

Antonio  
**VIVALDI**

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**Gloria in D**  
RV 589

Arrangiert für Chor mit einer Männerstimme von  
Arranged for choir with one male voice by  
Christiane Rosiny

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

Partitur / Full score



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Carus 14.401

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Originalbesetzung / Original scoring: Soli (SSA), Coro (SATB), Oboe, Tromba, 2 Violini, Viola, Basso continuo

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 14.401/00), Klavierauszug (Carus 14.401/03),  
Chorpartitur (Carus 14.401/05), komplettes Orchestermaterial (Carus 14.401/19).

↓ Digitale Ausgaben sind erhältlich:  
[www.carus-verlag.com/1440100](http://www.carus-verlag.com/1440100)

The following performance material is available for this work:  
Full score (Carus 14.401/00), vocal score (Carus 14.401/03),  
choral score (Carus 14.401/05), complete orchestral material (Carus 14.401/19).

↓ Digital editions for this work are listed at  
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## Vorwort

Antonio Vivaldi (1678–1741) hatte von seinem Vater das Violinspiel erlernt, schlug aber zunächst eine geistliche Laufbahn ein und wurde 1703 zum Priester geweiht. Er erhielt eine Anstellung als Kaplan an der Kirche Santa Maria della Pietà in Venedig und wurde gleichzeitig *maestro di violino*, später auch *maestro di concerti*, des an dieser Kirche angegliederten Ospedale della Pietà, eine Position, die er – mit mehreren längeren Unterbrechungen – bis kurz vor seinem Tod innehatte. Die vier venezianischen Ospedali grandi waren Heime mit angeschlossenen Schulen für verwaiste, verstoßene oder bedürftige Mädchen. Seit dem 17. Jahrhundert spielte die Musik eine gewichtige Rolle an den Ospedali. Es wurden Musiklehrer angestellt, und die Ensembles der Ospedali trugen mit Konzertdarbietungen sowohl zum kulturellen Leben der Stadt als auch zur eigenen Finanzierung bei.<sup>1</sup>

Für die Kirchenmusik am Ospedale della Pietà hingegen war nicht der *maestro di concerti*, sondern der *maestro di coro* zuständig. Vivaldi hat allerdings dessen Aufgaben während zweier Vakanzen vertretungsweise übernommen, ein Umstand, dem wir wohl die meisten von Vivaldis kirchenmusikalischen Werken verdanken: 1713–1717<sup>2</sup> und noch einmal 1737–1739.<sup>3</sup>

Das vorliegende *Gloria* RV 589 ist wahrscheinlich das populärste Werk unter den geistlichen Kompositionen Vivaldis überhaupt und stammt aus der Zeit seiner Vertretung des *maestro di coro* 1713–1717. Die Komposition folgt dem Prinzip der sogenannten „Nummern-Messe“: Sie ist in zwölf relativ kurze, kontrastierend angelegte Einzelsätze unterteilt. Jeder Einzelsatz wird dabei durchgängig von einem Affekt bestimmt; Abwechslung findet nicht innerhalb, sondern zwischen den Sätzen statt. Der Rückgriff auf den Anfang des Gloria im *Quoniam* ist dabei ein auch in anderen Vertonungen häufig angewendetes Mittel, um dennoch eine geschlossene Form zu erreichen. Die sich anschließende große Schlussfuge *Cum Sancto Spiritu* stammt in ihrem Kern hingegen nicht von Vivaldi, sondern von Giovanni Maria Ruggieri (1665 bis um 1725). Vivaldi hat dessen Komposition freilich überarbeitet, um sie der Besetzung seines Glorias anzupassen, dabei aber auch in Textunterlegung und harmonischen Verlauf hier und da eingegriffen.<sup>4</sup>

Wolfschlugen, im Herbst 2019  
(aus dem Vorwort der Originalfassung)

Uwe Wolf

Die vorliegende Bearbeitung macht das Meisterwerk erstmals auch für Chöre mit nur einer Männerstimme zugänglich und orientiert sich damit an der Situation vieler Jugend- und Kirchenchöre. Allerdings wurde nicht – wie sonst sehr häufig üblich – die Vierstimmigkeit (SATB) auf eine Dreistimmigkeit (SABar) reduziert, sondern in eine SSAB-Variante umgewandelt, sodass die vollständige Vierstimmigkeit erhalten bleibt.

Im vorliegenden Arrangement wurde die originale Sopranstimme nahezu komplett beibehalten. Die Bassstimme wurde nicht bearbeitet. Sie reizt im Original weder die Höhen noch die Tiefen einer Bassstimme sehr aus, so dass sie z. B. auch von Jugendchören mit frisch mutierten Stimmen gut darstellbar ist. Die Tenorstimme des Originals wurde aufgelöst und entweder dem Alt in Originallage oder dem Sopran 2 oktaviert zugeordnet. Aus klanglichen Gründen wurde darauf geachtet, dass die Lage des Alts nicht zu tief wird – das kleine g wird nur selten verwendet und nicht unterschritten.

