

Haydn.

Proprium Missae.

Johann Michael

Haydn

In adoratione nostra

MH 324

SATB (coro), 2 ob, 2 cor (G), 2 vl, vla, b, org

Parts





Wolfgang Esser-Skala, 2021

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324 IN ADORATIONE NOSTRA

Allegro

Oboe I

f

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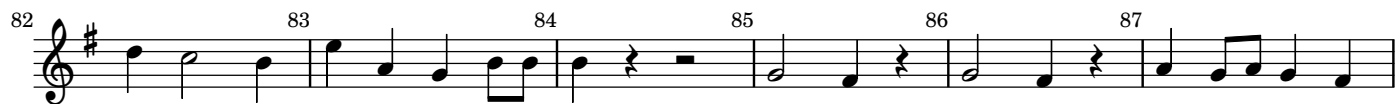
42

43

44

45

Detailed description: This is a musical score for Oboe I, measures 1 through 45. The music is in G major (one sharp) and common time (C). The tempo is marked 'Allegro' and the dynamic is 'f' (forte). The score is written on a single staff. Measures 1-45 are numbered at the beginning of each measure. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and accidentals (sharps and naturals). The key signature changes from G major to G minor (three flats) at measure 13 and back to G major at measure 22. The piece ends with a final cadence in G major at measure 45.



94 95 96 97 98

p

99 100 101 102 103

104 105 106 107 108

109 110 111 112 113

114 115 116 117 118

119 120 121 122 123

124 125 126 127 128

129 130 131 132

133 134 135 136 137

324 IN ADORATIONE NOSTRA

Oboe II *Allegro*

The musical score for Oboe II is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Allegro*. The score consists of 44 measures, numbered 1 through 44. The first measure (measure 1) begins with a forte dynamic marking (*f*). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals (sharps and naturals). The score is organized into eight systems, each containing five measures. Measure numbers are placed above the corresponding measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44.

50 51 52 53 54

Musical notation for measures 50-54. Measure 50: G4, A4, B4, A4, G4. Measure 51: G4, A4, B4, A4, G4. Measure 52: G4, A4, B4, A4, G4. Measure 53: G4, A4, B4, A4, G4. Measure 54: G4, A4, B4, A4, G4.

55 56 57 58 59

Musical notation for measures 55-59. The melody continues with a treble clef and a key signature of one sharp (F#). Measure 55 starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 56 has a quarter note D5, followed by eighth notes E5 and F#5, and a quarter note G5. Measure 57 has a quarter note A5, followed by eighth notes B5 and C6, and a quarter note D6. Measure 58 has a quarter note E6, followed by eighth notes F#6 and G6, and a quarter note A6. Measure 59 has a quarter note B6, followed by eighth notes C7 and D7, and a quarter note E7.

66 67 68 69 70

Musical notation for measures 66-70. Measure 66: Treble clef, key signature of one sharp (F#), quarter note G4. Measure 67: Quarter note A4, quarter note B4, quarter note C5. Measure 68: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5, quarter note C5. Measure 69: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 70: Quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3.

Musical notation for measures 71-76 of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 71 starts with a quarter rest, followed by a quarter note G4. Measure 72 has a half note A4, with a slur over the next two measures (72 and 73). Measure 73 has a quarter note B4. Measure 74 has a quarter note C5. Measure 75 has a quarter rest, followed by a quarter note D5. Measure 76 has a quarter note E5, followed by a quarter note D5, a quarter note C5, and a quarter note B4.

77 78 79 80 81

Musical notation for measures 77-81. Measure 77: G4, A4, B4, C5, D5, E5, F#5, G5. Measure 78: G5, F#5, E5, D5, C5, B4, A4, G4. Measure 79: G4, A4, B4, C5, D5, E5, F#5, G5. Measure 80: G5, F#5, E5, D5, C5, B4, A4, G4. Measure 81: G4, A4, B4, C5, D5, E5, F#5, G5.

