

JOSEPH HAYDN WERKE

HERAUSGEGEBEN VOM
JOSEPH HAYDN-INSTITUT, KÖLN
UNTER DER LEITUNG VON
GEORG FEDER

REIHE XXIII · BAND 4

Messe
Nr. 11

G. HENLE VERLAG MÜNCHEN-DUISBURG

J O S E P H H A Y D N

MESSE

Nr. 11

„SCHÖPFUNGSMESSE“

1801

HERAUSGEGEBEN VON
IRMGARD BECKER-GLAUCH

1967

G. HENLE VERLAG MÜNCHEN-DUISBURG

Ja von ihm Senon.

Di na ginogya stagy 1807. a 28^{te} Lago

Clarinet in B-flat
Bassoon
Flute
Violin I
Violin II
Viola
Cello
Double Bass
Organ

Soprano
Lyrics: Ja - re - re - re - re

Organ figured bass: *Organo* p 6 - 6 6 5 10 4 3 7 - p 2 8 p 2 5 5

ERSTE NOTENSEITE DER „SCHÖPFUNGSMESSE“

Autograph

Die Editionsarbeiten wurden von der Stiftung Volkswagenwerk gefördert

Gedruckt mit Unterstützung der Deutschen Forschungsgemeinschaft

INHALT

	<i>Seite</i>
Vorwort	VI
Zur Gestaltung der Ausgabe	X

II. MISSA „SCHÖPFUNGSMESSE“

Kyrie	1
Gloria	30
Credo	84
Sanctus	131
Benedictus	146
Agnus Dei	171

ANHANG

Gloria, Takt 152–160	204
Änderung für die Kaiserin Marie Therese	

ZUR GESTALTUNG DER AUSGABE

Der musikalische und sprachliche Text ist soweit wie möglich dem Autograph entsprechend wiedergegeben, jedoch mit den für notwendig erachteten Berichtigungen und Ergänzungen.

Berichtigungen werden ebenso wie abweichende Lesarten und autographe Korrekturen in dem gesonderten Kritischen Bericht angeführt.

Ergänzungen (von Vortragszeichen, Akzidenzien, Besetzungshinweisen, Generalbaßziffern, einzelnen Noten oder Pausen usw.) stehen in runden Klammern (), wenn sie dem Uraufführungsmaterial entstammen; sie stehen in eckigen Klammern [], wenn es sich um analoge und musikalisch notwendige Zusätze von seiten der Herausgeberin handelt. Im Autograph nicht ausgeschriebene, sondern nur durch Hinweis auf eine andere Stimme (z. B. durch // oder durch einen Baßschlüssel im System der Viola) gekennzeichnete Stellen sind in spitze Klammern < > gesetzt.

Ohne Klammern sind ergänzt:

- fehlende Besetzungsangaben am Anfang einzelner Sätze (siehe den Kritischen Bericht);
- fehlende Akzidenzien a) vor der ersten Note eines Taktes, wenn diese eine Tonrepetition darstellt, b) am Beginn einer neuen Zeile, wenn die Note übergehalten ist, c) vor der zweiten Note eines Oktavsprungs;
- ein fehlender Haltebogen bei zwei auf einem System notierten gleichrhythmischen Stimmen, wenn einer der beiden Bögen vorhanden ist (entsprechend auch bei Doppelgriffen);
- einzelne fehlende Staccatozeichen oder Bindebögen innerhalb einer flüchtig notierten Reihe von solchen;
- fehlende Textworte, die nur in einer oder einigen der Vokalstimmen niedergeschrieben sind; Ganzepausen (mit einzelnen Ausnahmen).

Gewisse Eigentümlichkeiten der originalen Notierungsweise sind geändert (siehe auch den Kritischen Bericht):

- Die Partituranordnung folgt den heutigen Gepflogenheiten;
- in den Singstimmen sind der Sopran- und der Altschlüssel durch den Violinschlüssel, der Tenorschlüssel durch den oktavierten Violinschlüssel ersetzt, in der Orgelstimme der Sopran- durch den Violinschlüssel;
- die Schreibweise der Besetzungshinweise und Vortragszeichen (z. B. „S:“ statt *Solo*, „T:“ statt *Tutti* usw.) ist im allgemeinen normalisiert;
- die Auf- oder Abwärtsstielung der Noten ist gemäß der heutigen Stichregel gehandhabt;
- Abkürzungen wie f sind – außer in den Timpani und außer im Credo Takt 92–98 – aufgelöst;
- die auf einem System notierten Fagotti, Corni und Clarini sind gewöhnlich zusammengestellt, bei Unisonoführung ist die originale Doppelstielung konsequent durchgeführt oder durch *a 2* ersetzt;
- Doppelstiele bei Streicherdoppelgriffen sind durch einen einfachen Stiel ersetzt;
- nach heutiger Notierungsweise überflüssige Akzidenzien sind ausgelassen;
- in der Generalbaßbezifferung ist die Zahl der Aushaltetrache der Zahl der übereinanderstehenden Ziffern angeglichen;
- der Messentext ist hinsichtlich der Groß- und Kleinschreibung, Interpunktion und Silbentrennung der heute gültigen Schreibweise angepaßt;
- Textkürzel sind aufgelöst.

Im übrigen hält sich die vorliegende Ausgabe auch in der Notierungsart möglichst eng an die Originalpartitur. Dies gilt namentlich für:

- die Notierung von Stimmenpaaren auf einem oder zwei Systemen;
- die Staccato-Notierung (meistens Strich, manchmal Punkt);
- die Notenwerte der Vorschläge, jedoch unter Ausgleich störender Inkongruenzen innerhalb eines Satzes (siehe den Kritischen Bericht);
- die Bezeichnung der Triolen, jedoch mit sparsamen, eingeklammerten Ergänzungen;
- die Balkenziehung, abgesehen von der gelegentlich auftretenden Form N und von einzelnen begründeten Änderungen (siehe den Kritischen Bericht);
- die gemeinsame oder getrennte Stielung der Noten und die Stellung der dynamischen Zeichen in der Orgelstimme.

Missa

„Schöpfungsmesse“

Kyrie

1801

Adagio

The musical score is arranged in a system with the following parts from top to bottom:

- Oboe I
- Oboe II
- Clarinetto I in B
- Clarinetto II in B
- Fagotti
- 2 Corni*) in B
- 2 Clarini*) in B
- Timpani*) in B-F
- Violino I
- Violino II
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Violoncello (e Basso)
- Organo

The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Adagio'. Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings and breath marks are indicated throughout the score.

*) Corni, Clarini und Timpani in der ganzen Messe nach den authentischen Kopien; sie fehlen im Autograph.

5

f *(f)*
f [*f*]
fz *fz*
fz *fz*
 (a2)
f[*z*] *p* *fz* *p*

fz *fz*

f[*z*] *p* *fz* *p*
f [*1*] *f* [*1*] *p*
f *f* [*1*] *p*

Solo
 Ky - ri - e,

(Vc. e Bs. coll' Org.)

f *p* *f* [*1*] *p*

Tasto solo
 5
 3

15

p

f

f

f

f

(a 2)

f

f

f

f

p

p

p

ff

ff

ff

Solo

Ky - - ri - e e - le - - i - son.

Tutti

Ky - - ri - e e -

Tutti

Ky - - ri - e e -

Tutti

Ky - - ri - e e -

Tasto solo
(Solo)
p

10
Tutti
ff

20

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

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

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

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

(h)3 5 b7 - b6 5 Tasto solo p

24

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

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

p Ky - - ri - e e - lei - - - - - son.

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

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

38

Piano accompaniment for the first system, measures 38-40. It consists of five staves: two treble clefs and three bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Piano accompaniment for the second system, measures 41-43. It consists of two treble clefs and one bass clef. The music is primarily composed of quarter and eighth notes with rests.

Piano accompaniment for the third system, measures 44-46. It consists of two treble clefs and one bass clef. This system features complex rhythmic patterns, including triplets and sixteenth-note runs.

Vocal and piano accompaniment for the fourth system, measures 47-49. It includes four vocal staves and one piano accompaniment staff. The lyrics are: "Ky - - ri - e e - lei - - - son,". The piano accompaniment includes figured bass notation: 4 6 5 and 4 6 5.

Measures 41-46 of the piano introduction. The score features a complex texture with multiple staves. The right hand plays intricate sixteenth-note patterns, while the left hand provides a steady bass line. Chords are indicated with numbers 1 and 2 above them.

Measures 41-46 of the piano accompaniment. This system shows the harmonic support for the vocal parts, consisting of chords and bass notes across several staves.

Measures 41-46 of the piano introduction and accompaniment for the second system. Similar to the first system, it features intricate piano textures with sixteenth-note runs and chordal accompaniment.

Measures 41-46 of the vocal entries and accompaniment. This system includes the vocal lines for the Kyrie eleison section, with lyrics written below the notes. The piano accompaniment continues to support the vocalists.

5/3 = 46 - 6 - b 6 b6 6/4 5 = 4 - b6 4 5/4 b6 4 5/4 = b6 4

46

Musical score for the first system, including piano and organ parts. The piano part features a melody with *fz* dynamics. The organ part provides harmonic support with chords and a rhythmic accompaniment.

Musical score for the second system, including piano and organ parts. The piano part continues the melody with *fz* dynamics. The organ part maintains the harmonic accompaniment.

Musical score for the third system, including piano and organ parts. The piano part continues the melody with *fz* dynamics. The organ part maintains the harmonic accompaniment.

Vocal score for the first system with lyrics. The lyrics are:
 son ———, Ky - ri - e e - lei - son, e - lei - son, e -
 son ———, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - - - - - son, e -
 son ———, Ky - ri - e, Ky - ri - e e - lei - - - - -
 son ———, Ky - ri - e e - lei - - - - -

Musical score for the fourth system, including organ and basso continuo parts. The organ part continues the accompaniment with *fz* dynamics. The basso continuo part provides a rhythmic and harmonic foundation.

5 4 ——— — 4 [-] 5 3 — 2 6 6 7 6 6 6 6 7 6 6 6 6
 fz 4 ——— fz 4 ——— fz 4

The first system of the score consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is in a key with two flats and a 4/4 time signature. It features a melodic line in the upper right hand and a more rhythmic accompaniment in the lower left hand.

The second system shows the vocal staves. There are four staves in total, with the top two in treble clef and the bottom two in bass clef. All staves contain rests, indicating that the vocalists are silent during this section.

The third system continues the piano accompaniment. It includes several triplet and sextuplet markings over the right hand, indicating complex rhythmic patterns. The left hand continues with a steady accompaniment.

The fourth system contains the vocal staves with lyrics. The lyrics are: "lei - - - son, Ky - ri - e e - lei - son, Ky - - ri - lei - son, e - lei - - - son, Ky - ri - e e - lei - son, Ky - - ri - son, e - lei - - - son, Ky - ri - e e - lei - son, Ky - - ri - - - son, Ky - ri - e e - lei - son, Ky - - ri -".

The fifth system shows the piano accompaniment for the third system. It features sextuplet markings in both the right and left hands, corresponding to the vocal lines above.

55

The musical score consists of several systems. The first system includes a grand staff with piano accompaniment and a vocal line. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics: "e e - - lei - son, Ky - - ri - e e - lei - -". The second system continues the piano accompaniment and vocal line. The third system shows the piano accompaniment with a more active bass line. The fourth system continues the piano accompaniment and vocal line. The fifth system shows the piano accompaniment with a more active bass line. The sixth system continues the piano accompaniment and vocal line. The seventh system shows the piano accompaniment with a more active bass line. The eighth system continues the piano accompaniment and vocal line. The ninth system shows the piano accompaniment with a more active bass line. The tenth system continues the piano accompaniment and vocal line.

62

Chri - - ste e - lei - - - - - son.

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

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

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

46 6/5 6/4 4 b7 - - - -

67

V. I
pp

V. II
p

Va.
p

Solo

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

6 Solo 5 4 6 9 8 b6 [b]4 3 b6 9 b8 b5 b6 6 b 6 5
4 3 5 b b5

p

73

Solo

Tutti

p

p

p

p

p

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

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

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

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

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

b6 b5 b6 b5 4 b6 b6 b5 b2 b6 b

78

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

b6 b5 6 5 3 6 5 6
b5 - b4 3 b4 3 [b]4

83

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

b7 - 3 b4 b5 [b]6 [b]7 b6 5 b (- -) b6 5 [b]6 b7 b7 [b]4 b3 [b]4 5 - b6 3 -
5 - b1 2 3 3 4 4 5 4 2 1 2 b - b5

88

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

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

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

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

Tutti f Ky - ri - e, Ky - ri - e

Tutti (f) Ky - ri - e, Ky - ri - e

Tutti (f) Ky - ri - e, Ky - ri - e

Tutti (f) Ky - ri - e, Ky - ri - e

b6 3 [-] 6 b 7 4 b6 4 4 b6 4 5 3 b7

Tutti f

94

Piano accompaniment for the first system, measures 94-98. It consists of five staves: two treble clefs and three bass clefs. The music features flowing sixteenth-note patterns in the upper staves and more rhythmic, eighth-note patterns in the lower staves.