Beide Möglichkeiten – Übertragung der Tenorstimme in den Alt oder in den Sopran 2 – haben ihren Reiz. Übernimmt der Alt die Stimme in Originallage, erklingt der Satz, wie ihn Antonio Vivaldi geschrieben hat. Erklingt die Tenorstimme oktaviert im Sopran 2, so ergibt sich ein enger Oberstimmensatz mit Bassfundament, was durch die enge Lage homogener und auch sehr reizvoll klingt. Schön ist in diesem Fall außerdem, dass der Sopran 2 die oktavierten Tenor-Phrasen in einem ähnlichen Spannungszustand singt, was den Charakter einzelner Themenköpfe besser trifft, als wenn sie der Alt in tiefer Lage singen würde.

Das Orchestermaterial ist kompatibel mit diesem Arrangement und im Original verwendbar. Wo der Umfang des Werks eine Hürde darstellt, können die enthaltenen Kürzungsvorschläge Erleichterung bringen. Sie sind motivisch genau durchdacht und harmonisch sehr gut vertretbar. Daher sind sie sehr unauffällig und auch für geübte Hörer\*innen kaum wahrnehmbar. Sie stellen aber eine hilfreiche Möglichkeit dar, z. B. mit jüngeren und unerfahrenen Chören die Erarbeitungszeit zu verkürzen, ohne dabei auf den Charakter ganzer Werkteile zu verzichten. Die Orchesterinstrumente können die Kürzungen mit den Originalnoten umsetzen. Sie benötigen lediglich die Information, welche Takte entfallen; in 7. Domine Fili unigenite springen Violine 1, Viola und Basso continuo bereits nach Takt 32 zu Takt 67. Violine 2 springt nach Takt 33 zu Takt 68.

Die solistischen Werkteile wurden unverändert aus der Urtext-Ausgabe (Carus 40.001/50) übernommen. Sie können optional auch chorisch (oder aus dem Chor) besetzt werden.

Berlin, im Juni 2024

Christiane Rosiny

<sup>1</sup> Michael Talbot, *The Sacred Vocal Music of Antonio Vivaldi*, Florenz 1995 (Studi di Musica Veneta. Quaderni Vivaldiani, 8), S. 92ff. und passim.

<sup>2</sup> Zwischen dem – zunächst auf ein halbes Jahr befristeten – Abschied Francesco Gasparinis und Vivaldis temporärem Wechsel nach Mantua.

<sup>3</sup> Zwischen dem Wechsel Giovanni Portas an den Münchner Hof und der Neubesetzung 1739 mit Gennaro D'Alessandro.

<sup>4</sup> Talbot, S. 449ff., bes. S. 472f.

## Foreword

Antonio Vivaldi (1678–1741) was taught to play the violin by his father, but initially embarked on an ecclesiastical career and was ordained a priest in 1703. He was employed as chaplain at the Church of Santa Maria della Pietà in Venice and at the same time became *maestro di violino*, later also *maestro di concerti*, at the Ospedale della Pietà which was connected to this church, a position he held – with several longer interruptions – until shortly before his death. The four Venetian Ospedali grandi were homes with affiliated schools for orphaned, rejected or needy girls. Since the 17th century, music played an important role in the Ospedali. Music teachers were hired and concert performances by the Ospedali ensembles contributed to the cultural life of the city as well as to the financing of their own upkeep.<sup>1</sup>

The *maestro di coro*, and not the *maestro di concerti*, was responsible for the church music at the Ospedale della Pietà; however, Vivaldi took over his duties during two vacancies: 1713–1717<sup>2</sup> and again 1737–1739,<sup>3</sup> a circumstance to which we probably owe most of Vivaldi's sacred music compositions.

The present *Gloria* RV 589 is probably the most popular of Vivaldi's sacred compositions and dates from the time when he deputized for the *maestro di coro* 1713–1717. The composition follows the principle of the so-called "number mass": it is divided into twelve relatively short, contrasting individual movements. Each individual movement is determined throughout by one affect; the contrast lies not within the movements, but rather between them. The recourse to the opening of the *Gloria* in the *Quoniam* is a means also frequently used in other settings to nevertheless achieve a closed form. The following large concluding fugue *Cum Sancto Spiritu*, on the other hand, is not by Vivaldi, but by Giovanni Maria Ruggieri (1665 to around 1725). Vivaldi certainly revised this composition in order to adapt it to the instrumentation of his *Gloria*, but he also intervened here and there in the text underlay and harmonic progressions.<sup>4</sup>

Wolfschlugen, fall 2019

Uwe Wolf

The present arrangement makes the masterpiece accessible to choirs with only one male voice for the first time and is thus geared towards the situation of many youth and church choirs. However, the four-part texture (SATB) has not been reduced to a three-part texture (SABar), as is otherwise very common, but has been converted into an SSAB version so that the complete four-part texture is retained.

