

# Antonio Vivaldi

## Gloria in D

RV 589

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per Soli (SSA), Coro (SATB)  
Tromba, Oboe  
2 Violini, Viola, Basso continuo  
(Violoncello / Fagotto / Contrabbasso  
ed Organo)

mit einem Vorwort von Hartwig Bögel

herausgegeben von / edited by  
Günter Graulich

Stuttgarter Vivaldi-Ausgaben

Partitur / Full score

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Carus 40.001



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## VORWORT

Antonio Vivaldi (1678–1741) ist uns heute vor allem durch seine Orchesterkompositionen, insbesondere durch seine Solokonzerte und Concerti grossi bekannt. In diesen Gattungen leistete er Bahnbrechendes und setzte Maßstäbe, die lange Zeit als vorbildlich galten. Zeugnis dafür ist die Bewunderung, die ihm von Komponisten außerhalb Italiens zuteil wurde.

Demgegenüber scheint Vivaldis Kirchenmusik im Deutschland des 18. Jahrhunderts weniger bekannt gewesen zu sein (obwohl sich einige Abschriften in Böhmen und Sachsen nachweisen lassen), und zudem scheint sie hier wie auch in Italien bald nach Vivaldis Tod in Vergessenheit geraten zu sein. Erst die erstaunliche Entdeckung der umfangreichen Vivaldi-Bestände in den Jahren 1926–30 durch Luigi Torri und Alberto Gentili mit nicht weniger als 5 Sammelbänden geistlicher Musik (überwiegend von Vivaldi) lenkte die Aufmerksamkeit der Öffentlichkeit wieder auf diesen Bereich von Vivaldis Schaffen. Die Manuskripte sind heute als „Collezione Mauro Foà e Renzo Giordano“ Bestandteil der Turiner Nationalbibliothek.

### Vivaldis Kirchenmusik

Vivaldi kam schon früh mit der Kirchenmusik in Berührung. Sein Vater Giovanni Battista Vivaldi wurde 1685 im Zuge einer Reorganisation der Kirchenmusik durch Giovanni Legrenzi Mitglied im traditionsreichen Orchester des Markusdoms in Venedig. Antonio selbst soll bereits im Alter von zehn Jahren in diesem Orchester gelegentlich mitgespielt haben; so vertrat er zum Beispiel seinen Vater, der auch noch im Opernorchester von *San Giovanni Grisostomo* zu spielen hatte.<sup>1</sup>

Anlaß für die Komposition geistlicher Werke war Vivaldis Anstellung am *Ospedale della Pietà*, einem jener vier Waisenhäuser Venedigs, in denen die jungen Mädchen eine intensive musikalische Ausbildung erhielten; so wurden alle im Chorgesang geschult, und die besonders begabten erhielten zudem Unterricht im Instrumentalspiel beziehungsweise Sologesang.<sup>2</sup> Nicht nur bei der musikalischen Ausgestaltung der Gottesdienste stellten die Mädchen ihre musikalischen Fertigkeiten unter Beweis, sondern auch in Konzertaufführungen, die – es wurden Eintrittsgelder erhoben – zum Unterhalt der Anstalt beitrugen, und deren künstlerische Qualität nach Aussagen von Zeitgenossen beachtlich gewesen sein muß.<sup>3</sup>

Vivaldi trat im September 1703 in den Dienst des *Ospedale*. Seine Tätigkeit erstreckte sich zunächst hauptsächlich auf den Violinunterricht<sup>4</sup>, er engagierte sich in dieser Zeit aber auch schon in der Orchestererziehung. 1709 nannte er sich bereits „Maestro de Concerti del Pio Ospedale della Pietà di Venezia“<sup>5</sup>. Aber erst 1711 erhielt er eine feste Anstellung.

Die Krankheit von Francesco Gasparini, der von 1700 bis 1713 das Musik-Seminar leitete, ermöglichte ein verstärktes Engagement Vivaldis bei der Komposition geistlicher Werke, die für die Aufführungen des *Ospedale* gebraucht wurden. In diese Zeit fällt auch Vivaldis Hinwendung zur Oper, sowie eine intensive Reisetätigkeit – Umstände also, die einer kontinuierlichen Tätigkeit am *Ospedale* in leitender Funktion (etwa als Maestro di Coro) entgegenstanden. Obwohl 1718–23 und 1725–35 keine Vivaldi betreffenden Eintragungen in den Unterlagen des *Ospedale* zu finden sind<sup>6</sup>, scheint seine Verbindung dorthin nie völlig abgerissen zu sein. Erst 1740, vor seiner Abreise nach Wien, brach Vivaldi auch die Brücken zum *Ospedale* hinter sich ab.

Zu den Aufgaben der „Maestri di Coro“ gehörte neben der Gesamtleitung größerer Aufführungen die Komposition von mindestens zwei Motetten pro Monat sowie von zwei neuen Messen und Vespers pro Jahr.<sup>7</sup> Daß Vivaldi während Gasparinis Krankheit eigene geistliche Kompositionen für das *Ospedale* schrieb, zeigt uns die Dotierung mit 50 Dukaten, die er am 2.6.1715 unter ausdrücklicher Anerkennung seiner kompositorischen Leistungen erhielt. Allerdings kann daraus noch nicht geschlossen werden, daß sämtliche geistlichen Werke Vivaldis Auftragskompositionen für das *Ospedale* waren.

Vivaldis Kirchenmusik umfaßt Messeteile, Psalmvertonungen, Biblische Lobgesänge, Hymnen, Sequenzen und Antiphonen, Motetten, „Introduzioni“ (in der Regel kurze lateinische Solokantaten, die, nach dem Brauch der Zeit, größeren Werken wie Messeteilen oder Psalmen vorangestellt wurden), sowie kleinere liturgische Werke und mehrere Oratorien, von denen allerdings nur *Juditha Triumphans devicta Holofernes Barbarie* erhalten ist.

Ging man noch vor einiger Zeit von einem Bestand der Kirchenmusik an etwa 60 Werken aus<sup>8</sup>, so ergaben neuere Forschungen, daß Vivaldi einerseits noch weitere geistliche Werke geschrieben hat, von denen wir allerdings nur die Titel kennen<sup>9</sup>, daß aber andererseits die Echtheit eines nicht geringen Teiles aus dem alten Bestand hauptsächlich aus Stilgründen angezweifelt werden muß. So führt Raimund Rügge<sup>10</sup> nur noch 47 geistliche Werke an. Peter Ryom bleibt im neuesten *Grove-Werkverzeichnis*<sup>11</sup> außer für die Oratorien-Numerierung zwar bei seinen RV-Zahlen (*Ryom-Verzeichnis*), äußert jetzt aber bei einigen Werken Echtheitszweifel.

<sup>1</sup> Walter Kolneder, *Antonio Vivaldi. Dokumente seines Lebens und Schaffens*. Taschenbücher zur Musikwissenschaft, hrsg. von Richard Schaal, Bd.50. Wilhelmshaven 1979, S.29

<sup>2</sup> Walter Kolneder, *Vivaldis pädagogische Tätigkeit in Venedig*. In: *Die Musikforschung* V, Jg 1952, Kassel, S.341–345

<sup>3</sup> Vgl. die Beschreibung von Charles de Brosses in: *Des Präsidents de Brosses vertrauliche Briefe aus Italien*, Paris 1920, S.171 ff. Ohne die Leistungen der Schülerinnen in Zweifel ziehen zu wollen, darf aus de Brosses' Beschreibungen allerdings vermutet werden, daß ein Teil seiner Begeisterung auch auf der visuellen Komponente bei solchen Konzerten beruhte.

<sup>4</sup> Im August 1704 erhielt er eine Gehaltszulage von 40 Dukaten, weil er außerdem noch die „Viola all' inglese“ unterrichtete.

<sup>5</sup> im Drucktitel seiner Violinsonaten op.II

<sup>6</sup> Walter Kolneder, *Antonio Vivaldis pädagogische Tätigkeit*, a.a.O. S.344

<sup>7</sup> Walter Kolneder, *Antonio Vivaldi*, Wiesbaden 1965, S.239

<sup>8</sup> Artikel *Vivaldi*, von Rudolf Eller in: *Die Musik in Geschichte und Gegenwart*, Bd 13, Kassel 1966, Sp. 1856 f.

Vgl. auch: Peter Ryom, *Verzeichnis der Werke Antonio Vivaldis*, VEB Deutscher Verlag für Musik Leipzig, 2/1974 (67 Werknummern, allerdings unter Einschluß verschollener Werke).

<sup>9</sup> Kolneder, *Vivaldi-Dokumente*, a.a.O. S.135

<sup>10</sup> Raimund Rügge, *Die Kirchenmusik von Antonio Vivaldi*, in: *Schweizerische Musikzeitung*, 11.Jg., Heft 3, Zürich 1971, S. 135–139

<sup>11</sup> Michael Talbot (Text) und Peter Ryom (Werkverzeichnis und Bibliographie): Artikel *Vivaldi* in: *The new Grove Dictionary of Music and Musicians*, Bd. 20, London usw. 1980, S.43

## Gloria RV 589

Dieses wohl bekannteste geistliche Werk Vivaldis ist mit Sicherheit zu seinen bedeutendsten kirchenmusikalischen Schöpfungen zu rechnen.<sup>12</sup> Es ist nicht Teil einer zusammenhängenden Meßvertonung. Die Vertonung einzelner Messesätze ist an sich nicht außergewöhnlich, verlangten doch bestimmte Anlässe manchmal eine besondere Ausgestaltung einzelner Sätze oder spezielle Neukompositionen.<sup>13</sup> Obwohl wir von einem Auftrag an Vivaldi wissen, zur Hochzeit des französischen Königs Ludwigs XV 1725 ein Gloria zu schreiben, erlaubt dies noch nicht den Schluß, in der vorliegenden Komposition dieses Auftragswerk zu sehen, denn bei dem Werk deutet die Besetzung der Vokalsoli (lediglich Alt und Sopran) wohl eher auf die aufführungspraktischen Gegebenheiten im *Ospedale* hin.

Das Autograph ist undatiert. Da bei Vivaldi Aussagen zur Chronologie seiner Werke aufgrund stilistischer Merkmale äußerst problematisch sind – ihm standen alle affekt- und kontrastbetonenden Satzweisen der Neapolitaner wie auch der „offizielle“ stile antico zur Verfügung – ist die genaue Entstehungszeit nicht zu bestimmen. Es ist aber denkbar, daß die erwähnte Zuwendung von 50 Dukaten vom 2. Juni 1715 in Zusammenhang mit diesem Gloria zu sehen ist.

