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G. HENLE VERLAG MÜNCHEN-DUISBURG

J O S E P H H A Y D N

MESSEN

Nr. 9-10

**HERAUSGEGEBEN VON
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ZUR GESTALTUNG DER AUSGABE

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

Berichtigungen sind lediglich in besonders wichtigen Fällen gekennzeichnet (Fußnoten); sonst werden sie ebenso wie abweichende Lesarten und autographe Korrekturen in dem besonderen Kritischen Bericht angeführt.

Ergänzungen (von Vortragszeichen, Akzidenzien, Besetzungshinweisen, Generalbaßziffern, einzelnen Noten oder Pausen usw.) stehen in runden Klammern (), wenn sie Nebenquellen entstammen; sie stehen in eckigen Klammern [], wenn es sich um analoge und musikalisch notwendige Zusätze von seiten des Herausgebers handelt. In den Autographen 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 Winkelklammern < > gesetzt. Ohne Klammern werden ergänzt:

- fehlende Besetzungsangaben am Anfang einzelner Sätze (siehe Kritischen Bericht);
- fehlende Akzidenzien a) vor der ersten Note eines Taktes, wenn diese eine Tonrepetition darstellt oder fortsetzt, 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 Stimmen, wenn einer der beiden Bögen vorhanden ist (entsprechend auch bei mehrstimmigen Griffen);
- 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 worden:

- Die Partituranordnung folgt den heutigen Gepflogenheiten (siehe Kritischen Bericht);
- 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 Taktangaben, Besetzungshinweise und Vortragszeichen (z. B. „3“ statt $\frac{3}{4}$, „a tre“ statt *a 3*, „S:“ statt *Solo*, „Tu:“ oder „T:“ statt *Tutti*, „pia:“ statt *p* usw.) wird im allgemeinen normalisiert;
- die Auf- oder Abwärtsstielung der Noten ist nach der heutigen Stichregel gehandhabt; Schreibungen wie $\overset{\frown}{|}$ werden geändert zu $\overset{\frown}{|}$ oder ähnlich;
- Abkürzungen wie ♩ sind – außer in den Timpani – aufgelöst;
- die auf einem System notierten Clarini werden gewöhnlich zusammengestellt, bei Unisonoführung ist die originale Doppelstielung konsequent durchgeführt oder durch *a 2* bzw. *a 3* ersetzt;
- Doppelstiele bei Streicherdoppelgriffen sind durch einen einfachen Stiel ersetzt;
- nach heutiger Notierungsweise überflüssige Akzidenzien werden ausgelassen;
- in der Generalbaßbezifferung ist die Zahl der Aushaltestriche der Zahl der übereinanderstehenden Ziffern angeglichen;
- der Messentext wird hinsichtlich 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 Originalpartituren. Dies gilt namentlich für:

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

Missa in Angustiis

„Nelsonmesse“

(Kyrie)

1798

Allegro moderato

Flauto

Oboe I

Oboe II

Fagotto

3 Clarini in D

f

a 3

Timpano [in D-A]

f

Violino I

Violino II

Viola

f

Soprano

Alto

Tenore

Basso

Organo
(Violoncello e Basso)

Tutti

f

6

1^{mo} Solo

Solo

4+

6 6

13

a 3

(Tutti) *f*

Ky - - ri - e, Ky - - ri - e e -

(Tutti) *f*

Ky - - ri - e, Ky - - ri - e e -

(Tutti) *f*

Ky - - ri - e, Ky - - ri - e e -

(Tutti) *f*

Ky - - ri - e, Ky - - ri - e e -

Tutti *f*

20

Piano introduction for measures 20-24. The score consists of four staves (treble and bass clefs for both hands). It features a series of chords and melodic lines, with a dynamic marking of *fz* (forzando) in the first measure.

Piano accompaniment for measures 20-24. It consists of two staves (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

Piano introduction for measures 25-29. The score consists of four staves. It features a series of chords and melodic lines, with a dynamic marking of *fz* (forzando) in the first measure of the second system.

Vocal entry for measures 25-29. It consists of four staves (treble and bass clefs for both hands). The lyrics are: "lei - - - son, Ky - - ri - e e - lei - son, Ky - - - ri - e e -".

Piano accompaniment for measures 25-29. It consists of two staves (treble and bass clefs). The right hand plays a series of chords, while the left hand provides a steady bass line.

(Vc. e Bs.)

Violoncello and Bass line for measures 25-29. It consists of one staff (bass clef). The line provides a steady bass line for the lower instruments.

25

First system of piano introduction, measures 1-4. Treble and bass staves show chords and moving lines.

Second system of piano introduction, measures 5-8. Treble and bass staves continue the musical texture.

Third system of piano introduction, measures 9-12. Includes dynamic markings: *fz* (fortissimo) and *p* (piano).

Vocal entry with lyrics: lei - son, Ky - - ri - e e - lei - son, Ky - ri - e e - - lei - son, Ky - - ri - e e - lei - son, lei - son, Ky - - ri - e e - lei - son. Includes a **Solo** section starting at measure 10.

Piano accompaniment for the vocal section, measures 10-12. Includes dynamic markings: *[fz]* and *p*. Features a **Solo** section with a 4+ fingering and a 6th finger trill [6].

31

Tutti
 Ky - ri - e e - lei -
 lei - son, e - lei - son, [L]
 Ky - ri - e e - lei -
 Ky - ri - e e - lei -
 Ky - ri - e e - lei -

Tutti
 # 6/4 # 6/4 # 6/4

36

Piano introduction for measures 36-40. The score consists of four staves: Treble Clef, Violin I, Violin II, and Bass Clef. The key signature has one sharp (F#) and the time signature is 4/4. The music is mostly whole and half notes with rests.

Piano introduction for measures 41-45. The score consists of two staves: Treble Clef and Bass Clef. The music continues with whole and half notes and rests.

Piano introduction for measures 46-50. The score consists of three staves: Treble Clef, Violin I, and Bass Clef. This section features trills (tr) and piano (p) dynamics. The music includes eighth and sixteenth note patterns.

Vocal entry for 'Christe elei'. The score consists of four staves: Treble Clef, Violin I, Violin II, and Bass Clef. The vocal line begins with the lyrics 'son. Chri - - - ste e - - lei - - -'. The piano accompaniment is marked 'son.' and consists of whole notes with rests.

Piano accompaniment for measures 51-55. The score consists of two staves: Bass Clef and Violoncello. The Bass Clef staff includes fingering numbers (1 1 1 1), trills (tr), and dynamic markings (p). The Violoncello staff is also marked with 'p'.

Fg.

52

Fg.

f

f

f

e - lei - son.

Tutti

Tutti

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

Tutti

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

6 6 4 3 1 1 1 1

f

f

57

Tutti

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

Tutti

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

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

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

7 b7 4 3 b7 6

61

Piano introduction for measures 61-65. The score consists of four staves: Treble, Right Hand, Left Hand, and Bass. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Vocal entry for measures 61-65. The vocal line is on a single staff, with a fermata over the final note in measure 65. The dynamic marking *[f]* is present at the end of the phrase.

Piano accompaniment for measures 61-65. The score consists of three staves: Treble, Middle, and Bass. The music continues with the complex rhythmic patterns from the introduction.

Vocal lines with lyrics for measures 61-65. The lyrics are:

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

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

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

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

Piano accompaniment with figured bass for measures 61-65. The bottom staff contains figured bass notation: \flat , 7, 6, 9, 8, 9, 7, 8, 6, 7, 5, 4, [6].

66

Piano introduction for the first system, measures 1-6. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a long slur over measures 1-5, and the left hand provides a rhythmic accompaniment.

Piano introduction for the second system, measures 7-12. The music continues with the same melodic and rhythmic patterns as the first system.

Piano introduction for the third system, measures 13-18. This system includes dynamic markings such as *fz* and *[fz]* in both the right and left hands.

Vocal entry with lyrics for the first system, measures 1-6. The lyrics are: son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei -

Vocal entry with lyrics for the second system, measures 7-12. The lyrics are: Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei -

Accompanying piano chords for the second system are indicated below the vocal lines: $\frac{4}{4} \#$, $\frac{4}{4} 8 \frac{6}{4}$, $\frac{5}{4} \frac{4}{4}$, $9 \ 8 \ \frac{6}{4}$, $\frac{\#5}{4} \#$.

84

Musical score for measures 84-88. The system includes vocal staves and piano accompaniment. The lyrics are: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son. Dynamic markings include *fz* and *fz*. The piano part features complex rhythmic patterns and articulation marks.

89

Musical score for measures 89-93. The system includes vocal staves and piano accompaniment. The lyrics are: lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son. Dynamic markings include *a 2* and *a 2*. The piano part features complex rhythmic patterns and articulation marks.

Piano introduction consisting of five staves of music. The first two staves are treble clef, and the last three are bass clef. The music is in a 3/4 time signature and features a simple harmonic progression.

Vocal entry consisting of two staves of music. The top staff is treble clef and the bottom staff is bass clef. The melody begins with a quarter note followed by a half note, with a fermata over the second measure.

Piano accompaniment for the first vocal phrase, consisting of three staves of music. The top two staves are treble clef and the bottom staff is bass clef. The accompaniment features a steady eighth-note pattern in the bass and a more active melody in the treble.

Vocal and piano accompaniment for the second vocal phrase. It consists of four staves of music. The top two staves are treble clef and the bottom two are bass clef. The vocal line continues with the lyrics "son, e - lei - son, e - lei - son,". The piano accompaniment provides harmonic support.

Piano accompaniment for the third vocal phrase, consisting of one staff of music in bass clef. The accompaniment continues with the same rhythmic and harmonic patterns as the previous sections.

Piano accompaniment for the final phrase, consisting of one staff of music in bass clef. The accompaniment concludes the piece with a final chord.

(Vc. e Bs.)

99

Piano introduction for measures 99-104. The score features a right-hand melody with sixteenth-note runs and a left-hand accompaniment of sustained chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Piano accompaniment for measures 105-110. The right hand plays a triplet of eighth notes, and the left hand plays a steady eighth-note accompaniment.

Piano accompaniment for measures 111-116. The right hand features a melodic line with eighth-note patterns, while the left hand provides harmonic support with chords and sustained notes.

Vocal entry for measures 117-122. The vocal line begins with a *Solo* section and then joins the *Tutti* choir. The lyrics are: "e - lei - son, e - lei - Ky - ri - e, Ky - ri - e e - lei - Ky - ri - e, Ky - ri - e e - lei - Ky - ri - e, Ky - ri - e e - lei -".

Piano accompaniment for measures 123-128. The right hand plays sustained chords, and the left hand provides a rhythmic accompaniment with eighth notes.

Piano introduction with four staves (treble and bass clefs) showing chords and melodic fragments.

Two staves (treble and bass clefs) showing a simple rhythmic accompaniment.

Piano accompaniment for the vocal entry, featuring chords and melodic lines with *fz* dynamics.

son, e - - lei - - - son, **Tutti**

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

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

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

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

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

Piano accompaniment for the vocal entry, featuring chords and melodic lines with *fz* dynamics.

109

125

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

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

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

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

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

130

son, e lei - - - - -

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

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

lei - son,

Solo

Solo

Solo

Solo

Solo

Solo

Tasto solo

(p)

135

The musical score for page 20, measures 135-140, is divided into several systems. The first system (measures 135-136) shows piano accompaniment with a grand staff (treble and bass clefs) and a bass line. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking. The second system (measures 137-138) includes a vocal line with lyrics "son, e -" and a piano accompaniment. The piano part has a *f* dynamic marking. The third system (measures 139-140) features a piano accompaniment with a grand staff and a bass line. The piano part has a *f* dynamic marking. The organ part (Org. 6) is marked with a *p* dynamic and includes a $\frac{4+}{(2)}$ time signature. The vocal line is marked with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

140

*) Takt 143 pausiert in den authentischen Kopien.

145

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

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

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

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

150

Piano introduction consisting of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves are grouped by a brace on the left. The fourth staff has a bass clef. Dynamics include *f* and *p*. There are square brackets containing a stylized 'S' symbol under the notes.

Two staves, treble and bass clef. A triplet of eighth notes is marked with *f* and "(a 3)".

Piano section with four staves. The first two staves are grouped by a brace on the left. Dynamics include *p* and *f*. The music features melodic lines and chords.

Vocal entry with four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves are grouped by a brace on the left. The fourth staff has a bass clef. Lyrics are: "son, e - lei - son, e -". Dynamics include *p* and *f*.

Piano accompaniment for the vocal section, consisting of two staves, treble and bass clef. Dynamics include *p* and *f*. A fingering "(5) 4" is indicated in the bass staff.

156

Piano accompaniment for the first system, measures 1-5. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a long slur over the first two measures. The left hand provides a steady bass line.

Piano accompaniment for the second system, measures 6-7. The right hand has a rhythmic pattern of eighth notes, while the left hand continues with a bass line.

Piano accompaniment for the third system, measures 8-11. This system features more complex piano textures with sixteenth-note runs in the right hand and a busy bass line.

Vocal line with lyrics for the first system, measures 1-5. The lyrics are: lei - - - - - son. The melody is simple and follows the text.

Piano accompaniment for the fourth system, measures 12-13. The right hand has a melodic line with a slur, and the left hand has a bass line with fingerings '1' indicated.

Piano accompaniment for the fifth system, measures 14-15. The right hand has a melodic line with a slur, and the left hand has a bass line with fingerings '1' indicated.

5

Piano accompaniment for the first system, including staves for right and left hand and a grand staff. The music features various dynamics such as *f* and *[f]*.

Piano accompaniment for the second system, including staves for right and left hand and a grand staff. Dynamics include *p*, *f*, and *[f]*.

Solo
 glo - ri - a in ex - cel - sis De - o, in ex - - cel - sis De - - o,

Vocal line with lyrics and piano accompaniment for the third system. The lyrics are: "Solo glo - ri - a in ex - cel - sis De - o, in ex - - cel - sis De - - o, Tutti glo - ri - a, glo - ri - a, Tutti glo - ri - a in ex - glo - ri - a, glo - ri - a, glo - ri - a in ex - glo - ri - a, glo - ri - a, glo - ri - a in ex -".

