

Johann David
Heinichen

Missa Nr. 9 in D

Soli (SATB), Coro (SATB)
2 Flauti, 2 Oboi
2 Corni, 2 Trombe, Timpani
2 Violini, Viola e Basso continuo
(Violoncello/Fagotto/Contrabbasso, Organo)

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Katrin Bemann

Partitur / Full score



Carus 27.048

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Vorwort

Heinichen und die Dresdner Kirchenmusik

In der ersten Hälfte des 18. Jahrhunderts ereignete sich für Dresden jene Entwicklung, die der Stadt ihren bis heute so vielgerühmten Ruf als bedeutende Barockresidenz einbrachte. Wie an vielen deutschen Fürstenhöfen jener Zeit eiferte man auch in der sächsischen Landeshauptstadt dem Vorbild des französischen Hofes unter Ludwig XIV. nach, der als Inbegriff einer prunkliebenden absolutistischen Herrschaft galt. Die Übernahme der polnischen Krone durch Sachsen im Jahr 1697 ließ die Bestrebungen nach wirkungsvoller Repräsentation umso wichtiger werden. Aus dieser politischen Situation heraus konnten sich in Dresden unter der Regierung Augusts des Starken und seines Sohnes, Kurfürst Friedrich August II., Architektur, Malerei, Plastik und Kunsthandwerk in voller Pracht entfalten. So entwarf Daniel Matthäus Pöppelmann in diesen Jahren den Zwinger und Johann Melchior Dinglinger schuf Kostbarkeiten wie den *Hofstaat zu Delhi*.

Nicht zuletzt war es die Musik, die der höfischen Repräsentation mit ihrer gesamten Palette diente. Die Dresdner Hofkapelle vereinte die führenden Instrumentalvirtuosen der Zeit und wurde für ihre hohe Qualität europaweit gerühmt. Hatte unter der Leitung des italienischen Komponisten Antonio Lotti die Oper einen ersten Höhepunkt erlebt, so brach ab 1720 eine Epoche bedeutender Kirchenmusikpflege an. Seit der machtpolitisch bedingten Konvertierung Augusts des Starken zum Katholizismus (1697) stand der Hof noch immer recht isoliert im zutiefst lutherischen Sachsen. Den Bemühungen, dem neuen Glauben zu Legitimation und Ansehen zu verhelfen, kamen auch die effektreichen musikalischen Mittel nur allzu gelegen.

Einer der Komponisten, die geradezu exemplarisch der kirchenmusikalischen Blütezeit ihre Prägung gaben, war Johann David Heinichen. 1683 in Krössuln bei Weißenfels geboren, war er unter Johann Schelle und Johann Kuhnau Thomasschüler in Leipzig. Er studierte zunächst Jura, bevor er um 1710 als Kapellmeister an den Hof von Sachsen-Zeitz berufen wurde. Während eines Italienaufenthalts traf er in Venedig mit dem sächsischen Kurprinzen zusammen und wurde von diesem als Kapellmeister an den Dresdner Hof verpflichtet. Zur Zeit seines Amtsantritts 1717 stand in der sächsischen Residenz die italienische Oper im Zentrum des musikalischen Geschehens. Höhepunkt waren die Feierlichkeiten zur Hochzeit des Kurprinzen mit der Habsburger-Tochter Maria Josepha im September 1719. Diese Verhältnisse sollten sich jedoch rasch ändern. 1720 kam es, ausgelöst durch einen Streit Heinichens mit den Sängern, zur vorläufigen Auflösung der Oper. Damit wurde für die nächsten Jahre die Ausgestaltung der katholischen Gottesdienste zur zentralen Aufgabe der Hofkapelle. Ohnehin hatte die Kirchenmusik in der strenggläubigen Kurprinzessin Maria Josepha eine eifrige Förderin gefunden.

Für Heinichen, der in Italien vor allem mit Opern große Erfolge gefeiert hatte, bedeutete die neue Entwicklung

einen entscheidenden Einschnitt im kompositorischen Schaffen. Geistliche Werke standen nun im Mittelpunkt. 1721 wurde in Dresden seine erste Messe musiziert. Aufführungsort all seiner Kirchenwerke – darunter elf weitere Messen, zwei Requiems und annähernd 30 Psalmvertonungen – war das 1667 von Wolf Caspar von Klengel errichtete und 1708 für die sakrale Nutzung umgebaute „Comoedie-Hauß“ am Taschenberg (die berühmte katholische Hofkirche Gaetano Chiaveris wurde erst 1751 geweiht).

Die Kirchenmusikalien Heinichens blieben nach dessen Tod 1729 im Besitz von Maria Josepha und tauchten offensichtlich erst Jahrzehnte später wieder in der Öffentlichkeit auf, wie eine Notiz bei Moritz Fürstenau vermerkt:

Heinichens Kirchenmusiken wären bald für das Capellarchiv verloren gegangen. Die Königin Maria Josepha behielt sie nämlich unter Verschluss. Nach ihrem Tode 1757 kamen sie in Unordnung; wodurch, hat man nicht erfahren. Zufällig erfuhr solches der alte Kammermusikus und Baßsänger Schuster, der Vater des spätern Capellmeisters gleichen Namens, machte am gehörigen Orte davon Meldung und erhielt den Auftrag, sie Rennern abzukaufen. Er brachte denn alle wieder um 20 Ducaten zusammen und lieferte sie an's Kirchenarchiv ab.¹

Ein Akteneintrag von 1786 im Sächsischen Hauptstaatsarchiv² verweist dagegen darauf, dass die Noten durch Joseph Schuster jun., ab 1787 Kapellmeister am Sächsischen Hof, in das Archiv der Katholischen Hofkirche kamen. Aus seiner Hand stammen auch Bearbeitungen einzelner Messen Heinichens, die er in der revidierten Form in das laufende Repertoire der katholischen Hofgottesdienste übernahm. Die Originalpartituren der Kirchenmusik Heinichens sind heute in erfreulicher Geschlossenheit in der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden erhalten.