Das Werk ist groß angelegt. Es ist kantatenmäßig und im Stil der „Missa concertata“ in einzelne Abschnitte gegliedert, die sich in Besetzung, Satzart, Takt, Tonart und Affektgehalt unterscheiden:

1. Gloria in excelsis
2. Et in terra pax
3. Laudamus te
4. Gratias agimus tibi
5. Propter magnam gloriam tuam
6. Domine Deus
7. Domine fili unigenite
8. Domine Deus, agnus Dei
9. Qui tollis
10. Qui sedes
11. Quoniam tu solus sanctus
12. Cum sancto spiritu

In den Eckteilen und im *Quoniam* tritt je eine Oboe und Trompete (ohne Pauken!) zum Streichorchester hinzu. Solistisch vertont sind – in weitgehender Übereinstimmung mit den Gepflogenheiten der Zeit – das *Laudamus*, das *Domine Deus* (Nr. 6, hier im Siciliano-Rhythmus) und das *Domine Deus, Agnus Dei* (hier alternierend mit „sprechenden“ Choreinwürfen) sowie das beschwingte *Qui sedes*. Eine zyklische Rundung erfährt das Werk durch die Wiederaufnahme von Themenmaterial des Anfangs im *Quoniam*. Hier ist das dem Choreinsatz vorausgehende mehrgliedrige Orchesterritornell in Concerto grosso-Manier behandelt: da die Motivgruppen frei kombinierbar sind, ergeben sich unterschiedlich lange Ritornellgestalten.

Im Chorsatz wechseln homophone und polyphone Gestaltung. Interessant ist, daß die Schlußfuge „Cum Sancto Spiritu“, wengleich auch leicht modifiziert, auch im anderen erhaltenen Gloria Vivaldis erscheint (RV 588)<sup>14</sup>. Die Unterschiede betreffen einerseits die Instrumentation (in RV 588 spielen zwei selbständig geführte Oboen, außerdem beteiligt sich das Orchester in beiden Versionen etwas unterschiedlich am Fugenaufbau), andererseits die kompositorische Faktur (manche Chorpartien sind in beiden Sätzen von unterschiedlicher Länge). Auch lassen sich in beiden Sätzen leichte melodische Varianten feststellen, vgl. z.B. den Alt von Takt 10 in beiden Sätzen oder die Violine 1 in Takt 29 vom RV 589 bzw. Takt 30 von RV 588.

Wahrscheinlich gehen beide Versionen dieses Satzes auf die Schlußfuge eines doppelchörigen Gloria von Giovanni Maria Ruggieri zurück, das den Titel trägt:

1708: 9 sett.<sup>e</sup> Ven.<sup>a</sup> / Gloria & : p due Chorij / di me / Gio: Maria Ruggieri C.V.<sup>15</sup>

Dieses Werk befindet sich in einem Sammelband, in dem einige unbezweifelbar echte Vivaldi'sche Kompositionen vereint sind. Vivaldi hat diese Fuge in dem vorliegenden Gloria für nur einen Chor eingerichtet.<sup>16</sup>

Vivaldis Gloria RV 589 ist wegen gewisser Parallelen oft mit Bachs Gloria aus der h-Moll-Messe verglichen worden. Ein direkter Einfluß Vivaldis auf Bachs Gloria-Gestaltung ist allerdings durch nichts zu belegen.

Reutlingen, 18. April 1981

Hartwig Bögel

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur, zugleich Orgelstimme (Carus 40.001),  
Klavierauszug (Carus 40.001/03),  
Chorpartitur (Carus 40.001/05),  
komplettes Orchestermaterial (Carus 40.001/19).

The following performance material is available for this work:  
full score, also organ part (Carus 40.001),  
vocal score (Carus 40.001/03),  
choral score (Carus 40.001/05),  
complete orchestral material (Carus 40.001/19).

<sup>12</sup> Die vorliegende Ausgabe beruht auf dem Autograph, das in der Nationalbibliothek Turin unter der Signatur *Girod. 32,8* (fol. 90r–129r) aufbewahrt wird. Es trägt die Überschrift: *Gloria / a 4 con Istro:ti / del Vivaldi*.

<sup>13</sup> Vgl. etwa den Auftrag, für die Übertragung von Reliquien in die Basilika von San Marco ein „Laudate Dominum“ zu komponieren (1732). (Kolneder, *Vivaldi-Dokumente*, a.a.O. S.142).

<sup>14</sup> RV 588, Signatur „Giordano 32,8“, Turin. Dieses Werk ist ebenfalls im Carus-Verlag veröffentlicht (CV 40.008).

<sup>15</sup> Im Sammelband Foà 40, Nr. 6, fol. 63r–96r (Nationalbibliothek Turin). Vgl. Ryom, *Verzeichnis* a.a.O. Anhang Nr. 23

<sup>16</sup> Immerhin denkbar wäre aber auch, daß Vivaldi und Ruggieri das Finale aus einer gemeinsamen Quelle geschöpft haben (vgl. Peter Ryom, *Les manuscrits de Vivaldi*, Antonio Vivaldi Archives, Kopenhagen 1977, S. 459)

Antonio Vivaldi (1678–1741) is known to us today primarily for his orchestral works, for his solo concertos and “concerti grossi” in particular. In these types of works he opened up new roads and set standards that were long followed – as evidenced by the admiration he received from composers outside Italy. Without the intensive at-Vivaldi’s sacred music, on the other hand, seems to have been less known in Germany during the eighteenth century (although copies of several of his works can be proved to have been in Bohemia and Saxony). Moreover, what was known appears to have been forgotten in Germany as well as in Italy soon after Vivaldi’s death. It was not until Luigi Torri and Alberto Gentili discovered the extensive collection of no less than five volumes of church music (chiefly by Vivaldi) in the years 1926 to 1930 that the public’s attention was again directed to this sector of Vivaldi’s output. The manuscripts, under the name of the “Collezioni Mauro Foà e Renzo Giordano”, are now in the possession of the Turin National Library.

#### Vivaldi’s Church Music

Vivaldi came into very early contact with church music. His father, Giovanni Battista Vivaldi, became a member of the tradition-steeped Orchestra of St. Mark’s when it was reorganized by Giovanni Legrenzi. Antonio himself, it is claimed, was already playing with the orchestra occasionally when he was 10 years old; for example, he would sometimes substitute for his father who also had to play in the opera orchestra at San Giovanni Grisostomo.<sup>1</sup>

What caused Vivaldi to compose sacred works was his position at the *Ospedale della Pietà*, one of the four Venetian orphanages in which young girls were schooled in choral singing and the especially gifted ones given additional instruction in playing an instrument or in solo singing<sup>2</sup>. The girls then gave proof of their musical capabilities not only within the musical framework of worship services, but also in concert performances that, as entrance fees were collected, contributed to the maintenance of the orphanage and, according to contemporary reports, must have been of considerable artistic quality.<sup>3</sup>

Vivaldi entered his service at the Ospedale in 1703. At first he primarily gave violin lessons,<sup>4</sup> but even in this early period he also took active interest in the orchestral training. By 1709, he was already called “Maestro de’ Concerti del Pio Ospedale della Pietà di Venezia.”<sup>5</sup> It was not until 1711, however, that he received a permanent position.

It was the illness of Francesco Gasparini, who headed the music seminar there from 1700 to 1713, that caused Vivaldi to devote himself more intensively to the composition of sacred music that could be used in the activities of the Ospedale. Vivaldi’s first interest in opera falls into this period also, as well as an interest in extended traveling – both, thus, factors that worked against continuous activity on his part at the Ospedale in a leading position (such as maestro di coro). Although from 1718 to 1723 and from 1725 to 1735 no entries pertaining to Vivaldi have been found in the records of the Ospedale<sup>6</sup>, it seems that his association with the institution was never completely severed until 1740, when before his departure for Vienna, he broke off all connections to the Ospedale.

The duties of the maestri di coro included, in addition to overall responsibility for the major performances, the composition of at least two motets per month and two new masses and vespers per year.<sup>7</sup> That Vivaldi wrote sacred works of his own for the Ospedale during Gasparini’s illness is evidenced by the payment of 50 ducats that was made to him on June 12, 1715, with express recognition of his compositional achievements. We, nonetheless, cannot conclude from this that all of his sacred compositions were commissioned by the Ospedale.

Vivaldi’s church music comprises mass fragments, psalm settings, biblical songs of praise, hymns, sequences, antiphons, motets, “introduzioni” (usually short solo cantatas in Latin, that, according to the customs of the day, were to precede larger works like parts of masses or psalms) as well as lesser liturgical works and a few oratorios (of which only *Juditba Triumphans devicta Holofernes Barbarie* has come down to us, however).

While until not long ago Vivaldi’s church music was thought to

amount to some 60 works,<sup>8</sup> more recent research has revealed that, on the one hand, Vivaldi wrote other sacred works for which we know only the titles,<sup>9</sup> but that, on the other hand, the authenticity of a more than negligible number of compositions originally accredited to him must be doubted mainly for stylistic reasons. Consequently, Raimund Rügge<sup>10</sup> lists only 47 sacred works while Peter Ryom, in the latest *Grove* catalogue<sup>11</sup>, retains his RV numbering (*Ryom-Verzeichnis*) except for the oratorios, but now expresses misgivings about the authenticity of several compositions.

#### Gloria RV 589

This, probably Vivaldi’s most well-known sacred work, must surely be numbered among his most important contributions to church music.<sup>12</sup> It is not taken from a complete mass setting. The setting of single mass movements was not actually uncommon, for certain occasions sometimes required individual treatment of a particular movement or other special new compositions.<sup>13</sup> Although we know of a commission for Vivaldi to write a Gloria for the wedding of the French king Louis XV in 1725, we cannot justifiably conclude that this work (RV 589) is the one for that occasion, for the vocal soloists it requires (only alto and soprano) would more likely point to the performance practices at the Ospedale.

The autograph is undated. As statements concerning the chronology of Vivaldi’s works are highly problematical due to stylistic characteristics – all of the Neapolitan techniques for emphasizing affections and contrasts as well as the “official” *stile antico* were at his disposal – exact dates of composition cannot be determined. Yet it would be thoroughly reasonable to view the 50-ducats payment of June 12, 1715, mentioned above, in connection with this Gloria.