Piano accompaniment for the fourth system, including staves for right and left hand and a grand staff. Dynamics include *p*, *f*, and *[f]*. Fingerings are indicated as 6, 5, 2, 6, 6, 5, 2, [6], 6 [-].

10

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

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

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

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

6 6̇ [6] 6̇ 5̇ 6̇ 5̇ 4̇ 2̇ [6] 6̇ 5̇ 2̇ 6̇ 5̇ 6̇

14

cel - sis De - - o.

cel - sis De - - o.

cel - sis De - - o.

cel - sis De - - o.

Solo Et in ter - ra pax ho -

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

6 [4] 6 5 Tasto solo

19 Fl. Solo

Ob. I Solo *p*

Ob. II *p*

Solo

p

Pax ho - mi - ni - bus.

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

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

Tasto solo

24

Solo

[Solo]

[*p*]

mi - ni - bus bo - - - nae vo - - - lun - ta - tis,

bo - - - nae, bo - - - nae vo - - - lun - ta - - - tis, bo - - - nae

39

f *p*

f *ff*

ff *fz* *fz*

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

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

Glo - - - - - ri - - - - - fi - - ca - - - - - mus te, te lau -

Glo - - - - - ri - - - - - fi - - ca - - - - - mus te, te lau -

fz *fz*

ff *fz* *fz*

da - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo - ri - fi - ca - - - -
 da - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo - ri - fi - ca - - - -
 da - mus, te be - ne - di - ci - mus, te ad - o - ra - mus, te glo - ri - fi - ca - mus, glo - ri - - fi - -
 da - mus, te be - ne - di - ci - mus, te ad - o - ra - mus, te glo - ri - fi - ca - - - -

Segue
fz fz fz fz fz fz

48

Musical score for the first system, featuring piano accompaniment in treble and bass clefs. The bass line begins with a forte (*f*) dynamic.

Musical score for the second system, continuing the piano accompaniment. Both treble and bass lines start with a forte (*f*) dynamic.

Musical score for the third system, featuring vocal lines and piano accompaniment. Dynamics range from forte (*f*) to piano (*p*).

Musical score for the fourth system, primarily consisting of vocal lines with lyrics. The lyrics are "a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am,".

Musical score for the fifth system, featuring organ accompaniment with figured bass notation and dynamic markings. The notation includes *Tutti* [Org.] and *Solo*, with dynamics *f* and *p*.

58 Clt.
Cor.

fz fz fz fz p
f fz fz p
(f) p

pro - - pter glo - ri - am tu - - am. Solo
Do - mi - ne De - us,

f p Tasto solo

63 Ob. I
Ob. II

p

Rex - - coe - le - stis, De - us Pa - ter, De - - us Pa - - - ter,

Musical score for the first system, measures 68-71. It includes staves for piano, violin, viola, cello, and double bass. Dynamics include [f] and [f].

Musical score for the second system, measures 72-75. It includes staves for violin, viola, cello, and double bass. Dynamics include [f].

Musical score for the third system, measures 76-79. It includes staves for piano, violin, and double bass. Dynamics include [f] and fz.

Musical score for the fourth system, measures 80-83. It includes staves for vocal parts and piano. Lyrics are provided for the vocal parts.

Pa-ter o-mni-po-tens.

Tutti Do-mi-ne Fi-li u-ni-ge-ni-te

Tutti Do-mi-ne Fi-li u-ni-ge-ni-te

Tutti Do-mi-ne Fi-li u-ni-ge-ni-te

Tutti Do-mi-ne Fi-li u-ni-ge-ni-te

Musical score for the fifth system, measures 84-87. It includes staves for piano and double bass. Dynamics include [f].

73

The first system of the score consists of five staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music is in G major and 4/4 time. It begins with a series of chords in the right hand and a rhythmic pattern in the left hand.

The second system continues the piano accompaniment with two staves. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment.

The third system continues the piano accompaniment with two staves. The right hand features a more active melodic line with eighth notes, while the left hand continues with eighth notes.

The fourth system contains four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics: "Je - su Chri - ste, Je - - - su, Je - - - su Chri - -". The lyrics are written in a simple, clear font below the notes.

The fifth system is a basso continuo line for the left hand, featuring figured bass notation. The figures are: [6] 2 [6] 6/5 2 6] 5 6 6 [4] 6/4 [5] 3.

77

Fl.

Ob. I

Ob. II

p

p

p

p

ste.

ste.

ste.

ste.

Solo

Solo

Do - mi - ne De - us, A - gnus De - i,

Do - mi - ne De - us, A - gnus De - i, Fi - li - us

Tasto solo

p

82

Fi - li - us Pa - tris, Fi - li - us Pa - tris,

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

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

87

Solo
Do - mi - ne
Solo
Do - mi - ne
Do - mi - ne

A - - - gnus De - i, Fi - li - us Pa - tris,
A - - - gnus De - i, Fi - li - us Pa - tris,

Tasto solo

92

De - us, A - gnus De - i, Fi - li - us Pa - - - -
De - us, A - gnus De - i, Fi - li - us, Fi - li - us Pa - - - -
De - us, A - gnus De - i, Fi - li - us Pa - - - -
Fi - - - - li - us Pa - - - -

97

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

Tutti

tris, Do - mi - ne De - us, A - gnus De - i, Fi - li - us
 tris, Do - mi - ne De - us, A - gnus De - i, Fi - li - us
 tris, Do - mi - ne De - us, A - gnus De - i, Fi - li - us
 tris, Do - mi - ne De - us, A - gnus De - i, Fi - li - us
Tutti
 (Org.) *f*

101

The musical score is divided into two main sections. The first section, starting at measure 101, is a piano introduction. It consists of a grand staff with five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The second section is a vocal entry for four voices (Soprano, Alto, Tenor, Bass). Each voice part has a vocal line and a corresponding piano accompaniment line. The lyrics are "Pa - - - tris, Pa - - - tris." The vocal lines are written in a simple, homophonic style with long note values. The piano accompaniment for the vocal section continues the rhythmic pattern from the introduction. The score concludes with a final bass line featuring a five-finger exercise (marked with a '5') and a six-finger exercise (marked with a '6').

(Qui tollis)

Adagio

106

Fl.

Ob. I

Ob. II

Cor. in B

V.I

V.II

Va.

Solo

Org.

(Vc. e Bs.)

Violoncello

(Bs.)

Qui tol - lis, qui tol - - - - lis

Tasto solo

f [f] p f p

f [f] p f p

fz

111

pec - - - ca - ta, pec - - - ca - - - ta mun - - - - di,

Vc. e Bs.

fz

116

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

122

Solo

p

(Tutti)
Mi-se-re-re no - bis, mi-se-re-re no - bis.

(Tutti)
Mi-se-re-re no - bis, mi-se-re-re no - bis.

(Tutti)
mi - se - re - re no - bis, mi-se-re-re no - bis.

(Tutti)
Mi-se-re-re no - bis, mi-se-re-re no - bis.

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

(Bs.)

Sus - - ci-pe de-pre-ca-ti-o-nem no - stram,
 De-pre-ca-ti-o-nem no - stram,
 De-pre-ca-ti-o-nem no - stram,
 ca - ta, pec - - ca - - - ta mun - - - di, de-pre-ca-ti-o-nem no - stram,

(Vc. e Bs.)

159

Ob. I

Solo

Musical score for measures 159-164. The score includes staves for Ob. I, Fl., Ob. II, Cor., and vocal parts. Dynamics include *p*, *fz*, and *p*. The vocal parts sing "mi-se-re-re no-bis".

165

Fl.

Ob. II

Cor.

Musical score for measures 165-170. The score includes staves for Fl., Ob. II, Cor., and vocal parts. Dynamics include *[p]*, *[f]*, and *f*. The vocal parts sing "mi-se-re-re no-bis".

180

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - - - su,
 so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - - - su,
 so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - - - su,
 so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - - - su,

6 6 [6] [4] 6 [5] 6 [6] 6 2 [6] 6 2 6 5] 6

184

Je - - su Chri - - ste. Cum San - - - cto Spi - ri - tu, in
 Je - - su Chri - - ste. Cum San - - cto Spi - ri - tu, in
 Je - su Chri - - ste. Cum San - - cto Spi - ri - tu, in
 Je - - su Chri - - ste. Cum San - - - cto Spi - ri - tu, in

6 6 4] 3 47 6 4 5 3 6 4 7 2 8 3

189

Ob. I

Ob. II

Fg.

(a 2)

f

fz

f

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

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

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

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

f

Tutti

6/4 7/2 6/4 7/2 6 *f* 6/5 4 6/5 5 6/5 = 5

194

Tutti

Musical score for the first system, measures 194-197. It includes staves for strings and woodwinds. The woodwinds enter in measure 196 with a [f] dynamic. The strings play a rhythmic pattern throughout.

Musical score for the second system, measures 198-201. It includes staves for strings and woodwinds. The woodwinds continue their melodic line with a [f] dynamic. The strings provide harmonic support.

Musical score for the third system, measures 202-205. It includes vocal staves and a bass line. The vocalists enter in measure 202 with the lyrics "in glo-ri-a De-i Pa-tris, a-men, a-men, a-men, a-men". The bass line has figured bass notation below it.

(Vc.)

199

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for the right and left hands of a grand piano, with the right hand in the upper register and the left hand in the lower register. The music features a mix of eighth and sixteenth notes, with some rests.

The second system continues the musical score with five staves. It maintains the same key signature and instrumentation as the first system. The vocal line continues with similar rhythmic patterns, and the piano accompaniment provides harmonic support.

The third system includes lyrics for the vocal line. The lyrics are: "De - i Pa - - - tris, a - - - - - men, in glo - ri - a". The piano accompaniment continues with the same musical texture. The lyrics are spread across the vocal staff and the piano accompaniment staves.

The fourth system shows the piano accompaniment for the final part of the page. It includes figured bass notation for the left hand, which is labeled "(Vc. e Bs.)". The figured bass notation consists of numbers and accidentals: / 6 / 6 8 47 6 5 # 6 [6] 7 6 # 6 6 6 # 6 6 10. The right hand continues with the piano accompaniment, labeled "(Vc.)".

204

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

(Vc. e Bs.)

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole rest. The second and third staves are the right and left hands of the piano accompaniment, respectively, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth and fifth staves are empty, likely representing other instruments or a second vocal part.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest. The middle and bottom staves are the right and left hands of the piano accompaniment, continuing the rhythmic pattern from the first system.

The third system of the musical score consists of five staves. The top staff is a vocal line in G major with the lyrics: "in glo - ri - a De - i Pa - tris, a - - - -". The second staff has the lyrics: "in glo - ri - a De - i Pa - - - - tris, a - - - - men, a - - - -". The third staff has the lyrics: "tris, a - men, a - men, a - - - - - men,". The fourth and fifth staves are the right and left hands of the piano accompaniment, respectively.

The fourth system of the musical score consists of one staff, which is the left hand of the piano accompaniment. It contains figured bass notation: 10, 6, (1 3 1), / # 4 1, / 6 5 3, / 6, / 6, 4, 6, #6 5, #. Below the staff, the text "(Vc.)" is centered, and "(senza Vc. e Bs.)" is positioned at the bottom right.

214

The first system of the musical score consists of five staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next two staves are for vocal parts, with the upper voice in treble clef and the lower voice in bass clef. The fifth staff is a grand staff for a second piano part, also in treble and bass clefs. The music is in a key with two sharps (D major) and a 4/4 time signature.

The second system of the musical score consists of five staves, identical in layout to the first system, showing piano accompaniment and vocal parts.

The third system of the musical score consists of five staves, identical in layout to the first system, showing piano accompaniment and vocal parts.

The fourth system of the musical score consists of five staves. The vocal parts have lyrics underneath them. The lyrics are: "men, in glo - ri - a De - i Pa - tris, a - - - - men, in in glo - ri - a De - i Pa - tris, a - - - - men, a - - - - men,". The piano accompaniment continues to provide harmonic support.

The fifth system of the musical score consists of two staves. The top staff is for piano accompaniment. The bottom staff is for figured bass, labeled "(Vc. e Bs.)", with numerical figures: 4 #, 5 3, 6 #, 6, 4 10 10 10, 6 3 5, 4 6 3 5, 6 5 3, 7 6 7 6.

219

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

(Vc.) (Vc. e Bs.)

224

First system of musical notation, measures 1-5. It features a vocal line with a [u] marking, a piano accompaniment, and a bass line.

Second system of musical notation, measures 6-10. It features a vocal line, a piano accompaniment, and a bass line.

Third system of musical notation, measures 11-15. It features a vocal line, a piano accompaniment, and a bass line.

Fourth system of musical notation, measures 16-20. It features a vocal line with lyrics, a piano accompaniment, and a bass line.

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

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

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

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

Fifth system of musical notation, measures 21-25. It features a piano accompaniment with 'Tasto solo' and '(Org.)' markings, and a bass line labeled '(Vc. e Bs.)'.

229

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

[6/5] [6/5] [6/5 3] (Tasto solo)

239

Solo

The musical score for page 60, measures 239-244, is presented in a multi-staff format. It includes piano accompaniment and vocal lines with lyrics. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and a tremolo effect in the bass line. The vocal lines consist of three parts, each with lyrics: "men, a - - - men, a - - - men, a - - -". The score is marked with dynamics such as *p* and *[p]*, and includes performance instructions like "Solo" and "Tasto".

244

Tutti

1^{mo} Solo

Tutti

Tutti

248

Musical score for the first system, measures 1-4. It includes a vocal line and piano accompaniment with various musical notations like notes, rests, and slurs.

Musical score for the second system, measures 5-8. It includes a vocal line and piano accompaniment with various musical notations like notes, rests, and slurs.

Musical score for the third system, measures 9-12. It includes a vocal line with lyrics and piano accompaniment.

