

4. Missa in C

„Dominicus-Messe“
KV 66

KYRIE*)

Datiert Salzburg, Oktober 1769

Adagio

Oboe I, II **) *f*

Corno I, II
in Do/C *f*

Clarinete I, II
in Do/C

Tromba I, II
in Do/C

Timpani **)
in Do-Sol/C-G

Violino I *f* *simile*

Violino II *f* *simile*

Viola *f*

Soprano *Tutti*
Ky - ri - e e - lei - son. Ky - ri -

Alto **) *Tutti*
Ky - ri - e e - lei - son. Ky - ri -

Tenore **) *Tutti*
Ky - ri - e e - lei - son. Ky - ri -

Basso **) *Tutti*
Ky - ri - e e - lei - son. Ky - ri -

Bassi+) ed Organo *Tutti ++)*

5 2 (-) 6 (-)

*) T. 1–12 des Kyrie in der ursprünglichen Instrumentation des Autographs sind im Anhang als Nr. 9, S. 322, wiedergegeben.

**) Zur Mitwirkung der Bläser und Pauken vgl. Vorwort, S. XII.

***) Posaunen *colle parti*? Vgl. Vorwort, S. XVI.

+) Zur Besetzung vgl. Vorwort, S. XVII.

++) Zur Bedeutung von *Tutti* und *Solo* im System *Bassi ed Organo* vgl. Vorwort, S. XVI f.

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

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

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

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

25

tr
p
f
p
f
p
f

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

$\frac{5}{3}$ $\frac{6}{4}$ [-] $\frac{6}{3}$ $\frac{5}{3}$ $\frac{6}{4}$ [-] $\frac{5}{3}$ 6 $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ [1 1 1 1 1]

31

fp *fp* *fp* *fp* *fp*

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

6 [-] $\frac{6}{3}$ $\frac{6}{4}$ [-] 6 [-] $\frac{6}{3}$ [-] $\frac{6}{4}$ [-] 6 [-]

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

6/8 [] 6/4 [-] 6 [] 6 [-] 6/8 [] 6/4 [-] 6 [] 6/4 [-]

41

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

son. Solo *tr*
son.

Solo p

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

51

ri - e e - le - i - son.

60

Chri - ste,
 Chri - ste,
 Chri - ste,
 Chri - ste,

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

42 46 50 54 58 62 66

74

fp 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 - lei - son. 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 - lei - son.

8 12 16 20 24 28 32 36 40 44 48 52 56 60 64 68 72 76 80 84 88 92 96 98

79

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

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

86

Solo

Chri - ste, Chri - ste e - le - i - son.

8 7 7 9/4 5/3 6 6

tr

Ky - ri - e e - lei - - son.
Tutti
Ky - ri - e e - lei - - son.
Tutti
son.
Ky - ri - e e - lei - - son.
f
Ky - ri - e e - lei - - son.
Tutti

$\frac{6}{5}$ [—] $\frac{5}{4}$ 3

103

Ky - ri - e e - lei - - son, e - lei - - son.
f
Ky - ri - e e - lei - - son, e - lei - - son.
f
Ky - ri - e e - lei - - son, e - lei - - son.
f
Ky - ri - e e - lei - - son, e - lei - - son.
f

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

GLORIA

Allegro moderato

The score is arranged in systems. The first system includes Flauto I, Flauto II, Corno I, II in Fa/F, Clarino I, II in Do/C, Tromba I, II in Do/C, Timpani in Do-Sol/C-G, Violino I, Violino II, and Viola. The second system includes Soprano, Alto, Tenore, Basso, and Bassi ed Organo. Dynamics include *f* and *Tutti*. The vocal parts have lyrics: "Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o." The organ part includes figured bass notation at the bottom of the page.

5

The musical score consists of several systems. The first system shows the piano accompaniment with a treble and bass clef. The second system shows the vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The third system shows the piano accompaniment with a treble and bass clef. The fourth system shows the vocal parts with lyrics. The fifth system shows the piano accompaniment with a treble and bass clef. The sixth system shows the vocal parts with lyrics and fingerings.

Et in ter-ra pax ho-mi - ni - bus bo - nae vo-lun - ta -

Et in ter-ra pax ho-mi - ni - bus bo-nae vo-lun - ta -

Et in ter-ra pax ho-mi - ni - bus bo - nae vo-lun - ta - - tis,

Et in ter-ra pax ho-mi - ni - bus bo - - nae

[6] 6 6 6 6 5 6 5 6

10

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

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

Andante grazioso

16

Flauto I, II

Corno I, II in Fa / F

Violino I

Violino II

Viola

Soprano solo

Alto solo

Bassi ed Organo

Solo

f

$\frac{6}{5}$ []

22

fp

p

tr

fp

p

fp

fp

fp

fp

fp

p

p

p

p

Lau - da - mus

fp

p

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

29

fp *fp* *fp* *fp* *fp*

te. Be - ne - di - ci - mus te. Lau - da - mus

fp *fp* *fp*

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

36

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

te. Be - ne - di - ci - mus te. Lau - da - mus te.