Piano accompaniment for the second system, measures 99-103. This system features a more static accompaniment with block chords and sustained notes, primarily in the upper staves, while the lower staves continue with rhythmic patterns.

Piano accompaniment for the third system, measures 104-108. This system includes dynamic markings such as *fz* (forzando) and *[fz]* in several measures, indicating a strong, accented attack. The musical texture is similar to the first system with active sixteenth-note passages.

Vocal staves for the third system, measures 104-108. It includes four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "e - lei - son, Ky - ri - e, Ky - ri - e e - lei -". The lyrics are distributed across the four parts, with some parts having longer lines.

Basso continuo line for the third system, measures 104-108. It consists of a single bass clef staff with figured bass notation: 6 46 6 6 6 5 - 8 4 [-] 6 3 3 3 6 6 6 5 5 5.

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

117

The first system of the score features a piano introduction and accompaniment. It consists of five staves: two grand staves (treble and bass clef) and three individual staves. The music is in a key with two flats and a 3/4 time signature. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the score continues the piano accompaniment. It consists of three staves: two grand staves and one bass staff. The music continues with similar rhythmic patterns and rests.

The third system of the score continues the piano accompaniment. It consists of three staves: two grand staves and one bass staff. The music continues with similar rhythmic patterns and rests.

The fourth system of the score introduces the vocal line. It consists of five staves: two grand staves, three individual staves, and one bass staff. The vocal line enters with the lyrics: "son, e lei - - - son. Ky - ri - e, Ky - ri - e,". The piano accompaniment continues to support the vocal line.

The fifth system of the score continues the piano accompaniment. It consists of one bass staff. The music continues with similar rhythmic patterns and rests.

6 46 (b)7 3 3 3 [-] 3 3 3 4 6 5 4 2 6 6 4

122

Piano accompaniment for the first system, measures 1-4. The score consists of five staves: two treble clefs and three bass clefs. The music features a complex texture with multiple voices. Dynamic markings include *fz*, *(fz)*, and *[fz]*. The bass line is particularly active with sixteenth-note patterns.

Piano accompaniment for the second system, measures 5-8. This system continues the piano accompaniment with similar textures and dynamic markings. The bass line remains a prominent feature.

Piano accompaniment for the third system, measures 9-12. The piano part continues with intricate patterns and dynamic markings such as *fz* and *[fz]*. The bass line shows some triplet figures in the later measures.

Vocal parts for the first system, measures 1-4. The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a bass line. The lyrics are: "Ky - ri - e e - lei - - - son, e - lei - - son, e - lei - - son, e - lei - - son,". The vocal lines are written in a simple, homophonic style.

Piano accompaniment for the fourth system, measures 13-16. This system concludes the piano accompaniment with similar textures and dynamic markings. The bass line continues with its characteristic patterns.

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

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

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

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

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

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

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

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

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

5 6 6 5 unisono 3 4 6 b
4 3 2

Piano introduction musical score for the first system. It consists of five staves: two grand staff systems (treble and bass clef) and two single staves. The music is in 4/4 time with a key signature of two flats. The first system contains four measures of music. The bass clef part includes dynamic markings *fz* under the second and third measures.

Piano accompaniment musical score for the second system. It consists of three staves: two single staves and one bass clef staff. The music is in 4/4 time with a key signature of two flats. The first system contains four measures of music, primarily consisting of chords and rests.

Piano introduction musical score for the third system. It consists of five staves: two grand staff systems (treble and bass clef) and two single staves. The music is in 4/4 time with a key signature of two flats. The first system contains four measures of music. The bass clef part includes dynamic markings *fz* under the second and third measures.

Vocal introduction musical score for the fourth system. It consists of five staves: two grand staff systems (treble and bass clef) and two single staves. The music is in 4/4 time with a key signature of two flats. The first system contains four measures of music. The vocal line is on the top staff, and the lyrics are: "son, e - lei - - son, e - lei - - son, e - lei - -".

4 6 6 6 5 3 8 7 5 6 7 5 6 6 3
 2 6 4 4 3 6 5 3 4 5 3 6 4 3
fz fz

136

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

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

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

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

Gloria

Allegro

Oboe I
f fz

Oboe II
f fz

Clarinetto I in B
f fz

Clarinetto II in B
f fz

Fagotti
 (a 2)
f fz

2 Corni in B
f

2 Clarini in B
f

Timpani in B-F
f

Violino I
f

Violino II
f

Viola
f

Soprano
Tutti [*f*]
 Glo - - - - ri - a in ex - cel - sis De - o,

Alto
 (Tutti) [*f*]
 Glo - ri - a in ex - cel - sis De - o,

Tenore
 (Tutti) [*f*]
 Glo - - - - ri - a in ex - cel - sis De - o,

Basso
 (Tutti) [*f*]
 Glo - ri - a in ex - cel - sis De - o,

Violoncello (e Basso)
f

Organo
f

7

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

(Vc. e Bs. coll' Org.)

6 7 7

cel - - - - sis De - - - - o.

cel - - sis, in ex - - cel - - - sis De - - - - o.

cel - - sis, in ex - - cel - - - sis De - - - - o.

cel - - sis, in ex - - cel - - - sis De - - - - o.

6 b7 6 6 3

19

Musical score system 1, measures 19-24. The system consists of two grand staves (treble and bass). The treble staff contains a solo piano passage starting in measure 22 with the notes G4 and F4, marked with a *p* dynamic and a slur. The bass staff contains whole rests throughout the system.

Musical score system 2, measures 25-30. Both the treble and bass staves contain whole rests throughout the system.

Musical score system 3, measures 31-36. The system consists of two grand staves. The treble staff features a complex melodic line with slurs and dynamics, including a *p* marking in measure 34. The bass staff features a rhythmic accompaniment with slurs and dynamics, including a *p* marking in measure 34.

Musical score system 4, measures 37-42. Both the treble and bass staves contain whole rests throughout the system.

Musical score system 5, measures 43-48. This system shows the bass staff with fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 4, 3) and performance instructions: *Tasto solo*, *Solo*, and *p*.

Clt. I

Clt. II

Fg.

(Imo) Solo

p

p

p

p

p

(Vc.)

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

Bo - nae, bo - nae
Bo - - - - - nae
Bo - nae, bo - nae

[Solo]

p

p

vo - lun - ta - tis,

vo - lun - ta - tis,

vo - lun - ta - tis,

bo - - nae,

bo - nae,

bo - nae,

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

(Vc. e Bs.)

(Vc.)

p

First system of piano accompaniment. It consists of five staves: two treble clefs and three bass clefs. The music is in a minor key. Dynamics include *f* and *(a2)*. A flat sign is present at the end of the system.

Second system of piano accompaniment. It consists of three staves: two treble clefs and one bass clef. Dynamics include *f*.

Third system of piano accompaniment. It consists of five staves: two treble clefs and three bass clefs. Dynamics include *[f]* and *p*. A flat sign is present at the end of the system.

Vocal parts for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "ta - - - tis. Lau - da - mus te, be - ne - di - ci - mus te." Dynamics include *f*.

Organ part consisting of a single bass clef staff.

Organo
Tutti
[f]

61

p

Ad - - - - o - ra - - mus te, ad - - - - o -

p

Ad - - - - o - ra - - mus te, ad - - - - o -

p

Ad - - - - o - ra - - mus te, ad - o -

p

Ad - - - - o - ra - - mus te, ad - - - - o -

senza Org.
p

Musical score for the first system, featuring piano accompaniment. It consists of five staves: two treble clefs and three bass clefs. The music is in a key with two flats and a 3/4 time signature. Dynamic markings include *f* (forte) and *ff* (fortissimo). Fingering numbers (1, 2, 3) are indicated above several notes. The system concludes with a fermata over a whole note chord.

Two systems of empty musical staves, each consisting of two treble clefs and one bass clef, intended for vocal or other instrumental parts.

Musical score for the second system, featuring piano accompaniment. It consists of three staves: two treble clefs and one bass clef. The music continues with dynamic markings of *f* and *ff*, and includes fingering numbers. The system concludes with a fermata over a whole note chord.

Vocal score for the third system, consisting of four staves (two treble clefs and two bass clefs). The lyrics are:

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

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

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

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

The music is in a key with two flats and a 3/4 time signature. Dynamic markings include *f* and *ff*. The system concludes with a fermata over a whole note chord.

Piano accompaniment for the third system, consisting of one bass clef staff. It features dynamic markings of *f* and *ff*, and includes fingering numbers. The system concludes with a fermata over a whole note chord.

Organo
Tutti

75

b5 3 6 5 b 6 4 2 6 4 6 6 6 5

82

Musical score for the first system, measures 82-89. It features a grand staff with piano accompaniment and a vocal line. The piano part includes fingerings [1], [1], [1] and [1], [1], [1]. The vocal line has a dynamic marking [f].

Musical score for the second system, measures 90-97. It features a grand staff with piano accompaniment and a vocal line. The piano part has a dynamic marking [f].

Musical score for the third system, measures 98-105. It features a grand staff with piano accompaniment and a vocal line. The piano part includes fingerings [1], [1], [1] and [1].

Musical score for the fourth system, measures 106-113. It features a grand staff with piano accompaniment and a vocal line. The vocal line includes the lyrics "te, glo-ri-fi-ca - - - - - mus".

90

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

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

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

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

Musical score for the first system, featuring a grand staff with four staves (two treble and two bass clefs). The music is in a key with two flats and a 4/4 time signature. It includes various rhythmic patterns and melodic lines.

Musical score for the second system, featuring a grand staff with four staves (two treble and two bass clefs). The music continues with similar rhythmic and melodic motifs.

Musical score for the third system, featuring a grand staff with four staves (two treble and two bass clefs). This system includes more complex rhythmic patterns and melodic development.

Musical score for the fourth system, featuring a grand staff with four staves (two treble and two bass clefs) and vocal lines. The lyrics are:
 Gra - ti - as a - - gi - mus ti - bi
 Gra - ti - as a - - gi - mus ti - bi
 Gra - ti - as
 Gra - ti - as

Musical score for the fifth system, featuring a grand staff with four staves (two treble and two bass clefs) and labels for (Vc.), (Bs.), and (Org.).

103

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor).

Musical score for the second system, featuring piano accompaniment. The system includes a grand staff (treble and bass clefs) with a key signature of one flat.

Musical score for the third system, featuring piano accompaniment. The system includes a grand staff (treble and bass clefs) with a key signature of one flat.

Musical score for the fourth system, featuring vocal lines with lyrics and piano accompaniment. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one flat.

pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne
 pro - pter ma - gnam glo - ri - am tu - am.
 a - gi - mus ti - bi pro - pter, pro - pter ma - gnam glo - ri - am
 a - gi - mus ti - bi pro - pter, pro - pter ma - gnam glo - ri - am

Musical score for the fifth system, featuring piano accompaniment. The system includes a grand staff (treble and bass clefs) with a key signature of one flat.

Musical score for the sixth system, featuring piano accompaniment. The system includes a grand staff (treble and bass clefs) with a key signature of one flat.

6 4+ 6 6 - 7 b7 [-] 9 8 6 7 b6 6 7 6 -
 b b4 3 b

Piano accompaniment for the first system, including treble and bass staves.

Piano accompaniment for the second system, including treble and bass staves.

Piano accompaniment for the third system, including treble and bass staves.

De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.
 Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o -
 tu - - - - am. Do - mi - ne De - us, Rex coe - le - stis, De - us
 tu - - - - am. Do - mi - ne De - us, Rex coe - le - stis, De - us

Piano accompaniment for the fourth system, including treble and bass staves.

Piano accompaniment for the first system, measures 1-6. The right hand features a melodic line with a trill in measure 5, while the left hand provides a steady bass line.

Piano accompaniment for the second system, measures 7-12. The right hand continues the melodic line, and the left hand maintains the bass line.

Piano accompaniment for the third system, measures 13-18. The right hand features a complex texture with many sixteenth notes, and the left hand continues the bass line.

Vocal and piano accompaniment for the fourth system, measures 19-24. The vocal line includes the lyrics: "Do - mi - ne Fi - li u - - ni - ge - ni - te Je - su mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - - ni - Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - - ni -".

Piano accompaniment for the fifth system, measures 25-30. The right hand continues the complex texture with sixteenth notes, and the left hand continues the bass line.

The first system of the score features a piano introduction and accompaniment. It consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The right hand plays a melodic line with some grace notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

The second system continues the piano accompaniment. It consists of two treble clefs and one bass clef. The right hand continues the melodic line, and the left hand provides a steady accompaniment with eighth notes.

The third system continues the piano accompaniment. It consists of two treble clefs and one bass clef. The right hand continues the melodic line, and the left hand provides a steady accompaniment with eighth notes.

