

Carl Ditters von
DITTERSDORF

Missa solemnis in C KreD 326

Soli (SATB), Coro (SATB)
2 Oboi, 2 Clarini, Timpani
Violino solo, 2 Violini, Violoncello / Contrabbasso, Organo
2 Tromboni ad libitum

Erstausgabe / First edition
herausgegeben von / edited by
Johannes Kirner

Partitur / Full score



Carus 27.035

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.035), Klavierauszug (Carus 27.035/03),
Chorpartitur (Carus 27.035/05), komplettes Orchestermaterial leihweise (Carus 27.035/19).

The following performance material is available:
full score (Carus 27.035), vocal score (Carus 27.035/03),
choral score (Carus 27.035/05), complete orchestral material for rental (Carus 27.035/19).

Inhalt

Vorwort / Foreword / Avant-propos	4	Credo	
		Credo Tutti	78
Kyrie		Et incarnatus est Soli SATB e Tutti	86
Kyrie I Tutti SATB	10	Et resurrexit Tutti	90
Christe Soli SA	18	Et in Spiritum Sanctum Soli SATB e Tutti	95
Kyrie II Tutti	26	Amen Tutti	104
Gloria		Sanctus	
Gloria Tutti	33	Sanctus Tutti	120
Domine Deus Solo B	50	Benedictus Tutti	123
Qui tollis Tutti	55	Agnus Dei	
Quoniam Soli SA	59	Agnus Dei Tutti	134
Cum Sancto Spiritu Tutti	67	Dona nobis pacem Solo S e Tutti	138

Vorwort

Zur Biographie

Der am 2. November, dem Allerseelentag 1739 in Wien geborene Johann Carl Ditters, später Ditters von Dittersdorf, war das siebente von zehn Kindern des k. u. k. Hof- und Theaterstickers Paul Ditters und seiner Ehefrau Anna Maria. Fünf seiner Geschwister starben bereits im frühesten Kindesalter. Die guten wirtschaftlichen Verhältnisse der Eltern gestatteten es, die drei Söhne am Wiener Jesuitengymnasium studieren zu lassen. Zusätzlich erhielten die Kinder Unterricht durch Hauslehrer.

Bald erkannte man Carls außerordentliche Neigung zur Musik, so dass sich sein Vater entschloss, ihm (ebenso wie seinem fünf Jahre älteren Bruder) Violinunterricht erteilen zu lassen. Bereits als Zehnjähriger wirkte er im Orchester der Wiener Benediktinerkirche (Schottenstift) mit. Hier wurde Prinz Josef von Hiltburghausen auf ihn aufmerksam, nahm ihn als Page in seine Hofdienste und sorgte umfassend für die weitere Ausbildung. Der Geiger Josef Trani wurde sein Lehrer und Giuseppe Bonno, Hofkomponist und Leiter der Kapelle des Prinzen, unterwies ihn in Komposition.

Als der Prinz 1761 die Regentschaft in Hiltburghausen antreten musste, verschaffte er Ditters eine Stelle im Hofopernorchester. Dort befreundete er sich mit Gluck, den er 1763 zur Uraufführung von dessen Oper *Il trionfo di Clelia* nach Bologna begleitete, wo er erfolgreich als Violinvirtuose auftrat.

1764 übernahm er als Nachfolger Michael Haydns die Hofkapellmeisterstelle bei Bischof Adam Patachich im ungarischen Großwardein. Hier entwickelte sich unter Ditters geschickter Leitung ein reger Konzertbetrieb, dem bald auch Opern- und Theateraufführungen folgten. Diese Zeit war für Ditters kompositorisch äußerst fruchtbar, zumal er mit einem Orchester von 34 Mann arbeiten konnte, dessen Qualität weithin bekannt war. Als jedoch der Bischof wegen seiner vielfältigen Festlichkeiten während der Fastenzeit als allzu „weltlich“ denunziert wurde, entschloss er sich im Sommer 1769 unter dem Druck des Wiener Hofes, das Theater aufzulösen und seine Kapellmitglieder zu entlassen. Ditters erhielt das Angebot, als Kammerherr in seinen Diensten zu bleiben. Er nahm die Stelle jedoch nicht an, sondern beabsichtigte, auf Konzertreisen zu gehen.

Anlässlich eines Konzertes in Troppau im Spätherbst 1769, das auf Einladung Leopold Graf von Lamberg stattfand, traf Ditters mit dem Breslauer Fürstbischof Philipp Gotthard von Schaffgotsch zusammen, einem besonderen Liebhaber der Musik. Dieser lud ihn ein, den Winter 1769/70 auf Schloss Johannesberg, der Residenz des Fürstbischofs, zu verbringen und dort, unter Einbeziehung schon vorhandener Kräfte, ein kleines Hoforchester zu bilden. Aus dieser Einladung sollte eine über zweieinhalb Jahrzehnte währende Verbindung entstehen. Am 1. November 1769 trat Ditters den zunächst bis Ende Mai 1770 befristeten Dienst an. Danach bestellte ihn Fürstbischof von Schaffgotsch endgültig zum Leiter seiner Hofmusik. Im Februar dieses Jahres erfolgte die Auszeichnung mit dem päpstlichen Orden vom Goldenen Sporn und am 4. November wurde ihm, wie versprochen, die Anstellungsurkunde für die Stelle des Forstmeisters im österreichischen Bereich von Neisse ausgehändigt, mit dem Ziel der Einkommenssicherung. Auch wurde ihm die Anwartschaft auf eine frei werdende Amthauptmannsstelle zugesagt.

Auf den Erfahrungen von Großwardein aufbauend, organisierte Ditters auch an seinem neuen Wirkungsort bald eine rege musikalische Praxis. Er berief Sänger und Musiker, die ihm von Großwardein bekannt waren, unter ihnen die Primadonna Nicolina Trink, seine spätere Ehefrau, und seine jüngste Schwester Maria Anna. Als die Stelle des Amthauptmanns von Freiwaldau vakant wurde, bot ihm Schaffgotsch auch dieses Amt an, das freilich den Adelsstand voraussetzte. So reichte Ditters bei der Kaiserin Maria Theresia die Bitte um Nobilitierung ein, und mit Urkunde vom 5. Juni 1773 erfolgte die Erhebung in den Adelsstand mit dem Titel „Ditters von Dittersdorf“. Somit schien seine lebenslange Versorgung gesichert, eine Annahme, die ihn Anfang 1774 bewog, die Nachfolge Florian Gassmanns als Hofkapellmeister in Wien auszusuchen.

Die Amtsgeschäfte in Freiwaldau ließ Dittersdorf durch einen Kammerrat wahrnehmen, so dass seine reiche kompositorische Tätigkeit nicht behindert wurde. Am 8. April 1786 erfolgte in Wien die Aufführung des Oratoriums *Giobbe* (Hiob) und am 11. Juli 1786 erlebte sein lange Zeit populärstes Werk, die Komische Oper *Doktor und Apotheker*, im Nationaltheater nächst der Burg eine überwältigende Uraufführung, in deren Folge Dittersdorf nicht nur beim

Wiener Publikum zeitweise einen höheren Rang einnahm als etwa Mozart. Eine ebenso glanzvolle Aufführung beider Werke fand 1789 auf Wunsch des preußischen Königs Friedrich Wilhelms II. im Charlottenburger Hoftheater in Berlin statt.

Durch Intrigen wurde das zuvor herzliche Verhältnis zwischen Schaffgotsch und Dittersdorf allmählich untergraben. Man hatte Dittersdorf wegen eines ungünstigen Grundstücksgeschäftes des Betrugs bezichtigt. Zwar sind die Vorwürfe ausgeräumt worden, doch gelang es ihm nicht mehr, die alte Freundschaft wieder voll herzustellen. Nach dem Tod des Erzbischofs am 5. Januar 1795 kam Dittersdorf in eine sehr bedrängte Lage. Er verlor wegen Sparmaßnahmen von dessen Nachfolger Joseph Christian von Hohenlohe-Waldenburg-Bartenstein und durch Missgunst einiger Beamten einen Teil der Ämter in Johannesberg. Die vertraglichen Zusagen wurden vom Domkapitel nicht mehr in vollem Umfang eingehalten. Schließlich erfolgte die Pensionierung mit der geringen Versorgung von 500 Gulden jährlich. In dieser finanziell fast ausweglosen Situation fand Dittersdorf mit seiner Familie bei Baron Ignaz von Stillfried auf dessen Herrschaft Roth-Lhotta/Neuhof in Südböhmen Aufnahme. Dort diktierte er seinem ältesten Sohn Philipp seine für die Musik- und Sozialgeschichte des späteren 18. Jahrhunderts aufschlussreiche Lebensgeschichte in die Feder. Zwei Tage nach deren Abschluss, am 24. Oktober 1799, starb er nach langem, schwerem Gichtleiden. Sein Grab auf dem Friedhof von Dešná (Töschen) ist bis heute erhalten geblieben.

Zur Missa solennis und ihren Quellen

Dittersdorfs frühe Berührung mit der Kirchenmusik, die im katholischen Gottesdienst ein nicht wegzudenkender Bestandteil eines jeden kirchlichen Festes war und noch ist, sowie seine Pflichten als Kapellmeister von Fürstbischöfen, führten auch zum kompositorischen Schaffen in diesem Bereich. In neueren Werkverzeichnissen sind 19 Messen, 2 Requiem, 8 Litaneien und über 20 weitere Sakralwerke angeführt. Die geistlichen Kompositionen sind, mit wenigen Ausnahmen, nur in Stimmenabschriften überliefert und liegen vorwiegend in Archiven, die früher zum Bereich der Donaumonarchie gehörten. Ihre Rezeption erstreckt sich jedoch auch in den nord- und süddeutschen Raum, in die Schweiz

und nach Polen. Die weite Verbreitung von Dittersdorfs kirchenmusikalischen Werken zeigt, dass sie zu seiner Zeit und noch etwa bis dreißig Jahre nach seinem Tod sehr beliebt waren. Im heutigen Musikleben sind Dittersdorfs kirchenmusikalische Werke fast gänzlich verschwunden. Daher wäre zu wünschen, dass einige davon wieder in Erinnerung gebracht werden und neben Kompositionen der anderen, berühmteren „Wiener Klassiker“ gebührend zur Geltung kommen. Der 200. Todestag Dittersdorfs bot einen willkommenen Anlass, am 8. Dezember 1999 die vorliegende *Missa solennis in C* in einem Festgottesdienst in St. Peter in München aufzuführen. Sie erklang nach mehr als 150 Jahren wohl erstmals wieder.

Unter den Ordinarienmessen Dittersdorfs, von denen bisher noch keine veröffentlicht wurde, nimmt die *Missa solennis* (in Karl Krebs *Dittersdorfiana*, Berlin 1900, Reprint 1972, die Werkverzeichnis-Nr. 326) nicht zuletzt aufgrund ihres bravourösen, nur vom Generalbass begleiteten Violinsolos im *Gloria* eine besondere Stellung ein. Das auch unter den Titeln *Missa solennis*, *Missa longa* oder *Missa ex C* registrierte Werk ist sicher die am weitesten verbreitete Messe Dittersdorfs. Eines von vielen Indizien dafür ist die Tatsache, dass ihr *Kyrie* und *Gloria* anlässlich der Kaiserkrönung Franz II. 1792 im Frankfurter Dom erklang.

Derzeit sind 24 Abschriften (z. T. nur *Kyrie* und *Gloria*) bekannt. Ein Autograph konnte bisher nicht gefunden werden. Das Kompositionsjahr ist nicht überliefert. Als Anhaltspunkt kann aber ein Vermerk (Aufführungsdatum?) auf einer Violin- und einer Posaunenstimme aus dem Kloster Heiligenberg bei Olmütz (Musikarchiv Mährisches Museum, Brünn/Brno) dienen: „Anno Domini 1770 den 27. Julii“; der Umschlag trägt hingegen die Jahreszahl 1771. Da Dittersdorf jedoch in seinen Lebenserinnerungen erwähnt, dass er Fürstbischof Philipp Gotthard Graf von Schaffgotsch auf dessen ausdrücklichen Wunsch noch vor seinem Dienstantritt am 1. November 1769 unter anderem Abschriften seiner Messen übersandte und da gerade die *Missa solennis* eine vergleichsweise aufwendige Besetzung verlangt, so dürfte ihre Entstehung wohl eher in die Jahre 1768/1769 zu datieren sein, als das Dienstverhältnis in Großwardein noch bestand und die erforderlichen Sänger und Musiker zur Verfügung standen. Ein Vergleich mit den überlieferten Archivdaten lässt darauf schließen, dass es sich um die dritte Messe von Dittersdorf handelt.

