

12. Missa in C

KV 258

KYRIE

Allegro

Entstanden Salzburg, zwischen 1775 und 1777*)

Oboe I **) *f*

Oboe II **) *f*

Clarin I, II in Do/C *f*

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

Trombone alto ***) *f* *p*

Trombone tenore ***) *f* *p*

Trombone basso ***) *f* *p*

Violino I *f* *p*

Violino II *f* *p*

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

Alto *Tutti* *p*
Ky-ri-e, Ky-ri-e e - lei - - son. Ky - ri - e e -

Tenore *Tutti* *p*
Ky-ri-e, Ky-ri-e e - lei - - son. Ky - ri - e e -

Basso *Tutti* *p*
Ky-ri-e, Ky-ri-e e - lei - - son. Ky - ri - e

Bassi+) *Tutti++)* *p*
ed Organo *f*

6 6 6 5 3 7 6 4

*) Zur Datierung vgl. Vorwort.

**) Zu Oboe I, II vgl. Vorwort.

***) Zur Mitwirkung der Posaunen vgl. Vorwort.

+) Zur Besetzung vgl. Vorwort.

++) Zur Bedeutung von Tutti und Solo im System Bassi ed Organo vgl. Vorwort.

7

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

7 6 5 [1 1 1 1] 8 16 - 15

The score consists of two systems of piano accompaniment and four vocal staves. The piano part begins with a *pp* dynamic. The vocal staves feature lyrics in German: "lei - son. Chri - ste e - lei - son. Ky - ri - e e - lei - son". The vocal lines include dynamic markings (*p*, *f*), articulation (*tr*), and performance instructions (*Solo*, *Tutti*, *senza B.*, *con B.*). The piano accompaniment includes a section with a *p* dynamic and a section with a *f* dynamic. The score concludes with a key signature change to one sharp and a time signature change to 6/8.

lei - son. Chri - ste e - lei - son. Ky - ri - e e - lei - son.

lei - son. Chri - ste e - lei - son. Ky - ri - e e -

lei - son. Chri - ste e - lei - son. Ky - ri - e e - lei - son.

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

Solo *p* *f* *tr* *Tutti* *senza B.* *con B.*

b7 4 # # # f 6 5 4 2 6 5 3 -

First system of piano introduction, featuring treble and bass staves with melodic and harmonic lines.

Second system of piano introduction, continuing the melodic and harmonic development.

Third system of piano introduction, showing further melodic and harmonic progression.

Fourth system of piano introduction, leading into the vocal entry with a trill (tr) in the bass line.

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

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, e - lei - - son.

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

Piano accompaniment for the vocal lines, providing harmonic support.

7 - 6 5 4 6 3 3 9 - 8 7 6 - 6 4 [-] 5 [-] [1 1 1 1]

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

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

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

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

5 - b6 - 5 - 4: 6

b5 - 6 - 5 - 4: b6 6 5 7 6 6 6 6 6

120
36

First system of the piano introduction, featuring a treble and bass clef with melodic lines and rests.

Second system of the piano introduction, continuing the melodic and harmonic development.

Third system of the piano introduction, showing further melodic movement and accompaniment.

Fourth system of the piano introduction, including dynamic markings 'p' and 'f' and trills 'tr'.

First system of the vocal entry with lyrics: *Solo* son. Ky - ri - e e - lei - - son. Chri - ste e - lei - son, e - lei - son, e - lei - son.

Second system of the vocal entry with lyrics: son. Ky - ri - e e - lei - - son.

Third system of the vocal entry with lyrics: lei - son. Ky - ri - e e - lei - - son.

Fourth system of the vocal entry with lyrics: son. Ky - ri - e e - lei - - son.

Fifth system of the piano accompaniment, including dynamic markings 'Solo', 'p', and 'f'.