The fourth system contains the vocal melody and lyrics. It consists of four staves: two treble clefs and two bass clefs. The lyrics are: "Chri - ste, Je - - - - - su, Je - - su Chri - ste, Je - - - su Chri - ste, Je - su, Je - su Chri - ste, ge - ni - te Je - - - - - su, Je - - su Chri - ste, ge - ni - te Je - - - - - su, Je - - su, Je - su Chri - ste,"

The fifth system continues the piano accompaniment. It consists of two treble clefs and one bass clef. The right hand continues the melodic line, and the left hand provides a steady accompaniment with eighth notes.

127

Piano accompaniment for the first system, measures 1-6. The score is written for grand staff (treble and bass clefs). Dynamics include *f*, *fz*, and [*f fz*].

Piano accompaniment for the second system, measures 7-12. The score is written for grand staff (treble and bass clefs). The music consists of rests in the upper staves and some chords in the lower staves.

Piano accompaniment for the third system, measures 13-18. The score is written for grand staff (treble and bass clefs). Dynamics include [*b*].

Vocal line for the first system, measures 1-6. The score is written for grand staff (treble and bass clefs). The lyrics are: Je - - - - - su Chri - ste, Je - - su Chri - ste. Chri - - ste, Je - su Chri - ste, Je - - su Chri - ste. Je - - - - - su Chri - ste, Je - su Chri - ste.

Piano accompaniment for the fourth system, measures 19-24. The score is written for grand staff (treble and bass clefs).

6 10 6 5 [6] 7 6 5 6 5 3

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music continues with similar rhythmic patterns and harmonic support.

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The music continues with similar rhythmic patterns and harmonic support.

Vocal staves for the first system, including lyrics. The lyrics are: Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - - -

Do - mi - ne De - - - us De - i, Fi - li - us Pa - - -

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The music concludes with a final chord and a sustained bass note.

139

7

3

7

5

6

3

5

6

5

6

4

3

4

First system of piano accompaniment, measures 1-6. The music is in a minor key and features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Second system of piano accompaniment, measures 7-12. The bass line continues with eighth notes, while the treble line has more rests, focusing on harmonic support.

Third system of piano accompaniment, measures 13-18. This system features a more complex texture with sixteenth-note runs in the treble and a consistent eighth-note bass line.

Fourth system of music, measures 19-24, featuring a vocal line with lyrics. The lyrics are: "Pa - - - tris. Pa - - - tris. Pa - - - tris. - - - li - us Pa - - - tris." The vocal line is in a treble clef with a key signature of one flat.

Fifth system of piano accompaniment, measures 25-30. The bass line continues with eighth notes. Below the staff are the following fingering numbers: 5 3, 6 4, 3, 5, 6, 6, 6, 6, 6, 6, 6.

151

Solo

Solo

p

in Es

p

p

p

Solo

Qui

1 1 1

unisono

Solo

p

Adagio

Musical score for the first system, measures 157-161. It features a grand staff with five staves. The first four staves are for the piano, and the fifth is for the bass. Dynamics include 'f' and 'ff'.

Musical score for the second system, measures 162-166. It features a grand staff with five staves. The first four staves are for the piano, and the fifth is for the bass. Dynamics include 'f'.

Musical score for the third system, measures 167-171. It features a grand staff with five staves. The first four staves are for the piano, and the fifth is for the bass. Dynamics include 'ff', 'fz', and 'f'.

Musical score for the fourth system, measures 172-176. It features a grand staff with five staves. The first four staves are for the piano, and the fifth is for the bass. Dynamics include 'f' and '(Tutti) (f)'. Lyrics are present below the staves.

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

Mi - se - re - re,

Mi - se - re - re,

Mi - se - re - re,

Mi - se - re - re,

attacca subito

(Tutti) ff

5 6

163

This system contains the first four measures of the piano accompaniment. The notation is spread across five staves. The first two staves (treble clef) and the fifth staff (bass clef) show a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves provide harmonic support. Dynamics are marked as *p* in measures 163 and 164, and *fz* in measures 165 and 166.

This system contains measures 167 and 168. The notation is spread across two staves. Dynamics are marked as [*p*] in measure 167 and *fz* in measure 168.

This system contains measures 171, 172, 173, and 174. The notation is spread across three staves. Dynamics are marked as *p* in measures 171, 173, and 174, and *fz* in measures 172 and 173.

This system contains the vocal line for measures 163 through 170. The lyrics are:

 mi - se - re - re no - bis.

 Solo

 Qui tol - lis, qui tol - lis pec - ca - ta

This system contains measures 175, 176, 177, and 178. The notation is spread across two staves. Dynamics are marked as *p* in measure 175, *fz* in measure 176, and [*Solo*] *p* in measure 177.

Four staves of piano accompaniment, all containing rests.

Two treble and one bass staff of piano accompaniment, all containing rests.

Three staves of piano accompaniment with active musical notation. Dynamics include *f*, [*fz*], and *p*.

Vocal line and piano accompaniment. Lyrics: *mun-di, mi - se - re - re — no - bis, mi - se - re - re, mi - se - re - re*

Bass line with figured bass notation: 6 4, —, 6 6, [6 6], 6 46, —, 6 7 46, —, *f* [*fz*]

176

Solo

Mi - se-re-re no - bis.

no - bis,

Solo

mi - se-re-re no - bis.

Solo

Mi - se-re-re no - bis,

Mi - se-re-re no - bis,

5 6 46 46 4 4 7 2 = b7 7

p

Musical score for the first system, featuring a grand staff with piano dynamics. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats. The first measure of the bass staff contains a piano (*p*) dynamic marking and a melodic line starting with a half note G4, followed by a quarter note F4, and then two quarter rests.

Musical score for the second system, including a piano dynamic marking. The score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats. The first measure of the top staff contains a piano (*p*) dynamic marking in brackets and a chord of G4 and B4, followed by two quarter rests.

Musical score for the third system, featuring a grand staff with complex melodic lines. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats. The first measure of the top staff contains a melodic line starting with a half note G4, followed by a quarter note F4, and then a quarter rest.

Musical score for the fourth system, including Latin lyrics. The score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats. The lyrics are: "Qui tol - lis, qui tol - lis pec - ca - - ta mun - di, sus - ci-pe,". The first measure of the top staff contains the lyrics "Qui tol - lis,". The second measure contains "qui tol - lis pec - ca - - ta". The third measure contains "mun - di,". The fourth measure contains "sus - ci-pe,".

Musical score for the fifth system, featuring a grand staff with figured bass notation. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats. The first measure of the bass staff contains a figured bass notation: "3 6 5 6 6 6 - 6 6".

(1^{mo}) Solo

p

p

p

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

Qui se - - - - - des, qui

6 6 8 6 46 6 1 1 6 4

194

p

[*f*]

[*f*]

p

(1^{mo}) Solo

f

p

f

p

f

p

se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis, mi - se - re - re

f

p

f

p

200

200

p

p

p

p

p

p

no - - - - - bis, 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 no - bis.

6 6 9 5

First system of musical notation, consisting of five staves. The top staff is a vocal line with notes and rests. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano parts. Dynamics include *f* and *p*. There are also markings for *mf* and *ff*. A marking "(a2)" is present in the fourth staff.

Second system of musical notation, consisting of two staves. The top staff is a piano accompaniment with notes and rests. The bottom staff is another piano accompaniment. Dynamics include *f*.

Third system of musical notation, consisting of three staves. The top staff is a piano accompaniment with notes and rests. The middle and bottom staves are additional piano parts. Dynamics include *f*, *p*, *fz*, and *ffz*.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. The lyrics are: "no - bis, mi - se - re - re no - - - bis. Mi - se - re - re no - bis, Mi - se - re - re no - bis, Mi - se - re - re". The word "Tutti" is written above the vocal lines. Dynamics include *f*, *p*, and *fz*.

Fifth system of musical notation, featuring instrumental parts for Violoncello (Vc.), Bassoon (Bs.), and Organ (Org.). Dynamics include *f* and *p*. There are also markings for *fz*. Fingerings are indicated with numbers 1-5. Chord symbols 7, 5, 6/5, 4, 3, 1, 7, and b7 are present at the bottom.

213

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

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

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

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

[fz]

[fz]

6 5 p 6 5 4 3

This system contains the first five measures of the piano accompaniment. It is written for a grand staff (treble and bass clefs). The key signature has two flats, and the time signature is common time (C). The music features a mix of half notes, quarter notes, and eighth notes, with some melodic lines spanning across measures. Dynamics include piano (*p*) and piano fortissimo (*pp*).

This system consists of three empty musical staves (treble, alto, and bass clefs) for measures 6, 7, and 8.

This system contains the next four measures of the piano accompaniment. It is written for a grand staff. The music continues with similar rhythmic patterns and dynamics, including piano fortissimo (*pp*).

This system contains the vocal lines for measures 9, 10, 11, and 12. It consists of four staves (treble, alto, tenor, and bass clefs). The lyrics are:

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

This system contains the basso continuo line for measures 9, 10, 11, and 12. It is written on a single bass staff with figured bass notation:

b7 6/4 b7/2 8 pp

224 **Molto vivace**

in B

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

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

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

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

unisono
Tutti
f

fz

fz

10

6
5

The first system of the score consists of five staves. The top two staves are the right hand of the piano, and the bottom three staves are the left hand. The music is in a 4/4 time signature with a key signature of one flat (B-flat major). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment with two staves. The right hand plays chords and moving lines, while the left hand continues with a rhythmic accompaniment. The music remains in the same key and time signature.

The third system features more intricate piano accompaniment with two staves. The right hand has a more active melodic line with many sixteenth notes, while the left hand continues with a steady accompaniment.

The fourth system introduces the vocal melody with three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "Je - su Chri - ste. Quo - ni - am tu so - - lus san - ctus. Tu so - - lus Do - mi - nus. Tu". The music is in the same key and time signature.

232

Musical score for the first system, featuring a grand staff with treble and bass clefs and a piano accompaniment.

Musical score for the second system, featuring a grand staff with treble and bass clefs and a piano accompaniment.

Musical score for the third system, featuring a grand staff with treble and bass clefs and a piano accompaniment.

Musical score for the fourth system, featuring a grand staff with treble and bass clefs and a piano accompaniment.

so - lus Al - tis - si - mus, Je - su Chri - ste, Je - - - su, Je - su Chri -
 so - lus Al - tis - si - mus, Je - - su Chri - ste, Je - su Chri - ste, Je - su Chri -
 so - lus Al - tis - si - mus, Je - su, Je - su Chri - ste, Je - su Chri - -
 so - lus Al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - -

Musical score for the fifth system, featuring a grand staff with treble and bass clefs and a piano accompaniment.

6 6 7 6 7 6 7 6 7 6 4/2 6 [4] 4 6 6 4 4

First system of piano accompaniment. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of piano accompaniment. The treble staff contains block chords and dyads, and the bass staff continues the rhythmic accompaniment with eighth notes.

Third system of piano accompaniment. The treble staff has a more active melodic line with sixteenth-note patterns, and the bass staff continues with eighth-note accompaniment.

Fourth system of vocal staves. It includes four vocal parts (Soprano, Alto, Tenor, Bass) with the following lyrics:

Soprano: ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa - tris. A - - men,

Alto: ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa - tris. A - - men,

Tenor: ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa - tris. A - - men,

Bass: ste. Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa - tris. A - - men,

240

Presto

a - - men.

a - - men.

a - - men.

a - - men.

In glo - ri - a De - i Pa -

a - - men. In glo - ri - a De - i Pa - tris, a - - - -

(Vc.)

(Bs.)

tr

(tr)

46 - 6 5 6 5 6 5 6 5 1 1 1

4 3 4 3 4 3 4 3

First system of musical notation. The left hand plays a melodic line in the bass clef, while the right hand has rests.

Second system of musical notation. Both hands contain rests.

Third system of musical notation. The left hand continues with piano accompaniment. The right hand has a vocal line with trills marked 'tr'.

Fourth system of musical notation. The left hand continues with piano accompaniment. The right hand has a vocal line with lyrics: "In glo-ri-a De-i Pa-tris, a - - - tris, a - - - men, a - men,". The lyrics are distributed across multiple staves.

Fifth system of musical notation. The left hand continues with piano accompaniment. Performance instructions include "(Vc. e Bs.)", "(senza Vc. e Bs.)", and "(tr)". Fingering numbers are provided below the notes.

252

Musical notation for the first system. It includes a piano accompaniment with a treble clef staff and a bass clef staff. The vocal staves above are mostly empty, indicating rests for the vocalists.

Musical notation for the second system. Similar to the first system, it shows piano accompaniment and vocal staves with rests.

Musical notation for the third system. The piano accompaniment continues with more complex rhythmic patterns.