Als Vorlagen für die Ausgabe dienten zeitgenössische Stimmenabschriften aus dem Archiv der Fürstlich Öttingen-Wallersteinschen Bibliothek, Schloss Harburg (heute Universitätsbibliothek Augsburg/Bayerische Staatsbibliothek München), Signatur *HR III 4 ½ 2° 121* bzw. *Mus. Film P II 94.1/HR III 4 ½ 2° 121*, sowie ergänzend Posaunenstimmen aus dem Archiv des Minoritenkonvents in Wien (Signatur 11). Die Titelseiten der Quellen lauten:

Ex C / Missa solennis ~ / à / Canto, Alto ~ / Tenore, Baßo ~ / Violino Solo in Gloria. / 2. Violinis ~ / 2. c Obois ~ / 2. Clarinis ~ / Tympano ~ / con / Organo ~ // Auth: Carlo Ditters. // Incipit // (Mense Aprilis An° 1781).

Missa in C Sanctae Mariae / de Mercede / a / 4 voci Concerti / Violino Prinzipale / 2 Violinis / 2 Trombonis Rip. / 2 Obois oblig / 2 Clarinis e Tympano / Organo con Violone. // Del Sig.: Carlo Ditters / ad Chorum Min: Convent: / ad Sctam Crucem.

Eingesehen wurden noch zwei weitere, für die Edition jedoch nicht relevante Quellen: die in der Bayerischen Staatsbibliothek München verwahrte Partiturabschrift des *Kyrie* und *Gloria* (Signatur *Mus. Mss. 1639*), die den Vermerk „Ist bey der Kaiser Krönung in / Franckfurth gemacht worden“ und die Schlussignatur „Schanze / scrips: / in Mense Febr. / 1793“ trägt, sowie eine in der gleichen Bibliothek vorhandene zeitgenössische, undatierte Stimmenabschrift, geschrieben von Aloisius Fux (*Mus. Mss. 1291*, wohl um 1780). In der Partitur ist, vermutlich für den besonderen Anlass, eine Violastimme hinzugefügt, die zum Teil der Unterstützung der Bassfiguren, in der Hauptsache aber zur Verstärkung der zweiten Violine dient. Im angeführten Stimmensatz fehlen die Oboen, außerdem ist das *Credo*, nach Einschlebung einer Generalpause, um die große Amen-Fuge gekürzt (es fehlen die Takte 161 bis 305).

In der Harburger Fassung der *Missa solennis* fehlt im *Benedictus* das „Hosanna“, das in anderen Abschriften mit dem entsprechenden Schlussteil aus dem *Sanctus* (T. 11–17) ergänzt ist. Es ist daher auch hier darauf zurückgegriffen worden. In Brünn, Voral, Wien u. a. Archiven sind zusätzlich zwei Posaunenstimmen (*ripieno*) vorhanden. Die damalige Praxis, die mittleren Chorstimmen wegen ihrer meist nicht sehr starken Besetzung damit zu verstärken, wurde hier ad libitum übernommen.

Zur Edition

Hinsichtlich der Notenschlüssel, der Notenhalsung, der Balkensetzung usw. folgt die Ausgabe dem heute üblichen Notensatz. Hinzufügungen des Herausgebers sind durch Klein- oder Kursivdruck, Bögen durch Strichelung gekennzeichnet.

Offensichtliche Schreibfehler und Inkonsistenzen der beiden herangezogenen Quellen wurden meist ohne besondere Kennzeichnung verbessert. Da Vortragszeichen und Bindungen nicht einheitlich eingetragen sind, war eine gegenseitige Ergänzung erforderlich. Die in der Soloviolin-Stimme mitenthaltenen Tuttipassagen wurden in Partitur und Klavierauszug nicht ausgedruckt.

Abweichend von der Vorlage sind im *Gloria* T. 281 Chorbass und Organo/Violone dem rhythmischen Verlauf der übrigen Stimmen angeglichen worden (die Vorlage liest im Chorbass: Halbe-Viertel-Viertelpause, Orgel/Violone: Halbe-Viertel-Viertel). Diese wohl fehlerhaft kopierte Version ist auch in einige andere Abschriften des Werkes übernommen worden (teilweise auch: Halbe-Halbe).

Im *Vivace* des *Credo* sind in der 2. Violinstimme, nach der Streichung eines Taktes, die vergessenen Takte 180 bis 190 mit dem Vermerk „F ~ pergatur Supra“ in einer zusätzlichen Zeile am unteren Rand der Seite hinzugefügt worden. Die Bezeichnung *Vivace* fehlt in den Stimmen Clarini und Tympani, während in der Organo/Violone-Stimme stattdessen *Presto* angegeben ist.

In T. 81 des *Dona nobis pacem* wurde im Sopran und Alt die irrtümliche Halbenote in Viertel + Viertelpause (wie in Tenor und Bass) korrigiert.

Für die Überlassung von Kopien, die Gestattung des Einsichtnehmens und die Erteilung von Auskünften möchte ich den genannten Archiven meinen besonderen Dank sagen. Danken will ich aber auch allen, die mir mit Hinweisen und Korrekturlesen wichtige Unterstützung gewährt haben.

München, im Mai 2002

Johannes Kirner

Foreword

Biography

Johann Carl Ditters, later Ditters von Dittersdorf, who was born in Vienna on the 2nd November, All Souls' Day, in 1739, was the seventh of ten children of the Imperial Court and theatre costumier Paul Ditters and his wife Anna Maria. Five of his siblings died in early childhood. The family were sufficiently well off to send their three sons to study at the Jesuit grammar school in Vienna. The children were also taught at home by visiting teachers.

Carls's natural love of music was soon recognized and his father decided to allow him (together with a brother, five years his senior) to study the violin. When he was ten he played in the orchestra of the Benedictine church in Vienna. There Prince Josef von Hiltburghausen noticed him, took him into his service as a page and arranged for his further education. The violinist Josef Trani became his violin master and Giuseppe Bonno, the Court composer and leader of the Prince's Kapelle, taught him composition.

When the Prince took up the reins of government at Hiltburghausen in 1761 he gave Ditters a place in the Court opera orchestra. There Ditters began a friendship with Gluck, whom he accompanied on a visit to Bologna in 1763 for the first performance of Gluck's opera *Il trionfo di Clelia*; Ditters appeared there successfully as a virtuoso violinist.

In 1764 he succeeded Michael Haydn as Court Kapellmeister to Bishop Adam Patachich at Großwardein in Hungary. There, under Ditters' skilful direction, concert giving flourished, soon followed by operatic and dramatic productions. This period was one of great creative achievements for Ditters, in that he could work with an orchestra of 34 musicians whose qualities were soon widely recognized. However, the Bishop was denounced for excessively "worldly" festivities during Carnival time, and in the summer of 1769, under pressure from the Viennese Court, he decided to close the theatre and disband his Kapelle. Ditters was offered a Court position, but he declined the offer, deciding instead to go on concert tours.

At a concert given in Troppau in the late autumn of 1769, presented by Leopold Graf von Lamberg, Ditters met Philipp Gotthard von Schaffgotsch, Prince-Bishop of Breslau, a great music lover. He invited Ditters to spend the winter of

1769/70 at Schloss Johannesberg, the Prince-Bishop's residence, and to form a small Court orchestra, including musicians already there. That invitation led to a connection lasting more than twenty-five years. On the 1st November 1769 Ditters entered into this engagement, which was initially to last until the end of May 1770. After that Prince-Bishop Schaffgotsch appointed him as permanent director of his Court music. In February of that year Ditters received the Papal Order of the Golden Spur; on the 4th November, as promised, he was named as Commissioner of Forests in the Austrian District of Neisse, with a good salary and it was guaranteed that his position there would be permanent.

On the basis of his experiences at Großwardein, Ditters soon organized an active musical life in this new domain. He engaged singers and instrumentalists whom he had known at Großwardein, among them the prima donna Nicolina Trink, whom he was to marry, and his youngest sister, Maria Anna. The position of head magistrate of Freiwaldau became vacant and Schaffgotsch also offered him this appointment, which of course required that the holder of this post belong to the nobility. So Ditters applied to Empress Maria Theresa to be so honoured and on the 5th June 1773 he was ennobled, with the title "Ditters von Dittersdorf." With his future thus apparently assured, at the beginning of 1774 he turned down an offer to become Florian Gassmann's successor as Court Kapellmeister in Vienna.

Dittersdorf arranged for a chamber councillor to undertake his duties at Freiwaldau, so his copious activity as a composer was not hindered. On the 8th April 1786 the world première of his oratorio *Giobbe* (Job) took place in Vienna and on the 11th July 1786 the comic opera *Doktor und Apotheker*, for a long time his most popular work, was a tumultuous success at the Nationaltheater nächst der Burg. As a result of that triumph, Dittersdorf was for a time regarded, and not just by the Viennese public, more highly than Mozart. Equally successful performances of both works were given in 1789, at the request of King Friedrich Wilhelm II of Prussia, at the Charlottenburg Court Theatre in Berlin.

However, intrigues gradually undermined the hitherto cordial relationship between Schaffgotsch and Dittersdorf, who was accused of deception in an unsuccessful property transaction. The suspicion proved to be unfounded, but he was

unable fully to re-establish the old friendship. The Archbishop's death on the 5th January 1795 was a great blow to Dittersdorf. Economic measures ordered by Schaffgotsch's successor Joseph Christian von Hohenlohe-Waldenburg-Barstein and malicious actions by certain officials robbed him of some of his positions in Johannesberg. Contractual obligations were no longer honoured in full by the Cathedral Chapter. Finally, Dittersdorf was pensioned off with an insufficient 500 gulden per annum. Facing penury, Dittersdorf and his family were given sanctuary by Baron Ignaz von Stillfried on his property Roth-Lhotta/Neuhof in southern Bohemia. There he dictated to his eldest son Philipp his autobiography, which is a revealing account of musical and social history in the late 18th century. Two days after the book's completion, on the 24th October 1799, he died after protracted suffering from gout. His grave in the cemetery at Dešná (Töschen) is still preserved.

The Missa solennis and its sources

Dittersdorf's early association with church music, which was and is an indispensable part of Catholic services at every Church festival, as well as his duties as Kapellmeister to the Prince-Bishop, led him to compose much church music. New catalogues of his works list 19 Masses, 2 Requiems, 8 Litanies and more than 20 other sacred works. These compositions, with a few exceptions, have survived only as sets of parts, mostly kept in archives within the former Austro-Hungarian Empire. They were, however, also performed in northern and southern Germany, in Switzerland and Poland. The widespread use of Dittersdorf's church works shows that during his lifetime and until some thirty years after his death they were much loved. In present-day musical life Dittersdorf's church works have almost completely disappeared. Therefore, it would be desirable if a few of them were to be revived, so that they can take their rightful place alongside compositions by the other, more celebrated "Viennese classicists." The 200th anniversary of Dittersdorf's death offered a welcome opportunity, on the 8th December 1999, for performance at a festival service in St. Peter's, Munich, of this *Missa solennis in C*. It was probably heard for the first time in more than 150 years.

Among Dittersdorf's settings of the Ordinary of the Mass, none of which have as yet been published, the *Missa*

solemnis (which was assigned the work number 326 in Karl Krebs's *Dittersdorffiana*, Berlin 1900, reprint 1972) has a place of its own, not least on account of its bravura violin solo, accompanied by the continuo, in the *Gloria*. This work, also known under the titles *Missa solennis*, *Missa longa* and *Missa ex C*, is certainly the most widely performed of Dittersdorf's Masses. One of the many indications for this is the fact that the *Kyrie* and *Gloria* of the *Missa* were performed in the Frankfurt Cathedral at the Imperial Coronation of Franz II in 1792.

At present 24 copied scores (some only of the *Kyrie* and *Gloria*) are known to exist. The composer's autograph score has not been found. The year of composition is unknown, but a violin part and a trombone part from the Kloster Heiligenberg near Olmütz (Musikarchiv Mährisches Museum, Brünn/Brno) are marked "Anno Domini 1770 den 27. Julii"; on the cover the year is given as 1771. However, in Dittersdorf's autobiography he mentions that he sent copies of some of his works to Prince-Bishop Philipp Gotthard Graf von Schaffgotsch, at the latter's express request, even before Dittersdorf entered his service on the 1st November 1769; these included the Masses and since the *Missa solennis* is rather richly scored it probably dates from 1768/69, when Dittersdorf had ample singers and instrumentalists at Großwardein. Surviving archive records indicate that this was Dittersdorf's third Mass.