47 ——— 6 - 6 - 5 - [1 1 1 1] 6 - 6 46 9 8 6 5 [1 1 1 1]
——— 3 - 4 - # - 4 b 4 3 4 3

First system of the piano introduction, featuring two staves with a treble and bass clef. The music begins with a half note G4 and a half note Bb4, followed by a series of chords and melodic lines.

Second system of the piano introduction, continuing the melodic and harmonic development from the first system.

Third system of the piano introduction, showing further progression of the piano accompaniment.

Fourth system of the piano introduction, leading into the vocal entry with various dynamics like *p* and *tr*.

Tutti

Ky - ri - e e - lei - son, e - lei - - - son. **Solo** Chri - ste e - lei - - son. Chri - ste e -

Ky - ri - e e - lei - son, e - lei - - - son. **Solo** Chri - ste e - - lei - son.

Ky - ri - e e - lei - son, e - lei - - - son. **Solo** Chri - - ste, Chri - ste e -

Ky - ri - e e - lei - son, e - lei - - - son. **Solo** Chri - - ste e - lei - - -

Tutti

Solo *p*

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

3 3 4 5 2 5

Tutti

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

Chri - ste. Ky - ri - e e - lei - son, e - lei - - son. Solo Chri - ste e - lei - son. tr

Tutti

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

son. Ky - ri - e e - lei - son, e - lei - - son. Solo Chri - ste e - lei - son. tr

Tutti

Solo

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

p *tr* ^{*)} *f*

p *tr* *f*

p *f*

f *tr* *f*

Solo *tr* *Tutti*

Chri - ste e - lei - son. *Tutti* Ky - ri - e e - lei - son. Ky - ri - e e - lei -

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

Solo *tr* *Tutti*

Chri - ste e - lei - son. *Tutti* Ky - ri - e e - lei - son. Ky - ri - e e -

f *Tutti*

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

*) 6 4 6 7 6 4 - b 4 6 - b 7 6 6
4 2 5 # 4 - 2 - 2 b 5 - 4 b 5

*) Zu einer im Autograph gestrichenen ersten Fassung der Takte 59-62 vgl. Krit. Bericht.

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

Ky - ri - e 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.

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

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

♯ ♯ ♯

GLORIA

Allegro

The musical score consists of several systems. The first system includes two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system continues the piano accompaniment. The third system introduces the vocal parts with the lyrics: "Glo - ri - a, glo - ri - a in ex - cel - sis De - o. Et in ter - ra". The fourth system continues the piano accompaniment. The fifth system continues the vocal parts with the lyrics: "Glo - ri - a, glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax,". The sixth system continues the piano accompaniment. The seventh system continues the vocal parts with the lyrics: "Glo - ri - a, glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho -". The eighth system continues the piano accompaniment. The final system shows the piano accompaniment with figured bass notation: 6, 4/2, 6, 6, 6, 4/2, 6, 6, 6, 6.

4

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a fermata and a trill (tr) on the second measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system, including piano accompaniment. The piano part continues with a steady eighth-note accompaniment.

Musical score for the third system, including piano accompaniment. The piano part features a more complex rhythmic pattern with sixteenth notes.

Solo

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Be - ne - di - - ci - mus

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line is marked 'Solo' and includes the lyrics 'pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Be - ne - di - - ci - mus'.

Solo

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - - - mus te.

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line is marked 'Solo' and includes the lyrics 'pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - - - mus te.'

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

Musical score for the sixth system, including vocal line and piano accompaniment. The vocal line includes the lyrics 'pax ho - mi - ni - bus bo - nae vo - lun - ta - - - tis.'

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

Musical score for the seventh system, including vocal line and piano accompaniment. The vocal line includes the lyrics 'mi - ni - bus bo - nae, bo - nae vo - lun - ta - tis.'