$\frac{6}{4}$ $\frac{6}{5}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

43

f *p* *fp* *f* *p* *fp* *f*

f *fp* *fp*

f *p* *fp* *f* *p* *fp* *f*

f *p* *fp* *f* *p* *fp* *f*

f *p* *fp* *f* *p* *fp* *f*

Be - ne - di - ci - mus te. Be - ne - di - ci - mus te.

fp *fp* *f*

8 6 7 6 8 6 7 6 6 (-)

52

p *fp*

p *fp*

p *fp* *p* *fp*

p *fp*

Ad - o - ra - mus te.

p *fp*

6 4 6 4 5 4

58

fp

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

fp

6 5 6 $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right] \begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$

64

fp *f* *p*

Lau - da - mus te. Be - ne - di - ci - mus te.

mf *p* *fp* *f* *p*

mf *p* *fp* *f* *p*

Ad - o - ra - mus te.

fp

$\flat 7$ 6 $\left[\begin{smallmatrix} 7 \\ \sharp \end{smallmatrix} \right]$ 7

70

f *p* *fp* *f*

fp *f* *p* *fp* *f*

fp *f* *p* *fp* *f*

fp *f* *p* *fp* *f*

Lau - da - mus te.

Glo - ri - fi - ca - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

fp *fp*

7 6 7 6 6/4 7

76

p *fp* *f* *p* *fp*

fp *f* *fp*

p *fp* *f* *p* *fp*

p *fp* *f* *p* *fp*

Be - ne - di - ci - mus te. Be - ne - di - ci - mus

Glo - ri - fi - ca - mus te. Glo - ri - fi - ca - mus

fp *fp*

8/6 7/5 8/6 7/5 6/b5 6/# 9 8 7

85

te. Glo-ri-fi-ca-mus te.
te. Glo-ri-fi-ca-mus te.

5 4 5 4 [6 4 3]

93 Adagio

Flauto I, II
Corno I, II
in Fa/F
Clarino I, II
in Do/C
Tromba I, II
in Do/C
Timpani
in Do-Sol/C-G
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Bassi
ed Organo

Tutti *f* Gra-ti-as, gra-ti-as, gra-ti-as a-gi-mus
Tutti *f* Gra-ti-as, gra-ti-as, gra-ti-as a-gi-mus
Tutti *f* Gra-ti-as, gra-ti-as, gra-ti-as a-gi-mus
Tutti *f* Gra-ti-as, gra-ti-as, gra-ti-as a-gi-mus

[1 1 1] 5 [1 1 1] 5

*) Zu einer gestrichenen ursprünglichen Fassung von T. 86 vgl. Krit. Bericht.

96 *Allegro*

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

senza B. *con B.*

6 5 6 5 5 6 6 5 [-]

204

100

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

s. B. con B.

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

104

Un poco Andante

Violino I *f* *fp* *fp* *[f]* *fp*

Violino II *f* *fp* *fp* *fp*

Viola *f*

Tenore solo

Bassi ed Organo *Solo f* *fp*

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

111

pp

p

p

Do - mi - ne

[b]7 6 6 6 4 3

117

fp

pp

pp

De - us, Rex cae - le - stis, De - us Pa - ter, Pa - ter o - mni - pot - ens, De - us

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

125

p

Pa - ter, Pa - ter o - mni - pot - ens. Do - mi - ne De - us,

6 6 4 3 7 - 6 4 -

130

p

Rex cae - le - stis, De - us Pa - ter o - mni - pot -

7 - 6 4 - 6 6 7 4 6 6 #

135

ens, De - us Pa - ter o - mni - pot - ens.

141

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

149

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

154

Chri - ste. Do - mi - nus De - us, A - gnus De - i,

158 159 160 161 162

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

163 164 165 166 167

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

168 169 170 171 172 173

De - i, Fi - li - us Pa - tris.

174 175 176 177 178

tris.

180 *Un poco adagio*

Oboe I, II *f*

Corno I, II in Fa *f*

Violino I *f p*

Violino II *f p*

Viola *f p*

Soprano

Alto

Tenore

Basso

Bassi ed Organo *Tutti f p f p f p*

183

f p

f p

f p

f p

f p

f Tutti

Qui tol - lis pec - ca - ta mun -

f Tutti

Qui tol - lis pec - ca - ta mun -

f Tutti

Qui tol - lis pec - ca - ta mun -

f Tutti

Qui tol - lis pec - ca - ta mun -

f p

f

187

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

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

191

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

6/8 [] 4 [] b7 [] 6/4 [] b7

195

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

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

199

stram. Qui se - des ad dex - te - ram Pa - tris,
 stram. Qui se - des ad dex - te - ram Pa - tris,
 stram. Qui se - des ad dex - te - ram Pa - tris,
 stram. Qui se - des ad dex - te - ram Pa - tris,