The work is set in broad dimensions. It is cantata-like and is divided (in “*missa concertata*” style) into individual sections that differ in scoring, type, meter, key and affective character:

1. Gloria in excelsis
2. Et in terra pax
3. Laudamus te
4. Gratias agimus tibi
5. Propter magnam gloriam tuam
6. Domine Deus
7. Domine fili unigenite
8. Domine Deus, agnus Dei
9. Qui tollis
10. Qui sedes
11. Quoniam tu solus sanctus
12. Cum sancto spiritu

An oboe and a trumpet (without timpani!) join the string orchestra in the outer sections and in the *Quoniam*. Largely corresponding to the customs of the time, *Laudamus, Dominus Deus* (No. 6, here in the rhythm of a siciliana), *Dominus Deus, agnus Dei* (here alternating with “parlando” choral interjections) and the lively *Qui sedes* are set for solo voices. The work is rounded out by the return of opening thematic material in the *Quoniam*. In this instance, the multi-sectioned orchestral ritornello that precedes the choral entrance is treated in the manner of the concerto grosso, that is, the groups of motive may be freely combined, the ritornello sections differing in length as a result. Homophonic and polyphonic passages alternate in the choral sections. The closing *Cum sancto spiritu*, that (slightly modified) also appears in Vivaldi’s other Gloria that has been preserved,<sup>14</sup> goes back to the closing fugue of a Gloria for double choir by Giovanni Maria Ruggieri, entitled “1708: 9 Sett<sup>c</sup>: Ven:<sup>a</sup> / Gloria & : p due Chorj / di me / Gio: Maria Ruggieri C.V.”.<sup>15</sup> Vivaldi adapted his fugue for one choir.<sup>16</sup>

Due to certain parallels, Vivaldi’s Gloria RV 589 is often compared with the Gloria in Bach’s *B-Minor Mass*. There is, however, no evidence of a direct influence by Vivaldi on Bach’s setting of the Gloria. For Footnotes and critical remarks see the German text.

Reutlingen, April 18, 1981

Translation: E.D.Echols

Hartwig Bögel

De nos jours, Antonio Vivaldi (1678-1741) est connu avant tout pour ses compositions orchestrales, en particulier ses concertos pour solistes et ses concerti grossi. Dans ces genres, il fit œuvre de pionnier et il établit des modèles qui furent longtemps suivis. Preuve en est l'admiration que lui témoignèrent les compositeurs hors de l'Italie. En revanche, la musique sacrée de Vivaldi semble avoir été moins connue dans l'Allemagne du XVIII<sup>e</sup> siècle (bien que l'on trouve quelques copies en Bohême et en Saxe); en outre, cette musique semble être tombée dans l'oubli, ici comme en Italie, peu après la mort de Vivaldi. L'attention du public ne fut attirée à nouveau vers cet aspect de la création de Vivaldi que dans les années 1926–30, grâce à la découverte étonnante du riche fonds «Vivaldi» par Luigi Torri et Alberto Gentili, ne comprenant pas moins de 5 volumes de musique spirituelle (de Vivaldi en majeure partie). Ces manuscrits constituent actuellement un élément essentiel de la Bibliothèque Nationale de Turin sous la dénomination de «Collezione Mauro Foà e Renzo Giordano».

#### La musique sacrée de Vivaldi

Vivaldi entra déjà très tôt en contact avec la musique sacrée. En 1685, à l'occasion d'une réorganisation entreprise par Giovanni Legrenzi, son père Giovanni Battista Vivaldi devint membre de l'orchestre riche en traditions de la basilique St-Marc de Venise. Antonio lui-même doit avoir travaillé dans cet orchestre dès l'âge de dix ans; ainsi par exemple il remplaçait son père qui devait également jouer dans l'orchestre de l'opéra de *San Giovanni Grisostomo*<sup>1</sup>.

Une occasion qui favorisa la composition d'œuvres spirituelles fut la nomination de Vivaldi à l'*Ospedale della Pietà*, l'un des quatre orphelinats de Venise dans lesquels les jeunes filles recevaient une formation musicale intensive; toutes étaient formées au chant choral, et les plus douées recevaient en outre un enseignement de pratique instrumentale ou de chant en solo<sup>2</sup>. Ces jeunes filles présentaient les preuves de leurs talents musicaux non seulement lors des prestations musicales accompagnant les services divins, mais encore dans des exécutions en concerts qui contribuaient à l'entretien de l'établissement — l'entrée était payante —, et dont la qualité artistique doit avoir été digne d'attention, selon les témoignages de contemporains<sup>3</sup>.

Vivaldi entra au service de l'*Ospedale* en septembre 1703. Son activité comprenait d'abord principalement l'enseignement du violon<sup>4</sup>, mais, dès cette époque, il s'attacha à la formation de l'orchestre. En 1709, il se nommait «Maestro de' Concerti del Pio Ospedale della Pietà di Venezia». <sup>5</sup> Toutefois ce n'est qu'en 1711 qu'il reçut un emploi ferme.

La maladie de Francesco Gasparini, qui dirigea le séminaire de musique de 1700 à 1713, rendit possible un engagement plus soutenu de Vivaldi dans la composition d'œuvres spirituelles utilisées pour les prestations de l'*Ospedale*. A cette même époque, Vivaldi s'orienta également vers l'opéra, et il voyagea beaucoup — il s'agit donc là de circonstances opposées à une activité continue à l'*Ospedale* à un poste supérieur (c'est-à-dire comme Maestro di Coro). Bien que les documents de l'*Ospedale*<sup>6</sup> ne comportent aucune indication concernant Vivaldi dans les années 1718–1723 et 1725–1735, il semble que ses relations n'aient pas été totalement rompues. Ce n'est qu'en 1740, avant son départ pour Vienne, que Vivaldi coupa les ponts avec l'*Ospedale*.

Les charges des «Maestri di Coro» comportaient la direction générale d'importantes exécutions, mais également la composition d'au moins deux motets par mois, ainsi que de deux nouvelles messes et vêpres par an.<sup>7</sup> On sait que Vivaldi écrivit personnellement des compositions spirituelles pendant la maladie de Gasparini grâce à une attribution de 50 ducats qu'il reçut le 2.6.1715 en vive reconnaissance de ses prestations de compositeur. On ne peut toutefois pas conclure de ce fait que toutes les œuvres spirituelles de Vivaldi aient été des commandes de l'*Ospedale*.

La musique sacrée de Vivaldi comprend des parties de messes, des mises en musique de psaumes, des chants de louanges bibliques, des hymnes, des séquences et antiphones, des motets, des «Introduzioni» (en général, il s'agissait de brèves cantates solo en latin qui précédaient, selon l'usage de l'époque, des œuvres plus importantes telles que des parties de messes ou des psaumes), ainsi que des pièces liturgiques plus brèves et que plusieurs oratorios, dont on ne conserve que *Juditha Triumphans devicta Holofernes Barbarie*.

Il y a quelque temps, on se limitait encore à un fonds de musique sacrée d'environ 60 œuvres;<sup>8</sup> des recherches plus récentes ont montré

que, d'une part, Vivaldi avait écrit encore d'autres œuvres sacrées (dont nous ne connaissons que les titres),<sup>9</sup> et que, d'autre part, l'authenticité d'une partie non négligeable de l'inventaire ancien devait être mise en doute, pour des raisons essentiellement stylistiques. Ainsi Raimund Rügge<sup>10</sup> ne cite plus que 47 œuvres spirituelles. Dans le plus récent catalogue des œuvres de Grove<sup>11</sup>, Peter Ryom en reste aux chiffres RV (*Ryom-Verzeichnis*), hormis pour la numérotation des oratorios; toutefois il exprime maintenant quelques doutes sur l'authenticité de certaines œuvres.

#### Gloria RV 589

Cette œuvre sacrée bien connue de Vivaldi compte certainement parmi ses créations de musique spirituelle les plus importantes.<sup>12</sup> Il ne s'agit pas d'une partie d'une messe complète. La mise en musique de parties isolées de messes n'est pas en soi inhabituelle; des occasions précises exigeaient parfois la création particulière de mouvements isolés ou de compositions spéciales nouvelles.<sup>13</sup> Bien que nous sachions que Vivaldi avait reçu commande d'un Gloria pour les noces du roi de France Louis XV en 1725, cela ne nous permet pas de conclure qu'il s'agit là de cette œuvre commandée, car l'attribution des voix solistiques (uniquement l'alto et le soprano) indique bien plutôt une production destinée à la pratique de l'exécution à l'*Ospedale*.

L'autographe n'est pas daté. Chez Vivaldi, il est extrêmement problématique d'établir une chronologie sur la base des caractéristiques stylistiques — il pratiquait toutes les manières de composition des Napolitains, privilégiant les sentiments et les contrastes, tout aussi bien que le style antico «officiel» —; de ce fait, il est impossible de déterminer avec précision la date de la composition. On peut toutefois supposer que l'attribution mentionnée des 50 ducats, le 2 juin 1715, a un rapport avec ce Gloria.

Les dimensions de l'œuvre sont importantes. Elle est articulée, comme une cantate et dans le style de la «Missa concertata», en des mouvements séparés différenciés par leur orchestration, leur technique de composition, leur mesure, leur tonalité et leur contenu affectif:

1. Gloria in excelsis
2. Et in terra pax
3. Laudamus te
4. Gratias agimus tibi
5. Propter magnam gloriam tuam
6. Domine Deus
7. Domine fili unigenite
8. Domine Deus, Agnus Dei
9. Qui tollis
10. Qui sedes
11. Quoniam tu solus sanctus
12. Cum sancto spiritu

Dans les parties extrêmes et le *Quoniam*, l'orchestre à cordes est complété par un hautbois et une trompette (sans timbales!). Tout à fait en accord avec la coutume de l'époque, des solistes se voient confier le *Laudamus*, le *Domine Deus* (n° 6, ici en rythme de sicilienne) et le *Domine Deus, Agnus Dei* (en alternance avec des interventions du chœur «parlant»), ainsi que le vibrant *Qui sedes*. Un caractère cyclique est conféré à l'œuvre par la répétition de matériel thématique du début dans le *Quoniam*. Le ritornello orchestral, qui comporte plusieurs phrases, précédant l'entrée du chœur, y est traité à la manière du concerto grosso: comme les groupes de motifs peuvent être combinés librement, il en résulte de longs ritornellos différents. Dans la partie chorale, l'homophonie alterne avec la polyphonie. La fugue finale *Cum sancto spiritu* apparaît également légèrement modifiée, dans l'autre Gloria que nous conservons de Vivaldi;<sup>14</sup> elle reprend la fugue finale d'un Gloria à double chœur de Giovanni Maria Ruggieri intitulé: «1708: 9 Sett<sup>e</sup>: Ven.<sup>a</sup>: Gloria &: p due Chorj / di me / Gio: Maria Ruggieri C.V.».<sup>15</sup> Vivaldi a arrangé ici cette fugue pour un chœur.<sup>16</sup>

A cause de certains parallélismes, le Gloria RV 589 de Vivaldi a souvent été comparé au Gloria de la Messe en si mineur de Bach. Toutefois, rien ne permet de prétendre que Vivaldi ait eu une influence directe sur la composition du Gloria de Bach.

Pour les notes et l'appareil critique, prière de se référer au texte allemand.

