

Johann Joseph Fux

Missa in C

KV 46

per Soli (SATB), Coro (SATB)
ed Orchestra

2 Clarini, (2 Trombe), Timpani

2 Violini e Basso continuo

Erstausgabe / First edition

herausgegeben von / edited by
Wolfgang Furlinger

Partitur / Full score

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Vorwort

Johann Joseph Fux (um 1660–1741) aus Hirtenfeld in der Steiermark ist der bedeutendste österreichische Barockkomponist. Abgesehen von einer Nachricht über Studienjahre am Ferdinandeum (Jesuitenuniversität) in Graz wird sein Lebensweg erst um 1695 bestimmter faßbar. Um diese Zeit war Fux Organist an der Schottenkirche in Wien. 1698 begegnet er als Hofkomponist, 1713 wird er zum Vize-Hofkapellmeister ernannt. Zugleich wirkte er seit 1705 als Kapellmeister an St. Stephan in Wien, bis ihm 1715 der höchste Musikerposten des Kaiserstaates, der des k. k. Hofkapellmeisters, anvertraut wurde.

In seinen zahlreichen Werken (Kirchenmusik, Opern und Instrumentalkompositionen) wußte Fux die an Palestrina geschulte Satzkunst mit der fortschrittlichen Schreibweise des Neapolitanischen Stils zu einer fesselnden Synthese zu bringen. Sein Lehrwerk *Gradus ad Parnassum* (1725) hat nachfolgenden Musikergenerationen als Einweisung in die Kunst des „strengen Satzes“ gedient.

Die vorliegende Ausgabe der *Missa in C* (Fux-)Köchel-Verzeichnis 46 stützt sich auf zwei im Musikarchiv des Stiftes Kremsmünster (Oberösterreich) verwahrte Abschriften:

- a) Scr. B, Fasc. 18, Nr. 371 (B 18) wurde um 1730 angelegt. Der später erneuerte Umschlag trägt in der Handschrift von P. Georg Pasterwiz (1730–1803) folgenden Titel: *Missa in C/a/4. voci/2. Violini./2. Clarini/2. Trombe./Timpani./Organo e Violone/Del Sign. Fux.*
- b) Scr. B, Fasc. 16, Nr. 347 (B 16) ist später (etwa 1750) anzusetzen. Der Umschlag ist von P. Franz Sparry (1715–1767) beschriftet: *Missa/a/4. voci conc:/2. Violini/2. Clarini in C/Timpani/ed/Organo/ Authore/Josepho Fux/Sac[rae] Caes[areae] Majestatis/Capellae Magistro/famosissimo.*

Beide Quellen weichen nur geringfügig voneinander ab: Die *Organo*-Stimme von B 16 ist reichlicher beziffert, B 18 beschäftigt gegenüber zwei Trompeten (in B 16) deren vier. Die Vorlagen enthalten keinerlei Tempo-Hinweise und nur spärliche dynamische Angaben. In der Partitur unserer Ausgabe sind beigegefügte Tempo-Bezeichnungen durch Einklammerung als Vorschläge des Herausgebers erkennbar. Für die Lautstärke-Verhältnisse boten die dynamischen Bezeichnungen in den Violinstimmen des *Agnus Dei* einen willkommenen Anhaltspunkt. In den polyphonen Partien führt Fux die Violinen *a due* mit dem Sopran; deshalb sucht der vom Herausgeber besorgte Orgelsatz hier vor allem die Mittelstimmen zu stützen. Bei den Bläsern würde (nach B 16) eine auf 1. und 2. Trompete (*Clarino 1, 2*) reduzierte Besetzung genügen.* Im Falle einer Verwendung von vier Bläsern (nach B 18) könnte die 4. Trompete durch eine Posaune ersetzt werden.

Besonderen Dank schuldet der Unterzeichnete dem Vorstand der Regenterei des Benediktinerstiftes Kremsmünster (Oberösterreich), Hochw. Herrn Professor Dr. P. Altman Kellner OSB, für die gewährte Benützung der dortigen Manuskripte und für die Erlaubnis zur Veröffentlichung dieser Messe. Außerdem wurde der Herausgeber von Herrn Professor Dr. Karl Pfannhauser, Wien, durch wertvolle Hinweise unterstützt, ferner – auf mittelbarem Wege – durch Frau Dr. Hedwig Mitringer (Archiv der Gesellschaft der Musikfreunde, Wien).

Linz, im April 1973

Wolfgang Furlinger

* Nichts in B 18 deutet darauf hin, daß die beiden tieferen Trompeten (*Tromba 1, 2*) etwa fremde Zutat oder zum Gebrauch *ad libitum* gedacht wären. Im Gegenteil: Der vierstimmige Bläusersatz ist von solcher Qualität, daß die Fassung B 18 als original angesehen werden muß.

Zu diesem Werk ist folgendes Aufführungsmaterial erschienen:

Partitur (CV 10.275/01), Chorpartitur (CV 10.275/05), Violine I (CV 10.275/11), Violine II (CV 10.275/12), Basso continuo (CV 10.275/13) und Spielpartitur für Trompeten und Pauken (CV 10.275/31).