7/4 [] 8/6 [] 6/4 [] 7 [-] 6 [-] # []

---3

mi - se - re - re, mi -

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

mi - se - re - re,

mi - se - re - re,

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

206

- se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

7/4 [] 6/4 [] 5/4 []

Andante ma un poco Allegro

209

Violino I

Violino II

Viola

Soprano solo

Bassi ed Organo

Solo

6/4 5/3 [] 4/9 3/8 []

213

Quo-ni-am tu so-lus

6 [-]6 [-]b6 6 [b]6 [-]6 [-]6 6 6 [-]6 [-]6 6/4 2/3 [-]

219

san-ctus, quo-ni-am tu so-lus san-ctus, quo-ni-am tu so-lus san-ctus. Tu so-lus

6/4 5/3 [] 4/9 3/8 [] 6 6 []

224

Do-minus. Tu so-lus Al-tis-si-mus. Quo-ni-am tu

6 [4] 6 7 6 7 [1 1 1 1 1 1 1 1 1 1]

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

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

Tu so - lus Do-mi-nus. Tu so - lus

6 5 7 6 6 [-] 6

san-ctus, Tu, tu so-lus Al-tis-si-mus,

6 b5 [-] 6 [-]

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

6 [-] 5 [-] 7 [-] 6 [-] 6 [-] 6 [-] 4 [-] 6 6 b5 [-] 6 6 6 4

255

cresc.
f
tr
ste.
cresc.
f
tr
cresc.

6 4 6 [-] 6 [-] [4] 6 [4] 6 [-] 6 [-] 6 6 4 6 [-] 6 [-] 6 6 4 [-] 7 4 [-]

260

p
p
p
p

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

b [7] 7 6 6 7

265

9 3 6 3 7 9 3 6 7 7 4 2 b7 6

270

ctus. Tu so-lus Do-mi-

6/4 [-] 7/4 2 [-] 6/6 9 6 6/4 5/3 [6] 6/b5 [] 6/b5 []

275

nus. Tu so-lus Al-tis-si-mus. Quo-ni-am tu so-lus,

6 [-] 6/b5 [] 6/6 [] f 6 p 6

281

tu so-lus san-ctus. Tu so-lus

6 6 7 [8/3 3] 6 6 [] 6 6 7

216

286

Do-mi-nus, Tu so-lus san-

f *fp* *p*

tr.

Org.: tasto solo

292

ctus, Tu, tu so-lus Al-tis-si-mus, Je-

fp

299

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

cresc. *tr.*

305

ste.

f *tr.*

326
Ob. I

Ob. II
f

f

f Tutti
Cum sancto Spi - ri - tu, in glo - ri - a De - i - Pa - tris. A - men, a -
men, a - men, a - men, a - men, a - men, a -
a - men, a - men, a -

6 [—] 7 6 [—] [3 —] b6 6 6 5 b4 5 4 6 6 5 6 8 3 4 3 5 6

Detailed description: This page of a musical score contains parts for two oboes (Ob. I and Ob. II), strings, and vocalists. The oboe parts are in treble clef with a key signature of one flat and a 2/4 time signature. The vocal parts are in treble and bass clefs. The lyrics are in Latin: "Cum sancto Spiritu, in gloria Dei Patris. Amen, amen, amen, amen, amen, amen, amen, amen." The score includes dynamic markings such as *f* and *Tutti*. At the bottom, there is a line of numbers and brackets representing fingerings and breath marks for the vocal parts.

334

f Tutti

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

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

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

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

senza B.

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

2 5 2 6 4 4 5 6

342

Musical score system 1, measures 1-8. Treble clef contains a piano accompaniment with eighth and sixteenth notes. Bass clef contains a piano accompaniment with quarter notes and rests. Dynamics include *mf* and *mf*.

Musical score system 2, measures 9-16. Treble clef contains a piano accompaniment with eighth and sixteenth notes. Bass clef contains a piano accompaniment with quarter notes and rests. Dynamics include *mf* and *mf*.

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

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

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

Cum san-cto Spi - - ri - tu, in glo - - -

con B.

Musical score system 4, measures 25-32. Treble clef contains a piano accompaniment with eighth and sixteenth notes. Bass clef contains a piano accompaniment with quarter notes and rests. Dynamics include *mf* and *mf*.