Zur Missa Nr. 9

Alle Messen Johann David Heinichens gehören formal zum Typus der seit der Mitte des 17. Jahrhunderts gebräuchlichen „Missa concertata“, bei der die fünf großen Messenteile *Kyrie*, *Gloria*, *Credo*, *Sanctus* und *Agnus Dei* in separate Abschnitte – Arien, Duette, Chorsätze – untergliedert sind. Hervorhebenswert sind vor allem die relativ umfangreichen Solopartien, die in der Dresdner Kirchenmusik des späteren 18. Jahrhunderts in dieser Form kaum noch zu finden sind.

Das in der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden überlieferte Partiturotograph der vorliegenden Messe trägt die Datierung „Mens. Xbr. [Dezember] 1726“ sowie die Nummerierung als „Missa 9na“. Bei Seibel³ ist sie mit der falschen Datierung Februar

¹ Moritz Fürstenau, *Beiträge zur Geschichte der Königlich Sächsischen Kapelle*, Dresden 1849, S. 144.

² Loc. 910, *Das Churfürstliche Orchester*, Vol. VIII, fol. 278.

³ Gustav Adolph Seibel, *Das Leben des Königl. Polnischen und Kurfürstl. Sächs. Hofkapellmeisters Johann David Heinichen nebst chronologischem Verzeichnis seiner Opern und thematischem Katalog seiner Werke*, Leipzig 1913, S. 41.

1726 unter *Vokalkompositionen/Kirchenmusik/Messen* als laufende Nr. 5 eingeordnet. Bei Schmitz⁴ wird sie als „M 9“ gezählt. Er gibt außerdem den Hinweis auf die mögliche Entstehung der Messe für das Weihnachtsfest 1726. Tatsächlich finden sich im *Diarium* der Dresdner Jesuiten Hinweise auf eine Aufführung von Musik Heinichens am 25. Dezember des genannten Jahres: „Musicam produxit D. Heiningen“.⁵ Horn⁶ schließt diese These dagegen eher aus und vermutet einen Zusammenhang mit dem Geburtstag der Kurprinzessin am 8. Dezember.

Sowohl der Umfang und die große Besetzung als auch der musikalische Duktus der Sätze deuten in jedem Fall auf eine festliche Aufführungsgelegenheit hin. Barocke Klangpracht entfaltet sich besonders in den großen Tutti-sätzen. Charakteristisch für Heinichens Kompositionsstil sind dabei die außergewöhnlich virtuosen Blechbläserpartien. Dem Qualitätsstand der Dresdner Hofkapelle angemessen, entsprachen sie ganz den Ansprüchen der höfischen Repräsentation. Die Kombinationen in der Orchesterbegleitung der Arien bzw. Ariosi zeigen teilweise eine ideenreiche Instrumentationskunst wie etwa im „Crucifixus“ (Fagott mit den Violinen im Unisono, dazu Basso continuo) oder im „Benedictus“ (Flöten, Oboen, Violinen, Viola ohne tiefe Bässe).

Das zwischen *Gloria* und *Credo* eingeschobene *Concertino* für Flöte, Oboen und Streicher mag dem heutigen Hörer innerhalb einer Messvertonung zunächst ungewohnt erscheinen. Teile des Messzeremoniells, zumeist das *Graduale*, durch Instrumentalstücke zu ersetzen, entsprach jedoch durchaus einer gängigen Praxis, nicht nur in Dresden. In der Regel verwendete man dabei jedoch Werke anderer Musiker. Dass im vorliegenden Fall Heinichen selbst als Komponist auftritt, ist eher ungewöhnlich und macht die Wiederentdeckung der *Missa Nr. 9* in ihrer Gesamtheit umso wertvoller.

Der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden sei abschließend für die freundliche Bereitstellung der Quellen und die Herstellung von Mikrofilmen gedankt.

Dresden, Januar 2005

Katrin Bemann

⁴ Eberhard Schmitz, *Die Messen Johann David Heinichens*, masch. Diss. Hamburg 1967, S. 27.

⁵ Zitat aus: „Exzerpte aus dem *Diarium Missionis S.J. Dresdae*“, vorgelegt von Wolfgang Reich unter Mitarbeit von Siegfried Seifert, in: *Zelenka-Studien II*, hrsg. von Günter Gattermann (= *Deutsche Musik im Osten* 12), Sankt Augustin 1997, S. 347.

⁶ Wolfgang Horn, *Die Dresdner Hofkirchenmusik 1720–1745. Studien zu ihren Voraussetzungen und zu ihrem Repertoire*, Stuttgart 1987, S. 80.

Foreword

In the first half of the 18th century events developed which earned for Dresden the reputation, which it still enjoys, of having been an important baroque residence. As with many other German princely courts at that time, the capital of Saxony strove to imitate the French Court of Louis XIV, who was the epitome of an absolute monarch with a passion for splendor. The assumption of the Polish throne in 1697 led to efforts to attain grander displays of pomp, which became more important. As a result of this political event, during the reign of Augustus the Strong and of his son the Elector Friedrich August II Dresden saw a great blossoming of architecture, painting, sculpture and fine artistry in full splendor. At that time Daniel Matthäus Pöppelmann designed the Zwinger, and Johann Melchior Dönglinger created treasures such as the *Hofstaat zu Delhi*.

In no small way, music, with its entire palette, served the Court in its wish to represent itself with prestige. The Court Orchestra of Dresden brought together the foremost instrumental virtuosi of the age, and was celebrated throughout Europe for its excellence. If the opera in Dresden attained its first pinnacle of success under the direction of the Italian composer Antonio Lotti, an era of the significant cultivation of church music dawned in 1720. Since the politically motivated conversion of Augustus the Strong to Catholicism in 1697, the Court remained isolated in an otherwise devoutly Lutheran Saxony. In the effort to give the new faith legitimation and respect, the imposing effects achieved by musical means were only all too welcome.