Foreword

Johann Joseph Fux (c. 1660–1741) of Hirtenfeld in Styria is Austria's most important baroque composer. He is known to have studied at the Ferdinandeum, the Jesuit university in Graz, but we possess little definite information about his life and career before 1695, when he held the post of organist of the Schottenkirche in Vienna. By 1698 he was already court composer and in 1713 he became deputy court conductor. From 1705–1715 Fux conducted at St. Stephan's cathedral in Vienna. Finally, in 1715, he was entrusted with the highest position open to a musician in the Austrian empire, that of conductor at the court of the Emperor.

In his numerous works (church music, operatic and instrumental compositions) Fux succeeded in combining, with extremely interesting results, the art of setting construction as learned from Palestrina with the advanced style of composition of the Neapolitan school. His didactic work "*Gradus ad Parnassum*" (1725) has served later generations of musicians as an introduction to the art of the "strict setting".

The following edition of the *Missa in C*, (Fux-)Köchel-Verzeichnis 46, is based on two copies preserved in the music archives of the Kremsmünster monastery in Upper Austria:

- a) Scr.B, Fasc. 18, Nr. 371 (*B 18*) dates from c. 1730. The cover-sheet was later renewed and bears the following title in the handwriting of P. Georg Pasterwiz (1730–1803): *Missa in C/a/4. voci/2. Violini./2. Clarini/2. Trombe./Timpani./Organo e Violone/Del Sign. Fux.*
- b) Ser. B, Fasc. 16, Nr. 347 (*B 16*) is of later origin (about 1750). The cover-sheet was inscribed by P. Franz Sparry (1715–1767) as follows: *Missa/a/4. voci. conc:/2. Violini/2. Clarini in C/ Timpani/ed/Organo/Authore/Josepho Fux/Sac[rae] Caes[areae] Majestatis/Capellae Magistro/ famosissimo.*

The two sources deviate from one another only in minor points: The *Organo* part is more liberally figured in *B 16*; *B 18* employs 4 trumpets instead of two (in *B 16*). The sources give no indications as to the tempo and very few dynamic markings. In the score of the present edition, supplementary tempo marks are shown in brackets, as suggestions by the editor. In the question of volume, the indications in *Agnus Dei* proved to be of valuable assistance. In the polyphonic passages Fux leads the violins *a due* with the soprano, for which reason the organ setting, as supplied by the editor, aims primarily to support the middle voices. As wind instruments a 1st and 2nd trumpet (*Clarino 1, 2*) would be adequate (as in *B 16*).^{*} Should four wind instruments be used (as in *B 18*), the fourth trumpet could be replaced by a trombone.

The undersigned is particularly indebted to the chairman of the governing body of the Benedictine monastery of Kremsmünster, in Upper Austria, Professor Dr. P. Altman Kellner, OSB, for permission to use the manuscripts in their possession and to publish this Mass. The editor also wishes to acknowledge the valuable suggestions received from Professor Dr. Karl Pfannhauser of Vienna, and to thank Dr. Hedwig Mitringer (archivist of the Gesellschaft der Musikfreunde in Vienna) for her indirect assistance.

Linz, April 1973

Wolfgang Furlinger

* There is nothing in *B 18* to indicate that the two deeper trumpets (*Tromba 1, 2*) are an arbitrary later addition, or that they might have been intended to be included *ad libitum*. On the contrary: the four-part setting for the wind-instruments is of such high quality that the *B 18* version must be regarded as the original.

Organo.

The image displays a handwritten musical score for organ, titled "Organo." at the top. The score is written on ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several accidentals (sharps and naturals) scattered throughout the piece. The handwriting is in a historical style, characteristic of the 18th century. The music appears to be a single melodic line for the organ. The staves are connected by a single vertical line on the left side.

Johann Joseph Fux, *Missa in C*. Organo-Stimme des „Kyrie“. Quelle B 16 (etwa 1750),
Signatur SCR. B. Fasc. 16, Nr. 347, aus den Beständen des Musikarchivs des Benediktinerstiftes Kremsmünster (A-KR).

Missa in C

KV 46

Johann Joseph Fux
um 1660 – 1741

Kyrie
[Allegro]

Clarino 1

Clarino 2

Tromba 1

Tromba 2

Timpani

Violino 1

Violino 2

Canto

Alto

Tenore

Basso

Organo
Violone
(Violoncello,
Fagotto)

[f]

[Allegro]

Tutti

Ky - ri - e,

Tutti

Ky - ri - e,

Tutti

Ky - ri - e,

Tutti

Ky - ri - e,

[f]

T(utti)

2

6

8

6

The first system of the musical score consists of five staves. The top two staves contain rhythmic patterns with eighth and sixteenth notes. The bottom three staves are mostly empty, with some notes appearing in the final measures.

The second system consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with similar rhythmic values.

The third system contains four staves with vocal lyrics. The lyrics are: "e - lei - son, Ky - ri - e e - lei - son, e - lei - son." The notes are aligned with the syllables of the text.

The fourth system is a grand staff (treble and bass clefs) for piano accompaniment. It features chords and moving lines in both hands, with some accidentals and fingerings indicated.