The sources used for this edition are a set of contemporary parts from the archive of the Fürstlich Öttingen-Wallersteinische Bibliothek, Schloss Harburg (now Universitätsbibliothek Augsburg/Bayerische Staatsbibliothek Munich), numbers HR III 4 ½ 2° 121 and *Mus. Film P II 94.1/HR III 4 ½ 2° 121*, respectively, as well as trombone parts from the archive of the Minorite convent in Vienna (No. 11). The title pages of the sources read:

Ex C / Missa solennis ~ / â / Canto, Alto ~ / Tenore, Baſſo ~ / Violino Solo in Gloria. / 2. Violinis ~ / 2. c Obois ~ / 2. Clarinis ~ / Tympano ~ / con / Organo ~ // Auth: Cârlo Ditters. // Incipit // (Mense Aprilis An° 1781).

Missa in C Sanctae Mariae / de Mercede / a / 4 voci Concerti / Violino Prinzipale / 2 Violinis / 2 Trombonis Rip. / 2 Obois oblig / 2 Clarinis e Tympano / Organo con Violone. // Del Sig.: Carlo Ditters / ad Chorum Min: Convent: / ad Sctam Crucem.

Also examined were two additional sources, although these were not relevant for this edition: the copied score of the *Kyrie* and *Gloria* at the Bayerische Staatsbibliothek in Munich (no. *Mus. Mss. 1639*), with the note "Performed at the Imperial Coronation in Frankfurt" and a concluding signature "Schanze / scrips: / in Mense Febr. / 1793," as well as a contemporary set of parts in the same library, copied by Aloisius Fux (*Mus. Ms. 1291*), undated, but probably about 1780. In the score a viola part has been added, presumably for the special occasion, in part to support bass figures, but primarily to strengthen the second violins. In the set of parts mentioned, the oboes are missing and in the *Credo*, after an added rest for all parts, the great Amen fugue is shortened (bars 161 to 305 have been removed).

In the Harburg version of the *Missa solennis* the "Hosanna" is missing from the *Benedictus*, which in other copies is completed by the corresponding closing section of the *Sanctus* (bars 11–17). Therefore, referring to these copies, a repeat of the "Hosanna" has been made. The versions kept at Brno, Vorau, Vienna and in other archives also contain two trombone parts (*ripieno*). The practice at that time of using trombones to strengthen the inner choral parts, which were often numerically weak, has been adapted here, *ad libitum*.

This edition

The present edition follows modern practice in matters of clefs, note stems, cross beams, etc. Additions by the editor are identified by means of small notes or italics, editorial slurs by broken lines.

Most of the obvious copying mistakes and inconsistencies between the two sources used have been corrected without special mention. Since performance instructions (*staccato*, *legato*, etc.) and slurs were not inserted uniformly, it was necessary to add them in correspondence to those indicated in the score. The tutti passages written in the solo violin part have not been included in either the full score or the vocal score.

Diverging from the sources, in the *Gloria*, bar 281, the chorus bass and organo/violone have been altered to comply with the rhythm of the other parts (the source in the chorus bass reads: *minim-crotchet-crotchet rest**; in the organo/violone: *minim-crotchet-crotchet*). This version, which was probably

incorrectly-copied, also appears in some of the other copies of the work (sometimes: *minim – minim*).

In the *vivace* of the *Credo* in the 2nd violin part, after the crossing out of a bar, the forgotten bars 180 to 190 are written on an added staff at the foot of the page with the note "F ~ *pergatur Supra*." The word *vivace* is missing in the clarini and tympani parts, while in the organo/violone part the word is written as *presto*.

In bar 81 of the *Dona nobis pacem*, soprano and alto, the incorrect *minim* has been corrected to a crotchet and crotchet rest (as in the tenor and bass).

For supplying copies, allowing examination of sources and providing information I wish to express my sincere thanks to the archives named above. I also wish to thank all those who have given me important support by offering advice and reading proofs.

Munich, May 2002
Translation: John Coombs

Johannes Kirner

* *minim* = half note, *crotchet* = quarter note, *crotchet rest* = quarter-note rest

Avant-propos

Biographie

Johann Carl Ditters, plus tard Ditters von Dittersdorf, naquit à Vienne le 2 novembre 1739, le jour des Morts. Il était le septième des dix enfants de Paul Ditters, brodeur royal et impérial pour la cour et les théâtres, et de son épouse, Anna Maria. Cinq de ses frères et sœurs moururent en bas âge. La bonne situation économique des parents leur permit d'envoyer les trois garçons étudier au collège de Jésuites de Vienne. Les enfants reçurent de plus des leçons à domicile.

On reconnut bientôt les dispositions de Carl pour la musique, ce qui incita son père à lui faire donner des leçons de violon que reçut également son frère de cinq ans plus âgé. Dès l'âge de dix ans, il joua dans l'orchestre de l'église des Bénédictins de Vienne, dite église des Écossais. Le prince Josef de Saxe-Hildburghausen le remarqua et l'engagea comme page à son service tout en lui donnant les moyens de perfectionner son éducation. Le violoniste Josef Trani devint son professeur et Giuseppe Bonno, compositeur de la cour et maître de chapelle du prince, lui enseigna la composition.

Lorsque le prince prit le pouvoir à Hildburghausen en 1761, il donna à Ditters un poste dans l'orchestre de la cour. Il y devint l'ami de Gluck qu'il accompagna en Italie lors de la création de l'opéra *Il Trionfo di Clelia* à Bologne. Ditters s'y fit remarquer en tant que violoniste virtuose.

En 1764, Ditters prit la succession de Michael Haydn comme maître de chapelle de l'évêque Adam Patachich à Großwardein en Hongrie (aujourd'hui Oradea-Mare en Roumanie). Une intense vie de concerts, puis de représentations de pièces de théâtre et d'opéras, se développa dans la ville sous l'habile direction de Ditters. Cette époque fut particulièrement fructueuse pour Ditters en ce qui concerne la composition, d'autant plus qu'il pouvait travailler avec un orchestre de 34 musiciens dont la qualité était largement connue. Cependant, lorsque l'évêque fut dénoncé pour mondanité en raison des nombreuses festivités organisées durant le carême, celui-ci décida, sous les pressions de la cour de Vienne, de dissoudre à l'été 1769 le théâtre et de congédier sa chapelle. Il proposa cependant à Ditters de rester comme musicien de chambre, mais ce dernier

n'accepta pas cette offre et décida de partir en tournée de concert.

Lors d'un concert donné à Troppau à la fin de l'automne 1769 par le comte Leopold von Lamberg, Ditters rencontra le prince-évêque de Breslau (aujourd'hui Wrocław en Pologne) Philipp Gotthard von Schaffgotsch, un grand amateur de musique. Ce dernier l'invita à passer l'hiver 1769–1770 au château de Johannesberg, sa résidence princière dans le but de transformer les forces musicales existantes en un petit orchestre de cour. Cette invitation se transforma en une relation de 25 ans. Le premier novembre 1769, Ditters entra en fonction, ses services devant durer jusqu'à la fin mai 1770. Le prince-évêque l'embaucha ensuite comme directeur de la musique de la cour. En février de cette année, le musicien obtint l'ordre papal de l'Éperon d'or et le 4 novembre, il obtint un poste de maître forestier dans le district autrichien de la Neisse qui lui permit d'assurer ses revenus. On lui promit également l'accès à un poste de chef de district lorsqu'une telle fonction serait vacante.

Se basant sur l'expérience acquise à Großwardein, Ditters organisa bientôt une intense vie musicale dans son nouveau lieu de travail. Il engagea des chanteurs et des musiciens, entre autres la prima donna Nicolina Trink, qui devint par la suite son épouse, et la plus jeune sœur de cette dernière, Maria Anna. Lorsque le poste de chef de district de Freiwaldau fut vacant, Schaffgotsch le lui proposa, ce qui nécessitait, bien sûr, un titre de noblesse. Ditters demanda donc à l'impératrice Marie Thérèse des lettres de noblesse et, le 5 juin 1773, il reçut le titre de « Ditters von Dittersdorf ». Son avenir semblait donc définitivement assuré, ce qui lui fit refuser la succession de Florian Gassmann comme maître de chapelle de la cour au début de l'année 1774.

À Freiwaldau, Dittersdorf se fit remplacer par un conseiller de chambre et son intense activité de compositeur ne fut donc pas entravée. Le 8 avril 1786, l'oratorio *Giobbe* fut donné à Vienne pour la première fois et le 11 juillet 1786, l'opéra comique *Doktor und Apotheker*, qui fut longtemps son œuvre la plus populaire, fut créé au Nationaltheater nächst der Burg, connu une création triomphale. Dittersdorf obtint par ce succès un rang de popularité supérieur à Mozart, et cela non seulement auprès du public viennois. La création des deux œuvres au théâtre du château de Charlot-

tenbourg à Berlin sous les auspices du roi de Prusse Frédéric Guillaume II connut autant d'éclat.

Les relations chaleureuses existant entre Schaffgotsch et Dittersdorf furent lentement détruites par diverses intrigues et le compositeur fut accusé d'escroquerie suite à de malheureuses opérations foncières. Les reproches furent, certes, écartés, mais le compositeur ne réussit jamais à rétablir les liens amicaux qui avaient existé auparavant. À la mort du prince le 5 janvier 1795, la situation de Dittersdorf devint très précaire. En raison des mesures d'économie entreprises par le nouveau prince-évêque, Joseph Christian von Hohenlohe-Waldenburg-Bartenstein, et de la méfiance de certains fonctionnaires, le compositeur perdit une partie des fonctions qui lui étaient réparties à Johannesberg, les promesses écrites par le chapitre de la cathédrale ne furent plus tenues et finalement, Dittersdorf fut mis à la retraite avec la modeste somme de 500 gulden par an. Dans cette situation financière presque sans espoir, Dittersdorf trouva refuge avec sa famille chez le baron Ignaz von Stillfried à Roth-Lottha près de Neuhoft en Bohême du Sud (aujourd'hui Nový Dvůr en République tchèque). C'est là qu'il dicta ses mémoires à son fils aîné Philipp, un document d'une grande importance pour l'histoire sociologique et musicale de la fin du XVIII^e siècle. Le 24 octobre 1799, deux jours après avoir fini de les dicter, le compositeur mourut après de longues et pénibles crises de goutte. Il fut enterré à Tösch, aujourd'hui Destná, où l'on peut toujours voir sa tombe.

La Missa solemnis et ses sources

Les relations précoces entre Dittersdorf et la musique sacrée qui jouait et joue toujours un rôle capital dans l'organisation de chaque fête religieuse ainsi que ses obligations en tant que maître de chapelle de princes-évêques l'incitèrent également à écrire dans ce domaine. Dans les catalogues récents de ses œuvres, on compte 19 messes, 2 requiem, 8 litanies et plus de vingt autres œuvres sacrées. Ces compositions nous sont, à peu d'exceptions près, parvenues sous forme de copies des parties conservées dans des archives d'endroits appartenant alors à la monarchie austro-hongroise. La réception des œuvres s'étendit pourtant à l'Allemagne du Sud et du Nord, à la Suisse et à la Pologne. La large résonance des œuvres sacrées du compositeur montre qu'elles étaient fort appréciées de son vivant et que cet engouement dura presque trente ans après sa mort. Pour ce

qui concerne notre époque, les œuvres sacrées de Dittersdorf sont presque complètement disparues de la vie musicale. Il faudrait donc souhaiter que certaines soient remises en mémoire et s'imposent aux côtés d'autres œuvres du classicisme viennois. Le deux-centième anniversaire de la mort du compositeur a permis l'exécution de la présente *Missa solennis* en ut majeur lors d'un service religieux donné à Saint-Pierre de Munich le 8 décembre 1999. Elle retentissait pour la première fois depuis plus de 150 ans.