In this arrangement, the original soprano part has been almost completely retained. The bass part has not been edited. It does not extend to the higher or lower limit of a bass voice in the original, so that it can also be performed well by youth choirs with freshly mutated voices, for example. The tenor part of the original was dissolved and assigned either to the contralto in the original register or – transposed an octave up – to the second soprano. For tonal considerations, care was taken to ensure that the contralto register was not too low – the lower g occurs only rarely and is the lowest note.

Both options – transferring the tenor part to the contralto or to soprano 2 – have their particular charm. If the contralto takes over the part in its original register, the setting sounds as Antonio Vivaldi wrote it. If the tenor part is transposed an octave up in the second soprano, the result is a narrow setting of upper voices with a bass foundation, which sounds more homogeneous and also very attractive due to the narrow voice-leading. In this case, it is also advantageous that the second soprano sings the transposed tenor phrases in a similar state of tension, which captures the character of some of the primary motives better than if the contralto were to sing them in a lower register.

The orchestral material is compatible with this arrangement and can be used in the original. Where the size of the work presents an obstacle, the suggestions for cuts may facilitate matters. They are well thought out motivically and harmonically justifiable, and therefore very unobtrusive and barely perceptible even to experienced listeners. However, they are a helpful way of shortening the rehearsal time with younger and less experienced choirs, for example, without sacrificing the character of entire sections of the work. The orchestral instruments can use the original sheet music for the abridged version. They only need to know which bars have been omitted; in No. 7 *Domine Fili unigenite*, violin 1, viola and basso continuo skip to measure 67 after measure 32, while violin 2 skips to measure 68 after measure 33.

The soloistic movements have been taken unchanged from the Urtext edition (Carus 40.001/50). They can also be optionally performed by choir (or with singers from the choir).

Berlin, June 2024

Christiane Rosiny

Translation: Gudrun and David Kosviner

<sup>1</sup> Michael Talbot, *The Sacred Vocal Music of Antonio Vivaldi*, Florence, 1995 (Studi di Musica Veneta. Quaderni Vivaldiani, 8), pp. 92ff. and passim.

<sup>2</sup> Between Francesco Gasparini's absence – initially limited to six months – and Vivaldi's temporary move to Mantua.

<sup>3</sup> Between Giovanni Porta's move to the Munich court and the appointment of the new incumbent, Gennaro D'Alessandro, in 1739.

<sup>4</sup> Talbot, pp. 449ff., esp. pp. 472f.

# Gloria in D

RV 589

Antonio Vivaldi (1678–1741)

Arrangiert für Chor mit einer Männerstimme von

Arranged for choir with one male voice by

Christiane Rosiny (\*1978)

## 1. Gloria in excelsis Deo

**Allegro**

Musical score for the first system, measures 1-4. The score includes parts for Tromba, Oboe, Violino I and II, Viola, Soprano I and II, Alto, Basso, and Basso continuo. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Allegro'. A large, stylized watermark 'CARUS' is overlaid on the vocal staves.

Musical score for the second system, measures 5-8. The score continues with the same instruments as the first system. A large, stylized watermark 'CARUS' is overlaid on the vocal staves. The page number '5' is written at the beginning of the first staff in this system.

9

7 6 7 6 7 6

12

7 7

15

*f* Glo - ri - a, glo - ri - a,  
*f* Glo - ri - a, glo - ri - a,  
*f* Glo - ri - a, glo - ri - a,  
*f* Glo - ri - a, glo - ri - a,

5 4

Piano accompaniment for measures 19-21. The music is in G major (one sharp) and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Vocal staves for measures 19-21. The lyrics are: "glo - ri - a, glo - ri - a in". The music is in G major and 4/4 time, with a melodic line in the soprano voice.

Piano accompaniment for measures 22-24. The music continues with the same eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 24.

Vocal staves for measures 22-24. The lyrics are: "ex - cel - sis De - o, in ex -". The music is in G major and 4/4 time, with a melodic line in the soprano voice. A dynamic marking of *p* (piano) is present in measure 24. Below the vocal staves, there are figured bass numbers: 6/4, 7/5, 6/4, 5/4, 3, and 6/4.



sis De - - o,

sis De - - o,

sis De - - o,

sis De - - o,

38

glo - ri - a, glo - ri - a in ex - cel - - -

glo - ri - a, glo - ri - a in ex - cel - - -

glo - ri - a, glo - ri - a in ex - cel - - -

glo - ri - a, glo - ri - a in ex - cel - - -

6  
4#  
[2]

7

Musical score for measures 42-45. The piano part includes a right-hand melody and a left-hand bass line. The vocal part consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics 'sis' appearing in the Soprano, Alto, and Bass parts. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

Musical score for measures 46-49. The piano part includes a right-hand melody and a left-hand bass line. The vocal part consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics 'De - o,' appearing in the Soprano, Alto, Tenor, and Bass parts. A large, stylized watermark 'CARUS' is overlaid on the left side of the page.