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

350

a - - - - men, a - - men, a - - men, a - - - - men, a - men, a - men,
 - - men, a - men, a - men, a - - - - men, a - - - - men, a - men. Cum san - cto Spi - ri -
 - - men, a - men, a - men. Cum sancto Spi - ri -
 - ri - a De - i Patris. A - men, a - - men, a - - men, a - - men, a - men, a - men, a - - - -

4 6 [-] 6 5 b4 6 [8 -] 6 [-] [5] 6 6 6 6 6 6 6 5 # 6 4 6 5 4 # 6 4 3

358

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

tu, in glo - ri - a De - i, De - i Pa - - tris. A - men. Cum sancto

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

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

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

4 -

367

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

Spi - - ri - tu, in glo - - - - - ri - a De - i - Pa - tris. A - men, a - - - - - men, a -

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

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

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

375

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

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

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

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

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

383

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

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

men, a - - men, a - - men, a - - men. Cum san-cto Spi - ri - tu, in glo -

a - - - men. Cum san-cto Spi - ri - tu, in glo -

6 $\frac{6}{b_6}$ [] # $\frac{6}{b_6}$ [] $\frac{9}{4}$ $\frac{8}{3}$ [1 1 1]

391

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

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

6 6 6 6 6 6 Org.: tasto solo

6 3

398

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

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

$\frac{5}{4}$ $\frac{3}{3}$
 7 $b5$
 $\frac{b4}{2}$
 6 [-]
 6 3 3 [3 3 3]
 6 3 3 [3 3 3]

405

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

7 3 3 [3 3 3 3] 6 - 6 6 5 4 2 [6 8 3] [3 3 3 3] 5 4 [3 2] 7 3

412

The musical score consists of two systems of piano accompaniment and four vocal parts. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are arranged in four staves, with lyrics written below the notes. The lyrics are: "a - men, a - - men,". The score includes various musical notations such as notes, rests, and bar lines.

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

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

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

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

$\begin{matrix} 6 & [6] & 6 & 6 \\ [6] & 4 & 3 & \end{matrix}$
 $\begin{matrix} 6 & 6 & 7 & 7 \\ 6 & [-] & 4 & 3 \end{matrix}$

CREDO

Molto allegro

Oboe I, II
 Corno I, II
in Do/C
 Clarino I, II
in Do/C
 Tromba I, II
in Do/C
 Timpani
in Do-Sol/C-G
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Bassi ed Organo

Pa - trem o-mnipot-en - tem, fa-ctorem cae - - li et ter - rae, vi - si -

Pa - trem o-mnipot-en - tem, fa-ctorem cae - - li et ter - rae, vi - si -

Pa - trem o-mnipot-en - tem, fa-ctorem cae - - li et ter - rae, vi - si -

Pa - trem o-mnipot-en - tem, fa-ctorem cae - - li et ter - rae, vi - si -

5

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

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

Et in u - num Do - mi-num Je - sum Chri - stum,
 Et in u - num Do - mi-num Je - sum Chri - stum,
 Et in u - num Do - mi-num Je - sum Chri - stum,
 Et in u - num Do - mi-num Je - sum Chri - stum,

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

14

Fi - li-um De - i u - ni - ge - ni - tum.
 Fi - li-um De - i u - ni - ge - ni - tum.
 Fi - li-um De - i u - ni - ge - ni - tum.
 Fi - li-um De - i u - ni - ge - ni - tum.

6 - 5 [6/4] 5/4 b7 [-] 5 5 7 6/4 [] 5/3 5 [-] 6/5 [] 6/4 [-] 5/3

232

19

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

6 [-] 7 - - 6 6 6/8

23

De-um de De-o, lu-men de lu-mi-ne,
 De-um de De-o, lu-men de lu-mi-ne,
 De-um de De-o, lu-men de lu-mi-ne,
 De-um de De-o, lu-men de lu-mi-ne,

[8 -] 6/8 [8 #] [-] 6/8 [8 #] [-] 6/8 [8 3] 6

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non
 De - um ve - rum de De - o ve - ro. Ge - ni - tum, non
 De - um ve - rum de De - o ve - ro. Ge - ni - tum, non
 De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

$\frac{6}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{5}{4}$ [-] $\frac{3}{4}$ $\frac{6}{8}$ [-] $\frac{6}{8}$ $\frac{5}{8}$ $\frac{3}{8}$

31

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

$\frac{4}{2}$ $\frac{6}{8}$ $\frac{4}{2}$ $\frac{6}{8}$ $\frac{4}{2}$

36

per quem o - mni - a fa - cta sunt. Qui pro - pter nos
 per quem o - mni - a fa - cta sunt. Qui pro - pter nos
 per quem o - mni - a fa - cta sunt. Qui pro - pter nos
 per quem o - mni - a fa - cta sunt. Qui pro - pter nos

8 6 5 4 - # 8 7 6 5 6 5 4 # 6

40

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

4 2 6 6 7 6

de - scen - dit, de - scen-dit de cae - lis,
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -

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

48

de - scen - dit, de - scen - dit, de - scen-dit de cae -
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -

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

52

lis, de - scen - dit de cae - lis, de cae -
 lis, de - scen - dit de cae - lis, de cae -
 lis, de - scen - dit de cae - lis, de cae -
 lis, de - scen - dit de cae - lis, de cae -

8/3 () 6/4 () 6/5 () 6/4 5

57

lis.
 lis.
 lis.
 lis.