Musical notation for measures 82-87 of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: 82: G4 (quarter), A4 (quarter), B4 (quarter); 83: C5 (quarter), B4 (quarter), A4 (quarter); 84: G4 (quarter), F#4 (quarter), E4 (quarter); 85: D4 (half); 86: C4 (half); 87: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

94 95 96 97 98

p *f*

99 100 101 102 103

104 105 106 107 108

109 110 111 112 113

114 115 116 117 118

119 120 121 122 123

124 125 126 127 128

129 130 131 132

133 134 135 136 137

324 IN ADORATIONE NOSTRA

Allegro

I
Corno
in G

II

f

f

This musical score is for two Horns, I and II, in G major, marked 'Allegro' and 'f' (forte). The music is written in common time (C). The score consists of 31 measures, grouped into six systems of five measures each. The first system (measures 1-5) shows the initial entry of both horns with a half note G4, followed by eighth notes. The second system (measures 6-10) continues the melodic line with eighth and sixteenth notes. The third system (measures 11-15) features a more active melodic line with eighth and sixteenth notes. The fourth system (measures 16-20) shows a continuation of the melodic development. The fifth system (measures 21-25) includes some rests and a change in the melodic pattern. The sixth system (measures 26-31) concludes the passage with a final melodic phrase and a whole note G4 in the final measure.

32 33 34 35 36 37

Measures 32-37: Treble and bass staves. Measure 32: Treble has a whole rest, bass has a half note G. Measure 33: Treble has a whole rest, bass has a half note A. Measure 34: Treble has a whole rest, bass has a half note B. Measure 35: Treble has a half note C, bass has a half note D. Measure 36: Treble has a half note E, bass has a half note F. Measure 37: Treble has a half note G, bass has a half note A. All notes are beamed together in pairs.

38 39 40 41 42 43

Measures 38-43: Treble and bass staves. Measure 38: Treble has a half note G, bass has a half note G. Measure 39: Treble has a half note A, bass has a half note A. Measure 40: Treble has a half note B, bass has a half note B. Measure 41: Treble has a half note C, bass has a half note C. Measure 42: Treble has a half note D, bass has a half note D. Measure 43: Treble has a half note E, bass has a half note E. All notes are beamed together in pairs.

44 45 46 47 48

Measures 44-48: Treble and bass staves. Measure 44: Treble has a half note G, bass has a half note G. Measure 45: Treble has a half note A, bass has a half note A. Measure 46: Treble has a half note B, bass has a half note B. Measure 47: Treble has a half note C, bass has a half note C. Measure 48: Treble has a half note D, bass has a half note D. All notes are beamed together in pairs.

49 50 51 52 53 54

Measures 49-54: Treble and bass staves. Measure 49: Treble has a half note G, bass has a half note G. Measure 50: Treble has a half note A, bass has a half note A. Measure 51: Treble has a half note B, bass has a half note B. Measure 52: Treble has a half note C, bass has a half note C. Measure 53: Treble has a half note D, bass has a half note D. Measure 54: Treble has a half note E, bass has a half note E. All notes are beamed together in pairs.

55 56 57 58 59 62

Measures 55-62: Treble and bass staves. Measure 55: Treble has a half note G, bass has a half note G. Measure 56: Treble has a half note A, bass has a half note A. Measure 57: Treble has a half note B, bass has a half note B. Measure 58: Treble has a half note C, bass has a half note C. Measure 59: Treble has a half note D, bass has a half note D. Measure 60: Treble has a half note E, bass has a half note E. Measure 61: Treble has a half note F, bass has a half note F. Measure 62: Treble has a half note G, bass has a half note G. All notes are beamed together in pairs. Measure 62 has a forte (f) dynamic marking.

63 64 2 66 67 68 69

Measures 63-69: Treble and bass staves. Measure 63: Treble has a half note G, bass has a half note G. Measure 64: Treble has a half note A, bass has a half note A. Measure 65: Treble has a half note B, bass has a half note B. Measure 66: Treble has a half note C, bass has a half note C. Measure 67: Treble has a half note D, bass has a half note D. Measure 68: Treble has a half note E, bass has a half note E. Measure 69: Treble has a half note F, bass has a half note F. All notes are beamed together in pairs. Measure 66 has a forte (f) dynamic marking.

70 71 72 73 74

75 76 77 78 79 80

81 82 83 84 85 86

87 88 89 90 91 92 93 94

95 96 97 98 99 100

101 102 103 104 105

Measures 112-116 of the musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The measures are numbered 112, 113, 114, 115, and 116. The melody consists of eighth and sixteenth notes, while the accompaniment features a steady eighth-note pattern in measures 112, 113, 115, and 116, and a more complex pattern in measures 114 and 116.

117 118 119 120 121

The musical score for measures 117-121 of 'The Rose Tree' is presented in a grand staff format. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing rests. The accompaniment provides a steady rhythmic foundation with quarter and eighth notes. The piece concludes with a final cadence in measure 121.