Piano accompaniment for measures 46-49. The music is in G major (one sharp) and 4/4 time. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Vocal staves for measures 46-49. The lyrics are: glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis. The music is in G major and 4/4 time, with a melodic line in the upper voice and a supporting bass line.

Piano accompaniment for measures 50-53. The music continues with the same rhythmic pattern as the previous section.

Vocal staves for measures 50-53. The lyrics are: De - - - o, glo - ri - a in ex - cel - sis. The music is in G major and 4/4 time, with a melodic line in the upper voice and a supporting bass line.

Piano accompaniment for measures 58-61. The music is in G major (one sharp) and 4/4 time. It features a steady eighth-note accompaniment in both hands.

Vocal staves for measures 58-61. The lyrics are "De - - - o,". The vocal lines are in G major and 4/4 time, with a melodic line in the upper voice and a supporting line in the lower voice.

5  
4                    3

Piano accompaniment for measures 62-65. The music continues with the eighth-note accompaniment in G major and 4/4 time.

Vocal staves for measures 62-65. The lyrics are "in ex - cel - - - - -". The vocal lines are in G major and 4/4 time, with a melodic line in the upper voice and a supporting line in the lower voice.

6                    7                    6                    7                    6

Piano accompaniment for measures 65-68. The right hand features a steady eighth-note accompaniment, while the left hand plays a rhythmic pattern of quarter notes and eighth notes.

Vocal staves for measures 65-68. The lyrics are:   
 - - - - sis, glo - ri - a in ex - cel - sis   
 - - - - sis, glo - ri - a in ex - cel - sis   
 - - - - sis, glo - ri - a in ex - cel - sis   
 - - - - sis, glo - ri - a in ex - cel - sis

Piano accompaniment for measures 69-72. The right hand continues with eighth-note accompaniment, and the left hand plays a rhythmic pattern of quarter notes and eighth notes.

Vocal staves for measures 69-72. The lyrics are:   
 De - - o.   
 De - - o.   
 De - - o.   
 De - - o.

## 2. Et in terra pax \*

Andante

The musical score is for the piece "Et in terra pax" in G major, 3/4 time, marked "Andante". It features the following parts:

- Violino I & II:** Violin parts with melodic lines and rests.
- Viola:** Viola part with a steady eighth-note accompaniment.
- Soprano I & II:** Soprano parts, currently silent.
- Alto:** Alto part, currently silent.
- Basso:** Bass part, currently silent.
- Basso continuo:** Continuo part with a rhythmic accompaniment.

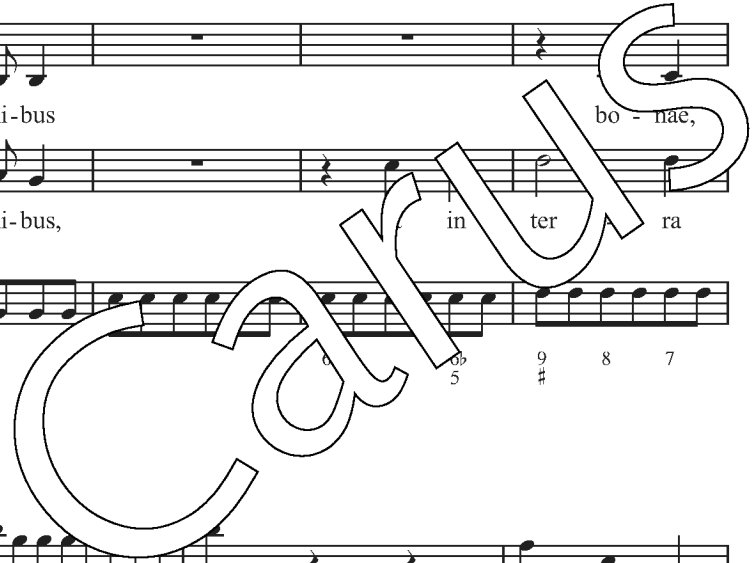
The score includes a large watermark "CARUS" and a large graphic "G". The lyrics "Et in terra pax" are visible at the bottom of the page.

\* Kurzfassung: T. 34–59 entfallen / Short version: mm. 34–59 are omitted

Piano accompaniment for measures 11-16. The right hand features a melodic line with eighth-note patterns and rests. The left hand plays a steady eighth-note accompaniment.

Vocal staves for measures 11-16. The lyrics are: "Et in ter - ra pax ho - ter - ra pax ho - mi - ni - bus bo - nae, - - ra pax ho - mi - ni - bus, in ter ra".

6b 6b 9 8 7 6b 9 8 7



Piano accompaniment for measures 17-22. The right hand continues with melodic patterns, and the left hand maintains the eighth-note accompaniment.