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

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

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

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

Musical score for the fourth system, measures 13-16. It includes a vocal line and piano accompaniment with various musical notations like notes, rests, and slurs.

Credo

Allegro con spirito

2 Clarinetti in A *f*

2 Corni in D *f*

2 Clarini in D *f*

Timpano [in D-A] *f*

Violino I *f*

Violino II *f*

Viola *f*

Soprano *in canone*

Alto

Tenore

Basso

Organo (Violoncello e Basso) *f* **Tutti** *unisono*

7

Cre - do in u - num De - - - um. Pa - - - trem o - mni - po - -

Cre - do in u - num De - - - um. Pa - - - trem o - mni - po - -

Cre - do in u - num De - - - um. Pa - - - trem o - mni - po - -

Cre - do in u - num De - - - um. Pa - - - trem o - mni - po - -

8 3 6 6 3 4 6 5 h 6 6 3 6 3 6 6 5 10 10 10 #

14

ten - tem, fa - cto - rem - coe - li et ter - rae, vi - si - - bi - li - um

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

ten - tem, fa - cto - rem - coe - li et ter - rae, vi - si - bi - li - um

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

h - - 5 3 4 6 6 6 - 3 6 7 7 3 4 5 6 3 3 7

21

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

28

Et ex Pa - tre na - - - - tum
 Et ex Pa - tre na - - - -
 Et ex Pa - tre na - - - - tum
 Et ex Pa - tre na - - - -

an - - te o - mni - a sae - - cu - la. De - um de De - o,
 tum an - te o - mni - a sae - - cu - la. De - um de
 an - - te o - mni - a sae - - cu - la. De - um de De - o,
 tum an - te o - mni - a sae - - cu - la. De - um de

6/3 7 6 5 10 10 5 6 5 6 7 6 5 #

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

6 # 6 5 6 5 6 5 3 #5

47

ve - ro. Ge - - - ni - tum, non fa - - ctum,
 Ge - - - ni - tum, non Ge - - - ni - tum, non
 Ge - - - ni - tum, non fa - - ctum,
 Ge - - - - ni - tum, non

53

con - sub - stan - ti - a - - lem Pa - - tri: per - quem - o - - mni - a fa - cta sunt.
 fa - - ctum, con - sub - stan - ti - a - - lem Pa - - tri: per - quem - o - - mni - a
 con - sub - stan - ti - a - - lem Pa - - tri: per - quem - o - - mni - a fa - cta sunt.
 fa - - ctum, con - sub - stan - ti - a - - lem Pa - - tri: per - quem - o - - mni - a

59

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de -
 fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
 Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de -

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

65

scen - dit de coe - lis, de - scen - dit de coe - lis, de - scen - dit de
 lu - tem de - scen - dit de coe - lis, de - scen - dit de coe - lis, de - scen - dit
 scen - dit de coe - lis, de - scen - dit de coe - lis, de - scen - dit de
 lu - tem de - scen - dit de coe - lis, de - scen - dit de coe - lis, de - scen - dit

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

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

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

102

Tutti
 [f] Et in - - car - na - tus est
 est. de Spi - - - ri - tu San - cto ex Ma - ri - a, Ma - ri - a
 [Tutti] Et in - - car - na - tus est de Spi - - - ri - tu San - cto ex Ma - ri - a, Ma - ri - a
 [Tutti] Et in - - car - na - tus est de Spi - - - ri - tu San - cto ex Ma - ri - a, Ma - ri - a
 [Tutti] Et in - - car - na - tus est de Spi - - - ri - tu San - cto ex Ma - ri - a, Ma - ri - a

Tutti 6 7 9 8 6 7 6

107

Cln. in D
 Timp.

Vir - gi - ne: Et ho - mo fa - - - ctus est, et ho - mo fa - - - ctus est. Cru - ci -
 Vir - gi - ne: Et ho - mo fa - - - ctus est, et ho - mo fa - - - ctus est. Cru - ci -
 Vir - gi - ne: Et ho - mo fa - - - ctus est, et ho - mo fa - - - ctus est. Cru - ci -
 Vir - gi - ne: Et ho - mo fa - - - ctus est, et ho - mo fa - - - ctus est. Cru - ci - unisono

7 6 5 6 6 6 1 1 1 1 1

fi - xus, cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

fi - xus, cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

fi - xus, cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

fi - xus, cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

Figured bass notation: $\text{4 } \frac{4}{2}$ 6 $(-)$ 6 b6 $\frac{5}{4}$ $\frac{5}{3}$ $(-)$ 6 $[- \text{6}]$

la - to, **Solo** pro no - bis, pro no - bis, pro no - bis: **Tutti** cru - ci - fi - xus, pas - sus,

la - to, **Solo** cru - ci - fi - xus, pas - sus, pas - sus, et se - pul - tus est, **Tutti** se - pul - tus, se -

la - to, sub Pon - ti - o, sub Pi - la - to, sub Pi - la - to cru - ci - fi - xus, pas - sus,

Figured bass notation: b6 $\frac{5}{4}$ $\frac{5}{3}$ 6 **Tasto Solo** **Tutti** 5 6 $\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ b6 $[\text{b}]$ $\frac{6}{5}$

(Et resurrexit)

138 **Vivace**

f

f (Tutti)
Et, et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scriptu-ras.

f (Tutti)
Et, et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scriptu-ras.

f (Tutti)
Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scriptu-ras.

f (Tutti)
Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scriptu-ras.

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

Tutti
6 6 10 10 10 6 5 6 7 6 6 4

142

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

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

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

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

6 5 4+ 6 5 6 6 6 5

*) In den Quellen

150

The musical score for page 76, measures 150-154, is divided into several systems. The first system (measures 150-154) features piano accompaniment with a treble and bass clef. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 150-154) continues the piano accompaniment with more complex textures. The third system (measures 150-154) introduces vocal parts with the lyrics: "vi - vos, et, et, et mor - - - tu - os, et vi - - - vos, et". The vocal parts are arranged in four staves, with dynamics ranging from *p* to *f*. The fourth system (measures 150-154) continues the vocal parts and includes a *Tasto* instruction for the piano part. The fifth system (measures 150-154) concludes the page with a *Tutti* instruction and a final piano accompaniment.

155

This musical score page (155) features a piano accompaniment and vocal lines. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal part consists of four staves with Latin lyrics. The score is marked with dynamics such as *f* (forte) and *p* (piano), and includes performance instructions like *Tutti*. The lyrics are:

mor - - - tu - os: cu - jus re - gni non e - rit, non e - rit
 mor - - - tu - os: non, cu - jus re - gni non
 mor - - - tu - os: cu - jus re - gni non e - rit, non e - rit fi - nis, non e - rit
 mor - - - tu - os: cu - jus re - gni non

The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The grand staff has a treble clef and a key signature of one sharp (F#). The bass line has a bass clef and a key signature of one sharp (F#). The piano part includes dynamics such as *f* (forte) and *p* (piano). The vocal part includes dynamics such as *f* (forte) and *p* (piano). The score includes performance instructions such as *Tutti*. The lyrics are:

mor - - - tu - os: cu - jus re - gni non e - rit, non e - rit
 mor - - - tu - os: non, cu - jus re - gni non
 mor - - - tu - os: cu - jus re - gni non e - rit, non e - rit fi - nis, non e - rit
 mor - - - tu - os: cu - jus re - gni non

The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The grand staff has a treble clef and a key signature of one sharp (F#). The bass line has a bass clef and a key signature of one sharp (F#). The piano part includes dynamics such as *f* (forte) and *p* (piano). The vocal part includes dynamics such as *f* (forte) and *p* (piano). The score includes performance instructions such as *Tutti*. The lyrics are:

mor - - - tu - os: cu - jus re - gni non e - rit, non e - rit
 mor - - - tu - os: non, cu - jus re - gni non
 mor - - - tu - os: cu - jus re - gni non e - rit, non e - rit fi - nis, non e - rit
 mor - - - tu - os: cu - jus re - gni non

The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The grand staff has a treble clef and a key signature of one sharp (F#). The bass line has a bass clef and a key signature of one sharp (F#). The piano part includes dynamics such as *f* (forte) and *p* (piano). The vocal part includes dynamics such as *f* (forte) and *p* (piano). The score includes performance instructions such as *Tutti*. The lyrics are:

mor - - - tu - os: cu - jus re - gni non e - rit, non e - rit
 mor - - - tu - os: non, cu - jus re - gni non
 mor - - - tu - os: cu - jus re - gni non e - rit, non e - rit fi - nis, non e - rit
 mor - - - tu - os: cu - jus re - gni non

The musical score consists of several systems. The first system includes a grand staff (treble and bass clefs) and a piano part with a 12/8 time signature. The second system continues the piano accompaniment. The third system introduces the vocal line with lyrics in Latin. The fourth system continues the vocal line and piano accompaniment. The fifth system shows the vocal line and piano accompaniment with figured bass notation (9, 6, 9, 6, 6, 5, 3, 6, 4, 3) below the bass line.

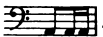
fi - nis, non e - rit fi - nis, non e - rit, non e - rit, non, non, non, non, non e - rit fi - - -

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

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

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

9 6 9 6 6 5 3 6 4 3

*) In den Quellen .

164

The musical score consists of several systems. The first system includes a grand staff (treble and bass clefs) and two vocal staves. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The vocal parts have lyrics in Latin. The second system continues the piano accompaniment and vocal parts. The third system shows the vocal parts with lyrics. The fourth system continues the piano accompaniment and vocal parts. The fifth system shows the vocal parts with lyrics. The sixth system continues the piano accompaniment and vocal parts.

nis. Et, et in Spi - ri-tum San - ctum,
 nis. Et, et in Spi - ri-tum San - ctum,
 nis. Et, et in Spi - ri-tum San - ctum,
 nis. Et, et in Spi - ri-tum San - ctum,

1 1 1 1 (1 ^b) [etc.] 6

Do - mi-num, et vi - vi - fi - can - tem. Qui cum Pa - - - tre et Fi - li - o

Do - mi-num, et vi - vi - fi - can - tem. Qui cum Pa - - - tre et Fi - li - o

Do - mi-num, et vi - vi - fi - can - tem. Qui cum Pa - - - tre et Fi - li - o

Do - mi-num, et vi - vi - fi - can - tem. Qui cum Pa - - - tre et Fi - li - o

Do - mi-num, et vi - vi - fi - can - tem. Qui cum Pa - - - tre et Fi - li - o

172

Musical score for the first system, measures 172-175. It includes a grand staff with piano accompaniment and a vocal line. The piano part features chords and a bass line. The vocal line has a melodic phrase with a fermata over the first two measures.

Musical score for the second system, measures 172-175. It includes a grand staff with piano accompaniment and a vocal line. The piano part features chords and a bass line. The vocal line has a melodic phrase with a fermata over the first two measures.

Musical score for the third system, measures 172-175. It includes a grand staff with piano accompaniment and a vocal line. The piano part features chords and a bass line. The vocal line has a melodic phrase with a fermata over the first two measures.

Musical score for the fourth system, measures 172-175. It includes a grand staff with piano accompaniment and a vocal line. The piano part features chords and a bass line. The vocal line has a melodic phrase with a fermata over the first two measures.

Musical score for the fifth system, measures 172-175. It includes a grand staff with piano accompaniment and a vocal line. The piano part features chords and a bass line. The vocal line has a melodic phrase with a fermata over the first two measures.

(Vc. e Bs.)

Musical score for the sixth system, measures 172-175. It includes a grand staff with piano accompaniment and a vocal line. The piano part features chords and a bass line. The vocal line has a melodic phrase with a fermata over the first two measures.

176 Fl.
 Ob. I
 Ob. II
 Fg.

cu - tus est per Pro - phe - - - - - tas.
 cu - tus est per Pro - phe - - - - - tas.
 cu - tus est per Pro - phe - - - - - tas.
 cu - tus est per Pro - phe - - - - - tas.

45/3 [46] 6 6/4 5/3 46 42 42

180

Et,
 Et,
 Et,
 Et,

Et,
 3 6 7 46 7b6(b7 6 4 3 - 10 -[b]10 -b10 - 10 6 4 5 3

185

et u - nam san - - - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

et u - nam san - - - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

et u - nam san - - - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

et u - nam san - - - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

189

cle - si - am. Con - fi - te - or u - num bap - tis - ma in re - mis - si -

cle - si - am. Con - fi - te - or u - num bap - tis - ma in re - mis - si -

cle - si - am. Con - fi - te - or u - num bap - tis - ma in re - mis - si -

cle - si - am. Con - fi - te - or u - num bap - tis - ma in re - mis - si -

193

Clt.
Cor.
Cln. a2
Timp.

o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -
o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -
o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -
o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -

6 6/4 # 6/4 = #7/2

197

o - nem mor - tu - o - rum. Et,
o - nem mor - tu - o - rum. Et,
o - nem mor - tu - o - rum. Et,
o - nem mor - tu - o - rum. Et,

6/4 = #7/2 # Tasto (Vc.) (Bs.)

201

Ob. I Solo

Ob. II [Solo]

p

et vi - tam ven - tu - ri sae - cu - li, a -

(Vc.) *p*

207

(Vc. e Bs.)

Tutti
et, **Tutti** **Tutti** **Tutti**

men, et vi - - tam ven - tu - ri
et, et vi - - tam ven - tu - ri
et vi - - tam, et vi - - tam
(**Tutti**) et, et vi - - tam ven - tu - ri

Tutti

The musical score is arranged in two systems. The first system (measures 1-4) features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. The second system (measures 5-8) continues the vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. The lyrics are: a - - - men, a - men, a - - - - - men, a - - - -

This musical score page, numbered 236, contains a piano accompaniment and vocal parts. The piano part is written in treble and bass clefs with a key signature of one sharp (F#). It features a complex texture with arpeggiated chords and melodic lines. The vocal parts are in treble and bass clefs, with lyrics: "men, a - - - men,". The score includes dynamic markings such as *fz* (forzando) and articulation marks like accents and slurs. The piece concludes with a repeat sign and the instruction "[etc.]".