122 123 124 125 126 127

The musical score for measures 122-127 is written for a grand staff (treble and bass clefs). The melody is primarily in the treble clef. Measure 122 starts with a quarter rest in the bass and a quarter note in the treble. Measure 123 has a quarter rest in the bass and a quarter note in the treble. Measure 124 has a quarter rest in the bass and a quarter note in the treble. Measure 125 has a quarter rest in the bass and a quarter note in the treble. Measure 126 has a quarter rest in the bass and a quarter note in the treble. Measure 127 has a quarter rest in the bass and a quarter note in the treble.

128 129 130 131 132

The musical score for measures 128-132 of 'The Rose Tree' is written for piano. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of eighth and sixteenth notes, with some rests. The score is written on a grand staff with a brace on the left side.

133 134 135 136 137

The musical score for measures 133-137 of 'The Rose Tree' is presented in a grand staff format. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand, often with a moving bass line. Measure 135 contains a whole rest in the melody. The piece concludes with a final cadence in measure 137.

324 IN ADORATIONE NOSTRA



29 30 31

32 33 34

35 36 37

38 39 40

41 42 43

44 45 46

47 48 49

50 51 52

53 54 55

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 27 measures, numbered 29 through 55. The notation includes a variety of rhythmic values: eighth notes, sixteenth notes, and groups of beamed sixteenth notes. Trills are indicated by the 'tr' symbol above specific notes in measures 34, 44, 46, 49, 52, and 53. The melody is continuous and fluid, with many measures containing multiple sixteenth-note runs.

56 *tr* *tr*⁵⁷ *tr* *tr*⁵⁸ *tr*

59 *p*

62 *f* *tr*⁶³ *tr* *tr*⁶⁴ *p*

65 *f*

68

71

74

77

80

81

82

Detailed description: This musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The piece consists of 82 measures. Measures 56-61 feature a series of trills (tr) and slurs. Measure 60 has a piano (p) dynamic marking. Measures 62-64 include a forte (f) dynamic marking and more trills. Measures 65-67 continue with a forte (f) dynamic. Measures 68-70 show a change in rhythm with eighth and sixteenth notes. Measures 71-73 continue with eighth notes. Measures 74-76 feature sixteenth-note runs. Measures 77-79 continue with eighth notes. Measures 80-82 conclude with eighth-note patterns. The score includes various musical notations such as trills, slurs, and dynamic markings (p, f).

83 84 85

86 87 88

89 90 91 *p* *cresc.*

92 93 94 *f*

95 96 97 *pp* *f*

98 99 100 *tr*

101 102 103

104 105 106 *tr*

107 108 109



324 IN ADORATIONE NOSTRA

Violino II **Allegro**
f

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

29 30 31

32 33 34

35 36 37

38 39 40

41 42 43

44 45 46

47 48 49

50 51 52

53 54 55

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins at measure 29 and continues through measure 55. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Trills are indicated by the 'tr' symbol above specific notes in measures 34, 44, 45, 52, and 53. The score is divided into measures by vertical bar lines, with measure numbers 29 through 55 placed above the staff at the start of each measure.

56 *tr* *tr*⁵⁷ *tr* *tr*⁵⁸ *tr*

59 *tr* *p* *p*

62 *f* *tr*⁶³ *tr*⁶⁴ *p*

65 *f*

68 *f*

71

74

77

80

81

82

83 84 85

86 87 88

89 90 91 *p* *cresc.*

92 93 94 *f*

95 96 97 *pp* *f*

98 99 100 *tr*

101 102 103 104 *tr*

105 106 107

108 109 110



324 IN ADORATIONE NOSTRA

Allegro

Viola

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38

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40

41

42

43

44

45

f

✿

91 *cresc.* 92 *f* 93 94 95 *p*

96 97 *f* 98 99 100 101

102 103 104 105 106

107 108 109 110 111 *

112 113 114 115 116

117 118 119 120 121

122 123 124 125 * 126

127 128 129 130 131

132 133 134 135 136 137

Detailed description of the musical score: The score is written in 3/8 time with a key signature of one sharp (F#). It consists of 47 measures, numbered 91 to 137. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The first system (measures 91-95) starts with a crescendo, followed by a forte (f) dynamic in measure 92, and ends with a piano (p) dynamic in measure 95. The second system (measures 96-101) begins with a forte (f) dynamic in measure 97. The third system (measures 102-106) continues the melodic line. The fourth system (measures 107-111) features a melodic sequence ending with an asterisk in measure 111. The fifth system (measures 112-116) shows a steady eighth-note pattern. The sixth system (measures 117-121) continues this pattern. The seventh system (measures 122-126) includes an asterisk in measure 125. The eighth system (measures 127-131) shows a melodic line with some rests. The final system (measures 132-137) concludes the piece with a fermata on the final note of measure 137.