Vocal staves for measures 17-22. The lyrics are: "mi - ni - bus, et in ter - ra pax ho - mi - ni - bus mi - ni - bus, bo - nae, bo - - - nae vo - - bo - - nae vo - - - lun - - - ta - tis, pax ho - mi - ni - bus, et in".


6 7  
4# #

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

# 6 4# 6 4# 2 7 #

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

# 7 7 #

Kurzfassung: Sprung zu T. 60  Original

32

32

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

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

35

bo - nae vo -  
 pax ho - mi - ni - bus, bo - nae  
 pax ho - mi - ni - bus bo - nae  
 pax ho - mi - ni - bus bo - nae vo -

9 8 7 6 6 6 6 6 6 6 6 6  
 # 4 4 4 4 4 4 4 4 4 4 4 4

lun - ta - - tis, et in ter - ra pax ho -  
 vo - lun - ta - - tis,  
 vo - lun - ta - - tis, et in ter - - - ra pax  
 lun - ta - - tis, ter - ra

Carus

6 9 8 7  
5 #

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

7 # 7 #

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

# 7 6 7 # 7<sub>1</sub>

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

6 5 4 3 # 7<sub>1</sub> 6<sub>b</sub> 6<sub>b</sub> 9 # 8 7 #

60  $\text{\textcircled{S}}$

Piano accompaniment for measures 60-63, featuring a treble and bass clef with a key signature of one sharp (F#).

Vocal staves for measures 60-63, including soprano, alto, tenor, and bass parts with lyrics: bo - nae vo - lun - ta

7 $\flat$        $\flat$       6 $\flat$   $\flat$       6 $\flat$       6 4 $\sharp$   $\flat$

Carus

64

Piano accompaniment for measures 64-67, featuring a treble and bass clef with a key signature of one sharp (F#).

Vocal staves for measures 64-67, including soprano, alto, tenor, and bass parts.

6 4 $\sharp$  2      7  $\sharp$       6 4

Piano accompaniment for measures 68-73, featuring a complex rhythmic pattern in the right hand and a steady eighth-note bass line in the left hand.

- - - tis, et in

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

- - - tis, et in ter

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

6 4 5 4# 6b 6 5 # 7

Piano accompaniment for measures 74-79, continuing the rhythmic patterns from the previous section.

ter - ra pax ho - mi - ni - bus bo - -

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

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

et in ter - ra pax ho - mi - - -

6b 6b 9 # 8 7 7

nae vo lun ta  
vo lun ta  
bo nae vo  
ni bus bo nae

8 6 7 8

ta lun ta  
vo lun ta

7 8 6 6[7] 9 8

Piano accompaniment for measures 85-87. The score consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Vocal line for measures 85-87. It consists of four staves: three treble clefs and one bass clef. The vocal line is written across the top three staves, with lyrics indicated by dashes. The bottom staff shows the piano accompaniment for the vocal part.

7 8 9 8 7 6 6  
 5 6 7 6 4 4 4  
 # # # # # # #

Piano accompaniment for measures 88-91. The score consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Vocal line for measures 88-91. It consists of four staves: three treble clefs and one bass clef. The vocal line is written across the top three staves, with lyrics indicated by dashes. The bottom staff shows the piano accompaniment for the vocal part.

5 4 #

### 3. Laudamus te

**Allegro**

Violino I, II

Viola

Soprano I

Soprano II

Basso continuo

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

# 9 7 4/2 # 6 4 3 6 4

te, lau -  
te, lau -

6 5

da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi -  
da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te,

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

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

6 # 7 6<sup>b</sup>/<sub>5</sub> 6/<sub>4</sub> 5/<sub>4</sub> 5/<sub>3</sub>

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

4/2 7 # # #

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

# # 7<sup>#</sup>1 7<sup>#</sup>1 7<sup>b</sup> 6/<sub>5</sub>

mus te,

6  
5 $\sharp$

lau - da - mus be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi -  
 lau - mus be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi -

4 6 7 $\sharp$  5 6 4 5  
 2 4 5 3 4 2 3 2

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

4 3 7 $\sharp$  7  
 2 #

95

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

6/5 6/5 9 9 6/5 7

103

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

6 6/5 9 9 6/5 #

111

6/5 6/5# 6/5

118

7 6/4 6/5<sup>b</sup> 7 4/2 6/5<sup>b</sup> 7 6/2<sup>b</sup> 6/5 7 #

# 4. Gratias agimus tibi

**Adagio**

Violino I  
Violino II  
Viola  
Soprano I  
Soprano II  
Alto  
Basso  
Basso continuo

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

5 6 7 # 6 4# 5 #

# 5. Propter magnam gloriam

**Allegro**

Violino I  
Violino II  
Viola  
Soprano I  
Soprano II  
Alto  
Basso  
Basso continuo