241

ff

ff

ff

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

5
3
ff
5
6

16

ra glo - ri - a tu - a,
 ra glo - ri - a tu - a,
 ra glo - ri - a tu - a,
 ra glo - ri - a tu - a,

Org.
 6 6 6 6

21

tu - a, ple - ni sunt coe - li et ter -
 ple - ni sunt coe - li et ter - ra, sunt coe - li et ter -
 ple - ni sunt coe - li, sunt coe - li et ter -
 ple - ni sunt coe - li et ter - ra, sunt coe - li et ter -

6 6 6 5/3 #7/2

ra glo - - ri - a tu - a.
 ra glo - - ri - a tu - a. O - san - na in ex - cel - - -
 ra glo - - ri - a tu - a. O - san - na in ex -
 ra glo - - ri - a tu - a. O - san - na in ex -

8/3 #7/2 1 1 1 8/3 3 3 1 1 1

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

4+ 2 6 47

36

in ex - cel - sis,
 in ex - cel - sis,
 in ex - cel - sis,
 in ex - cel - sis,

6/5 b7/5 #6/4 5/3

40

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

p *f* *p* *f*

Tasto

6/5 6/5 6/5

7

12

43

The musical score for page 43 consists of several systems. The first system includes a grand staff with piano accompaniment and a vocal line. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The vocal line begins with a rest, followed by a melodic phrase. The second system continues the piano accompaniment and the vocal line. The third system shows the piano accompaniment with a dense texture of sixteenth notes and the vocal line with lyrics. The lyrics are: "no - mi - ne, in no - - mi - ne Do - - - - -". The fourth system continues the piano accompaniment and the vocal line with lyrics. The fifth system shows the piano accompaniment with a dense texture of sixteenth notes and the vocal line with lyrics. The lyrics are: "no - mi - ne, in no - - mi - ne Do - - - - -". The sixth system continues the piano accompaniment and the vocal line with lyrics. The lyrics are: "no - mi - ne, in no - - mi - ne Do - - - - -". The seventh system shows the piano accompaniment with a dense texture of sixteenth notes and the vocal line with lyrics. The lyrics are: "no - mi - ne, in no - - mi - ne Do - - - - -". The eighth system continues the piano accompaniment and the vocal line with lyrics. The lyrics are: "no - mi - ne, in no - - mi - ne Do - - - - -". The ninth system shows the piano accompaniment with a dense texture of sixteenth notes and the vocal line with lyrics. The lyrics are: "no - mi - ne, in no - - mi - ne Do - - - - -". The tenth system continues the piano accompaniment and the vocal line with lyrics. The lyrics are: "no - mi - ne, in no - - mi - ne Do - - - - -".

47

mi ni. Be ne di ctus qui mi ni. mi ni. mi ni.

Solo

p *fz* *p*

10 6

53

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

6 5 3 #5 6 4 3 Tasto

59

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

fz *p*

66

mi - ne

fz *fz* *p*

97

103

The musical score for page 109, measures 103-106, is presented in a multi-staff format. It includes piano accompaniment and vocal lines with lyrics. The piano part features a complex texture with rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand. The vocal lines consist of four parts, each with the lyrics "Do - - - mi - ni." written below the notes. The score is written in a key signature of one flat and a common time signature.

Cln. 1^{mo} Solo

Timp.

p

p

p

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

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

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

Solo
Tasto

Violoncello *[p]* (Bs.) [Vc. e Bs.]

fz

p

fz

fz

p

Do -

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

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

fz *p*

Introduction for piano. The first staff contains a 2-measure rest marked 'a 2' and a fermata. The rest of the introduction is played across the grand staff.

Vocal entry for Soprano and Bass. The Soprano part begins with a fermata and the instruction '(Imo) (II^{do}) f'. The Bass part begins with a fermata and the instruction '(f)'. Both parts feature a melodic line with eighth and sixteenth notes.

Piano accompaniment for the vocal entry. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, marked with 'f' and 'fz'. The left hand provides a steady accompaniment with eighth notes, also marked with 'f' and 'fz'.

Vocal parts for Soprano, Alto, and Bass. The lyrics are: **Tutti** Be - ne - di - ctus qui ve - nit in no - mi - ne Do - - - mi - ni. The parts are arranged in four staves, with the Soprano and Alto parts having lyrics and the Bass part having lyrics. The music is marked 'Tutti'.

Organ accompaniment for the vocal parts. The part is marked 'Tutti Org.' and 'f'. It features a complex rhythmic pattern with sixteenth and thirty-second notes, marked with 'fz' and 'f'. The organ part is marked 'Tutti'.

122

a 3 unisoni

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

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

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

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

Tasto

*) Klinggestochene Lesart nach den authentischen Kopien.

129

136 Allegro

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

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

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

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

142

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

155

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

[Org]
 [4]7 6/4 #7/[4]2 8/3

Agnus Dei

Adagio

2 Clarinetti in A

2 Corni in G

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo (Violoncello e Basso)

p

cantabile

Tasto solo

p

6

Solo

A - - gnus

11

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

16

Solo
A - gnus De - i, qui tol - lis pec - ca - ta, pec - mi - se - re - re no - bis.

Org.

22

[f] p f p

ca - - - ta mun - di: mi - - se - - - re - re, mi - - se - - -

6 - (-) # Tasto solo

f p [f p]

27

p f p

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

Org. 7 # 6 6 # (-) (-) 6

Solo

32

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: do - - - - na

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

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

De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di: do - - - - na

6 #5 (-) (-) # 7 - 5 6 6 #5 Tasto solo
4 # 3 4 6 4

37

no - bis pa - - - - - cem .

no - bis pa - - - - - cem .

no - bis pa - - - - - cem .

no - - - bis pa - - - - - cem .

46

46

[f]

Tutti
[f]

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

6 5 6 5 5 6 5

62

The musical score for page 127, starting at measure 62, consists of several systems. The first system features piano accompaniment with a forte (*ff*) dynamic marking and a trill (*tr*) in the right hand. The second system shows a more active piano part with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The third system contains vocal parts with the lyrics "pa - - - - - cem, pa - - - - - cem, pa - - - - -". The piano accompaniment continues with a steady eighth-note bass line and a more melodic right hand.

*) Besser cis³ statt a²?

78

90

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

p p p p p

p p p p p

(p)

cem. A - - gnus De - i: do - na no-bis, do-na, do-na no-bis

cem. A - - - gnus De - i: do-na, do-na, do-na no-bis

cem. A - - gnus De - i: do-na, do-na no-bis

cem. A - - - gnus De - i: do-na no-bis

(Tasto solo) p

95

The musical score for page 95 consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano accompaniment. The second system shows a single treble clef staff with piano accompaniment. The third system features a grand staff with piano accompaniment. The fourth system contains vocal lines with lyrics: "pa - - - - - cem, pa - - - - - cem, pa - - - - -". The fifth system continues the vocal lines with lyrics: "pa - - - - - cem, pa - - - - - cem, pa - - - - -". The sixth system shows piano accompaniment for the vocal lines. The seventh system continues the piano accompaniment. The eighth system shows piano accompaniment. The ninth system continues the piano accompaniment. The tenth system shows piano accompaniment. The eleventh system continues the piano accompaniment. The twelfth system shows piano accompaniment. The thirteenth system continues the piano accompaniment. The fourteenth system shows piano accompaniment. The fifteenth system continues the piano accompaniment. The sixteenth system shows piano accompaniment. The seventeenth system continues the piano accompaniment. The eighteenth system shows piano accompaniment. The nineteenth system continues the piano accompaniment. The twentieth system shows piano accompaniment. The twenty-first system continues the piano accompaniment. The twenty-second system shows piano accompaniment. The twenty-third system continues the piano accompaniment. The twenty-fourth system shows piano accompaniment. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system shows piano accompaniment. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system shows piano accompaniment. The twenty-ninth system continues the piano accompaniment. The thirtieth system shows piano accompaniment. The thirty-first system continues the piano accompaniment. The thirty-second system shows piano accompaniment. The thirty-third system continues the piano accompaniment. The thirty-fourth system shows piano accompaniment. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system shows piano accompaniment. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system shows piano accompaniment. The thirty-ninth system continues the piano accompaniment. The fortieth system shows piano accompaniment. The forty-first system continues the piano accompaniment. The forty-second system shows piano accompaniment. The forty-third system continues the piano accompaniment. The forty-fourth system shows piano accompaniment. The forty-fifth system continues the piano accompaniment. The forty-sixth system shows piano accompaniment. The forty-seventh system continues the piano accompaniment. The forty-eighth system shows piano accompaniment. The forty-ninth system continues the piano accompaniment. The fiftieth system shows piano accompaniment. The fifty-first system continues the piano accompaniment. The fifty-second system shows piano accompaniment. The fifty-third system continues the piano accompaniment. The fifty-fourth system shows piano accompaniment. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system shows piano accompaniment. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system shows piano accompaniment. The fifty-ninth system continues the piano accompaniment. The sixtieth system shows piano accompaniment. The sixty-first system continues the piano accompaniment. The sixty-second system shows piano accompaniment. The sixty-third system continues the piano accompaniment. The sixty-fourth system shows piano accompaniment. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system shows piano accompaniment. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system shows piano accompaniment. The sixty-ninth system continues the piano accompaniment. The seventieth system shows piano accompaniment. The seventy-first system continues the piano accompaniment. The seventy-second system shows piano accompaniment. The seventy-third system continues the piano accompaniment. The seventy-fourth system shows piano accompaniment. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system shows piano accompaniment. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system shows piano accompaniment. The seventy-ninth system continues the piano accompaniment. The eightieth system shows piano accompaniment. The eighty-first system continues the piano accompaniment. The eighty-second system shows piano accompaniment. The eighty-third system continues the piano accompaniment. The eighty-fourth system shows piano accompaniment. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system shows piano accompaniment. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system shows piano accompaniment. The eighty-ninth system continues the piano accompaniment. The ninetieth system shows piano accompaniment. The ninety-first system continues the piano accompaniment. The ninety-second system shows piano accompaniment. The ninety-third system continues the piano accompaniment. The ninety-fourth system shows piano accompaniment. The ninety-fifth system continues the piano accompaniment. The ninety-sixth system shows piano accompaniment. The ninety-seventh system continues the piano accompaniment. The ninety-eighth system shows piano accompaniment. The ninety-ninth system continues the piano accompaniment. The hundredth system shows piano accompaniment.

99

Dynamic markings: *f*, *[f]*, *f²*, *f*, *[f]*, *f⁽²⁾*

Dynamic markings: *f*, *f*, *f*

Dynamic markings: *f*, *coll' arco*, *f*, *coll' arco*, *f*

Lyrics: *cem.*, Do - - - na no - bis pa - - - cem,

Dynamic markings: *(f)*, *(f)*, *(f)*, *(f)*

(Org.)

Figured bass: $\begin{pmatrix} 5 \\ 3 \end{pmatrix}$ 6 4 — 6 5 3 6 4 — 6 5 3 6 4 — — 6)

Dynamic markings: *f*, *f*

103

First system of musical notation, measures 103-106. The score includes five staves. Dynamics include *f* and *[S]*. An *a 2* marking is present above the fourth staff in measure 106.

Second system of musical notation, measures 107-110. The score includes five staves. Dynamics include *p*, *pp*, and *f*. An *a 2* marking is present above the first staff in measure 110.

Third system of musical notation, measures 111-114. The score includes five staves. Dynamics include *p*, *pp*, and *f*.

Fourth system of musical notation, measures 115-118. The score includes five staves with lyrics. Dynamics include *p*, *pp*, and *f*.

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

Fifth system of musical notation, measures 119-122. The score includes five staves. Dynamics include *p*, *pp*, and *f*. Performance instructions include "(Tasto solo)" and "(Tutti) (Org.)". A 3/8 time signature is shown in the bass staff.

110

The musical score for page 138, measures 110-113, is presented in a multi-staff format. It includes piano accompaniment and vocal parts with Latin lyrics. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are arranged in four staves, each with a treble clef. The lyrics are: "no-bis, do - - - na_ no-bis pa - - - - - cem, do - - - - - na". The score is in a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The vocal parts are simple, focusing on the lyrics. The page number "110" is written in the top left corner of the score area.

114

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

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

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

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

(⁶/₅ - 4 3 5 ⁶/₅)

5

Tasto solo *Org.* 6 5 7

11

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

Solo *Solo* *Solo* *Solo*

f *f* *f* *f*

Cl. I
Cl. II
Fg.
Cln.
Timp.

Solo
Solo
Solo
Solo

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

(Vc. e Bs.)
unisono
Tutti
Solo

Tasto

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

29 Fg. Allegro

29 Fg. Allegro

f

f

Tutti *f*

Tutti *f*

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

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

Tutti *f*

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

(Vc. e Bs.) (Vc.) (Vc. e Bs.)

Tutti *f*

6 6 6 7 6 5

34 Ctt.I

f

f

f

f

f

fz

f

f

[f] Tutti

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

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

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

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

(Vc.) (Vc. e Bs.)

6 b5 10 4 6 6 7 6 5 5 9 5 6 8 10 6 5 4 6

39

$\frac{4}{3}$ 1 $\frac{4}{2}$ 2 $\frac{5}{3}$ 3 $\frac{6}{4}$ 4 $\frac{b7}{b6}$ 5 4 4 6 5 5 - 5 $b7-6$ 5 4 $b7$ 5 4 4

44

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

[b]9 5 7 #5 b7 b 6 #5 6 6 6 6 4 - [-] -

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.

6/3 5 [-] 6 [-] 4/6 8/6 6/4 7/5 4/3 6/6 6/5 4/6 6/4

Fg.

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

Solo
p 7/4 = 7/4 [-] 10/8 = = 5/4 =

57

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

3 6 7 4

62

Clt. I
 Clt. II
 Fg.
 Cln.
 Timp.