Reutlingen, le 18 avril 1981  
Traduction: François Brulhart

Hartwig Bögel

# Gloria in D

RV 589

Antonio Vivaldi  
1678–1741

## 1. Gloria in ex Allegro

**Tromba**  
( $d^1 - h^2$ )

**Oboè**  
( $cis^1 - h^2$ )

**Violino 1**  
( $a - h^2$ )

**Violino 2**  
( $a - a^2$ )

**Viola**  
( $e - g^2$ )

**Sopr.**  
( $g^1 - e^2$ )

**Alto**  
( $d^1 - a^1$ )

**Tenore**  
( $fis - fis^1$ )

**Basso**  
( $A - h$ )

**Bar.**

Available with the Estonian Philharmonic Chamber Choir, conducted by

Aufführungsdauer/Duration: ca. 30 min.

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edited by Günter Graulich

Generalbassaussetzung:

Paul Horn

Musical score system 1, measures 4-7. It features a piano accompaniment with a treble and bass clef and a vocal line in a single treble clef. The key signature has two sharps (F# and C#). The piano part includes a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical score system 2, measures 8-11. The piano accompaniment continues with a similar rhythmic texture. The vocal line consists of a series of quarter notes.

Musical score system 3, measures 12-15. The piano accompaniment features a more active bass line. The vocal line continues with quarter notes.

Musical score system 4, measures 16-21. This system includes a large graphic of an open book with a magnifying glass over it, positioned over the piano part. The piano accompaniment has a steady eighth-note bass line.

Musical score system 5, measures 22-25. The piano accompaniment continues with a steady eighth-note bass line. The vocal line consists of quarter notes.

Musical score system 6, measures 26-31. The piano accompaniment continues with a steady eighth-note bass line. The vocal line consists of quarter notes.

6 7 6 7 6

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Glo-ri-a,  
Glo-ri-a,  
Glo-ri-a,  
Glo-ri-a,

Piano accompaniment for measures 18-21, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands.

glo - ri - a,                      glo - ri - a      glo - ri - a  
 glo - ri - a,                      glo - ri - a      glo - ri - a  
 glo - ri - a,                      glo - ri - a      glo - ri - a  
 glo - ri - a                      glo - ri - a      glo - ri - a

Vocal staves for four voices (Soprano, Alto, Tenor, Bass) with the lyrics 'glo - ri - a' repeated in various rhythmic patterns.

Piano accompaniment for measures 22-25, continuing the rhythmic pattern from the previous section.

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

Vocal staves for four voices with lyrics: 'ex Je - o, in ex - cel - sis De - o, sis De - o, e cel - sis De - o, sis'. Includes a large graphic of an open book.

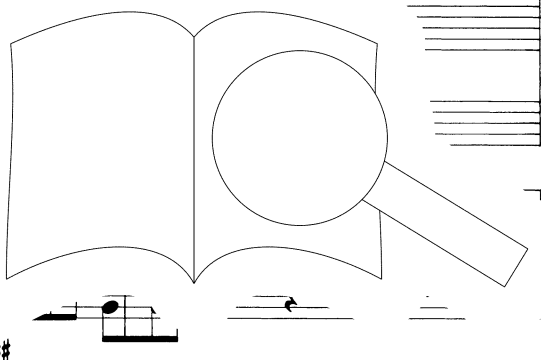
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Musical score for the first system, including vocal parts and piano accompaniment. The piano part features a rhythmic pattern of eighth notes.

De - o, glo - ri - a, glo - ri - a, ri - a,  
 De - o, a, glo - ri - a, glo - ri - a,  
 De - o. - ri - a, glo - ri - a, glo - ri - a,  
 De glo - ri - a, glo - ri - a, - ri -

Musical score for the second system, including vocal parts and piano accompaniment. The piano part continues with rhythmic patterns and includes markings for triplets (3) and quartets (4).

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



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glo - ria in ex - cel  
 .ia, glo - ria in ex -  
 o - ria, glo - ria in ex  
 glo - ria, glo - ria ; cel

sis De -

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Musical score for the first system, featuring piano accompaniment with multiple staves.

Musical score for the second system, including vocal lines with lyrics: "o, glo - ri - a in ex - cel -", "glo - ri - a in e", "glo - ri - a", "glo".

Musical score for the third system, including piano accompaniment.

Musical score for the fourth system, including piano accompaniment.

Musical score for the fifth system, including vocal lines with lyrics: "glo - r", "De - o, glo - ri - a in ex -", "sis De - a in ex -", "x - cel - sis De - in ex -", "in ex - cel - sis De -", "in ex -".

Musical score for the sixth system, including piano accompaniment.

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57

cel - sis De o,

cel - sis o,

cel o,

ce De o,

52 47

in

ex - cel

ex - cel

in ex - cel

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Musical score for the first system, measures 65-67. It consists of piano accompaniment with a treble and bass clef. The music features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

Musical score for the second system, measures 68-70. It includes vocal lines with lyrics: "glo - ri - a in ex - sis, glo - ri - a". The piano accompaniment continues with the same rhythmic pattern.

Musical score for the third system, measures 71-73. It includes vocal lines with lyrics: "sis, glo - ri - a in ex - sis". The piano accompaniment continues.

Musical score for the fourth system, measures 74-76. It features piano accompaniment with a treble and bass clef. The music continues with the same rhythmic pattern.

Musical score for the fifth system, measures 77-79. It features piano accompaniment with a treble and bass clef. A large graphic of an open book is overlaid on the right side of the page. The word "De" is visible in the vocal line at the start of the system.

De



2. Et in terra pax  
Andante

Violino 1  
(h-h<sup>2</sup>)

Violino 2  
(b-h<sup>2</sup>)

Viola  
(fis-his<sup>1</sup>)

Soprano  
(a<sup>1</sup>-fis<sup>2</sup>)

Alto  
(h-h<sup>1</sup>)

Tenore  
(cis-fis<sup>1</sup>)

Basso  
(Fis-h)

Basso  
(Ci)

Musical score for the first system, including vocal parts and piano accompaniment. The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics "Et in" and "in". The piano accompaniment includes Violino 1, Violino 2, Viola, and Basso (Ci). The score is in G major and 3/4 time, marked Andante.

5

Musical score for the second system, including vocal parts and piano accompaniment. The vocal parts have lyrics "Et in". The piano accompaniment includes Violino 1, Violino 2, Viola, and Basso (Ci). The score is in G major and 3/4 time, marked Andante.

Et in

6 7  
5 5 3#



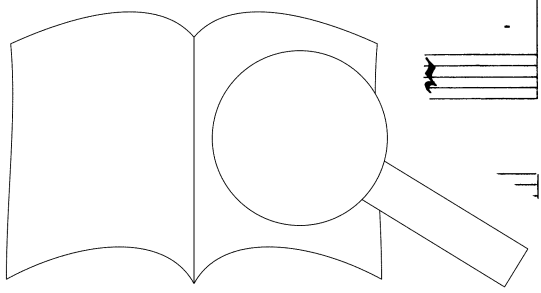
10

Et in  
Et in ter -  
Et in te- ra pax ho-mi-ni-bus.  
Et in ter - ra pax ho - mi - ni-bus.

b6 b6/5 #9 8 7

ter - ra ni-bus, et in  
mi - nibus, bo - nae, bo -  
bo - nae, bo - nae, bo - nae, bo - nae,  
ter - ra pax ho

b6 b6/5 #9 8 7 #6/4



Musical notation for measures 20-24. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics 'ter - ra pax ho - mi - nibu - bo - nae, bo - nae'.

Musical notation for measures 20-24, including the vocal line and piano accompaniment. The lyrics continue: 'nae lun - ta - tis, lun - tis,'.

Musical notation for measures 20-24, including the vocal line and piano accompaniment. The lyrics continue: 'et in ter - ra pax ho - mi'. A 6/8 time signature change is indicated at the end of the system.

Musical notation for measures 25-29. The system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics 'vo - ta - tis, pax ho - mi - nibus'.

Musical notation for measures 25-29, including the vocal line and piano accompaniment. The lyrics continue: 'et in ter - ra pax ho - mi - nibus'.

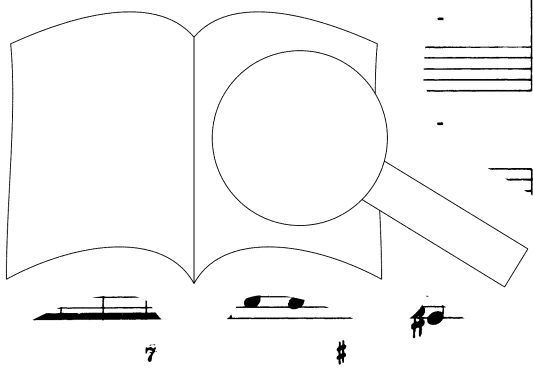
Musical notation for measures 25-29, including the vocal line and piano accompaniment. The lyrics continue: 'nae - tis,'. A 7/8 time signature change is indicated at the end of the system.

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30

bo - nae vo - lun - ta - tis,  
 bo - nae, bo - nae - ta - tis, et in - ter - ra  
 vo - lun - ta et in - ter -  
 bo - nae lun - ta - tis,

pax  
 aibus  
 mi - nibus bo - nae vo - lun - ta - tis  
 bo - nae volun - ta - tis



Piano accompaniment for measures 40-44, featuring a treble and bass clef with a key signature of one sharp (F#).

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

Vocal staves for measures 40-44, including lyrics and musical notation for the voice part.

Piano accompaniment for measures 45-49, continuing the musical accompaniment.

et ra pax, et in  
 et in ter - ra pax ho - mi - ni - bus  
 nae vo tis,  
 ni - bus bo - nae, bo

Vocal staves for measures 45-49, including lyrics and musical notation for the voice part.

Piano accompaniment for measures 45-49, including figured bass notation (7 #3) and a large graphic of an open book.

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50

ter - ra pax ho - mi - nibus, i omi - ni - bus bo - nae vo - lun - ta -  
bo - nae vo - lun - ta et in ter - ra pax, et  
nae vo - lun - ta -  
lun - tis, bo - nae vo -

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

60

Piano accompaniment for measures 60-62. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand plays a steady eighth-note bass line.

Vocal staves and piano accompaniment for measures 63-65. The vocal parts enter with the lyrics "bo - nae vo - lun - ta". The piano accompaniment includes a bass line with figured bass notation: b3, b6, b6, and a triplet of eighth notes.

64

Piano accompaniment for measures 64-66. The right hand continues with intricate sixteenth-note patterns, and the left hand maintains a consistent eighth-note accompaniment.

Vocal staves and piano accompaniment for measures 67-69. The vocal parts continue their melodic line. The piano accompaniment features a bass line with figured bass notation: 6, 7, 6, and a large graphic of an open book.

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Piano accompaniment for the first system, measures 68-70. The music is in G major and 4/4 time. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Vocal line for the first system, measures 68-70. The lyrics are: "tis, in ter - ra". The melody is in G major and 4/4 time.