5 5 6 () 6/4 () 5/3

62 *Adagio*

Violino I
Violino II
Viola

Soprano solo
Et in - car - na - tus est de Spi - ri - tu Sancto ex Ma - ri - a

Alto solo
Et in - car - na - tus est de Spi - ri - tu Sancto ex Ma - ri - a

Tenore solo
Et in - car - na - tus est de Spi - ri - tu Sancto ex Ma - ri - a

Basso solo
Et in - car - na - tus est de Spi - ri - tu Sancto ex Ma - ri - a

Bassi ed Organo
Solo senza B. *con B.*

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

68

fp

Vir - gi - ne: Et ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

Vir - gi - ne: Et ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

Vir - gi - ne: Et ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

Vir - gi - ne: Et ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

Vir - gi - ne: Et ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

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

74

San-cto ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est, ex Ma-ri-a

San-cto ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est, ex Ma-ri-a

San-cto ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est, ex Ma-ri-a

San-cto ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est, ex Ma-ri-a

6 4 5 4 | 6 [] 7 4 [] 6 4 [] [5] 7 5 | 6 [] []

80

Vir-gi-ne: Et ho-mo fa-ctus est.

Vir-gi-ne: Et ho-mo fa-ctus est.

Vir-gi-ne: Et ho-mo fa-ctus est.

Vir-gi-ne: Et ho-mo fa-ctus est.

7 4 [] 6 4 [] [5] - 7 4 | f 6 [-] 7 [-] 6 [-] 6 4 5 4 | 6 [-]

85

Et in - car - na - tus est,

Et in - car - na - tus est,

Et in - car - na - tus est,

Et in - car - na - tus est,

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

92

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

8 6 [] 7 6 6 b6 b7 [] 8 6 6 b6 6 b6 b7 [-] 48

99

ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

ho - mo fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

6 6 6 5 5 6 7 7

105

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

6 5 6 7 [] 6 6 4 [] 5 6

110

ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est.

ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est.

ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est.

ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est.

6 7 [] 5 6 6 4 [] 5 [] 6 []

114

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

Adagio

Oboe I, II

Corno I, II
in Do/C

Clarino I, II
in Do/C

Tromba I, II
in Do/C

Timpani
in Do-SollC-G

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

f *Tutti* *p*

Cru-ci-fi-xus et - i-am pro no - bis: sub Pon-ti-o Pi-la-to pas -

f *Tutti* *p*

Cru-ci-fi-xus et - i-am pro no - bis: sub Pon-ti-o Pi-la-to pas -

f *Tutti* *p*

Cru-ci-fi-xus et - i-am pro no - bis: sub Pon-ti-o Pi-la-to pas -

f *Tutti* *p*

Cru-ci-fi-xus et - i-am pro no - bis: sub Pon-ti-o Pi-la-to pas -

f *Tutti* *p*

Cru-ci-fi-xus et - i-am pro no - bis: sub Pon-ti-o Pi-la-to pas -

senza Organo $\frac{5}{3}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{3}$ *p* 2 $\frac{6}{6}$ $\frac{4}{9}$ $\frac{3}{8}$ $\frac{5}{8}$

coll' Organo

p *p* *p*

f *f*

sus, pas - sus, et se - pul - tus est. Cru-ci-fi-xus et - i-am pro no - bis:

sus, pas - sus, pas - sus, et se - pul - tus est. Cru-ci-fi-xus et - i-am pro no - bis:

sus, pas - sus, et se - pul - tus est. Cru-ci-fi-xus et - i-am pro no - bis:

sus, pas - sus, pas - sus, et se - pul - tus est. Cru-ci-fi-xus et - i-am pro no - bis:

6 [-] 6 [-] $\frac{6}{4}$ [-] $\frac{6}{4}$ 6 $\frac{6}{5}$ senza Organo coll' Organo $\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{2}$

134 Molto allegro ^{*)}

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

7 3 6 7 3 6 [] 7 3 6

139

cun-dum Scri-pturas. Et a-scen-dit in
 cun-dum Scri-pturas. Et a-scen-dit in
 cun-dum Scri-pturas. Et a-scen-dit in
 cun-dum Scri-pturas. Et a-scen-dit in

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

*) Eine erste, gestrichene Fassung der Takte 134 ff. ist im Anhang als Nr. 11, S. 326, wiedergegeben.

cae - lum: se - det, se - det ad dex - - teram Patris. Et i - te - rum ven -
 cae - lum: se - det, se - det ad dex - - teram Patris. Et i - te - rum ven -
 cae - lum: se - det, se - det ad dex - - teram Patris. Et i - te - rum ven -
 cae - lum: se - det, se - det ad dex - - teram Patris. Et i - te - rum ven -

[7 — 7 — [6 —] 6/5

150

tu - rus est cum glo - ri - a, ju - di - ca - re vi - - vos et mor -
 tu - rus est cum glo - ri - a, ju - di - ca - re vi - - vos et mor -
 tu - rus est cum glo - ri - a, ju - di - ca - re vi - - vos et mor -
 tu - rus est cum glo - ri - a, ju - di - ca - re vi - - vos et mor -

6 5 p 6 6/5

*) T. 152, 2. Hälfte, bis T. 156: ossia senza Organo; vgl. Krit. Bericht.