Parmi les messes ordinaires de Dittersdorf dont aucune n'a été publiée jusqu'à maintenant, la *Missa solennis* (chez Karl Krebs. *Dittersdorffiana*, Berlin 1900, réimpression en facsimilé 1972, numéro d'opus 326) occupe une place particulière, surtout en raison de son brave solo de violon d'accompagnement soutenu seulement par la basse continue dans le Gloria. L'œuvre qui porte aussi les titres *Missa solennis*, *Missa longa* ou *Missa ex C* (c.-à-d. Messe en ut majeur) est certainement la plus largement répandue. Un des nombreux indices qui l'atteste est que son *Kyrie* et son *Gloria* retentirent à la cathédrale de Francfort lors du couronnement de François II en 1792.

À l'heure actuelle, 24 copies (en partie *Kyrie* et *Gloria* seulement) sont connues. Un manuscrit autographe n'a pu être jusqu'à présent découvert. On ignore l'année de composition. Mais la remarque : « Anno Domini 1770 den 27. Julii » (peut-être la date de création) portée sur une partie de violon et de trombones du monastère de Heiligenberg près d'Olmütz (Archives de musique du Musée de Moravie à Brunn/Brno) constitue un indice. La couverture donne par contre l'année 1771. Mais comme Dittersdorf mentionne dans ses souvenirs qu'il fit parvenir au prince-évêque Philipp Gotthard comte von Schaffgotsch et à sa demande entre autres des copies de ses messes avant sa date d'entrée en fonction le premier novembre 1769 et que la *Missa solennis* nécessite tout particulièrement une abondante distribution, elle a dû plutôt être écrite dans les années 1768–1769 lorsque le compositeur était encore en poste à Großwardein et qu'il disposait des chanteurs et des musiciens nécessaires à l'exécution de l'œuvre. Une comparaison avec les dates d'archives qui nous sont parvenues laissent conclure qu'il s'agit de la troisième messe écrite par le compositeur.

Des copies de parties contemporaines de l'œuvre, provenant des Archives de la Bibliothèque princière d'Oettin-

gen-Wallerstein, château de Harbourg (aujourd'hui Bibliothèque de l'Université d'Augsbourg/Bibliothèque d'État de Bavière, Munich) sous les cotes *HR III 4 1/2 2° 121* et *Mus. Film P II 94.1/HR III 4 1/2 2° 121*, ainsi que des parties complémentaires de trombones provenant des archives du monastère des Minorites de Vienne (cote 11) ont été utilisées comme source de l'édition. Les pages de titre des sources sont les suivantes :

Ex C / Missa solennis ~ / à / Canto, Alto ~ / Tenore, Baßo ~ / Violino Solo in Gloria. / 2. Violinis ~ / 2. c Obois ~ / 2. Clarinis ~ / Tympano ~ / con / Organo ~ // Auth: Carlo Ditters. // Incipit // (Mense Aprilis An° 1781).

Missa in C Sanctae Mariae / de Mercede / a / 4 voci Concerti / Violino Prinzipale / 2 Violinis / 2 Trombonis Rip. / 2 Obois oblig / 2 Clarinis e Tympano / Organo con Violone. // Del Sig.: Carlo Ditters / ad Chorum Min: Convent: / ad Sctam Crucem.

Deux autres sources, cependant sans importance pour l'édition, ont été consultées : une copie de la partition du *Kyrie* et du *Gloria* provenant de la Bibliothèque d'État de Bavière à Munich (cote *Mus. Mss. 1639*) et portant l'inscription « Ist bey der Kaiser Krönung in/ Frankfurt gemacht worden (a été faite lors du couronnement de l'empereur à Francfort) » et la signature finale « Schanze / scrips: / in Mense Febr. / 1793 (Schanze / écriv: / au mois de févr. / 1793) » ainsi qu'une copie des parties sans date conservée au même endroit réalisée par Aloisius Fux (*Mus. Mss. 1291*, certainement vers 1780). Dans la partition, une partie d'alto a été rajoutée vraisemblablement pour l'occasion et en partie pour soutenir les figures de basse, mais pour l'essentiel afin de soutenir les deuxièmes violons. Les hautbois sont absents du jeu de parties, le *Credo* étant, de plus, après l'insertion d'une pause générale, privé de la grande fugue finale (les mesures 161 à 305 manquent).

Dans la version de Harburg, le « Hosanna » qui, dans d'autres copies, est complété par la partie finale correspondante du *Sanctus* (mes. 11–17), manque dans le *Benedictus*. On a donc aussi utilisé ici cette partie. Dans les archives de Brno, Vraňov, Vienne, e. a., on dispose aussi de deux parties de trombones (*ripieno*). La pratique de l'époque consistant à renforcer les parties chorales médianes en raison de leur distribution souvent faible a été reprise ici ad libitum.

L'Édition

En ce qui concerne l'écriture des clefs, des queues de note et des barres transversales, l'édition suit l'usage moderne. Les rajouts de l'éditeur sont signalés par une écriture en petit ou en italique, les liaisons par des hachures.

Les fautes d'écriture évidentes et les inconséquences existant entre les deux sources ont été rectifiées la plupart du temps sans commentaire. Comme les signes d'expression et les liaisons ne sont pas notés uniformément, il a été nécessaire de procéder à un rajout réciproque. Les parties de tutti inscrits dans la partie de solo de violon n'ont pas été imprimés dans la partition et dans la réduction pour piano.

Contrairement à la source, les parties de basse dans le chœur et d'Orgue/Violone à la mesure 281 du *Gloria* ont été harmonisées au déroulement rythmique des autres parties (dans la source, on trouve à la basse du chœur blanche-noire-soupir et à l'Orgue/Violone blanche-noire-noire). Cette version due certainement à une erreur de copiste a été aussi reprise dans certaines autres copies de l'œuvre (en partie aussi blanche-blanche).

Dans la partie de deuxième violon du *Vivace* du *Credo*, les mesures 180 à 190 qui manquaient ont été rajoutées dans une portée supplémentaire en bas de page avec la remarque « F – pergatur Supra » après la suppression d'une mesure. L'indication *Vivace* est absente des parties de clarines et de timbales alors que la partie d'Orgue/Violone porte la mention *Presto*.

À la mesure 81 du *Dona nobis pacem*, la blanche notée par erreur dans les parties de soprano et d'alto a été corrigée en noire-soupir (comme au ténor et à la basse).

Je tiens à adresser mes remerciements aux Archives citées plus haut pour avoir mis des copies à disposition, permis la consultation des documents et fourni des renseignements. Je remercie aussi tout ceux qui m'ont aidé par leurs conseils ou par leurs corrections.

Munich, mai
Traduction : Jean Paul Mérière

Johannes Kirner

Missa solemnis in C (KreD 326, vermutlich 1769)

Kyrie

Carl Ditters von Dittersdorf
1739–1769

Largo

Oboe I, II

Clarino I, II
in Do / C

Trombone I, II
ad libitum *

Timpani in
Do-Sol / c-G

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Violoncello,
Basso e Organo

* Zu den Ad-libitum-Stimmen siehe das Vorwort. / Concerning the ad libitum parts see the Foreword.

Aufführungsdauer / Duration: ca. 42 min.

© 2003 by Carus-Verlag, Stuttgart – CV 27.035

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany

Erstausgabe / First edition
herausgegeben von / edited by
Johannes Kirner

5

f

f

f

f

Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

f

Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

8 *f*

Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

f

Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

f

f Tutti

f

7 6 6 9 8 6 6

5

9

Ky - ri - lei son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri -
 Ky - ri - e e - lei son, Ky - ri - e e - lei - son, e - lei - son, *p* e - le - i - son,
 8 Ky - ri - e e - lei ri - e e - lei - son, e - lei - son, e - lei - son, *p*
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - le - i - son,

6 4 6 4 6 7b
5 2

13 **Allegro**

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

e-le-i-son. Ky-ri-e, Ky-ri-e, Ky-ri-e e-e

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

e-le-i-son. Ky-ri-e, Ky-ri-e, Ky-ri-e e-e

p

p

p Tasto solo

f

8 8 8 8 5
3 6 7

22

p *f* *p* *f*

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

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

8 lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.

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

p *f* *p* *f* *f* *f*

6 3 *p*

6 4

31

First system of musical notation, measures 31-36. It includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a steady bass line and chords in the right hand.

Vocal score for the second system, measures 37-42. It features three vocal staves (Soprano, Alto, and Tenor) and a bass line. The lyrics are: "Ky - ri - e e - lei - son, e - lei - son." The music is in a simple, homophonic style.

Piano accompaniment for the second system, measures 37-42. It features a grand staff with a treble and bass clef. The piano part includes a rhythmic bass line and chords in the right hand, with some trills marked with 'tr'.

46

e,
e - le - - - i - son. Ky - ri - e e - le - i - son.

8 e - le - i - son. e - le - i - son.

e - le - - - i - son. Ky - ri - e e - lei - - son.

5
3 3 3 3 3

6
4 #

Solo *p*

Chri - ste e - - -

p

p

p

61

lei-son. Chri - - ste e - - lei-son. Chri - ste e - - lei -

p

f *p* *f* *f*

4#
2

69

Two systems of musical staves. The first system has two treble clefs. The second system has a bass clef and two treble clefs. Measures 69-72 are mostly empty with some rests.

Musical staves for measures 73-76. The vocal line (treble clef) contains the lyrics: "son. Chri e - - oy e - le - - i - son." The piano accompaniment (bass and two treble clefs) features a complex rhythmic pattern with many sixteenth notes. A large watermark is overlaid on the staves.

Musical staves for measures 77-80. The piano accompaniment (bass and two treble clefs) continues with a complex rhythmic pattern. A large watermark is overlaid on the staves.

6

6

9

9

Chri - ste e - le son, e - le - i - son, e - lei - son.

8

This system contains the vocal line and piano accompaniment for the first system. The vocal line includes the lyrics "Chri - ste e - le son, e - le - i - son, e - lei - son." and features a trill (tr) on the final note. The piano accompaniment consists of two staves with a treble and bass clef. A large watermark is overlaid on the score.

f

f

4 # 9 7 6 5 6 4 #

This system contains the piano accompaniment for the second system. It features a treble and bass clef. The music includes dynamic markings *f* and *f*. The bass line includes fingering numbers: 4 #, 9, 7, 6, 5, 6, 4 #. A large watermark is overlaid on the score.

Musical score for measures 87-92. The vocal line (soprano) has lyrics: "Chri - - ste e - - - lei - son. Chri - - ste e - - -". The piano accompaniment includes a large watermark "Q" and "A".

Piano accompaniment for measures 87-92. Dynamics include *f*, *p*, *f*, *p*, *p*, *f*, *p*, *p*. Includes a large watermark "Q" and "A".

Empty musical staves for vocal and piano accompaniment.

Musical score with vocal lines and piano accompaniment. The vocal lines include lyrics: "i - son, i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - lei - i - son." The piano accompaniment includes a bass line and a treble line with a trill (tr) and a piano (p) dynamic marking.

Musical score with piano accompaniment. The piano accompaniment includes a bass line and a treble line with a trill (tr) and a piano (p) dynamic marking. The score includes a large watermark.

This section contains six empty musical staves. The first two staves are in treble clef, and the last two are in bass clef. A large, stylized watermark consisting of the letters 'Q' and 'A' is overlaid on the left side of the staves.

This section contains a musical score for piano, consisting of three staves (treble, middle, and bass clefs). The music features several trills, indicated by the 'tr' symbol. The score is partially obscured by a large watermark.

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,

128

p *f*

p *f*

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

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

8 Ky - ri - son. Ky - ri - e, Ky - ri - e, Ky - ri - e

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

p *f*

8 8 10 8 7 6 5 4

138

e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri -

e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri -

8 e - le - i - son. Ky - ri - e, Ky - ri - e,

e - lei - - son. Ky - ri - e e - le - i - son. Ky - ri -

153

e - le - i - son. Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e

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

8 e e - son. Ky - ri - e, Ky - ri - e, Ky - ri - e

e e - le - i - son. Ky - ri - e, Ky - ri - e, Ky - ri - e

7 4 5 6 3 6

Gloria

Andante maestoso

Oboe I, II

Clarino I, II
in Do / C

Trombone I, II
ad libitum

Timpani in
Do-Sol /c-G

Soprano

Alto

Tenore

Basso

Violino Solo

Violino I

Violino II

Violoncello,
Basso e Organo

The musical score is arranged in a standard orchestral format. It includes staves for Oboe I, II; Clarino I, II in Do/C; Trombone I, II ad libitum; Timpani in Do-Sol/c-G; Soprano, Alto, Tenore, and Basso; Violino Solo; Violino I and II; and Violoncello, Basso e Organo. The tempo is marked 'Andante maestoso'. The score features dynamic markings such as *f* (forte) and *p* (piano). The vocal parts have lyrics: 'Glo - ri - a, Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Et in ter - ra'. The instrumental parts include complex rhythmic patterns and melodic lines. A large watermark is visible across the center of the page.