4

20

Solo

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

Solo

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

8

20

S(oli)

[p]

9 8

27 Violino 1

Solo

5

Violino 2

Solo

[f]

[f]

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

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

27

6

#6

6

5

#

36

[Tutti]

[f]

Chri

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

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

36

#6

6

6

9

8

6

#

#

[f]

6

5

Musical score for five staves (treble and bass clefs) showing instrumental accompaniment. The notation includes various rhythmic patterns and melodic lines.

[Tutti]

[f]

Musical score for two staves (treble clef) with lyrics "Ky - ri-e, Ky - ri-e,". The notation includes a melodic line and accompaniment.

Tutti

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

Tutti

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

Tutti

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

Tutti

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

Musical score for four staves (treble and bass clefs) with lyrics "Ky - ri-e, Ky - ri-e,". The notation includes vocal lines and accompaniment.

Musical score for two staves (treble and bass clefs) with lyrics "Ky - ri-e, Ky - ri-e,". The notation includes piano accompaniment.

60

8

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

ri - e lei - son, Kyri-e e-lei - son, e - lei - son,

8 Ky - ri-e e - lei - son, Kyri-e e-lei - son, e - lei - son,

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

60

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

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

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

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

Gloria
[Allegro]

10

Musical score for five staves. The top two staves contain rhythmic notation with eighth and sixteenth notes. The bottom three staves contain rests.

Musical score for two staves. The first staff has a dynamic marking *[p]*. The second staff has a dynamic marking *[p]* and a *Solo* marking.

Musical score for one staff. The instruction *Tutti* is written above the staff. The lyrics are *Glori-fi - ca - - mus te.*

Musical score for one staff. The instruction *Tutti* is written above the staff. The lyrics are *Glori-fi - ca - - mus te.*

Musical score for one staff. The instruction *Tutti* is written above the staff. The lyrics are *Be - ne - di - cimus te. Glori-fi - ca - - - mus te.*

Musical score for one staff. The instructions *Solo* and *Tutti* are written above the staff. The lyrics are *Ad-o-ra-mus te. Glori-fi - ca - - - mus te.*

Musical score for piano accompaniment. The first staff has a dynamic marking *[f]*. The second staff has a dynamic marking *[p]*. There are also markings *T:* and *S:* above the staff.

12

9 Violino 1

Violino 2

Solo

Gra - ti-as a-gimus ti - bi propter magnam glo -

9

6 7^b 6 6 6 7 6 7^b 6

13

[p]

riam tu

Solo

Do - -

Solo

Do - - - mine Deus, Rex coele - stis, De-us, De-us Pa - - ter, Pa - ter o-mni-po -

13

b #4 6 2 #6 4 #

17

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

Second system of musical notation with lyrics: - mi-ne, Do-mi-ne Fi-li u-ni-ge-ni-te, Je-su Christe, Je- Solo Do - - - mi-ne, Do-mi-ne Fi-li u-ni-ge-ni-te, Je - su, tens.

17

Piano accompaniment for the second system, showing chords and bass lines.

Third system of musical notation with lyrics: De-us, A-gnus De-i, Fi-li-us Pa - su Chri - ste. Je-su Chri - ste.

20

Piano accompaniment for the third system, showing chords and bass lines.

Musical score for five instruments (flute, oboe, clarinet, violin, and cello/bass) in 3/2 time, marked [Andante]. The score consists of five staves with various rhythmic patterns and rests.

Musical score for two vocal parts, both marked [Tutti] and [f]. The notes are partially obscured by a watermark.

Vocal score with lyrics for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, mi-se-".

Piano accompaniment for the vocal section, marked [Andante]. The score includes fingerings (e.g., 4 3, 6 5, 4 3) and dynamics ([f]).

Musical score for the first system, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The notation includes rests and various note values.

Musical score for the second system, consisting of two staves. The top staff is a vocal line with notes and lyrics, and the bottom staff is an accompaniment line.

Musical score for the third system, consisting of two staves. The top staff is a vocal line with notes and lyrics, and the bottom staff is an accompaniment line.

Musical score for the fourth system, consisting of two staves. The top staff is a vocal line with notes and lyrics, and the bottom staff is an accompaniment line.

Musical score for the fifth system, consisting of two staves. The top staff is the right hand of a piano accompaniment, and the bottom staff is the left hand. The notation includes chords and moving lines.

Musical score for the first system, consisting of five staves. The top staff is a vocal line with notes and rests. The second and third staves are vocal lines with notes and rests. The fourth and fifth staves are piano accompaniment with chords and notes.

Musical score for the second system, consisting of two staves. The top staff is a vocal line with notes and rests. The bottom staff is a piano accompaniment with notes and rests.

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

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

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

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

Musical score for the fifth system, consisting of two staves. The top staff is a piano accompaniment with chords and notes. The bottom staff is a piano accompaniment with notes and rests.

18 49 [Tempo I]

[Tempo I]
Solo

49 [Tempo I]

[P] 6 6 # [f]

Musical score for five instruments: Flute 1, Flute 2, Clarinet, Bassoon, and Bassoon/Contrabass. The score consists of five staves with various rhythmic patterns and rests.

Musical score for two vocal parts. The top staff has lyrics: "Quoniam, quoniam...". The bottom staff has lyrics: "Quoniam, quoniam...".

Musical score for four vocal parts with lyrics. The parts are labeled "Tutti" and "Solo".