156

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

— [4 -] 6 5 [-] 4 2 [-] 6 6 5 4 3 5

161

cu - jus re - gni non e - rit fi - nis,
 cu - jus re - gni non e - rit fi - nis,
 cu - jus re - gni non e - rit fi - nis,
 cu - jus re - gni non e - rit fi - nis,

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

100

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

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

169

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

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

*) Eine ursprüngliche, getigte Fassung der Takte 166 ff. ist im Anhang als Nr. 12, S. 327, wiedergegeben.

174 *Andante*

Flauto I, II

Violino I

Violino II

Viola I, II

Soprano solo

Bassi ed Organo

182

tr

tr

tr

Et in Spi - ri - tum San - ctum,

191 Fl. I

Fl. II

p

f

p

f

p

f

f

f

Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit,

Fl. I, II

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

Figured bass: # 2 6 6 5 4# 6 [] 6 5 [-] # [7] 5

208

Fi-li-o- que pro- ce - dit.

Figured bass: 6 5 6 6 6 4 - 7 6 [7] [6] 6 [7] 6 4 5 #

216

Qui cum Pa-tre et Fi-li-o si-mul ad-o- ra-tur, et con-glo-ri-fi-ca-tur: qui lo-

Figured bass: 6 4 6 4 6 6 4 2 6 6 4 [-] 8 7 5 2 6 5 [-]

225
Fl. I

Fl. II

cu - tus est per Pro - phe - tas, qui lo - cu - tus est per Pro - phe - tas, qui

6 [] 6 [] 5 6 2 6 6 5 3 [5] 6

233
Fl. I, II

lo - cu - tus est, qui lo - cu - tus est per Prophe - tas, qui lo -

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

241

cu - tus est per Prophe - tas.

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

249
Moderato

Oboe I, II

Corno I, II
in Do/C

Clarino I, II
in Do/C

Tromba I, II
in Do/C

Timpani
in Do-Sol/C-G

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

f

f

f

f

f

f

f

f

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

f

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

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

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

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

5 6

253

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

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

256

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of the musical score, primarily piano accompaniment. It features a complex texture with sixteenth-note runs in the upper right hand and a steady bass line in the left hand.

Third system of the musical score, featuring three vocal lines with lyrics. The lyrics are: "fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum." The vocal lines are arranged in a three-part setting.

Fourth system of the musical score, primarily piano accompaniment. Below the bass line, there is a figured bass notation: 6 [—] 7 [-] 8 [-] 6/4 3/3 7 [—] 6/4 6 6/5.

260

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

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

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

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

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

264

Adagio

Musical score for the first system, measures 264-267. The vocal line begins with a long note on a high pitch, followed by a series of notes. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Musical score for the second system, measures 268-271. The vocal line has lyrics: "o-nem mor-tu-o-rum, mor-tu-o-rum, mor-tu-o-rum." The piano accompaniment includes dynamic markings: *p*, *f*, *p*, *f* in the right hand and *f* in the left hand.

Musical score for the third system, measures 272-275. The vocal line has lyrics: "o-nem mor-tu-o-rum, mor-tu-o-rum, mor-tu-o-rum." The piano accompaniment continues with the same texture as the previous systems.

Musical score for the fourth system, measures 276-279. The vocal line has lyrics: "o-nem mor-tu-o-rum, mor-tu-o-rum, mor-tu-o-rum, mor-tu-o-rum." The piano accompaniment includes dynamic markings: *p*, *f*, *p*, *f* in the right hand and *f* in the left hand.

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

b6 b6 5 4 3 4 4 4

Allegro

Ob. I 270

Ob. I 270

Ob. II

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

Et vi-tam ven-tu-ri, ven-tu-ri sae-cu-li.

senza B.

280

tr.

tr.

f

f

tr.

tr.

A - - men. Et vi - tam ven - tu - ri, 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. Et vi - tam ven -

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

Et vi - tam ven -

tr.

con B.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

289

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

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

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

tu - ri, ven - tu - ri sae - cu - li. A - - men, a - men, a - men, a - men, a - men,

6
5

6 6 6 6 6 [8
3

6 4 6 4 6 6 6 8 7

2 2 4 4 6 6 4

298

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

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

307

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

senza B.