15

6 6
b

3 3 3

tr

5b

6

19

Musical score for measures 19-21. The score consists of five systems of staves. The first system has two treble clefs. The second system has a bass clef. The third system has two treble clefs. The fourth system has a bass clef. The fifth system has two treble clefs. A large, stylized watermark 'Copyright' is overlaid on the score, with the 'C' being particularly large and prominent.

A single musical staff containing a complex melodic line. The line features a series of eighth and sixteenth notes, many of which are beamed together. There are several slurs and accents throughout the line. The key signature has one flat, and the time signature is 4/4.

Musical score for measures 22-24. The score consists of two systems of staves. The first system has two treble clefs. The second system has a bass clef. A large, stylized watermark 'Copyright' is overlaid on the score, with the 'C' being particularly large and prominent.

7b

Three musical staves (treble, alto, and bass clefs) for measures 22, 23, and 24. All staves contain whole rests.

Three musical staves (treble, alto, and bass clefs) for measures 25, 26, and 27. All staves contain whole rests.

A single musical staff for measure 28, featuring a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents.

Two musical staves (treble and bass clefs) for measures 29, 30, and 31. The bass staff contains a simple melodic line, while the treble staff contains whole rests.

4 6 5b 4 6 5b
2 2

25

f

f Lau - da - mus te, be - ne -
f Lau - da - mus te, be - ne -
f Lau - da - mus te, be - ne -
f Lau - da - mus te, be - ne -

tr *f* Lau - da - mus te, be - ne -
f **Tutti**

6 5
4 3

6 3
5 *f*

29

di - ci - ad - o - mus te, glo - ri - fi - ca - mus te.
di - ci - mus te, glo - ri - fi - ca - mus te.
8 di - ci - mus te, - ra - te, glo - ri - fi - ca - mus te.
di - ci - mus te, ad - ra - mus te, glo - ri - fi - ca - mus te.

Solo

Solo Vc
p

5
3

4 6
2

33

f

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

f

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

f Tutti

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

37

Solo

40

Musical score for measures 40-42. The score consists of seven staves. The first three staves are empty. The fourth and fifth staves are also empty, with a large watermark '©' and 'A' overlaid. The sixth and seventh staves contain musical notation for measures 40-42.

Musical notation for measures 40-42. The top staff (soprano) features a complex melodic line with many sixteenth notes, triplets, and trills. The bottom staff (bass) features a simpler melodic line with eighth and quarter notes. A large watermark '©' and 'A' is overlaid on the score.

47

8

te,
te,
te,
te,

gra - ti - as a - gi - mus
gra - ti - as a - gi - mus
gra - ti - as a - gi - mus
gra - ti - as a - gi - mus

Solo

Solo Vc

Tutti

b 4# 6 6 # 6 6 b f 7b

p

50

ti - bi pro-pter ma-gnam glo - ri - am, pro-pter ma-gnam glo - ri - am, glo - ri - am tu - - am. Lau -

ti - bi pro-pter ma-gnam glo - ri - am, pro-pter ma-gnam glo - ri - am, glo - ri - am tu - - am. Lau -

8 ti - bi pro-pter ma-gnam glo - ri - am, pro-pter ma-gnam glo - ri - am, glo - ri - am tu - - am. Lau -

ti - bi pro-pter ma-gnam glo - ri - am, pro-pter ma-gnam glo - ri - am, glo - ri - am tu - - am. Lau -

p

Solo

6 8 7 4
6 6 5 2

Piano accompaniment for the first system, including treble and bass staves. The music is mostly rests, with a final chord in the right hand marked *f*.

Vocal staves with lyrics and dynamic markings. The lyrics are: da - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo - ri -
 da - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo - ri -
 8 da - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo - ri -
 da - mus, be - ne - di - ci - mus, ad - o - ra - mus, glo - ri -

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

Piano accompaniment for the second system, including treble and bass staves. The right hand features a complex rhythmic pattern of sixteenth notes. The left hand has a simple bass line. The system concludes with a *Tutti* marking and a *f* dynamic.

6 6 3 4 6 6 4 2

57

fi - mus ti - gra - ti - as a - gi - mus pro-pter ma-gnam, pro-pter ma-gnam glo - ri - am tu - -

fi - ca - mus te, ti - as a - gi - mus pro-pter ma-gnam, pro-pter ma-gnam glo - ri - am tu - -

fi - ca - mus te, gra - ti - as a - gi - mus pro-pter ma-gnam, pro-pter ma-gnam glo - ri - am tu - -

6b 6 5
4 3

5b 5 4 6 6 7
2 4

62

Solo

Solo Vc

p

6
5 6
5 5

Musical score system 1, measures 66-69. This system contains five staves, all of which are currently empty, indicating a section of rests or a placeholder for future notation.

Musical score system 2, measures 70-73. This system features a single staff with a complex melodic line. It includes a series of eighth-note patterns, some with slurs and accents, and contains triplets of eighth notes in measures 71 and 72. Measure 73 ends with a trill (tr) and a fermata.

Musical score system 3, measures 74-77. This system features two staves. The upper staff is empty. The lower staff contains a bass line with quarter notes and rests. Fingerings are indicated by numbers 4, 6, and 6 in measures 74 and 75, and 4, 2, and 6 in measure 76.

4 6 6 4 6 6 3 3
2 2 5

Domine Deus

Andante

70 Basso Solo

VI I
mf

VI II
mf

Vc/B/Org
mf
Unisono

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

80

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

p

p
Solo

Unisono
p

[6] 4 # 6 7 6 6^b

89

Pa - ter, De - us Pa - ter o - mni - pot - ens. Do - mi - ne Fi - li

7 6 6 7 [6] 4 # 3 4 2 6

96

u - ni - ge - ni - te, Je - su, Je - su Chri - ste, Do - mi - ne De - us,

6 6 6 [7] #

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

6 6 7 [5#] 6 5 5

A - gnus De - i, A - gnus De - i.

7 # 6 4 f 7 6 6 7 6 6

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

p

p

p

7 # 6 # [6] 6 b 6

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

p

p

p

6 6# 6 # 6 6# 6 # 6 6# 6 # Unisono

De - us, A - - gnus De - i, Do - mi - ne De - us, A - - gnus De - i.

tr

f

f

6

f

7

6

6

7 6

6

7

6 [6] #

4

Qui tollis

Adagio

151 Ob *f*

Trb *f*

S Tutti *f* *p*
Qui tol-
ec-ca-ta, ta mun-di, mi - se - re - re, mi - se - re - re no - bis.

A Tutti *f* *p*
Qui tol-
ca-ta ta mun-di, mi - se - re - re, mi - se - re - re no - bis.

T Tutti *f* *p*
8 Qui tol-lis pec-ca-
ta mu-
di, mi - se - re - re, mi - se - re - re no - bis.

B Tutti *f* *p*
Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, mi - se - re - re, mi - se - re - re no - bis.

VII *f* *p* *tr*

VI II *f* *p* *pp*

Vc/B/Org *f* *p*

f 6 6 6 3 6 4 3 6 \flat 6 7 7 6 6 5
4 4 4 4 6 4 3 6 7 7 6 6 5
2 4 4 4 6 4 3 6 7 7 6 6 5

First system of musical notation, featuring a treble clef staff and a bass clef staff with a 12/8 time signature. The music begins with a rest in both staves, followed by a series of notes in the treble staff and chords in the bass staff.

f

f

f

Vocal staves with lyrics. A large watermark is overlaid on the left side of the page. The lyrics are:

Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, de-pre-ca-ti-o-nem

Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem

Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, de-pre-ca-ti-o-nem

Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, de-pre-ca-ti-

Qui tol-lis

pec-ca-ta,

pec-ca-ta

mun-di,

de-pre-ca-ti-

Piano accompaniment musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes.

4 #

6

6 5

2

4

4 3

3

Musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings such as *f*.

Vocal staves with lyrics: no - stram. Qui se-des, qui se-des ad dex-te-ram. Includes a large watermark 'Copyright' overlaid on the staves.

Piano accompaniment staves with notes, rests, and dynamic markings such as *p* and *f*.

5 [3] 3
4

f
5
3
4# 6 —
4 —
3 —

Pa - tris, mi re, mi - se - re - re, *pp* mi - se - re - re *tr* no - bis.

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

8 Pa - tris, mi - se mi - se - re - re, *pp* mi - se - re - re no - bis.

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

6 \sharp 3 2 \sharp — 6 2 \sharp — 6 6 \flat 6 7 7 6 \sharp 6 5
 4 5 3 5 \sharp 3 5 4 \sharp

Quoniam

Allegretto

171 Ob. I, II *mf* *p*

Soprano Solo

Alto Solo

VII *mf* *p*

VI II *mf* *p*

Vc/B/Org *mf* *p*

6 5 6 5
4 3 4 3

179 *f* *f*

f *p* *f* *f* *f*

f *p* *f* *f* *f*

f *p* *f* *f* *f*

4 5 3

186

Musical notation for measures 186-191, top system. It consists of three staves. The first staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The second and third staves are empty.

Musical notation for measures 186-191, middle system. It consists of three staves. The first staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and a key signature of one flat, containing a melodic line with eighth notes and slurs. The third staff has a bass clef and a key signature of one flat, containing a melodic line with eighth notes and slurs. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated with numbers 3, 4, 6, and 3.

192

Musical notation for measures 192-197, top system. It consists of three staves. The first staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and slurs. The second and third staves are empty. Dynamics include *f* (forte).

Musical notation for measures 192-197, middle system. It consists of three staves. The first staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and slurs. The second staff has a treble clef and a key signature of one flat, containing a melodic line with eighth notes and slurs. The third staff has a bass clef and a key signature of one flat, containing a melodic line with eighth notes and slurs. Dynamics include *f* (forte).

p Quo - ni - am tu so - lus, quo - ni - am tu so - lus, tu so - lus San - ctus. Tu so - lus

p Quo - ni - am tu so - lus, quo - ni - am tu so - lus, tu so - lus San - ctus. Tu so - lus

p *p* *pp* *pp*

p *p* *pp* *pp*

6 5 3 *pp* 6 4

f Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. *fp* *fp*

f Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Quo - ni - am

fp *fp* *fp* *fp* *fp* *fp*

7 8 5 3 *fp* *fp*

fp *p* *p*

Quo - ni - am *p* tu so - lus San - - ctus. Tu so - lus Do - mi-nus. Tu

tu so - lus San - - - - -

fp *fp* *fp*

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

- - - ctus, Je - - - su, Je - su Chri - ste. Tu so - - - lus Al -

fp

227

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

233

ste. Quo - ni - - am tu
 ste.

p Quo - ni - - am tu

p *p*

240

so - lus San - ctus. *f* Tu so - lus Al - *p*
 Quo - ni - am tu so - lus Do - mi - nus. *p* Tu so - *f*

247

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

6 5 6 5 6 6 6 5

Cum Sancto Spiritu

Adagio

278

Ob

Ctr in Do / C

Trb ad lib

Timp

Soprano

Alto

Tenore

Basso

VII

VI II

Vc/B/Org

f

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

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

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

4 6b 6 7 6# 6b 7# 8
2 2 2 4 4 4 3
f

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first two staves have rests for the first three measures, followed by musical notation in the fourth measure. The bass staff has rests for the first three measures, followed by musical notation in the fourth measure. Dynamic markings include *f* and *mf*.

Second system of musical notation. It features vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Cum San-cto Spi-ri - tu, in glo-ri-a De-i Pa-tris. A - - men, a - - - - men, Cum San-cto Spi-ri-tu, in". A large watermark "9" is overlaid on the left side of the system. Dynamic markings include *f* and *mf*.

Third system of musical notation. It features piano accompaniment in treble and bass clefs. The lyrics "Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - - men, a - - - - men. Cum San-cto Spi-ri-tu, in" are repeated. A large watermark "9" is overlaid on the left side of the system. Dynamic markings include *f*.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a right-hand line with chords and arpeggios.

Musical score for the second system, including lyrics and a large watermark. The lyrics are: a - - - - - cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - men. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa - - tris. A - - - - - men. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - men, a - men, a - - - - - men. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - men, a - - - - - men. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - men, a - - - - - men.

