

Joseph
HAYDN

Missa in B
Schöpfungsmesse
Hob. XXII:13

Soli SSATTB, Coro SATB
2 Oboi, 2 Clarinetti, 2 Fagotti, 2 Corni, 2 Clarini, Tir
2 Violini, Viola, Bassi (Violoncello / Contrabbasso) ed C

herausgegeben von / edited by
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an · Lateinische Messen
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Vorwort

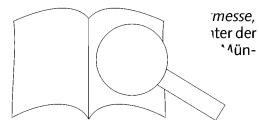
Innerhalb von ca. sechs Wochen hat Haydn die Schöpfungsmesse (Hob. XXII:13) im Jahre 1801 als fünfte der insgesamt sechs späten Missae solemnes – gleichfalls wie die übrigen fünf – im Auftrag seines Dienstherrn Fürst Nikolaus II. Esterházy komponiert. Den Anlaß bot jeweils der Namenstag der fürstlichen Gemahlin Maria Josepha Hermenegild, Prinzessin von Liechtenstein.¹

Der verhältnismäßig knappe Entstehungszeitraum für die umfangreiche Partitur ist durch zwei Eckdaten belegt: durch die autographe Eintragung des Datums „28.Juli 1801“ in die Partitur als Beginn der Kompositionstätigkeit und durch die Erwähnung der bevorstehenden Uraufführung in einem Brief vom 11. September 1801 an seinen bisher nicht identifizierten Berufskollegen: „Ich möchte Ihnen recht gerne ein mehreres schreiben, bin aber ein armer alter Knab mit meiner nunmehrigen Beschäftigung producirt werden muß beyr. Die Uraufführung wurde die Messe am direktem Namenstag der Fürstin in der Öffentlichkeit zum erstenmal öffentlich in der Bergkirche zu ...“

Leider sind unsere Kenntnisse über das Ereignis unvollständig überliefert.² Aber, über den das Werk hinterlassenen musikalischen Erbes, liefern verschiedene Indizien. Kaiserin Maria Theresia hat sich schon bald ihr Interesse an Haydn gezeigt. Im Jahre 1804 als Nummer vier von ... Ausgaben Haydn'scher Messen mit ... Exemplaren.³ Johann Adam Hiller hat schließlich jene berühmt gewordenen ... eigenhändig kopierte Abschrift der Messe: ... in viri summi Joseph Haydn.“⁴

Der Name „Schöpfungsmesse“ ist zwar nicht authentisch, gründet sich wohl aber auf das Zitat im *Gloria*⁵, Takt 12–160 (Textworte: „Qui tollis peccata, peccata mundi“), aus dem Oratorium *Die Schöpfung* (in der Ausgabe der Edition Peters, Leipzig 1977, Nr. 32: Duett „Holde Gattin, dir zur Seite“, Takt 72–79, bzw. in auftaktiger Vollständigkeit Takt 173–181 auf den Text: „Der tauende Morgen, o wie ermuntert er!“).

1 Vgl. Georg Feder, „Haydn und Eisenstadt“, *ÖMZ* 25 (1970), S. 213–221, speziell: S. 217.
 2 Quelle zitiert nach Irmgard Becker-Glauch, Vorwort zur *Schöpfungsmesse*, in: *Joseph Haydn-Werke*, hrsg. vom Joseph Haydn-Institut Köln unter der Leitung von Georg Feder, Reihe XXIII, Band 4, Messe Nr. 11, München-Duisburg 1967, S. VI–IX, hier: S. VI.
 3 Vgl. Carl Maria Brand, „Die Messen von Joseph Haydn“, in: *Musik und Geistesgeschichte*. Berliner Studien zur Musikwissenschaft Band 2, Würzburg-Aumühle 1941 (besonders: „Die Schöpfungsmesse“, S. 407–450), S. 412.
 4 Nach Becker-Glauch, Vorwort.
 5 Vgl. Irmgard Becker-Glauch, Vorwort zur *Schöpfungsmesse*, in: *Joseph Haydn-Werke*, hrsg. vom Joseph Haydn-Institut München-Duisburg 1969, S. VI–IX, hier: S. VI.
 6 Quelle zitiert nach H. W. ... *Works*, Bd. 5: *The late yf* ... Abschnitt: *Missa in B ffa* ...
 7 Vgl. Becker-Glauch, Vorwort.



Dabei konnte Haydn mit einem relativen Bekanntheitsgrad des Arienzitats rechnen, war doch geraume Zeit zuvor dieses Duett als Fragment in der *Allgemeinen Musikalischen Zeitung* (AmZ I, 1798/99, No. VI. Beilage zur allgemeinen Musikalischen Zeitung, S. XVII–XVIII) bereits abgedruckt worden. Die Reaktion war entsprechend, denn Haydns Zeitgenossen meldeten Bedenken gegen die Aufnahme einer „tändelnden Melodie“⁸ unmittelbar vor dem „Misere-re nobis“ in einer Messe an. Und tatsächlich hat Haydn die betreffenden Takte auf Begehren des kaiserlichen Hofes abgeändert, wie dies das Stimmenmaterial der Wiener Hofmusik-kapelle bezeugt.⁹

Nicht minder spektakulär gestaltet sich die Überlieferungsgeschichte der autographen Partitur selbst, auf die sich unsere Ausgabe im wesentlichen stützt. Als gesichert gilt, daß Haydn als Akt der Dankbarkeit für eine vom Pariser Conservatoire verliehene Medaille die originale Partitur um 1802/1803 dieser Institution übermitteln ließ. Sie findet sich dann nochmals angezeigt in einem Auktionskatalog der „Bibliothèque théorique et pratique“ des Musikverlegers und Flötisten Aristide Farrenc (1794–1865) von 1866, wechselt auf der Auktion ihren Besitzer (Erwerb durch Dr. Hermann Härtel), gilt 1939 als endgültig verschollen und taucht 1954 im Antiquariat Erasmushaus (Basel) wieder auf. 1956 kaufte Dr. Günter Henle das Autograph aufgrund einer Echtheitsexpertise und stiftete es der Bayerischen Staatsbibliothek, München.¹⁰ Leider befindet sich jedoch die Partition supplémentaire, in der die Stimmen für die Hörner, Trompeten und Pauken separat notiert waren, nicht mehr bei der Handschrift und dürfte endgültig verloren sein.¹¹

Haydn stand auf dem Höhepunkt seiner kompositorischen Entwicklung und konnte auf erprobte Techniken musikalischen Gestaltens zurückgreifen, als er sich mit der Komposition der *Schöpfungsmesse* beschäftigte. Das Disponieren der einzelnen ordinarium-missae-Sätze (Geschlossenheit), die Verwendung des Soloquartetts virtuoser Arien, das Übertragen von kompositorischen Erfahrungen aus der Instrumentalmusik (thematisch-motivische Arbeit im Akkompagnement) und die Grundzüge eines ausdrucksreichen, waren ihm längst bekannte Mittel geworden.¹² In der Weise der langsamen Einleitung durch motivisch-thematische Arbeit (Soloalt, Takt 9) eng an den ersten Teil (Takt 29–66). Den Feiern schließt er durch ein subtil einstrumentiertes Fanfareninstrumentalstimmchen, das die Verweilung und dynamisch steigend, eine feierliche Stimmung erweckt. Die Aufmerksamkeit für das Folgende schenkt er durch die abschließenden Allegroteile, den Haydn im sechsten 6/8-Takt komponiert (vgl. das *Kyrie* der *Messe*), verdichtet er die musikalische Faktur des Sazes hauptsächlich durch das Arbeiten mit dem „Kyrie“-Motiv, das ihn wohl in rhythmischer Hinsicht

besonders interessiert haben mag. Der prägnante Rhythmus des Motivs erlaubt ein Wiedererkennen, selbst wenn die melodische Gestalt verändert (z. B. Takt 38/39), der Notenwert um das Doppelte augmentiert (Takt 48) erscheint, oder mit dem Motiv ein fugierter Stimmeneinsatz im Vokalpart (Takt 41/42) erfolgt. Das „Christe eleison“ (Takt 67–92) wechselt mit seiner Tonart Des-Dur (Median-te der *Kyrie*-Haupttonart B-Dur) gleichzeitig seinen Stimmungsgehalt und stellt wirkungsvoll Solo, Soloquartett und Chor gegenüber. Ab Takt 93 setzt die „veränderte Reprise“ des *Kyrie*-Hauptteils ein, dem sich eine Coda (Takt 120–139) anschließt.

Galt dem Aspekt der thematisch-motivischen Arbeit im *Kyrie* mehr das analytische Interesse, so soll anhand des *Gloria* auf einen formalen Gesichtspunkt hingewiesen werden. Das *Gloria* hat Haydn häufig dreiteilig gestaltet, wie auch im vorliegenden Fall, der jedoch in seiner Besonderheit aufzeigt, als Haydn den ersten Teil gestaltet. Eine schematische Darstellung dieses verdeutlichen:

I. Teil: „Gloria in excelsis Deo“ (Takt 1–22): Die Ritornelle Takt 1–22 (Takt 54–95 „Laudamus te“ und „Et in terra pax“ (Takt 23–54) stehen alle in der Grundtonart C-Dur. Der Vokalpart ausschließlich von Sopran und Alt. Zwischen-geleitet durch Chorsatz „Et in terra pax“ (Takt 23–54) mit Solophrase „Gratias agimus tibi“ (Takt 54–95) von polyphoner Schreibweise. mit Stimmenkopplung bei Takt 147–160 des Ritornells. Instrumentalbegleitung ist aus dem Material „mus tibi“ gebildet) und leitet als kurzes Fanfarenstück in Es-Dur zum II. Teil über.

II. Teil: „Misere-re“, ungeradtaktig (Takt 161–223) steht in der Tonart Es-Dur und verhilft den beiden Sopran- und Alt-solisten in verschiedenen langen Passagen, stellenweise vom „Misere-re-nobis“-Zwischenruf von Chor und Soloquartett unterbrochen, zu ihrem Recht.

III. Teil: „Quoniam“, geradtaktig (Takt 224–342): kehrt in die Haupttonart B-Dur zurück und ist selbst nochmals zweigeteilt. Der erste Abschnitt „Quoniam tu solus sanc-

⁸ Vgl. Becker-Glauch, Vorwort, a. a. O., S. VII.
⁹ Abgedruckt als Anhang zum Band *Schöpfungsmesse* in der Gesamtausgabe, a. a. O.
¹⁰ Nach Becker-Glauch, Vorwort, a. a. O., S. VIII, und dieselbe, Kritischer Bericht, a. a. O., S. 8–9.
¹¹ Vgl. Wilhelm Vimeisel, „Joseph Haydn und die *Schöpfungsmesse*“, in: *Joseph Haydn. Monographien* (Hrsg. v. Peter Rummenhüller, Faksimile nach der im Figentur findlichen Urschrift. Veröffentlicht München-Duisburg 1957, o.S.
¹² Peter Rummenhüller, *Einführung zur Musikwissenschaft* Bd. 31, S. 100: „Haydns Weg zum bürgerlichen Charakter“, unter dem Blickwinkel des bürgerlichen Zeitalters.“



Kritischer Bericht

I. Die Quellen

Die *Schöpfungsmesse* ist als unvollständige autographe Partitur, in zahlreichen Abschriften und verschiedenen Drucken (jeweils Partitur oder Stimmensatz) überliefert. Unserer Ausgabe liegen folgende Quellen zugrunde:

A: Autographe Konzeptpartitur, Bayerische Staatsbibliothek München; Signatur: *Mus. Mss. 6563*.

Sie umfaßt 56 Blätter (Querformat, ca. 32 x 23 cm), die weder Folierung noch Paginierung aufweisen, jedoch in 14 autograph durchgezählte Lagen zu je vier Blättern gelegt sind. Die 9. Lage besteht lediglich aus zwei, die 14. Lage aus drei beschriebenen Blättern. Von den insgesamt 112 Seiten sind also sieben leer. Eine Seite ist mit jeweils 14 Systemen rastriert, die größtenteils folgende Partituranordnung aufweisen: „Clarinetto in bfa 1 m, 2 do – Oboe 1 m, 2 do – Fagotto – Violino 1 mo, 2 do – Viola – Soprano – Alto – Tenore – Basso – Violoncello – Organo“ (folio 1^v). Die Systeme sind in der Regel nur zu Beginn eines neuen Satzes mit den Instrumentennamen, Schlüsseln und Vorzeichen bezeichnet.

Autographe Titel und Nachschrift lauten: fol. 1^r „Missa. in bfa“; Kopftitel fol. 1^v „In Nomine Domini.“, rechts davon „di me giuseppe Haydn 1801. ai 28^{to} di/Luglio.“ (= 28. Juli 1801); fol. 8^v „Gloria“; fol. 22^v „Credo.“; fol. 37^r „Sanctus.“, rechts davon „NB: Corno 2^{do} e Tympano oblig.“; fol. 41^r „Benedictus.“; Nachschrift fol. 55^r „Laus Deo.“. Am Schluß der einzelnen Sätze und ihren in sich abgeschlossenen Teilen sind folgende Taktsummenzahler (autograph?) notiert: *Kyrie* 28 und 111; *Gloria* 160, 65 und 119; *Credo* 59, 41 und 123; *Sanctus* 47; *Bene* 123; *Agnus Dei* 47 und 123.

Zahlreiche Korrekturen (auch mit anderer Tinte!), Tilgungen, stellenweise nur flüchtig angeordnete Notationen oder Noten, vor allem aber die für Pauken und Pauken usw. weisen das Autur aus.

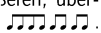

B: Originales Aufführungsmusikarchiv Eisenstadt; Nurkopie von Leopold Nowak (1948/1957): 63.

Der kompositorische Originaltext liegt in einem Kartonumschlag von 1801. /Missa in B / a / 4 / 4 / 2. Oboi. / 2. Clarinetto. / Clarini / e / Tympano / Violoncello. / Del Sig^{no} Gius: Haydn.“ und ist in der autographen Hand: „37 P[artes]“. Die 37 Blätter sind in 14 Lagen zu je 10 Systemen wurden, die von den Kopisten erstellt, wobei sich davon 19 als von Johann Elßler (z. B. Organo) geschrieben nachweisen lassen, die anderen (so auch Cor I/II, Ctr I/II, Timp) sind anonym.

Das für Aufführungszwecke kopierte Stimmenmaterial weist in verschiedenen Stimmen (Alto conc., Tenore conc., Tenore rip., Violino I/II, Viola, Corno I, Organo) Korrekturen von Haydns Hand auf. Diese sind hauptsächlich als Ergebnisse der Probenarbeit zu verstehen und beziehen sich z. B. bei den Streichern auf den Nachtrag von Tempo, Dynamikvorschriften und Artikulationszeichen (Keile!), bei der Orgel auf den Nachtrag von Besetzungs-, Registrierungsangaben, Dynamikvorschriften und Bezifferungen.

Für unsere Ausgabe wurden die Instrumentalstimmen von Cor I/II, Ctr I/II, Timp und Org herangezogen.

II. Zur Edition

Die hier vorgelegte Partitur der *Schöpfungsmesse* ist als praktische Ausgabe mit kritischen Hauptziel bestand darin, das Autograph tisch herauszugeben und die fehlenden Blechbläser und Pauken anhandschrift (Quelle B) zu ergänzen. Verschiedenen Punkten grPartiturbild ab. Zu dieser Verwendung von Idre, bhe, en (z. B. wird die Colla-part in. iente mit einem kurzen Hi. „ //“ angezeigt; w oc. einer begleitenden, harm. „ns. timme stellenweise mit „ #“ t n. ierende Stimmen werden „lich mit vereinzelt Ganzempau. alsung und Balkung der Notatavtgängen u. ä. dem heinen nicht zu größeren, überreiten zusammengefaßt: . Haydn des öfteren als zusammengenoten, also: . In allen diesen Fällen wurde ohne Nachweis modernisiert und dem h. iigen Partiturbild angeglichen (darin einbezogen falls die in der Quellenbeschreibung von A genannmalige Vorzeichnung von Schlüsseln und Akzidentien u Beginn eines Satzes).

Die Partituranordnung entspricht in A, was die Gruppierung der Instrumente betrifft, durchgehend der auf fol. 1^v genannten Reihenfolge und wird im Ausnahmefall unter Beibehaltung der Seitenrastrierung mit 14 Systemen durch genaue Beschriftungen angezeigt. In der vorliegenden Partitur hingegen sind die Stimmen wie folgt angeordnet: Holzbläser (Oboi, Clarinetto, Fagotti) – Blechbläser (Corno, Clarini) – Pauken (Timpani) – Streicher (Violini, Viola) – Vokalstimmen (Chor oder Soli: Soprano, Alto, Tenore, Basso sind in die heute gebräuchlichen Schlüssel übertragen) – [Violoncello], Basso continuo (Violoncello, C-

Häufig notwendige Anale von Artikulationszeichen (schriften, Verzierungen, Al Textworten erscheinen, wie Herausgebers diakritisch k Kursive, in Kleinstich bzw. c



men sind die Keile (= Staccatozeichen), die zu Beginn der Einzelanmerkungen bei jedem Satz verzeichnet sind.