Musical notation for the fourth system, including vocal parts with lyrics. The lyrics are:

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

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

a - - - - - men, in glo-ri-a De-i Pa -

in glo-ri-a De-i Pa - tris, a - - - - men, in glo-ri-a De-i Pa-tris,

(Vc. e Bs.)

Musical notation for the fifth system, featuring the piano accompaniment with a bass clef. It includes specific fingering instructions for the fingers.

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

[fz]

tr
fz
fz

in glo-ri-a De-i Pa-tris, a - - - men, in glo-ri-a De-i
men, a - - - - - men, a - - - - - men, a - - - - -
tris, a - - - - - men, a - men, in glo-ri-a De-i Pa-tris, a -
a - - - - - men, in glo-ri-a De-i Pa-tris, a -

(Vc.) (Vc. e Bs.)
10 10 10 6 6 7 [h] 5 4 6 - 5 8 7 5 6 # 6 5 5 b 6 5
fz

264

First system of musical notation, including piano and bass staves. It features a trill (tr) in the piano part and a forte (f) dynamic marking.

Second system of musical notation, primarily consisting of piano and bass staves with rests.

Third system of musical notation, featuring piano and bass staves with dynamic markings like *fz* and *tr*.

Vocal score for the third system with lyrics: Pa - tris, a - - - men, a - - - - men, a - - - - in glo - ri - a De - i Pa -

Fourth system of musical notation, including parts for Violoncello (Vc.), Bass (Bs.), and Organ (Org.) with dynamic marking *fz*.

9 8 4 6 4 3 6 7 7 4 4
4 3 Tasto solo

Solo

[Solo]

p

p

p

p

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

tris, a - - men, a - men, a - men. Solo A - men, a - men, a -

tris, a - - men, a - men, a - men. Solo In glo-ri-a De - i

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

p

p

Tasto solo
Solo
p

First system of musical notation. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). Dynamics include *f* and *fz*. The key signature has two flats.

Second system of musical notation, primarily piano accompaniment. Dynamics include *[f]*. The key signature has two flats.

Third system of musical notation, including piano accompaniment. Dynamics include *f* and *fz*. The key signature has two flats.

Fourth system of musical notation, featuring vocal entries and piano accompaniment. Dynamics include *(Tutti) [f]* and *Tutti f*. The key signature has two flats.

Fifth system of musical notation, including piano accompaniment. Dynamics include *fz* and *f[z]*. The key signature has two flats.

Organo
unisono
Tutti
f[z]

46
b5
3

First system of piano accompaniment. It consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in a key with two flats and a 4/4 time signature. The right hand features a melodic line with trills (tr) at the end of the first and second systems. The left hand provides a steady accompaniment with eighth and sixteenth notes.

Second system of piano accompaniment, continuing from the first system. It maintains the same five-staff structure and musical texture.

Third system of piano accompaniment. This system features a more complex texture with rapid sixteenth-note passages in the right hand and a more active bass line. Trills (tr) are present in the right hand.

Vocal entry and accompaniment. The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "men, a - men, a - men, men, a - men, a - men, a - men, a - - - - men, a - men, a - men,". The piano accompaniment continues with a steady accompaniment.

Bass line and figured bass. The bottom staff shows a bass line with a trill (tr) and a dynamic marking of f . Below the staff is a figured bass line: 46 4 6 7 5 6 6 4 . The label "(Bs.)" is placed below the figured bass.

289

The first system consists of a grand staff (treble and bass clefs) and two vocal staves. The piano part begins with a single eighth note followed by rests. The vocal staves contain rests for the first two measures.

The second system continues the piano accompaniment with a single eighth note followed by rests. The vocal staves remain empty.

The third system features a piano accompaniment with a trill (tr) in the right hand. The vocal staves contain rests.

The fourth system includes vocal lyrics and piano accompaniment. The lyrics are: "in glo-ri-a De-i Pa-tris, a - - - - - a - - - - - men, a - - - - - men, in glo-ri-a De-i Pa-tris, a - - - - - a - - - - - men, a - - - - -". The piano accompaniment continues with eighth notes and rests.

The fifth system shows piano accompaniment with fingering numbers: 5, b, 6, 5, 6, 5, 6, 4, 7, 6. It includes the instruction "(senza Vc. e Bs.)" and "(Vc. e Bs.)".

Piano accompaniment for the first system, including treble and bass staves. The music features a steady bass line and sparse treble accompaniment.

Empty musical staves for the second system, consisting of two treble staves and one bass staff.

Piano accompaniment for the second system, including treble and bass staves. The treble part has more active melodic lines.

Vocal staves with lyrics for the second system. The lyrics are: men, in glo-ri-a De-i Pa-tris, a-men, in glo-ri-a De-i. The lyrics are distributed across four vocal parts (Soprano, Alto, Tenor, Bass).

Basso continuo line with figured bass notation. The figures are: # 4 5 6 4 - # # 4 6 6 6 7 7 7 5 7 b.

301

First system of piano accompaniment, measures 1-5. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a trill in the first measure and a fermata in the fifth. The left hand provides harmonic support with chords and moving lines.

Second system of piano accompaniment, measures 6-10. The right hand continues the melodic line with sustained notes and chords. The left hand has a more active bass line with eighth notes.

Third system of piano accompaniment, measures 11-15. The right hand features a complex, fast-moving passage with sixteenth notes, marked with *fz* (forzando) in measures 12 and 13, and *p* (piano) in measure 15. The left hand has a steady accompaniment.

Vocal system with lyrics, measures 16-20. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a bass line. The lyrics are: "Pa-tris, a - men, a - men, a - - - - - men. - - men, a - men, a - men, a - - - - - men. - - men, a - men, a - men, a - - - - - men. - - men, a - men, a - men, a - - - - - men." The system concludes with a double bar line and a repeat sign.

7

6
5

67

- -

Piano accompaniment for the first system, measures 1-6. The score includes staves for the right and left hands. Dynamics include piano (*p*) and forte (*f*).

Piano accompaniment for the second system, measures 7-12. The score includes staves for the right and left hands. Dynamics include piano (*p*) and forte (*f*).

Piano accompaniment for the third system, measures 13-18. The score includes staves for the right and left hands. Dynamics include piano (*p*) and forte (*f*).

Sopr. I Solo

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

Sopr. II Solo

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

Alto Solo

In glo-ri-a De-i Pa-tris, a - men.

Ten. I Solo

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

Ten. II (Solo)

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

Basso (Solo)

In glo-ri-a De-i Pa-tris, a - men. A - -

Tutti

A - -

Tutti

A - -

Tutti

A - -

Tutti

A - -

Tutti

A - -

Tutti

A - -

(senza Vc. e Bs.)

(Vc. e Bs.)

Tasto solo Solo [p]

Organo Tutti [f]

314

Solo

Solo

Solo

Solo

(1^{mo}) Solo

Piano accompaniment for the first system, including treble and bass staves with various musical notations and 'Solo' markings.

Empty musical staves for vocal or other instruments in the second system.

Piano accompaniment for the second system, including treble and bass staves with various musical notations.

Sopr.

Alto

Ten.

Basso

Vocal staves for Soprano, Alto, Tenor, and Bass with lyrics: "men, a - - men, a - - men, a - - men, a - - men,"

Basso continuo line with figured bass notation: b 4 4 6 6 6 9 7 5 3 6 4 6 5 3

Piano accompaniment for the first system, measures 1-6. The music is in a minor key with a 3/4 time signature. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

Empty musical staves for the second system, consisting of two treble clef staves and two bass clef staves.

Piano accompaniment for the second system, measures 7-10. The music continues with various dynamics including *p*, *f*, and *mf*.

Vocal parts for the second system, measures 7-10. The lyrics are "a - men, a - men, a - - - - men, a - men,". Dynamics include *f* and *p*.

Piano accompaniment for the third system, measures 11-14. The music concludes with a final chord and dynamic markings.

327

Musical score for the first system, measures 327-331. It features a grand staff with five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include piano (*p*) and fortissimo (*ff*).

Musical score for the second system, measures 332-336. It features a grand staff with five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include fortissimo (*f*) and fortissimo (*ff*).

Musical score for the third system, measures 337-341. It features a grand staff with five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include piano (*p*) and fortissimo (*ff*).

Musical score for the fourth system, measures 342-346. It features a grand staff with five staves. The first two staves are for the right hand, and the last three are for the left hand. The lyrics "a - men," are written below the staves.

Musical score for the fifth system, measures 347-351. It features a grand staff with five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include fortissimo (*ff*) and instructions for organ registration: "1 pleno Organo unisono".

fz fz
fz fz
fz fz
fz fz
fz [fz]

fz fz
fz fz
fz fz

f in glo - ri - a De - i Pa - tris, a - men, a - men, a - - - men,
fz fz
f in glo - ri - a De - i Pa - tris, a - men, a - men, a - - - men,
fz fz
f in glo - ri - a De - i Pa - tris, a - men, a - men, a - - - men,
(f) in glo - ri - a De - i Pa - tris, a - men, a - men, a - - - men,
fz fz

fz fz

338

First system of piano accompaniment, measures 338-342. It consists of five staves: two treble clefs and three bass clefs. The music features a mix of quarter and eighth notes, with some slurs and accents. Measure 342 ends with a fermata.

Second system of piano accompaniment, measures 343-347. It consists of three staves: two treble clefs and one bass clef. The music is primarily chordal, with some eighth-note patterns in the bass line.

Third system of piano accompaniment, measures 348-352. It consists of three staves: two treble clefs and one bass clef. This system features more complex textures with sixteenth-note runs and slurs.

Fourth system of vocal and piano accompaniment, measures 353-357. It includes four vocal staves (two treble, two bass) and one piano bass staff. The lyrics are: "a - - - - - men, a - - - - - men, a - - - - - men, a - men, a - men." The piano accompaniment is simple, supporting the vocal lines.

Credo

Vivace

Oboe I
[f]

Oboe II
[f]

Clarinetto I in B
[f]

Clarinetto II in B
[f]

Fagotti
(a2) (f)

2 Corni in B
[f]

2 Clarini in B
[f]

Timpani in B-F
[f]

Violino I
f

Violino II
f

Viola
f

Soprano
[f]
Cre - do in u - num De - um. Cre - - do in u - num

Alto
[f]
Cre - do in u - num De - um. Cre - - do in u - num

Tenore
[f]
Cre - do, cre - do, cre - - do in u - num De - - um, in u - num

Basso
[f]
Cre - do, cre - do, cre - - do in u - num De - - um, in u - num

Violoncello (e Basso)
[f]

Organo
[f]

5

Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li, coe - li et ter - rae, vi - si -

Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li, coe - li et ter - rae,

Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li, coe - li et ter - rae, vi - si -

Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li, coe - li et ter - rae, vi - si -

(Vc. e Bs. coll' Org.)

5

-

6

6

6

-

5

6

9

bi - - li - um o - - mni - um, et, et in - vi - si - bi - li -

vi - si - bi - li - um o - mni - um, et, et in - vi - si - bi - li -

bi - li - um, vi - si - bi - li - um o - mni - um, et, et in - vi - si - bi - li -

bi - - li - um o - - mni - um, et, et in - vi - si - bi - li -

7 6 7 6 7 6 7 6 46 - p 6 5 - 4 4

14

um. Et in u - num

um. Et in u - num

um. Et in u - num

um. Et in u - num

f 4 6 6 4 6 6 6 6 4 6 6 6 5 4 5 4

19

Do - mi-num Je - sum Chri - stum, Fi - li - um De - i u - - ni - ge - ni -

Do - mi-num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

Do - mi-num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

Do - mi-num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

23

This system contains the first three measures of the piano accompaniment. It features five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music is in a minor key, indicated by the key signature. Dynamic markings include *fz* (forzando) and *[fz]*. The bass line is particularly active, with a melodic line in the lower register.

This system contains the next three measures of the piano accompaniment. It consists of five staves, continuing the texture from the previous system. The right hand has a more rhythmic accompaniment, while the left hand continues its melodic and harmonic support.

This system contains the final three measures of the piano accompaniment. It features five staves. The music concludes with a final chord in the right hand and a melodic flourish in the left hand. A *fz* marking is present at the beginning of the system.

This system contains the vocal line for the first three measures. It consists of four staves: three for the vocal line (soprano, alto, and tenor parts) and one for the bass line. The lyrics are:

tum. Et ex Pa - - tre na - tum an - - - te
 tum. Et ex Pa - - tre na - tum an - - - te
 tum. Et ex Pa - - tre na - tum an - te
 tum. Et ex Pa - - tre na - tum an - te

This system contains the final three measures of the piano accompaniment. It features five staves. The music concludes with a final chord in the right hand and a melodic flourish in the left hand.