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

tr
 tr
 Tutti
 Ky - ri - e e - lei - - son,
 Tutti
 Ky - ri - e e -

b7 5 = 5 4 4 Tutti b5 10 4 [h]6 10

67

Tutti

Tutti

72

87

Piano accompaniment for the first system, measures 87-90. The right hand features a melodic line with a long note in measure 90. The left hand provides a steady bass line.

Piano accompaniment for the second system, measures 87-90. The right hand has a melodic line with a long note in measure 90. The left hand provides a steady bass line.

Piano accompaniment for the third system, measures 87-90. The right hand features a melodic line with a long note in measure 90. The left hand provides a steady bass line.

Vocal line with lyrics for the first system, measures 87-90. The lyrics are: - - - son, e - lei - - son, e - lei - son. lei - - son, e - lei - - son, e - lei - son. - - - son, e - lei - - son, e - lei - son. lei - - - - - son, e - lei - son, e - lei - - - son.

Piano accompaniment for the fourth system, measures 87-90. The right hand has a melodic line with a long note in measure 90. The left hand provides a steady bass line.

92 Adagio

92 Adagio

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

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

Solo
Ky - - - ri - e,

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

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

[Solo] *p* 6 5 7 [1] 6 7 *f* 7/2 *f*

5

in excel - - sis De - - - o,
in excel - - sis De - - - o,
in excel - - sis De - - - o,
in excel - - sis De - - - o,

6 6 6 7 6 5

10

glo - - ri - a in ex - cel - - - - - sis

glo - - ri - a in ex - cel - - - - - sis

glo - - ri - a in ex - cel - - - - - sis

glo - - ri - a in ex - cel - - - - - sis

6 5 2 6 6 6

15

Musical score for the first system, including piano and bass staves with dynamic markings like [fz] and fz.

Musical score for the second system, including piano and bass staves with dynamic markings like [fz] and fz.

Musical score for the third system, including piano and bass staves with dynamic markings like fz and [fz].

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

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

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

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

Bass line for the vocal score with figured bass notation and dynamic markings like fz.

22

[fz]

fz

De - - - - o, in ex - cel - - - -

De - o, De - - - - o, in ex - cel - - - -

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

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

(Vc.)

(senza Vc. e Bs.)

fz

[fz]

fz

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

(Vc. e Bs.)

6 6 5 4 4

fz unisono

p

p

(p)

Et in terra pax,
 Et in terra pax,
 Et in terra pax,
 Et in terra pax,

Solo
p

40

pax ho - mi - ni - bus bo - - - - nae vo - - lun - ta - tis,

pax ho - mi - ni - bus bo - - - - nae vo - - lun - ta - tis,

pax ho - mi - ni - bus bo - - - - nae vo - - lun - ta - tis,

pax ho - mi - ni - bus bo - - - - nae vo - - lun - ta - tis,

6 5 4 46 46 6 5 4

47

bo - - - - nae vo - - lun - ta - - tis,

bo - - - - nae vo - - lun - ta - - tis,

bo - - - - nae, bo - - - - nae vo - - lun - ta - - tis,

bo - - - - nae, bo - - - - nae vo - - lun - ta - - - -

b5 [b]7 b 4 b 6 7 6 4

53

Clt. I

Clt. II

Fg.

Cln.

Timp.

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

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

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

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

45 # 6 4 45 # - 6 6 6 8 10 6 # f

60

Piano introduction for measures 60-64. The score consists of three staves: Treble, Bass, and a lower Treble staff. The music begins with a half note G4 in the Treble, a half note B3 in the Bass, and a half note G4 in the lower Treble. The melody continues with quarter notes and rests, ending with a triplet of eighth notes in the final measure.

Piano accompaniment for measures 60-64. The upper staff (Treble) features chords and rests, with a dynamic marking of *f* in the second measure. The lower staff (Bass) features a rhythmic pattern of quarter notes, with a dynamic marking of *[f]* in the second measure. The piece concludes with a triplet of eighth notes in the final measure.

Piano introduction for measures 65-69. The score consists of three staves: Treble, Bass, and a lower Treble staff. The music begins with a half note G4 in the Treble, a half note B3 in the Bass, and a half note G4 in the lower Treble. The melody continues with quarter notes and rests, ending with a triplet of eighth notes in the final measure.

Vocal entries for measures 65-69. The score consists of four staves: Treble, Bass, Treble, and Bass. Each staff begins with a dynamic marking of *f*. The lyrics are: "Lau - da - mus te. Be - ne - di - ci - mus te." The vocal lines are staggered, with the Bass line starting in the second measure and the other lines starting in the first measure. The piece concludes with a triplet of eighth notes in the final measure.

Piano accompaniment for measures 65-69. The score consists of a single Bass staff. The music begins with a half note G4 in the Bass. The melody continues with quarter notes and rests, ending with a triplet of eighth notes in the final measure.

4/6

3

6/5

65

First system of musical notation, measures 65-70. It consists of three staves: two treble clefs and one bass clef. The music features rhythmic patterns of eighth and sixteenth notes. Dynamic markings 'f' and '[f]' are present.

Second system of musical notation, measures 71-76. It consists of two staves: one treble clef and one bass clef. The music continues with rhythmic patterns. Dynamic markings 'f' are present.

Third system of musical notation, measures 77-82. It consists of three staves: two treble clefs and one bass clef. The music features melodic lines with slurs and dynamic markings 'p'.

Fourth system of musical notation, measures 83-88. It consists of four staves: three treble clefs and one bass clef. This system contains vocal lines with lyrics: "Ad - - o - ra - mus te". Dynamic markings 'p' are present.

Fifth system of musical notation, measures 89-94. It consists of one bass clef staff. The music features a simple rhythmic pattern. Dynamic markings 'p' and '6 5' are present.

72

First system of piano introduction, measures 72-76. It consists of three staves: two treble clefs and one bass clef. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of piano introduction, measures 77-81. It consists of two staves: one treble and one bass clef. The music continues with a steady accompaniment and a melodic line.

Third system of piano introduction, measures 82-86. It consists of three staves: two treble clefs and one bass clef. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The first two staves are marked with a forte (*f*) dynamic.

Vocal entry for the first system, measures 87-91. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass clef. The lyrics are: "Glo - ri - fi - ca - - - - mus te, glo - ri - fi - ca - - - -". The vocal parts are marked with a forte (*f*) dynamic.

Piano accompaniment for the vocal entry, measures 87-91. It consists of one bass clef staff. The music features a steady eighth-note accompaniment. The first part is marked with a forte (*f*) dynamic. There are triplets and a sextuplet indicated by the numbers 3 and 6 below the notes.

Musical notation for the first system, featuring treble and bass staves with various notes and rests.

Musical notation for the second system, featuring treble and bass staves with various notes and rests.

Musical notation for the third system, featuring treble and bass staves with various notes and rests.

Vocal line with lyrics: ca - - - - mus te, glo - ri - fi - ca - mus, ca - - - - mus te, glo - ri - fi - ca - mus, ri - - - - fi - ca - - - mus te, glo - ri - fi - ca - mus, ri - - - - fi - ca - - - mus te, glo - ri - fi - ca - mus,

Fingerings and chord symbols: 6, 6/3, 6, 5, 6, 5, 3, b7, 10, [-], 5/3, 7

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music includes various note values and rests.

Second system of musical notation, consisting of a grand staff with treble and bass clefs. A dynamic marking 'a 2' is present above the treble staff.

Third system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes.

Vocal score for the fourth system, including lyrics for four voices. The lyrics are: glo - ri - fi - ca - mus te. Lau - da - mus te, be - ne -

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. This system includes figured bass notation below the bass staff.

10 - - 5 = 4 6 8 2

Piano accompaniment for the first system, measures 1-5. The right hand features a rhythmic pattern of eighth notes and quarter notes. The left hand provides a bass line with a melodic contour.

Piano accompaniment for the second system, measures 6-10. The right hand continues the rhythmic pattern, while the left hand has a more active melodic line.

Piano accompaniment for the third system, measures 11-15. This system features a dense texture with sixteenth-note patterns in both hands.

Vocal lines for the first system, measures 1-5. The lyrics are: di - ci-mus te, ad - o - ra - mus, glo - ri - fi - ca - - - - .

Vocal line for the second system, measures 6-10. The lyrics are: di - ci-mus te, ad - o - ra - mus, glo - ri - fi - ca - - - - .

Vocal line for the third system, measures 11-15. The lyrics are: di - ci-mus te, ad - o - ra - - - - mus, glo - ri - fi - ca - - - - mus.

Vocal line for the fourth system, measures 16-20. The lyrics are: di - ci-mus te, ad - o - ra - mus, glo - ri - fi - ca - - - - .

Piano accompaniment for the fourth system, measures 16-20. The left hand has a simple bass line, while the right hand has a melodic line.

6 2 6 4 6 3 4 6 6 2 6 6 46

93

Musical score for the first system, measures 93-97. It features a grand staff with treble and bass clefs. The melody is in the upper voice, and the accompaniment is in the lower voice. The key signature has two flats.

Musical score for the second system, measures 98-102. It features a grand staff with treble and bass clefs. The melody is in the upper voice, and the accompaniment is in the lower voice. The key signature has two flats.

Musical score for the third system, measures 103-107. It features a grand staff with treble and bass clefs. The melody is in the upper voice, and the accompaniment is in the lower voice. The key signature has two flats.

Musical score for the fourth system, measures 108-112. It features a grand staff with treble and bass clefs. The melody is in the upper voice, and the accompaniment is in the lower voice. The key signature has two flats.

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

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

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

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

Musical score for the fifth system, measures 113-117. It features a grand staff with treble and bass clefs. The melody is in the upper voice, and the accompaniment is in the lower voice. The key signature has two flats.

6 3 6 6 4 4 2 6 5 6

(Gratias)

112 **Moderato**
cantabile

p

p

p

Alto

p 6 4 6 4 5 3 6 4 3 6 5 3 - 8 7 6 5

120

p

p

p

Solo

Gra - - ti - as a - - gi - mus ti - bi pro - - pter ma - gnam glo - - ri - am

6 5 6 3 6 3 6 4

4 3 4 4 3 4

127

p

p

p

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

3 6 4 6 6 6 4 #

4 4 4 4 4 4

134

Do - mi - ne De - us, Rex coe - le - stis, De - - mi - ne, Do - - mi - ne De - us, Rex coe - le - stis, De - - us

Solo

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

141

le - stis, De - - us Pa - ter, De - - us Pa - ter o - mni - - po - tens.
Pa - - - - ter o - mni - po - tens, De - - us Pa - ter o - mni - po - tens.

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

148

Solo

Do - - mi-ne, Do - - mi-ne Fi - li u - - ni - ge - ni-te Je - - su
 Je - - su
 Je - - su

8 6 b5 6 3 6 3 6 7 4+
 b6 4 3 b4 b4

155

Chri - ste, Je - - su, Je - - su Chri - - ste.
 Chri - ste, Je - - su, Je - - su Chri - - ste.
 Solo
 Do - - mi-ne, Do - - mi-ne De - us,
 Chri - ste, Je - - su, Je - su Chri - - ste.

6 4+ 6 6 b b6 # b b6 b
 b b 4 # b 4

Cl. I

Cl. II

Fg.

Fi - li - us Pa - - - - tris, Fi - li - us Pa - - - -

Fi - li - us Pa - tris, Fi - li - us Pa - - - -

A - - gnus De - i, Fi - - li - us Pa - tris, Fi - li - us, Fi - li - us Pa - - - -

Fi - li - us Pa - - - - tris, Fi - li - us Pa - - - -

#7 4 b b6 b5 6 7 4 b 6 b6 4 4

tris. Qui tol - lis pec - ca - ta, pec - ca -

tris. Tutti [f] Qui

tris. Tutti [f] Qui tol - lis

tris. Tutti [f] Qui tol - lis pec - ca - ta, qui

Tutti f 6 b 6

174

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

9 8 9 6 6 5 = 3 6 7 6 7 7 7 6

179

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

7 7 7 6 5 9 5 4 6 8 3 6 5 10 - 6 b6 b7 3 4 b 6 6 4 4 b

Piano accompaniment for the first system, measures 184-188. The score is in B-flat major and 4/4 time. It features a piano introduction with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The key signature has two flats (B-flat and E-flat).

Climax (Cln.) and Timp. parts for the first system, measures 184-188. The Climax part is in the treble clef, and the Timp. part is in the bass clef. Both parts feature a forte (*f*) dynamic and consist of rhythmic patterns of eighth and sixteenth notes.

Piano accompaniment for the second system, measures 189-193. The piano continues with intricate textures, including sixteenth-note passages in the right hand and a consistent bass line in the left hand. The key signature remains B-flat major.

Vocal parts for the second system, measures 189-193. The lyrics are: "re - - - re no - - - bis. Qui", "re - - - re no - - - bis. Qui tol - lis,", "mi - - se - re - re no - - bis. Qui", and "re - - - re no - - - bis. Qui". The vocal lines are in B-flat major and 4/4 time, with various rests and melodic phrases.

Bass line for the second system, measures 189-193. The bass line continues with a steady rhythmic pattern, including some triplets and sixteenth-note figures. The key signature is B-flat major.

Musical score for the first system, featuring a grand staff with treble and bass clefs. The music consists of several measures of notes and rests.

Musical score for the second system, featuring a grand staff with treble and bass clefs. The music consists of several measures of notes and rests.

Musical score for the third system, featuring a grand staff with treble and bass clefs. The music consists of several measures of notes and rests.

Musical score for the fourth system, featuring a grand staff with treble and bass clefs and Latin lyrics. The lyrics are: tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun - di, pec - ca - ta.

Musical score for the fifth system, featuring a grand staff with treble and bass clefs and figured bass notation. The figured bass notation is: 5/4 3 b7 - 6 - 4 4.

Musical notation for the first system, featuring a grand staff with piano accompaniment in the lower register.

Musical notation for the second system, featuring a grand staff with piano accompaniment in the upper register.