Auf folgende Probleme wird besonders hingewiesen: Wie schon in der Quellenbeschreibung erwähnt (vgl. I., Quelle B), hat Haydn in der separaten Orgelstimme verschiedene Korrekturen angebracht, die im Falle der nachgetragenen Bezifferungen und der „Soli“-„Tutti“-Bezeichnungen hier in Kursiven wiedergegeben werden. „Soli“- und „Tutti“-Angaben beziehen sich dabei auf eine klanglich und dynamisch zu berücksichtigende Registrierung der Orgel und weisen den Ausführenden auf seine unterschiedliche Begleitfunktion bei Solo- und Tuttistellen hin; „Tasto (Solo)“ meint eine Baßausführung ohne Akkordbegleitung, „Organo“ verweist sowohl auf den Wiedereintritt der Orgel (nachdem diese pausiert hat), als auch auf eine akkordbegleitete Baßausführung (nach „tasto [solo]“-Vorschrift). Alle vier Vorschriften können miteinander kombiniert auftreten (so meint z. B. der Hinweis „Tasto solo – Solo“ im *Gloria*, Takt 22: Baßausführung ohne Akkordbegleitung in klanglich und dynamisch angemessener Registrierung).

Der Contrabbasso als ein weiteres Continuoinstrument wird in Quelle A nicht ausdrücklich genannt; dies entspricht ganz der Zeit. Selbstverständlich wirkte aber der Contrabbasso als Continuoinstrument bei jeder Aufführung mit. Das Violoncello gehört ebenfalls zur Continuo-Gruppe; Haydn bedenkt es jedoch stellenweise mit einem eigenen Part und notiert diesen dann in das vorgesehene System über der bezifferten Stimme. Unsere Ausgabe versucht, nach Möglichkeit die drei genannten Continuoinstrumente in einem System wiederzugeben, und unterscheidet bei abweichender Stimmführung durch Beschriftungen und Halsung, in seltenen Fällen durch Auftrennen zwei voneinander unabhängige Systeme.

Die Abweichungen der originalen Akzidentie der heute üblichen werden im einzelnen Warnakzidentien kommen – falls überhaupt – vor und sind unsystematisch geschildert mit Artikulationszeichen: Legatobögen äußerst flüchtig des *Credo*, Takt 152–155 beider Bogensetzung ver-

Spielfigur:

Ob I
Ob II
Cl I
Fg
Vc

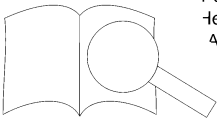
ebenfalls uneinheitlich. in den Chorstimmen, der auch anhand der Parallelstellen des Gestus der Spielfigur hat sich die Vereinheitlichung wie folgt entgegen erscheint nicht sinnvoll, diese Varianten aufzuzeigen und zu verzeichnen. Die Ar-Spielfigur im *Agnus Dei* (Streicher), Takt 77, +92, +101, 103, 108+109, 133+134, 137+138, 155–163, 162, 164 und 166+167 wurde ohne Nachweis an die der VI I, Takt 87/88 bzw. 107 angeglichen.

Als Akzentzeichen zur Hervorhebung einzelner Noten finden sich bei Haydn verschiedene Symbole: fz = forzato, Keile, mit Legatobogen ($\underline{\underline{\underline{\quad}}}$), z. B. *Kyrie*, Takt 3, VI I), Staccatopunkte mit Legatobogen ($\underline{\underline{\underline{\quad}}}$), z. B. *Kyrie*, Takt 4, Clt) und selten das nicht mit dem Poussé-Zeichen zu wechselnde Symbol V (in der Partiturausgabe mit \wedge wiedergegeben) über oder unter Einzelnoten ($\underline{\underline{\underline{\quad}}}$), z. B. *Benedictus*, Takt 5, VI II). Auf Systematisierung wurde in vorliegender Ausgabe verzichtet.

Unklarheit in der Besetzung herrscht lediglich bei der Frage Chor oder Soli im *Benedictus* (Takt 61–87) und am Anfang des *Agnus Dei* (Takt 1–33). Im *Benedictus* sind deutlich die Besetzungsvermerke „[Tutti]“ über den Sing- und Basso-continuo-Stimmen in Takt 61 und Solo über den Singstimmen in Takt 88 notiert (es folgt in dem Sopranos Sopranos ausdrücklich ein „Solo“-Vermerk, durch ein Besetzungswechsel, die Haydn der Frage anzeigt ist. Da die Stimme den solistischen Charakter spruchsvolle Melismen, die Stimmführung; stim- dymische und har- eintritt des Themas mit W-sonst der C-inv-Setzweise bedacht wird, h-schlossen, für Takt 68–87 zuschlagen. Im *Agnus Dei* ferner einfacher, da der erste Satz überhaupt in Takt 34 über Basso-continuo-Stimme steht. Es ist, daß Haydn diesen Vermerk ange-er nicht einen Hinweis auf einen Besetzungsinsichtlich der Ausführung der eben vor-33 Takte hätte geben wollen. Der Heraus-ägt somit auch für die Takte 1–33 des *Agnus Dei* solistische Besetzung der Singstimmen vor.

Der Gesangstext ist in homophonen Abschnitten und bei parallel geführten Stimmen meistens nur unter der jeweils oberen Singstimme unterlegt. Lediglich vereinzelt sind bei der Textierung der verschiedenen, vor allem polyphon behandelten Stimmen Textworte vergessen worden. Ergänzende, einzelne Textworte erscheinen in der vorliegenden Partiturausgabe in Kursiven, die Textierung der homophonen Abschnitte ist nicht sonderlich gekennzeichnet. In Orthographie und Silbentrennung richtet sich die Textunterlegung nach dem *Kyriale seu Ordinarium Missae* (Paris, Tournai, Rom 1938).

Zum Schluß möchte ich danken: Der Bayerischen Staatsbibliothek, München, und Musikarchiv, Eisenstadt, für die freundlich gewährt Dr. Paul Horn für sein setzung der Basso-con



III. Einzelanmerkungen

Die Ergänzung der Keile wurde wie folgt verzeichnet: Takt – Kürzel der betreffenden Stimme(n) – Note (= Zahlenangabe des rhythmischen Zeichens, auf das sich die Anmerkung bezieht. Es werden gleichermaßen Noten, Vorschläge und Pausen gezählt.)

Abkürzungen: A = Alto, B = Basso, Bassi = Violoncello + Contrabbasso, Bc = Basso continuo, Cb = Contrabbasso, Clt = Clarinetto, Ctr = Clarino, Cor = Corno, Fg = Fagotto, Ob = Oboe, Org (o.S., u.S.) = Organo (oberes System, unteres System), S = Soprano, T = Tenore, Timp = Timpano, Vc = Violoncello, VI = Violino, Va = Viola.

Kyrie

Keile ergänzt: 3 VI II 3+4, 4 VI, 5+6 VI II, 6 Va/Bc, 8 VI I 7, 8 Va 3, 11 VI II 5, 11 Va 5+6, 12 VI II, 13 Ob II/Fg/Va, 13 Bc 6+7, 14 VI II/Va/Bc, 19 Ob/Fg, 19 Clt I 5, 20 Ob/Clt/Fg, 21 VI I–3, 21 Va, 29 Fg/Bc I, 31+32 Bc, 33 VI I 3, 34 VI II 4–6, 41 Ob II 4+5, 42 Ob/VI II, 44 VI II 1+2, 48 Clt II, 58 Va/Bc, 60 VI I 1–3, 63 VI II/Va/Bc, 74 Va, 91 VI II, 93+94 Fg/Va/Bc, 95+96 Fg/Bc, 120 Va 4+5, 121 Fg/Bc, 138 Bc

Takt. Note	Stimme	Quelle	Lesart
4.1	Va	A	4tel statt punktiertes 4tel
12	Cor I	B	dynamisches Zeichen <i>f</i> statt <i>f</i>
21	Cor/Ctr, Timp	B	dieser Takt fehlt ganz in der Quelle
26.9	VI I	A	8tel statt 16tel
29 ff.	Fg/Va	A	Artikulation an Bc angeglichen
30.1–3/4–6	Va	A	Legatobogen statt Keile
66.4	VI/Va	A	4tel statt punktiertes 4tel
80+81	Va/Bc	A	Staccato-Punkte ergänzt
85.3+4	VI II und		
124.3+4	Ob I	A	überflüssiger Legatobogen
125.4	Clt I	A	4tel statt 8tel
126.4	Cor I	B	es ² statt <i>f</i>
136+137.1	Clt und		
137.1	Ob II	A	4tel statt 8tel

Gloria

Keile ergänzt: 18+19 Bc, 30–32/40–43 Fg, 32+33 Va, 64 VI II/Va, 70 Ob/Clt II/Fg/VI II/Va/Bc, 72+74 Fg/Va/Bc, 73 Clt/VI II, 77 Clt II/VI II, 82 Ob/VI II, 83 Va, 90 Ob/Clt/VI II, 91 Va, 92 Fg/Va/Bc, 93+94 VI II, 10 VI/Vc 6–8, 103 Vc/Bc 3+4, 103 Vc 6–8, 106 VI, 110–113 VI 6–8, 115+116/118+119 VI 6–8, 117 VI 2–4, 117 Vc 6–8, 121 VI 5–8, 4–7, 122/124 VI 6–8, 123+124/126 Va/Vc 6–8, 206+207 V, 213 VI, 238+239 VI I, 240 VI I 9, 273 VI II/Va/Bc, 275 Strei I/VI II, 318 VI II/Bc, 320 VI II/Va/Bc, 341 Fg/Bc 3+4

92.4	Bc	A	Bezifferung $\frac{5}{4}$ statt $\frac{4}{4}$
nach 98	Tutti	A	ursprünglich <i>ad</i>

14c. B 8tel statt 4tel

161–2 A *b*-Generalvorzeichnung ergänzt

186.1 A Akkord *b-d* statt *d*

199.1 *clt* I A Halbe statt punktierter Halbe

222 Bc A dynamische Vorschrift *pp* unter 1 statt unter 3

228.5	Cor I	B	4tel statt 8tel
239.4	Ctr I	B	c ² statt d ²
258.2–4	T und		
287.1–3	VI I	A	überflüssiger Legatobogen
314.2–4	Bc	A	Bezifferung $\frac{4}{4}$ statt $\frac{4}{4}$

Credo

Keile ergänzt: I Fg/VI II, 2 Fg/Va/Bc, 11.4–12.2 VI II/Va/Bc, 12.4+13 VI/Va, 15 VI 5, 18+19 VI, 36 VI II/Va/Bc, 43 Clt I 3, 50 Bc, 53 VI I 9, 53 VI II 8, 61 Va, 62/64 Fg, 64/72/74/76/78–82 Org u.S., 65+66 Bassi, 66 Fg 3, 66+67 Va, 66 Org u.S., 4, 67 Fg, 68 Org o.S., 70 VI I, 76/78/80 Org o.S., 81+82 VI II/Va/Bassi 1+2, 81 Va/Bassi 4–6, 102 VI I, 103 VI II, 105–111 VI II/Bc, 106.5–111 VI I, 108 Ob 5+6, 109 Ob I 5+6, 111 Ob II, 119 VII, 128 Clt I, 137 VI 5–16, 137 Bc 7+8, 138 VI II, 145+146 Clt I, 149 Ob II/Fg, 159 VI I, 169 Va/Bc 3–6, 179 VI II 5–8, 180–187 VI I, 183–188 VI II, 186–188 Va, 205 VI I 1/4/10, 206 VI II, 210 Ob II/Clt, 213 Ob/Clt I, 216+217 VI II, 221 VI I 4, 222 Fg/VI/Va/Bc

9.9	Bc	A	Bezifferung 7 statt 6
14	Bc	A	dynamische Vorschrift 1 statt unter 4
33.6/8	Bc	A	Bezifferung $\frac{4}{4}$ statt $\frac{4}{4}$
40.1	Va	A	Halbe statt p
55.4	T	A	es ¹ statt <i>f</i>
99/100	S	A	Textunt' bogen
111	Bc	A	Be
112.2	Cor I	B	
113.1	Bc	A	
124	Ob I/Fg	A	
130.1	Ob I		
130	Bc		
135.2	Br		
144.2			
183.1			
194–196			

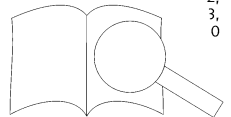
19, 2 Va 7–8, 2 Vc, 3 VI I 1, 3–5 Va/Bc, 6/8 VI I 9, 6 VI Vc, 7+8 VI I 1, 7 VII II 5–8, 9 VI I 22–24, 11 Fg/Bc 16, 11 VI I 3, 19 Va/Bc, 20/22+23/25 Streicher, 24 Va/Bc 1+2, 24 Va, 29 VI I 8, 33 VI I, 36 Fg 5–8, 36 Va/Vc 11+12/15+16, 37 Va+41 Ob I, 40+41 Fg, 41 Ob II 7+8, 47 Cor

4–9	Clt I	A	Artikulation an VI I angeglichen
11+12	Va	A	Artikulation an Bc angeglichen
12	Fg/Bc	A	Artikulation an Takt 11 angeglichen
13.9–15	VI II	A	staccato
19.1	Timp	B	B statt <i>f</i>
26.5	Bc	A	Bezifferung 6 statt 5
37/40/41	Streicher	A	Artikulation an Takt 36 angeglichen
41.16	VI II	A	<i>f</i> statt <i>f</i>
44.9–12	Bc	A	überflüssiger Legatobogen

Benedictus

Keile ergänzt: 2 Bc, 4 Clt I/VI II/Va, 5 Bc 3, 6 Va/Bc, 7 VI I, 9–11 Ob/Fg, 9 Va 4, 10+11 Va/Bc, 13 Ob I 4, 13 VI I 5, 14 Ob II 4, 14 Clt I, 17 Va/Bc, 18 Va, 20 Ob/Clt II/Fg/VI I 1, 23 VI I 6, 24 Va/Bc, 25 Va/Bc, 26 Va/Bc, 27 Va/Bc, 28 Va/Bc, 29 Va/Bc, 30 Va/Bc, 31 Va/Bc, 32 Va/Bc, 33 Va/Bc, 34 Va/Bc, 35 Va/Bc, 36 Va/Bc, 37 Va/Bc, 38 Va/Bc, 39 Va/Bc, 40 Va/Bc, 41 VI II 4, 42 VI II/Va, 43 Fg/VI I, 49 VI/Va 4, 50 VI I, 51 VI I, 52 VI I, 53 VI I, 54 VI I, 55 VI I, 56 VI I, 57 VI I, 58 VI I, 59 VI I, 60 VI I, 61 VI I, 62 VI I, 63 VI I, 64 VI I, 65 VI I, 66 VI I, 67 VI I, 68 VI I, 69 VI I, 70 VI I, 71 VI I, 72 VI I, 73 VI I, 74 VI I, 75 VI I, 76 VI I, 77 VI I, 78 VI I, 79 VI I, 80 VI I, 81 VI I, 82 VI I, 83 VI I, 84 VI I, 85 VI I, 86 VI I, 87 VI I, 88 VI I, 89 VI I, 90 VI I, 91 VI I, 92 VI I, 93 VI I, 94 VI I, 95 VI/Va, 96+97 VI I/Va, 98 VI I, 99 VI 6, 99 Va, 100 Fg, 101 VI Ob/Clt II/Fg, 113 Ob, 114 Ob/Clt 3/10–12

21	Ctr	B	
	Va	A	



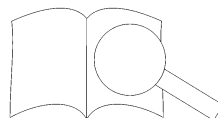
40.7-9/			
52.1-3+7-9	VII	A	überflüssige Legatobögen
42.nach 12	VII	A	zusätzlicher, überflüssiger 8tel-Akkord a^1/β^2
46.8/47.1	A	A	g^1-f^1 statt b^1-g^1 (an VI II angeglichen)
59.4	Bc	A	Bezifferung $\frac{7}{5}$ statt $\frac{7}{6}$
75.1	Ob I	A	4tel statt punktiertes 4tel
79.2	Bc	A	Akkord As/es statt As
80.1	Bc und		
81.4	Bc	A	Bezifferung $\frac{3}{2}$ statt $\frac{3}{4}$
99.1	Bc	A	Bezifferung $\frac{16}{4}$ statt $\frac{16}{3}$
123.4	Ob II/Clt/ Fg/Cor/ Ctr/Timp		8tel statt 4tel

Agnus Dei

Keile ergänzt: 14 VI/Va, 15 VI II/Va, 17 VI I 2-7, 31 VI II/Va, 33 VI I, 48/50 Ctr, 48 Va I, 50 Fg, 53 Va, 54/56 Ctr, 54 VI I 1, 55 Fg, 56 Ob II 2-4, 60 Fg, 61 Vc I+2, 64 VI II 1-2/5-8, 66 VI I, 70 VI II, 72 VI I 2, 76 VI I, 80 Ob/Clt I, 80 Clt II 3, 81 Ob I 5, 81 Ob II 1, 81 Clt, 81 Fg 3/5, 82+83 Bläser/Va, 82 Bc 1, 83 Bc, 87+88 VI II, 87-92 Va/Bc, 90+91.1 VI I, 90-92 VI II 3, 91/94 Clt I, 100 VI II 1, 120-122 Ctr, 122 Ob II/Fg I, 122 Clt I 3+4, 127+128 Clt/Va, 128 Ob II/Fg, 133 VI II, 135.3-138 VI II/Va, 135-138 Bc, 136-137.1 VI I, I 39+140 Clt, 139 Fg, 140 VI I/Va, 143 VI II/Bc, 148 Va/Bc, 155-158 Streicher, 162 VI 7-10, 169 Ob II 3, 169 Fg/Blechbläser

11-13	Streicher	A	Artikulation an VI II, Takt 11, angeglichen
25.1	Vc	A	4tel statt punktiertes 4tel
30.1	Timp	B	B statt F
44	Vc und		
46	Va	A	Artikulation an Vc, Takt 43, angeglichen
48.1	Clt	A	dynamische Vorschrift ff statt fz
112.2	Bc	A	Bezifferung $\frac{2}{3}$ statt $\frac{2}{5}$
120.3+4	Bc	A	Keile statt Bogen
140.1	VI I	A	überflüssige dynamische Bezeichnung fz

PROBEN
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Foreword (abridged)

Within approximately six weeks Haydn, in 1801, composed his *Schöpfungsmesse*, Hob. XXII:13 (Creation Mass) as the fifth of altogether six late *missae solennes* – like the other five, commissioned by his employer, Prince Nikolaus II Esterházy, each occasioned by a Saint's Day of the prince's wife Maria Josepha Hermenegild, Princess of Liechtenstein.¹

The relatively short composing time for the extensive score is documented with two framing dates: with the notation of the date "July 28, 1801" in the autograph score as the beginning of composition and with Haydn's mention of the forthcoming first performance in a letter, dated September 11, 1801, to a not yet identified colleague, "[...] I should really like to write quite a bit more, but I, poor old lad, am just [working on] the end of my new mass that must be produced day after tomorrow [...]"² According to this statement, the mass was first presented on the very next Sunday after the Saint's Day of the Princess, on September 13, 1801, probably in the Bergkirche in Eisenstadt.