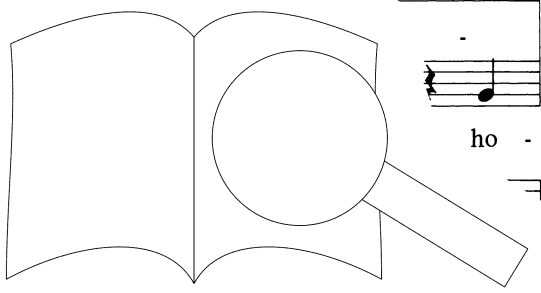
Piano accompaniment for the second system, measures 71-73. The music continues with the same rhythmic pattern as the first system.

Vocal line for the second system, measures 71-73. The lyrics are: "tis, et in ter - ra". The melody continues from the previous system.

Vocal line for the third system, measures 74-76. The lyrics are: "et ra pax ho - mi - nibus". The melody continues from the previous system.

Piano accompaniment for the third system, measures 74-76. The music concludes with a final chord in G major.

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Piano accompaniment for the first system, measures 78-80. The music is in G major and 8/6 time. It features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

Vocal and piano accompaniment for the second system, measures 81-83. The vocal line includes the lyrics: "bo - vo - nae - lun - ni - bo - ni - bus - bo". The piano accompaniment continues with the same rhythmic pattern as the first system.

Piano accompaniment for the third system, measures 84-86. The music continues with the same eighth-note melody and bass line.

Vocal and piano accompaniment for the fourth system, measures 87-90. The vocal line includes the lyrics: "ta - lun - nae - vo". The piano accompaniment concludes with a final chord. A large watermark 'PROBEPARTITUR' is visible in the background.



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3. Laudamus te  
Allegro

Unisoni

Violino 1+2  
(g-d<sup>3</sup>)

Viola  
(g-e<sup>2</sup>)

Soprano 1  
(fis<sup>1</sup>-fis<sup>2</sup>)

Soprano 2  
(e<sup>1</sup>-f<sup>2</sup>)

Basso continuo  
(D-d<sup>1</sup>)

6

16 Lau -

18 Lau -

6

5

6

7

7

12

Lau -

6 5

6 4 6 5 7

6 2 6 5 7

6 5

5 4 3

18

da - mus te, Lau - da - mus te, be - ne - di - cimus te, ad - o -

26

te, glo - ri - fi - ca - ad - o - ramus te,

34

te, mus te,

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Musical notation for piano accompaniment, measures 42-43. Treble and bass clefs, key signature of one sharp (F#).

lau - da - mus te, be - ne - di - ci - ora - mus te, glo - ri - fi -

lau - da - mus te, be - ne - c - a, ad - o - ra - mus te,

Musical notation for piano accompaniment, measures 48-49. Includes figured bass notation: 6, 6/4, 3, 5.

Musical notation for piano accompaniment, measures 50-51.

glo - ri - fi - ca

Musical notation for piano accompaniment, measures 54-55. Includes figured bass notation: 6, 6/5, 6/4, 5/4, 5/3.

Musical notation for piano accompaniment, measures 56-57.

mus, glo - ri - fi -  
- mus, glo - ri - fi -

Musical notation for piano accompaniment, measures 60-61. Includes figured bass notation: 4/3, 4/2, 3/2#, 4/2#, 6, 7, #, #, #.

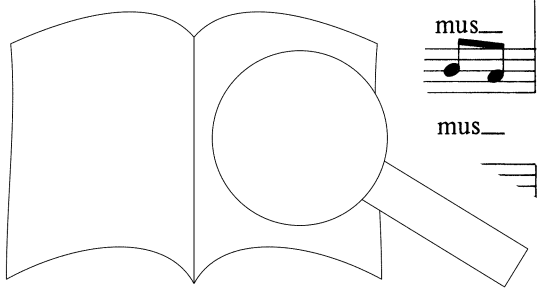
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ad - o - ra - mus te, mus te,  
glo - ri - fi - ca -

- mus te,

lau - da - mus te, be - ne  
lau - da - mus te, be - ne



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86

te, glo - ri - fi - ca - mus te, ad - c te, ad - o - ra - mus te,  
 te, glo - ri - fi - ca - mus te, au as te, ad - o - ra - mus te,

4/2      b7      #3

93

glo - ri - fi - ca      mus  
 glo - ri -      mus

7      6      9      9      6/5

100

glo - ri - fi - ca  
 glo - ri - fi - ca

7      6/5      6      9

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107

mus te.  
mus te.

114

120

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4. Gratias agimus tibi  
Adagio

Violino 1  
(fis<sup>2</sup> - g<sup>2</sup>)

Violino 2  
(h<sup>1</sup> - e<sup>2</sup>)

Viola  
(e<sup>1</sup> - cis<sup>2</sup>)

Soprano  
(h<sup>1</sup> - e<sup>2</sup>)

Alto  
(fis<sup>1</sup> - g<sup>1</sup>)

Tenore  
(h - e<sup>1</sup>)

Basso  
(e - h)

Violino 1 (fis<sup>2</sup> - g<sup>2</sup>)  
Violino 2 (h<sup>1</sup> - e<sup>2</sup>)  
Viola (e<sup>1</sup> - cis<sup>2</sup>)  
Soprano (h<sup>1</sup> - e<sup>2</sup>)  
Alto (fis<sup>1</sup> - g<sup>1</sup>)  
Tenore (h - e<sup>1</sup>)  
Basso (e - h)

a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi  
ra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi  
Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi  
Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi

5 5 6 5 #

Violino 1  
(d<sup>2</sup> - c<sup>3</sup>)

Violino 2  
(fis<sup>1</sup> - g<sup>2</sup>)

Viola  
(fis - e<sup>2</sup>)

Soprano  
(fis<sup>1</sup> - g<sup>2</sup>)

Alto  
(d<sup>1</sup> - c<sup>2</sup>)

Tenore  
(e -)

Bas. continuo  
(E - g<sup>2</sup>)

Violino 1 (d<sup>2</sup> - c<sup>3</sup>)  
Violino 2 (fis<sup>1</sup> - g<sup>2</sup>)  
Viola (fis - e<sup>2</sup>)  
Soprano (fis<sup>1</sup> - g<sup>2</sup>)  
Alto (d<sup>1</sup> - c<sup>2</sup>)  
Tenore (e -)  
Bas. continuo (E - g<sup>2</sup>)

propter magnam glo - riam,  
nam propter magnam glo - riam,  
Propter magnam  
Propter magnam

5 *prop* *am*



3

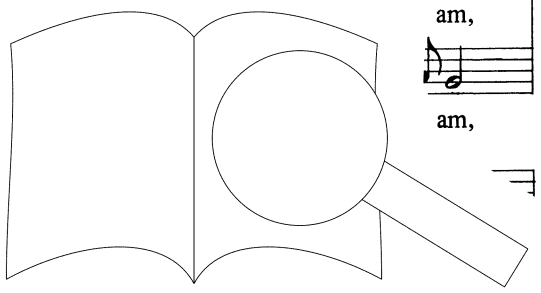
ri - am, pro - am tu - am, prop-ter ma-gnam  
 prop-ter ma-gnam glo - ri-am, prop-ter ma-gnam glo - ri-am,  
 - ter ma-gnam glo - ri-am

prop-ter ma-gnam glo

7

ri - am, opter ma-gnam glo - ri - am,  
 glo - ri - am, ri - am, prop-ter ma-gnam  
 - ri - am, prop-ter ma-gnam am,  
 ri - am, prop-ter ma-gnam am,

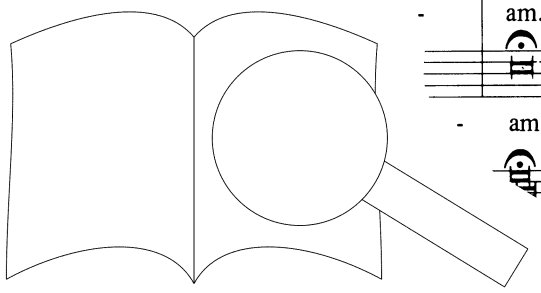
am,  
 am,



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propter magnam glo - ri - am tu - propter magnam  
 glo - ri propter magnam glo  
 propter magnam glo ri - am, propter magnam glo  
 propter ma ri - am tu - am, propter ma - gnam

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



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6. Domine Deus

Oboe solo

Oboe  
(g<sup>1</sup>-a<sup>2</sup>)

Soprano  
(f<sup>1</sup>-f<sup>2</sup>)

Basso continuo  
(G-d<sup>1</sup>)

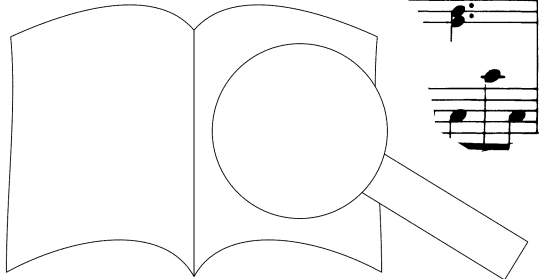
8 Do - mine

2

6 7 5 4 3# 6 4#

5

5 4 3 7 6 7



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8

Do - us, rex coele -

5 4 3

11

stis, us pa - ter, De - us pa

6 7 6 7

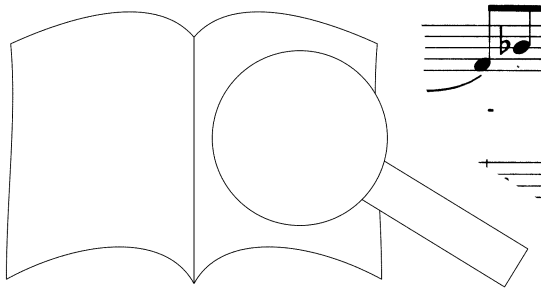
ter, om - ni - po Do -

6 4 3 5 #6 #5 5 4 3

17

De - us, rex coe - le - stis, De - us pa -

7 5 6 5 # # 6 5 5 4 3# b6 5



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20

ter, ni-po-tens,

23

Do-mi-ne De-us, Do

De-us, rex coe-le-stis, us pa-ter, pa-

29

32

pa - ter omni - potens.

35

pa - ter omni - potens.