One of the composers to whom this blossoming of church music was due was Johann David Heinichen. Born in 1683 at Krössuln near Weißenfels, he was taught by Johann Schelle and Johann Kuhnau at the Thomasschule in Leipzig. He studied law before being appointed, around 1710, as Music Director of the Court of Sachsen-Zeitz. During a visit to Italy he met the Electoral Prince of Saxony in Venice, who appointed him as Music Director of the Court of Dresden. When the Prince came to power in 1717 Italian opera stood in the center of musical life at the Court. Particularly splendid were the festivities surrounding the wedding of the Electoral Prince and the Habsburg Princess Maria Josepha in September 1719. However, this state of affairs was soon to change. In 1720, as the result of strife between Heinichen and the singers, the opera company was disbanded. Thus, for some years, providing the music for the Catholic services became the principal task of the Court musicians. Anyway, church music also had a zealous patroness in the deeply religious Electoral Princess Maria Josepha.

For Heinichen, who had enjoyed great success in Italy with operas, the new development signified a radical change in his creative labors. Sacred works now took pride of place. His first Mass was performed in Dresden in 1721. All his church works – including eleven additional Masses, two Requiems and some 30 psalm settings – were performed in the “Comoedie-Hauß” on the Taschenberg, built in 1667 by Wolf Caspar von Klengel and redesigned for sacred use

in 1708 (the famous Catholic Hofkirche of Gaetano Chiaveri was not dedicated until 1751).

After Heinichen's death in 1729 his church music remained in the possession of Maria Josepha, and it came to public notice only decades later, as Moritz Fürstenau remarked:

Heinichen's church music had almost been lost for the chapel archive, because Queen Maria Josepha kept it locked away. After her death in 1757 it was left in disorder; but it was never learned why this occurred. By chance the old chamber musician and bass singer Schuster, father of the later Music Director of the same name, heard of this, informed those in authority, and was given the task to purchase it from Renner. He obtained it all for 20 ducats, and delivered it into the church archive.¹

However, according to a document of 1786 in the Hauptstaatsarchiv of Saxony,² the music was placed in the archive of the Catholic Hofkirche by Joseph Schuster junior, who, beginning in 1787, was Music Director at the Court of Saxony. He also made arrangements of certain Masses by Heinichen and brought them, in their revised form, into the repertoire of the Catholic Court services. Fortunately, the original scores of Heinichen's complete church music have been preserved in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden.

Mass No. 9

Formally, all the Masses of Johann David Heinichen belong to the genre of the “Missa concertata,” customary since the 17th century, in which each of the five principal sections *Kyrie, Gloria, Credo, Sanctus* and *Agnis Dei* is subdivided into separate sections as arias, duets and choruses. Especially worth mentioning are the relatively extensive solo sections, such as are hardly to be found in the Dresden church music of the later 18th century.

The autograph score of this Mass, preserved in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, is dated “Mens. Xbr [December] 1726,” and it is numbered “Missa 9na.” Seibel³ has listed it with the incorrect date of February 1726 as No. 5, under *Vokalkompositionen/Kirchenmusik/Messen*. Schmitz⁴ numbers it “M 9.” He also writes that this Mass may have been composed for Christmas 1726. It is a fact that the *Diarium* of the Dresden Jesuits mentions a performance of music by Heinichen on the 25 December of that year: “Musicam

¹ Moritz Fürstenau, *Beiträge zur Geschichte der Königlich Sächsischen Kapelle*, Dresden, 1849, p. 144.

² Loc. 910, *Das Churfürstliche Orchester*, vol. VIII, fol. 278.

³ Gustav Adolph Seibel, *Das Leben des Königl. Polnischen und Kurfürstl. Sächs. Hofkapellmeisters Johann David Heinichen nebst chronologischem Verzeichnis seiner Opern und thematischem Katalog seiner Werke*, Leipzig, 1913, p. 41.

⁴ Eberhard Schmitz, *Die Messen Johann David Heinichens*, dissertation script, Hamburg, 1967, p. 27.

⁵ Quoted from: “Exzerpte aus dem Diarium Missionis S. J. Dresdae,” presented by Wolfgang Reich with the collaboration of Siegfried Seifert, in: *Zelenka-Studien II*, edited by Günter Gattermann (= Deutsche Musik im Osten 12), Sankt Augustin, 1997, p. 347.

⁶ Wolfgang Horn, *Die Dresdner Hofkirchenmusik 1720-1745. Studien zu ihren Voraussetzungen und zu ihrem Repertoire*, Stuttgart, 1987, p. 80.

produxit D. Heiningen."⁵ However, Horn⁶ disagrees, suggesting a connection with the birthday of the Electoral Princess on 8 December.

In any event, the length of the work, its scoring for large forces, and the musical tenor of the movements all point to a festive performance. Baroque tonal splendor is created especially in the great tutti movements. Characteristic of Heinichen's compositional style are the unusual virtuosic brass parts. Written for the outstanding instrumentalists of the Court Orchestra of Dresden, this music fulfilled all the requirements for courtly display. The combinations of instruments used in the orchestral accompaniments to the arias and ariosi sometimes reveal instrumentation rich in ideas, as in the "Crucifixus" (bassoon with the violins in unison, and basso continuo) and in the "Benedictus" (flutes, oboes, violins, viola, without low-registered bass instruments).

The *Concertino* for flute, oboes and strings inserted between the *Gloria* and the *Credo* may appear unusual to the modern listener in a setting of the Mass. However, it was at that time a common practice, not only in Dresden, to replace parts of the Mass ceremonial, generally the *Graduale*, by instrumental pieces. Generally works by other composers were used, but in this instance Heinichen wrote the *Concertino* himself; this is unusual, and it makes the rediscovery of *Missa Nr. 9* in its entirety all the more important.

The editor wishes to thank the Sächsische Landesbibliothek – Staats und Universitätsbibliothek Dresden for making the source material available, and for producing microfilms.

Dresden, January 2005
Translation: John Coombs

Katrin Bemann

Avant-propos

Au cours de la première moitié du XVIII^e siècle, Dresde fut le théâtre d'une évolution qui valut à la ville sa réputation célébrée jusqu'à aujourd'hui de grande résidence baroque. Comme dans beaucoup de cours princières allemandes de cette époque, la capitale de la Saxe cherchait elle aussi à imiter le modèle de la cour française de Louis XIV, considérée comme la quintessence d'un règne absolutiste aimant le faste. La Saxe ayant repris la couronne royale polonaise en l'an 1697, les aspirations à une représentation pleine d'effet se firent encore plus pressantes. C'est grâce à ce contexte politique que purent s'épanouir dans toute leur splendeur architecture, peinture, sculpture et artisanat d'art à Dresde sous les règnes d'Auguste le Fort et de son fils, l'Électeur Frédéric Auguste II. Daniel Matthäus Pöppelmann par exemple conçut le « Zwinger » dans ces années-là et Johann Melchior Dinglinger réalisa des chefs-d'œuvre tels que le *Hofstaat zu Delhi*.