Unfortunately, no reports on the event have come down to us.³ Yet there are a number of indications that the work must have left behind a great impression. Empress Marie Therese soon let it be known that she was interested in having a copy of the mass,⁴ and the Leipzig publishing house of Breitkopf & Härtel printed the work in 1804, as no. 4 of altogether seven editions of scores of Haydn masses and in a printing of 1.024 copies.⁵ Johann Adam Hiller even went so far as to write the following words on the copy of the mass that he himself made: "Opus summum viri summi Joseph Haydn".⁶

The sobriquet "Schöpfungsmesse" is not authentic, but it is probably based on the quotation 152–160 in the *Gloria* (at the words "Qui tollis peccata mundi")⁷ taken from the oratorio "Die Schöpfung" ("The Creation" (in the Peters edition), I, 100) in the duet "Holde Gattin, dir zur Seite stehen wir dich heute" complete with the preceding up-bow words "Der tauende Morgen".

And Haydn could certainly be certain of the quotation in the aria to be taken from the oratorio, after all, a fragment of the oratorio was included in the periodical *Allgemeine Musikalische Zeitung* (AmZ I of 1798/99, No. 100) in the *Allgemeine Musikalische Zeitung*. The reaction was in accordance with the opinion of the reviewers, who expressed misgivings in the "Melodie" (a trifling melody) "Miserere nobis" in a mass. The oratorio was performed in the Imperial Court, as is evidenced by the vocal score for the Imperial Court Orchestra in Vienna.⁹

No less significant is the story of how the autograph score itself, on which our edition is essentially based, has come down to us. It is considered certain that Haydn, as an act of

gratitude for a medal that he received from the Paris Conservatory, sent the original score to that institution around 1802 or 1803. It was next found listed in the section "Bibliothèque théorique et pratique" of the 1866 auction catalogue of the music publisher and flutist Aristide Farrenc (1794–1865); at the auction it changed owners (being purchased by Dr. Hermann Härtel). In 1939, it was considered as having been lost forever, but it turned up once again in the antiquarian shop of Erasmushaus (Basel) in 1954. In 1956, Dr. Günther Henle bought the autograph on the basis of an expertise assuring its authenticity and donated it to the Bavarian State Library in Munich.¹⁰ Unfortunately, however, the *Partition supplémentaire*, in which the horn, trumpet and timpani parts were noted, is no longer with the manuscript and may now, with finality, be considered lost.¹¹

When he turned to the composition of the *Schöpfungsmesse*, Haydn stood at the zenith of his art as a composer and was able to fall back on his own techniques for shaping music. The traditional movements of the Ordinarium, the use of the solo quartet, the carrying over of compositions from instrumental music to vocal writing, the motives in the sense of an oratorio, and the use of all of the traditional aesthetics of expression, the traditional methods that he took over to a certain extent the *Schöpfungsmesse*, among the true masterpieces of the Viennese Classical school.

Footnotes and critical remarks,

1983

Volker Kalisch

1983



Avant-propos (abrégé)

Haydn composa la *Messe de la Création* (Hob. XXII:13) en six semaines environ, pendant l'année 1801. Comme ses cinq autres messes solennelles, il s'agissait là d'une commande de son patron, le prince Nicolas II Esterházy, pour marquer la fête de l'épouse de celui-ci, Maria Josepha Hermenegild, princesse de Liechtenstein.¹

La relative rapidité avec laquelle Haydn composa cette œuvre importante est prouvée par deux dates: l'inscription autographe du « 28 juillet 1801 » sur la partition pour marquer le début de son travail, et l'annonce de la création imminente dans une lettre du 11 septembre 1801 à un destinataire encore non identifié : « [...] j'aimerais vous écrire plus longuement, mais le pauvre vieux bonhomme que je suis doit terminer aujourd'hui une messe nouvelle que l'on exécutera après-demain [...] ».² La messe fut donc créée le premier dimanche suivant la fête de la princesse, le 13 septembre 1801, sans doute dans la Bergkirche d'Eisenstadt.

Il ne nous reste malheureusement aucun témoignage sur cette création.³ Certains indices laissent cependant deviner la profonde impression que l'œuvre dut produire. L'impératrice Marie-Thérèse manifesta bientôt le désir de posséder une copie de cette messe,⁴ et Breitkopf et Härtel en publièrent la partition à Leipzig en 1804, comme la quatrième livraison, tirée à 1.024 exemplaires,⁵ d'une série de sept messes de Haydn. Johann Adam Hiller (1728–1804) écrivit sur une copie qu'il fut lui-même de cette messe : « opus summum viri summi Joseph Haydn. »⁶

Le surnom de « Messe de la Création » n'est pas authentique, mais provient de la citation, dans le *Gloria*⁷ (152–160, sur les paroles « Qui tollis peccata mundi ») (passage tiré du duo de la *Création* « Holde Gatt' Seite » (n° 32 dans l'édition Peters, Leipzig, paroles « Der tauende Morgen, o wie ermu, rosée du matin, ô combien elle éveille ! »), me. Ju 173–181 pour la phrase complète.

Haydn pouvait compter sur un de cette citation, car un français que temps auparavant *musische Zeitung* (AmZ I, 179) *musischen Zeitung*, favorable, car l'inclusion de la « juste avant le mesure ainsi in

de relater les avatars de la laquelle notre édition se fonde pour Haydn, en remerciement d'une décerna le Conservatoire de Paris, fit don raphie à cette institution. On le retrouve mention dans le catalogue d'une vente aux enchères de la « Bibliothèque théorique et pratique » du flûtiste et éditeur Aristide Farrenc (1794–1865), daté de 1866. La partition

fut acquise par le Dr. Hermann Härtel ; elle passait en 1939 pour définitivement perdue, puis réapparut en 1954 à la librairie Erasmushaus, à Bâle. Après expertise, le Dr. Günther Henle acheta le manuscrit en 1956 et en fit don à la Bibliothèque d'Etat de Bavière.¹⁰ Mais la « partition supplémentaire », où se trouvaient notés à part les parties de cors, trompettes et timbales, avait malheureusement été séparée du manuscrit, et doit être considérée comme définitivement perdue.¹¹

Haydn se trouvait en 1801 au sommet de son évolution de compositeur, et put appliquer dans sa *Messe de la Création* des procédés musicaux maintes fois mis à l'épreuve : la composition de chaque partie de la messe en un seul bloc musical ; l'utilisation du quatuor vocal à la place d'airs virtuoses ; la transposition dans la musique procédés expérimentés dans la musique instrumentale sous la forme d'un travail thématique au service obligé – tout cela dans le cadre de l'expression.¹² La *Messe de la Création* est dédiée au nombre des chefs d'œuvre spirituelle des classiques vi

Pour des informations, voir le

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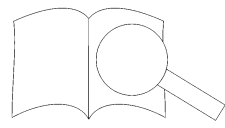
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Missa in B

Schöpfungsmesse · Hob. XXII:13

Kyrie

Kyrie I

Adagio

Joseph Haydn
1732–1809

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti (a2)

2 Corni in B

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

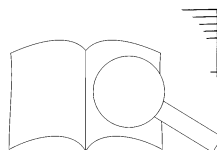
Ba.
Viol.
Contra.

Adagio

Solo

p

6 5 = 6 6



Aufführungsdauer/Duration: ca. 44 min.

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5 8

f f fz fz fz p fz p

fz fz

fz p fz p f f p f

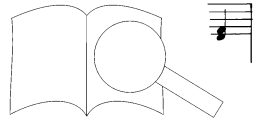
5 8

Solo

Ky - ri - e,

p f Tasto solo p

7 2 6



10

13

f

f

fz

10

13

f

Tutti

Ky - ri - e - lei - - son.

f

Tutti

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

f

Tutti

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

f

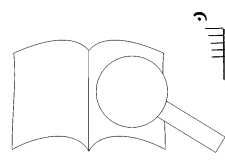
Tutti

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

Tutti

f

6 5 6 6 3 10 6 4 5 8 7



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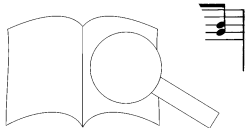
Musical score for measures 15-17. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a *Solo* section in measure 15 marked *p*. From measure 17, the music becomes more rhythmic and dynamic, with *f* markings in the piano and strings.

Musical score for measures 18-20. The piano part continues with a melodic line, while the strings provide a rhythmic accompaniment. Dynamics range from *f* to *ff*.

Musical score for measures 21-23. The piano part features a melodic line with a *Solo* section in measure 21 marked *p*. The strings continue with a rhythmic accompaniment. Dynamics include *p* and *ff*.

Vocal score for measures 24-26. The vocal line is marked *Solo* in measure 24. The lyrics are: "lei - - - son. Ky - ri - e e -". The vocal part is marked *f* and *Tutti*. The piano accompaniment is marked *f* and *Tutti*.

Musical score for measures 27-29. The piano part continues with a melodic line, while the strings provide a rhythmic accompaniment. Dynamics include *p*.



20

22

p

P

P

p

p

20

lei - - - son, e - lei

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

lei - - - son

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

lei

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

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

p

P

Tasto solo

p

5 3

b7 5

b6 4

5 3

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24 26

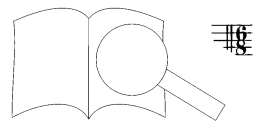
24

son, e - . n.

son, - son.

Ky *p* e - lei - - - son.

lei - - - son.



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Kyrie II

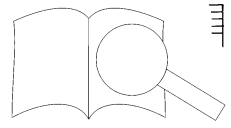
29 Allegro

31

29

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

Tu



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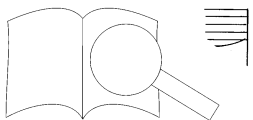
34 36

34 36

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

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

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38 40

38 40

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



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41 *fz* 44

41 44

K. - son, e - lei-

son, e - lei-

e - lei son, e - lei-

ry - ri - e e - lei - - - son, e - lei - - -

fz *fz*

5 3 - #6 - 6 - b 6 b6 6 5 - 4

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46

49

fz fz fz

fz fz fz

f

fz fz fz

fz fz

fz fz

fz fz

f

46

son, _____

son, _____

son, _____

sc

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

e - lei - son, e -

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

Ky - ri - e e - lei -

fz fz

Vc.

Bc₆ 6 7 6 6 6

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51 53

51

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

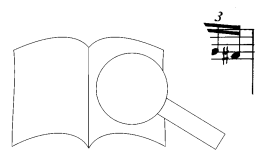
lei - son, e - lei Ky - ri - e e - lei - son, Ky - ri -

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

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

(unisono)

(Bc)



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55 57

55 57

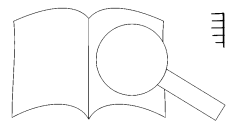
e - lei - son. r - e - lei -

e - lei -

e - lei -

Ky - ri - e e - lei -

unisono



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59 61

First system of musical notation, measures 59-61. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat). Measure 61 is marked with a '61' above the staff.

Second system of musical notation, measures 62-64. It continues the vocal and piano parts from the first system. Measure 64 is marked with a '64' above the staff.

Third system of musical notation, measures 65-67. The piano accompaniment features a more active bass line with sixteenth notes. Measure 67 is marked with a '67' above the staff.

59 61

Fourth system of musical notation, measures 68-70. The piano accompaniment has a steady eighth-note bass line. Measure 70 is marked with a '70' above the staff.

Fifth system of musical notation, measures 71-73. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure 73 is marked with a '73' above the staff.

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6 4 5 4 4 4 6 6 6 6 6 6 6 6 6 6 6 6

Christe eleison

63 66

Piano accompaniment for measures 63-66. The score is in G minor (three flats) and 3/4 time. It features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment of eighth notes. Measure 66 ends with a fermata.

Piano accompaniment for measures 67-70. The right hand plays chords, and the left hand plays eighth notes. Measure 70 ends with a fermata.

Piano accompaniment for measures 71-74. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 74 ends with a fermata.

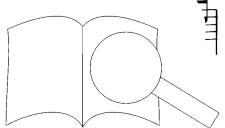
63

Vocal and piano accompaniment for measures 63-74. The vocal line is in G minor. The piano accompaniment is in 3/4 time. The lyrics are: Chri - ste e - lei - son, e - lei - son, e - lei - son, e - lei - son.

67 6

Piano accompaniment for measures 67-70. The right hand plays chords, and the left hand plays eighth notes. Measure 70 ends with a fermata. The word "Solo" is written above the staff.

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69 VI.I
VI.II
Va.

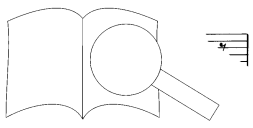
69 Solo
lei - - son, - -
Chri - ste e - lei - son,
Chri - ste - son,

b \flat 4 3 b \flat b \flat 9 b8 b5 # \flat 6 9 \flat b5

fz

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

b \flat b \flat 4 b \flat b \flat b \flat b \flat b \flat b \flat



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79 *fz* *p* 82

79 Solo 82

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

6 5 = 5 4 3 3 3 = 3 2 2

84

84 87

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

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

Chri - - ste e - lei - - - -

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

6 5 3 3 7 6 5 b 6 5 6 7 7 4 3 4 5 ... 6 3

5 5



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Kyrie III

92

Ob. I
Ob. II
Cl. I
Cl. II
Fag.

Dynamic markings: *f*, *fz*, *p*

Cor.
Clar.
Timp.

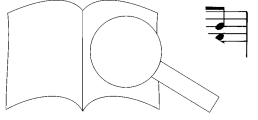
Dynamic markings: *ff*, *fz*, *f*

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

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

Chord symbols: \sharp , $b\flat$, \sharp , $b\flat$, \sharp , $b\flat$

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94 97

94

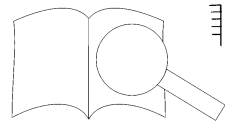
e - - lei - son, e e lei - - - -

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

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

Ky - ri - e Ky - ri - e e - - lei - - - -

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



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Musical score for measures 99-101, top system. It features a piano accompaniment with a busy bass line and a vocal line with melodic phrases and slurs.

Musical score for measures 99-101, middle system. The piano part continues with rhythmic patterns, and the vocal part has more melodic development.

Musical score for measures 99-101, bottom system. The piano part features a triplet in the right hand, and the vocal part concludes the phrase.

Musical score with lyrics for measures 99-101. The lyrics are:

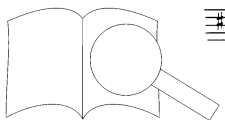
- son, e n, lei - son, e lei -

son, e lei - son, e lei -

lei - son, e lei - son,

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

Musical score for measures 99-101, bottom system. The piano part features a triplet in the right hand, and the vocal part concludes the phrase.



103

106

Musical score for measures 103-106, piano accompaniment. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of flowing eighth and sixteenth notes in both hands.

Two empty musical staves, one for the treble clef and one for the bass clef.

fz

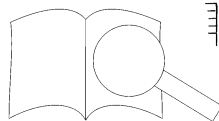
Musical score for measures 103-106, piano accompaniment. It features a grand staff with treble and bass clefs. The key signature has two flats. The music consists of flowing eighth and sixteenth notes. A forte (fz) marking is present at the beginning of the section.

103

Musical score for measures 103-106, vocal line with lyrics. It features a grand staff with treble and bass clefs. The key signature has two flats. The lyrics are: "son, e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei -".

Musical score for measures 103-106, piano accompaniment. It features a grand staff with treble and bass clefs. The key signature has two flats. The music consists of flowing eighth and sixteenth notes. A figured bass line is provided below the bass staff.

Figured bass: 47, 6 #, 3 4 3, 3 b7, 6 5, - 7 6 5, 5 4 3, 47



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Musical score for the first system, measures 108-110. It includes a grand staff with piano accompaniment and vocal lines. Dynamics include 'f' and 'fz'.

Empty musical staves for the second system.

Musical score for the second system, measures 108-110. It includes a grand staff with piano accompaniment and vocal lines. Dynamics include 'fz'.

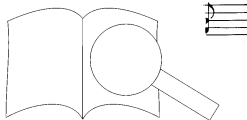
Musical score for the third system, measures 108-110. It includes a grand staff with piano accompaniment and vocal lines with lyrics. Dynamics include 'fz'.

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

Musical score for the fourth system, measures 108-110. It includes a grand staff with piano accompaniment and organ part. Dynamics include 'fz'. Includes fingerings 6 5 6 5 6 5 and 6 5 6.