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

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

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

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

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

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

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

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

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

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

6 6 6 6 # # 7<sup>b</sup> # 7<sup>b</sup>  
 5 5 5 5 5 5 5 5

14

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

# 7<sup>b</sup> # 4 7 6# 5 6 5 6 5 6 5 5 # #  
 5 4 # 4 # 4 4 4 4 4 #

# 6. Domine Deus

Violino ò Oboe solo

Soprano

Basso continuo

3

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

6

7 6 7 6 5 4 3

9

Do - mi - ne De - us, Rex coe - le - stis, De - us

6

12

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

7 6 7 6

15

ens, Do - - mi - ne De - us, Rex coe-

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

18

le - stis, De - us Pa - ter, De - - us Pa - -

6 5 5 4 # 6 5

20

- - - ter, - - - ter o - mni - pot - ens,

# 7

23

Do - - mi - ne De - us, Do - - mi - ne

b 7b 5 4 3 6 5 6 5

26

De - us, Rex coe - le - stis, De - us Pa - ter, De - us Pa - ter, Pa - -

6 5 6 4 5 3 6 4 5 3

29

tr

ter, Pa - ter\_ o-mni - pot-ens,

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

32

Pa - ter\_ o-mni - pot-ens,

35

Pa - ter\_ o-mni - pot-ens,

38

7 6 7 6

41

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

# 7. Domine Fili unigenite \*

Allegro

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Basso

Basso continuo

7

tr

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

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

7 6 7 6 7 6 7 6

\* Kurzfassung: T. 34-67 entfallen / Short version: mm. 34-67 are omitted

Do - mi - ne Fi - li u - ni -  
 Do - mi - ne Fi - li  
 - - - - - su - Chri - ste.  
 - - - - - su Chri - ste.

7 6 7 6 7

Carus

ge - ni - te, Je - su - Chri -  
 u - ni - ge - ni - te, Je - su Chri - ste,

7 6 7 6 7 6 7 6 6#

Piano accompaniment for measures 26-31, featuring a right-hand melody with eighth-note patterns and a left-hand bass line with sustained notes.

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

7 6 7 6 7 6 7 6

Kurzfassung original  
 Sprung

Piano accompaniment for measures 32-37, continuing the musical texture with a right-hand melody and a left-hand bass line.

u - ni - ge - ni - te, ge - ni - te, Je - - - su Chri - ste.  
 ge - ni - te, Je - - - su Chri - ste.  
 u - ni - ge - ni - te, ge - ni - te, Je - - - su Chri - ste.  
 Je - - - su Chri - ste.

7 6 7 7 7 6 4# 2 7 5 [h] #

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

6 7 6 # 7 5

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

7 5 7 5 6

Piano accompaniment for measures 50-55, featuring a right-hand melody with eighth and sixteenth notes and a left-hand bass line with quarter and eighth notes.

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

6 6 6 7 6b  
 5b 4



Piano accompaniment for measures 56-61, continuing the musical texture from the previous page.

Je - - - - - su Chri - ste,  
 ge - ni - te, Je - - - - - su Chri - ste,

7 6 7 6 7 6 7 6 4

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

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

7 6 7 7 7 7

Original

Kürzfassung

Je - - su Chri - ste, Do - mi - ne

Do - mi - ne

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

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

7 6 7 6

Piano accompaniment for measures 71-74, featuring a grand staff with treble and bass clefs. The music consists of sustained chords and moving lines in both hands.

Vocal staves with lyrics for measures 71-74. The lyrics are: "Fi - li, Do - mi - ne Fi - li u - ni - - Fi - li, Do - mi - ne Fi - li u - ni - - Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni - Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -".

7 7 7 7

Piano accompaniment for measures 75-78, featuring a grand staff with treble and bass clefs. The music consists of sustained chords and moving lines in both hands.

Vocal staves with lyrics for measures 75-78. The lyrics are: "ge - ni - te, Je - su Chri - - - ste, ge - ni - te, Je - su Chri - - - ste, ge - ni - te, Je - su Chri - - - ste, ge - ni - te, Je - su Chri - - - ste,".