Musical score for the third system, including figured bass notation. The figures are: 6 5, 3, 6, 7, 6b, 3 4 6b, 6b, 4b 2, 6, 5 3, 6-4 3.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music features various rhythmic patterns and chordal textures.

The second system of the musical score includes lyrics for the vocal parts. A large, stylized watermark is overlaid on the score. The lyrics are: "men, a - men, a - - - men, a - - - men. Cum San-cto men, a - - - men, a - - - men, a - - - men, a - - - men. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - - - men, a - - - men, a - - - men, a - - - men. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - - - men, a - - - men, a - - - men, a - - - men." The piano part continues with accompaniment for the vocal lines.

The third system of the musical score includes lyrics for the vocal parts. A large, stylized watermark is overlaid on the score. The lyrics are: "Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - - - men, a - - - men, a - - - men, a - - - men. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - - - men, a - - - men, a - - - men, a - - - men." The piano part continues with accompaniment for the vocal lines.

Piano accompaniment for the first system, including treble and bass staves with musical notation.

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

Piano accompaniment for the second system, including treble and bass staves with musical notation and fingerings (6, 7, 7, 6, 3, 6, #, 6, 6, #).

Piano accompaniment for the first system, including treble and bass staves with musical notation.

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

Piano accompaniment for the third system, including treble and bass staves with musical notation and fingerings (6, 7, 7, #, 7, 7, #).

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a prominent bass line with a large 'Q' watermark overlaid.

Musical score for the second system, including lyrics for the vocal parts. The lyrics are: "men. Cum San-cto Spi - ri - tu, in glo - ri - a De - i Pa - - - tris. A - - - Spi - ri - tu, in glo - ri - i Pa - tris men. Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - - tris. a - men, a - - - Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, a - - -".

Musical score for the third system, primarily piano accompaniment. It features dynamic markings such as *fp* (fortissimo piano) and includes a large 'Q' watermark.

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

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features various note values, rests, and phrasing marks.

Second system of musical notation, consisting of five staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, the fourth in alto clef, and the fifth in bass clef. A large watermark is overlaid on this system. The music includes complex rhythmic patterns and phrasing.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with intricate rhythmic figures and phrasing.

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

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

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

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

8 8 8 8 unisono

3

6
4

3

p *f*

p *f*

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

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

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

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

p *f*

6 3 *p* 3 6 3 *f*
4 4

4

tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -

tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -

tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -

8 tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -

tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -

7 7 6 4 #

Musical notation for the first system, measures 7-11. It includes a vocal line with a whole note melody and piano accompaniment with eighth and sixteenth notes.

Vocal and piano accompaniment for measures 8-11. The lyrics are: *um. u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - um. Et u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i*

Piano accompaniment for measures 8-11, featuring a complex rhythmic pattern with triplets and sixteenth notes. Fingerings are indicated below the notes: 3, 4, 6, 5b, 6, 5b, 6, 6#, #, 5b.

10

tum, - ge - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu -
 u - ni - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu -
 8 u - ni - Et ex Pa - tre na - tum an - te o - mni - a sae - cu -
 u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu -

6 6 6 b b b 7b

13

The first system of the score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains three measures of music. The second staff is a vocal line with a treble clef, mostly containing rests. The third staff is a piano accompaniment line with a bass clef, featuring a steady eighth-note accompaniment. The fourth staff is a piano accompaniment line with a bass clef, featuring a steady eighth-note accompaniment.

la. De - o, lu - men de lu - mi - ne, De - um
 la. De - o, lu - men de lu - mi - ne, De - um
 8 la. De - o, lu - men de lu - mi - ne, De - um
 la. De - um de De - o, lu - men de lu - mi - ne, De - um

The second system of the score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains three measures of music with lyrics: "la. De - o, lu - men de lu - mi - ne, De - um". The second staff is a vocal line with a treble clef, mostly containing rests. The third staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains three measures of music with lyrics: "la. De - o, lu - men de lu - mi - ne, De - um". The fourth staff is a piano accompaniment line with a bass clef, featuring a steady eighth-note accompaniment. The lyrics "8 la. De - o, lu - men de lu - mi - ne, De - um" are positioned below the third staff. The lyrics "la. De - um de De - o, lu - men de lu - mi - ne, De - um" are positioned below the fourth staff.

The third system of the score consists of three staves. The top staff is a piano accompaniment line with a treble clef, featuring a steady eighth-note accompaniment. The middle staff is a piano accompaniment line with a treble clef, featuring a steady eighth-note accompaniment. The bottom staff is a piano accompaniment line with a bass clef, featuring a steady eighth-note accompaniment. The lyrics "6# b 6 6#" are positioned below the bottom staff.

16

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a bass line and a treble line with chords.

ve - de De - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti -
 ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti -
 8 ve - rum de Ge - ni - tum, non fa - ctum, con - sub - stan - ti -
 ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti -

Musical score for the second system, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. Fingerings are indicated as 'b' and '7b' at the beginning, and '4 2', '6 4 2' at the end of the system.

19

a - - - lem Pa - - - tri: per quem o - mni - a fa - cta sunt. Qui
 a - - - - - lem - - - - - per quem o - mni - a fa - cta sunt. Qui
 8 a - - - - - lem per quem o - mni - a fa - cta sunt. Qui
 a - - - - - lem Pa - - - tri: per quem o - mni - a fa - cta sunt. Qui

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis.

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis.

8 pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis.

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis.

b 6 7 5 4 #

4 4 #

2

Et incarnatus est

Adagio

26 Ob I, II

pp

Trb ad lib

S Solo *p*

A Solo *p*

T 8

B Solo

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

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

VII *p*

VI II *p*

Vc/B/Org *p* pizz.

p

4 6 7 7 6 3 6

2 4 4 4

Vir - gi-ne ho - mo, et ho - mo, et ho - mo fa - ctus

Vir - gi-ne ho - mo, et ho - mo, et ho - mo fa - ctus

8 Vir - gi-ne: Et ho - mo, et ho - mo, et ho - mo fa - ctus

Vir - gi-ne: Et ho - mo, et ho - mo, et ho - mo fa - ctus

5
3

4
2

6

5

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a dynamic marking of *f*.

Tutti f

est. Cru - ci - fi - xus e - - ti - am pro no - bis: sub Pon - ti -

est. Cru - ci - fi - xus e - - ti - am pro no - bis: sub Pon - ti -

8 est. Cru - ci - fi - xus e - - ti - am pro no - bis: sub Pon - ti -

Tutti f

est. Cru - ci - fi - xus e - - ti - am pro no - bis: sub Pon - ti -

Second system of musical notation with lyrics for four voices. Includes dynamic markings *f* and *Tutti*.

f

f arco

6# 3 ——— 6# 5b 3 6 6 7 #

Third system of musical notation, primarily piano accompaniment. Includes dynamic markings *f* and *f* arco, and a list of fingering numbers at the bottom.

38

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

o Pi sub Pon - ti - o Pi - la - - to pas-sus et se-pul - tus est. *p*

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

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

3

7

6#

7

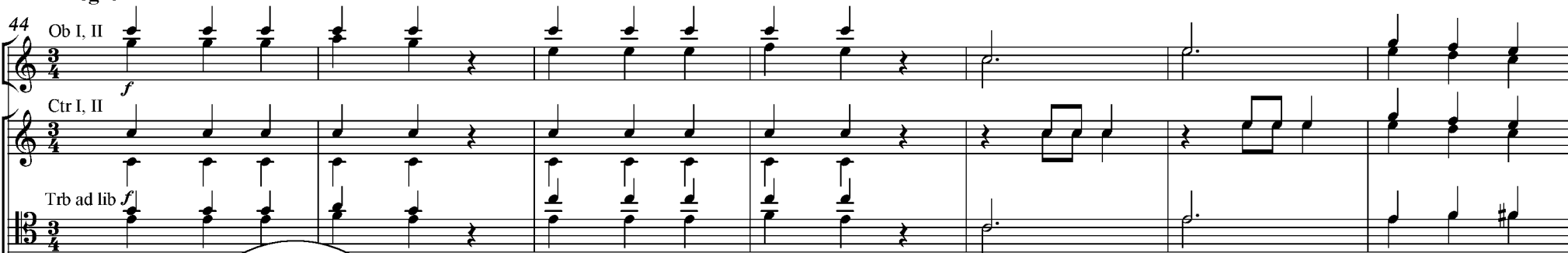
Et resurrexit

Allegro

44 Ob I, II *f*

Ctr I, II *f*

Trb ad lib *f*



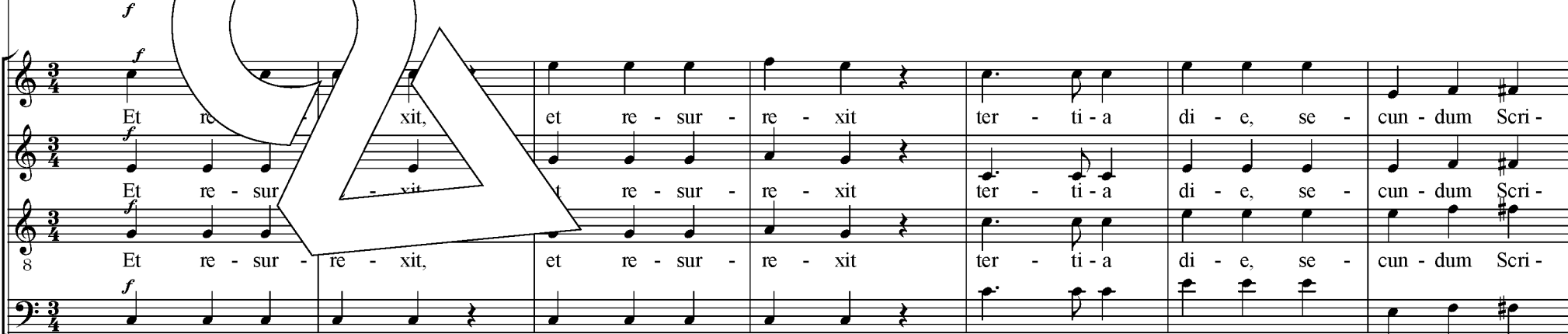
Timp *f*



f Et re - sur - re - xit, et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -

f Et re - sur - re - xit, et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -

8 *f* Et re - sur - re - xit, et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -



f Et re - sur - re - xit, et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -

VII *f*

VII *f*

Vc/B/Org *f*



f 6 3 6 8 8 10 8 7
4 4 4 8 8 8 6 5

51

ptu - ras. a coe - lum, et a - scen - dit in coe - lum, se - det ad dex - ter - ram

ptu - ras. Et a - dit in coe - lum, et a - scen - dit, se - det ad dex - ter - ram

8 ptu - ras. se - det, se - det, se - det, se - det ad dex - ter - ram

ptu - ras. Et a - scen - dit in coe - lum, se - det ad dex - ter - ram, dex - ter - ram