6 ——— b5
b ——— 3

6
5

6
5

o - mni - a, o - mni - a sae - cu - la. De - um de De - o, lu - men de

o - mni - a, o - mni - a sae - cu - la. De - um de De - o, lu - men de

o - mni - a, o - mni - a sae - cu - la. De - um de De - o, lu - men de

o - mni - a, o - mni - a sae - cu - la. De - um de De - o, lu - men de

30

Piano accompaniment for the first system, measures 30-32. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The key signature has one sharp (F#) and one flat (Bb). The music is in 4/4 time.

Empty musical staves for the second system, consisting of two treble clef staves and one bass clef staff.

Piano accompaniment for the second system, measures 33-35. It continues the musical texture from the first system, with a right-hand part and a left-hand part.

Vocal line with lyrics for the second system, measures 33-35. The lyrics are: "lu - mi - ne, De - - um ve - - - rum, ve - - - rum de lu - mi - ne, De - - - - - um ve - - - rum de lu - mi - ne, De - um ve - rum de De - o, de lu - mi - ne, De - um ve - rum, De - um ve - rum de".

Piano accompaniment for the third system, measures 36-38. It continues the musical texture from the previous systems.

- 6 9 5 9 5 9 5 [4] 6

Introduction for piano, consisting of five staves (treble and bass clefs) with a key signature of two flats and a common time signature. The music features a simple harmonic structure with quarter and eighth notes.

Two sets of empty vocal staves, each consisting of a treble and bass clef line, intended for the vocalists' entrance.

Continuation of the piano accompaniment, featuring more complex rhythmic patterns including sixteenth and thirty-second notes in the right hand, and a steady bass line in the left hand.

Vocalist parts for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "De - o ve - - - ro. Ge - ni-tum, non fa - ctum,". The lyrics are written across four staves, with the vocal lines and the piano accompaniment continuing below.

Continuation of the piano accompaniment at the bottom of the page, ending with a final cadence.

6 6 4#5 6 b 6# 1 1 1 1 1 1 1
 4 # 4 # unisono

37

con - - sub-stan-ti - a - lem Pa - - - tri: per quem, per

con - - sub-stan-ti - a - lem Pa - - - tri: per quem, per

con - - sub-stan-ti - a - lem Pa - - - tri: per quem, per

con - - sub-stan-ti - a - lem Pa - - - tri: per quem, per

5/3 = = 5/3 = 6

*) Kleingestochene Fassung nach der Erstausgabe.

Piano accompaniment for the first system, measures 1-5. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Dynamic markings include 'fz' and '[p]'.

Piano accompaniment for the second system, measures 6-10. This system consists of block chords in both hands, providing a harmonic background for the vocal lines.

Piano accompaniment for the third system, measures 11-15. The right hand has a more active, rhythmic pattern with slurs, while the left hand continues with harmonic accompaniment. Dynamic markings include 'p' and '[p]'.

quem o - - mni - a fa - cta sunt. Qui pro - pter nos ho - mi-nes, et
 quem o - - mni - a fa - cta sunt. Qui pro - pter nos ho - mi-nes, et
 quem o - - mni - a fa - cta sunt. Et
 quem o - - mni - a fa - cta sunt. Et

Piano accompaniment for the fourth system, measures 16-20. The right hand has a rhythmic pattern with slurs, and the left hand provides harmonic support. Dynamic marking includes '[p]'.

46

Musical score for the first system, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various note values, rests, and dynamic markings such as *fz*.

Musical score for the second system, consisting of two treble clef staves and one bass clef staff. The music includes various note values and rests.

Musical score for the third system, consisting of three staves. The top two are treble clefs and the bottom is a bass clef. This system features complex rhythmic patterns, including sixteenth notes and triplets, and dynamic markings such as *fz*.

Musical score for the fourth system, consisting of four staves. The top three are treble clefs and the bottom is a bass clef. The lyrics are in Latin: "pro - pter no-stram sa - lu - tem de - scen - - dit de coe - - - - - lis,".

Musical score for the fifth system, consisting of a single bass clef staff. Below the staff is a fingering chart:

9	-	7	5		6		6		3
7	-	5	3				4		

The dynamic marking *fz* is also present.

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

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

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

de - scen - dit de coe - lis,

(Vc.)

(Vc. e Bs.)

46 6 46 6

6 3 b10 10 10 4

Piano accompaniment for the first system, measures 55-60. The music is in 3/4 time with a key signature of one sharp (F#). It features a complex texture with multiple voices in both hands, including a prominent bass line with sixteenth-note patterns.

Piano accompaniment for the second system, measures 61-66. The texture continues with sustained chords and rhythmic patterns in both hands.

Piano accompaniment for the third system, measures 67-72. This system features more intricate sixteenth-note passages in the bass line.

Vocal lines for the first system, measures 55-60. The lyrics are: de coe - lis, de - scen - - - dit de coe - - - lis, de coe - lis.

Piano accompaniment for the fourth system, measures 73-78. The music concludes with sustained chords and a final bass line.

(Et incarnatus)

Adagio

60 Fg. (1^{mo}) Solo *tr.* [1]

VI. I *ff* *p* *tr.*

VI. II *f* *p*

Va. *f* *p* *divisi*

Ten.

Flauto

Organo *[f]*

(Vc. e Bs.) *f* *p*

65 *tr.* [1] *tr.* *fz* *fz*

69

f *p* *pp*

(divisi)

Solo

Et in - car - na - tusest, et in - car-

74

na-tus est de Spi - - ri-tu san-cto ex Ma-ri-a Vir-gi-ne,

79

ex Ma-ri-a Vir-gi-ne: Et ho-mo, et ho-mo

fz *p* *fz* *p* *fz* *p* *fz* *p*

83

fa-ctus est. Cru-ci-fi-xus e-ti-am pro

Solo

Organo Tasto solo *p*

88

Tutti *f* *p*

Sub Pon - ti - o Pi - la - to pas - - -

Tutti *f* *p*

Sub Pon - ti - o Pi - la - to pas - - -

Tutti *f* *p*

Sub Pon - ti - o Pi - la - to pas - - -

Tutti *f* *p*

no - bis, pro no - bis: Sub Pon - ti - o Pi - la - to pas - - -

(Org. col Vc. e Bs.)

Organo *f*

Tasto solo *p*

p *pp*

pp

sus, pas - - sus, et se - pul - tus est, se - pul - tus est.

pp

101 Allegro

Et re-sur-re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu - ras.

Et re-sur-re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu - ras.

Et re-sur-re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu - ras.

Et re-sur-re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu - ras.

Tutti f

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

4 3 4 3

b4

4 3

Et a - scen - dit in coe - lum, et a - scen - dit in coe - lum:

Et a - scen - dit in coe - lum, et a - scen - dit in coe - lum:

Et a - scen - dit in coe - lum, et a -

Et a - scen - dit in coe - lum, et a -

109

se - det ad dex - te-ram Pa - tris, se - det ad dex - te-ram, ad dex - te-ram

se - det ad dex - te-ram Pa - tris, se - det ad dex - - - te-ram

scen - dit in coe-lum: se - det ad dex - te-ram Pa - tris, se - det,

scen - dit in coe-lum: se - det ad dex - te-ram Pa - tris, se - det,

6 5 5 - 7 6 5 46 - 7 10 410 10 6

113

Musical score for the first system, featuring piano and solo parts. The piano part consists of two staves (treble and bass clef) with a melodic line in the treble and a supporting bass line. The solo part is marked 'Solo' and 'p' (piano) and features a melodic line in the treble clef.

Musical score for the second system, featuring piano accompaniment. It consists of two staves (treble and bass clef) with a harmonic accompaniment.

Musical score for the third system, featuring piano accompaniment. It consists of three staves (treble, middle, and bass clef) with a complex accompaniment.

Vocal score for the fourth system with Latin lyrics. It features four staves (treble, two middle, and bass clef) for different vocal parts. The lyrics are:

Pa - tris, ad dex - te - ram Pa - tris. Et i - - te - rum ven -

Pa - tris, ad dex - te - ram Pa - tris.

se - det ad dex - te - ram Pa - tris.

se - det ad dex - te - ram Pa - tris.

Musical score for the fifth system, featuring (Vc. e Bs.) and (Vc.) parts. It consists of two staves (treble and bass clef) with a melodic line in the treble and a supporting bass line. The (Vc.) part is marked 'p' (piano) and features a melodic line in the treble clef. The (Vc. e Bs.) part is marked '(Vc.)' and '(Bs.)' and features a melodic line in the bass clef.

117

117

f

f

f

f

f

[*f*]

[*f*]

[*f*]

f

f

f

Tutti [*f*]

tu - - rus est cum glo - ri - a, *Tutti* ju - - - di - ca - - - re

Tutti (*f*) Ju - - - di - ca - - - re

Tutti (*f*) Ju - - - di - ca - - - re

Tutti (*f*) Ju - - - di - ca - - - re

Ju - - - di - ca - - - re

[*p*]

[*p*]

f

f

ff

ff

*b*₅

121

vi - - - vos, ju - - - di - ca - - - - re vi - - - vos,

vi - - - vos, ju - - - di - ca - - - - re vi - - - vos,

vi - - - vos, ju - - - di - ca - - - - re vi - - - vos,

vi - - - vos, ju - - - di - ca - - - - re vi - - - vos,

b6
b5

b5

6

b

-

125

Musical score for the first system, measures 125-129. It features a grand staff with piano accompaniment and vocal lines. The piano part has dynamics *fz* and *(p)*. The vocal lines are mostly rests.

Musical score for the second system, measures 130-134. It features a grand staff with piano accompaniment and vocal lines. The piano part has dynamics *p*. The vocal lines are mostly rests.

Musical score for the third system, measures 135-139. It features a grand staff with piano accompaniment and vocal lines. The piano part has dynamics *p*. The vocal lines are mostly rests.

Musical score for the fourth system, measures 140-144. It features a grand staff with piano accompaniment and vocal lines. The piano part has dynamics *p*. The vocal lines contain the lyrics "et mor-tu-os, et mor-tu-os, et mor-tu-os, et mor-tu-os".

6
b5
Solo
p

5

6
b5

5
3

- - - -
- - - -
- - - -
- - - -

os: cu-jus reg - ni non e - rit fi - nis, cu-jus reg - ni non e - rit,
 os: cu-jus reg - ni non e - rit fi - nis, cu-jus reg - ni non e - rit,
 os: cu-jus reg - ni non e - rit fi - nis, cu-jus reg - ni non e - rit,
 os: cu-jus reg - ni non e - rit fi - nis, cu-jus reg - ni non e - rit,

4 **f** 6 **Tutti** 46 10 46 3 b 6 b 6

134

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

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

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

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

7 # 6 5 unisono 4 10

fz

Musical score for the first system, consisting of five staves (two grand staves and three individual staves) with rests.

Musical score for the second system, consisting of three staves (two grand staves and one individual staff) with rests.

Musical score for the third system, featuring piano accompaniment with *p* dynamics. It consists of three staves with active musical notation.

Musical score for the fourth system, featuring a vocal solo line with lyrics. It consists of three staves, with the top staff containing the vocal line and the others containing rests.

Solo
 Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

Basso continuo line with figured bass notation.

[b]9 6 9 10 6 4 46 Solo 6 b6 - 6 -

5 b p 5 b5 -

144

Solo

qui ex Pa - tre Fi - li - o - - - que pro - ce - dit, Fi - li -

(Vc.)

(Bs.)

Qui cum Pa - - - tre et Fi - - li - o

Tutti [f]

o - - - que pro - ce - dit. Qui cum Pa - - - tre et Fi - - li - o

Qui cum Pa - - - tre et Fi - - li - o

Qui cum Pa - - - tre et Fi - - li - o

(Vc. e Bs.)

Tutti f

152

Four vocal staves (Soprano, Alto, Tenor, Bass) with dynamic markings *fz* and *(fz)*. The music consists of a melodic line with a dotted quarter note followed by an eighth note, all under a slur.

Piano accompaniment consisting of two staves (Right and Left Hand). The right hand plays chords with a dotted quarter note and an eighth note. The left hand plays a rhythmic pattern of eighth notes. Dynamic marking is *[f]*.

Piano accompaniment consisting of two staves (Right and Left Hand). Both hands play a dense texture of sixteenth notes, creating a shimmering accompaniment.

Vocal staves with Latin lyrics: *si - - mul ad - o - ra - - tur, et con - glo - ri - fi - ca - - tur: qui lo -*

Violoncello (Vc.) and Bassoon (Bs.) parts. The Vc. part has dynamic markings *fz* and *[fz]*. The Bs. part has dynamic marking *[fz]*.

First system of piano accompaniment, including the introduction. It features a grand staff with five staves: two treble clefs and three bass clefs. The music is in a key with two flats and a 3/4 time signature. The introduction consists of a few measures of chords and moving lines.

Second system of piano accompaniment, continuing the introduction. It consists of two staves (treble and bass clef) with chords and moving lines.

Third system of piano accompaniment, continuing the introduction. It features a grand staff with five staves, showing more complex rhythmic patterns and chordal textures.