Allegro

Soprano

Alto

Tenore

Basso

Organo

f Solo

8 6 6 6 5 [6] 6 6 6 5 3

5 6 7 8 9

f Tutti

In Tutti

ad-o-ra-ti - o-ne no - stra, tre-men - di De - i sub ho - sti-a, qui—

In— ad-o-ra-ti - o-ne no - stra, tre-men - di De - i sub ho - sti-a, qui—

3 6 5 [6] 5 6 6

10 11 12 13 14

con-ti-ne-tur to - tus, et ve - re la - tet. Iu - de-a quondam

con-ti-ne-tur to - tus, et ve - re la - tet. Iu - de-a quondam

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

20 21 22 23 24

f Tutti

Cantemus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no.

f Tutti

Cantemus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no.

au - scul - tans e - i. Cantemus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no.

au - scul - tans e - i. Cantemus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no, can-temus Do - mi - no.

Tutti

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

25 26 27 28 29

no, te - la fu-ren-tium in no-stras a - nimas, qui pi - us ho-stium dex - tra fregit, et a - tra

no, te - la fu-ren-tium in no-stras a - nimas, qui pi - us ho-stium dex - tra fregit,

no, te - la fu-ren-tium in no-stras a - nimas, qui pi - us ho-stium dex - tra fregit,

no, te - la fu-ren-tium in no-stras a - nimas, qui pi-us hostium dex - tra fregit,

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

30 31 32 33 34

mer-sit a - bys - so, mer-sit a - bys - so.

a - bys - so, mer - sit a - bys - so.

et a - tra mer - sit a - bys - so, a - bys - so.

et a - tra mer - sit a - bys - so, a - bys - so.

$\frac{4}{2}$ 6 - # - 6 [5] 6 $\frac{6}{4}$ [5] Solo 6 6# [5] $\frac{6}{5}$ 6 6# [5] $\frac{6}{5}$ [6] 6 #

35 36 37 38 39

Coe - lestes hic la - ten - tem ve-nerantur spi - ri - tus, ut con - cinant,

Coe - lestes hic la - ten - tem ve-nerantur spi - ri - tus, ut con - cinant,

$\frac{9}{17}$ $\frac{8}{6}$ $\frac{7}{5}$ 6 6 [5] 6 6# $\frac{6}{4}$ 7 5 - $\frac{6}{5}$ - [6] 6 7

40 41 42 43 44

quod ho - mi - ni tan - tum nu - mi-na do - num con - fe-rant.

quod ho - mi - ni tan - tum nu - mi-na do - num con - fe-rant.

[6] $\frac{6}{5}$ 3 - $\frac{6}{5}$ 3 - $\frac{6}{5}$ 3 - # - 6 $\frac{6}{4}$ [5] # 6 - 6 7

45 Qua - ti-en-te Do-mi-no car-dines ter-rae, as-sur-gunt mon-ti-um ag - geres. Sal - tant-que si-cut.

46

47

48

49

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

50 51 52 53 54

o - ves et in - gre - ge a - ri - e - tes. Cantemus Do - mi -

o - ves et in - gre - ge a - ri - e - tes. Cantemus Do - mi -

Cantemus Do - mi -

Cantemus Do - mi -

3 - 6 3 - 6 3 - # - 6 6 5 6 7 Tutti 6 6 6 6 5

55 56 57 58 59

no, cantemus Do - mi - no, qui vi - gi - lans su - o pu - gnat pro po - pu - lo, quem si - bi con - gruo tel - lus no - mi -

no, cantemus Do - mi - no, qui vi - gi - lans su - o pu - gnat pro po - pu - lo, quem si - bi con - gruo tel - lus no - mi -

no, cantemus Do - mi - no, qui vi - gi - lans su - o pu - gnat pro po - pu - lo, quem si - bi con - gruo tel - lus no - mi -

no, cantemus Do - mi - no, qui vi - gi - lans su - o pu - gnat pro po - pu - lo, quem si - bi con - gruo tel - lus no - mi -