Solo

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

Musical score for the eighth system, including piano accompaniment. The piano part includes the lyrics 'mi - ni - bus bo - nae, bo - nae vo - lun - ta - tis.' and a series of numbers: 6 6 6 6 6 5 4 5 - 3 [1 1 1] 6 7 6 6 - 7.

te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus, Tutti

Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus, Tutti

Solo Ad-o-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus, Tutti

Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus, Tutti

f Tutti

6 6 - b7 6 46 [1 1 1 1 1 1 1] 6 4/2 6

12

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

6 $\frac{4}{2}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

First system of musical notation, featuring a vocal line with a trill (tr) and piano accompaniment.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment with dynamic markings 'p'.

Fifth system of musical notation, including vocal line with lyrics and piano accompaniment. The word "Solo" is written above the vocal line.

ma - gnam glo - riam tu - am. Do - mi - ne De - - us, Rex cae - le - -

Sixth system of musical notation, including vocal line with lyrics and piano accompaniment.

glo - ri - am, glo - riam tu - am.

Seventh system of musical notation, including vocal line with lyrics and piano accompaniment.

ma - gnam glo - riam tu - am.

Eighth system of musical notation, including vocal line with lyrics and piano accompaniment.

pro - pter ma - gnam glo - riam tu - am.

Ninth system of musical notation, primarily piano accompaniment with dynamic markings 'Solo' and 'p'.

6 4 # 7 6 5 # 7

5 4 # 7 6 5 # 7

19

stis, De-us Pa - ter, Pa - ter o-mni - potens.

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

simile

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

5 5 4 5 2 5 2 6

23

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

Solo

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

Je - su Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us, Fi - li - us

Solo

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

6/5 4/2 6 4 6 7 6/5 7 6/5 7 6/5 7 6/5 7 6/5 7

27

Pa - tris. *tr* Qui tol - lis pec - ca - ta mun - - *Tutti*

Pa - tris. *f* Qui tol - lis pec - ca - ta mun - - *Tutti*

Pa - tris. *f* Qui tol - lis pec - ca - ta mun - - *Tutti*

Pa - tris. *f* Qui tol - lis pec - ca - ta mun - - *Tutti*

6 # [1 1 1 1 1 1 1] 6 3 - b [-] 7 - # [-]

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

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

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

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

Solo Tutti

f

♯5 4+ 6 7

[1 1 1 1 1 1 1] ♭

35

tol - lis pec - ca - ta mun - - di, sus - ci - pe de - pre - ca - ti - o - nem no - -

tol - lis pec - ca - ta mun - - di, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem no - -

tol - lis pec - ca - ta mun - - di, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem no - -

tol - lis pec - ca - ta mun - - di, sus - - ci - pe de - pre - ca - ti - o - - nem no - -

6 3 - b - 7 - 6 - b5 # 4+ - b7 - # 6 4 #

39

The score consists of the following parts:

- Piano (Right Hand): Treble clef, starting with a melodic line in the first system.
- Piano (Left Hand): Treble clef, providing harmonic support.
- Double Bass: Treble clef, playing a bass line.
- Vocal Parts: Four staves (Soprano, Alto, Tenor, Bass) with lyrics: "stram. Qui se - des ad dex - te - ram". The lyrics are repeated for each voice part.
- Double Bass (Solo/Tutti): Bass clef, featuring a solo section with a rhythmic pattern marked with fingerings [1 1 1 1 1 1 1] and a dynamic marking of *f*. The section concludes with a *Tutti* marking and a final melodic phrase.

Dynamic markings include *f* (forte) and *f* (piano).

Performance instructions include *Solo* and *Tutti*.

Handwritten notes at the bottom of the page: $[1\ 1\ 1\ 1\ 1\ 1\ 1]$, \flat , \flat , $\frac{6}{3}$, \flat .

42

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

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

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

Pa - - - tris,

7 - 46 - [4] 6 7 - 8 - 4

The first system of the score consists of three staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The bottom staff is a piano accompaniment in bass clef. The music begins with a whole rest in the vocal parts, followed by a series of notes and rests.