Musical notation for the third system, featuring a grand staff with piano accompaniment, including dynamic markings like *pp* and *p*[*p*].

Vocal notation for the fourth system, including lyrics and "Solo" markings for different voices.

Sus - - - ci-pe de - pre - ca - ti -
 sus - - - ci-pe de - pre - ca - ti - o - - - - nem
 sus - - - ci-pe de - pre - ca - ti - o - - - - nem
 sus - - - ci - pe, sus - - - ci -

Musical notation for the fifth system, including tempo and performance instructions like "unisono" and "Tasto solo".

4 4/2 6 unisono [3] Tasto solo *pp*

Clt. I

Clt. II

Fg.

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

no - - - - - stram. Qui se - des ad dex - te - ram
 no - - - - - stram. Tutti f Qui se - - - -
 no - - - - - stram. Tutti f Qui se - des ad dex - te - ram
 - - - - - stram. Tutti f Qui se - des, qui se - des ad

6 Tutti f [1] 4 3

214

Pa - tris, Pa - - - - - tris, qui se - des ad dex - te - ram Pa - tris, Pa - - - - -
 des ad dex - te - ram Pa - - - - - tris, qui se - des ad dex - - te - ram
 Pa - - - - - tris, qui se - des ad dex - - te - ram
 dex - - te - ram Pa - - - - - tris, qui se - - des ad dex - - te - ram

6 7 5 6 b 6

219

- - - tris, qui se - des ad dex - te - ram Pa - - - - - tris, Pa - - - - -
 Pa - - - - - tris, qui se - des ad dex - te - ram Pa - - tris, Pa - - - - -
 Pa - - - - - tris, qui se - des ad dex - te - ram Pa - - - - - tris, ad
 Pa - - tris, qui se - des ad dex - - te - ram Pa - - - - - tris, ad

7 6 [6] 7 6 h (3) 6 4

tris,
tris,
dex - te - ram Pa - tris,
dex - te - ram Pa - tris,
mi - se -
mi - se -

p [3]
p [3]
p
Tasto *p*
(3)

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

Solo
Solo

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

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

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

7 6 7 6 6 8 [b]5 5 6 8 = 5 4 6 / 6 b -

Cln. [fz]

Timp. f

men, a - - - - men, in glo - - ri - a,

men, a - - - - men, in glo - - ri - a,

- men, a - - - - men, in glo - - ri - a,

- men, a - - - - men, in glo - - ri - a,

b 6 7 6 5 6 6 5 6 5 fz 6 5

*) In den Quellen f¹ statt a¹

302 Fg.

Cln. [f]

Timp.

pizz. coll' arco

p *f*

Solo [*p*]

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

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

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

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

6 $\frac{4}{2}$ 6 6 6 [b]5

senza Org. [*p*] coll' arco [*f*]

308

Clt. I

Clt. II

Tutti

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

(Tutti) a - - - - men, a - - - - men,

(Tutti) a - - - - men, a - - - - men,

(Tutti) a - - - - men, a - - - - men,

Tasto solo

7 5 6 5

*) Besser Cln. Timp. ?

313

p *pianiss.* *pianiss.* *pianiss.*

Solo [p]

(Solo) *[p]* a - men, a -

(Solo) *[p]* a - men, a -

(Solo) *[p]* a - men, a -

(Vc.) *p* *pianiss.*

senza Org. *)

318

Cl. I

Cl. II

Fg.

Cln.

Timp.

f

Tutti

a - men, a -

Tutti

a - men, a -

(*Tutti*)

a - men, a -

(Solo) *p*

Tutti

a - men, a -

(Vc. e Bs.)

(coll' Org.) unisono *Tutti*

*) Autograph Tasto. Geändert nach den authentischen Kopien.

334

Clt. I
ff

Clt. II
ff

Fg. [*ff*]

Cln.
ff

Timp.
ff

ff

ff

ff

Tutti
a - - - - - men, a - - - - - men, a - - - - - men.

men, [*f*] a - - - - - men, a - - - - - men, a - - - - - men.

Tutti
a - - - - - men, a - - - - - men, a - - - - - men.

men, [*f*] a - - - - - men, a - - - - - men, a - - - - - men.

Tutti
a - - - - - men, a - - - - - men, a - - - - - men.

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

Tutti
a - - - - - men, a - - - - - men, a - - - - - men.

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

(coll' Org.)
unisono
Tutti
ff

5 6 5
4 3

(Credo)

Allegro

Clarinetto I in B

Clarinetto II in B

Fagotto

2 Clarini in B

Timpano in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Violoncello e Basso)
Organo

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Clarinetto I and II in B, Fagotto, and 2 Clarini in B. The percussion section includes Timpano in B-F. The string section (middle) includes Violino I, Violino II, and Viola. The vocal soloists (bottom) include Soprano, Alto, Tenore, and Basso. The organ part is at the very bottom. The tempo is marked 'Allegro'. The vocal parts enter with the lyrics 'Cre - do in u - num' in a 'Tutti' and 'f' dynamic. The organ part includes fingering numbers like 1, 1, [etc.], 5, 6, 6, 5.

4

De - - - um. Pa - trem o - mni - po - ten - - tem, fa - cto - rem coe - li et

De - - - um. Pa - trem o - mni - po - ten - - tem, fa - cto - rem coe - li et

De - - - um. Pa - trem o - mni - po - ten - - tem, fa - cto - rem coe - li et

De - - - um. Pa - trem o - mni - po - ten - - tem, fa - cto - rem coe - li et

6 5 6 6 6 5 6 5 46 6 5

8

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

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

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

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

9 10 6 4 5 6 = =

12

Musical score for the first system, featuring piano accompaniment in treble and bass clefs. The bass line includes a *p* dynamic marking.

Musical score for the second system, featuring piano accompaniment in treble and bass clefs.

Musical score for the third system, featuring piano accompaniment in treble and bass clefs. The bass line includes a *p* dynamic marking.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with Latin lyrics. The lyrics are: *o - - mni-um, vi - si - bi - li-um o - mni-um, et in-vi-si-bi - li-um, et in-vi - si - bi - li-um*. The score includes a *p* dynamic marking.

Musical score for the fourth system, featuring piano accompaniment in treble and bass clefs. The bass line includes a *p* dynamic marking and figured bass notation: 4, 4, 3/5, 6/5, =, =.

[f]

[f]

[f]

[f]

[f]

f

f

[f]

o - - mni-um. Et ex Pa-tre na - tum an - te o - mni-a sae - cu-la. De - um de De - o,

o - - mni-um. Et ex Pa-tre na - tum an - te o - mni-a sae - cu-la. De - um de De - o,

o - - mni-um. Et ex Pa-tre na - tum an - te o - mni-a sae - cu-la. De - um de

o - - mni-um. Et ex Pa-tre na - tum an - te o - mni-a sae - cu-la. De - um de

(f)

6 #

20

Piano accompaniment for the first system, measures 1-4. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Two empty vocal staves, one for the soprano and one for the bass, corresponding to the first system of music.

Piano accompaniment for the second system, measures 5-8. This system features a more complex texture with sixteenth-note patterns in both hands. Asterisks (*) are placed above the first two measures of the right hand.

Vocal staves with lyrics and piano accompaniment for the third system, measures 9-12. The lyrics are: "lu - men de lu - mi-ne, De - - um ve - rum de De - o ve - ro, de De - o, de De - - o". The piano accompaniment continues with a similar rhythmic pattern. Below the bass line, there are figured bass notations: 8/3, 5/3, b, 5/3, 6, 6, 4, -, 6, 4/2, 6, b.

*) Autograph  . Geändert nach den authentischen Kopien.

24

ve - - - ro. Ge - ni-tum, non fa - ctum, con - - sub-stan-ti - a - lem Pa - tri: per quem

ve - - - ro. Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a - lem Pa - tri: per quem

ve - - - ro. Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a - lem Pa - tri: per quem

ve - - - ro. Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a - lem Pa - tri: per quem

6/4 4 6 6 b 6 5 4b

*) Autograph g^1 statt d^2 . Geändert nach den authentischen Kopien.

28

o - mni-a fa - ctasunt, per quem o - mni-a fa - ctasunt, o - mni-a fa - ctasunt, per quem,

o - mni-a fa - ctasunt, per quem o - mni-a fa - ctasunt, o - mni-a fa - ctasunt, per quem,

o - mni-a fa - ctasunt, per quem o - mni-a fa - ctasunt, o - mni-a fa - ctasunt, per quem,

o - mni-a fa - ctasunt, per quem o - mni-a fa - ctasunt, o - mni-a fa - ctasunt, per quem,

b 5 10 b 6 5 6 6 8 6 b 6 5 6 3 6 5

32

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music consists of rhythmic patterns and melodic lines.

Musical score for the second system, featuring piano accompaniment with treble and bass staves. The music continues with rhythmic patterns and melodic lines.

Musical score for the third system, featuring piano accompaniment with treble and bass staves. The music includes a section marked *fz* (forzando) in the right hand.

Vocal score for the fourth system with lyrics in Latin. The lyrics are:
 - - - - - cta sunt. Qui pro - pternos ho - mi-nes,
 - - - - - cta sunt, fa - - cta sunt. Qui pro - pter nos ho - mi-nes,
 per quem o - mni-a fa - - cta sunt. Qui
 - - - - - cta sunt. Qui

Musical score for the fifth system, featuring Violoncello and Bassoon parts. The parts are labeled (Vc. e Bs.) and (Bs.).

3 6 3 4 6 b 6 5 6 6

et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, de -

et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, de -

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis,

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis,

*) In den Quellen .

40

Musical notation for the first system, consisting of two treble staves and one bass staff. The first two treble staves are mostly rests, with some notes in the second and fourth measures. The bass staff contains a continuous melodic line.

Musical notation for the second system, consisting of two treble staves and one bass staff. The first two treble staves have chords and some notes. The bass staff continues the melodic line.

Musical notation for the third system, consisting of two treble staves and one bass staff. The first two treble staves feature complex rhythmic patterns with many sixteenth notes. The bass staff continues the melodic line.

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

Musical notation for the fourth system, consisting of two treble staves and one bass staff. The first two treble staves have complex rhythmic patterns. The bass staff continues the melodic line.

Musical notation for the fifth system, consisting of two treble staves and one bass staff. The first two treble staves have complex rhythmic patterns. The bass staff continues the melodic line.

6 6 6 7 / 6 7 / 6 7 / 6 7 / 6 6 5 3

lis, qui pro - pter nos ho - mi - nes de - scen - - - dit de coe - - lis, de coe - - lis.

lis, qui pro - pter nos ho - mi - nes de - scen - - - dit de coe - - lis, de coe - - lis.

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

lis, qui pro - pter nos ho - mi - nes de - scen - dit, de - scen - dit de coe - - lis, de coe - - lis.

(Vc. e Bs.)

49 Cln. Adagio

49 Cln. Adagio

Timp.

p

(p)

p

Solo

Et in - car - na - - tus est de Spi - - - ri - tu

unisono *p*

6 6 4 4 4 4 4

4 4 6 6 5

54

54

San - cto

Solo

De Spi - - - ri - tu San - cto.

Solo

De Spi - - - ri - tu San - cto.

Solo

De Spi - - - ri - tu San - cto.

ex Ma - ri - a Vir - gi - ne: Et

6 4 5 7 5 8 7 4 6 8 4 4 2 6

59

ho - mo, et ho - - - mo fa - - - ctus est,
Et ho - mo, et ho - mo
Et ho - mo, et ho - mo fa - ctus est, et ho - mo

4 2 = 6 5 6 4 5 3 1 1 1 10 10

64

et ho - mo, et ho - mo, et ho - - mo fa - ctus est, et
fa - ctus est, et ho - mo fa - ctus est, et ho - - mo fa - ctus est, et
ho - mo, et ho - mo fa - ctus est, et ho - - - mo, et ho - - mo fa - ctus est, et
fa - ctus est, et ho - mo fa - - - ctus, et ho - - mo fa - ctus est, et

4 6 8 3 b7 6 6 4 6 5 6 5 3 10 5 3 5 3 6 5

69

ho - - - mo, et ho - mo fa - - - ctus est.

ho - - - mo, et ho - mo fa - - - ctus est.

ho - - - mo, et ho - mo fa - - - ctus est.

ho - - - mo, et ho - mo fa - - - ctus est.

75

Cru - - ci - - fi - - xus e - - ti - am pro no - bis: sub Pon - ti - o Pi - -

Sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, sub Pon - ti - o

Cru - - ci - - fi - - xus e - - ti - am pro no - bis: sub Pon - ti - o Pi - -

Cru - - ci - - fi - - xus e - - ti - am pro no - bis: sub Pon - ti - o Pi - -

Cln.

Timp.

la - - - to pas - sus, et se - - pul - - - tus est, pas - sus, pas - sus,
 Pi - la - - - to, sub Pon - ti - o Pi - - la - - - - - to pas - sus, pas - sus,
 la - - - - - to pas - sus, et se - - pul - - - - - tus est, pas - sus, pas - sus,
 la - - - - - to pas - sus, et se - - pul - - - - - tus est, pas - sus, pas - sus, (Vc.)
 7 6 5 4 2 6 Tasto solo
 5 4 3

a 2

et se - pul - - - - - tus est, pas - - - - - sus, et se -
 et se - pul - - - - - tus est, pas - - - - - sus, et se -
 et se - pul - - - - - tus est, pas - - - - - sus, et se -
 et se - pul - - - - - tus est, pas - sus, pas - - - - - sus, et se -
 (Vc. e Bs.) pizz. coll' arco

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

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

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

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

(Et resurrexit)

97 (Allegro)

Cl. I

Cl. II

Fg.

f

f

f

f **Tutti**

Et re-sur-re - xit, et re-sur-re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras.

Et re-sur-re - xit, et re-sur-re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras.

Et re-sur-re - xit, et re-sur-re - xit ter - ti - a di - e, se -

Et re-sur-re - xit, et re-sur-re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras.

f Tutti 6 # 6 6 10 46 - b 6 7 7 # 6 # 6 6 #

*) Besser fis-d statt g-fis?