6 7 6 3  
5 5 4

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

6 7 6 7 6 7

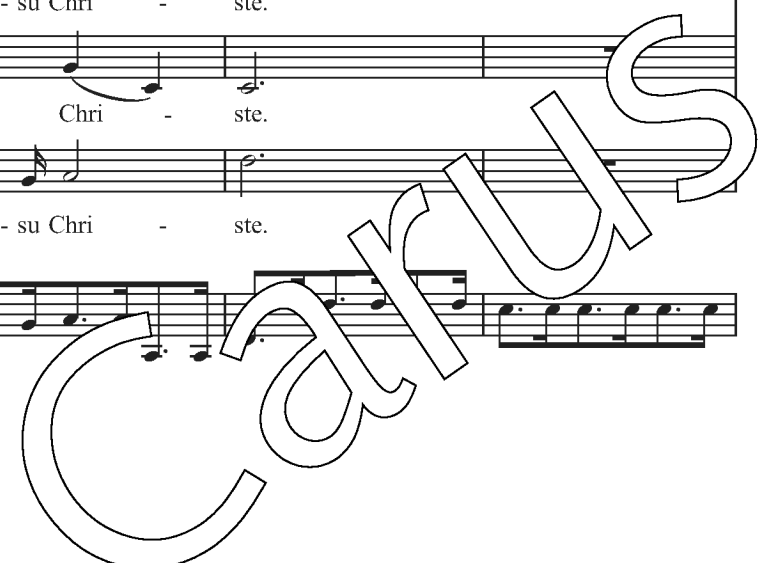
Chri - ste, Je - su Chri - ste, Do - mi - ne Fi - li  
Je - su Chri - ste, Do - mi - ne Fi - li  
Chri - ste, Je - su Chri - ste, Do - mi - ne Fi - li  
Je - su Chri - ste, Do - mi - ne Fi - li

7 6 7 6

Piano accompaniment for measures 87-91. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Vocal staves for measures 87-91. The lyrics are:   
 - - - - - su - - - - - Chri - - - - - ste.   
 u - ni - - ge - ni - te, Je - su Chri - - ste.   
 - - - - - su - - - - - Chri - - - - - ste.   
 u - ni - - ge - ni - te, Je - su Chri - - ste.

7 6 7 7



Piano accompaniment for measures 92-96. The right hand continues the melodic pattern, and the left hand maintains the bass line. Trills (tr) are indicated above some notes in the right hand.

Five empty vocal staves for measures 92-96, corresponding to the piano accompaniment above.

7 6 7 6 7 6 6 7 6

# 8. Domine Deus, Agnus Dei

Adagio

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Basso

Basso continuo

5

Solo

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

5 4 # 7

tris, Do - mi-ne De - us, Do - mi-ne De - us, A - gnus De-i, Fi - us Pa -

# 7# 7b 6 - 6 4 #



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

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

Tutti Solo Tutti

tris, qui tol - lis pec - ca - ta, Do - mi - ne De - us, Rex coe - le - stis, qui tol - lis pec - ca - ta,

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

# 7 9 8 6 5b

qui tol - lis pec - ca - ta,  
 qui tol - lis pec - ca - ta,  
 Solo Tutti Solo  
 Do - mi - ne \_ Fi - li u - ni - ge - ni - te qui tol - lis pec - ca - ta, Do - mi - ne \_ De - us Do - mi -

6  
5b

qui tol - lis pec - ca - ta mun - di,  
 qui tol - lis pec - ca - ta mun - di,  
 Tutti Solo  
 De - us, A - gnus De - i, Fi - li - us Pa - tris, qui tol - lis pec - ca - ta mun - di, mi - se - re - re,  
 qui tol - lis pec - ca - ta mun - di,

4 6b # 6 5 # 7

Piano accompaniment for measures 26-30, featuring a grand staff with treble and bass clefs. The music consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand, with some chordal textures.

A - gnus De - i, Fi - li - us Pa - tris,  
 A - gnus De - i, Fi - li - us Pa - tris,  
 Tutti Solo Tutti Solo *tr*  
 A - gnus De - i, mi - se - re - re, Fi - li - us Pa - tris, mi - se - re - re no bis,  
 A - gnus De - i, Fi - li - us Pa - tris,

7 # 7 6 5 7 #

Vocal and piano accompaniment for measures 26-30. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics. The piano accompaniment includes a large watermark 'CARUS' and some chordal markings below the staff.

Piano accompaniment for measures 31-35, featuring a grand staff with treble and bass clefs. The music continues with a steady eighth-note accompaniment and some chordal textures.

mi - se - re - re, mi - se - re - re, mi - se - re - re no -  
 mi - se - re - re, mi - se - re - re, mi - se - re - re no -  
 Solo *tr*  
 mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no -  
 mi - se - re - re, mi - se - re - re, mi - se - re - re no -

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

Vocal and piano accompaniment for measures 31-35. The vocal parts sing the lyrics. The piano accompaniment includes a large watermark 'CARUS' and some chordal markings below the staff.

bis.

bis.

bis.

bis.

7 7 7 # 5 4 #

### 9. Qui tollis peccata mundi

**Adagio**

I Violino

V

Soprano I

Soprano II

Alto

Basso

Basso continuo

Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di, sus - ci - pe,

Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,

Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,

Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,

7 5 7 5 6b 7 5 6 4# 2 #

Piano accompaniment for measures 8-13, featuring treble and bass staves with chords and melodic lines.

Vocal staves with lyrics for measures 8-13. The lyrics are: sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem.

6  
4#

7  
5

Carus

Piano accompaniment for measures 14-19, featuring treble and bass staves with chords and melodic lines.