Organo

6 5 6 5 6 5 6 5 6



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112 115

112 115

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

lei - - - - -

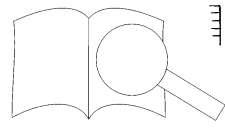
son, e - lei - - - - -

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

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

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

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117 120

son, e -

son.

- lei - son.

- son.

117 120

son, e -

son.

- lei - son.

- son.

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

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

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

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

6 6 7 8 3 3 3 3 3 3

122 124

122

Ky - ri - son,

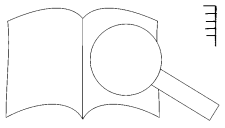
Ky - son,

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

e e - lei - son,

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

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Musical score for piano, measures 126-128. It consists of five staves: four treble clefs and one bass clef. The music is in G minor (two flats). The first two measures (126-127) feature a melodic line in the upper staves and a bass line with a dashed slur. The third measure (128) continues the melodic and harmonic progression.

Musical score for piano, measures 126-128. It consists of three staves: two treble clefs and one bass clef. The music is in G minor. The first two measures (126-127) show a rhythmic accompaniment. The third measure (128) continues the accompaniment.

Musical score for piano, measures 126-128. It consists of four staves: three treble clefs and one bass clef. The music is in G minor. The first two measures (126-127) feature a complex, fast-moving melodic line in the upper staves. The third measure (128) continues this melodic line.

Musical score with lyrics, measures 126-128. It consists of four staves: three treble clefs and one bass clef. The music is in G minor. The lyrics are: "Ky - ri - e Ky - ri - e son, Ky - ri - e e - lei - son, Ky - ri - e e - e - lei - son, Ky - ri - e e -". The lyrics are distributed across the staves, with some words appearing on multiple lines.

Musical score and graphic, measures 126-128. It consists of two staves: one treble clef and one bass clef. The music is in G minor. The lyrics are: "un". Below the staves is a graphic of an open book with a magnifying glass over it. The number '6' is written below the bass staff.

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Musical score for measures 129-131, piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 129-131, vocal line. It consists of two staves: a treble clef and a bass clef. The vocal line is mostly silent, with rests in both parts.

Musical score for measures 129-131, piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 129-131, vocal line with lyrics. It consists of four staves: two treble clefs and two bass clefs. The lyrics are:

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

lei - son, e - lei - - - -

lei - son ri - e e - lei - - - -

ri - e e - lei - - - -

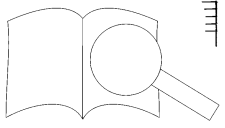
Musical score for measures 129-131, piano accompaniment. It consists of two staves: a treble clef and a bass clef. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The word "unisono" is written above the bass staff.

5 6 6 5

4 3

3 2

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Musical score for measures 132-134, piano part. It consists of five staves: two grand staves (treble and bass clef) and three separate staves (treble, bass, and treble clef). The music is in a key with two flats and 4/4 time. It features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents. The word 'fz' (forzando) is written below the bass line in measures 133 and 134.

Musical score for measures 132-134, vocal part. It consists of three staves: two treble clef staves and one bass clef staff. The vocal line is written in a treble clef with a soprano range. The lyrics 'son, e lei - son, e lei - son, e lei - son, e lei -' are written below the vocal line. The music is in a key with two flats and 4/4 time.

Musical score for measures 132-134, piano part, second system. It consists of three staves: two grand staves and one bass clef staff. The music continues with complex rhythmic patterns and slurs. The word 'fz' is written below the bass line in measure 134.

Musical score for measures 132-134, vocal part, second system. It consists of three staves: two treble clef staves and one bass clef staff. The lyrics 'son, e lei - son, e lei - son, e lei - son, e lei -' are repeated. The music is in a key with two flats and 4/4 time.

Musical score for measures 132-134, piano part, third system. It consists of two grand staves and one bass clef staff. The music continues with complex rhythmic patterns and slurs. The word 'fz' is written below the bass line in measure 134. At the bottom of the page, there is a series of time signatures: 4/4, 6/4, 4/4, 3/4, 3/4, 8/6, 7/5, 5/5, 6/4.

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Musical score for measures 136-138, piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble.

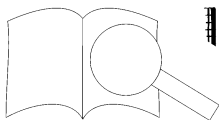
Musical score for measures 136-138, piano accompaniment. It consists of two staves: one treble clef and one bass clef. The music features a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble.

Musical score for measures 136-138, piano accompaniment. It consists of two staves: one treble clef and one bass clef. The music features a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble.

Musical score for measures 136-138, vocal line with lyrics. It consists of four staves: two treble clefs and two bass clefs. The lyrics are: "son, e - lei - - - son." repeated across the four staves.

Musical score for measures 136-138, piano accompaniment. It consists of two staves: one treble clef and one bass clef. The music features a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble.

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Gloria

Gloria in excelsis Deo

Allegro

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti
(a2)

2 Corni in B

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Bar

C.
Bass.
(Violoncello e
Contrabbasso)

Allegro

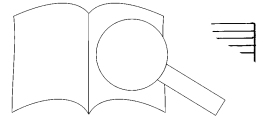
Tutti

Glo- - - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Glo- - - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis



6 9

De - o, in Glo - ri - a
 De - o, Glo - ri - a
 De - c - sis De - o, Glo - ri - a
 ex - cel - sis De - o, Glo - ri - a

6 7 7

13 16

13

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

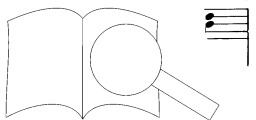
in ex - cel - sis De - o.

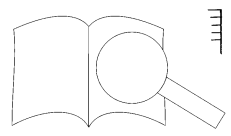
- ri in ex - cel - sis De - o.

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

6 b7 6 4

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Cl. I

Cl. II

Fag.

Solo

p

25

28

p

p

p

p

p

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

p

p

32

Solo

35

p

Solo

p

32

35

vo

p

...tis,

et in ter - ra pax ho

bo - nae,

bo - nae,

ho - nae,

16

Ch

p



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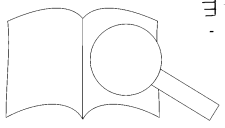
39 42
Solo
p

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

46 49

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

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53 Ob. I 56 59

Ob. II f

Cl. I f

Cl. II f

Fag. a2 f

Cor.

Clar. f

Timp. f

53 59

ta - - - tis. a te, be - ne - di - ci - mus te,

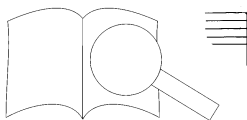
ta - - - ti - - - - - mus te, be - ne - di - ci - mus te,

ta - Lau - da - mus te, be - ne - di - ci - mus te,

Lau - da - mus te, be - ne - di - ci - mus te,

Tutti

Organo



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61

61

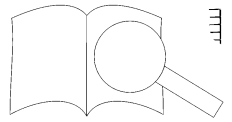
p a - - - mus te, a - - - do -

p a - - - ra - mus te, a - - - do -

p do - ra - mus te, a - do -

- do - ra - mus te, a - - - do -

senza Org.
p



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68 71

f

f

68

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

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

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

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

f

Organo
Tutti

5
3



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System 1: Measures 75-78. Includes vocal line and piano accompaniment.

System 2: Measures 75-78. Includes vocal line and piano accompaniment.

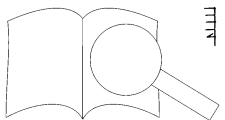
System 3: Measures 75-78. Includes vocal line and piano accompaniment.

System 4: Measures 75-78. Includes vocal line and piano accompaniment with lyrics:
 -mus te.
 ca -
 -mus
 -mus
 -mus

System 5: Measures 75-78. Includes vocal line and piano accompaniment with lyrics:
 -mus
 -mus
 -mus
 -mus

Chord symbols: b^5_3 , 6_3 , $6_{4/2}$, 6 , b_4 , 6

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Musical score for measures 82-85, piano accompaniment. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a minor key with a 3/4 time signature. Dynamics include *f* (forte).

Musical score for measures 82-85, vocal line. It consists of two staves: a vocal line in the treble clef and a bass line in the bass clef. The vocal line has lyrics underneath. Dynamics include *f* (forte).

Musical score for measures 82-85, piano accompaniment. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a minor key with a 3/4 time signature. Dynamics include *f* (forte).

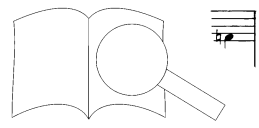
Musical score for measures 82-85, vocal line with lyrics. It consists of two staves: a vocal line in the treble clef and a bass line in the bass clef. The vocal line has lyrics underneath. Dynamics include *f* (forte).

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

Musical score for measures 82-85, piano accompaniment. It consists of two staves: a right hand staff in the treble clef and a left hand staff in the bass clef. The music is in a minor key with a 3/4 time signature. Dynamics include *f* (forte).

4 7 6 2 6 6
 5 4 5

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Musical score for measures 96-99, piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has two flats (B-flat and E-flat). The music features a steady bass line and a more active right hand with some melodic lines and chords.

Musical score for measures 96-99, vocal line. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line has a melodic line with some rests and a final note on a high G. The piano accompaniment is a simple bass line.

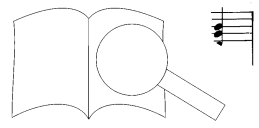
Musical score for measures 96-99, piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand has a complex, rhythmic pattern of eighth and sixteenth notes. The left hand has a simpler bass line.

Musical score for measures 96-99, vocal line with lyrics. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "Gra - ti - as a - gi - mus ti - bi" on the first line and "Gra - ti - as a - gi - mus ti - bi" on the second line. The vocal line has a melodic line with some rests and a final note on a high G. The piano accompaniment is a simple bass line.

Musical score for measures 96-99, piano accompaniment. It consists of two staves: a right hand (treble clef) and a left hand (bass clef). The right hand has a complex, rhythmic pattern of eighth and sixteenth notes. The left hand has a simpler bass line.

6 6 6 6 6 6 6

8



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Musical score for measures 103-106. It includes vocal staves with lyrics and piano accompaniment. The key signature has one flat (B-flat). Measure 103 starts with a rest in the vocal line, followed by notes in measures 104 and 105. Measure 106 continues the vocal line. The piano accompaniment provides harmonic support throughout.

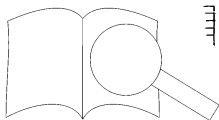
Musical score for measures 107-110. This section consists of piano accompaniment for the vocal lines above. It features chords and melodic fragments in both treble and bass clefs.

Musical score for measures 111-114. This section consists of piano accompaniment for the vocal lines above. It features chords and melodic fragments in both treble and bass clefs.

Musical score for measures 115-120. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne a-gni pro-pter, pro-pter ma-gnam glo-ri-am. bi pro-pter, pro-pter ma-gnam glo-ri-am". The piano accompaniment continues with chords and melodic lines.

Musical score for measures 121-124. It features piano accompaniment with figured bass notation. The lyrics "(unisono)" are written above the staff. The figured bass notation includes: 6, 4+, 6 6, 7 b7, 9 b4 8 3, 6 7 4, b.

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De - us, Rex
 Do - mi - ne
 tu -

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

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Musical score for measures 115-118. It features a vocal line in the upper system and piano accompaniment in the lower system. The key signature is one flat (B-flat), and the time signature is common time (C). The piano part includes a prominent bass line and chordal accompaniment.

Musical score for measures 119-122. This system continues the vocal and piano parts from the previous system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Musical score for measures 123-126. The piano accompaniment becomes more intricate with sixteenth-note patterns in the right hand. The vocal line continues with a melodic line.

Musical score for measures 127-130. This system includes lyrics for the vocal parts. The piano accompaniment provides a harmonic foundation.

Lyrics:
 Do - m' - ni - ge - ni - te, Je - su
 mni - po - tens. ai - ne Fi - li u - ni - ge - ni - te,
 Pa - Do - mi - ne Fi - li u - ni -
 tens. Do - mi - ne Fi - li u - ni -

Musical score for measures 131-134. The piano part is a figured bass (Basso Continuo) with figured bass notation below the notes. The vocal part is marked '(unisono)'. The figured bass notation includes: 7 7 Bc. / 6 4+ 6 5.



Musical score for measures 121-124, featuring piano accompaniment with treble and bass staves.

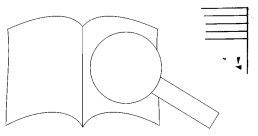
Musical score for measures 121-124, featuring vocal lines with treble and bass staves.

Musical score for measures 121-124, featuring piano accompaniment with treble and bass staves.

Musical score for measures 121-124, featuring vocal lines with lyrics: "Chri - ste, Je - su, Je - su, Je - su Chri - ste, su, Je - su Chri - ste, su, Je - su, Je - su Chri - ste,"

Musical score for measures 121-124, featuring piano accompaniment with treble and bass staves, including a "Vc." label.

4 3 Bc. / 6 h4 / 6 2 6



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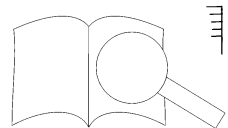
Musical score for measures 127-130. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *f* and *ffz*.

Empty musical staves for vocal and piano parts.

Piano accompaniment for measures 127-130, featuring intricate keyboard textures.

Musical score with lyrics for measures 127-130. The lyrics are: "Je - - su Chri - ste. Chri - - ste, Je - su Chri - ste. Chri - ste, Je - su Chri - ste. su Chri - ste, Je - su Chri - ste."

Piano accompaniment for measures 127-130, including figured bass notation: (Vc., (Bc.) 6 10 6 5 7 6 5 6 4.



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Musical score for measures 133-136, top system. It consists of five staves: two treble clefs (likely for vocal parts) and three bass clefs (likely for piano accompaniment). The music is in a key with two flats and a common time signature. The notation includes various rhythmic values and rests.

Musical score for measures 133-136, middle system. It consists of three staves: two treble clefs and one bass clef. The notation shows chords and melodic lines.

Musical score for measures 133-136, bottom system. It consists of three staves: two treble clefs and one bass clef. The notation shows a more active piano accompaniment with sixteenth notes.

Musical score for measures 133-136, vocal lines with lyrics. It consists of four staves. The lyrics are:

Do - De - i, Fj - li - us Pa - - -

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

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

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

Musical score for measures 133-136, bottom system. It consists of two staves: one treble clef and one bass clef. The notation shows chords and a bass line.



Musical score for measures 139-142, piano accompaniment. It consists of four staves: two for the right hand and two for the left hand. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines.

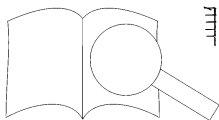
Musical score for measures 139-142, vocal line. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line is mostly silent, with some notes appearing in measure 142. The piano accompaniment is marked with a forte 'f' dynamic.

Musical score for measures 139-142, piano accompaniment. It consists of four staves: two for the right hand and two for the left hand. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines.

Musical score for measures 139-142, vocal line with lyrics. It consists of two staves: a vocal line and a piano accompaniment line. The lyrics are: "tris, Fi - li - us Pa - tris, Fi - li - us a - tris, Fi - li - us tris, Fi - li - us". The piano accompaniment is marked with a forte 'f' dynamic.

Musical score for measures 139-142, piano accompaniment. It consists of four staves: two for the right hand and two for the left hand. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines.

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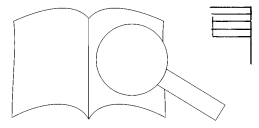
Pa - tris.

Pa - tris.

tris.

6 4 3 5 6 6 6 6

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151 154

Solo
Solo
p

Soli
Corni in Es

p
p

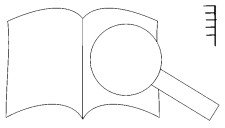
151

Solo
Qui

Solo
p

1 1 1

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Miserere

157

160

attacca subito

Adagio

Musical score for the first system, measures 157-160. It features a piano accompaniment with five staves (three treble and two bass) and a vocal line. The piano part includes a dense texture of chords and moving lines. The vocal line is marked with a forte *f* dynamic. The key signature has two flats and the time signature is 3/4.

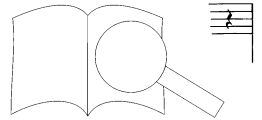
Musical score for the second system, measures 161-164. The piano accompaniment continues with similar textures. The vocal line is marked with a forte *f* dynamic.

Musical score for the third system, measures 165-168. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. The vocal line is marked with fortissimo *ff* and *fz* dynamics.

Musical score for the fourth system, measures 169-172. The piano accompaniment continues with the sixteenth-note pattern. The vocal line is marked with *Tutti* and *f* dynamics. The lyrics are: - ta, pec - ca - - ta mun - di, mi - se - re - re, - ta, pec - ca - - ta mun - di, mi - se - re - re.

Musical score for the fifth system, measures 173-176. The piano accompaniment continues with the sixteenth-note pattern. The vocal line is marked with *f* dynamic. The lyrics are: - ta, pec - ca - - ta mun - di, mi - se - re - re.

attacca sub.



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163 166

p fz

p fz

p fz

163

mi - se - re - re no - bis.

mi - se - re - re r

mi - se

Solo

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

fz Solo P

6 5 6 4 5 7 6 4 6 4

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Musical score for measures 176-179. The score consists of five staves. The first three staves are vocal parts, and the last two are piano accompaniment. The key signature has two flats (B-flat and E-flat). The first three staves have a piano (*p*) dynamic marking. The music features melodic lines with some rests and a final measure with a fermata.

Musical score for measures 176-179. This section includes a 'Solo' marking above the bass line and a piano (*p*) dynamic marking below it. The music continues with melodic and harmonic development.