Vocal entry with lyrics. It consists of four staves (two treble and two bass clefs). The lyrics are: "cu - tus est per Pro - phe - tas. Et". The music is in a key with two flats and a 3/4 time signature.

Basso continuo line with figured bass. It is a single bass clef staff with a series of numbers and accidentals below the notes, indicating the figured bass for the keyboard player.

160

u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

The first system of the score features a piano introduction and accompaniment. It consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music is in a minor key and 4/4 time. The right hand plays a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system of the score continues the piano accompaniment. It consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music continues with the same melodic and rhythmic patterns as the first system.

The third system of the score continues the piano accompaniment. It consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music continues with the same melodic and rhythmic patterns as the first system.

The fourth system of the score includes vocal parts and piano accompaniment. It consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The vocal parts are written in a soprano, alto, and tenor/bass clef. The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - - ca - to - rum.

fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - - ca - to - rum.

fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - - ca - to - rum.

fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - - ca - to - rum.

The fifth system of the score continues the piano accompaniment. It consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music continues with the same melodic and rhythmic patterns as the first system.

168

Et ex - spe-cto re-sur-re-cti - o - nem, et ex - spe - cto re-sur-re-cti - o - - - - nem

Et ex - spe-cto re-sur-re-cti - o - nem, et ex - spe - cto re-sur-re-cti - o - - - - nem

Et ex - spe-cto re-sur-re-cti - o - nem, et ex - spe - cto re-sur-re-cti - o - - - - nem

Et ex - spe-cto re-sur-re-cti - o - nem, et ex - spe - cto re-sur-re-cti - o - - - - nem

unisono
fz

(b)6

6
4

First system of piano accompaniment, featuring a grand staff with five staves. The music is in a key with two flats and a 4/4 time signature. It begins with a half note chord in the right hand and a half note in the left hand, followed by a series of chords and melodic lines.

Second system of empty musical staves, consisting of five staves (treble and bass clefs) with no musical notation.

Third system of piano accompaniment. It includes dynamic markings such as *fz* (forzando) and *p* (piano). The notation shows a more active piano part with various rhythmic patterns and articulations.

Fourth system of music, featuring four vocal staves with lyrics. The lyrics are: "mor - tu - o - rum, mor - tu - o - - - - rum, mor - tu - o - - - rum." The music is in a key with two flats and a 4/4 time signature. Dynamic markings include *p* (piano).

Fifth system of piano accompaniment, featuring a grand staff with five staves. It includes a bass line with a sequence of notes: 6, b7, 5, 4. The system concludes with the instruction "senza Org. p" (without organ, piano).

179 *più Allegro*

Musical score for the first system, measures 179-182. It features a grand staff with five staves. The top two staves are treble clef, the middle two are treble clef, and the bottom is bass clef. Dynamics include *f* (forte) and *f* (forzando).

Musical score for the second system, measures 183-186. It features a grand staff with five staves. The top two staves are treble clef, the middle two are treble clef, and the bottom is bass clef. Dynamics include *f* (forte).

Musical score for the third system, measures 187-190. It features a grand staff with five staves. The top two staves are treble clef, the middle two are treble clef, and the bottom is bass clef. Dynamics include *f* (forte).

Musical score for the fourth system, measures 191-194. It features a grand staff with five staves. The top two staves are treble clef, the middle two are treble clef, and the bottom is bass clef. Dynamics include *f* (forte) and *(f)* (forzando).

Musical score for the fifth system, measures 195-198. It features a grand staff with five staves. The top two staves are treble clef, the middle two are treble clef, and the bottom is bass clef. Dynamics include *f* (forte).

Organo
f

First system of piano accompaniment. It consists of five staves: two treble clefs and three bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two staves are the right hand, and the last three are the left hand. The piece begins with a series of chords and moving lines, including a melodic line in the upper right treble staff.

Second system of piano accompaniment, consisting of three staves (two treble, one bass). It continues the accompaniment with chords and rhythmic patterns. A dynamic marking of *f* (forte) is present at the beginning of the first staff.

Third system of piano accompaniment, consisting of three staves (two treble, one bass). This system features more complex rhythmic patterns, including sixteenth and thirty-second notes, and some chromatic movement.

Fourth system, featuring vocal lines and piano accompaniment. It consists of four staves (three treble, one bass). The vocal lines enter with the lyrics: "A - - - men, a - - - - - men, a - - - - - men, sae - cu - li. A - - - - - men, a - - - - - men, a - vi - tam ven - tu - ri sae - cu - li. A - men. Et vi - - tam ven - Et vi - tam ven - tu - - ri sae - - cu - li. A - men. Et". A dynamic marking of *[f]* is present in the bass line.

Fifth system of piano accompaniment, consisting of one bass staff. It provides the bass line for the vocal entry, including some chromatic figures and rests. Fingering numbers 6, 7, b, 6, 5 are indicated below the staff.

Piano accompaniment for the first system, measures 1-4. The system consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

Piano accompaniment for the second system, measures 5-8. This system is primarily chordal, with block chords in the right hand and single notes or simple chords in the left hand.

Piano accompaniment for the third system, measures 9-12. This system features more active piano textures with sixteenth-note runs and arpeggiated chords in both hands.

Vocal line with lyrics for the first system, measures 1-4. The lyrics are: a - - - men, a - - - - - men, a - - - - men, a - - - men, - - men, a - - men, a - - - men. Et vi - - tam ven - tu - - ri sae - - - - cu - li. A - men, a - - men, a -

vi - - tam ven - tu - ri sae - cu - li. A - - men. Et vi - - tam ven -

Piano accompaniment for the fourth system, measures 13-16. This system continues the piano accompaniment with rhythmic patterns and chordal support for the vocal line.

Piano accompaniment for the first system, measures 1-4. The music is in a minor key with a bass clef. It features a steady eighth-note bass line and a treble line with various rhythmic patterns, including sixteenth-note runs and quarter notes. A flat sign (b) is placed above the second measure of the treble staff.

Piano accompaniment for the second system, measures 5-8. The music continues with similar rhythmic patterns in the bass and treble staves. The bass line shows some chromatic movement with sharps and flats.

Piano accompaniment for the third system, measures 9-12. This system features more complex sixteenth-note passages in the treble staff, while the bass line remains relatively simple with eighth notes.

Vocal and piano accompaniment for the fourth system, measures 13-16. The system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "a - - - - - men. Et vi - - tam ven - tu - - - - ri tu - - - - ri sae - - cu - li. A - men, a - - - - men, a - - - - men. Et vi - - tam ven - tu - ri sae - cu - li. A - - - - - men, a - - - - men, a - -". The piano accompaniment continues with the same rhythmic patterns as the previous systems.

Piano accompaniment for the fifth system, measures 17-20. The system concludes with a bass line that includes a 6/b chord marking and a 6/b5 chord marking.

196

*)

Piano accompaniment for the first system, measures 1-4. The music is in 7/8 time and features a complex rhythmic pattern with eighth and sixteenth notes in both hands.

Piano accompaniment for the second system, measures 5-8. The music continues with a similar rhythmic pattern, featuring rests in the vocal lines.

Piano accompaniment for the third system, measures 9-12. The music continues with a similar rhythmic pattern, featuring rests in the vocal lines.

Vocal lines and piano accompaniment for the fourth system, measures 13-16. The lyrics are: sae - - cu - li. A - - - - - men, a - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, tu - - - - - ri sae - - cu - li. A - - - - - men, a - - - - - men, - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

*) Erstausgabe: d³ statt b².

46 10 6 5 3

200

fz *fz* *fz* *fz* *fz*

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

(Vc.) [*fz*] (Vc. e Bs.)
 (Bs.)

First system of piano accompaniment. It consists of five staves: two grand staves (treble and bass clef) and three bass staves. The music features a melodic line in the upper staves and a bass line in the lower staves. The dynamic marking *fz* is present in the first measure of the first three staves.

Second system of piano accompaniment. It consists of three staves: two grand staves and one bass staff. The music continues with similar melodic and bass lines. The dynamic marking *fz* is present in the first measure of the first two staves.

Third system of piano accompaniment. It consists of three staves: two grand staves and one bass staff. The music continues with similar melodic and bass lines. The dynamic marking *fz* is present in the first measure of the first two staves.

Vocal system with lyrics. It consists of four staves: three grand staves and one bass staff. The lyrics are: "men, a - - - - - men, a - - - - -", "men, a - - - - - men, a - men, a - - - - -", "men, a - - - - - men, a - - - - -", and "men, a - - - - - men, a - - - - -". The dynamic marking *fz* is present in the first measure of the first three staves.

Fourth system of piano accompaniment. It consists of two staves: one grand staff and one bass staff. The music continues with similar melodic and bass lines. The dynamic marking *fz* is present in the first measure of the first staff. At the bottom right, there are fingerings: 5, 6, 5, - and 4, 3, -.

214

First system of piano accompaniment, measures 1-4. It consists of five staves: two treble clefs and three bass clefs. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with various rests and phrasing marks.

Second system of piano accompaniment, measures 5-8. It consists of three staves: two treble clefs and one bass clef. The music continues with a similar accompaniment style, featuring chords and melodic fragments.

Third system of piano accompaniment, measures 9-12. It consists of three staves: two treble clefs and one bass clef. This system is characterized by a more complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

Fourth system of vocal and piano accompaniment, measures 13-16. It includes four vocal staves and one piano accompaniment staff. The lyrics are:

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

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

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

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

fz *fz* *fz* *fz* *fz* (1)

fz *fz* *fz* *f* *f*

fz *fz* *fz* *fz* (2)

(*fz*) (*fz*)
 - - - men, a - - - - - men, a - men, a - - - - - men, a - men, a - men.
 a - men, a - - - - - men, a - men, a - - - - - men, a - men, a - men.
 - - - men, a - - - - - men, a - men, a - - - - - men, a - men, a - men.
 men, a - men, a - - - - - men, a - men, a - - - - - men, a - men, a - men.

5 6 5 5 6 3
fz 4 3 - *fz* 4

Sanctus

Adagio

Oboe I *p*

Oboe II *p*

Clarinetto I in B *p*

Clarinetto II in B *p*

Fagotti

2 Corni in B *Solo p*

2 Clarini in B *Solo p*

Timpani in B-F *Solo p*

Violino I *p*

Violino II *p*

Viola *p*

Soprano

Alto

Tenore

Basso

Violoncello (e Basso) *(Vc.) p*

Organo *Solo p*

7
2
6
5

3

System 1: Treble and Bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. The system contains three measures of music.

System 2: Treble and Bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. The system contains three measures of music.

System 3: Treble and Bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. The system contains three measures of music.

System 4: Treble and Bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. The system contains three measures of music.

(Vc. e Bs.)

System 5: Treble and Bass clefs. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. The system contains three measures of music.

6 46 6 6 6 6 6 6 46 10 3

San - - - - - ctus,

San - - - - - ctus

San - - - - - ctus,

San - - - - - ctus

(Vc.)

(Bs.)

(Vc. e Bs.)

9

Do - mi - nus De - us Sa - - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - - ba - oth, Do - mi - nus De - us Sa - ba - oth.

(Vc. e Bs. coll' Org.)

11

f

(a 2)

f

f

f

f

f

f

f

San - - - - - ctus,

San - - - - - ctus,

San - - - - - ctus,

San - - - - - ctus,

f

f

f

f

6

5 3

5 3

6

5 3

13

First system of piano accompaniment. It consists of five staves. The top staff is the right hand, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a whole note chord. The bottom staff is the left hand, starting with a bass clef and a key signature of two flats. It begins with a quarter note sequence. The system concludes with a double bar line.

Second system of piano accompaniment. It consists of three staves. The top two staves are the right hand, and the bottom staff is the left hand. The right hand part features chords and some melodic movement. The left hand part continues with a rhythmic pattern. A dynamic marking of *f* (forte) is placed below the left hand staff. The system concludes with a double bar line.

Third system of piano accompaniment. It consists of three staves. The top staff is the right hand, featuring a complex, fast-moving melodic line with many accidentals. The middle staff is the left hand, with a more rhythmic accompaniment. The bottom staff is the bass line. Dynamic markings of *p* (piano) are placed below the right and left hand staves. The system concludes with a double bar line.

Vocal entry and piano accompaniment. It consists of four vocal staves and one piano accompaniment staff. The vocal staves contain the lyrics: "Do - - - mi - nus De - - - us Sa - - - - - ba -". The piano accompaniment consists of three staves (right hand and left hand). Dynamic markings of *p* are placed below the vocal and piano staves. The system concludes with a double bar line.