Tutti Solo

Quoniam, quoniam... o-lus, so-lus Do-mi-nus. Quoniam, quoniam tu

Quoniam, quoniam... Quoniam, quoniam...

Quoniam, quoniam... Quoniam, quoniam...

Quoniam, quoniam... Quoniam, quoniam...

Musical score for piano accompaniment. The score consists of two staves (treble and bass clef) with chords and melodic lines.

T: S: T: S:

[p] 6 6 6 6 [f] [p]

so - l - tis - si - mus, su Chri - ste. Quoniam, quo - niam... Cum San - cto Spi - ri - tu in

Quoniam, quo - niam...

Quoniam, quo - niam...

Quoniam, quo - niam...

60 21

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

60

63

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

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

63

(Vc.)

First system of piano accompaniment, consisting of five staves (treble and bass clefs).

Second system of piano accompaniment, consisting of two staves (treble and bass clefs).

Vocal line with lyrics for the second system, consisting of four staves (treble and bass clefs).

San - - - - - to Spi-ri - tu in glo-ri-a De-i Pa-tris, A - men, A - - - - -
 - a De - i - - - - - s, A - - - - - men, De-i Pa-tris, A - men, cum San - - - - - cto
 San - - - - - cto Spi-ri - tu in glo-ri-a De-i Pa-tris, A - men, cum San-cto Spi-ri - tu in
 - - - - - men, A - men, cum San - - - - - cto

Third system of piano accompaniment, consisting of two staves (treble and bass clefs).

[Adagio]

Musical score for the first system, featuring five staves with treble and bass clefs. The music is in a slow tempo (Adagio).

Musical score for the second system, featuring two staves with treble clefs. The music continues in a slow tempo (Adagio).

[Adagio]

Musical score for the third system, featuring four staves with treble and bass clefs. It includes vocal lines with lyrics and piano accompaniment.

~ men, A - men, A - - men, A - - men, A - men, A - men.

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

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

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

[Adagio]

Musical score for the fourth system, featuring two staves with treble and bass clefs. It includes figured bass notation below the staves.

7 6 b b4/2 6

Credo

1 [Allegro]

The first system consists of five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. All staves are in common time (C). The notation includes quarter notes, eighth notes, and rests, with some notes beamed together.

The second system consists of two staves in treble clef, both in common time. The first staff begins with a piano dynamic marking [p]. The notation includes quarter notes and eighth notes.

[Allegro]

Solo

The third system features vocal lines and piano accompaniment. The top staff is in treble clef and contains the lyrics: "Pa- tris om-ni-um ten-tem fa-cto-rem coe-li et ter-rae." The second staff is also in treble clef and contains the lyrics: "Vi-si-bi-li-um". The bottom two staves are in bass clef and contain piano accompaniment. A large watermark "Carus" is overlaid on the page.

1 [Allegro]

The fourth system features piano accompaniment in two staves, both in common time. The top staff is in treble clef and the bottom staff is in bass clef. The notation includes eighth and sixteenth notes. Dynamics include piano [p] and sforzando (s:). Fingering numbers 6 and 5 are indicated below the bottom staff.

4 Violino 1

Violino 2

o - mni-um.

Et ex Pa-tre

Solo Et in vi-si-bi-li-um.

Fi-li-um De-i - ni -

Solo Et in u-num Do-mi-num Je-sum Chri - stum.

7 6

2

6

4

#

7

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

na-tum an-te o-mni-a sae - cu - la.

ge - ni - tum.

7

6 5 #

7 7

6

6 #6

28 ¹³

o-mni-a fa-cta sunt.

o-mni-a fa-cta sunt. *Solo*

o-mni-a fa-cta sunt. Qui pro-pter nos ho - mi - nes et pro-pter

o-mni-a fa-cta sunt. *Solo*

o-mni-a fa-cta sunt. Qui propter nos, nos ho - mi - nes et propter no-stram sa -

¹³

S: *p*

7 6 6

30 [Andante]
Violino 1

Violino 2

[Andante]
Solo

Solo

Solo

Solo

Et in-car-na - - tus est de Spi-ri-tu San-cto ex Ma-ri - -

Et in-car-na - - tus est de Spi-ri-tu San - - cto ex Ma-

Et in-car-na - - tus est de Spi-ri-tu San - - cto ex Ma-

20 [Andante]

S: a3
(Vc.)

[P] 6 6 6 b5 b7 6 6 9 6 #6 5

24

[P]

[P]

Ma-ri-a - - ne et ho-mo fa-ctus, ho-mo fa-ctus est.

ri - - a, Ma-ri-a Vir-gi-ne et ho-mo, ho-mo fa- - ctus est.

a, Ma-ri-a Vir-gi-ne et ho-mo fa-ctus, ho-mo fa-ctus est.

Solo

Cru-ci -

24

[P]

[P] (Kb.)

6 6 # 8 7 6 6 4 3

b6 - 5 #4

fi - xus e - ti - am pro no - - - bis,

Pon - ti - o Pi - la - - to passus, pas - sus et se - pul - tus, se - pul - tus est.