5 5 5 [8 8 8 8] 8 7 5 8 7 5 7

3 3 3 3 3 3

315

ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li. A - men, a -
 ri, ven - tu - ri sae - cu - li. A -
 ven - tu - ri sae - cu - li. A - men, a - men,

5 — 6_{b5} — 7# —

323

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

con B.

6/5 6/5 6/5 6/5 6/5 6/5 6/5 6/5 6/5 6/5 6/5 6/5

330

First system of piano introduction, measures 1-8. Treble and bass clefs.

Second system of piano introduction, measures 9-16. Treble and bass clefs.

Third system of piano introduction, measures 17-24. Treble and bass clefs.

Vocal line 1, measures 1-8. Lyrics: ven-tu-ri sae-cu-li. A - - men.

Vocal line 2, measures 9-16. Lyrics: Et vi-tam ven-tu-ri, ven-tu-ri sae-cu-li. A - -

Vocal line 3, measures 17-24. Lyrics: a - - men, a-men, a-men. Et vi-tam ven-tu-ri, ven-tu-ri sae-cu-li. A - -

Vocal line 4, measures 25-32. Lyrics: tu-ri sae-cu-li. A-men, a-men, a - - men, a - - - men,

Fourth system of piano accompaniment, measures 25-32. Bass clef.

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

339

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

[8 3 3 3 3 3] 5 3 -] 6 2 6 - 6 7 [-] 6 6 [8 3 3 3 3 3] 6 b5

347

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

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

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

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

6 5 7 5 8 7 6 5 4 3

SANCTUS

Adagio

Oboe I, II
 Corno, I II in Do/C
 Clarino I, II in Do/C
 Tromba I, II in Do/C
 Timpani in Do-Sol/C-G
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Bussi ed Organo

San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.
 San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.
 San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.
 San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us, De - us Sa - ba - oth.

senza B.
con B.

6[-] 6[-] 6[-] 6[-] 6[-] 6[-] 7[-] 6[-]
 4[-]
 8[-] 6[-]
 2 7

gro

a^2 tr a^2 tr
 Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo - -
 Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra, ple - ni,
 Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra, ple - ni,
 Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo - -
 6 6 $\frac{9}{8}$ 6 6 6 6 $\frac{6}{8}$ 6 $\frac{6}{8}$ $\frac{6}{8}$ (-) 6 6 (-) 6 (-)

16

- ri - a tu - a, glo - ri - a tu - a, ple - ni sunt cae - li, sunt cae - li et
 ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu - a, ple - ni, ple - - - ni sunt cae - li et
 ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu - a, ple - ni sunt cae - li, sunt cae - li et
 - ri - a tu - a, glo - ri - a tu - a, *senza B.*
 6 (-) $\frac{6}{8}$ (-) 7 (-) $\frac{6}{4}$ $\frac{6}{8}$ 2 6 $\frac{6}{8}$ 2 6

25¹

ter-ra
 ter-ra, ple - ni sunt cae - li, sunt cae - li et ter - ra glo - ri -
 ter-ra, ple-ni, ple - ni sunt cae-li et ter - ra glo -
 ple - ni sunt cae - li, sunt cae - li et ter - ra glo - ri -
con B.

6/6 2 6 b6 [3 4 6] 2 6 [4] b6 6 6 5 8 7 6 6 6 [-]

34 *Moderato*

ri - a tu - - a.
 a, glo-ri-a tu - - a.
 ri - a tu - - a.
 a, glo-ri-a tu - - a.
 Solo
 Tutti
 Solo
 Solo
 Tutti
 Solo

6/6 7 [-] p 6/6 6/6 [4]7 6 [6] 6/6 6/6 8 [7] 6/6 6 [-]

The musical score consists of several systems. The first system shows the vocal entry with lyrics: "san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-sanna, ho-sanna, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-sanna, ho-sanna, ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-sanna, ho-sanna, ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-sanna, ho-sanna, ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-sanna, ho-sanna, ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-sanna, ho-sanna, ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis, in ex-cel-sis." The piano accompaniment includes trills and various dynamic markings such as *f*, *p*, and *tr*. Fingerings are indicated by numbers 1-5. The score continues with more systems, including a section starting at measure 46. The bottom of the page features a series of numbers and symbols: 7 6 - 6 6 [-] 5 4 3 5 6 [-] 7 6 - 7 6 - 7 6 6 - 6 6 5 4 3 6 6 5 4 3.