$\frac{4}{6}$ - - $\frac{4}{6}$ - $\frac{4}{4}$
 $\frac{b5}{3}$ - - $\frac{4}{4}$ - $\frac{4}{4}$
 3 - - *p*

15

oth, Do - - mi - nus De - - - - us Sa - - - - - ba -

oth, Do - - mi - nus De - - - - us Sa - - - - - ba -

oth, Do - - mi - nus De - - - - us Sa - - - - - ba -

oth, Do - - mi - nus De - - - - us Sa - - - - - ba -

b⁵ 3 = 6 = 6 b b⁶ 4 4³

3 4⁴ b

Allegro

17
p
p
 [p]
 [f]
 [f]
 [f]
 [f]

[f]
 [f]
 [f]

f
f
f
 (h)
f
f

oth. Ple - ni sunt coe - li et ter - ra
 oth. Ple - ni sunt coe - li et ter - ra
 oth. Ple - ni sunt coe - li et ter - ra
 oth. Ple - ni sunt coe - li et ter - ra

f
f
f
f

b 4/4 6 4/6 4 4/4 8 4/4 4 Tutti
 f

20

Piano introduction for measures 20-23. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. There are rests in the upper staves.

Four empty musical staves (two treble clefs and two bass clefs) corresponding to measures 20-23.

Piano accompaniment for measures 24-27. The right hand has a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand continues with a steady bass line.

Vocal entry for measures 24-27. Four vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "glo - ri - a tu - a, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,". The music is in 4/4 time with a key signature of two flats.

Piano accompaniment for measures 28-31. Similar to the previous piano section, it features a melodic line in the right hand and a bass line in the left hand.

4 7 b 4 6 b 6 3 b7 -

Musical score for the first system, featuring piano accompaniment in treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. The first two staves are treble clef, and the bottom staff is bass clef. The melody in the bass clef starts with a quarter note G, followed by eighth notes A, B, and C, then a quarter rest, and continues with a similar rhythmic pattern.

Empty musical staves for the second system, consisting of two treble clef staves and one bass clef staff.

Musical score for the second system, featuring piano accompaniment. The piano part continues with a steady eighth-note accompaniment. A dynamic marking *p* (piano) is present at the end of the system.

Vocal line with lyrics for the second system. The lyrics are: "ple - ni sunt coe - li et ter - ra glo - ri - a tu - a." The melody is in a treble clef with a key signature of two flats. The lyrics are written below the notes.

Musical score for the third system, featuring piano accompaniment. The piano part continues with a steady eighth-note accompaniment. Below the staff, there are fingering numbers: 46, b, 6, 5, 46, b6 4, 5 3, b6 4, 5 4 3.

28

Solo

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

Tutti
[f]

Four staves of music, all containing rests, indicating a silent piano introduction.

Two staves of piano accompaniment. The upper staff contains chords with a forte dynamic marking [f]. The lower staff contains a bass line with a forte dynamic marking [f].

Two staves of piano accompaniment. The upper staff features a more active melodic line with eighth notes and sixteenth notes. The lower staff continues the bass line.

Tutti

O - san - na, o - san - na in ex - cel - sis, o - san - - - - na

(Tutti)

O - san - na, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis,

(Tutti)

O - san - na, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis,

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

(Vc.)

(Bs.)

6 6 3 5 4 2

First system of musical notation. It includes a grand piano part with treble and bass staves, and an organ part with two staves. Dynamic markings [f] are present in the piano and organ parts.

Second system of musical notation, primarily organ accompaniment with two staves.

Third system of musical notation, featuring piano and organ parts with treble and bass staves.

Fourth system of musical notation, including vocal lines and organ accompaniment. The lyrics are: "in ex-cel - sis, o - san - - - - na".

Fifth system of musical notation, primarily organ accompaniment with figured bass. The figures are: 6 6 3, 4, 6 5, 6 5.

39

The first system of the score features a piano introduction. The right hand consists of two staves with a treble clef, playing a melodic line with eighth and sixteenth notes. The left hand consists of two staves with a bass clef, providing harmonic support with chords and moving lines. The music is in a minor key, indicated by the key signature of two flats.

The second system continues the piano accompaniment. The right hand has two staves with a treble clef, and the left hand has one staff with a bass clef. The texture is primarily chordal with some rhythmic movement in the bass line.

The third system features a more active piano introduction. The right hand has two staves with a treble clef, playing a rapid sixteenth-note pattern. The left hand has two staves with a bass clef, also featuring a rhythmic pattern of sixteenth notes.

The fourth system marks the beginning of the vocal entry. It includes four staves: three for vocal parts and one for piano accompaniment. The vocal parts enter with the lyrics "in ex-cel - sis, o - san - - - - - na". The piano accompaniment continues with a bass line and chords.

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

The fifth system continues the piano accompaniment. The right hand has two staves with a treble clef, and the left hand has two staves with a bass clef. The music features a complex rhythmic pattern with many sixteenth notes.

6 6 3
4

(Vc. e Bs.)
6 6
5 5

43

(a 2)

in ex-cel - sis, o - san - na in ex - cel - sis.

in ex-cel - sis, o - san - na in ex - cel - sis.

in ex-cel - sis, o - san - na in ex - cel - sis.

cel - sis, o - san - na in ex - cel - sis.

6

unisono

5

unisono

5

3

Benedictus

Allegretto

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti

2 Corni in Es

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello (e Basso)

Organo

Solo

poco forz. fz

p

fz fz

p

p

divisi

p

p

p

p

Solo

p

6 5 3 7 4 6 5

7

fz *fz* *fz*

fz *fz* *fz*

fz *fz* *fz*

fz *fz* *fz*

fz *fz* *fz*

[*fz*] *fz* [*fz*]

[*fz*] *fz* [*fz*]

[*fz*] *fz* [*fz*]

fz *fz* *fz*

fz *fz* *fz*

fz *fz* *fz*

(Vc. e Bs. coll' Org.)

7 6 5 7 4 6 7 4 6 $\flat 4$ - 6

5 4 3 2

[*Tutti*]
fz *fz* *fz*

12

6 3
b4

4 5 Tasto solo 4 5 Tasto solo
2 2

46
ff

17

ff

ff

ff

ff

ff

[f]

[f]

3 3 3

6 3

6 (3)

6 [3]

6 b7

8 3

27

qui ve-nit in no-mi-ne Do - - - mi-ni,

qui ve-nit in no-mi-ne Do - - - mi-ni,

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

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

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

f

33

38

Tutti

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

Tutti

- - - mi-ne Do-mi-ni. Be-ne-di-ctus qui ve-nit in

Tutti

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

Tutti

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

9 6 9 6 7 6 5 4 47 8 47 8

3 3 4 4 4 4 4 4 4 4

Tutti
fz

42

Solo

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

Solo

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

Solo

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

Solo

no - mi-ne Do - mi-ni. Be-ne-di-ctus qui ve-nit

47
b6
4
f(z)

8
4

44 5 Tasto solo
2 2 fz

44 5 Tasto solo
2 2 Solo
p

[v]

47

52

f *b*

[*f*]

f *fz* *fz*

Tutti

ni. O - san - na in ex - cel - sis, in ex -

Tutti

ni. O - san - na in ex - cel - sis, in ex -

Tutti

ni. O - san - na in ex - cel - sis, in ex -

Tutti

ni. O - san - na in ex - cel - sis, in ex -

Tutti *f*

[1] 47 8 47 8 47 8
 [1] b6 4 b6 4 b6 4
 3 3 3

55

Solo

cel - - - - - sis. Be - ne - di - ctus qui ve - nit in no - mi - ne

cel - - - - - sis.

cel - - - - - sis.

cel - - - - - sis.

Solo
p[p] 6 5 4 3 7 4

60

fz *fz*
f
f
f
f *fz* *fz*

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

f
f
f

Tutti *f*
Do - mi - ni. Be - ne - di - ctus qui ve - nit in no - - - mi - ne Do - mi - ni, in
Tutti [*f*]
Be - ne - - - di - ctus qui ve - - nit in no - - - mi - ne
Tutti
Be - ne - di - ctus qui ve - nit, *f* be - ne - di - ctus qui ve - - nit in
Tutti
Be - ne - di - ctus qui ve - - - nit, be - ne - di - ctus qui

(Vc.) [*fz*]
(Bs.) *f* *fz* *fz* *fz* [*fz*]
6 5 6 5 6 5 6 7

65

fz [*fz*]

[*fz* *fz*]
fz [*fz*]
fz [*divisi*]

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

6 b 4 b 7 8 b7 5
 5 6
 3 4
fz [*fz*]

Musical score for the first system, featuring piano and violin parts. The piano part includes a bass line and a treble line with various dynamics like *fz* and *[fz]*. The violin part is in the upper register.

Musical score for the second system, featuring vocal parts. It consists of two staves, likely for soprano and alto voices, with lyrics written below.

Musical score for the third system, featuring piano and violin parts. The piano part includes a bass line and a treble line with various dynamics like *fz* and *[fz]*. The violin part is in the upper register.

Musical score for the fourth system, featuring vocal parts. It consists of two staves, likely for soprano and alto voices, with lyrics written below. Dynamics like *[f]* are indicated.

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

75

ve - nit in no - - - - - mi - ne Do - - - - - mi - ni,

no - mi - ne Do - - - - - mi - ni,

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

ve - nit in no - mi - ne Do - - - - - mi - ni,

6 7 4 4 6 6 b6 5 b7 -
5 5 2 2 4 3 4 3
fz fz fz

80

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

ff
 6 5 6 8 4 b6 10 46 4 4 6 46 4 [4] 6 b 7 5
 b4 3 b 3 - b2 2

85

Piano accompaniment for the first system, measures 85-88. The music is in a 3/4 time signature with a key signature of two flats. It features a complex texture with multiple voices in both hands, including sixteenth-note patterns and rests.

Piano accompaniment for the second system, measures 89-92. This system includes dynamic markings such as *[f]* (forte) in measures 91 and 92. The texture continues with intricate rhythmic patterns.

Piano accompaniment for the third system, measures 93-96. This system contains several fingering and articulation markings, including ¹, ¹, ⁶, ^[3], ^[6], and ^[3]. The music features a mix of sixteenth and eighth notes.

Vocal line with lyrics for the first system, measures 85-88. The lyrics are: - nit in no - mi - ne Do - mi - ni. O - san - na

Vocal line with lyrics for the second system, measures 89-92. The lyrics are: Do - mi - ni, in no - mi - ne Do - mi - ni. O - san - na

Vocal line with lyrics for the third system, measures 93-96. The lyrics are: ve - nit in no - mi - ne Do - mi - ni. O - san - na

3 4 8 7 3 46 6 5 3 = 47 5 3

89

Solo

in ex - cel - sis. Be - ne - di - ctus qui ve-nit in no-mi-ne

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

47 2 b7 - - [-] - [Solo] 6 5 7
p 4 3 4

94

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

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

(Solo) qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

(Solo) qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

- 6 6 7 6 b6 7 6 6 7 46 46 - - 6 - b7 5 - - b5 3 -

Musical score for the first system, featuring piano accompaniment. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings like *[p]*. Fingering numbers 1 and 2 are indicated for specific notes.

Musical score for the second system, featuring piano accompaniment. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings like *[p]*.

Musical score for the third system, featuring piano accompaniment. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings like *[p]*. Fingering numbers 1 and 2 are indicated for specific notes.

Vocal score for the fourth system with lyrics:
 - mi-ne Do-mi-ni, be-ne-di-ctus
 no-mi-ne Do-mi-ni, be-ne-di-ctus qui ve-nit, qui ve-
 no-mi-ne Do-mi-ni, be-ne-di-ctus
 no-mi-ne Do-mi-ni, be-ne-di-ctus qui ve-nit,

Musical score for the fifth system, featuring piano accompaniment. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings like *[p]*. Fingering numbers 1 and 2 are indicated for specific notes.

46 - 8 - - 4 5 Tasto solo
 b5 - 3 - - 2 2
 3 - - - -

4 5 Tasto solo
 2 2

104

Five staves of music, all containing rests, representing the piano introduction for the first system.

Three staves of music, all containing rests, representing the piano introduction for the second system.

Three staves of music with musical notation, including eighth and sixteenth notes, rests, and dynamic markings like *[f]*.

Vocal and piano accompaniment for the third system. The vocal line includes the lyrics: "qui ve - - - nit in no - - - mi-ne Do - - -". The piano accompaniment features a complex rhythmic pattern with sixteenth notes.

Vocal and piano accompaniment for the fourth system. The vocal line includes the lyrics: "be - ne - di-ctus qui ve-nit in no - mi - ne, in no - - - mi-ne Do - - -". The piano accompaniment continues with the same rhythmic pattern.

8 b7 5 b5 6 6 -
 b4 -

109

p *f* *p* *f* *p*

f *p*

Solo

p *f* *p*

[*f*]

f *f* *p* *f* *p*

f *p*

mi - ni, Do - mi - ni. O - san - ni.
mi - ni.
mi - ni.
mi - ni.

f *p*

7 4 6

114

Tutti

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

O - san - - na in ex - cel - sis. **Tutti** O - san - - na

Tutti O - san - - na

Tutti O - san - - na in ex -

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

[Tutti] f

119

The first system of the score consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, including some triplet patterns.