[Allegro]
Tutti

Et re-sur-re - xit ter - ti - a di - e se - cun - dum scrip - tu -

Et re-sur-re - xit ter - ti - a di - e se - cun - dum scrip - tu -

Et re-sur-re - xit ter - ti - a di - e se - cun - dum scrip - tu -

Et re-sur-re - xit ter - ti - a di - e se - cun - dum scrip - tu -

ras. - scen - dit in coe - lum.

ras.

ras. Se - det, se - det ad de-xte-ram

40

34 ⁴⁵

i - terum venturus est cum glo-ri-a ju-di-ca-re vi-vos, vi - vos et
venturus est cum glo-ri-a ...vi - vos et
Et i - terum venturus est cum glo-ri-a ...vi - vos et
Pa - tris. Et i - terum venturus est cum glo-ri-a ...vi - vos et

45

Musical score for five staves (treble and bass clefs) showing rhythmic patterns and rests.

Musical score for two staves (treble and bass clefs) with a large watermark "CANTUS" overlaid.

mor - tu - os. Cui - re - gni non e - rit, non e - rit fi - nis.

- tu - os. Cui - re - gni non e - rit, non e - rit fi - nis. Solo
Et in

mor - tu - os. Cui - us re - gni non e - rit, non e - rit fi - nis.

mor - tu - os. Cui - us re - gni non e - rit, non e - rit fi - nis.

Musical score for piano accompaniment with two staves (treble and bass clefs).

36 56 Violino 1
Violino 2 [p]

Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi -

56

6 4 2 6 4 2 5 7 6

61

can - tem. Solo
Solo
Qui ex Pa - tre Fi - li - o - que - pro - ce - dit. Qui cum Pa - tre et

Solo
Qui cum Pa - tre et

61

(Vc.)

6 6 5 #3
4 -

First system of piano accompaniment, measures 67-70. It consists of five staves: four treble clefs and one bass clef. The music features a steady eighth-note accompaniment in the bass and treble clefs, with some melodic lines in the upper staves.

Second system of piano accompaniment, measures 71-72. It consists of two staves, both in treble clef. The music features a melodic line with a forte dynamic marking *[f]* in measure 71.

Vocal parts for the second system, measures 71-72. It includes four staves with lyrics. The lyrics are: "Fi - li - o si - ad - o - ra - tur et con - glo - ri - fi -". A large watermark "CARUS" is overlaid on the page. The word "Tutti" is written above the second and third staves.

Third system of piano accompaniment, measures 73-76. It consists of two staves, treble and bass clef. The music features a melodic line in the treble clef and a bass line in the bass clef. A forte dynamic marking *[f]* is present in measure 73. The system ends with a 4/2 time signature and a key signature of one sharp (F#).

38

71

ca - tur, qui lo - c - tus, lo - cu - tus est per Pro - phe - tas.

- tur, lo - c - tus, lo - cu - tus est per Pro - phe - tas. Et

ca - tur, qui lo - cu - tus, lo - cu - tus est per Pro - phe - tas.

ca - tur, qui lo - cu - tus, lo - cu - tus est per Pro - phe - tas.

71

Violino 2

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

76

82

li - cam - cle - si - am. Con - fi - te - or, con - fi - te - or u - num ba -
cam ec - cle - si - am. Con - fi - te - or, con - fi - te - or u - num ba -
Con - fi - te - or, con - fi - te - or u - num ba - pti - sma
Con - fi - te - or, con - fi - te - or u - num ba -

82

(Vc.)

(Kb.)

#3
6

88

40

pti - sma in re - mis - s - o - nem pec - ca - to - rum. Et ex - spe - cto

- sma in mis - s - o - nem pec - ca - to - rum. Et ex - spe - cto

in re - - mis - si - - o - nem pec - ca - to - rum. Et ex - spe - cto

pti - sma in re - mis - si - - o - nem pec - ca - to - rum. Et ex - spe - cto

88

Five staves of musical notation for voices. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns and rests.

Two staves of musical notation for Soprano and Alto voices. The music continues with rhythmic patterns and rests.

Two staves of musical notation for Tenor 1 and Tenor 2 voices. The lyrics "re-sur-re-cti o-nem mor-tu-o-rum." are written below the notes.

Two staves of musical notation for Soprano and Alto voices. The lyrics "re-sur-re-cti o-nem mor-tu-o-rum, mor-tu-o-rum." are written below the notes.

Two staves of musical notation for Tenor 1 and Tenor 2 voices. The lyrics "re-sur-re-cti o-nem mor-tu-o-rum, mor-tu-o-rum." are written below the notes.

One staff of musical notation for Bass voice. The lyrics "re-sur-re-cti o-nem mor-tu-o-rum." are written below the notes.

Two staves of musical notation for piano accompaniment. The music features chords and a bass line.

100 Alla breve

Violino 1

Violino 2

Alla breve

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

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

100 Alla breve

[f]

3 5 - 8 - 6 3 2 6 5

109

[f]

[f]

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

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

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

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

109

(Vc.)

6 6 b5 5 46 6 5 6 5 5 #6 4 #

Musical score for the first system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music consists of various rhythmic patterns, including quarter notes, eighth notes, and rests.

Musical score for the second system, consisting of two staves in treble clef. The music features melodic lines with some chromaticism and rests.

Musical score for the third system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system contains vocal lines with lyrics. A large watermark 'CANTUS' is overlaid on the score.