Vocal staves with lyrics for measures 14-19. The lyrics are: no - stram, de - pre - ca - ti - o - nem no - stram.

6 5  
4 4 #

#

7 6 5  
5 4 4 #

#

# 10. Qui sedes ad dexteram Patris

**Allegro**

Violino I + II  
in unisono

Viola

Alto

Basso continuo

Musical score for measures 1-7. The score is in G major (one sharp) and 3/8 time. It features four staves: Violino I + II in unisono (treble clef), Viola (bass clef), Alto (treble clef), and Basso continuo (bass clef). The music is characterized by rhythmic patterns and accidentals. Measure numbers 1, 7, and 8 are indicated below the bass line.

Musical score for measures 8-14. The score continues with the same instrumentation. A large, stylized watermark 'CARUS' is overlaid across the middle of the page. Measure number 8 is indicated at the beginning of the system.

Musical score for measures 15-21. The score continues with the same instrumentation. A large, stylized watermark 'CARUS' is overlaid across the middle of the page. Measure number 15 is indicated at the beginning of the system. A trill (tr) is marked above a note in measure 21.

Musical score for measures 22-28. The score continues with the same instrumentation. A large, stylized watermark 'CARUS' is overlaid across the middle of the page. Measure number 22 is indicated at the beginning of the system. The lyrics 'Qui se - - -' are written below the alto staff in measure 27.

30

des ad dex - te - ram Pa - tris,

37

mi - se - re

44

re,

52

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

59

qui se - -

66

des ad dex - te - ram Pa - tris, mi - re -

73

re no - bis,

81

mi - se - re - - -

89

re no - bis,

97

qui se - - - des ad dex - - te - ram

105

tris, - re - - -

113

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

120

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

127

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

135

143

# 11. Quoniam tu solus sanctus

**Allegro**

Tromba

Oboe

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Basso

Basso continuo

4

Quo - ni-am tu

Quo - ni-am tu

Quo - ni-am tu

Quo - ni-am tu

7

so-lus san - ctus, quo - ni - am tu so - lus san - ctus,  
 so-lus san - ctus, quo - ni - am tu so - lus san - ctus,  
 so-lus san - ctus, quo - ni - am tu so - lus san - ctus,  
 so-lus san - ctus, quo - ni - am tu so - lus s, tu

5  
3

11

so - lus Do - mi - nus, tu so - lus Al -  
 so - lus Do - mi - nus, tu so - lus Al -  
 so - lus Do - mi - nus, tu so - lus Al -  
 so - lus Do - mi - nus, tu so - lus Al -

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

tis - si-mus, Je - su Chri - - - ste,

tis - si-mus, Je - su Chri - - - ste,

tis - si-mus, Je - su Chri - - - ste,

tis - si-mus, Je - su Chri - - - ste,

5 4 3 f 5 4 3

Carus

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

5 4 3

# 12. Cum Sancto Spiritu \*

**Allegro**

Tromba

Oboe

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Basso

Basso continuo

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

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

6

5

Pa-tris, A-men, A-men, A-

Cum San-cto Spi-ri-tu, in glo-ri-a

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

De-i Pa-tris, A-men,

7 6#

\* Kurzfassung: T. 16b–55a entfallen / Short version: mm. 16b–55a are omitted

Piano accompaniment for measures 9-12, consisting of four staves (treble and bass clefs for the right and left hands).

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

Vocal line with lyrics for measures 9-12, consisting of four staves (treble and bass clefs).

13

Piano accompaniment for measures 13-16, consisting of four staves (treble and bass clefs for the right and left hands).

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

Vocal line with lyrics for measures 13-16, consisting of four staves (treble and bass clefs).

Kurzfassung:  
 Sprung zu T. 55b (16b)

Cum San - cto Spi - ri -

A - -

# 4 3 3 4 5 2 3

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

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

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

men,

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

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

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

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

7 6# 5 6 5 6 4#

A - men.  
- - men.  
- - men.  
A - men.

4 # # 6 5 5 4 3

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

6 4 7 5 7 7

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

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

4 # 4 # b [#] # #

Cum San-cto Spi-ri-tu, cum San-cto  
 Cum San-cto Spi-ri-tu, A -  
 A - men, A -

7 6 #

4 #

**S** Kurzfassung  
(55b)  
(2)

Spi-ri-tu, A - men, A - - men,  
 A - men, A - men,  
 A - - - men, cum San-cto  
 - - - - - men, cum

4 3

7 6

6 6  
4 5

cum San - cto Spi - ri - tu, in glo - ri - a De - i,

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

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

San - cto Spi - ri - tu, cum San-cto Spi - ri - tu, in glo - ri - a De - i

5 6

De - i Pa - tris, Pa - tris, 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 -

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

4 3 4 #



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

5 4 3 2 6 5 7 6#

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

# 6 5 4 3