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

60 **p** 61 62 **f** 63 64 **p** 65 **f**

ne ad - o - rat, ad - o - rat omni-po-ten - tem, ad - o - rat, ad - o - rat omni-po-

ne ad - o - rat, ad - o - rat omni-po-ten - tem, ad - o - rat, ad - o - rat

ne ad - o - rat, ad - o - rat omni-po-ten - tem, ad - o - rat, ad - o - rat

ne ad - o - rat, ad - o - rat omni-po-ten - tem, ad - o - rat, ad - o - rat

p **f** **p**

#4 6 6 7 6 5 3 6 6

66 67 68 69 70

ten - tem, omni-poten - tem. Hoc pa-sti pa-ne

omni - po-ten - tem. Hoc pa-sti pa-ne

omni-po-ten - tem. Hoc pa-sti pa-ne

omni-po-ten - tem. Hoc pa-sti pa-ne

f Solo **f** Tutti

7 6 5 6 7 6 5 6 10

71 72 73 74 75

for - tium, sacer - do - tes in co - lumos e - unt, et im-probi, ir-ru-

for - tium, sacer - do - tes in co - lumos e - unt, et im-probi, ir-ru-

for - tium, sacer - do - tes in co - lumos e - unt, et im-probi, ir-ru-

for - tium, sacer - do - tes in co - lumos e - unt, et im-probi, ir-ru-

6 7 6 7 6 6 6

76 77 78 79 80

en - te vin-di - cta tre - munt. Hu - ic er - go lau-des

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

81 82 83 84 85

de - bitas, con ci - na - mus op - timo nu - mi - ni, quod se - met ip - sum

6 6 4 2 6 5 6 5 6 7 #

86 87 88 89 90

do - na - vit to - tum ho - mi - ni. An -

7 # 7 # 5 6 6 4 [5] # unisono p 4

107 et ju - venes vi - ri, con - juges at - que vir - gi - nes. 108 109 110 111

et ju - venes vi - ri, con - juges at - que vir - gines.

et ju - venes vi - ri, con - juges at - que vir - gi - nes.

et ju - venes vi - ri, con - juges at - que vir - gi - nes.

6 6 6 2 7 # 6 6 5

Solo 6 5

112 Cantemus Do - mi - no, cantemus Do - mi - no, cu - ius in im - petu, mors et vi - ta 113 114 115 116

Cantemus Do - mi - no, cantemus Do - mi - no, cu - ius in im - petu, mors et vi - ta

Cantemus Do - mi - no, cantemus Do - mi - no, cu - ius in im - petu, mors et vi - ta

Cantemus Do - mi - no, cantemus Do - mi - no, cu - ius in im - petu, mors et vi - ta

7 Tutti 6 6 6 6 5 6 6 6 6 5 6 4 = 5 6 4

117 ho - minum, pen - det ab ha - li - tu. Can - temus Do - mi - no, can - temus Do - mi - no, cu - ius dex - tera, 118 119 120 121

ho - minum, pendet ab ha - li - tu. Can - temus Do - mi - no, can - temus Do - mi - no, cu - ius dex - tera,

ho - minum, pen - det ab ha - li - tu. Can - temus Do - mi - no, can - temus Do - mi - no, cu - ius dex - tera,

ho - minum, pen - det ab ha - li - tu. Can - temus Do - mi - no, can - temus Do - mi - no, cu - ius dex - tera,

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

122 123 124 125 126

cuius dexte-ra cri-brat, cri - brat re - gna po-ten - tum, re - gna po-ten - tum, re - gna,

cuius dexte-ra cri - brat, re - gna, re - gna po - ten-tum, po-ten - tum, re - gna,

cuius dexte-ra cri - brat, cri - brat re - gna po - ten-tum, poten - tum, re - gna,

cuius dexte-ra cri - brat, cri - brat re - gna po - ten-tum, poten - tum, re - gna,

7 3 2 - 6 - 6 - - [5] 6 6 [5] 4 3 unisono

127 128 129 130 131

re-gna potentum, cantemus Do - mi-no, cantemus Do - mi-no, cuius dexte-ra cribrat re - gna po-ten -

re-gna potentum, cantemus Do - mi-no, cantemus Do - mi-no, cuius dexte-ra cribrat re - gna po-ten -

re-gna potentum, cantemus Do - mi-no, cantemus Do - mi-no, cuius dexte-ra cribrat re - gna poten -

re-gna potentum, cantemus Do - mi-no, cantemus Do - mi-no, cuius dexte-ra cribrat re - gna poten -

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

132 133 134 135 136 137

tum, cuius dexte-ra cribrat re - gna po-ten - tum.

tum, cuius dexte-ra cribrat re - gna po-ten - tum.

tum, cuius dexte-ra cribrat re - gna poten - tum.

tum, cuius dexte-ra cribrat re - gna poten - tum.