Musical score for measures 176-179. This section includes piano (*p*) dynamics in the lower staves and forte (*fz*) dynamics in the upper staves. The music features a more active piano accompaniment.

Musical score for measures 176-179 with lyrics. The lyrics are: "no - Mi - se - re - re... no - bis." and "mi - se - re - re... no - bis." The score includes 'Solo' markings above the vocal lines. The piano accompaniment features a rhythmic pattern of eighth notes.

Musical score for measures 176-179. This section includes piano (*p*) dynamics and a magnifying glass icon in the bottom right corner. The score shows the continuation of the piano accompaniment and vocal lines.

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182

185

p

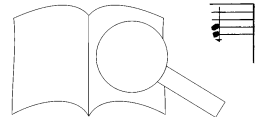
p

182

Qui iis pec - ca - ta mun - di, su - - sci - pe,

8 6 5 6 6 6

4 4 3 4 4 4



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Musical score for measures 188-191. The score includes vocal staves and piano accompaniment. The piano part features a 'Solo' section in the bass clef. Dynamics include 'p' (piano) and 'a2' (second ending). The key signature is B-flat major.

Piano accompaniment for measures 188-191. The score is written for the right and left hands in B-flat major. It features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 188-191 with lyrics. The lyrics are: "Qui se - des, qui e - ca - ti - o - - - - - nem no - - - - - stram." The score includes vocal staves and piano accompaniment.

Piano accompaniment for measures 188-191 with figured bass. The score is written for the right and left hands in B-flat major. The figured bass is written in a simplified notation below the piano part.



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194

Solo

p

197

p

p

Solo

194

se - des ad dex -

.ri

mi - se-re-re_ no - bis,

mi - se-re-re_

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Chord symbols: $\sharp 6$, 7, b , $\frac{6}{5}$

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



200

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

Mi - se - r-

Mi - - - bis.

re - no - bis.

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Musical score for piano accompaniment, measures 206-209. The score is in G major and 3/4 time. It features a right-hand melody with a fermata over the final note and a left-hand accompaniment. Dynamics include 'f' and 'a2'.

Musical score for piano accompaniment, measures 206-209. The score is in G major and 3/4 time. It features a right-hand melody with a fermata over the final note and a left-hand accompaniment. Dynamics include 'f'.

Musical score for piano accompaniment, measures 206-209. The score is in G major and 3/4 time. It features a right-hand melody with a fermata over the final note and a left-hand accompaniment. Dynamics include 'f' and 'p'.

Musical score for piano accompaniment, measures 206-209. The score is in G major and 3/4 time. It features a right-hand melody with a fermata over the final note and a left-hand accompaniment. Dynamics include 'f' and 'p'.

mi - se - re - re_ no - t

no - bis.

Tutti

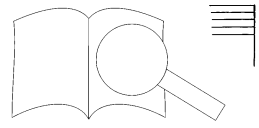
Mi - se - re - re_

Tutti

Mi - se - re - re_ no - bis,

Musical score for piano accompaniment, measures 206-209. The score is in G major and 3/4 time. It features a right-hand melody with a fermata over the final note and a left-hand accompaniment. Dynamics include 'f' and 'p'. Includes a magnifying glass icon.

9 5 7 5 6 5 6 4 3



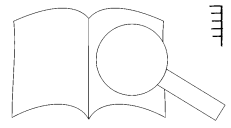
Musical score for measures 212-215, measures 1-4 of the second system. It features five staves with various musical notations including notes, rests, and dynamic markings like *fz*.

Musical score for measures 212-215, measures 5-8 of the second system. It features five staves with various musical notations including notes, rests, and dynamic markings like *fz*.

Musical score for measures 212-215, measures 9-12 of the second system. It features five staves with various musical notations including notes, rests, and dynamic markings like *fz* and *p*.

Musical score for measures 212-215, measures 13-16 of the second system, including vocal lines. The lyrics are: "no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis". It features five staves with various musical notations including notes, rests, and dynamic markings like *fz* and *p*.

Musical score for measures 212-215, measures 17-20 of the second system, including a "Tutti" section and a "Vc. b7" section. The lyrics include "Mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis". It features five staves with various musical notations including notes, rests, and dynamic markings like *fz* and *p*. A "1." is written in a circle.



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218

221

Musical score for piano accompaniment, measures 218-221. It features five staves: two for the right hand and three for the left hand. Dynamics include 'p' (piano) and 'p' (piano).

Musical score for vocal line, measures 218-221. It consists of two staves (treble and bass clef) with a 'C' time signature and a key signature of two flats. The notes are mostly rests.

Musical score for piano accompaniment, measures 222-225. It features five staves. Dynamics include 'fz' (forzando) and 'pp' (pianissimo).

Musical score for vocal line with lyrics, measures 222-225. It features four staves. The lyrics are: "bis, no - - - bis.", "bis, - re no - bis.", "bis, - re - re no - bis.", "mi - se - re - re no - bis."

Musical score for piano accompaniment, measures 226-229. It features two staves. Chord symbols below the staves are: $b7$, $\frac{6}{4}$, $H7/2$, 8 . A magnifying glass icon is present on the right.

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Quoniam

224 **Molto vivace**

226

Piano accompaniment for measures 224-226. The score consists of five staves: two treble clefs and three bass clefs. The music is in 4/4 time with a key signature of two flats. It features a rhythmic pattern of quarter notes and eighth notes, with dynamic markings of *f* (forte) throughout.

Corni in B

Cornet parts for measures 224-226. The score consists of two staves: a treble clef and a bass clef. The music is in 4/4 time with a key signature of two flats. It features a rhythmic pattern of quarter notes and eighth notes, with dynamic markings of *f* (forte) throughout.

Piano accompaniment for measures 224-226. The score consists of five staves: two treble clefs and three bass clefs. The music is in 4/4 time with a key signature of two flats. It features a rhythmic pattern of quarter notes and eighth notes, with dynamic markings of *f* (forte) and *fz* (forzando) throughout.

224

Vocal parts for measures 224-226. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are:
Quo-ni-am tu so-lus, tu so-lus Do-mi-nus, tu so-lus Al-tis-si-mus,
Quo-ni-am tu so-lus, tu so-lus Do-mi-nus, tu so-lus Al-tis-si-mus,
Quo-ni-a-lus san-ctus, tu so-lus Do-mi-nus, tu so-lus Al-tis-si-mus,
so-lus san-ctus, tu so-lus Do-mi-nus, tu so-lus Al-tis-si-mus,
The music is in 4/4 time with a key signature of two flats. It features a rhythmic pattern of quarter notes and eighth notes, with dynamic markings of *f* (forte) and *fz* (forzando) throughout.

Piano accompaniment for measures 224-226. The score consists of two staves: a treble clef and a bass clef. The music is in 4/4 time with a key signature of two flats. It features a rhythmic pattern of quarter notes and eighth notes, with dynamic markings of *fz* (forzando) throughout.

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Je - su - Chri - ste.

Je - su Chri

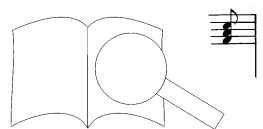
Je -

... - lus san - ctus, tu so - lus Do - mi - nus, tu

... - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu

Quo - ni - am tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu



8 7 6 5 6 7 - 7 6 5 4

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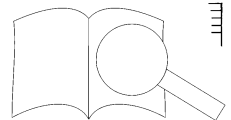
so - lus Al - tis - si - mus, Je - su, Je - su - Chri - -

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

so - lus Je - su, Je - su Chri - ste, Je - su Chri -

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

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



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Musical score for measures 236-238, first system. It features a vocal line with rests and a piano accompaniment with rhythmic patterns.

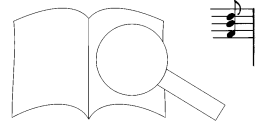
Musical score for measures 236-238, second system. It features a vocal line with rests and a piano accompaniment with rhythmic patterns.

Musical score for measures 236-238, third system. It features a vocal line with rests and a piano accompaniment with rhythmic patterns.

Musical score for measures 236-238, fourth system. It features vocal staves with lyrics and a piano accompaniment. The lyrics are: "ste. ... glo-ri-a De-i Pa - tris. A - men, ... ri-tu, in glo-ri-a De-i Pa - tris. A - men, ... n Sancto Spi - ri-tu, in glo-ri-a De-i Pa - tris. A - men, Cum Sancto Spi - ri-tu, in glo-ri-a De-i Pa - tris. A - men,"

Musical score for measures 236-238, fifth system. It features a vocal line with rests and a piano accompaniment with rhythmic patterns.

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



In Gloria Dei Patris

Presto

240

244

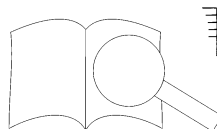
Musical score for the first system, measures 240-244. It features a piano accompaniment with a bass line marked 'f' and a treble line with a trill 'tr' in measure 244.

Musical score for the second system, measures 240-244. It features a piano accompaniment with a bass line and a treble line with a trill 'tr' in measure 244.

Musical score for the third system, measures 240-244. It features a piano accompaniment with a bass line and a treble line with a trill 'tr' in measure 244.

Musical score for the fourth system, measures 240-244. It features vocal lines with lyrics "a - men." and "In glo-ri-a De-i Pa - tris, a -" and a piano accompaniment with a bass line and a treble line with a trill "tr" in measure 244.

Musical score for the fifth system, measures 240-244. It features a piano accompaniment with a bass line marked "Bc. f" and a treble line with a trill "tr" in measure 244.



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246

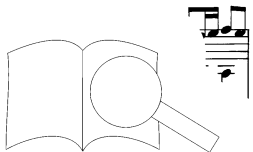
glo - ri - a De - i Pa - tris, a - - -
 a - tris, a - - -
 tris, a - - -
 men, a - - men,
 - men, a - - men,

(Bc)

(unisono)

5 4+ 6 4 6 6 3 3 3 3

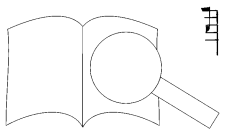
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Musical score for the first system, including piano accompaniment and vocal lines. It features a bass clef staff with a forte dynamic marking 'f' and a treble clef staff with a forte dynamic marking 'f'. The music is in a key with two flats and a common time signature.

Musical score for the second system, featuring vocal lines with lyrics and piano accompaniment. The lyrics include: "men, a - - - men, a - - - men a - - - in glo-ri-a De-i Pa - tris, a - - - men, a - - - men, in glo-ri-a De-i Pa-tris,". The piano part includes a forte dynamic marking 'f' and a section with a 'tr' (trill) marking.

5 3 6 3 2 3 4 6 3 4 6 b 6 7



A large, semi-transparent watermark is oriented diagonally across the page. It reads: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

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Musical score system 1, measures 264-268. Treble and bass staves. Dynamics: *f*, *tr*.

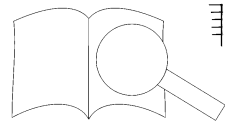
Musical score system 2, measures 264-268. Treble and bass staves. Dynamics: *f*.

Musical score system 3, measures 264-268. Treble and bass staves. Dynamics: *fz*, *tr*.

Musical score system 4, measures 264-268. Vocal line with lyrics: Pa - tris, a - - men. a - - in glo-ri - a De - i Pa - - men, in glo-ri - a De - i Pa - -

Musical score system 5, measures 264-268. Bass line with figured bass: 9 8 4 3 6 4 3 6 7 7. Marking: Bc. Tasto solo, *fz*.

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271 Solo

275 Solo

Solo

Solo

Solo

Solo

P

Solo

p

271

men, a - - men.

tris, a - - m

tris, a

a - - men,

a - - men.

275

Solo

a - - men. A -

Solo

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

Solo

a - - men. In glo-ri-a De - i

a - - men,

a - - men.

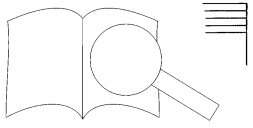
(soprano)

(Vo)

4 4 6 4 6

7 4

7 5 3



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278

281

f

f

f

f

fz

a2

fz

f

f

f

f

fz

f

278

- - men, a - - men.

- - men, a - - men.

Pa - tris, a

ri - a De - i Pa - tris,

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

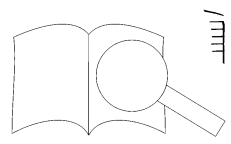
In glo - ri - a De - i Pa - tris, a - - - -

tutti f In glo - ri - a De - i Pa - tris, a - - - -

a - - men, a - - men,

fz

Vc. e Cb. #
Organo unisono
Tutti



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284 286

tr

tr

tr

tr

284

- men, a - men,

men, a - men,

a - men, a - men,

a - men, a - men,

Vc.

Bc.

6/4 4 6 7 5 6 5 4 Bc.

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Musical score for measures 289-291, featuring piano accompaniment with treble and bass staves.

Musical score for measures 292-293, featuring piano accompaniment with treble and bass staves.

Musical score for measures 294-295, featuring piano accompaniment with treble and bass staves, including a trill (tr) in the right hand.

289

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

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

a - - - - -men a-men a - - - - -

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

Musical score for measures 289-291 with vocal lines and piano accompaniment.

(Bc.)

f (unisono)

5 b 6 5

Musical score for measures 292-293 with piano accompaniment and a magnifying glass icon.

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295

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

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

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

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

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301 304

f *f* *f*

f *f*

p

301

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

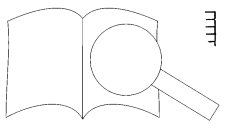
- - - - - men, a - mer - - - - - men.

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

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

7 6 67

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Musical score for piano accompaniment, measures 307-311. Includes dynamics *p* and *f*, and markings *Solo*.

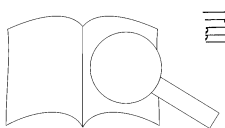
Musical score for piano accompaniment, measures 312-316. Includes dynamics *p* and *f*.

Musical score for piano accompaniment, measures 317-321. Includes dynamics *p* and *f*.

Vocal score for Soprano I, Soprano II, Alto, and Tenor II, measures 307-311. Includes lyrics: "A - - - - - me", "men, a - - - - - r", "In glo-ri-a", "A - - - - - men, a - - - - - men, a - - - - - men. A - - - - -", "In glo-ri-a De-i Pa-tris, a - - - - - men. A - - - - -". Includes markings *Solo* and *Tutti*.

Musical score for piano accompaniment, measures 322-326. Includes dynamics *p* and *f*, and marking *Solo*.

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314 316 Solo 318

314 316 318

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

b 4/4 6 6 6 6 9 7 5 - 6 4 5 3 - 6 4 6 5 3

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320

p *p* *p* *p*

Solo

p

p *f* *f* *p*

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

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

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

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

f

6 5 7 - 5 6 6 5

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Musical score for measures 327-330. The piano part is in the upper system, and the organ part is in the lower system. Dynamics include *p* and *ff*. The organ part features a *a²* marking.

Musical score for measures 331-334, organ part. Dynamics include *f*.

Musical score for measures 335-338. The piano part is in the upper system, and the organ part is in the lower system. Dynamics include *p*.

Vocal parts with lyrics: a - men, a - men, a - men, a - men, a - men, a - men.

Musical score for measures 343-346, organ part. Dynamics include *ff*. The instruction *unisono pleno Orga* is present.



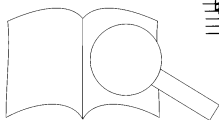
Musical score for measures 333-335. The score consists of five staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music is in a minor key and features a steady rhythmic accompaniment. Dynamic markings 'fz' (forzando) are present in measures 334 and 335.

Vocal lines for measures 333-335. The score consists of two staves. The top staff is for the soprano/tenor voice, and the bottom staff is for the bass voice. The lyrics are: "in glo - ri - a a - men, a - men, a - - - men, a - tris, a - men, a - men, a - - - men, i Pa - tris, a - men, a - men, a - - - men, a De - i Pa - tris, a - men, a - men, a - - - men,". Dynamic markings 'fz' are present in measures 334 and 335.

Musical score for measures 333-335. The score consists of five staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music is in a minor key and features a steady rhythmic accompaniment. Dynamic markings 'fz' are present in measures 334 and 335.

Vocal lines for measures 333-335. The score consists of two staves. The top staff is for the soprano/tenor voice, and the bottom staff is for the bass voice. The lyrics are: "in glo - ri - a a - men, a - men, a - - - men, a - tris, a - men, a - men, a - - - men, i Pa - tris, a - men, a - men, a - - - men, a De - i Pa - tris, a - men, a - men, a - - - men,". Dynamic markings 'fz' are present in measures 334 and 335.

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338

341

338

341

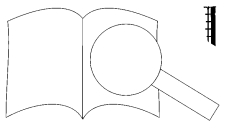
a - - - men, a - men, a - men, a - men.

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

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

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

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Credo

Credo in unum Deum

Vivace

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti
(a2)

2 Corni in B

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Vivace
Tutti

G. Bass
(Violoncello e
Contrabbasso)

um. Cre - do in u-num

am De - um. Cre - do in u-num

cre - do, cre - do in u-num De - um, in u-num

Cre-do, cre - do, cre - do u-num

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5 7

5

Pa - trem o - mni-po - ct - coe - li, coe - li et ter - rae, vi - si -

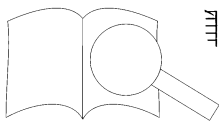
Pa - trem o - a - cto - rem coe - li, coe - li et ter - rae,

8 Pa - tem, fa - cto - rem coe - li, coe - li et ter - rae, vi - si -

po - ten - tem, fa - cto - rem coe - li, coe - li et - si -

5 6 6 5 = 5

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96

II

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

7 6 7 6 7 6 7 6 ♯6

96

Carus 40.611/07

Musical score system 1, measures 14-16. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a bass line with a forte (f) dynamic and a right-hand part with chords. The vocal line has a forte (f) dynamic and a melodic line with a sharp sign (#).