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

Musical score for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The piano accompaniment includes chords and a melodic line. A violin part is indicated by '(Vc.)' in the bottom staff.

b6 (Kb.) 4 b 6 #6 7 6

A - - - men, A - - - - - men, ven - tu - ri sae - cu -

- - - men, ven - tu - ri, ven - tu - ri sae - cu - li, ven - tu - ri sae - cu -

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

Musical score for the first system, consisting of five staves. The top staff is a vocal line with several measures of rests. The second and third staves are vocal lines with notes and rests. The fourth and fifth staves are piano accompaniment with notes and rests.

Musical score for the second system, consisting of two staves. The top staff is a vocal line with notes and rests. The bottom staff is a piano accompaniment with notes and rests.

Musical score for the third system, consisting of four staves. The top staff is a vocal line with lyrics: "li, ven - tu - ri sae - cu - li - - - - - men, A - - - - men." The second staff is a vocal line with lyrics: "- - - - - i - tam ven - tu - ri sae - cu - li, A - - - - men." The third staff is a vocal line with lyrics: "li, ven - tu - ri sae - cu - li, A - - - - men, A - - - - men, A - - - - men." The bottom staff is a piano accompaniment with lyrics: "li, ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, A - - - - men."

Musical score for the fourth system, consisting of two staves. The top staff is a piano accompaniment with chords and notes. The bottom staff is a figured bass line with the following figures: b6, 6/5, 5 #6, 4, 3.

Sanctus

46 1 [Andante con moto]

Musical score for five staves (treble and bass clefs) showing rests and a final melodic phrase in the top staff.

Musical score for two staves (treble clefs) showing rests and a final melodic phrase in the top staff with a forte *[f]* dynamic marking.

1 [Andante con moto] Solo Tutti

San - ctus, sanctus, san - ctus, san-ctus, san - ctus, san - ctus, sanctus

San - ctus, sa sanctus, san - ctus, san - ctus, sanctus, san - ctus, sanctus

Tutti

Sanctus

Musical score for three staves (treble clefs) with vocal lines and lyrics. Includes dynamic markings like *[f]* and *[P]*.

[Andante con moto]

S:

T:(Vc.)

[P] 6 # 7 #6 10

Piano accompaniment score for two staves (treble and bass clefs) with dynamic markings and measure numbers.

5

Do-mi-nus De-us Sa - ba Do-mi-nus De - us Sa - ba - oth. Ple-ni sunt

-nus, Do - r - e - us, Deus Sa - ba - oth. Ple-ni sunt

Do-mi-nus, Do-mi-nus De - us, De - us Sa - ba - oth. Ple-ni sunt

Tutti

Sanctus Do - mi - nus, Do-mi-nus De - us Sa - ba - oth. Ple-ni sunt

5

(Kb.) #3 6 6 6 4 3
[f] 5

coe - li et ter - ra, sunt coe - li et ter - ra glo - ri - a tu - - a. Ho-san-na in ex -

e - li et ter - ra sunt coe - li et ter - ra glo - ri - a tu - - a.

coe - li et ter - ra, sunt coe - li et ter - ra glo - ri - a tu - - a. Ho-san-na in ex -

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

(Vc.)

4/2 6 6 # 2/4 6 4 3 10 10 10 10 10

Musical score for the first system, consisting of five staves. The top staff has a whole rest followed by eighth-note patterns. The second and third staves have eighth-note patterns. The fourth staff has a quarter-note pattern. The bottom staff has an eighth-note pattern.

Musical score for the second system, consisting of two staves. Both staves feature eighth-note patterns.

Musical score for the third system, consisting of five staves with vocal lines and lyrics. A large watermark 'CANTUS' is overlaid on the score.

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

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

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

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

Musical score for the fourth system, featuring a grand staff with piano accompaniment. The score includes fingerings and dynamic markings.

10 (Kb.) 10 10 10 10 10 10 5 7 2/4 4 3

Benedictus

[Andante]

Violino 1

Violino 2

[Andante]

Solo

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

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

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

17 [Andante]

S: à 3.
(Vc.)

[P] 6 5 # 6 6 7 6 5 # 6 5 6

25

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

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

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

25

7 # # #6 6 4

[Allegro]

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

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

ti

In - ex - cel - sis, in ex - cel - sis, in ex - cel - sis, ho -

Tutti

Ho - -

33 [Allegro]

T: (Vc.)

[f]

(Kb.)

[f]

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

l- sis, in cel- sis, in ex - cel- sis, in ex - cel- sis, —

san - na, ho - san - na, ho - - san - na, ho - - san - na

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

39

7 6 - z (Kb.) 7 4 3 6 6 7 4 3 6 # 7

Five empty musical staves (treble and bass clefs) for vocal parts, corresponding to the page number 54.

Musical notation for the first vocal line, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and quarter notes.

Musical notation for the second vocal line, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and quarter notes.

Musical notation for the third vocal line, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and quarter notes.

Musical notation for the fourth vocal line, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and quarter notes.

Musical notation for the fifth vocal line, starting with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by quarter notes F3, E3, and D3, then a half note C3, and continues with eighth and quarter notes.

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

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

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

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

Piano accompaniment musical notation for the first system, showing the right and left hands. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and a key signature of one sharp (F#).