BENEDICTUS

Allegro moderato

Violino I
Violino II
Viola
Soprano solo
Alto solo
Tenore solo
Basso solo
Bassi ed Organo

f *simile* *p* *f* *p* *f* *p*

Solo *f* 6 6 7 7 7 2 6 6 *p*

4

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

6 6 7 7 7 2 6 7 $\frac{1}{2}$ 7 *Org.: tasto solo* 2 6 6 $\frac{1}{4}$ [7]

8

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

Org.: tasto solo

8 [-] 7 [-] 6 [-] 7 [-] 6 [-] 7 [-] 6 [-]

12

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

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

16

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

6 [—] 6 [-] 6 5 8 7 6 6 — 6 6 6

20

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

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

senza B. *con B.*

22

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

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

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

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

6 7 5 4 3 5 6 4 3 6 5 3 6 6 6 4 7 6 7 [1 1 1 1 1]

tr

Moderato

29

Oboe I, II

Corno I, II in Do/C

Clarino I, II in Do/C

Tromba I, II in Do/C

Timpani in Do-Sol/C-G

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Solo *f Tutti* *Solo* *f Tutti* *Solo* *f Tutti* *Solo* *f Tutti* *Solo*

Ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na

Ho-san-na in ex-cel - sis. Ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na

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

Ho-san-na in ex-cel - sis. Solo

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

33

f

tr.

f

Tutti

in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na,

Tutti

in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-

Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-

Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na,

f *Tutti*

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

37

tr

p f

ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

ho - - - san - - - na in ex-cel - - - sis. Ho-san - na in ex-cel - sis, in ex-cel - sis.

p f

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

AGNUS DEI

Allegro moderato

Oboe I, II
 Corno I, II in Do/C
 Clarino I, II in Do/C
 Tromba I, II in Do/C
 Timpani in Do-SollC-G
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Bassi ed Organo

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

6

f p Solo A - gnus De - i, qui tol - lis pec - ca - ta, pecca - ta

6 4 3 6 5 4 3 f 6 5 4 7 6 6 4 5 7 p 6 6 9 4 6 5 7 6 5 4 3 7

12

mun-di: mi - se - re - re no - - - bis, mi - se - re - re, mi - se - re - re no -
 Mi - se - re - re no - - - bis, mi - se - re - re, mi - se - re - re no -
 Mi - se - re - re no - - - bis, mi - se - re - re, mi - se - re - re no -
 Mi - se - re - re no - - - bis, mi - se - re - re, mi - se - re - re no -

6 [] b [] b6 4 [] b 4 3 [] 6 4 5 [] f [b5] 7 [4] [b5] [4] 6 [-]

18

bis. Solo
 bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec-
 bis. Solo

8 3 3 3 3 3 3 3 # 2 6 [-] 4 9 - 7 5 [-] 8 3 3 3 3 3 3 3 3 4 2 6 [-] 4 9 [-] 7 5 [-] 7 [-] [5] [-] 7 [-]

Musical score for measures 24-29. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis." The piano part features a complex rhythmic pattern with various time signatures and dynamics such as *p* and *p Tutti*.

7 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 7 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 7 6 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 5 $\left[\begin{smallmatrix} b \\ \flat \end{smallmatrix} \right]$ 7 4 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 6 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 6 5 7 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ \flat 6 5 \flat 6 4 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ \flat 7 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 6 5 3

Musical score for measures 30-35. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "bis. A-gnus De-i, qui tol-lis pec-ca-ta mun-bis. A-gnus De-i, qui tol-lis pec-ca-ta mun-bis. A-gnus De-i, qui tol-lis pec-ca-ta mun-bis. A-gnus De-i, qui tol-lis pec-ca-ta mun-bis." The piano part features a complex rhythmic pattern with various time signatures and dynamics such as *f* and *f tr*.

8 3 8 3 6 3 3 3 3 6 6 9 4 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ \flat 7 8 3 3 3 3 3 3 6 6 9 4 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ \flat 7 6 6 9 4 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ \flat 7 6 4 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 7 6 4 $\left[\begin{smallmatrix} - \\ - \end{smallmatrix} \right]$ 7

35

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

6 5 b6 6 6 7 6 7 6 7

41 **Allegro**

ca - ta mun - di: do - na no - bis pa - cem,
 ca - ta mun - di: do - na no - bis pa - cem,
 ca - ta mun - di: do - na no - bis pa - cem,
 ca - ta mun - di: do - na no - bis pa - cem,

Solo

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

47

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

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

56

f
f
f
f
f
f
f
f
f
f
f

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

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

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

Solo *Tutti*

6 6 7 6 6 7 6

74

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

Solo *Tutti*

7 6 6 6 5 6 6 7 4 7 4

83

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

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

92

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

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

118

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

b_7^3 $\frac{4}{2}$ b_7^3 $\frac{4}{2}$ b_7^3 $\frac{7}{4}$ $\frac{6}{8}[-]$ $\frac{6}{4}[-]$ $\frac{5}{8}$

127

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

b_7^3 $\frac{7}{4}$ $\frac{6}{8}[-]$ $\frac{6}{4}[-]$ $\frac{5}{8}$ 6 6 6 6 7