The second system continues the piano accompaniment with two staves. The right hand part is mostly rests, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

The third system consists of three staves. It features more complex piano textures, including triplets and sixteenth-note runs in both hands. The right hand has a more active melodic line compared to the previous system.

The fourth system includes vocal entries and piano accompaniment. It consists of four staves. The top two staves are for the vocalists, and the bottom two are for the piano. The lyrics are: "in ex-cel-sis, in ex-cel-sis, in ex-cel-sis." The piano accompaniment continues with a steady accompaniment.

The fifth system consists of two staves. The top staff is for the right hand, featuring a triplet and some sixteenth-note patterns. The bottom staff is for the left hand, providing a steady accompaniment. Below the staves are figured bass notations: 6/4, 3, b7, 6/4, b7/2, 8.

Agnus Dei

Adagio

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti

2 Corni in B

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello (e Basso)

Organo

sotto voce

f

p

(Solo)*

[Solo]*

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

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

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

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

sotto voce

f

p

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

3 4 3 5

Solo

sotto voce

f

p

p

*) Die Frage, ob in Takt 1-32 Solo oder Tutti gilt, wird von den Quellen widersprüchlich beantwortet.

7

p mi - se - re - re, mi - se-re-re *f* no - bis, *p* mi - se-re-re no - bis,

p mi - se - re - re, mi - se-re-re no - bis, *f* mi - se-re-re, *p* mi - se-re-re no - bis,

p mi - se - re - re, mi - se-re-re no - bis, *f* mi - se-re-re, *p* mi - se-re-re no - bis,

p mi - se - re - re, mi - se - re - re, *f* mi - se-re-re, *p* mi - se-re-re no - bis,

(Vc. e Bs. coll' Org.)

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

f
Tutti

unisono
Solo
p

14

f *p*

f

ff *p*

f *sotto voce*

mi - - se - re - re no - - - - - bis. A - -
(sotto voce)

mi - - se - re - re no - - - - - bis. A - gnus,
(sotto voce)

mi - - se - re - re no - - - - - bis. A - gnus,
(sotto voce)

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

ff *p*

46 5 1 6 5 6 5
 4 # 1 45 - - 3 4 3

- - - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -

A - - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: mi - se -

A - - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: mi - se -

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

(Vc.)

(Bs.)

(Org.)

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

[f] [f] p p p

Tasto solo

f
f
f
f
f

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

pp *f*
pp *f*
pp *f*

pp *f*
pp *f*
pp *f*
pp *f*

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

pp *f*
pp *f*
pp *f*

unisono *pp* **Tutti** *f*

First system of musical notation. It consists of five staves. The top two staves are treble clef, the middle two are also treble clef, and the bottom one is bass clef. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation, consisting of five empty staves.

Third system of musical notation. It features a triplet of eighth notes in the top staff. Dynamics include *p* and *f*.

Fourth system of musical notation, a vocal score with lyrics. The lyrics are: "no - - - bis. A - - - gnus, A - - - gnus, A - - - gnus, no - - - bis. A - - - gnus, A - - - gnus, A - - - gnus, no - - - bis. A - - - gnus,". Dynamics include *Tutti* and *f*.

Fifth system of musical notation, showing the bass line and figured bass for the vocal system above. Dynamics include *p* and *f*. The figured bass includes numbers like 4, 5, #, 4, 6, 5, p, 5, 3, *Tutti*, 6, 4, 5, 3.

35

gnus De - - i, qui tol - - - - -

A - - - - - gnus De - - i, qui tol - - - - - lis, qui

A - - - - - gnus De - - i, qui tol - - - - - lis, qui

A - - - - - gnus De - - i, qui tol - - - - - lis, qui

7 5 6 6 7 6 6

fz
fz
fz
p
p
fz

fz
fz
fz
p
p
fz

fz
[fz]
[fz]
[fz]
p
p
p
p

- - lis pec - ca - ta mun - - di: do - - - - na
tol - - lis pec - ca - ta mun - - di: do - - - - na
tol - - lis pec - ca - ta mun - - di: do - - - - na
tol - - lis pec - ca - ta mun - - di: do - - - - na

fz
fz
fz
p
p

41

p

p

no - bis pa - - - - - cem, pa - - - - -

no - bis pa - - - - - cem, pa - - - - -

no - bis pa - - - - - cem, pa - - - - -

no - bis pa - - - - - cem, pa - - - - -

44

The musical score is arranged in three systems. The first system contains five staves: two grand staves (treble and bass clef) and three individual staves. The second system contains three staves: two grand staves and one bass staff. The third system contains four staves: three vocal staves and one bass staff. The piano accompaniment in the first system features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a steady bass line. The vocal line in the third system consists of four staves with the lyrics "cem." repeated. The score concludes with a double bar line and repeat signs.

Allegro moderato

48

fz fz [fz]

fz fz fz

fz fz fz

fz fz fz

fz fz [fz]

f

[f] [f]

f

ff

ff

ff

fz

fz

fz

Do - na no - bis pa - cem,

Do - na no - bis pa - cem,

Do - na no - bis pa - cem,

Do - na no - bis pa - cem,

Tutti

ff

6 3 5 5 4 6 10 6 6 5

fz

54

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

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

60

f

f[z]

fz

f[z]

fz

f[z]

f[z]

fz

f[z]

Do - - - na no - bis pa - -

Do - - na no - bis pa - - cem, pa - - - - -

Do - - na no - bis pa - - cem, pa - - - - - cem,

(Vc.)

[fz]

(Bs.)

[f]

(Vc. e Bs.)

b7 7 5 7

h h h

76

no - bis pa - - - - - cem, pa - - - - - cem,

- - - - - cem, pa - - - - - cem,

no - bis pa - - - - - cem, pa - - - - - cem,

no - bis pa - - - - - cem, pa - - - - - cem,

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

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

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

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

4 6 4/2 6 4 6 6 6 3 6 6 6

86

Solo

p

(1)

p

pa - - - - cem, do - na, do - na

p

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

p

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

p

pa - - - - cem, do - na, do - na

3 4 6 Solo 7 3 [6] 7

p

91

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

[6] 7
 6 3 4 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 2
 [Tutti] f fz fz

96

Musical score for the first system, measures 1-4. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *fz* and *f[z]*. A key signature change to B-flat major occurs at measure 3.

Empty musical staves for the second system, consisting of two treble clef staves and one bass clef staff.

Musical score for the third system, measures 5-8. It features a grand staff with five staves. Dynamics include *fz*. The music continues with various rhythmic patterns and chord changes.

Musical score for the fourth system, measures 9-12. It features a grand staff with five staves. The bottom three staves contain vocal lines with lyrics: "- cem, do - - na no - - bis pa - - -". Dynamics include *fz*.

Musical score for the fifth system, measures 13-16. It features a grand staff with five staves. The bottom three staves contain vocal lines with lyrics: "- - - - - cem, do - - - na no - bis pa - - -". Dynamics include *fz*. Chord symbols are provided below the staves: 6, 6/4, 4, 6/b5, 6, 6/4, 4.

101

Piano introduction for measures 101-105. The score consists of five staves: two treble clefs (upper and lower) and three bass clefs. The music features a series of chords and melodic lines, with some notes beamed together and slurs indicating phrasing.

Piano accompaniment for measures 101-105. This section consists of two treble clefs and one bass clef. The upper staves contain sustained chords, while the bass staff provides a simple harmonic foundation.

Piano introduction for measures 106-110. The score consists of five staves: two treble clefs and three bass clefs. The music is more rhythmic and active than the previous section, with many sixteenth notes and slurs. A dynamic marking *[fz]* appears in the fourth measure.

Vocal entry for measures 106-110. This section consists of four staves: three treble clefs and one bass clef. The lyrics are: "cem, pa - - - - cem, pa - - - - cem." The vocal lines are written in a simple, homophonic style.

Piano accompaniment for measures 106-110. This section consists of one bass clef staff. The music is a unison line, indicated by the word "unisono" and a 'u' symbol below the staff.

Musical score for the first system, measures 1-5. The top two staves (treble clef) contain the main melody with various ornaments and dynamics. The bottom three staves (bass clef) are mostly empty, with some notes in the second measure.

Musical score for the second system, measures 6-10. It features a grand staff with five staves, all of which are empty.

Musical score for the third system, measures 11-15. The top two staves contain a complex melodic line with a fermata in the fifth measure. The bottom three staves contain accompaniment with a trill in the fifth measure.

Musical score for the fourth system, measures 16-20. The top two staves contain vocal lines with lyrics. The bottom three staves contain piano accompaniment.

5 3 fz
b6 6 b4
b3

6 6 6 5

6 7 6 4

tr

116

Piano accompaniment for the first system, measures 116-120. The music is in a minor key with a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f).

Piano accompaniment for the second system, measures 121-125. This system shows a transition to a new section with a different melodic texture. Dynamics include forte (f) and fortissimo (ff).

Piano accompaniment for the third system, measures 126-130. The music becomes more rhythmic and complex, featuring triplets and sixteenth notes. Dynamics include fortissimo (ff).

no - bis pa - cem, pa - - - - - cem,

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

cem, pa - - - - - cem, pa - - - - - cem,

\sharp fz $\frac{5}{4\#3}$ $\frac{6}{4+}$ 6 $b6$ 6 $\frac{6}{5}$ 5 6 5 6 fz

121

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

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

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

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

6 5 3 4 6 10 6 6 5

b 4 3

133

Musical score for the first system, measures 1-5. It features a grand staff with piano accompaniment and a solo line. The solo line begins with a "Solo" marking and contains two triplet figures.

Musical score for the second system, measures 6-10. It consists of piano accompaniment staves with rests.

Musical score for the third system, measures 11-15. It features piano accompaniment with a "p" dynamic marking and melodic lines with various ornaments.

Vocal score for the fourth system, measures 11-15. It includes lyrics in Latin: "cem, do - - na, do - na no - - bis pa - cem,".

Musical score for the fifth system, measures 16-20. It features piano accompaniment with a "p" dynamic marking and a measure number "7".

144

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

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

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

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

46 3 unisono ff

Piano introduction featuring five staves of music in B-flat major. The music consists of a few chords and a single eighth note in the bass line.

Two staves of music. The right hand has a sustained chord with a fermata, while the left hand plays a simple bass line.

Piano introduction with six staves. The right hand features a rapid sixteenth-note run followed by chords. The left hand has a bass line with a fermata. Dynamics include *p*.

Vocal entry with four staves. The lyrics are "pa - - - - - cem, pa - - - - -". Dynamics include *p*.

Accompanying instruments section with three staves: (Vc.), (Bs.), and (Org.). Dynamics include *p*.

155

f *f* *f* *f* *f*

ff *ff* *ff*

ff *ff* *fz* *fz*

f

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

f

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

f

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

f

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

f(f) *ff* *ff*

pleno Organo
ff

4
2

2

b6
b5

160

The first system consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the system.

The second system consists of three staves. The top two are treble clef and the bottom one is bass clef. This system is primarily chordal, with many notes beamed together in chords. There are some melodic lines in the bass staff.

The third system consists of three staves. The top two are treble clef and the bottom one is bass clef. The top two staves have a dynamic marking of *fz* (forzando). The music is highly rhythmic, with many sixteenth and thirty-second notes.

The fourth system consists of five staves. The top four are vocal staves (treble clef) and the bottom one is a bass line (bass clef). The lyrics are: "cem, pa - - - cem, cem, pa - - - cem, cem, pa - - - cem, - - - - - cem, pa - - - - - cem,". The vocal lines have various melodic contours and rests.

165

Piano accompaniment for the first system, measures 1-5. The score consists of five staves: two grand staves (treble and bass clef) and three individual staves. The music features arpeggiated chords and melodic lines with slurs and accents.

Piano accompaniment for the second system, measures 6-10. This system continues the piano accompaniment with similar arpeggiated textures and melodic patterns.

Piano accompaniment for the third system, measures 11-15. The piano part features more complex rhythmic patterns, including sixteenth-note runs in the right hand.

Vocal line with lyrics for the fourth system, measures 16-20. The lyrics are: "pa - - - - - cem, pa - - - - - cem. pa - - - - - cem, pa - - - - - cem. pa - - - - - cem, pa - - - - - cem. pa - - - - - cem, pa - - - - - cem." The vocal line is written in four staves (treble and bass clef).

Piano accompaniment for the fifth system, measures 21-25. This system concludes the piano accompaniment with a final melodic flourish in the right hand.

ANHANG

Gloria, Takt 152—160
 Änderung für die Kaiserin Marie Therese*)

152

2 Oboi

2 Clarinetti

Fagotto I Solo

Fagotto II

2 Corni

2 Clarini

Timpani

Violino I

Violino II

Viola

Basso Solo

Violoncello (e Basso), Organo

Qui tol - lis pec - ca - ta, pec - ca - - ta mun - di

attacca subito

*) Siehe Vorwort.