6 # 2 b 2 6 6 7 4b

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

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

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

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

60

b6 6 7 4 3 6 4 9 8 #

3 5

56

67

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

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

67

2 6 2 6 6
 5

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

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

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

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

73

6 6

Agnus Dei

1 [Andante]
Violino 1

[Andante]

Solo

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

1 [Andante]

[p]

6
5

6
5

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

6

6
5

b

6
5

4

3

7

[f]

f

Solo

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

Solo

Qui tol-lis pec-ca-ta

bis.

7

9 8 6 5 6 4 3 9 8

10

to - ni - di, mi - se - re - re, mi - se - re - re no - -

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

Solo

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

10

(Vc.)

2 4 3 1 5 7 6 #6 6 # 4 3

60

13

f

bis.

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

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

bis.

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

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

13

(Kb.)
[f]

5 6 9 8 4 # 6 5 56 65 6 4 5 3

T:

17

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

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

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

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

17

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

64 ⁴⁴

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

⁴⁴

(Kb.)
5 6 - 6 6

Five empty musical staves, including four treble clefs and one bass clef, arranged vertically.

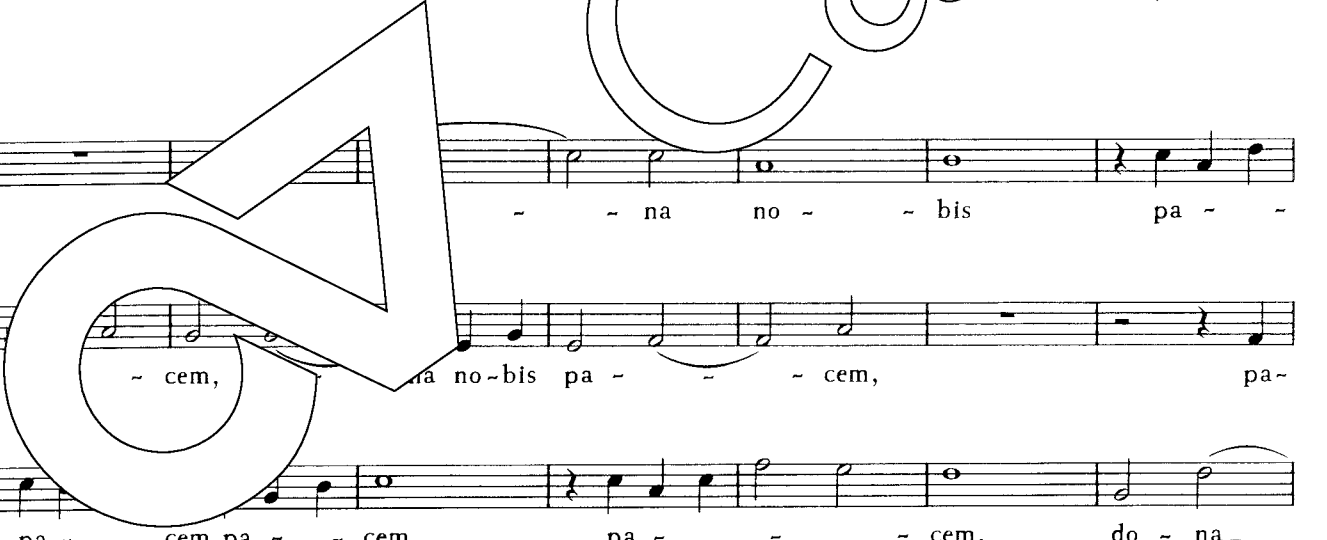
Two staves of musical notation for the first vocal line, showing a melodic line with a slur over the final notes.

Two staves of musical notation for the second vocal line, with lyrics: - - na no - - bis pa - -

Two staves of musical notation for the third vocal line, with lyrics: - - cem, na no-bis pa - - - - cem, pa-

Two staves of musical notation for the fourth vocal line, with lyrics: pa - - cem, pa - - cem, pa - - - - cem, do - na

Piano accompaniment consisting of two staves (treble and bass clef) with chords and a melodic line.



66 ⁵⁸

... m, pa - - cem, pa - cem,

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

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

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

58

(Vc.)

6 6 6 7 6 6 9 8 7

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

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

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

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

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

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

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

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

[Adagio]

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

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

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

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

[Adagio]

Solostimme

Bruckner: Choralmesse in C (Windhag)	40.759
Rheinberger: Missa puerorum (op.62)	50.062

Frauen- oder Kinderchor

Bruckner: Choralmesse in C (Windhag)	40.759
Lotti: Missa in a à 3 voci	▲ ◆ 40.730
Rheinberger: Missa puerorum (op.62)	50.062
– Missa in A (op.126)	50.126
– Missa „Regina Sti Rosarii“ (op.155)	50.155
– Missa „Sincere in memoriam“ (op.187)	50.187

Männerchor

Gounod: Messe brève in C	40.831
Lotti: Missa in a à 3 voci	◆ 40.830
Rheinberger: Messe in B-Dur (op.172)	● 50.172
– Missa in F (op.190)	50.190