The second system of the score consists of three staves, all in bass clef, representing the piano accompaniment. The music features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The third system of the score consists of three staves, all in bass clef, representing the piano accompaniment. The music continues with the eighth-note pattern in the right hand and the bass line in the left hand.

The fourth system of the score consists of five staves. The top two staves are vocal lines in treble and bass clefs. The bottom three staves are piano accompaniment in bass clef. The lyrics are: "Quo - ni-am tu so - lus, tu so - lus san - ctus. Tu so - lus Do - mi-nus." The lyrics are repeated on each of the three vocal staves.

The fifth system of the score consists of a single bass clef staff representing the piano accompaniment. It includes figured bass notation: $\frac{5}{3}$, $\frac{6}{5}$, $\frac{6}{5}$, and $\frac{4}{2}$.

48

So - lus Al - tis - si-mus, Je - su Chri - ste.

So - lus Al - tis - si-mus, Je - su Chri - ste. Cum San-cto

So - lus Al - tis - si-mus, Je - su Chri - ste. Cum San-cto Spi - ri - tu

4 6 6 5 [1 1 1]

2 6 5

51

Cum San - cto Spi - ri - tu

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

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

senza B. *con B.*

9 10 9 10 6 5 4 3 [1] 4 2 6

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

5 3 2 6 9 8 4 3 9 7 6 5 6 5 7 6 4 2 6 6 6 4

tr

p

p

p

p

p

p

Pa - tris. A - men, a - men, a - men, a - - - men, a - - - - men,

Pa - tris. A - men, a - men, a - men, a - men, a - men, a - men,

Pa - tris. A - men, a - men, a - - men, a - men, a - men,

— Pa - tris. A - men, a - men, a - - men, a - men, a - men,

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

*) Zu T. 60 in den Pauken vgl. Krit. Bericht.

61

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, a - men, a - men.

6 6 - 7 6 - 6 -

CREDO

Allegro

Tutti

Cre - do, cre - do in u-num De - um. Pa - trem, Pa - trem o-mnipot-en - tem, fa - cto - rem

Tutti

Cre - do, cre - do in u-num De - um. Pa - trem, Pa - trem o-mnipot-en - tem, fa - cto - rem

Tutti

Cre - do, cre - do in u-num De - um. Pa - trem, Pa - trem o-mnipot-en - tem, fa - cto - rem

Tutti

Cre - do, cre - do in u-num De - um. Pa - trem, Pa - trem o-mnipot-en - tem, fa - cto - rem

[1] 6 - 6
5 - 6

8

cae - li et ter - rae, vi - si - bi - li - um o - m - nium, et in vi - si - bi - li -

cae - li et ter - rac, vi - si - bi - li - um o - m - nium, et in - vi - si - bi - li -

cae - li et ter - rae, vi - si - bi - li - um o - m - nium, et in - vi - si - bi - li -

cae - li et ter - rae, vi - si - bi - li - um o - m - nium, et in - vi - si - bi - li -

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

10

um. Et in u-num Do-minum

um. Et in u-num Do-minum

um. Et in u-num Do-minum

um. Et in u-num Do-minum

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

21

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

6 - 6 9 - 5 6 5 - 6 6 6 7 6 4+ - 6 6 - 5 7 -
 5 4 - 3 5 # 2 - 5 - 4 - #

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

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

Pa - tri: per quem o - mni-a fa - cta sunt. Qui pro - pter, qui

Pa - tri: per quem o - mni-a fa - cta sunt. Qui pro - pter, qui

Pa - tri: per quem o - mni-a fa - cta sunt. Qui pro - pter, qui

Pa - tri: per quem o - mni-a fa - cta sunt. Qui pro - pter, qui

1 1 1 1 1 |] 5/3 _____ 6/5 - 6 6 6/4 - 5/3 - 6/5

47

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

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

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

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

The image shows a page of a musical score for piano and voice. It consists of several systems of staves. The top two systems are for the piano accompaniment, with a grand staff (treble and bass clefs). The middle system is for the voice, with a single staff in a soprano clef. Below the voice staff are three more systems, each containing a vocal line and a piano accompaniment line. The lyrics are: "scen - dit, de-scen - dit de cae - lis." The bottom-most system is a figured bass line with the following notation: [1 1 1 1 1 1 1 1 1 1 1 1 1 1 1] 6 5 - 6 5 - 4 - 3 -