101 Fg.

Et a - scen - dit, et a - scen - dit in coe - lum: se - det ad
 Et a - scen - dit in coe - lum, in coe - lum: se - det ad dex - te - ram Pa - - -
 cun - dum Scrip - tu - ras, se - cun - dum Scrip - tu - ras. Et a - scen - dit in coe - lum: se - det ad
 Et a - scen - dit in coe - lum:

(Vc.) (Vc. e Bs.)

6 6 # # - 8 6 3 5 4 6 # 4 # 6 6 5 4

105

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

6 4 # [6] 6 4 4+ 6 6 4 5 6 4 #

110

tr. Et i - te-rumven - tu - rus est cum glo - ri - a,
 tr. Et i - te-rumven - tu - rus est cum glo - ri - a,
 tr. Et i - te-rumven - tu - rus est cum glo - ri - a, ju - - di - -
 tr. Et i - te-rumven - tu - rus est cum glo - ri - a,

4+ 6 4+ 6 4 6 5 6 6 4 6 6 5

3 [4] b 2 3 5

115

Clt. I
 Clt. II
 Fg.
 Cln.
 Timp.
 ju - - di - - ca - - re vi - - - vos, vi - - - vos, et mor - tu -
 ju - - di - - ca - - re vi - - - vos, vi - - - vos, et mor - tu -
 ca - - re vi - - - vos, vi - - - vos, vi - - - vos, et mor - tu -
 ju - - di - - ca - - re vi - - - vos, vi - - - vos, et mor - tu -

[ff] unisono [ff]

7 4

120

os: *(f)* cu - - jus re - gni non e - - rit fi - nis, cu - jus re - gni non
[f]

os: cu - - jus re - gni non e - - rit fi - nis, cu - jus re - gni non
[f]

os: cu - - jus re - gni non e - - rit fi - nis, cu - jus re - gni non
[f]

os: cu-jus re - gni non e - rit

124

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

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

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

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

138

p

[*p*]

Tutti ma piano

Et u - nam san-ctam, san - ctam ca - tho - li - cam et
 (Tutti) *p*

Et u - nam san-ctam, san - ctam ca - tho - li - cam et
 (Tutti) *p*

Solo
 Et u - nam
 Tutti ma piano
 *)

qui lo - - cu - tus est per Pro - phe-tas. Et u - nam san-ctam, san - ctam ca - tho - li - cam et

Solo
p

6 5 b 4 6

143

f

p

[*p*]

a - - po-sto - li - cam Ec - cle - si - am.

a - - po-sto - li - cam Ec - cle - si - am.

Solo
 Con - - - - fi - te - or u - num bap-

a - - po-sto - li - cam Ec - cle - si - am.

f *p*

6 7 5 b5 = 6 6 5 #

*) In den Quellen

Tutti e piano
 In re - mis - si - o - nem pec - ca - to - rum.
p Tutti
 In re - mis - si - o - nem pec - ca - to - rum.
p Tutti
 tis - ma in re - mis - si - o - nem pec - ca - to - rum.
p Tutti
 In re - mis - si - o - nem pec - ca - to - rum.

Solo
 Et ex - spe - cto, et ex -

6 6 5 8 6 5
 3 6 4 3 *f* *p* 6 5

p spe - cto
p re - sur - re - cti - o - nem
p Tutti Re - sur - re - cti - o - nem
p Tutti Re - sur - re - cti - o - nem
 Re - sur - re - cti - o - nem

Tutti e piano
 mor - tu - o - rum, mor - tu - o - - - -
 mor - tu - o - rum, mor - tu - o - - - -
 mor - tu - o - rum, mor - tu - o - - - -
 mor - tu - o - - - - - - - - - -

6 **Tasto solo**

168

fz

Cln.

Timp.

[f]

[f]

fz

fz

a - - - - - men,

- men, a - men, a - - - - - men, et vi - tam ven - tu - ri sae - cu - li,

vi - tam ven - tu - ri sae - cu - li, a - - - - - men, et vi - tam ven - tu - ri sae - cu - li,

et vi - tam ven - tu - ri sae - cu - li, a - - - - - men,

[Vc. e Bs.]

(Vc.)

fz

[fz]

[fz]

5 3 6 b6 6 6 6 7 6 5 9 8 6 7 6 6 7 6 # [1] [1] [fz]

173

[fz]

[fz]

fz

fz

et vi-tam ven-tu-ri sae-cu-li, a - - - - - men,

a - - - - - men, et vi-tam ven-tu-ri

a - - - - - men, a - - - - - men, et vi-tam ven-tu-ri sae-cu-li,

et vi-tam ven-tu-ri sae-cu-li, a - - - - -

(Vc. e Bs.)

[fz]

[fz]

5 7 5 / 6 #7 8 # 45 3 6

3 4 # 6 10 6 8 b10 46 8 b5

3 4 # 6 10 6 8 b10 46 8 b5

178

Musical score system 1, measures 1-5. Treble and bass staves with piano accompaniment. The treble staff has a dynamic marking [fz] in the second measure.

Empty musical staves for vocal or additional instruments.

Musical score system 2, measures 6-10. Treble and bass staves with piano accompaniment. Dynamic markings [fz] and fz are present.

Musical score system 3, measures 11-15. Treble and bass staves with vocal lines and piano accompaniment. Latin lyrics are included.

et vi-tam ven-tu-ri sae-cu-li, a - - - -
 sae-cu-li, a - - - - - men, a - - - - - men,
 a - - - - - men, et vi-tam ven-tu-ri sae-cu-li, a - - - - -
 men, a - - - - - men, a - - - - - men, et vi-tam ven-tu-ri sae-cu-li, a - - - - -

Musical score system 4, measures 16-20. Bass staff with piano accompaniment.

Musical score system 5, measures 21-25. Bass staff with piano accompaniment and figured bass notation.

3 6 46 4 b5 4 6 6 # 45 3 - 6 4/2 6 b5 6 7 46 6 7 6 5

183

- men, et 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 vi-tam ven - tu - ri sae - cu-li, a - - men,

- men, et vi-tam ven - tu - ri sae - cu-li, a - - men, et vi-tam ven - tu - ri sae - cu-li, a - - men,

men, et vi-tam ven - tu - ri sae-cu - li, a - - -

(Vc.) [Vc. e Bs.]

4 3 6 10 5 3 #10 6 4 5 9 8 7 4 3 b7 9 8 6 4 6

[fz] [fz]

fz fz fz fz [fz]

tu - ri sae - cu - li, a - - - - - men, et vi - tam ven - tu - ri sae - cu - li, a - - - - -
 a - - - - - men, et vi - tam ven - tu - ri sae - cu - li, a - - - - -
 a - - - - - men, et vi - tam ven - tu - ri sae - cu - li, a - - - - -
 - - - - - men, a - - - - - men, et vi - tam ven - tu - - ri sae - cu - li,

fz fz fz Tasto solo

193

Piano introduction for the first system, measures 1-5. The music is in a minor key and features a steady eighth-note accompaniment in the bass and treble staves.

Piano introduction for the second system, measures 6-10. The music continues with the same accompaniment pattern, including some chordal textures in the treble.

Piano introduction for the third system, measures 11-15. The music features a more active melodic line in the treble staff, marked with *fz* (forzando), and includes some chromatic movement.

Vocal entry for the first system, measures 16-20. The lyrics are: sae-cu-li, a - - - - men, et vi-tam ven-tu-ri sae-cu-li, a - - - -

Vocal entry for the second system, measures 21-25. The lyrics are: - - - - men, a - - - - men, et vi-tam ven-tu-ri sae-cu-li, a - men,

Vocal entry for the third system, measures 26-30. The lyrics are: - - - - men, a - - - - men, a - - - - men, a - - - -

(Vc.)

(Bs.)

First system of piano introduction. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef: quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note D3, quarter note C3, quarter note B2. Dynamics: *[fz]*.

Second system of piano introduction. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef: quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note D3, quarter note C3, quarter note B2.

Third system of piano introduction. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef: quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note D3, quarter note C3, quarter note B2. Dynamics: *fz*, *p*.

Vocal entry with lyrics. Treble clef: a - - - - - men, et vi - tam ven - 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 - - - - - men. Bass clef: a - - - - - men, a - - - - - men, a - - - - - men. Dynamics: *Solo*.

Violoncello part. Treble clef: quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note D3, quarter note C3, quarter note B2. Bass clef: quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note D3, quarter note C3, quarter note B2. Dynamics: *fz*, *p*. Fingerings: 2 6, 4 6, 6, 6 5, 4 3. Trills: *[3]*.

203

Piano accompaniment for the first system, measures 1-5. The music is in a 3/4 time signature with a key signature of two flats. The right hand has a melodic line starting in measure 3, and the left hand provides harmonic support.

Piano accompaniment for the second system, measures 6-10. The melodic line continues in the right hand, with some rests in measures 6 and 7.

Piano accompaniment for the third system, measures 11-15. The music features a more active texture with sixteenth notes in the right hand and a steady bass line in the left hand. Dynamics include *pp* (pianissimo).

Vocal and piano accompaniment for the fourth system, measures 16-20. The vocal line enters in measure 16 with the lyrics: "a - - men, a - - - - - men, et vi - tam ven - tu - ri sae - cu - li, a - -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Piano accompaniment for the fifth system, measures 21-25. The music concludes with a melodic flourish in the right hand and a final bass line in the left hand. Dynamics include *pp* (pianissimo) and *Tasto solo*.

(Vc.)
 (Vc. e Bs.)
 Tasto solo
 [pp]

213

First system of musical notation. It consists of three staves: two treble clefs (piano) and one bass clef (bass). The piano part has dynamic markings *[f]*, *[fz]*, *[fz]*, and *[ff]*. The bass part has dynamic markings *f*, *fz*, *fz*, and *ff*.

Second system of musical notation. It consists of two staves: one treble clef (piano) and one bass clef (bass). The piano part has dynamic markings *f* and *ff*. The bass part has dynamic markings *f* and *ff*.

Third system of musical notation. It consists of three staves: two treble clefs (piano) and one bass clef (bass). The piano part has dynamic markings *f* and *ff*. The bass part has dynamic markings *f*, *fz*, *fz*, and *ff*.

Fourth system of musical notation. It features four vocal staves and one piano/bass staff. The vocal parts have lyrics: "men, a - - -", "men, a - - -", "men, a - - -". The piano/bass part has dynamic markings *[f]*, *[f]*, *[f]*, and *ff*. The lyrics continue: "et vi - tam ven - tu - - ri sae - cu - li, a - - -".

unisono
pleno Organo
ff

$\frac{4}{2}$
ff

217

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

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

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

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

b6 4+ 6 4/2 6 2 6 5 6 3

(Sanctus)

Andante

Clarinetto I in B

Clarinetto II in B

Fagotto

2 Clarini in B

Timpano in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti p

(Tutti) p

(Tutti) p

(Tutti) p

San - ctus, San - ctus, San - ctus

(Violoncello e Basso)

Organo

unisono

Solo

p

16

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

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

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

(Vc.) (Vc. e Bs.)
Tasto

8/3 7 6 6/4 4

22 **Allegro**

Clt. I
Clt. II [*f*]
Fg. [*f*]
Cln. [*f*]
Timp. *f*

f Tutti
Ple - ni sunt coe - - - - li et ter - ra, ple - ni sunt coe - - - -

[*f*] Tutti
Ple - ni sunt coe - - - - li et ter - ra, ple - ni sunt coe - - - -

[*f*] Tutti
Ple - ni sunt coe - - - - li et ter - ra, ple - ni sunt coe - - - -

[*f*] Tutti
Ple - ni sunt coe - - - - li et ter - ra, ple - ni sunt coe - - - -

Tutti *f* 5/3 6/4 7 5/3 6/4

28

- - li et ter - ra glo - - - - -

- - li et ter - ra glo - - - - -

- - li et ter - ra glo - - - - -

- - li et ter - ra glo - - - - -

b7 - 6 5 b 6 3 5 3 6 3 5 3 6 4

35

First system of piano introduction, measures 1-7. The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand.

Second system of piano introduction, measures 8-14. The melody continues in the right hand, and the bass line provides harmonic support.

Third system of piano introduction, measures 15-21. This system includes dynamic markings of *fz* (forzando) in measures 18, 19, and 20.

Vocal entry for the first system, measures 1-7. The lyrics are: "ri - a tu - a. O - san - na in ex - cel - - - sis,"

Vocal entry for the second system, measures 8-14. The lyrics are: "ri - a tu - a. O - san - na in ex - cel - - - sis,"

Vocal entry for the third system, measures 15-21. The lyrics are: "ri - a tu - a. O - san - na in ex - cel - - - sis,"

Vocal entry for the fourth system, measures 22-28. The lyrics are: "ri - a tu - a. O - san - - - - na in ex - cel - sis,"

Piano accompaniment for the fourth system, measures 22-28. The bass line continues with the same rhythmic pattern as the previous systems.

6 6 6 b6 5 b6 5 b6 5 - b6
4 4 5 4 3 4 3 4 3 4

42

o - san - - - - na in ex - cel - - - -

o - san - na in ex - cel - - - -

o - san - - - - na in ex - cel - - - -

o - san - na in ex - cel - - - -

7 5 - - 6 8 10 b b7 b6 3
4 6 6 ff 4

49

[f]

(f)

f

(f)

fz

fz

fz

fz

fz

fz

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

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

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

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

6 4 b7 5 6 4 5 3 b7 5 6 4 3

56

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

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

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

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

(Benedictus)

Moderato

Clarinetto I in B

Clarinetto II in B

Fagotto

2 Clarini in B

Timpano in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Violoncello e Basso)
Organo

p

f

f(z)

fz

fz

p

fz

p

fz

p

f

5 6 6 8 10 5 [6] 8 7 6
3 5 6 6 3 6 5 4
(*p*) *f*

5 Fg.

Musical score for measures 5-8. The score is written for a grand piano and a double bass. The grand piano part consists of two staves (treble and bass clefs). The double bass part is on a single staff. The key signature is one sharp (F#) and the time signature is 3/4. Measure 5 starts with a forte (*fz*) dynamic. Measure 6 has a forte (*f*) dynamic. Measure 7 has a piano (*p*) dynamic. Measure 8 has a piano (*p*) dynamic. The double bass part includes a bracketed forte [*f*] dynamic in measure 7. Below the double bass staff, there are fingering numbers: 5/3, 8/6, 7/5, 6/4, 5/3, [6], 7, 7, and p.