Gemischter Chor a cappella

Bruckner: Missa ohne Kyrie und Gloria	40.141/60
– Missa für den Gründonnerstag	40.141/70
Haydn, Michael: Missa Sanctae Crucis	50.312
Liszt: Missa choralis (S 10)	40.647
Marx: Messe 1985	40.652
Monteverdi: Missa in F	40.671
Rheinberger: Missa brevis in d (op.83)	50.083
– Missa in Es (op.109)	● ○ 50.109
– Missa brevis in F (op.117)	50.117
– Missa brevis in G (op.151)	50.151
Scarlatti, D.: Missa quatuor vocum	◆ 40.699
Vaughan Williams: Mass in g minor	40.655

Gemischter Chor und Orgel

Albrechtsberger: Missa in D	◆ 40.639
Dvořák: Messe in D (op.86)	● ○ 40.651
Eberlin: Missa in contrapuncto	◆ 40.641
Franck, César: Messe in A (op.12)	40.646/50
Gounod: Messe aux cathédrales no.6	40.637
– Messe brève aux chapelles no.7	40.654
Janca: Missa de Angelis (Credo III)	40.696
Liszt: Missa choralis (S 10)	40.647
Monteverdi: Missa in F	40.671
Mozart, Leopold: Missa brevis (KV 115)	40.642
Rheinberger: Messe in f (op.159)	50.159
– Messe „Misericordias Domini“ (op.192)	50.192
Rossini: Petite Messe solennelle	40.650
Scarlatti, D.: Messa breve „La stella“	40.698
Schnizer: Messe in C	● ○ ◆ 40.649
Vaughan Williams: Mass in g minor	40.655

Gemischter Chor und Streicher

Caldara: Missa dolorosa in e	40.680
Haydn, J.: Missa brevis in F	40.601
– Missa brevis in G (Rorate coeli)	40.602
– Missa brevis Sti Joannis de Deo in B	40.600
Lotti: Missa Sapientiae (Kyrie, Gloria)	◆ 40.661
Mozart: Missa brevis in G (KV 49)	40.621
– Missa brevis in d (KV 65)	40.622
– Missa brevis in G (KV 140)	40.623
– Missa brevis in F (KV 192)	● ○ 40.624
– Missa brevis in D (KV 194)	● ○ 40.625
– Missa brevis in B (KV 275)	40.629
Rathgeber: Missa in F (op.1,1)	◆ 40.636

– Missa Suavis est Dominus in A (op.1,3)	◆ 40.633
– Missa Beati omnes in B (op.1,4)	◆ 40.634
– Missa Civilis in B (op.12,2)	◆ 40.635
– Missa Sanctorum Apostolorum (op.19,1)	◆ 40.632
Schubert: Messe in F (D 105)	40.656
– Messe in G (D 167)	40.643
– Messe in C (D 452)	40.658

Gemischter Chor, Streicher und Bläser

Bach, J.S.: Die vier Lutherischen Messen	
– Missa F-Dur (BWV 233)	40.431
– Missa A-Dur (BWV 234)	40.432
– Missa g-Moll (BWV 235)	40.433
– Missa G-Dur (BWV 236)	40.434
Caldara: Missa dolorosa in e	40.680
Franck, César: Messe in A (op.12)	40.646
Hasse: Missa in d (1751)	◆ 40.663
Haydn, J.: Nicolaimesse in G (1772)	40.605
– Mariazellermesse in C (1782)	40.606
– Paukenmesse in C (1796)	▲ 40.607
– Nelsonmesse in d (1798)	40.609
– Schöpfungsmesse in B (1801)	40.611
Lotti: Missa Sapientiae (Kyrie + Gloria)	◆ 40.661
Mozart: Dominicusmesse in C (KV 66)	40.613
– Waisenhausmesse in c (KV 139)	40.614
– Trinitatismesse in C (KV 167)	40.615
– Spatzenmesse in C (KV 220)	40.626
– Credomesse in C (KV 257)	40.616
– Missa in C (KV 258)	40.627
– Orgelsolemesse in C (KV 259)	40.628
– Missa longa in C (KV 262)	40.617
– Krönungsmesse in C (KV 317)	40.618
– Missa solemnis in C (KV 337)	40.619
– Große Messe in c (KV 427). Maunder	40.620
Rathgeber: Missa in D (op.3,3)	◆ 40.631
– Missa Sanctorum Apostolorum in C	◆ 40.632
Richter, Franz Xaver: Messe in C	◆ 40.648
Schubert: Messe in F (D 105)	40.656
– Messe in G (D 167)	40.643
– Messe in B (D 324)	40.657
– Messe in C (D 452)	40.658
Zelenka: Missa Gratias agimus tibi	◆ 40.644

Gemischter Chor und großes Orchester

Dvořák: Messe in D (op.86)	40.653
Franck, César: Messe in A (op.12)	◆ 40.646
Hummel: Missa solemnis in d	▲ ◆ 40.667
Schubert: Messe in As (D 678)	40.659
Rheinberger: Requiem in b (op.60)	50.060

Requiem-Vertonungen

Brahms: Ein deutsches Requiem. Faksimileausg. Fassung für Klavier zu 4 Händen	50.999
Haydn, Michael: Requiem in c	50.321
Mozart: Requiem (KV 626). Maunder	40.630
Rheinberger: Requiem in Es (op.84)	50.084
– Requiem in d (op.194)	50.194

○ = Carus-Schallplatte

● = Compact Disc

▲ = in Vorbereitung

◆ = Erstausgabe