La musique elle non plus ne fut pas en reste pour servir de toute sa palette les efforts de représentation de la cour. La chapelle de la cour de Dresde réunissait les meilleurs virtuoses instrumentaux de l'époque et devint célèbre pour sa grande qualité dans toute l'Europe. Alors que l'opéra avait connu un premier apogée sous la conduite du compositeur italien Antonio Lotti, c'est une époque de pratique de la musique sacrée qui s'amorça vers 1720. Depuis la conversion d'Auguste le Fort au catholicisme (1697) pour raison d'État, la cour était toujours très isolée dans une Saxe profondément luthérienne. Les moyens musicaux riches d'effet ne pouvaient que servir les efforts de légitimer et de donner un certain prestige à la nouvelle croyance.

Johann David Heinichen fut l'un des compositeurs qui marquèrent de leur empreinte de manière exemplaire cet âge d'or de la musique d'église. Né en 1683 à Krössuln près de Weißenfels, il fut élève de Saint-Thomas à Leipzig sous la direction de Johann Schelle et de Johann Kuhnau. Il étudia tout d'abord le droit avant d'être appelé vers 1710 au poste de maître de chapelle à la cour de Saxe-Zeitz. Pendant un séjour en Italie, il fit la connaissance à Venise de l'Électeur de Saxe et celui-ci l'engagea en qualité de maître de chapelle à la cour de Dresde. À l'époque de son entrée en fonction en 1717, l'opéra italien était au cœur de l'activité musicale dans la résidence saxonne. Le point culminant furent les festivités en l'honneur du mariage de l'Électeur avec Marie-Josèphe, fille de la maison des Habsbourg, en septembre 1719. Mais la situation changea rapidement. En 1720, à la suite d'une dispute entre Heinichen et les chanteurs, l'Opéra fut dissous temporairement. Au cours des années suivantes, la tâche centrale de la chapelle de la cour fut donc d'agencer les offices religieux catholiques. La musique d'église avait de toute façon trouvé une protectrice zélée en la personne de l'Électrice Marie-Josèphe, très croyante.

Pour Heinichen qui avait fêté de grands succès en Italie notamment avec des opéras, ce nouveau cours des choses signifia un tournant décisif dans son travail de composition. Les œuvres religieuses étaient désormais au premier

plan. Sa première Messe fut donnée à Dresde en 1721. Le lieu de représentation de toutes ses œuvres sacrées – dont onze autres Messes, deux Requiem et près de 30 compositions de psaumes – fut la « Comodie-Hauß » (Maison de la comédie) sur le Taschenberg construite en 1667 par Wolf Caspar von Klengel et remaniée en 1708 pour un usage sacré (la célèbre église de la cour catholique de Gaetano Chiaveri ne fut consacrée qu'en 1751).

Le matériau musical sacré de Heinichen resta après sa mort en 1729 en possession de Marie-Josèphe et ne refit manifestement surface que des décennies plus tard, comme le fait remarquer Moritz Fürstenau :

La musique sacrée de Heinichen aurait failli être perdue pour les archives de la chapelle. La reine Marie-Josèphe la conservait en effet sous scellés. À sa mort en 1757, la musique fut l'objet d'un grand désordre ; on ignore pourquoi. C'est par hasard que le vieux musicien de chambre et basse Schuster apprit cet état de fait (il était lui-même le père du futur maître de chapelle du même nom), le rapporta aux autorités compétentes et fut chargé de la racheter à Renner. Il rassembla alors toutes les notes pour 20 ducats et les remit aux archives de l'église.¹

Une mention dans un document de 1786 dans les archives de l'État de Saxe² indique par contre que les partitions furent versées aux archives de l'église de la cour catholique par Joseph Schuster jun., maître de chapelle à la cour de Saxe à partir de 1787. Il procéda aussi à des arrangements de quelques Messes de Heinichen qu'il inclut sous la forme révisée dans le répertoire courant des offices religieux de la cour catholique. Les partitions originales de la musique sacrée de Heinichen sont aujourd'hui heureusement toutes rassemblées et conservées dans la Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden.

La Messe n° 9

Toutes les Messes de Johann David Heinichen font partie formellement du type de la « Missa concertata » en usage depuis le milieu du XVII^e siècle, dans laquelle les cinq grandes parties de la messe *Kyrie*, *Gloria*, *Credo*, *Sanctus* et *Agnus Dei* sont divisées en des segments distincts – arias, duos, chœurs. Il est important de mentionner notamment les parties solistes relativement volumineuses que l'on ne trouve pratiquement plus sous cette forme dans la musique sacrée de Dresde de la fin du XVIII^e siècle.

L'autographe de la partition de la Messe présente, conservé à la Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, porte la datation « Mens Xbr. [Décembre] 1726 » ainsi que la numérotation de « Missa 9na ». Chez Seibel³, elle est cataloguée avec la mauvaise datation de février 1726 en tant que n° 5 courant parmi les *Composi-*

¹ Moritz Fürstenau, *Beiträge zur Geschichte der Königlich Sächsischen Kapelle*, Dresde 1849, p. 144.

² Loc. 910, *Das Churfürstliche Orchester*, vol. VIII, f. 278.

³ Gustav Adolph Seibel, *Das Leben des Königl. Polnischen und Kurfürstl. Sächs. Hofkapellmeisters Johann David Heinichen nebst chronologischem Verzeichnis seiner Opern und thematischem Katalog seiner Werke*, Leipzig 1913, p. 41.

tions vocales/Musique sacrée/Messes. Chez Schmitz⁴, elle est numérotée « M 9 ». Il note en outre que la Messe aurait pu être composée pour la fête de Noël 1726. Effectivement, on trouve dans le *Diarium* des jésuites de Dresde des mentions d'une représentation de musique de Heinichen le 25 décembre de l'année citée : « Musicam produxit D. Heinichen ».⁵ Horn⁶ exclut par contre cette thèse et suppose un rapport avec l'anniversaire de l'Électrice le 8 décembre.