6 5
4 3

6 4
4 2

6 4
4 2

6 7
6 5

60

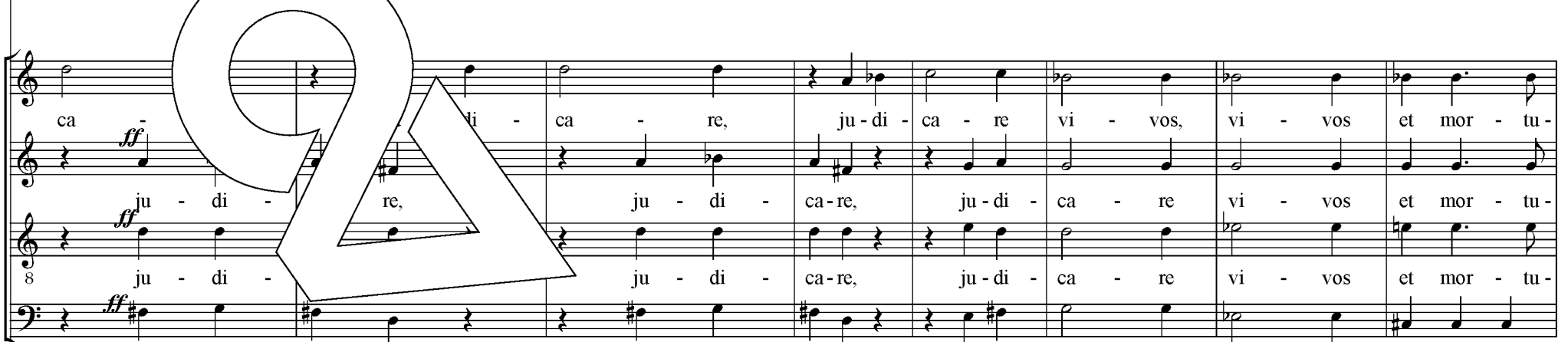
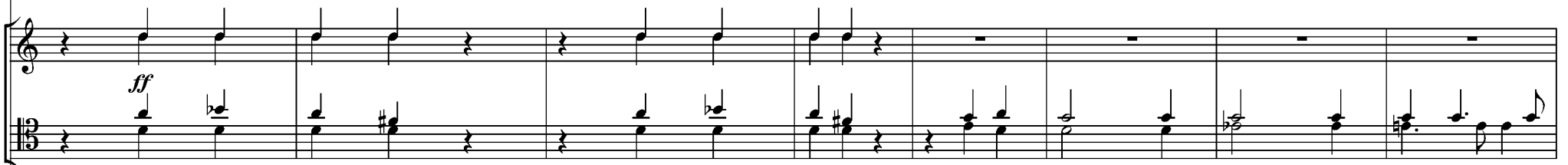
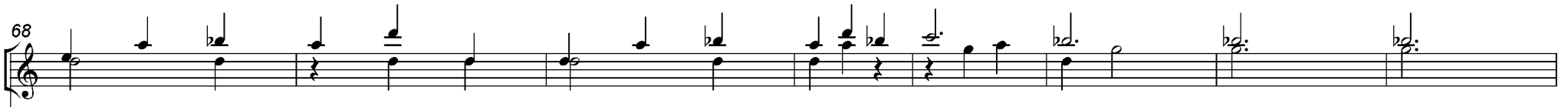
Musical score for measures 60-67. The system includes a vocal line and two piano accompaniment lines. The vocal line features a melodic line with a *ff* dynamic marking at the end. The piano accompaniment consists of chords and some melodic fragments.

Pa - - tris. i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -
Pa - - tris. te - rum ven - tu - rus est cum glo - ri - a,
8 Pa - - tris. - rum ven - tu - rus est cum glo - ri - a,
Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

Musical score for measures 68-74. This system contains the vocal line with lyrics and two piano accompaniment lines. The lyrics are: "Pa - - tris. i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -", "Pa - - tris. te - rum ven - tu - rus est cum glo - ri - a,", "8 Pa - - tris. - rum ven - tu - rus est cum glo - ri - a,", and "Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,". A large watermark 'Q' and 'R' is overlaid on the score. The *ff* dynamic marking is present at the end of the system.

Musical score for measures 75-81. This system contains two piano accompaniment lines. The music is more active, featuring eighth and sixteenth notes. A large watermark 'Q' and 'R' is overlaid on the score. The *ff* dynamic marking is present at the end of the system.

68



ca - di - ca - re, ju - di - ca - re vi - vos, vi - vos et mor - tu -
ju - di - re, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -
8 ju - di - ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -
ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -



6 b 6 6 b 5b 7b
ff

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

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

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

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

vi - - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - -

8 *p* et vi - - vi - - tem: qui ex Pa - tre Fi - li - o - que pro - ce -

7 6 5 9 8 — 6# 7 7 5 6# 6 5
3 — # # 3 # 4

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

dit. *Solo*
p
 Qui cum Pa - tre et Fi - li - o si - mul ad - - o - - ra - tur,
 8 dit.
 Qui cum Pa - tre et Fi - li - o si - mul ad - - o - - ra - tur,

p
p
p
 5 3 6 5 6 8 5 ♯

Piano accompaniment for measures 110-114. The score includes staves for Treble and Bass clefs. Dynamics include 'f' (forte) and 'p' (piano).

Tutti *f*
Et con - glo - ri - fi - ca-tur: Solo
Tutti *f*
et con glo - ri - ca-tur: qui lo - cu - tus est per Pro - phe - tas.
Tutti *f*
8 Et con ca-tur: Solo
Tutti *f*

et con - glo - ri - fi - ca-tur: qui lo - cu - tus est per Pro - phe - tas.

Piano accompaniment for measures 115-119. The score includes staves for Treble and Bass clefs. Dynamics include 'f' (forte) and 'p' (piano).

Musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with a rest followed by a half note. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes.

Tutti f
Et u - - - san - - - ctam ca - tho - li - cam et a - po -

Tutti f
Et u - nam, et u - nam, et u - nam, et

Tutti f
Et u - - - san - - - ctam ca - tho - li - cam et a - po -

Tutti f
Et u - nam, et u - nam, et u - nam, et

Musical score for the second system with Latin lyrics. It includes vocal lines and piano accompaniment. The lyrics are: "Et u - - - san - - - ctam ca - tho - li - cam et a - po -", "Et u - nam, et u - nam, et u - nam, et", and "Et u - - - san - - - ctam ca - tho - li - cam et a - po -".

Tutti f

Musical score for the third system, primarily piano accompaniment. It features a complex piano part with sixteenth-note patterns in the right hand and a bass line in the left hand.

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

Second system of musical notation with lyrics and performance markings. Includes a large watermark.

sto - - cam Ec - cle - si - am. Solo *p*

u - nam Ec - cle - si - am. Solo *Con - - fi - te-or u-num ba - ptis-ma*

8 sto - - li - si - am. Solo *Con - - fi - te-or u-num ba - ptis-ma*

u - nam Ec - cle - si - am. Con - - fi - te - or_ u - num ba - ptis-ma

Third system of musical notation, primarily piano accompaniment. Includes a large watermark.

[7b] *p* [7] [4]₂

Musical score for strings and woodwinds. The top staff is a treble clef with a forte (*f*) dynamic marking. The bottom staff is a bass clef with a forte (*f*) dynamic marking. The woodwind staff in the middle is currently empty.

Musical score for voices and piano. The top staff is a treble clef with a *Tutti f* dynamic marking. The bottom staff is a bass clef with a *Tutti f* dynamic marking. The piano accompaniment is marked *pp*. The lyrics are: "in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto, et ex -".

Musical score for piano. The top staff is a treble clef with a *pp* dynamic marking. The bottom staff is a bass clef with a *pp* dynamic marking. The piano accompaniment is marked *pp*. The lyrics are: "in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto,". A large watermark "Copyright" is visible across the score.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment includes a bass line and a right-hand line.

Musical score for the second system with Latin lyrics and a large watermark. The lyrics are: spe - - re - sur cti - o - - em mor - - tu - - o - rum. Et vi - tam ven - et ex - spe - cto re - o - - nem mor - - tu - - o - rum. Et et ex - spe - cto cu - o - - nem mor - - tu - - o - rum. et ex - spe - cto re - sur - rec - ti - o - - nem mor - - tu - - o - rum.

Musical score for the third system, primarily piano accompaniment. It features a grand staff with treble and bass clefs. The bass line includes fingering numbers: 7b, 5, 6, 5, 7, 6#.

154

Musical score for the first system, including vocal line and piano accompaniment. The vocal line consists of a single melodic line with a dotted rhythm. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for the second system with lyrics. The vocal line includes the lyrics: "tu - sae - cu - li. A - men. vi - tam ven - tu - ri - cu - li. A - men. Et vi - tam ven - tu - ri sae - cu - li. A - men." The piano accompaniment continues with the same rhythmic pattern. A large watermark is overlaid on the score.

Musical score for the third system, primarily piano accompaniment. It features a complex piano part with rapid sixteenth-note passages in both hands. The bass line is more rhythmic. A large watermark is overlaid on the score.

161 Vivace

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, featuring a melody with several long, horizontal notes. The middle staff is a piano accompaniment in treble clef, starting with a forte (*f*) dynamic and containing some rests. The bottom staff is a piano accompaniment in bass clef, also starting with a forte (*f*) dynamic and containing rests.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "A - - - - - men, a - men, a - -". The second staff is a piano accompaniment in treble clef with lyrics: "A - - - - - men, a - -". The third staff is a piano accompaniment in bass clef. The fourth and fifth staves are piano accompaniment in bass clef. A large, stylized watermark is overlaid on the left side of this system.

The third system of the musical score consists of four staves. The top staff is a piano accompaniment in treble clef with a forte (*f*) dynamic. The second staff is a piano accompaniment in treble clef with a forte (*f*) dynamic. The third staff is a piano accompaniment in bass clef with a forte (*f*) dynamic. The fourth staff is a piano accompaniment in bass clef with a forte (*f*) dynamic. A large, stylized watermark is overlaid on the right side of this system.

Senza Bassi
f

Musical score for the first system, measures 171-178. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a dynamic marking 'f' at measure 175.

Musical score for the second system, measures 179-186. It includes vocal lines with lyrics and piano accompaniment. A large watermark '©' is overlaid on the left side of the system.

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

Musical score for the third system, measures 187-194. It features a piano accompaniment in treble and bass clefs. A large watermark '©' is overlaid on the left side of the system.

Bassi

4 4
2 2

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

2# — Tutti

4
2

2

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

Musical notation for measures 197-200. The top staff is a vocal line with rests. The second staff is a piano accompaniment line with notes and rests. The bottom staff is a bass line with notes and rests.

Musical notation for measures 201-204. The top staff is a vocal line with rests. The second staff is a piano accompaniment line with notes and rests. The bottom staff is a bass line with notes and rests. The lyrics "men," are written under the vocal staves.

Musical notation for measures 205-208. The top staff is a piano accompaniment line with notes and rests. The second staff is a piano accompaniment line with notes and rests. The bottom staff is a bass line with notes and rests. The lyrics "men," are written under the piano accompaniment line.

4 4
2 2b

7 6 5

First system of musical notation. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line features a melodic line with dotted rhythms and some notes tied across measures. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation. It includes three vocal staves and a piano accompaniment staff. The lyrics are: "men, a - - - men, men, a - - - men, a - - - men, a - - - men, a - - - men, a - - -". The piano accompaniment continues with a similar melodic and harmonic structure as the first system.

Third system of musical notation, primarily for piano accompaniment. It features two staves: a treble clef staff and a bass clef staff. The piano part is more active, with flowing sixteenth-note passages in the right hand and sustained chords in the left hand.

col Bassi

2

2

4#

Tutti

a - men, a - - - -

men, a - - - -

men, a - - - -

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

7 7 6 #

Musical score for measures 254-261. The score consists of six staves: two treble clefs, one bass clef, and three more treble clefs. All staves contain whole rests. A large, stylized watermark 'Q' is overlaid on the first three staves.

Musical score for measures 262-269. The score consists of three staves: two treble clefs and one bass clef. The top staff has a treble clef and contains notes with trills (tr) and a fermata. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains whole rests. A large, stylized watermark 'Q' is overlaid on the score.

Musical score for the first system, including vocal and piano parts. The vocal line features a melodic phrase with a fermata. The piano accompaniment includes chords and a bass line with a fermata.

Musical score for the second system, featuring vocal entries and piano accompaniment. The vocal parts enter with the word "amen". The piano accompaniment provides harmonic support.

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

Musical score for the third system, primarily piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a steady bass line.

Tutti Tasto solo

a - men, a - men, a - men

First system of musical notation, including vocal and piano parts.

Second system of musical notation, including vocal and piano parts.

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

Third system of musical notation, including piano accompaniment.

6 5
 4 3
 Organo
 6
 4
 2

306

First system of musical notation. It includes a vocal staff with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal part has a few notes at the beginning of the system.

Second system of musical notation. It features four vocal staves with lyrics and a piano accompaniment. The lyrics are: "a - - - men, a - - - men, a - - - men, a - men, a - men." The piano accompaniment continues with the same rhythmic pattern as the first system.

Third system of musical notation, primarily piano accompaniment. It consists of a grand staff with treble and bass clefs. The piano part continues with the rhythmic pattern established in the previous systems.

f 8 _____ 7 _____ 6 _____ 6 3
 6 _____ 5 _____ 4 _____ 4

Tutti

Sanctus

Adagio

Oboe I, II

Clarino I, II
in Do / C

Trombone I, II
ad libitum

Timpani in
Do-Sol / c-G

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Violoncello,
Basso e Organo

The musical score is for the 'Sanctus' movement, marked 'Adagio'. It features a vocal quartet (Soprano, Alto, Tenore, Basso) and a full orchestra. The vocal parts enter with the lyrics 'San - ctus, San - ctus Do - mi-nus De - us Sa - ba - oth.' The instrumental parts include Oboe I, II; Clarino I, II in C; Trombone I, II ad libitum; Timpani in C-G; Violino I and II; and Violoncello, Basso e Organo. The string parts play a rhythmic accompaniment of eighth notes. The score includes dynamic markings such as *f* and *mf*. A large watermark 'Musical' is overlaid on the score.