7 6 7 6

41

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

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7. Domine fili unigenite  
Allegro

Violino 1  
(e<sup>1</sup> - e<sup>3</sup>)

Violino 2  
(d<sup>1</sup> - d<sup>3</sup>)

Viola  
(g - d<sup>2</sup>)

Soprano  
(g<sup>1</sup> - g<sup>2</sup>)

Alto  
(c<sup>1</sup> - c<sup>2</sup>)

Tenore  
(f - f<sup>1</sup>)

Basso  
(A - c<sup>1</sup>)

Basso c<sup>r</sup>  
(C - c)

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

Second system of musical notation, including lyrics: Je - su Chri - ste, ge - ni - te su Chri - str

Do - mi - ne

7 6 7 6 7 6

Third system of musical notation, including lyrics: fi - li u

Fourth system of musical notation, including lyrics: - ni - ge - ni - te Je

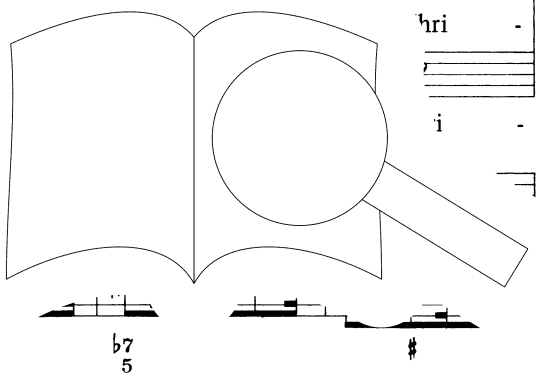
Fifth system of musical notation, including lyrics: ni - ge - ni - te Je

7 6 7 6 7 6 7 6 7 6

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Piano accompaniment for measures 37-40, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands.

ste, o - mi - ne fi - li u - ni -  
 ste,  
 ste, Do - mi - ne fi -  
 ste, Do -

Piano accompaniment for measures 41-44, continuing the complex rhythmic pattern with some rests and dynamic markings.

Piano accompaniment for measures 45-48, featuring a more active melodic line in the right hand.

ge - ni - te, Do - mi - ne fi - li u - ni -  
 Do - li u - ni - ge - ni - te, Do - mi - ne fi -  
 Do - mi - ne fi - li u - ni -  
 u - ni -  
 li u - ni -

Piano accompaniment for measures 49-52, concluding with a final chord and some fermatas.



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

Second system of musical notation with German lyrics: ge - ni - te, Je - su, Je - Chri - ste, - li u - ni, Je - su Chri - ste, ge - ni - te, Je - ste, Do - mi - ne, ge - ni - te, - - - su Chri - ste, P

Third system of musical notation, featuring vocal lines and piano accompaniment.

Fourth system of musical notation with German lyrics: ge - ni - te, Je - Chri - ti -

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

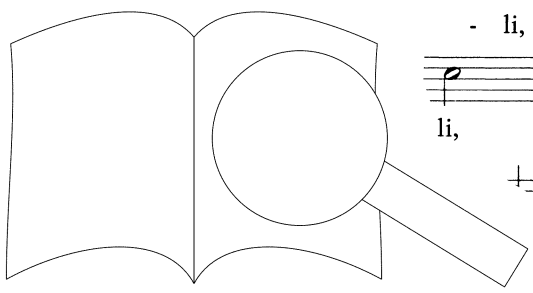
Second system of musical notation, including vocal staves with lyrics and piano accompaniment.

Lyrics: - ste, - li u - ni - ge - ni - te, - ste, - ne fi - li u - ni - ge - ni - te Je

Third system of musical notation, including vocal staves and piano accompaniment.

Fourth system of musical notation, including vocal staves with lyrics and piano accompaniment.

Lyrics: Do - - mi - ne fi - li, Do - mi - ne  
Do - mi - ne fi - li, Do - mi - ne  
su Chri - s - li,  
su Chri - s - li,



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

Second system of musical notation with lyrics: fi - li u - ni - ge - su Chri - ste, fi - li u - ni Je - su Chri - ste, Do - mi-ne fi - ni - te, Je - su Chri - ste, Do - mi - ni - ge - ni - te, Je - su - Chri.

Third system of musical notation, featuring vocal staves and piano accompaniment.

Fourth system of musical notation with lyrics: Je - su Chri - ste, Je - su Chri - ste, li u - ni - ge, fi - li u - ni - ge.

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

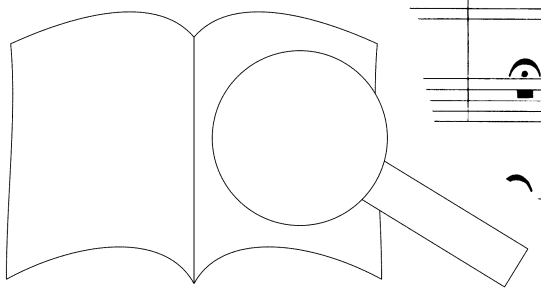
Second system of musical notation with lyrics: Je su Chri - ste. Je su Chri - ste. Do - mi - ne fi ni - ge - ni - te, Je - su Chri - ste. Do - mi - u - ni - ge - ni - te, Je - su Chri -

Third system of musical notation, featuring vocal lines and piano accompaniment.

Fourth system of musical notation, featuring vocal lines and piano accompaniment.

Fifth system of musical notation, featuring vocal lines and piano accompaniment.

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8. Domine Deus, agnus  
Adagio

Violino 1  
(d2 - g2)

Violino 2  
(a1 - e2)

Viola  
(c1 - cis2)

Soprano  
(a1 - e2)

Alto  
(b - h1)

Tenore  
(g - e1)

Basso  
(G - b)

qui tol - lis pec

Basso  
(C)

De-i, fi-li-us pa-tris,

De-us, Do-mi-ne De-us, a-gnus

7 # b7 # 4 6

De-i

*Solo* qui tol-lis pec-ca-ta, *Tutti* qui tol-lis pec-ca-ta,  
 qui tol-lis pec-ca-ta, Do-mi-ne Deus, rex coele-stis, qui tol-lis pec-ca-ta,  
 qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta,  
 qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta,

# — 6 3# 9 8 6  
 4 4 7 4 3 5

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Solo

Tutti

qui tol -

Do - mi - ne fi - li u - ni - ge - ni - tu - s, ca - ta, Do - mi - ne De - us, Do - mi - ne

qui tol - lis pec - ca - ta,

qui tol - lis pec - ca - ta,

b6

Tutti

Solo

De - us, qui tol - lis pec - ca - ta mun - di,

li - us pa - tris, qui tol - lis pec - ca - ta mun - di, mi - se - re - re,

qui tol

qui to

4 b6 # 6 # 7

Tutti Solo Tu Solo

a - gnus De - i, - tris, tr

a - gnus De - i, mi - se - li - us pa - tris, mi - se - re - re no - bis,

a - gnus De - i, fi - li - us pa - tris,

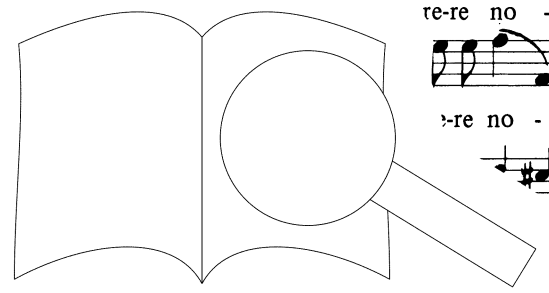
a - gnus fi - li - us pa - tris,

Tutti Tutti

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

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

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



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36

bis!

bis!

bis!

bis!

7 7 7 5 4 3#

9. Qui tollis peccata mundi  
Adagio

Violino 1 (e2-gis2)

Violino 2 (gis1-e2)

Viola (a-cis2)

Soprano (gis1-e2)

Alto (e1-gis1)

Tenore (a-cis1)

Basso continuo (E-h)

Qui tollis pecca-ta mun-di, pecca-ta mun-di, sus-ci-pe,

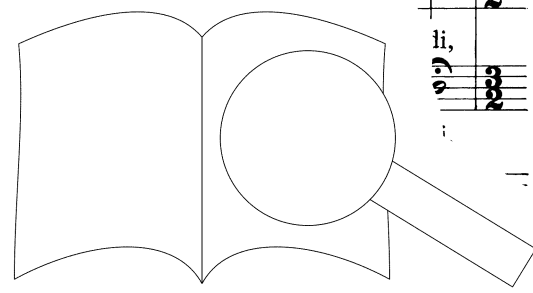
Qui tollis pecca-ta mun-di, pec-ca-ta mun-di,

Qui tollis pecca-ta

Qui tollis pecca-ta

li,

7 5 7 6 7 6 4 5 # 4 2



Musical notation for the first system, including vocal staves and piano accompaniment.

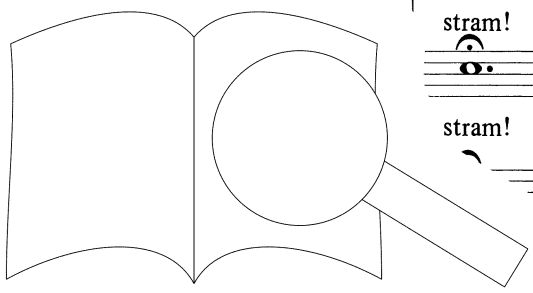
sus - ci - pe, sus - ci - pe de o - nem, de - pre - ca - ti - o - nem  
 sus - ci - pe, sus - ci - ca - ti - o - nem, de - pre - ca - ti - o - nem  
 sus - ci - pe, de - pre - ca - ti - o - nem, de - pre - ca -  
 sus - ci - pe de - pre - ca - ti - o - nem, de -

6 4 # 7 5

Musical notation for the second system, including vocal staves and piano accompaniment.

no - o - nem no - - stram!  
 r de - pre - ca - ti - o - nem no - - stram!  
 de - pre - stram!  
 stram, de - pre - stram!

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



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10. Qui sedes ad dexteram patris  
Allegro

Unisoni

Violino 1+2  
(a - h<sup>2</sup>)

Viola  
(fis - cis<sup>2</sup>)

Alto  
(cis<sup>1</sup> - d<sup>2</sup>)

26 Qui

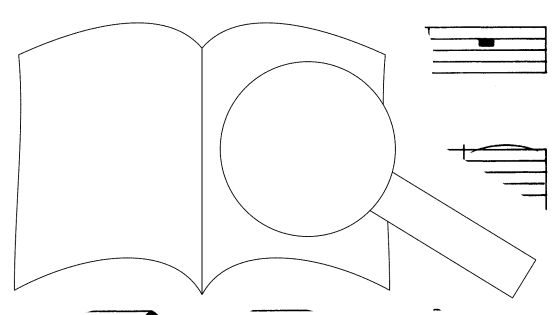
Basso continuo  
(Fis - dis<sup>1</sup>)

7

8

16

6 6 #



25

Qui se - des ad dex -

34

- te - ram pa - tris,

42

re.

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52

Piano accompaniment for measures 52-55. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note bass line.

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

Piano accompaniment for measures 56-59. The right hand continues the melodic development with chords and moving lines, and the left hand maintains the rhythmic foundation.