Autant l'envergure et la grande distribution que le style musical des compositions indiquent en tous les cas une occasion de représentation solennelle. Les somptueuses sonorités baroques s'épanouissent particulièrement dans les grands passages tutti. Caractéristiques du style de composition de Heinichen ici : les parties de cuivre d'une exceptionnelle virtuosité. Face au niveau de qualité de la chapelle de la cour de Dresde, elle satisfaisaient tout à fait aux exigences de représentation de la cour. Les combinaisons dans l'accompagnement orchestral des arias ou ariosi témoignent en partie d'un art de l'instrumentation inventif, comme par exemple dans le « Crucifixus » (basson avec les violons à l'unisson, plus basso continuo) ou dans le « Benedictus » (flûtes, hautbois, violons, alto sans basses graves).

Le *Concertino* pour flûte, hautbois et cordes inséré entre le *Gloria* et le *Credo* peut paraître à l'auditeur d'aujourd'hui tout d'abord inhabituel pour une messe. Mais remplacer des parties du cérémoniel de la messe, le plus souvent le *graduel*, par de pièces instrumentales correspondait tout à fait à une pratique courante, pas seulement à Dresde. En règle générale, on reprenait cependant des œuvres d'autres musiciens. Le fait que dans le cas présent, Heinichen apparaisse lui-même en tant que compositeur est plutôt inusité et donne toute sa valeur à la redécouverte de la *Missa n° 9*.

Nous adressons pour finir tous nos remerciements à la Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden pour son aimable mise à disposition des sources et la confection de microfilms.

Dresde, janvier 2005
Traduction : Sylvie Coquillat

Katrin Bemmman

⁴ Eberhard Schmitz, *Die Messen Johann David Heinichens*, thèse dact., Hambourg 1967, p. 27.

⁵ Citation de : « Exzerpte aus dem Diarium Missionis S.J. Dresdae », présenté par Wolfgang Reich avec la collaboration de Siegfried Seifert, dans : *Zelenka-Studien II*, éd. par Günter Gattermann (= Deutsche Musik im Osten 12), Sankt Augustin 1997, p. 347.

⁶ Wolfgang Horn, *Die Dresdner Hofkirchenmusik 1720–1745. Studien zu ihren Voraussetzungen und zu ihrem Repertoire*, Stuttgart 1987, p. 80.

Missa Nr. 9 in D

Kyrie

Johann David Heinichen
1683–1729

Kyrie I

Andante

Oboe I

Oboe II

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Andante

Basso continuo

Aufführungsdauer / Duration: ca. 45 min.

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First edition
edited by
Katrin Bemmann

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#), containing four measures of whole notes. The second staff is a piano accompaniment with a treble clef, featuring a melodic line with slurs and a bass line with whole notes. The third and fourth staves are part of a grand staff with treble and bass clefs, containing piano accompaniment for the first two measures.

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps, containing four measures of whole notes. The second staff is a piano accompaniment with a treble clef, featuring a melodic line with slurs and a bass line with whole notes. The third and fourth staves are part of a grand staff with treble and bass clefs, containing piano accompaniment for the last two measures.

The third system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps, containing four measures of whole notes. The second, third, and fourth staves are piano accompaniment staves (treble, grand staff, and bass) that are mostly empty, indicating rests for the instruments in these measures.

The fourth system of the musical score consists of four staves. The top three staves are piano accompaniment staves (treble, grand staff, and bass) that are mostly empty. The bottom staff is a bass line with a bass clef and a key signature of two sharps, containing four measures of eighth notes.

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

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, including the vocal line with the lyrics "Ky - - - ri -".

Tutti

Ky - - - ri -

Tutti

Ky - - - ri -

Tutti

Ky - - - ri -

Tutti

Ky - - - ri -

Fifth system of musical notation, primarily piano accompaniment.

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

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

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

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

First system of musical notation, featuring a vocal line and piano accompaniment in G major.

Second system of musical notation, consisting of five staves of piano accompaniment.

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

35

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

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

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

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

Fourth system of musical notation, featuring a vocal line and piano accompaniment with lyrics.

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The vocal parts feature melodic lines with some rests, while the piano accompaniment provides harmonic support with chords and moving lines.

The second system of the musical score continues the vocal and piano parts from the first system. It maintains the same key signature and time signature. The vocal lines show further melodic development, and the piano accompaniment continues with its harmonic structure.

40

The third system of the musical score includes lyrics for the vocal parts. The lyrics are: "Ky - ri - e, Ky - ri - e" on the first line; "e, Ky - ri - e, Ky - ri - e... e -" on the second line; "e, Ky - ri - e, Ky - ri - e e -" on the third line; and "e. Ky - ri - e, Ky - ri - e... e -" on the fourth line. The piano accompaniment continues below the vocal parts.

Musical score for the first system, measures 45-50. It includes a vocal line and piano accompaniment with treble and bass clefs.

Musical score for the second system, measures 45-50. It includes a vocal line and piano accompaniment with treble and bass clefs.

Musical score for the third system, measures 45-50. It includes a vocal line with lyrics and piano accompaniment with treble and bass clefs.