Adagio

First system of piano accompaniment, consisting of a grand piano (left and right hands) and two treble clef staves. All staves are currently empty.

Second system of piano accompaniment. The grand piano part features a rhythmic pattern of eighth notes with dynamics *p* and *f*, and a *crescendo* marking. The two treble clef staves also contain musical notation with dynamics *p* and *f*, and a *crescendo* marking.

Third system featuring a vocal line and piano accompaniment. The vocal line is marked *Solo* and includes the lyrics: "Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne:". The piano accompaniment consists of two empty staves.

Fourth system of piano accompaniment. The grand piano part is marked *Solo* and includes dynamics *f* and *p*. Below the grand piano part is a line of figured bass notation: 6, 6, 6, 6, 6 #, 7, 6, 5, [4], b6, 7, 6, b5, -.

61

Solo Tutti

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

Solo Tutti

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

Et ho - mo fa - ctus est. Tutti

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

Cru-ci - fi - xus, cru - ci - fi - xus, cru - ci - fi - xus, cru - ci - fi - xus,

6 b7 4/6 5 4 3 Tutti

senza Organo senza B.

coll'Organo

66

Allegro

Musical notation for the first system, including piano and violin parts. The piano part features a melody in the right hand and accompaniment in the left hand. The violin part is shown as a single staff with a treble clef.

Musical notation for the second system, including violin and viola parts. Both parts are shown as single staves with treble clefs.

Musical notation for the third system, including piano and violin parts. The piano part continues with its melody and accompaniment. The violin part is shown as a single staff with a treble clef.

Musical notation for the fourth system, including violin and viola parts. Both parts are shown as single staves with treble clefs.

Vocal notation with lyrics for the fifth system. The lyrics are: *pas - sus, se - pul - tus est. Et re - sur - re - xit ter - ti - a*. The notation includes a *Tutti* marking and dynamic markings *p* and *f*.

Basso continuo notation for the sixth system, marked *con B.*. It includes a treble clef and a series of numbers below the staff: [1] 6 6 5 6 5 4 [1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1].

di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum:

di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum:

di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum:

di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum:

1 | 6 - 6 6 - 6 - 5 - 6 5 - - -

5 - 6 6 - 6 - 5 - 6 5 - - -

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus, ven - tu - rus est cum

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus, ven - tu - rus est cum

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus, ven - tu - rus est cum

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus, ven - tu - rus est cum

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

87

The musical score consists of piano accompaniment and four vocal staves. The piano part features a rhythmic accompaniment in the left hand and a more melodic line in the right hand. The vocal parts enter in measure 87 with the lyrics: "glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -". The lyrics are repeated across the four staves. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The key signature has one sharp (F#) and the time signature is 3/4. The bottom of the page shows figured bass notation: 6, 6, # - [1 1 1 1], 6.

93

fp fp fp

f f f

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

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

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

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

Solo

4+ / 3 6 - 6 - 5 - / 4 - # - , 4+ / 2 6 - 4 - # [-] 4+ / 2 6 - 4 - # [-] 4 - / 4 b

159

p

p

p

mf

simile

tr

Solo

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

Solo

Qui ex

109

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, qui lo -

Pa - tre Fi - li - o - que pro - ce - dit. Et con - glo - ri - fi - ca - tur.