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

324 IN ADORATIONE NOSTRA

Organo **Allegro**

f Solo

8 6 6 6 5 [6] 6 6 6 4 [5] 3

3 6 5 [6] 6 5 6 6

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

6 5 [6] 6 5 6 6 6 5

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

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

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

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

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

46 47 48 49 50

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

51 52 53 54 55

3 - # - 6 6 4 [5] # 6 5 7 Tutti 6 6 6 6 5 6 6 6 6 5

56 57 58 59 60 61

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

62 63 64 65 66 67

6 f 7 # 6 4 [5] # # 4 3 6 6 5 6 f 7 # 6 4 [5] # Solo 6 6 - -

68 69 70 71 72

6 6 - 7 # 6 6 4 [5] # Tutti 6 10 8 6 5 7 6 4

73 74 75 76 77

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

78 79 80 81 82

Solo 6 6 5 7 6 6 6 4 2 6 5

83 84 85 86 87

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

88 89 90 91

unisono p 4 cresc. 2

92 **f** \sharp $\sharp\frac{4}{2}$ 6 6 7 5 - 6 5 7 6 $\sharp\frac{4}{2}$ 6 $\sharp\frac{4}{2}$ 6 $\sharp\frac{4}{2}$ 6 $\sharp\frac{4}{2}$ 6 $\sharp\frac{4}{2}$ 6 6 \flat

93 94 95 **p** 96 97 **f**

98 $\frac{6}{4}$ $\flat\frac{6}{5}$ 3 6 6 $\frac{6}{5}$ [6] 6 6 $\frac{6}{4}$ [5] 3

99 100 101 102

103 **Tutti** 3 104 105 106 107 6 5 [6] 6 5 6 - 6

108 109 110 111 **Solo** 112 6 5 7

113 **Tutti** 6 6 6 6 5 6 6 6 6 5 $\frac{6}{4}$ - [5] $\frac{6}{4}$ - [5] $\frac{6}{3}$ - \sharp

114 115 116 117

118 119 120 121 122 6 7 $\frac{6}{4}$ [5] 3 6 \flat 6 6 \sharp 5 6 \flat 6 6 \sharp 5 \flat 7 7 3

123 124 125 126 127 2 - 6 - 6 - - [5] 6 $\frac{6}{4}$ [5] 3 **unisono**

128 129 130 131 132 6 6 6 6 5 6 6 6 6 5 $\frac{6}{4}$ [5] 3 6 $\frac{6}{4}$ [5] 3 $\frac{6}{4}$

133 134 135 136 137 [5] 3 6 $\frac{6}{4}$ [5] 3 6 6 $\frac{6}{5}$ 6 6 6 [7] **unisono**

324 IN ADORATIONE NOSTRA

Allegro

Bassi

f Solo

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10

15

20

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Tutti

Solo



92 **f** 93 94 95 **p** 96 97 **f**

98 99 100 101 102

103 **Tutti** 104 105 106 107

108 109 110 111 **Solo** 112

113 **Tutti** 114 115 116 117

118 119 120 121 122

123 124 125 126 127 **unisono**

128 129 130 131 132

133 134 135 136 137 **unisono**

Detailed description: This is a musical score for a bass clef instrument in the key of D major (indicated by two sharps). The score consists of nine staves of music, numbered 92 to 137. The notation includes eighth and sixteenth notes, rests, and various dynamic markings. The first staff (92-97) features a forte (f) dynamic at the beginning, a piano (p) dynamic at measure 95, and a forte (f) dynamic at the end. The second staff (98-102) continues the melodic line. The third staff (103-107) is marked 'Tutti' at the beginning. The fourth staff (108-112) is marked 'Solo' at measure 111. The fifth staff (113-117) is marked 'Tutti' at the beginning. The sixth staff (118-122) continues the melodic line. The seventh staff (123-127) is marked 'unisono' at the end. The eighth staff (128-132) continues the melodic line. The ninth staff (133-137) is marked 'unisono' at the end. The score concludes with a double bar line at measure 137.