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

son,

e

son,

e

lei

lei - son,

e - lei - son,

e - - - lei

lei - son,

e - lei - son,

e - lei - - - son,

e - lei

lei - son,

e - lei

son,

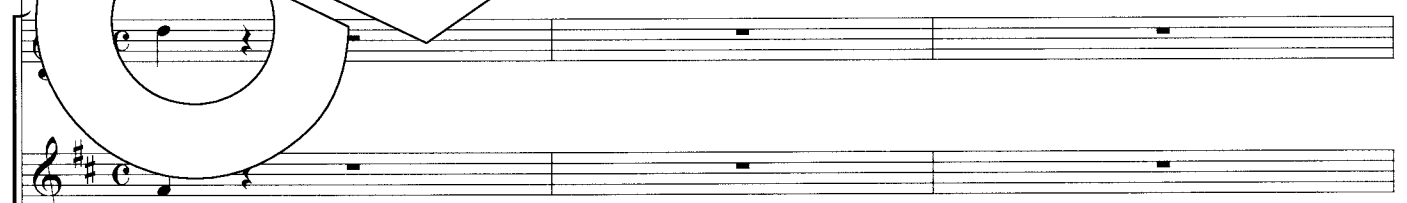
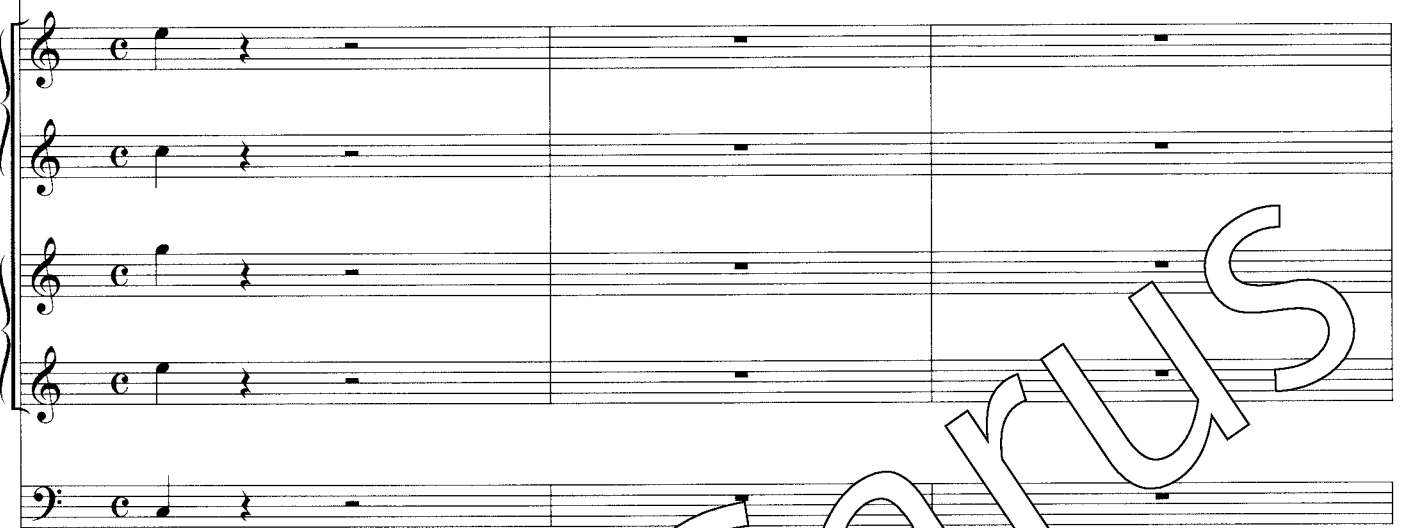
e

lei

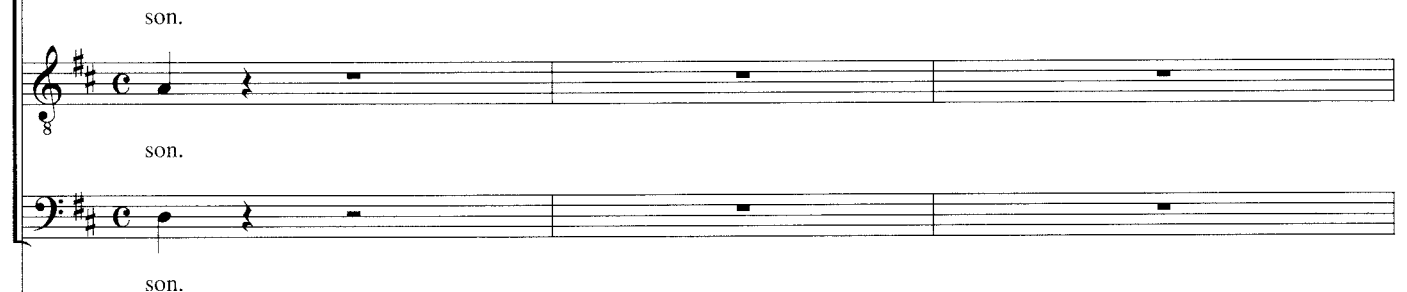
Christe eleison

55 **Larghetto**


2 Hautbois Soli dolcemente



son.



Larghetto



Musical notation for the first system, consisting of two staves. The top staff contains a series of eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains a similar pattern of eighth notes with stems pointing down, followed by a quarter rest.

Four empty musical staves, likely for a piano accompaniment or other instruments, arranged in a grand staff format.

Musical notation for the third system, consisting of two staves. The top staff contains a series of eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains a similar pattern of eighth notes with stems pointing down, followed by a quarter rest.

Musical notation for the fourth system, consisting of two staves. The top staff contains a series of eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains a similar pattern of eighth notes with stems pointing down, followed by a quarter rest.

Musical notation for the fifth system, featuring a vocal line. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Solo Chri - ste e - lei - - - - - son, e - lei - - - -".

Musical notation for the sixth system, featuring a vocal line. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Solo Chri - ste e - lei - - - - - son, e - lei - - -".

Two empty musical staves, likely for a piano accompaniment or other instruments.

Musical notation for the eighth system, featuring a bass line. The melody is written on a bass clef staff with a key signature of one sharp (F#). The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, 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C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C35

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

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

65

65

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

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

69

69

- - -son.

- - -son.

Kyrie II

73 **Sostenuto**

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I
Oboe I

Violino II
Oboe II

Viola

Soprano
y e e - - - - - lei - son, e - - - - lei - -

Alto
Tutti
Ky - ri - e e -

Tenore

Basso

Basso continuo
Sostenuto
t.s.

Four empty musical staves for piano accompaniment, arranged in two systems of two staves each. The top system uses treble clefs, and the bottom system uses bass clefs.

Musical score for piano accompaniment in two systems. The first system consists of four staves (two treble, two bass). The second system consists of three staves (two treble, one bass). The music is in a key with two sharps (F# and C#) and a 4/8 time signature.