60

Piano accompaniment for measures 60-63. The right hand has a more active melodic line, and the left hand features a consistent eighth-note accompaniment.

es ad dex - te - ram

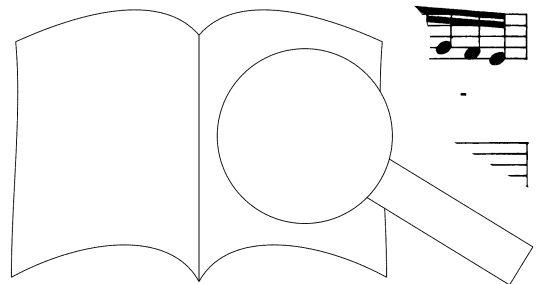
Piano accompaniment for measures 64-67. The right hand plays chords and moving lines, while the left hand continues with the eighth-note accompaniment.

68

Piano accompaniment for measures 68-71. The right hand has a melodic line, and the left hand provides a steady accompaniment.

mi - se - re

Piano accompaniment for measures 72-75. The right hand continues the melodic line, and the left hand maintains the accompaniment.



6

7

76

re

b 7

84

mi - se - re

re no - tr

92

7



101

des ad dex - te - rar ni - se - re

110

re, ni - se - re - re,

118

re - no - bis, re - re,

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126

mi - se - re - re, mi - se - re ... bis!

b6

134

#6

142

#6

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11. Quoniam tu solus san  
Allegro

Tromba  
(d<sup>1</sup>-a<sup>2</sup>)

Oboè  
(d<sup>1</sup>-a<sup>2</sup>)

Violino 1  
(a-a<sup>2</sup>)

Violino 2  
(a-a<sup>2</sup>)  
Unisoni con il Primo

Viola  
(a-d<sup>2</sup>)

Soprano  
(cis<sup>2</sup>-e<sup>2</sup>)

Alto  
(e<sup>1</sup>-g<sup>1</sup>)

Tenore  
(a-cis<sup>1</sup>)

Basso  
(A-a)

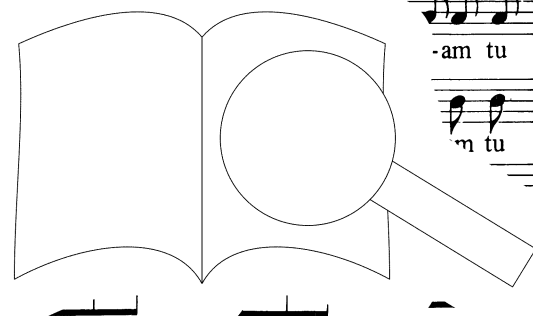
Quoniam tu

Bas

This system contains the first two measures of the piece. It features staves for Tromba, Oboè, Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, Basso, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have rests in the first measure and enter in the second measure with the lyrics 'Quoniam tu'.

This system contains the next two measures of the piece. It continues the instrumental and vocal parts from the first system. The vocal parts have rests in the first measure and enter in the second measure with the lyrics 'Quo-ni-am tu'.

Quo-ni-am tu  
Quo-ni-am tu  
-am tu  
m tu



7

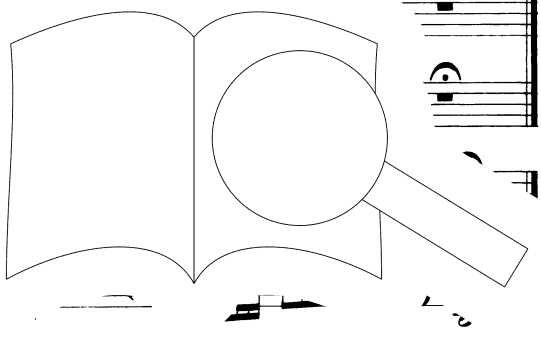
so-lus sanc-tus, io-ni-am tu so-lus sanc-tus,  
 so-lus sanc-tus, quo-ni-am tu so-lus sanc-tus,  
 so-lus sanc quo-ni-am tu so-lus sanc-tus,  
 so quo-ni-am tu so-lus sanc-tus,

so ni-nus, tu so-lus al-  
 mi-nus, tu so-lus al-  
 Do-mi-nus, al-  
 us Do-mi-nus, al-

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

tis - si-mus, J. Chri - - - - ste,  
 tis - si-mus, su Chri - - - - ste,  
 tis - si-r su Chri - - - -  
 tis Je - su Chri - - - -

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



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12. Cum sancto spiritu  
Allegro

Tromba  
(d<sup>2</sup>-h<sup>2</sup>)

Oboe  
(g<sup>1</sup>-h<sup>2</sup>)

Violino 1  
(g<sup>1</sup>-d<sup>3</sup>)

Violino 2  
(d<sup>1</sup>-a<sup>2</sup>)

Viola  
(fis-h<sup>1</sup>)

Soprano  
(d<sup>1</sup>-fis<sup>2</sup>)

Alto  
(h-h<sup>1</sup>)

Tenore  
(gis-fis<sup>1</sup>)

Basso  
(A-d<sup>1</sup>)

Musical score for Tromba, Oboe, Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, and Basso. The score includes lyrics: "Cum Sancto Sancto cum sancto spi-ri-tu, i-ri-a".

Musical score for Soprano, Alto, Tenore, and Basso. The score includes lyrics: "pa-tris, De-i pa-tris, A-men, A-cum sanc-to spi-ri-tu, cum sanc-to".

First system of the musical score, featuring vocal staves and piano accompaniment. The key signature has two sharps (F# and C#).

Second system of the musical score with lyrics. The lyrics are: "men, A A men, cum sar in glo pa tris, De i pa tris, A m spi ri tu, in pa tris, in glo ri a De i pa tris,"

Third system of the musical score, primarily piano accompaniment. It includes a double bar line with a repeat sign.

Fourth system of the musical score, primarily piano accompaniment. It includes a double bar line with a repeat sign.

Fifth system of the musical score with lyrics. The lyrics are: "spi ri glo ri a De i pa tris, De i pa tris, A men, A men A . . ."

Sixth system of the musical score with lyrics and a large graphic. The lyrics are: ". n sanc to spi ri tu, in glo ri a De i pa A . . .". The graphic is a large, stylized outline of an open book with a circular cutout in the center.

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men,  
men,  
men,  
r

to spi - ri -

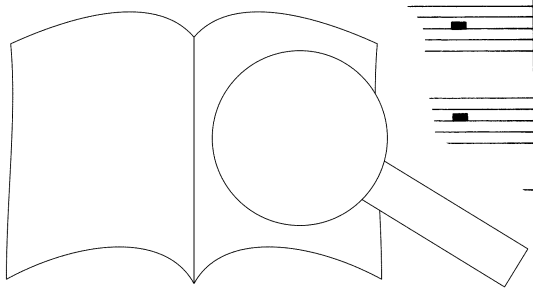
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A - men, A - men, A - men  
 cum sanc-to spi - ri - tu, De - i pa - tris, in glo - ri - a De - i pa - tris,  
 De - i pa - tris, De - i pa - tris, De - i pa - tris, in glo - ri - a De - i pa - tris,  
 A - men, A - men, A - men, in glo - ri - tu, in glo - ri - tu, in glo - ri - tu.

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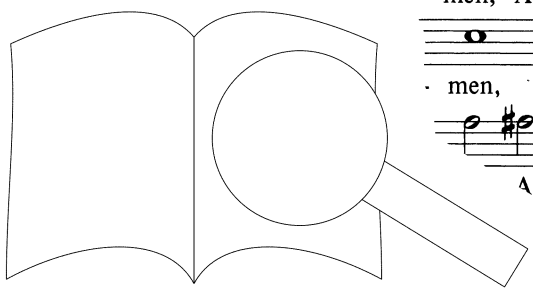


Musical score for measures 33-37. The piano part consists of a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with chords. The vocal part is a single line with lyrics: "A - m", "cum sanc-to", and ".nsanc-to".

Musical score for measures 38-42. The piano part continues with similar accompaniment. The vocal part has lyrics: "cum", "i - ri - tu, in glo-ri-a De-i pa - tris, A - men, A -", "i pa - tris, A -", "men, A -", and "men, A -".

Musical score for measures 43-47. The piano part continues. The vocal part has lyrics: "men, A -", "men, A -", "men, A -", and "men, A -".

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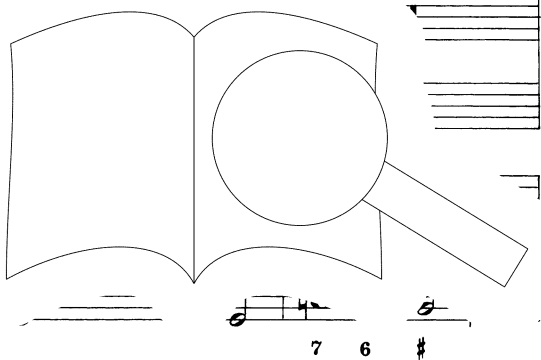


musical notation for measures 42-44, including vocal lines and piano accompaniment.

musical notation for measures 45-48, including vocal lines with lyrics and piano accompaniment.

musical notation for measures 49-52, including vocal lines with lyrics and piano accompaniment.

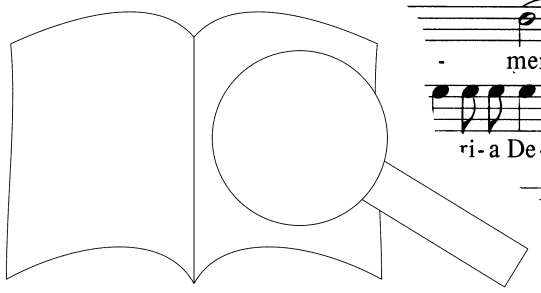
musical notation for measures 53-56, including vocal lines with lyrics and piano accompaniment.



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cum sanc - to                      cum sanc - to spi - ri - tu, A - men,  
 sanc - to spi - ri - tu,                      A -  
 A - men,                      A -  
 - men,                      A -  
 men,  
 cum sanc - to spi - ri - tu, in glo - ri - a De - i,  
 cum sanc - to spi - ri - tu, in glo - ri - a De - i - na - tris                      A - men,  
 cum sancto spi - ri - tu, in glo - ri - a De - i  
 m.                      cum                      sanc - to spi - ri  
 ri - a De - i

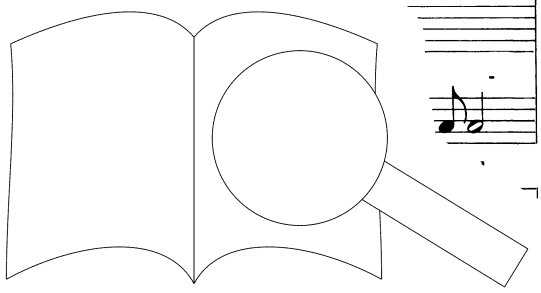
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De - i pa - tris, pa - tri n, A - men, A - men, A - men,  
 A - men, men, A - men, A - men, A  
 A - men, A - men, A - men, A - men,  
 pa - tri pa - tris, A - men, A - men,

men, A - men, cum sanc - to spi - ri - tu, cum sanc - to  
 men, A  
 men, A  
 men, A

5b 4 6 9 8 4 3# 7 6



Musical score for measures 69-73. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "spi - ri - tu, cum sanc - to spi - ri - men, A - men, A - men, ri - tu, in glo - ri - a De - i pa - tris, A - - - - - am sancto".