125

cle - si-am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

cle - si-am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

cle - si-am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

cle - si-am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

1 1 1 1 1 1 | 6 6 6 6 5 5 6 6 5 3 6 5 3 7 6 6 6 5 3

132

spe - cto re - sur - re - cti - o - nem mor - tu - o -

spe - cto re - sur - re - cti - o - nem mor - tu - o -

spe - cto re - sur - re - cti - o - nem mor - tu - o -

spe - cto re - sur - re - cti - o - nem mor - tu - o -

4
2

6
b5

9
b4

8
3

Org.: tasto solo

138

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

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

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

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

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

145

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.

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

SANCTUS

Andante maestoso

The musical score consists of several systems. The first system shows the piano accompaniment for the first four measures, with dynamics marked *f*. The second system continues the piano accompaniment. The third system features a more complex piano accompaniment with dynamics *f* and *f p*. The fourth system introduces the vocal parts, with the lyrics: "San - ctus, San - ctus, San - ctus Do - mi - nus De - us". The vocal parts are marked *Tutti* and *f*. The fifth system continues the vocal parts with the same lyrics. The sixth system shows the piano accompaniment for the vocal parts, with dynamics *f* and *f p*, and includes the instruction "coll' Org." and "senza Org." for the organ. The final system shows the piano accompaniment for the vocal parts, with dynamics *f* and *f p*, and includes the instruction "coll' Org." and "senza Org." for the organ. The key signature is one sharp (F#) and the time signature is common time (C).

5 **Allegro**

Sa - ba-oth. Ple - ni sunt cae - li et ter - rae glo - ri - a tu - a.

Sa - ba-oth. Ple - ni sunt cae - li et ter - rae glo - ri - a tu - a.

Sa - ba-oth. Ple - ni sunt cae - li glo - ri - a tu - a.

Sa - ba-oth. Ple - ni sunt glo - ri - a tu - a. Ho - san - na... in... ex -

senza B. *con B.*

[1 1 1 1] 4/2 6 6 5 [1 1 1 1 1 1 1 1]

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

Fifth system of musical notation, primarily piano accompaniment.

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

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

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

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

Tenth system of musical notation, primarily piano accompaniment with figured bass notation: 7 6 4 3 6 6 6 6.

BENEDICTUS

Allegro

The musical score is arranged in a system with five staves. The top two staves are for the vocal parts (Soprano and Alto), the next two are for the piano accompaniment (Right and Left Hand), and the bottom staff is for the basso continuo. The tempo is marked 'Allegro'. The score begins with a piano (*f*) dynamic. The piano accompaniment features a prominent triplet pattern in the right hand, marked 'simile' and 'p'. The vocal parts enter with the lyrics 'Be - ne - di-ctus, be - ne - di-ctus qui'. The score includes markings for 'Tutti' and 'Solo' dynamics. The basso continuo line includes figured bass notation: *f*, 2, 6, 4, 2, 6, 6, 7, 7, 6.

8

ve - nit, qui ve - nit in no - mi - ne, in no - - mi - ne Do - mi - ni. **Tutti** Be - ne -

qui ve - nit, qui ve - - - - nit in no - mi - ne Do - mi - ni. **Tutti** Be - ne -

ve - nit, qui ve - nit, qui ve - nit in no - - mi - ne Do - mi - ni. **Tutti** Be - ne -