Vocal line with lyrics and piano accompaniment. The vocal line is on a single staff with lyrics below it. The piano accompaniment is on two staves (treble and bass). The lyrics are:

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

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

Tutti

Ky - ri - e e - - - -

Piano accompaniment for the vocal line, consisting of two staves (treble and bass) with musical notation.

Empty musical staves for piano accompaniment, consisting of two systems of two staves each.

Musical notation for piano accompaniment, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation with vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp (F#). The music includes lyrics and a *Tutti* marking.

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

Piano accompaniment for the first system, measures 93-96. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for the second system, measures 93-96. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The music continues with similar rhythmic patterns as the first system.

93

Vocal and piano accompaniment for the third system, measures 93-96. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. The lyrics are: "son, e-lei - - - - son, e-lei - - - - son, e-lei - - - - son, e-lei - - - - son, e-lei - - - - son, e-lei - - - -".

98

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

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

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

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

Carus

Four empty musical staves, two for the right hand (treble clef) and two for the left hand (bass clef), grouped by a brace on the left. The staves are blank, indicating a section of the score where the piano accompaniment is not written.

Musical score for piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a key with one sharp (F#) and a 4/4 time signature. The melody in the right hand is active, while the left hand provides a steady accompaniment.

Musical score featuring vocal lines and piano accompaniment. It includes five staves: two for the right hand (treble clef) and two for the left hand (bass clef) for the piano, and one for the vocal line. The vocal line is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "son, e - son, e - lei - son, e - lei - son, e - lei - son, e -".

Musical score for piano accompaniment. It consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The music is in a key with one sharp (F#) and a 4/4 time signature. The melody in the right hand is active, while the left hand provides a steady accompaniment.

Four empty musical staves for piano accompaniment, consisting of two grand staff systems (treble and bass clefs).

Musical notation for piano accompaniment in G major (one sharp). The notation includes treble and bass clefs with various notes and rests. A large, stylized watermark 'Carus' is overlaid across the middle of the page.

Vocal line with lyrics and piano accompaniment. The lyrics are:

son. e lei - - - - -

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

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

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

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

Piano accompaniment for the first system, measures 133-136. It consists of four staves: two treble clefs and two bass clefs. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Piano accompaniment for the second system, measures 133-136. It consists of three staves: two treble clefs and one bass clef. The music continues with a similar rhythmic pattern to the first system.

Vocal and piano accompaniment for the second system, measures 133-136. It includes vocal lines and piano accompaniment. The lyrics are: "e - lei - son. lei - lei - son, e - lei - son. - son, e - lei - son. lei - son, e - lei - son." The piano accompaniment continues with the same rhythmic pattern.

Gloria

Vivace

Oboe I

Oboe II

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Vivace

Basso continuo

The musical score is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Vivace'. The score includes parts for Oboe I and II, Horns I and II in D/Re, Trumpets I and II in D/Re, Timpani in d-A/Re-La, Violins I and II, Viola, Soprano, Alto, Tenor, Bass, and Basso continuo. A large watermark 'CARUS' is overlaid on the score.

6

6

f *p*

6

8

11

f

f

11

Tutti

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

Tutti

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

Tutti

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

Tutti

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

f

Musical score for the first system, including piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern with sixteenth notes and eighth notes. The vocal lines are in a soprano and alto register, with lyrics: "cel - sis, in ex - cel - sis De - o." The score includes dynamic markings such as *p* and *pp*.

Musical score for the second system, including piano accompaniment and vocal lines with lyrics. The piano part continues with similar rhythmic patterns. The vocal lines are in a soprano and alto register, with lyrics: "cel - sis, in ex - cel - sis De - o. Et in". The score includes dynamic markings such as *p* and *Solo*.

Lau - da - mus

Lau - da - mus

Lau - da - mus

Tutti

ter - ra pax ho - mi - ni - bus bo-nae vo - lun - ta - - tis. Lau - da -

31

Solo

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

te, lau - da - - - - - mus, lau - da - mus te,

te, lau - da - - - - - mus, lau - da - mus te,

mus, lau - da - mus te,

t.s. Accomp.

The image shows a musical score for a piece titled "Carus 27.048". The score is written for a vocal ensemble and piano accompaniment. It consists of several systems of staves. The first system (measures 44-47) shows the vocal parts and piano accompaniment. The piano part features a prominent sixteenth-note arpeggiated figure in the right hand. The second system (measures 48-51) contains the vocal lyrics: "mus te, glo-ri-fi-ca". The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment continues with the arpeggiated figure. The score is marked with a large, stylized watermark "CARUS" across the middle. The page number "44" appears at the top left and bottom left of the score area.

us, glo - ri - fi mus, glo - ri - fi - ca - mus te. Gra - ti - as

- - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Gra - ti - as

- - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Gra - ti - as

- - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Gra - ti - as

a - gi-mu - - - bi pro - pter ma - - -

a - gi-mus ti - - - - bi pro - pter ma - - - - - - -

a - gi-mus ti - - - - bi pro - pter ma - - - - gnam, pro - pter

a - gi-mus ti - - - - bi pro - pter ma - - - - - - - - - gnam,

61

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

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

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

pro - pter ma - - - - -

t.s.

67

67

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

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

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

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

Accomp.

71

71

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

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

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

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

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

Third system of musical notation, showing the continuation of the vocal and piano parts.

Fourth system of musical notation, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "ri - am tu - - - am." repeated on three different vocal staves.

Fifth system of musical notation, primarily consisting of piano accompaniment.

Domine Deus

80 **Allegro**

Violino I, II
unisono

Viola

Soprano

Basso
continuo

84

84

Solo

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

89

89

Pa - ter o - mni - pot - ens.

94

94

99

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

104

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

109

113

tris.

