

p *cresc.* *espr.*

ve - rè non est, ve - rè non est, ve - rè non est hic a - li - ud ni -

p *cresc.*

ve - rè non est, ve - rè non est, ve - rè non est hic a - li - ud

espr. *cresc.* *f*

si Do - mus De - i, ni - i

cresc. *f*

ni - si Do - mus De - i, i et -

6 7 6 # 5 5 6 5 7 6 5 3(#) 4 3(#) 4 b 4

espr.

et Por - ta coe - li, in e - a

— Por - ta coe - li, et — Por - ta coe - li,

3 # 4 3 # b 4 3 # b 4 6(b) 3(4) 4 5 3(4) #

qui pe - tit ac - ci - pit, qui quae -

espr.
in e - a qui pe - tit ac - ci - pit,

This system contains the first two systems of music. The top system features a vocal line with lyrics 'qui pe - tit ac - ci - pit, qui quae -' and a piano accompaniment. The second system continues the vocal line with 'in e - a qui pe - tit ac - ci - pit,' and includes a piano accompaniment with a '6' marking above the bass line. The piano part consists of two staves.

- rit - in - ve - nit qui quae -

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics '- rit - in - ve - nit qui quae -' and a piano accompaniment. The second system continues the vocal line and includes a piano accompaniment with '3 4 3' markings above the bass line. The piano part consists of two staves.

mf et pulsan - ti, *p* et pulsan - ti *cresc.* a - pe - ri - e -

- rit - in - ve - nit *mf* et pulsan - ti *p* et pulsan - ti *cresc.* a - pe - ri - e -

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'et pulsan - ti, et pulsan - ti a - pe - ri - e -' and a piano accompaniment. The second system continues the vocal line with '- rit - in - ve - nit et pulsan - ti et pulsan - ti a - pe - ri - e -' and includes a piano accompaniment with '3 4 5 3' and '3(♯) 4 3(♯)' markings above the bass line. The piano part consists of two staves.

(Die eingeklammerten Vortragsbezeichnungen gelten für die Wiederholung.)

dim. *rit.* *a tempo* *f* (b)

tur, a-pe-ri-e - - - tur. Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-

dim. *f* (h)

tur, a-pe-ri-e - tur. Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

5 6 5 6 3(♯) 4 3(♯) 4 6 6

[cresc.]

ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-

[cresc.]

al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

[cresc.]

[cresc. molto al -] [rit.] *dim.* 1. *p* (b) 2. *f*

ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

[cresc. molto al -] [rit.] *dim.* *p* *f*

al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, ja.

(b) 7 6 5 3 4 6

[cresc. rit.] *dim.* 1. *p* 2. *f*

20. Orantibus in loco isto.

Seconda parte.

Canto Tenore I

Canto Tenore II

Basso strumento e Basso continuo

(Orgel)

(♩ = 88)

p

O - ran - ti - bus in lo - co i - - - - - sto di - mit - te pec -

O - ran - ti - bus in lo - co i - - - - - sto

(♩ = 88)

pp

cresc.

ca - ta, Do - mi - ne, di - mit - te pec - ca - ta, Do - mi - ne, di - mit - te pec -

mf

ca - ta, di - mit - te pec - ca - - - - - ta, Do - - - - - mi - ne,

p

di - mit - te pec -

cresc.

p

3(♯) 4 3(♯) ♯

ca - ta, Do - mi - ne, *mf* di - mit - te pec - ca - ta, Do - mi - ne, *p* di - mit - te pec -

ca - ta, *cresc.* di - mit - te pec - ca - - - ta, *cresc.* Do - - - mi - - - ne, di - mit - te pec -

Do - - - mi - ne, *mf* et o - sten - de e - - is vi - am bo - nam, vi - am bo - - *cresc.* (#)
 ca - ta, Do - mi - ne, *mf* et o - sten - de e - - is bo - nam vi - - am, *cresc.* vi - - am

7 6 5 3(#)
 3(#) 4 3(#) 4 5 6(b) 5 4 4 6(b) 4 5 3(4) b

nam, vi - am. bo - nam, per quam am -

bo - nam, vi - am bo - nam,

mf *espr.*

3(4) 4 3(4) 3(4) 4 3(4) (b)

bulent,

per quam am -

mf *espr.*

(b) b s 6(♯) b

poco f *espr.*

per quam am - bu -

poco f *espr.*

bulent, per quam am - bu -

4 3(♯) 1 3 6 5 b ♯ 3(♯) 4 3(♯)

First system of musical notation. It includes a vocal line with lyrics "lent, et da glo-ri-am in lo-co i -" and a piano accompaniment. The vocal line has dynamic markings *mf* and *cresc.*. The piano accompaniment has dynamic markings *p*, *sf*, and *mf cresc.*. The bass line includes figured bass notation: 4, b, h, b, 6/3, 4, 5, 7.

Second system of musical notation. It includes a vocal line with lyrics "sto, et da glo-ri-am in lo-co i -" and a piano accompaniment. The vocal line has dynamic markings *poco f*, *sf*, and *cresc.*. The piano accompaniment has dynamic markings *p*, *sf*, and *cresc.*. The bass line includes figured bass notation: 4, 3, 6/3, 4, 5, 3.

Third system of musical notation. It includes a vocal line with lyrics "sto, et da glo-ri-am in lo-co" and a piano accompaniment. The vocal line has dynamic markings *mf*, *sf*, and *cresc.*. The piano accompaniment has dynamic markings *p*, *sf*, and *cresc.*. The bass line includes figured bass notation: (#), #, #.

a tempo

(Die eingeklammerten Vortragsbezeichnungen gelten für die Wiederholung.)

f *p* rit. *[p]*

i - - - sto, in lo - - co i - - - sto, Al-le-lu-ja, al-le-lu-

f *p* *[p]* *[p]*

i - - - sto, in lo - - co i - - - sto, Al-le-lu-ja, al-le-lu-ja,

6 3(♯) 4 5 3(♯) ♯ 6 3(♯) 4 5 3(♯) ♯ 6

rit. a tempo

[cresc.]

ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-

al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

6 (6) 7 3(♯) 6 5 3(♯) ♯

[cresc.]

[cresc. molto al - - -] *[rit.]* *dim.* *f*

ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

[cresc. molto al - - -] *[rit.]* *dim.* *f*

7 6 5 3(♯) 4 3(♯)

[cresc. rit.] *dim.* *f*