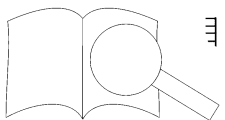
Musical score system 2, measures 14-16. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a bass line with a forte (f) dynamic and a right-hand part with chords. The vocal line has a forte (f) dynamic and a melodic line with a sharp sign (#).

Musical score system 3, measures 14-16. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a bass line with a forte (f) dynamic and a right-hand part with chords. The vocal line has a forte (f) dynamic and a melodic line with a sharp sign (#).

Musical score system 4, measures 14-16. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a bass line with a forte (f) dynamic and a right-hand part with chords. The vocal line has a forte (f) dynamic and a melodic line with a sharp sign (#).

Musical score system 5, measures 14-16. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a bass line with a forte (f) dynamic and a right-hand part with chords. The vocal line has a forte (f) dynamic and a melodic line with a sharp sign (#).

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18 20

18 f

Et in u - num - - - - - Chri - stum, Fi - li - um De - i

f

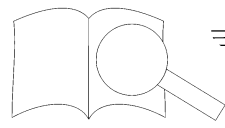
Et in u - - - - - sum Chri - stum, Fi - li - um De - i

f

8 mi - num Je - sum Chri - stum, Fi - li - um De - i

9 m Do - mi - num Je - sum Chri - stum,

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22 24

fz fz fz fz fz

fz f

f f

f f

22

u - ni - ge - ni Et ex Pa - tre na - tum an - te

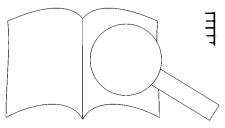
u - ni - ge Et ex Pa - tre na - tum an - te

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

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

6 6 # 6 b 5 6 5

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Musical score for measures 26-28, featuring piano accompaniment with treble and bass staves.

Musical score for measures 26-28, featuring vocal staves with lyrics.

Musical score for measures 26-28, featuring piano accompaniment with treble and bass staves.

Musical score for measures 26-28, featuring vocal staves with lyrics.

o - mni - a, o - mni - a
 De - um de De - o, lu - men de

o - mni - a, o
 De - um de De - o, lu - men de

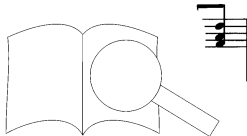
o - mi
 De - um de De - o, lu - men de

u - la.
 De - um de De - o, lu - men de

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

Musical score for measures 26-28, featuring piano accompaniment with treble and bass staves.

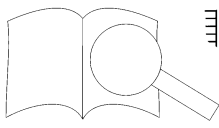
6 3/2 6 3/2 6 3/2 6 3/2 6 3/2 6 6 6 6 6 5/4 6 #



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lu - mi-ne, De - um ar ve - rum de De - o ve - -
 lu - mi-ne, De - um ve - rum de De - o ve - -
 lu - mi-ne, - um ve - rum de De - o, de De - o ve - -
 De - um ve - rum, De - um ve - rum de De - o ve - -

... 6 9 5 9 5 9 5 9 6



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34 36

34 36

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

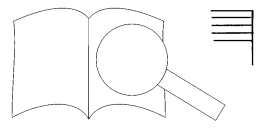
ro. Ge - ni-tum, non fa - ctum.

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

Ge - ni-tum, non fa - ctum

unisono

6 6 6 1 1 1 1



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38 40

38

con - sub-stan-ti - a - lem quem, per quem o - mni - a

con - sub-stan-ti - per quem, per quem o - mni - a

con - tri: per quem, per quem o - mni - a

... Pa - tri: per quem, per quem o - mni - a

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Musical score system 1 (measures 42-45). Includes piano (p) and fortissimo (fz) dynamics.

Musical score system 2 (measures 42-45). Includes piano (p) and fortissimo (fz) dynamics.

Musical score system 3 (measures 42-45). Includes piano (p) dynamics.

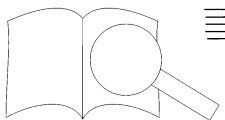
Musical score system 4 (measures 42-45) with Latin lyrics:

fa - cta sunt. Qui pro - pter nos ho - mi-nes, et

fa - cta sunt. Qui pro - pter nos ho - mi-nes, et

Et Et

Musical score system 5 (measures 42-45). Includes piano (p) dynamics and figured bass notation: 6/4, 5/3, -.



46 49

46

pro - pter no - stram sa - lu - de - coe - - - lis,

pro - pter no - stram - - - dit de coe - - - lis,

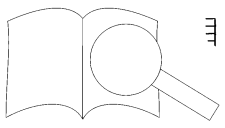
pro - - - de - scen - dit de - coe - - - lis,

tu - tem de - scen - dit de - coe - - - lis

9 - 7 5
7 - 5 8

6 6 3

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Musical score for piano, measures 51-53. The score is mostly empty with some notes in the final measure of measure 53. Dynamics include 'f'.

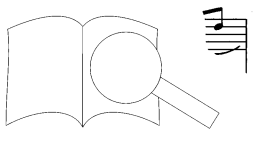
Musical score for piano, measures 51-53. The score is mostly empty with some notes in the final measure of measure 53.

Musical score for piano, measures 51-53. The score is mostly empty with some notes in the final measure of measure 53.

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

Musical score for piano and strings, measures 51-53. Includes parts for Vc. (Violoncello), Vc. e Cb. (Violoncello e Contrabbasso), and piano accompaniment. Chord symbols are present below the piano part.

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55 57

55

de coe - lis, s^o - dit de coe - lis, de coe - lis.

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

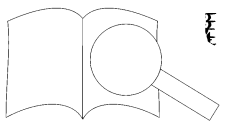
scen - dit - lis, de - scen-dit de coe - lis, de coe - lis.

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

10 10 6 6 3

5 5

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Et incarnatus

Adagio

60 Fag. Solo tr. 63 tr.

V.I. ff p tr.

V.III f p divisi unisono

Va. f p

Ten. 60 63

Adagio Flauto*

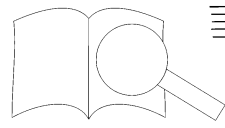
Organo f

Bassi f p

* Registrieranweisung

65 tr. 67 tr.

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69 72

f *p* *pp*

f *p* *divisi*

69 72

Solo


Et in - car - na - tusest, et

f *p*

74 77

unisono

na - tusest ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

*Ausführung der Appoggiatur: 
Vir - gi - ne



79 81

79 81

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

83 85

83

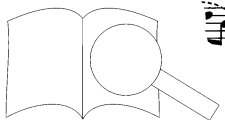
fa-ctu^e

Basso

Solo

Cru-ci-fi-xus e-ti-ampro

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Ob. I *f* *91*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Fag. *a2* *f*

Cor. *f*

Clar. *f*

Timp. *f*

88 *Tutti* *f* *p*

Pi - la - to pas - - -

- ti - o Pi - la - to pas - - -

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

Tutti *f* *p*

bis: Sub Pon - ti - o Pi - la - to

f Organo *Tutti* *p* *Tasto so*

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93 96 98

p PP

p PP

p PP

p PP

pp

93 96 98

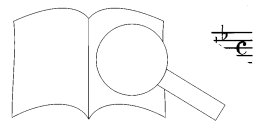
sus, pas - est, se - pul - tus est.

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

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

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

pp



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Musical score for piano and voice, measures 105-107. The score includes a vocal line with lyrics and piano accompaniment with various textures and dynamics.

Et a -

et a - scen - dit in coe-lum;

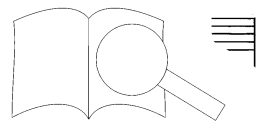
oe-lum, et a - scen - dit in coe-lum;

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

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

Musical score for piano and voice, measures 105-107. The score includes a vocal line with lyrics and piano accompaniment with various textures and dynamics.

6 - 6 - 6 -



109

III

109

se - det ad d. se - det ad dex-te-ram, ad dex - te-ram

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

scen- dit ir. :: se - det ad dex - te-ram Pa - tris, se - det,

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

6 5 - 7 6 6 7 10 10

5 5 5 5

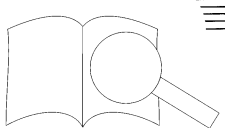


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Pa - tris, ad dex - te ri Et i - te - rum ven -
 Pa - tris, ad ris.
 se - a - tris.
 te - ram Pa - tris.

b6 6/5 4 b 6/5 b

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117 119

Musical score for measures 117-119. The score includes piano accompaniment and vocal lines. Dynamics include *f* and *b*. The key signature has two flats.

Musical score for measures 117-119, continuing the piano accompaniment and vocal lines. Dynamics include *f*.

117

tu - rus est cum gl - ri - a - di - ca - re

Ju - di - ca - re

Tutti *f* Ju - di - ca - re

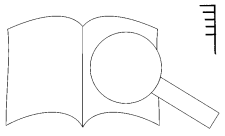
Tutti *f* Ju - di - ca - re

Musical score for measures 117-119 with lyrics. The lyrics are: "tu - rus est cum gl - ri - a - di - ca - re" and "Ju - di - ca - re". There are two vocal parts, both marked **Tutti** and *f*.

(Bc.)

Musical score for measures 117-119, featuring piano accompaniment and vocal lines. Dynamics include *f*. The key signature has two flats.

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121 123

121

vi - vos, ca - re vi - vos

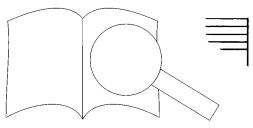
vi - vos di - ca - re vi - vos

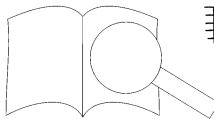
vi ju - di - ca - re vi - vos

ju - di - ca - re vi - vos

b4 b5 6

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Musical score for measures 130-132 and the first three measures of the next system. The score includes piano (p) and forte (f) dynamics. The music is written for a grand staff with treble and bass clefs.

Empty musical staves for the next system, consisting of a grand staff with treble and bass clefs.

Musical score for measures 130-132 and measures 4-6 of the next system. The score includes forte (f) dynamics. The music is written for a grand staff with treble and bass clefs.

Vocal score with lyrics for measures 130-132 and measures 7-10 of the next system. The lyrics are:

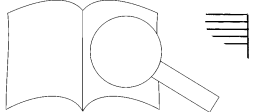
os: cu-jus re-gni non e-rit, fi-nis, cu-jus re-gni non e-rit,

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

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

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

Musical score for measures 130-132 and measures 11-14 of the next system. The score includes a 'Tutti' marking and piano (p) dynamics. The music is written for a grand staff with treble and bass clefs.



134 137

fz

fz

134

fz

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

fz

non, non e non e - rit — fi - nis.

fz

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

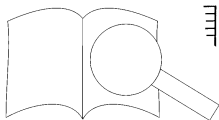
fz

non e - rit, non e - rit — fi - nis

unisono

7 8 5

#b -



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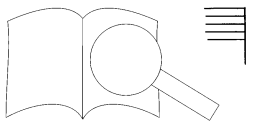
Musical score for measures 139-142, piano part. It consists of two systems of three staves each (treble, middle, and bass clefs). The first system shows measures 139-141, and the second system shows measure 142. The music is mostly rests, indicating a silent or very quiet passage.

Musical score for measures 139-142, vocal part. It consists of two systems of three staves each (treble, middle, and bass clefs). The first system shows measures 139-141, and the second system shows measure 142. The vocal line is mostly rests.

Musical score for measures 139-142, piano accompaniment. It consists of two systems of three staves each (treble, middle, and bass clefs). The first system shows measures 139-141, and the second system shows measure 142. The piano part features active accompaniment with notes and rests. Dynamics include *p* (piano).

Musical score for measures 139-142, vocal line with lyrics. It consists of two systems of three staves each (treble, middle, and bass clefs). The first system shows measures 139-141, and the second system shows measure 142. The lyrics are: "am San - ctum, Do-mi-num, et vi-vi - fi - can - tem:". Dynamics include *p* (piano).

Musical score for measures 139-142, piano solo part. It consists of two systems of three staves each (treble, middle, and bass clefs). The first system shows measures 139-141, and the second system shows measure 142. The piano part features active accompaniment with notes and rests. Dynamics include *p* (piano) and *Solo*.



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Musical score for measures 144-146. The system includes a vocal line with a "Solo" marking and piano accompaniment. The vocal line features a melodic phrase with eighth-note patterns and rests.

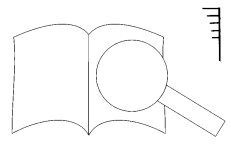
Musical score for measures 147-150. The system includes a vocal line and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment features a steady eighth-note bass line.

Musical score for measures 151-154. The system includes a vocal line and piano accompaniment. The vocal line has a melodic phrase with a trill-like figure, and the piano accompaniment continues with eighth-note patterns.

Musical score for measures 155-158. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "qui - li - o - que pro - ce - dit, fi - li -". The vocal line has a melodic phrase with a trill-like figure.

Musical score for measures 159-162. The system includes a vocal line and piano accompaniment. The vocal line has a melodic phrase with a trill-like figure. The piano accompaniment features eighth-note patterns.

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148

150

Musical score for measures 148-150. The piano part includes dynamics *f* and *fz*. The vocal parts are mostly rests.

Musical score for measures 151-153. The piano part continues with accompaniment.

Musical score for measures 154-156. The piano part includes dynamics *fz* and *f*. The vocal parts are mostly rests.

148

Musical score for measures 148-150 with vocal lyrics. Dynamics include *f* and *Tutti*.

o - - que

ai cum Pa - tre et Fi - li - o

Qui cum Pa - tre et Fi - li - o

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

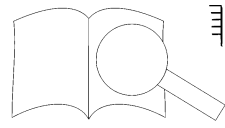
Musical score for measures 151-153. The piano part includes dynamics *fz* and *Tutti (unisono)*. The vocal parts are mostly rests.

fz
Tutti (unisono)



si - mul ad - o - - er on - glo - ri - fi - ca - tur: qui lo -
 si - mul ad et con - glo - ri - fi - ca - tur: qui lo -
 si - r tur, et con - glo - ri - fi - ca - tur: qui lo -
 ra - tur, et con - glo - ri - fi - ca - tur: qui lo -

Vc.
Bc. b7



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156 158

Musical score for measures 156-158, piano part. It consists of five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The music is in a minor key and features various melodic lines and rests.

Musical score for measures 156-158, piano part. It consists of three staves: Treble 1, Treble 2, and Bass. The music continues with chords and melodic fragments.

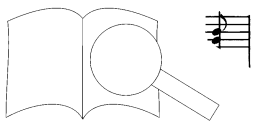
Musical score for measures 156-158, piano part. It consists of three staves: Treble 1, Treble 2, and Bass. The music features a more active piano part with sixteenth notes.

156 158

cu - tus est per_ Et
 cu - tus est ~ tas. Et
 ci - phe - tas. Et
 Pro - phe - tas. Et

Vocal part for measures 156-158. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The lyrics are: "cu - tus est per_ Et", "cu - tus est ~ tas. Et", "ci - phe - tas. Et", and "Pro - phe - tas. Et".

Musical score for measures 156-158, piano part. It consists of two staves: Treble and Bass. The music features chords and melodic lines. Below the staves are the numbers: 6, 6, 6, 3, 6, 6, 6.



160 162

Musical score for measures 160-162. It includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Musical score for measures 160-162, featuring piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical score for measures 160-162, featuring piano accompaniment. The piano part continues with the same rhythmic accompaniment as the previous system.

160

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

u - nam cam et a - po - sto - li - cam Ec - cle - si - am. Con -

u - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am Con -

Musical score for measures 160-162 with lyrics. The lyrics are: u - nam san - ctam et a - po - sto - li - cam Ec - cle - si - am. Con - u - nam cam et a - po - sto - li - cam Ec - cle - si - am. Con - u - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am Con -

Musical score for measures 160-162, featuring piano accompaniment. The piano part continues with the same rhythmic accompaniment as the previous system.

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Piano accompaniment for measures 164-166, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

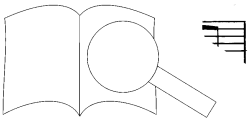
Piano accompaniment for measures 164-166, showing a different voicing of the chords in the right hand.

Piano accompaniment for measures 164-166, featuring a more active right hand with sixteenth-note patterns.

Vocal line with lyrics for measures 164-166. The lyrics are:
 fi - te - or u - num ⁂ si - o - nem pec - ca - to - rum.
 fi - te - or in re - mis - si - o - nem pec - ca - to - rum.
 fi - ma in re - mis - si - o - nem pec - ca - to - rum.
 ⁂ ba - ptis - ma in re - mis - si - o - nem pec - ca - ⁂

Piano accompaniment for measures 164-166, showing a final voicing of the chords with fingerings 5, 5, and 8 indicated.

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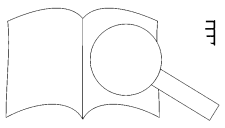
Musical score for measures 168-171, featuring piano accompaniment with forte (f) dynamics.

Musical score for measures 168-171, featuring vocal staves with rests.

Musical score for measures 168-171, featuring piano accompaniment with forte (fz) dynamics and trills (tr).

168
Et ex - spe - cto re - sur - re - cti - o - - nem
Et ex - spe - cto re - sur - re - cti - o - - nem
Et - - o - nem, et ex - spe - cto re - sur - re - cti - o - - nem
re - sur - re - cti - o - - nem, et ex - spe - cto re - sur - re - cti - o - - nem

unison.
Musical score for measures 168-171, featuring piano accompaniment with unison (unison.) dynamics.