6 Allegro

mf

mf

mf

mf

mf

mf

8

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

mf

mf

mf

Organo Tutti 6 6 6 6 6 6 Organo Tutti 6 3 6 6 3 3 6 6 6 6

Benedictus

Andante

Oboe I, II

Trombone I, II
ad libitum

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Violoncello,
Basso e Organo

mf

6

6

3

3

p

7 Ob I,II

VI I
VI II
Vc/B/Org

14

20

25 Ob I, II *f* *p*

Trb ad lib *f* *p*

S *f* *p*
 Be - ne - ctus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne

A *f* *p*
 Be - ne - ctus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne

T *f* *p*
 8 Be - ne - di - ctus ve - nit, qui in no - mi - ne Do - mi - ni, in no - mi - ne

B *f* *p*
 Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne

VII *f* *p*

VIII *f* *p*

Vc/B/Org *f* *p*

6 6 6 6 5 6 6 6 6 5 6 6

5 4 3 5

fp fp fp f

f fp

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

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

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

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

fp fp fp fp fp f

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

Piano accompaniment for measures 44-46. The right hand features chords and melodic lines, while the left hand provides harmonic support with chords and moving lines. Dynamics include *f* and *p*.

Vocal staves with lyrics and piano accompaniment for measures 44-46. The lyrics are: "Do-mi - ni, in no-mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni." The piano accompaniment includes dynamics *p* and *f*.

Piano accompaniment for measures 47-50. The right hand features triplets and melodic lines, while the left hand provides harmonic support. Dynamics include *f* and *p*. A trill (*tr*) is marked in measure 49.



Musical notation for the first two staves, showing treble and alto clefs with rests and chords.

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

Musical notation for the piano accompaniment, including triplets, trills, and dynamic markings.

senza Organo
p

pp

f

Tutti
f

4

6

6

6

6

no - mi - ne Do - - mi - ni. Be - ne -
 no - mi - ne Do - - mi - ni. Be - ne -
 8 no - mi - ne Do - - mi - ni. Be - ne -
 no - mi - ne Do - - mi - ni. Be - ne -

7 # senza Organo Tutti
 # 6 #
 4 *p* *f*

Piano accompaniment for measures 70-71. The right hand features a melodic line with eighth and sixteenth notes, and a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with chords and moving lines.

di - ctus **Q** mit, qui **Q** nit in no - mi - ne Do - mi - ni, in no-mi-ne Do - - mi -
 di - ctus **Q** ve-nit, qui **Q** nit in no - mi - ne Do - mi - ni, in no-mi-ne Do - - mi -
 8 di - ctus qui ve-nit, **Q** ve-nit in no - mi - ne Do - mi - ni, in no-mi-ne Do - - mi -
 di - ctus qui ve-nit, qui ve-nit in no - mi - ne Do - mi - ni, in no-mi-ne Do - - mi -

Vocal staves for four voices (Soprano, Alto, Tenor, Bass) with Latin lyrics. A large, semi-transparent watermark 'Q' is overlaid on the lyrics. The lyrics are: "di - ctus mit, qui nit in no - mi - ne Do - mi - ni, in no-mi-ne Do - - mi -", "di - ctus ve-nit, qui nit in no - mi - ne Do - mi - ni, in no-mi-ne Do - - mi -", "8 di - ctus qui ve-nit, ve-nit in no - mi - ne Do - mi - ni, in no-mi-ne Do - - mi -", and "di - ctus qui ve-nit, qui ve-nit in no - mi - ne Do - mi - ni, in no-mi-ne Do - - mi -".

Piano accompaniment for measures 72-75. The right hand continues the melodic line with eighth notes and a triplet. The left hand features a bass line with eighth notes and rests. Measure numbers 6, 7b, b, and 4 3 are indicated below the staff.

First system of musical notation, featuring treble and bass staves. Dynamics include *f* and *p*. A triplet of eighth notes is marked with a '3' above it.

Vocal staves with lyrics: ni, no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Dynamics include *f* and *p*. A large watermark 'Q' is overlaid on the left side of the page.

Piano accompaniment staves, including treble and bass staves. Features triplets and trills (tr). Dynamics include *p* and *f*. A large watermark 'Q' is overlaid on the page.

Musical notation for the first system. The treble clef staff contains notes with dynamics *f*, *f*, *p*, and *f*. The bass clef staff contains rests.

Vocal staves with lyrics "ni." repeated on four staves. A large watermark "Q" is overlaid on the music.

Piano accompaniment notation. The right hand features triplets and trills with dynamics *p* and *f*. The left hand features a bass line with dynamics *p* and *f*. Fingerings 6, 4, and 3 are indicated.

Allegro

97

Ob I, II *f*

Ctr Do/C *f*

Trb ad lib *f*

Timp Do-Sol / c-G *tr tr*

Soprano *f*

Alto *f*

Tenore *f*

Basso *f*

8

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

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

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

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

VII *f*

VI II *f*

Vc/B/Org *f*

f 6 3 7 6 5 4 6 4 3

5 2

Organo Tutti

6 5b

Agnus Dei

Adagio

Oboe I, II

Musical staff for Oboe I, II. The staff contains notes with dynamic markings *f* and *p* alternating across measures.

Trombone I, II
ad libitum

Musical staff for Trombone I, II ad libitum. The staff contains notes with dynamic markings *f* and *p* alternating across measures.

Soprano

Musical staff for Soprano. The staff contains lyrics and notes with dynamic markings *f* and *p*.

Alto

Musical staff for Alto. The staff contains lyrics and notes with dynamic markings *f* and *p*.

Tenore

Musical staff for Tenore. The staff contains lyrics and notes with dynamic markings *f* and *p*.

Basso

Musical staff for Basso. The staff contains lyrics and notes with dynamic markings *f* and *p*.

A - nus De - i, qui tol-lis pec - ca - ta mun-di: mi - se-re - re, mi - se-re - re

Violino I

Musical staff for Violino I. The staff contains notes with dynamic markings *f* and *p*.

Violino II

Musical staff for Violino II. The staff contains notes with dynamic markings *f* and *p*.

Violoncello,
Basso e Organo

Musical staff for Violoncello, Basso e Organo. The staff contains notes with dynamic markings *f* and *p*.

f 6 — 5 6# 6 6 6 6# 6 6 6 7b — — — — —
4# 4 4# 4# 4# 4# 4# 4# 4# 4# 4# 4#
3 p 3 p 3 p 3 p 3 p 3 p 3 p

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

mi - se - re - re no - - - bis. A - gnus De - i, qui tol - lis
 mi - se - re mi - se - re no - - - bis. A - gnus De - i, qui tol - lis
 8 mi - se - re - re, mi - se - re no - - - bis. A - gnus De - i, qui tol - lis
 mi - se - re - re, mi - se - re no - - - bis. A - gnus De - i, qui tol - lis

Musical notation for the third system, primarily piano accompaniment.

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

f *p* *f*

f *p* *f* *p*

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

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

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

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

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

4# 6 6 7# 6#

3 3

Piano accompaniment for measures 38-43. The score includes staves for the right hand (treble clef) and left hand (bass clef). Dynamics include 'f' (forte) and 'f' (forte).

Solo *p* Do - na bis cem. Tutti *f* Do - na no - bis pa - cem. Solo *p* Do - na no - bis pa - - cem.

Tutti *f* Do - na no - bis pa - cem.

Tutti *f* Do - na no - bis pa - cem.

Do - na no - bis pa - cem.

Vocal and piano accompaniment for measures 44-49. The vocal part is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). Dynamics include 'Solo p', 'Tutti f', and 'Solo p'. There are also markings for '8' and 'tr' (trills).

Piano accompaniment for measures 50-55. The score includes staves for the right hand (treble clef) and left hand (bass clef). Dynamics include 'p' (piano) and 'f' (forte). Trills are marked with 'tr'.

6 3
4

Empty musical staves for vocal and piano accompaniment.

Do - na *tr* cem. Do - na no - bis, do - na pa - cem. Do - na no - bis pa - - - cem.

8

A large watermark is overlaid on the first system.

tr *tr*

A large watermark is overlaid on the second system.

pa - ce - na no - bis pa - - - cem, pa - - - cem, pa - cem.
do - na - - - cem. do - na no - bis pa - - - cem, pa - - - cem, pa - cem.
8 Do-na no-bis no - bis pa - - - cem, pa - - - cem, pa - cem.
do - na pa - cem. Do - na no - bis pa - - - cem, pa - - - cem, pa - cem.

6 # 6 # 6 #
5 5 4

Do - na, do - na

Do - na, do - na

Do - na, do - na

Do - na, do - na

Piano accompaniment for the first system, including treble and bass staves with chords and arpeggiated figures.

Solo *p*

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

no - bis pa - cem. Do no - bis pa - cem.

8 no - bis pa - no - bis pa - cem.

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

p

tr

p

Piano accompaniment for measures 106-109. The score includes staves for Treble, Bass, and Cello/Double Bass. Dynamics include 'f' (forte).

Vocal staves for measures 106-109. Includes lyrics: "Do - na no - bis, no - bis pa - cem." and "Tutti f". A large watermark is overlaid on the left side.

Piano accompaniment for measures 110-113. Includes a trill (tr) and dynamics 'f'. A large watermark is overlaid on the left side.

Solo *p* Tutti *f*

Do - na no - bis pa - cem. Do - na no - bis pa - cem. Tutti *f* Do - na no - bis pa - cem.

Do - na no - bis pa - cem. Tutti *f* Do - na no - bis pa - cem.

8 Do - na no - bis pa - cem. Tutti *f* Do - na no - bis pa - cem.

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

Piano accompaniment for measures 126-131. The score includes staves for the right hand, left hand, and a lower bass line. Dynamics include 'f' (forte).

Solo *p* Do - na no - bis pa - cem. Tutti *f* Do - na no - bis pa - cem. Do - na no - bis pa - cem. Do - na no - bis

Tutti *f* Do - na no - bis pa - cem. Do - na pa - cem,

Tutti *f* Do - na no - bis pa - cem. Do - na no - bis pa - cem.

Tutti *f* Do - na no - bis pa - cem. Do - na pa - cem,

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

Piano accompaniment for measures 132-137. The score includes staves for the right hand, left hand, and a lower bass line. Dynamics include 'p' (piano) and 'f' (forte). Trills are marked with 'tr'.

6 6
5 5

Musical score for measures 139-143. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a common time signature. The vocal parts have lyrics: "pa - cem, do - na Do - na no - bis pa - cem, pa - cem, pa - cem." The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for measures 144-148. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "pa - cem, do - na Do - na no - bis pa - cem, pa - cem, pa - cem." The piano accompaniment includes a piano (*p*) dynamic marking. The vocal parts continue with the same text as in the previous system.

Musical score for measures 149-153. It consists of two piano accompaniment staves (Right and Left Hand). The music continues with piano accompaniment, including a piano (*p*) dynamic marking. The vocal parts are silent in this system.

Musical score for the first system, measures 163-170. It includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a large 'Q' watermark. Dynamics include 'f'.

Musical score for the second system, measures 171-180. It includes a vocal line with lyrics and piano accompaniment. The piano part features a prominent bass line with a large 'Q' watermark. Dynamics include 'f'.

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

Musical score for the third system, measures 181-190. It includes a piano accompaniment with a complex texture. The piano part features a prominent bass line with a large 'Q' watermark. Dynamics include 'f'.

6
5b

6
5b

7

5
4

5
3

Piano accompaniment for the first system, consisting of four staves: two treble clefs and two bass clefs. The music features a steady accompaniment with chords and melodic fragments.

Vocal staves with lyrics: pa - - cem, pa - - cem, pa - - cem. The lyrics are repeated across four staves. A large watermark '9' is overlaid on the first few measures of the vocal parts.

Piano accompaniment for the second system, consisting of four staves: two treble clefs and two bass clefs. The music features a steady accompaniment with chords and melodic fragments. Fingerings are indicated below the staves: 6 5 3 4 3 3.

