14** mb" / 24⁶⁻⁸ Vln 1: **14** mg" with t / 25 Vla 2: **14** c.c' qc' mb / 25⁴⁻⁶ A: **14** no sl / 26¹⁻³ Vln 1-3:

14 no sl / 27¹⁻³ Vln 1-3: **14** no sl / 28¹⁻³ T. 2: **14** no sl / 28²⁻³ Vln 3: **14** no sl / 28⁴ A: **14** *qg'* / 29 Vln 2
14 *sbd'''* / 29¹⁻² A: **14** *c.f# qf#* / 29³⁻⁴ Vla 1: **14** *q.d' sqd'* / 29³⁻³² Vla 2: **14** *qd' qc' qb qe' | c.d' qd qd' qc'*
qb qe' | c.d' qd qd' qc' qb qe' | c.d' qd mg' / 31-32 T 2: **14** *c-rest q.d' sqd' cd' cd' | md' md'*, text: *mi-se- |*
re-re no-bis / 31²⁻³ Vln 3: **14** *c.b' qb' / 32* Vln 2: **14** *sbd''* / 32¹⁻² Bc, Vlc: **14** *md' / 32²* A: **14** *md'* and *mg'*
/ 36⁴, 39⁴, 42⁵, and 43⁸ Bc: **9** figuring 642

10. Miserere nobis

5: k-s 2 flats and t-s 3/2 / **7**: k-s 2 flats / **12**: t-s 3/2 / **13**: t-s 3/2
11¹ Vln 3: **3** *sba'* / 17⁴ Vln 1: **1** *cb♭* / 22³⁻⁴ Vln 1: **1** *c.b♭ qb♭* /

11. Quoniam tu solus sanctus

30³ Bc **9**: *q-rest qb*

12. Jesu Christe. Cum sancto spiritu

Bars 1-19 have no continuo figuring, hence the editorial suggestion 'Tasto solo'