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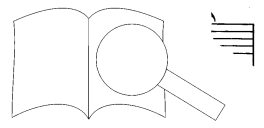
Musical score for measures 173-176, piano part. It consists of five staves: two for the right hand and three for the left hand. The music is in a minor key and features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Musical score for measures 173-176, vocal part. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line is mostly silent, with some notes appearing at the end of the system.

Musical score for measures 173-176, piano part. It consists of five staves. Dynamics markings include *fz* (forzando) and *p* (piano). The score shows a transition from a more active texture to a more sustained one.

Musical score for measures 173-176, vocal part with lyrics. It consists of four staves. The lyrics are: "mor - tu - rum, mor-tu - o - - rum. mor - - o - - rum, mor-tu - o - - rum. mor - tu - o - - rum, mor-tu - o - - rum. - o - rum, mor-tu - o - - rum, mor-tu - o - - rum." The score includes a *p* (piano) dynamic marking.

Musical score for measures 173-176, piano part. It consists of two staves. The marking "senza Org." (without organ) is present. The left hand has a rhythmic pattern of eighth notes. Fingerings 6, b7, 5, and h are indicated below the notes.



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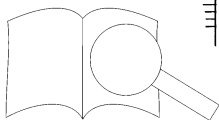
Et vitam venturi

179 più Allegro

181

179 Et tu - - - ri sae - cu - li,
Et vi - tam ven - tu - - ri f Et

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183 186

f

simile

183 186

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

sae - cu - - - - - men, a - - men, a -

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

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

6 7 ... b 6 5

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188 190

188 190

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

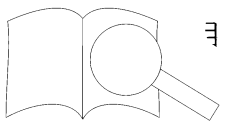
- men, - men. Et vi - tam ven -

tu - - - cu-li. A - men, a - men, a -

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

6 5 6
5

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192 194

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

6
 b

6
 b

Musical score for measures 196-198, piano accompaniment. It consists of four staves: two for the right hand and two for the left hand. The music is in a minor key and 4/4 time. The right hand features a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

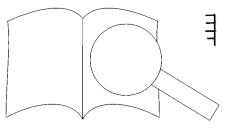
Vocal line for measures 196-198. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line has a melodic line with some grace notes. The piano accompaniment line is a simple harmonic accompaniment.

Musical score for measures 196-198, piano accompaniment. It consists of four staves: two for the right hand and two for the left hand. The music is in a minor key and 4/4 time. The right hand features a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

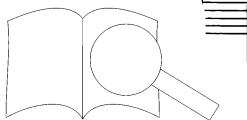
Vocal line for measures 196-198 with lyrics. It consists of two staves: a vocal line and a piano accompaniment line. The lyrics are: "sae - cu - li. - - - men, a - men, a - - i. - - men, a - men, a - men, tu - - - cu - li. A - men, a - - men, - - - - - men, a - -".

Musical score for measures 196-198, piano accompaniment. It consists of four staves: two for the right hand and two for the left hand. The music is in a minor key and 4/4 time. The right hand features a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

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Bc.



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System 1: Vocal line (Soprano) and piano accompaniment (Right and Left Hand). Dynamics: *fz*.

System 2: Vocal line (Alto) and piano accompaniment. Dynamics: *fz*.

System 3: Vocal line (Tenor) and piano accompaniment. Dynamics: *fz*.

System 4: Vocal line (Bass) and piano accompaniment. Dynamics: *fz*.

System 5: Piano accompaniment (Right and Left Hand). Dynamics: *fz*.

System 6: Vocal line (Soprano) and piano accompaniment. Dynamics: *fz*.

System 7: Vocal line (Alto) and piano accompaniment. Dynamics: *fz*.

System 8: Vocal line (Tenor) and piano accompaniment. Dynamics: *fz*.

System 9: Vocal line (Bass) and piano accompaniment. Dynamics: *fz*.

System 10: Vocal line (Soprano) with lyrics: "men, - - - - - men, a - - - -".

System 11: Vocal line (Alto) with lyrics: "men, - - - - - men, a - - - -".

System 12: Vocal line (Tenor) with lyrics: "men, a - - - - - men, a - - - -".

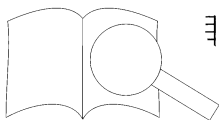
System 13: Vocal line (Bass) with lyrics: "men, a - - - - - men, a - - - -".

System 14: Piano accompaniment (Right and Left Hand).

System 15: Vocal line (Soprano) and piano accompaniment. Dynamics: *fz*.

System 16: Vocal line (Alto) and piano accompaniment. Dynamics: *fz*.

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209 212

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

fz *fz* *fz* *fz*

fz *fz* *fz*

209 212

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

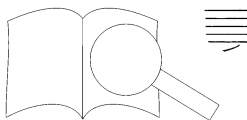
men, - men, a - men, a - men, a -

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

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

fz

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Musical score for measures 214-215, piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

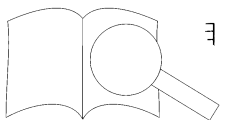
Vocal line for measures 214-215. It consists of two staves: a vocal line in the treble clef and a piano accompaniment line in the bass clef. The vocal line has a melodic contour with some rests.

Musical score for measures 214-215, piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Vocal line for measures 214-215 with lyrics. It consists of two staves: a vocal line in the treble clef and a piano accompaniment line in the bass clef. The lyrics are: "men, a - - i", "men, a -", "me.", "men, a - - men,". The vocal line has a melodic contour with some rests.

Musical score for measures 214-215, piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

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First system of musical notation (measures 218-221). It consists of five staves: two grand staves (treble and bass clef) and three individual staves (treble, bass, and bass clef). The music is in a minor key. The first two measures of the first system are marked with a forte dynamic 'fz'. The second system contains measures 1, 2, and 3, also marked with 'fz'.

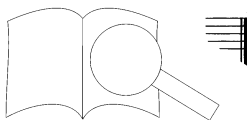
Second system of musical notation (measures 4-6). It consists of three staves: two grand staves and one bass staff. The music continues with a forte dynamic 'fz'.

Third system of musical notation (measures 7-9). It consists of three staves: two grand staves and one bass staff. The music continues with a forte dynamic 'fz'.

Fourth system of musical notation (measures 10-12). It includes vocal lines with lyrics. The lyrics are: "men, a - - - men, a - - - men, a - - - men, a - - - men." The music is marked with a forte dynamic 'fz'.

Fifth system of musical notation (measures 13-15). It includes a bass line with figured bass notation. The lyrics are: "men, a - - - men, a - - - men, a - - - men." The music is marked with a forte dynamic 'fz'.

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Sanctus

Adagio

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti (a 2)

2 Corni in B

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Ox. Bass. (Violone, Contrabb.)

Bc. I

Adagio

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7

System 1: Treble clef, bass clef, and grand staff. The grand staff contains a complex melodic line with triplets and sixteenth notes. The bass clef part has a few notes.

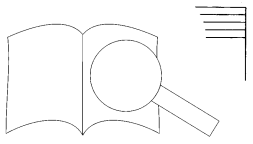
System 2: Treble clef and bass clef. The treble clef part features a rhythmic pattern of eighth notes with accents. The bass clef part has a triplet of eighth notes.

System 3: Treble clef, bass clef, and grand staff. The grand staff continues the complex melodic line from system 1. The bass clef part has a steady eighth-note accompaniment.

System 4: Treble clef, bass clef, and grand staff. This system is mostly empty, with only a few notes in the grand staff.

System 5: Bass clef. The part is labeled "(Bc.)" and "(unisono)". It features a rhythmic pattern of eighth notes. Below the staff are the numbers: 6, 56, 6, 6, 6, 6, 6, 56.

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6

6

p

San - - - - ctus

p

San - - - - ctus

p

San - - - - ctus

p

San - - - - ctus

S

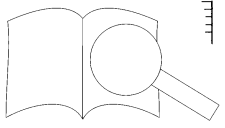
ctus,

San - - - - ctus

vc

(Bc.)

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

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

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

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

6 6 6 6 6 6

♭ ♭ ♭ ♭ ♭ ♭

4 4 4 4 4 4

5 5 5 5 5 5

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Musical score for piano and voice. The score consists of several systems of staves. The piano part includes treble and bass clefs with various musical notations such as dynamics (f), articulation (accents), and triplets. The voice part includes lyrics: San - - - - ctus, San - - - - ctus, - ctus, San - - - - ctus.

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13

13

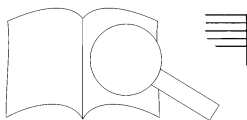
Do - - - mi - - - Sa - - - ba -

Do - - - us Sa - - - ba -

Do - - - us Sa - - - ba -

us De - - - us Sa - - - ba -

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15

15

oth, Do

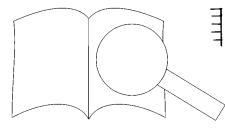
oth, De - us Sa - - - ba -

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

Do - mi - nus De - - - us Sa - - - ha -

b \flat 3 = b \flat 6 = 6 b

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Pleni sunt coeli

Allegro

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

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

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

Ple-ni sunt coe-li et ter-ra

Al'

b b4 2 6 b6 b b7 4 8 b7 4 b

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20

22

20

glo - ri - a tu - a, - - - - - a coe - li et ter - ra glo - ri - a tu - a,

glo - ri - a tu - ni sunt coe - li et ter - ra glo - ri - a tu - a,

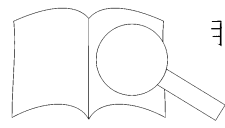
glo - ri - a ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

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

♯ 7 ♭

♯ 6 6 3

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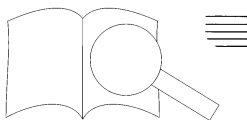
24 26

24

ple - ni s' er glo - ri - a tu - a.
 pl - ra glo - ri - a tu - a.
 ple - r - li et ter - ra glo - ri - a tu - a.
 sunt coe - li et ter - ra glo - ri - a tu - a.

3 4 5

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28 Solo

O - san - na

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

Tutti

O -

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Empty musical staves for piano accompaniment, including treble and bass clefs.

Musical staves for piano accompaniment with notes, including treble and bass clefs.

Musical staves for piano accompaniment with notes, including treble and bass clefs.

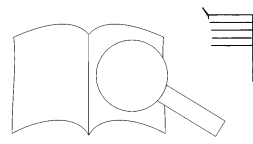
32 *Tutti*
Tutti
 2.
 8

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

Musical staves for vocal parts with lyrics, including treble and bass clefs.

(Bc.)
 6 6 3

Musical staves for piano accompaniment with notes, including treble and bass clefs.



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35

35

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

in-ex-cel - sis o - san - - - - -

8 in ex-ce o - san - - - - -

o -

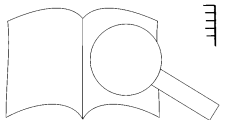
(Vc.)

(Bc.)

6 6 3

4

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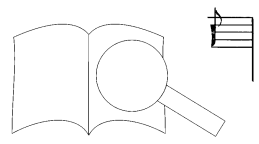
38

38

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

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

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41

41

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

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

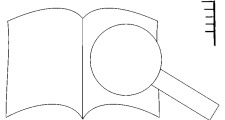
san - - - - na in ex - cel - sis,

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

(unisono)

6 6 6

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44

44

in ex - cel - sis.

- na in ex - cel - sis.

- san - na in ex - cel - sis.

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

unisono

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Ausgabequalität gegenüber

Benedictus

Allegretto

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti (a2)

2 Corni in Es

2 Clarini in B

Timpani in B - F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organ
Bassi
(Violoncello e Contrabbasso)

Allegretto

3 *5*

Solo

p

p

Imo Solo

poco forz. fz

p

divisi

p

3 *5*

p Solo

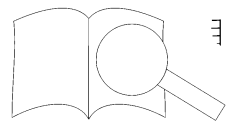
6 *3* *7* *6* *3*



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12 15

12 15

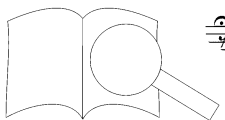


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17 19

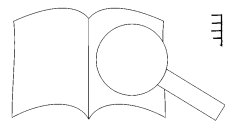
17 19

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21 Solo
Be - ne - di
Do - mi - ni, be - ne - di - ctus qui ve - nit,
Solo
Be - ne - di - ctus
Solo
Be - ne -
Solo
Be - ne -

6 4 3 2 1 4 6 - -



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Musical score for measures 27-30, measures 1-3 of a new system, and measures 4-6 of a third system. The score includes piano (p) and forte (f) dynamics.

Musical score for measures 7-9 of a new system.

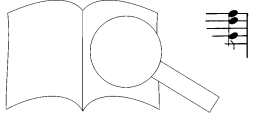
Musical score for measures 10-12 of a new system, including piano (p) and forte (f) dynamics.

Vocal line with lyrics:
 ...ne Do - mi - ni,
 ... no-mi-ne Do - mi - ni,
 nit in no-mi - ne Do - mi - ni

Piano accompaniment for measures 13-15 of a new system.

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

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38 40

38

ve - nit, qui ve - nit

Be - ne - di - ctus qui ve - nit in

Tutti

Be - ne - di - ctus qui ve - nit in

Tutti

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

Tutti

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

9 6 9 6 7 6 5 4 7 6 8

8 4 4

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no - mi-ne Do -

no - mi-ne

no

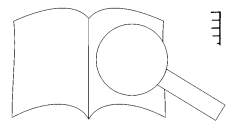
mi-ni.

Solo Be-ne-di-ctus qui ve-nit

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

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

Solo Be-ne-cti-ctus qui



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Musical score for measures 46-49, showing empty staves for vocal and piano parts.

Musical score for measures 46-49, showing empty staves for vocal and piano parts.

Musical score for measures 46-49, showing piano accompaniment.

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

Musical score for measures 46-49, showing piano accompaniment with figured bass notation.

5 3 - b5 6 6 6 4



52 54

52 54

Tutti

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

Tu.

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55 58

55 58

cel - - - - -

cel - - - - -

sis.

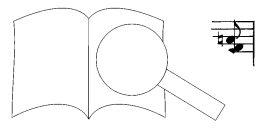
sis.

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

6 5

pp Solo

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60 62

fz fz fz fz fz

f fz fz

f

f

60 Tutti f

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

Tutti f

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

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

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

Tutti f

Bc. f^z

6 5 6 5 6

8 4 3 5



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65 67

fz

divisi

65 67

no - mi - ne Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Solo Be - ne -

Solo in no - mi - ne Do - mi - ni. Ra - no - di - ctus qui

6 b b 7 8 b7 5

3 — b4 —

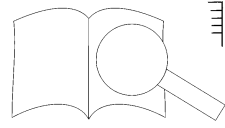
69

unisono

Solo

di - i - - - - - nit in no - mi - ne Do - - - - - mi - ni,
 nit in no - - - - - mi - ne Do - mi -
 no - - - - - mi - ne Do - mi -

6 b5 6 5 b6 6 b 6 6 6 6



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73 75

73 Solo

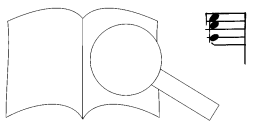
Be - - ne - - - - - qui ve - nit in no - - - - -

be - ne - - - - - nit in no - mi - ne Do - - - - -

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

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

6 5 3 6 7 5



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77 79

f
fz
f
f
f
f

f

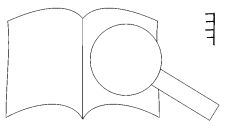
divisi
fz
ff
unisono
ff

77

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

fz

6 6 b6 5 b7 -
 4 8



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81 83

87 89

ve - - nit,

ve - -

...i - ne, in no - mi - ne, in no - mi - ne

Do - mi - ni; qui

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

5/3 b6 6 3 - 4 b2 6 10 46 4 4 2 6 46 4



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85 87

85 87

Do - mi - ni, O - san - na
 Do - mi - ni, O - san - na
 ve - mi - ne Do - mi - ni, O - san - na
 mi - ni, O - san - na

Tutti

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

Tutti

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89 91

unisono

89 91

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

ir

Solo *P*

cel - sis.

p Solo

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94

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

Solo

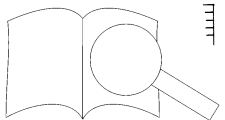
e Do - mi - ni, be - ne - di - ctus qui ve - nit in

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

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

6 6 7 6 b6 7 6 6 7 b6 b6 - - 6 -

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104

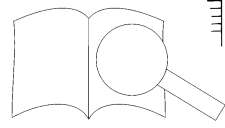
qui ve - - - - - mi - ne Do - - - - -

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

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

Ji - ctus qui ve - nit in no - mi - ne, in no - - mi - ne Do - - - - -

8 b7 5



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109 *III*

p *f* *p*

Solo

p *f* *p*

f *p*

109

- mi - ni. O - san - -

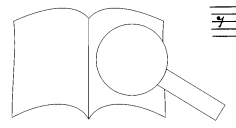
- mi - ni.

- mi - ni, Do - - mi - ni.

- mi - ni.

f *p*

7 4 2



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114 116

Musical score for measures 114-116, piano part. It consists of five staves (treble and bass clefs). The music features a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand, including sixteenth-note runs. Dynamics include *f* (forte).

Musical score for measures 114-116, vocal part. It consists of two staves (treble and bass clefs). The vocal line is mostly silent in measures 114-115, then begins in measure 116 with a few notes. Dynamics include *f* (forte).