Musical score for measures 74-76, featuring piano accompaniment. It includes fingerings (5, 4, 3, 2, 4, 6) and a key signature change to one sharp (F#).

Musical score for measures 77-80. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "in - - - - - e - i pa - tris, De - i pa - tris, A - - - - - men. e - i pa - tris, in glo - ri - a De - i men. a - a De - i pa - tris, in glo - ri - a De - i men. s, in glo - ri - a De - i pa - tris, in glo - ri - a De - i men." There is a large graphic of an open book in the background.

**Sologesang / Solo Voice**

Eberlin: Messa di San Giuseppe	91.304
Rheinberger: Missa puerorum op. 62 / auch choris	50.062
Telemann: Missa brevis in h / Solo A (B)	⇧39.131

**Frauen- oder Kinderchor / Female and Children's Choir**

Bruckner: Choralmesse in C (Windhag) (auch solistisch)	40.759
Délibes: Messe brève	27.027
Fauré: Messe basse	40.705
Gounod: Messe brève no. 4 à la congrégation in C	27.024
Haydn, J. M.: Missa sub titulo Sancti Leopoldi MH 837	54.837
Lotti: Missa in a 3 voci	40.662
Rheinberger: Messe in A op. 126 (2 Fassungen)	50.126
- Messe in Es „Reginae Sti. Rosarii“ op. 155	50.155
- Messe in g „Sincere in memoriam“ op. 187	50.187
Zimpel: Messa Olevanese	27.034

**Männerchor / Male Choir**

Gounod: Messe brève no. 5 aux séminaires in C	●40.831
- Messe no. 2 pour les sociétés chorales	27.022
Lotti: Missa in a 3 voci	⇧40.830
Rheinberger: Messe in B op. 172 (2 Fassungen)	●50.172
- Messe in F op. 190	●50.190

**Gemischter Chor a cappella / Mixed Choir a cappella**

Bruckner: Messe ohne Gloria und Credo	40.141/60
- Messe für den Gründonnerstag	40.141/70
Doppelbauer: Missa brevis	92.035
Haydn, J. M.: Missa Sanctae Crucis MH 41	⇧50.312
Isaak: Missa paschalis	1.612
Kalliwoda: Missa a 3 voci / Coro SAM	27.039
- Missa in a	27.026
Monteverdi: Missa in F	40.671
Palestrina: Missa ad fugam	1.609
- Missa Ave regina coelorum	27.013
- Missa Papae Marcelli	92.092
Rheinberger: Messe in d op. 83	50.083
- Messe in Es zu 2 Chören „Cantus Missae“ op. 109	●50.109
- Messe in F „In honorem Sanctissimae Trinitatis“ op. 117	50.117
- Messe in G „Sanctae Crucis“ op. 151	50.151
- Messe in a „Missa in omnium sanctorum“ op. 197	50.197
Scarlatti, D.: Missa brevis quatuor vocum	⇧40.699
Spohr: Messe in C op. 54	91.240
Swider: Missa minima	27.029
Vaughan Williams: Mass in g minor	40.655

**Gemischter Chor und Orgel / Mixed Choir and Organ**

Albrechtsberger: Missa in D	⇧40.639
Buxtehude: Missa brevis BuxWV 114	36.020
Dvořák: Messe in D op. 86	●40.651
Eberlin: Missa in contrapuncto in g	⇧40.641
Franck, C.: Messe in A op. 12	40.646/50
Frauenberger: Missa a 3 voci / Coro SAB	91.039
Gounod: Messe brève no. 6 aux cathédrales in C	40.637
- Messe brève no. 7 aux chapelles in C	●40.654
Haydn, J. M.: Missa pro Quadragesima MH 551	50.325
- Missa Quadragesimae MH 552	50.326
- Missa Tempore Quadragesimalis MH 553	50.327
Janca: Missa de Angelis (Credo III)	40.696
Langlais: Missa misericordiae / Coro STB (SAB)	27.016
Liszt: Missa choralis S 10	●40.647
Monteverdi: Messa a quattro voci	1.542
- Missa in illo tempore	40.670
Mozart, L.: Missa brevis KV 115	40.642
Palestrina/Bach: Missa brevis	35.301
Rheinberger: Messe in f op. 159	●50.159
- Messe in E „Misericordias Domini“ op. 192	50.192
Rossini: Petite Messe solennelle	40.650
Scarlatti, D.: Messa breve „La stella“	40.698
Schnizer: Missa in C (mit obligater Orgel)	●⇧40.649
Schumann: Missa sacra op. 147 (arr)	40.687/45

**Gemischter Chor und Streicher / Mixed Choir and Strings**

Caldara: Missa dolorosa in e, [Fg, 2 Trb]	40.680
- Missa in G	10.208
Eberlin: Missa brevis in a	27.042
Fischer, J. C. F.: Missa Sancti Dominici	⇧27.012
Haydn, J.: Missa brevis in F. Missa Nr. 1	40.601
- Missa brevis Sancti Joannis de Deo in B. Missa Nr. 7	40.600
Mozart: Missa brevis in G KV 49	40.621
- Missa brevis in d KV 65	40.622
- Missa brevis in G KV 140	40.623
- Missa brevis in F KV 192	●40.624
- Missa brevis in D KV 194	●40.625
- Missa brevis in B KV 275	40.629
Schubert: Messe in G, [2 Tr, Timp] D 167	●⇧40.675
- Messe in C, [2 Ob (Clf), 2 Tr, Timp] D 452	40.658

**Gemischter Chor und Orchester / Mixed Choir and Orchestra**

Bach, J. S.: Missa F-Dur BWV 233	31.233
- Missa A-Dur BWV 234	31.234
- Missa g-Moll BWV 235	31.235
- Missa G-Dur BWV 236	31.236
Beethoven: Messe in C op. 86	40.688
- Missa solennis op. 123	⇧40.689
Biber: Missa Alleluja a 26	⇧40.679
- Missa Sancti Henrici	40.676
Cherubini: Krönungsmesse in G (1819)	40.087
Diabelli: Messe in Es op. 107	23.007
Dvořák: Messe in D op. 86	40.653
Franck, C.: Messe in A op. 12	40.646
Hasse: Missa in d (1751)	⇧40.663
Haydn, J.: Missa in hon. BVM in Es. Missa Nr. 4 (Gr. Orgelsolom.)	40.603
- Missa Cellensis in hon. BVM in C. Missa Nr. 5 (Cäcilienmesse)	40.604
- Missa Sancti Nicolai in G. Missa Nr. 6	40.605
- Missa Cellensis in C. Missa Nr. 8 (Kleine Mariazeller Messe)	40.606
- Missa in tempore belli in C. Missa Nr. 9 (Paukenmesse)	40.607
- Missa St Bernardi de Offida in B. Missa Nr. 10 (Heiligmesse)	40.608
- Missa in angustiis in d. Missa Nr. 11 (Nelsonmesse)	40.609
- Missa in B. Missa Nr. 12 (Theresienmesse)	40.610
- Missa in B. Missa Nr. 13 (Schöpfungsmesse)	40.611
- Missa in B. Missa Nr. 14 (Harmoniemesse)	40.612
Haydn, J. M.: Missa Sanctae Ursulae MH 546	54.546
- Missa Sancti Hieronymi MH 254	54.254
- Missa Sancti Leopoldi MH 837	54.837
- Missa sub titulo Sanctae Theresiae MH 797	⇧50.328
- Missa sub titulo Sancti Francisci Seraphici MH 826	50.329
- Missa Sancti Joannis Nepomuceni MH 182	50.314
Heinichen: Missa Nr. 9 in D	27.048
Herzogenberg: Messe in e op. 87	27.020
Holzbauer: Missa in C	⇧50.501
Hummel: Messe in B op. 77	40.664
Mozart, L.: Missa solennis in C	27.008
Mozart: Dominicusmesse in C KV 66	40.613
- Waisenhausmesse in c KV 139	40.614
- Trinitatismesse in C KV 167	40.615
- Spatzenmesse in C KV 220	40.626
- Credomesse in C KV 257	40.616
- Missa in C KV 258	40.627
- Orgelsolomesse in C KV 259	40.628
- Missa longa in C KV 262	51.262
- Krönungsmesse in C KV 317	40.618
- Missa solennis in C KV 337	40.619
- Missa in c KV 427 (Levin)	51.427
Nicolai: Messe in D	27.036
Puccini: Messa a 4 voci (Messa di Gloria)	40.645
Rheinberger: Messe in C op. 169	50.169
Richter: Messe in C	●⇧40.648
- Missa in A („Hymnalis“) Reutter A29	⇧27.071
Ristori: Weihnachtsmesse	27.044
Rossini: Messa di Rimini (1809)	40.674
Ryba: Missa pastoralis bohemica	40.678
- Missa pastoralis in C	⇧40.683
Schiedermayr: Pastoralmesse	27.069
Schindler: Missa in Jazz	27.028
Schubert: Messe in F D 105	40.656
- Messe in G D 167 (Fassung Klosterneuburg)	●⇧40.675
- Messe in G D 167 (Fassung Ferdinand Schubert)	40.643
- Messe in B D 324	40.657
- Messe in C D 452	40.658
- Messe in As D 678	40.659
- Messe in Es D 950	40.660
Zelenka: Missa Gratias agimus tibi ZWV 13	⇧40.644

**Requiem-Vertonungen / Requiem settings**

Campra: Requiem	21.004
Cherubini: Requiem in c	40.086
Fauré: Requiem (Konzertfassung, 1900)	27.312
- Requiem (Version für kleines Orchester, 1889)	27.311
García: Requiem in d (1816)	23.008
Gounod: Messe funèbre	27.090
- Requiem in C op. posth.	27.315
Haydn, J. M.: Requiem in c MH 154	50.321
Kraus: Requiem VB 1	in prep. 50.663
Lachner, Fr.: Requiem in f op. 146	27.301
Mozart: Requiem KV 626 (Süßmayr+Levin)	51.626, 51.626/50
Rheinberger: Requiem in b op. 60	50.060
- Requiem in Es op. 84	50.084
- Requiem in d op. 194	●50.194
Suppè: Missa pro defunctis	⇧40.085

● = auf/on Carus CD ⇧ = Erstausgabe/first edition

(:) = Alternativbesetzungen/alternative scoring, [ ] = ad libitum

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