Solo be - ne - di - ctus qui ve - nit. **f** Be - ne -

Solo **f**

p 6 6 5 6
4 3

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

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

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

di-ctus, be-ne-di-ctus, qui

6 p 6 7

20

tr

fp

tr

fp

tr

p

fp

Solo

fp

Do - mi - ni. qui ve - nit, qui ve - nit, qui ve - nit, be - ne -

Solo

fp

Do - mi - ni. qui ve - nit, qui ve - nit, be - ne -

Solo

fp

Do - mi - ni. qui ve - nit, qui ve - nit, qui ve - nit, be - ne -

Solo

ve - nit. qui ve - nit, qui ve - nit, be - - -

Tutti

f

Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,

Tutti

f

Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,

Tutti

f

Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,

Tutti

f

Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,

Tutti

f

Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,

Solo

P

Org.: tasto solo

6/4 - 5/8 # 6 5# 6 6/5 6

The musical score consists of several systems. The first system shows the piano introduction with a forte piano (fp) dynamic. The second system is a grand staff for piano. The third system is a grand staff for piano. The fourth system is a grand staff for piano. The fifth system is a vocal line with lyrics: "di - ctus qui ve - nit, qui ve - nit, be - ne - di - ctus qui". The sixth system is a vocal line with lyrics: "di - ctus qui ve - nit, qui ve - nit, be - ne - di - ctus qui". The seventh system is a vocal line with lyrics: "di - ctus qui ve - nit, qui ve - nit, be - ne - di - ctus qui". The eighth system is a bass line with lyrics: "ne - - - di - ctus qui ve - nit, be - ne - di - ctus qui". The ninth system is a bass line with figured bass notation: "# 7 # 7 7 #".

34

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

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

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

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

a 2

p

tr

p

tr

p

tr

p

tr

Tutti *Solo*

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

Tutti *Solo*

Be - ne - di - ctus, be - ne - di - ctus qui ve - nit,

Tutti *Solo*

Be - ne - di - ctus, be - ne - di - ctus qui ve - nit, qui ve - nit,

Tutti *Solo*

Be - ne - di - ctus, be - - - ne - - - di - ctus qui ve - nit,

Tutti *Solo*

7 # 7 # 6 47 7 7 6 4 5 3

47

System 1: Piano Accompaniment

System 2: Vocal Lines

System 3: Basso Continuo

Vocal Lyrics:
 Tutti Solo
 Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.
 be - ne - di - ctus, be - ne - di - ctus qui - ve - nit,
 be - ne - di - ctus, be - ne - di - ctus qui ve - nit, qui ve - nit,
 be - ne - di - ctus, be - - - ne - - - di - ctus qui ve - nit,

Figured Bass: # 6, b7, 7, 7, 6, 4, 3

The musical score consists of several systems. The first system shows the piano introduction with a *fp* dynamic marking. The second system continues the piano accompaniment. The third system features a *p* dynamic marking and a *Solo* section for the vocal parts. The lyrics for this section are: *qui ve - nit, qui ve - nit, be - - ne -*. The fourth system continues the *Solo* section with the lyrics: *qui ve - nit, qui ve - nit, qui ve - nit, be - - ne -*. The fifth system is marked *Tutti* and features the lyrics: *Be - ne - di-ctus, be - ne - di-ctus, be - ne - di-ctus,*. The sixth system continues the *Tutti* section with the lyrics: *be - ne - di-ctus, be - ne - di-ctus, be - ne - di-ctus,*. The seventh system continues the *Tutti* section with the lyrics: *be - ne - di-ctus, be - ne - di-ctus, be - ne - di-ctus,*. The eighth system continues the *Tutti* section with the lyrics: *be - ne - di-ctus, be - ne - di-ctus, be - ne - di-ctus,*. The final system includes a *Solo* section for the organ with the instruction *Org.: tasto solo*. The score includes various musical notations such as dynamics (*fp*, *p*, *f*), articulation (*acc.*), and performance instructions (*Solo*, *Tutti*).

60

fp fp

fp fp

fp fp

fp fp

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

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

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

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

7 7 7 7

Musical score for the first system, featuring piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Dynamics include *f* and *p*.

Empty musical staves for vocal parts, including a single treble clef staff and a grand staff (treble and bass clefs).

Empty musical staves for piano accompaniment, including a grand staff (treble and bass clefs).