Musical score for measures 114-116, piano part. It consists of five staves (treble and bass clefs). The music continues with similar patterns to the previous system, featuring sixteenth-note runs and eighth-note accompaniment. Dynamics include *f* (forte).

114

na, o - san - -

O - san -

cel - sis.

O - san - - na, o - san - - - na

O - san - - - na

O - san - - - na

O - san - - - na in ex -

cel - sis. *ti* *Tutti* *Tutti* *Tutti*

Musical score for measures 114-116, vocal part with lyrics. It consists of five staves (treble and bass clefs). The lyrics are: "na, o - san - -", "O - san -", "cel - sis.", "O - san - - na, o - san - - - na", "O - san - - - na", "O - san - - - na", "O - san - - - na in ex -". Musical markings include *cel - sis.*, *ti*, and *Tutti*.

Musical score for measures 114-116, piano part. It consists of five staves (treble and bass clefs). The music continues with similar patterns to the previous system, featuring sixteenth-note runs and eighth-note accompaniment. Dynamics include *f* (forte) and *Tutti*.

4 6 5 6 3 6 6
2 4 4 2

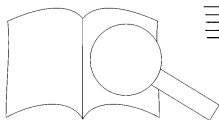
119 121

119

in ex-cel - sis. in ex-cel - sis. in ex-cel - sis. in ex-cel - sis.

6 3 b7 6 b7 8

4 4 2



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Agnus Dei

Agnus Dei

Adagio

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti
(a2)

2 Corni in B

2 Clarini in B

Timpani in B - F

Violino I
sotto voce

Violino II
sotto voce

Viola
sotto voce

Soprano
Solo
sotto voce
A - - - - - e - - - - - tol - - - - - lis pec-ca-ta mun-di:

Alto
Solo
sotto voce
De - i, qui tol - lis, qui tol - lis pec-ca-ta mun-di:

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

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

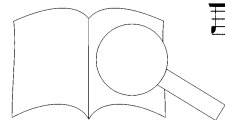
Org.
sotto voce
Solo

5 6 5 7 6 6 6 6 1
3 4 3 5



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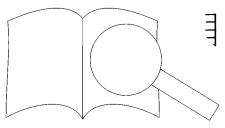
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14 *b2* 16

14 *f* *sotto voce*
 mi - - se - re - re iv A -
f *sotto voce*
 mi - - se - re - bis. A - gnus,
f *sotto voce*
 mi - - - bis. A - gnus,
ff *sotto voce*
 no - - - bis. A - gnus,

♯6 5 1 6
 4 # 5 - - 3 4 3



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19 21 23

- gnus De -

A - - gnus

23

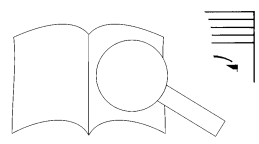
- lis pec-ca-ta mun-di: mi - se -

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

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

qui tol - lis, qui tol - lis pec-ca-ta mun-di:

7 6 6 6 6 9 8 7 6 5 4



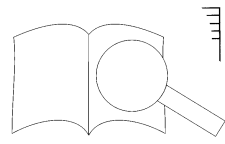
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re - re, mi - se - re - re no - bis, mi - se - re - re

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

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

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



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31 33

p f

p f

p f

p f

p f

f

31 33

no - - -

no - - -

no - - -

bis.

Tutti f

A - - - gnus,

Tutti f

A - - - gnus,

Tutti f

A - - - gnus,

Tutti f

A - - - gnus,

(Vc.)

p

(unisono)

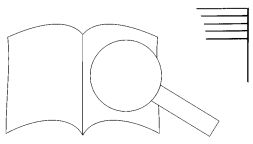
6

5

4

#

#



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35

35

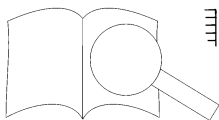
qui tol - - - -

A - - - - i, qui tol - - - - lis, qui

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

35 De - i, qui tol - - - - lis, qui

7 6 6



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38

fz

fz

p

p

fz

fz

fz

p

p

fz

38

lis pec - do - - - na

tol - lis di: do - - - na

tol mun - di: do - - - na

ca - ta mun - di: do - - - na

fz

fz

fz

fz

p

p

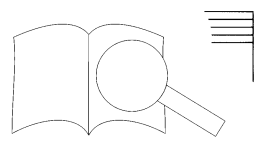
p

p

Ta
So
p

9 8 7 6 5 6 5

3 4 3



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44 46

44 46

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Dona nobis pacem

Allegro moderato

48 51

fz fz fz fz fz fz fz fz fz fz

f f

ff ff

48 51

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

6 3 5 5 4 6

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54 57

fz fz

fz fz

fz fz

fz fz

fz fz

f f

f

fz fz

fz

54 57

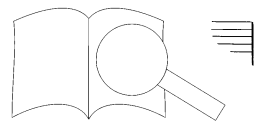
do - na no - bis pa - cem.

do - na no - bis pa - cem.

do - na no - bis pa - cem.

do - na no - bis na - cem.

6 3 5 3



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60

fz

fz

f

fz

fz

60

Do - na no-bis pa -

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

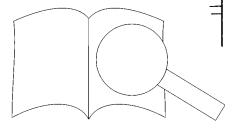
Do

cem, pa - - - - cem,

(unisono)

Bc. f

b7 7 5 7



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66 69

66 69

cem, pa - - - - - cem,

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

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

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

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

71 *fz* *fz* *fz* 74

fz *fz*

71

do - na do - na

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

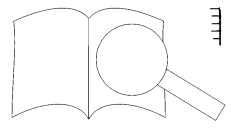
cem, pa - cem, pa -

8 pa - c do - - na

cem, do - na

6 4 8 6 5 7 5 6 7 7

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81

81

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

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

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

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

84

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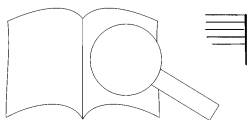
86 pa - - cer

89 do - na, do - na

do - na, do-na no - bis

do - na, do-na no - bis

do - na, do - na



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91 94

f fz fz

f fz fz

f fz fz

f fz fz

f fz

f

f

f fz fz

f fz fz

f fz fz

91 no - bis pa - - -

94 na - no - bis - pa - - -

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

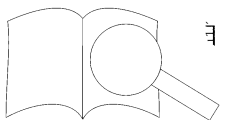
pa - cem na - no - bis pa - - - cem, do - na - -

pa - cem, do - na - no - bis

Tutti

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

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96 99

fz fz fz fz fz fz fz fz

fz fz fz

96 99

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

6 6 4 6 6

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Piano accompaniment for measures 101-104. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, often beamed together. The bass line provides harmonic support with similar rhythmic patterns.

Second system of piano accompaniment for measures 101-104. It continues the melodic and harmonic lines from the first system. Dynamics markings include *f* (forte) in the first and third systems.

Third system of piano accompaniment for measures 101-104. This system includes a watermark: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

Vocal line for measures 101-104. The lyrics are: "cem, p. cem, pa - - cem." The notes are placed above the lyrics. The first system starts at measure 101 and ends at measure 104. The second system continues from measure 104.

Fourth system of piano accompaniment for measures 101-104. It includes the instruction "unisono" above the staff. The system concludes with a double bar line and repeat signs.



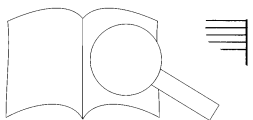
106 109

106 109

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

5/3 b6 6 b4/b3 6 6 6/5 6

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Musical score for measures 113-114 and the first three measures of the second system. It features a vocal line with a fermata on the first measure of measure 114, and piano accompaniment in the bass clef. Dynamics include *fz* and *f*.

Musical score for measures 4-6 of the second system, showing piano accompaniment in the bass clef.

Musical score for measures 7-9 of the second system, featuring a vocal line with a fermata and piano accompaniment. Dynamics include *fz*.

Musical score for measures 10-12 of the second system, including lyrics. Dynamics include *ff* and *mf*.

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

Musical score for measures 13-14 of the second system, including lyrics and figured bass. Dynamics include *fz*. A watermark 'Vc. e Cb.' is present.

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

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

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116 119

f

f

f

f

f

fz

fz

fz

116 119

no - bis pa - - - - - cem,

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

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

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

fz

5 6 6 6 5 6

4# 4+ 6 6 6 5 6

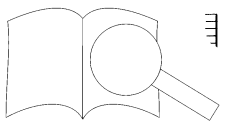
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121 123 125

121 123 125

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

6 5 3 b4 b 6 10 6 6 5 3



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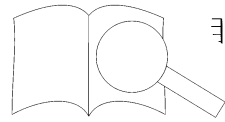
Musical score for measures 133-136. The score is for piano accompaniment. It consists of five systems of staves. The first system (measures 133-134) shows the piano introduction. The second system (measures 135-136) features a 'Solo' section in the right hand, marked with a '3' (triplets) and slurs. The left hand provides a steady accompaniment.

Musical score for measures 133-136, continuing the piano accompaniment. It consists of three systems of staves. The piano part continues with a consistent accompaniment pattern.

Musical score for measures 133-136, featuring piano accompaniment. The dynamics are marked with 'p' (piano) in the first, second, and third systems. The score consists of three systems of staves.

Vocal score for measures 133-136. The lyrics are:
 133: cem,
 136: no - bis pa - cem,
 do - na, do - na no - bis
 na, do - na no - bis pa - cem,
 do - na, do - na -- - bis

Musical score for measures 133-136, featuring piano accompaniment. The dynamics are marked with 'olo' (piano) in the first system. The score consists of two systems of staves.



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144

147

ff

ff

ff

144

147

-cem,

pa

8 pa

do - - na no - - bis

do - - na no - - bis

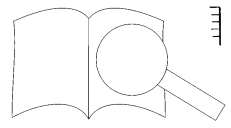
do - - na no - - bis

do - - na no - - bis

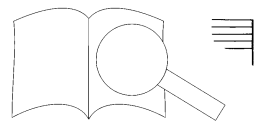
ff

unisono

4 3



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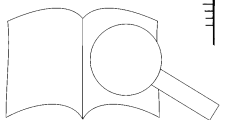


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cem, do - do - na no - bis pa - -
 cem, pa - cem, do - na no - bis pa - -
 cem, - bis pa - cem, do - na no - bis pa - -
 - na no - bis pa - cem, do - na no - bis pa - -

Vc.

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160 162

fz fz

160

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

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

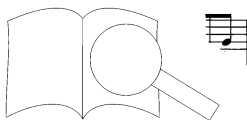
- - - - - cem, pa - - - - - cem,

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

unisono

6 6 3 5

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165 167 169

Musical score for measures 165-169, piano accompaniment. It consists of five staves: two grand staves (treble and bass clef) and three individual staves (treble, bass, and bass clef). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Musical score for measures 165-169, vocal line. It consists of two staves: a vocal line in the treble clef and a piano accompaniment line in the bass clef. The vocal line has a melodic contour with some grace notes.

Musical score for measures 165-169, piano accompaniment. It consists of two grand staves (treble and bass clef). The music continues with a consistent accompaniment pattern.

165 169

pa - - - - - cem,

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

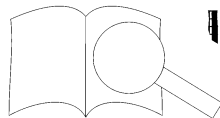
pa - - - - - cem.

Musical score for measures 165-169, vocal line with lyrics. It consists of five staves: a vocal line in the treble clef and four piano accompaniment staves (treble, bass, and two grand staves). The lyrics are "pa - - - - - cem," repeated on each staff.

unisono

Musical score for measures 165-169, piano accompaniment. It consists of two grand staves (treble and bass clef). The music features a unisono section where both hands play the same melody.

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Joseph Haydn

31.05.2009: Haydns 200. Todestag

Die lateinischen Messen (nach Hob. XXII) The Latin Masses (according to Hob. XXII)

- 1 Missa brevis in F
Soli SS, Coro SATB, 2 VI, Bc / 13 min 40.601
- 2 Missa a 4 voci alla cappella
(Fragment, nicht veröffentlicht bei Carus /
not available from Carus)
- 3 Missa brevis in G („Rorate coeli desuper“)
(Autorschaft zweifelhaft / authorship doubtful)
Coro SATB, 2 VI, Bc / 8 min 40.602
- 4 Missa in honorem Beatissimae Virginis Mariae
in Es (Große Orgelsolomesse)
Soli SATB, Coro SATB, 2 Eh, 2 Cor, 2 VI, Vc/Cb,
Org solo, [2 Ctr, Timp] / 40 min 40.603
- 5 Missa Cellensis in honorem B.V.M. in C
(Große Mariazeller Messe, Cäcilienmesse)
Soli SATB, Coro SATB,
2 Ob, 2 Fg, 2 Ctr, 3 Trb, Timp,
2 VI, Va, Bc, [2 Cor im *Benedictus*] / 65 min 40.604
- 6 Missa Sancti Nicolai in G (Nikolaimesse)
Soli SATB, Coro SATB, 2 Ob, 2 Cor,
2 VI, Va, Bc / 27 min 40.605
- 7 Missa brevis Sancti Joannis de Deo in B
(Kleine Orgelsolomesse) / Solo S, Coro SATB,
2 VI, Vc/Cb, Org solo / 17 min 40.600
- Missa Nr. 7 mit verlängertem *Gloria*
von Johann Michael Haydn Δ 40.600/50
- 8 Missa Cellensis in C (Kleine Mariazeller Messe)
Soli SATB, Coro SATB,
2 Ob, Fg, 2 Ctr, Timp, 2 VI, Va, Bc / 29 min 40.600
- 9 Missa in tempore belli in C (Paukenmesse)
Soli SATB, Coro SATB, 2 Ob, 2 Fg, 2 Ctr,
2 VI, Va, Bc, [Fl, 2 Clt, 2 Cor] / 45 min
- 10 Missa Sancti Bernardi von Offida in B
(Heiligmesse) / Soli SSATB(B), Cor
2 Ob, 2 Clt, 2 Fg, 2 Ctr, Timp
[2 Cor] / 50 min
- 11 Missa in angustis in d (N
Soli S(S)ATB, Coro SATB, 3
Vc/Cb, Org, [Fl, 2 Ob, 2 Clt, Fg,
2 Ctr, 2 Ctr]
- 12 Missa in B (Therese Messe)
Soli SATB, Cor
2 Clt, 2 Ctr
- 13 Missa in
Soli S
2 Ctr
- 14 Missa in
2 Fg,
min
Schuber) /
- 15 Missa in
2 Fg,
min
Schuber) /
- 16 Missa in
2 Fg,
min
Schuber) /
- 17 Missa in
2 Fg,
min
Schuber) /
- 18 Missa in
2 Fg,
min
Schuber) /
- 19 Missa in
2 Fg,
min
Schuber) /
- 20 Missa in
2 Fg,
min
Schuber) /
- 21 Missa in
2 Fg,
min
Schuber) /
- 22 Missa in
2 Fg,
min
Schuber) /
- 23 Missa in
2 Fg,
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Schuber) /
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Kleinere Kirchenwerke Smaller church works

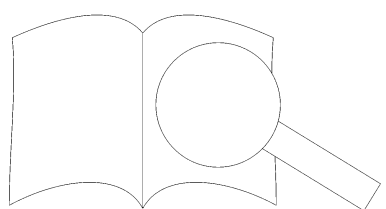
- „Eja gentes“ (L). Graduale pro omne tempore
Hob. XXIIIa:C15 / Coro SATB, 2 Ctr, Timp,
2 VI, Vc/Cb, Org solo / 3 min 50
- „Insanae et vanae curae“ (L). Offertorium
Hob. XXIII Anh. (nach Hob. XXI:1 Nr. 13c)
Coro SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Ctr,
3 Trb, Timp, 2 VI, 2 Va, Bc
- „Libera me“ (L) Hob. XXIIb:1
Coro SATB, 2 VI colla parte voci, Bc
- „Non nobis Domine“ (L). Motette
(„Offertorio in stile a cappella“)'
Coro SATB, Bc
- „O coelitum beati“ (L). Mr
Solo SATB, Coro SATB, 2
2 VI, Va, Bc, [2 Fl] / 1'
- „Responsoria de V
Hob. XXIIIc:4 / 1'
- Salve Regina
Soli o Cor
Sechs P
Corr
Te
Fl,
Va, Bc
- „inbrunst, Zärtlichkeit,
ext: J. N. Götz) / 3 min 40.282/70
- e in der Ehe: „O wunderbare
(Text: J. N. Götz) / 4 min 40.282/50
- at seine Zeit: „Lebe, liebe, trinke,
ne“ (Text: Athenaeus; übertragen
on J. A. Ebert) / 2 min 40.282/90
- Die Beredsamkeit: „Freunde, Wasser
machet stumm“ (Text: G. E. Lessing) / 2 min 40.282/60
- 5 Der Greis: „Hin ist alle meine Kraft“
(Text: J. W. L. Gleim) / 2 min 40.282/40
- 6 Die Warnung: „Freund, ich bitte,
hüte dich“ (Text: Athenaeus;
übertragen von J. A. Ebert) / 3 min 40.282/80
- 7 Wider den Übermut: „Was ist mein Stand,
mein Glück“ (Text: Chr. F. Gellert) / 4 min 40.282/30
- 8 Aus dem Dankliede zu Gott:
„Du bist's, dem Ruhm und Ehre gebühret“
(Text: Chr. F. Gellert) / 3 min 40.282/20
- 9 Abendlied zu Gott: „Herr, der du mir
das Leben“ (Text: Chr. F. Gellert) / 6 min 40.282/10

mit Klavierbegleitung (G)
piano accompaniment (Hob. XXVc)

Δ = In Vorbereitung / in preparation

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