9

Musical score for measures 9-12. The score is written for a grand piano and a double bass. The grand piano part consists of two staves (treble and bass clefs). The double bass part is on a single staff. The key signature is one sharp (F#) and the time signature is 3/4. Measure 9 has a forte (*f*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a forte (*f*) dynamic. Measure 12 has a piano (*p*) dynamic. The grand piano part includes a triplet in measure 9. The double bass part includes a forte (*f*) dynamic in measure 12. Below the double bass staff, there are fingering numbers: f, f, and 6/f.

13

Musical score for measures 13-16. The score includes a grand staff with piano and bass clefs, and a separate bass line with figured bass notation. Dynamics include *fz* and *f*. A fermata is present over the final measure of the system.

17

Musical score for measures 17-20. The score includes a grand staff with piano and bass clefs, and a separate bass line with figured bass notation. Dynamics include *(p)* and *p*. A "Solo" section is indicated above the vocal line. The lyrics "Be - ne - di - ctus qui ve - nit, qui" are written below the vocal line.

*) Besser ?
 6 [-]

22

f

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

Tutti
In no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - - mi -

Tutti
In no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

Tutti
In no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

f 8 7 6 5 8 7 6 5 6 7 7

26

p

Solo
ni, be - - - ne - di - ctus qui ve - - nit, qui ve - nit,
Solo
ni, be - - - ne -
Solo
ni, be - - - ne -
Solo
ni, be - - - ne -

p [5 6] 6 [8 10] 5 6

31

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

6 - 4 7 6 4 6

36

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

- 6 6 6 [6] #

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

[fz] *[p]* *f* *Tutti* *f* *Tutti* *Tutti* *Tutti*

5 8 # 8 5 6 [p] 6 # *Tutti*
 3 3 3 3 4 4 *f*

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

p *f* *p* *f* *p* *f* *[—]* *8/3* *4/2* *6* *6*

51

ff

ff

ff

f

f

f

f

Do - mi - ni, in no - - mi - ne Do - - - mi - ni.

Do - mi - ni, in no - - mi - ne Do - - - mi - ni.

Do - mi - ni, in no - - mi - ne Do - - - mi - ni.

Do - mi - ni, in no - - mi - ne Do - - - mi - ni.

ff

56

fz

fz

p

p

p

Solo

Be - - - ne - di - ctus qui

p

61

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

7 7 # 6 6 10 5 6 7 6 6 7 6 5
 # 45 45 3

67

no - mi - ne Do - mi - ni,
 pianiss. pianiss. pianiss.
 [p] be - ne - di - ctus, be - ne - di - ctus,
 be - ne - di - ctus qui ve - nit, qui ve - nit,
 no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,
 - - - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,

8 7 6 - 5 - 6 pianiss. b5 6 7 7 # b 8 6 b7
 6 5 4 - 3 - 3 5 7 7 # b6 4 3

73 Clt. I
f *[ff]*
 Clt. II
f *[ff]*
 Fg.
f

Cln.
f *ff*
 Timp.
f *ff*

ff
ff
ff

f Tutti
 be - - - - ne - di - ctus qui ve - - nit, qui ve - nit, be - ne - di - ctus qui
f Tutti
 be - - - - ne - di - ctus qui ve - - nit, qui ve - nit, be - ne - di - ctus qui
f Tutti
 be - - - - ne - di - ctus qui ve - - nit, qui ve - nit, be - ne - di - ctus qui
f Tutti
 be - - - - ne - di - ctus qui ve - - nit, qui ve - nit, be - ne - di - ctus qui

ff 8 / [4]6 6 b7 b7 46 46

78

82

fz

fz *p* *p* *p*

[*fz*] [*p*]

Solo

mi - ni, be - - - ne - di - ctus qui

Do - - - mi - ni,

mi - ni,

Do - - - mi - ni,

[] #7

Violoncello

Tasto solo

p

8 # *fz* $\frac{b6}{4}$ [] #7 #

95

[p]

Solo
in no - - - - - mi - ne

Solo
in no - - - - - mi - ne

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

- - - - - mi - ne Do - mi - ni,

Solo
[p]

(Vc.)
Tasto solo

100

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

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

- - - mi - ne, in no - - - - - mi - ne

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

(Vc. e Bs.)

Cln. [f]

Timp. [f]

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

Do - - - mi - ni, **Tutti** be - ne - di - ctus qui ve - nit, be - ne -

Do - - - mi - ni, **Tutti** be - ne - di - ctus qui ve - nit, be - ne -

Do - - - mi - ni, **Tutti** be - ne - di - ctus qui ve - nit, be - ne -

- - - - mi - ni, be - ne - di - ctus qui ve - nit, be - ne -

Tutti *f* 7

ff

p *f* *ff* *ff* *ff*

be - ne - di - ctus qui ve - nit

di - ctus qui ve - nit in no - - - -

di - ctus qui ve - nit in no - - - -

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

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

7 5 4+ 6 6 6 4 5 4 7 4

ff # #

114

mi - ne Do - mi - ni, be - ne - di - ctus qui
 mi - ne Do - mi - ni, be - ne - di - ctus qui
 mi - ne Do - mi - ni, be - ne - di - ctus qui
 mi - ni, be - ne - di - ctus qui

7 8 7 5 3 # f 47

119

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

Solo Solo Solo Solo

5 3 6

*) Besser d² statt c²?

in no - - - - - mi - ne Do - - - - - mi - ni.
 in no - mi - ne Do - - - - - mi - ni.
 no - mi - ne, in no - - - - - mi - ne Do - - - - - mi - ni.
 no - mi - ne, in no - - - - - mi - ne Do - - - - - mi - ni.

Solo *p* *b7* *5* *b7* *5* *4* *5* *Tutti* *f*

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

7 *ff*

12

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

Violoncello
 (p) Solo
 p

5 3 6 3 4 4 6 5 8 6 4 4 5 #

17

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

(Vc. e Bs.)
 Tutti
 f

1 1 1 6 4 6 4

ca - - - ta mun - - di: mi - - se - re - - re, mi - - se -
 ca - - - ta mun - - di: mi - - se - re - - re, mi - - se -
 ca - - - ta mun - - di: mi - - se - re - - re, mi - - se -
 ca - - - ta mun - - di: mi - - se - re - - re, mi - - se -
 ca - - - ta mun - - di: mi - - se - re - - re,

6/3 6/3 6/3 6/3 6/4 4#5 = = b7 4/5 5/3

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

b7 5/4 3 Tasto Solo p

34

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

f **Tutti** 6/4 #7/4 8/3 6/3 5/3 6 10 10 6

39

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

p *p* *p* *p* **Tasto** 6/4 6/4 6/4 5/4 #

(Dona)

45 Allegro

f

Cln. a 2
f

Timp.
f

ff

ff

ff

Solo*)
Do - na no - bis pa - cem, pa - cem,
Solo
Do - na no - bis pa - cem, pa - cem,
Solo
Do - na no - bis pa - cem, pa - cem,
Solo
Do - na no - bis pa - cem, pa - cem,
Do - na no - bis pa - cem, pa - cem,

ff 1 1 1
Solo *p* Tutti *f*

*) Im Autograph hier und in T. 138 alter Bleistiftvermerk *dolce*.

52

Piano accompaniment for the first system, measures 52-57. The right hand plays a simple harmonic accompaniment, while the left hand features a more active bass line with eighth notes and a triplet in the final measure.

Piano accompaniment for the second system, measures 52-57. The right hand plays chords, and the left hand continues with a steady eighth-note bass line.

Piano accompaniment for the third system, measures 52-57. This system features a more complex texture with sixteenth-note runs in both hands. Dynamic markings include *f* and *[f]*. Triplet markings are present in the final measure of both hands.

Vocal staves with lyrics for the first system. The lyrics are: do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem, do - na no - bis pa - - - - cem,

Piano accompaniment for the second system, measures 52-57. The right hand plays chords, and the left hand features a bass line with a triplet in the final measure. Dynamic markings include *Solo*, *[p]*, and *f*.

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

f *f* *f* *f*

65 V. I
V. II
Va.
pa - - - cem, do - na
pa - - - cem, do - na no - bis pa - -
pa - - - cem, do - na no - bis
pa - - - cem, do - na no - bis

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

Tasto

87

The first system of music features a piano accompaniment with a treble and bass clef. The vocal lines are in a soprano and alto register. The key signature has two flats, and the time signature is 4/4. The piano part has a steady eighth-note accompaniment in the bass and a more active line in the treble.

The second system continues the musical piece. The piano accompaniment maintains its rhythmic pattern. The vocal lines have some rests, indicating a moment of silence for the singers.

The third system shows more active vocal lines. The piano accompaniment continues with its characteristic eighth-note accompaniment.

The fourth system contains the lyrics for the vocal parts. The lyrics are: "pa - - - - - cem, pa - - - - - cem, do - - - - - na" for the soprano and alto parts. The bass part has the lyrics: "do - - - - - na no - - - - - bis pa - - - - - cem, do - - - - - na". The piano accompaniment continues below the vocal lines.

The fifth system concludes the musical piece. The piano accompaniment features a final cadence. Below the piano part, there are figured bass notations: 6 b5, 6 5, 4, 6 b5, 6 6 4, 4, 6 5.

111 Fg.

Cln. Imo

Timp.

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

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

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

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

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

fz 7 6 5 *fz* 9 8 7 *fz* 9 8 b7 9 8 7 6 5 9 8 b7 9 8 5 7 6 5

119

fz *p* *p* *p*

Solo

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

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

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

do - na no - bis pa - - - - - cem, (Vc.)

b6 b7 6 5 h Tasto solo *p*

*) Besser d² statt h¹?

127

Clt. I

Clt. II

Fg.

Cln. a 2

Timp.

[f]

[f]

[f]

[f]

f

f

f

Tutti

Tutti

Tutti

Tutti

do - - na no - - bis pa - - - - -

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

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

do - - na no - - bis pa - - - - -

[Vc. e Bs.]

Tutti

f

6

5

6

4

2

6

6

b

2

6

8

6

4

4

6

b

5

4

133

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.

Vocal score for the fourth system with lyrics and "Solo" markings.

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

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

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

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

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

6 5
4 3

[Solo]
p

161

Clt. I
(f)

Clt. II
(f)

Fg.
[f]

Cln.
f

Timp.
f

f

f

f

[f] Tutti

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

[f] Tutti

do - - - na no - - - bis pa - - - - -

[f] Tutti

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

[f] Tutti

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

(Vc. e Bs.)

(Org.)
Tutti
[f]

6 - 6 6 6

166

*) Klinggestochene Lesart nach den authentischen Kopien.

186

Musical score for the first system, measures 186-190. It features a grand staff with piano and bass clefs. The piano part has a melodic line with slurs and dynamics markings (*fz*, *ff*). The bass part has a simple harmonic accompaniment.

Musical score for the second system, measures 191-195. It consists of two staves, piano and bass clef, with sparse notes and rests.

Musical score for the third system, measures 196-200. It features a grand staff with piano and bass clefs. The piano part has dense sixteenth-note passages with dynamics markings (*fz*, *ff*). The bass part has a simple harmonic accompaniment.

Musical score for the fourth system, measures 201-205. It features a grand staff with piano and bass clefs. The piano part has a melodic line with slurs and lyrics: "no - bis pa - cem, pa - cem, pa - cem,". The bass part has a simple harmonic accompaniment.

Musical score for the fifth system, measures 206-210. It features a grand staff with piano and bass clefs. The piano part has a melodic line with slurs and dynamics markings (*fz*, *ff*). The bass part has a simple harmonic accompaniment.

191

Musical notation for the first system, including piano and bass staves. The piano part features a melody in the right hand and accompaniment in the left hand. The bass part has a steady eighth-note accompaniment.

Musical notation for the second system, including piano and bass staves. The piano part continues with a melody and accompaniment. The bass part maintains the eighth-note accompaniment. A dynamic marking of *ff* is present in the piano part.

Musical notation for the third system, including piano and bass staves. The piano part features a more complex texture with sixteenth-note patterns in the right hand and accompaniment in the left hand. The bass part continues with the eighth-note accompaniment.

Vocal notation with lyrics for the fourth system. The lyrics are: "pa - - - - - cem, do - - - - - na no - - - - -". The notation includes three vocal staves and a bass staff.

Musical notation for the fifth system, including piano and bass staves. The piano part continues with the complex texture. The bass part includes a triplet of eighth notes marked with a '3' below it.

197

The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves with long notes and a rhythmic accompaniment in the bass staff. A large slur covers the first two measures of the upper staves.

The second system of the musical score consists of two staves, one in treble clef and one in bass clef. The treble staff contains a melodic line with a large slur over measures 7 and 8. The bass staff provides a rhythmic accompaniment with eighth notes.

The third system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. This system is characterized by dense, fast-moving passages in the upper staves, including sixteenth-note runs and complex rhythmic patterns.

The fourth system of the musical score consists of four staves. The top three staves are in treble clef and contain vocal lines with the lyrics "bis pa - - - - - cem". The bottom staff is in bass clef and contains a bass line. The lyrics are spread across the measures, with "bis" at the start of each measure and "pa" and "cem" following. A large slur covers the first two measures of the vocal lines.

The fifth system of the musical score consists of two staves, one in treble clef and one in bass clef. The bass staff contains a rhythmic accompaniment with eighth notes. At the bottom of the page, there are some markings: a small '8' above a '3', followed by several horizontal lines of varying lengths.