Musical score for the second system, featuring piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Dynamics include *f* and *p*.

ve - nit in no - mi - ne_ Do - - - mi - ni. Be - ne - dictus qui ve - nit

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

ve - nit in no - mi - ne_ Do - - - mi - ni. Be - ne - dictus qui ve - nit

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

Musical score for the third system, featuring piano accompaniment. The bottom staff is in bass clef. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5.

in no-mine, in no - mi-ne Do - mi-ni. Ho-san - na, ho-

in no-mine, in no-mine Do - mi-ni. Ho-san-na, ho-san-na, ho-san-na,

in no-mine, in no - mi-ne Do - mi-ni. Ho-san-na, ho-san-na, ho-san-na, ho-

in no-mine, in no - mi-ne Do - mi-ni. Ho-san-na, ho-san-na, ho-san-na, ho-

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

80

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

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

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

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

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

AGNUS DEI

Adagio^{*)}

The score consists of the following parts:

- Violin I and II
- Viola and Cello
- Piano
- Vocal parts (Soprano, Alto, Tenor, Bass)

The vocal parts enter in the fifth system with the lyrics: *A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, pec -*

The piano accompaniment features a sixteenth-note pattern in the right hand and a steady eighth-note bass line. Dynamics include *f*, *p*, and *f*.

*) Zur Tempobezeichnung vgl. Krit. Bericht.

4

ca - - - ta_mun-di: mi - se - re - - re_, mi - se-re re no - bis,

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

ca - - - ta_mun-di: mi - se - re - - re_, mi - se - re - re no - bis,

tol - lis pecca - ta mun-di: mi - se - re - re, mi - se - re - re no - bis,

5 - 5⁺ 6 - 7 [1 1] b #9 - 8 7 b6 5 6 - b6 4 [7] b6 5 - 4⁺
[b] 4 # 2

7

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

Tutti *f* *p*

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

Tutti *f* *p*

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

Tutti *f* *p*

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

Tutti *f* *p*

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

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

6
4

5
#

[1 1 1 1 1 1 1]

7
#

13

f tol - lis pec - ca - ta, pec - ca - - ta mun - di: *Solo* mi - se - re - re,

pec - ca - ta, pec - ca - - ta mun - di: *Solo* mi - se - -

pec - ca - ta, pec - ca - - ta mun - di: *Solo* mi - se - re - re, mi - se -

pec - ca - ta, qui - tol - lis pecca - ta mun - di: *Solo* mi - se - re - re, mi - se -

p

7 # 4+ b 6 6 5 # 5 6 5 #

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

5 6 7
 # 4 4

19

tol - lis pec - ca - ta, pec - ca - - - ta mun - di: do - na no - - bis,
 pec - ca - - ta, pec - ca - - ta mun - di: do - na no - bis,
 pec - ca - ta, pec - ca - - ta mun - di: do - na no - - bis,
 pec - ca - ta, qui tol - lis pec - ca - ta mun - di: do - na no - bis,

6
5

4
2

6

6
b5

b7

5
3

b

b9

8 7 b6 5

22

The score consists of several systems. The first system shows the piano accompaniment for the first two measures. The second system contains vocal parts with the lyrics: "do - na no - bis pa - cem, do - na no - bis pa - cem, do - na, do - na no - bis pa - cem, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - - - cem,". The vocal parts are marked with "Tutti" and "f". The piano accompaniment in the second system includes markings for "crescendo" and "f". The third system continues the piano accompaniment and includes a figured bass line at the bottom.

Figured Bass:

♭ - ♭6 7 ♭6 5 - 4 6 5 - 5' 6 - 6 - 7 - 6 6
 4 4 3 - 2 3 # 3 4 3 -

25

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

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

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

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

6 6 6 5 5 [1 1 1 1 1 1] Org.: tasto solo e pedale

28

p

p

p

simile

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

31

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

Tutti
 f

Tutti
 f

Tutti
 f

Tutti
 f

5
 3

10 10 10 10 10 10 10