Qui tollis

118 **Larghetto**

Flauto I

Flauto II

Violino I
sempre p

Violino II
sempre p

Viola
sempre p

Tenore

Basso continuo
sempre p

121

121

124

Musical score for measures 124-127. It consists of five staves: two for the voice (treble and bass clefs) and three for the piano accompaniment (treble, middle, and bass clefs). The music is in G major and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

124

Solo

Vocal line for measures 124-127. The lyrics are: Qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re, mi - se - re - re - bis, mi - se -

128

Musical score for measures 128-131. It consists of five staves: two for the voice (treble and bass clefs) and three for the piano accompaniment (treble, middle, and bass clefs). The music continues in G major and 4/4 time.

128

Vocal line for measures 128-131. The lyrics are: re - - - re no - bis,

132

132

8
qui tol - lis pec - ca - ta, pec - ca - ta mun - di, sus - ci - pe de - pre - ti -

136

136

8
no - stram, qui se - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re -

139

Musical score for measures 139-142. The score consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a complex piano accompaniment with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

139

Musical score for measures 139-142. The top staff is a vocal line in treble clef, and the bottom staff is piano accompaniment in bass clef. The vocal line includes the lyrics: "- re, mi - se - re - - - re - ro -". The piano accompaniment is in the same key signature as the previous system.

143

Musical score for measures 143-146. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex piano accompaniment with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

143

Musical score for measures 143-146. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The music features a piano accompaniment with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

Quoniam

147

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I
Oboe I

Violino II
Oboe II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Tutti

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

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

Tutti

Tu so-lus Sanctus, tu so-lus Do-mi-nus, tu so-lus Al-tis-si-mus, so-lus Al-

Tutti

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

t.s.



Allegro

15

tis - si-mus, Je - su Chri - ste. Cum San - - - - - cto Spi - ri-tu, in glo - - - - -

tis - si-mus, Je - su Chri - ste. In glo - - - - - ri - a De - i Pa-tris, in glo - - - - -

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

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

Allegro

Piano accompaniment for measures 157-160, featuring four staves of treble clef music.

Piano accompaniment for measures 161-164, featuring four staves of treble clef music. A large 'Carus' watermark is overlaid on this section.

Vocal line with lyrics for measures 157-164, including a large 'Carus' watermark.

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

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

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

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

Piano accompaniment for the first system, consisting of four staves (treble and bass clefs).

Piano accompaniment for the second system, consisting of four staves (treble and bass clefs).

162

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

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

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

- - - ri-a De - i Pa - - - tris. A -

Vocal line with lyrics and piano accompaniment for the third system, including a large watermark 'CARUS'.

Piano accompaniment for measures 167-170. The first two staves are in treble clef, and the last two are in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

Piano accompaniment for measures 171-174. The first two staves are in treble clef, and the last two are in bass clef. The music continues with rhythmic patterns, including some sixteenth-note runs.

Vocal line with lyrics for measures 167-174. The lyrics are:

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

- - men, a - - - - - men, a - - - - - men, cum San - - - - -

A - - men, a - - men, a - - - - - men, a - - men, in glo - - -

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

Piano accompaniment for the first system, consisting of four staves with treble clefs. The music is in a major key and features a steady rhythmic accompaniment.

Piano accompaniment for the second system, consisting of four staves with treble clefs. The music continues with a similar rhythmic pattern.

Vocal line with lyrics and piano accompaniment for the third system. The lyrics are: in glo - - - ri-a De - i Pa - tris. A - - - - -
 - - - cto Spi - ri - tu, - cum San - - - - - cto Spi - ri - tu, in glo - ri - a De - i
 - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - - - tris, De - i Pa - - - -
 cum San - - - - - cto Spi - ri - tu, - in glo - ri - a De - i Pa -

Piano accompaniment for measures 177-180, featuring four staves of treble clef music.

Bass line for measures 177-180.

Piano accompaniment for measures 181-184, featuring four staves of treble clef music.

Vocal line for measures 181-184.

- - m a - - - men, cum San - - - - - cto Spi - ri -

Pa - tris. A - - - - men, a - - - - - - - - - men, cum San - - - - -

tris. A - - - - men, a - - - - - - - - - men, in glo -

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

Piano accompaniment for measures 185-188, featuring four staves of treble clef music.

Piano accompaniment for measures 182-185, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment with quarter notes.

Piano accompaniment for measures 186-189, continuing the melodic and harmonic patterns from the previous system.

Vocal line with lyrics for measures 182-189. The lyrics are: "u, - - - ri-a De - i Pa - - - tris. A - men, - - - cto Spi - ri - tu, in glo - ri - a De - i, De-i Pa - - - tris. A - - - men, a - - - ri-a De-i Pa - tris, in glo - - - ri-a De - i Pa - - - tris. cum San - - - cto Spi - ri-tu, in glo - - - ri-a De - i Pa-tris. A -".

Piano accompaniment for measures 187-191, featuring four staves of treble clef music.

Piano accompaniment for measures 192-196, featuring four staves of treble clef music with a large watermark 'CARUS' overlaid.

Vocal line with lyrics for measures 187-191, featuring four staves of music with lyrics in German.

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

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

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

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

Concertino

Allegro

Flauto

Violino I
Oboe I

Violino II
Oboe II

Viola

Basso
continuo

Allegro

4

8

senza Oboe

p

senza Oboe

p

8

12

Musical score for measures 12-14, first system. It consists of a treble staff for the flute and a grand staff (treble and bass) for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The flute part features a continuous sixteenth-note pattern. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and rests in the left hand.

12

Musical score for measures 12-14, second system. It is a grand staff for the piano, showing the continuation of the eighth-note accompaniment from the first system.

15

Musical score for measures 15-17, first system. Similar to the first system, it includes a treble staff for the flute and a grand staff for the piano. The flute part continues with its sixteenth-note pattern. The piano accompaniment remains consistent.

15

Musical score for measures 15-17, second system. Grand staff for the piano. A dynamic marking of *p* (piano) is present at the beginning of the system.

19

Musical score for measures 19-21, first system. The flute part has a rest in measure 19, then resumes its sixteenth-note pattern. The piano accompaniment continues.

Musical score for measures 19-21, second system. Grand staff for the piano. It includes performance instructions: "con Oboe" and "senza Oboe" for both the right and left hands. Dynamic markings of *f* (forte) and *p* (piano) are used to indicate the change in texture.

19

Musical score for measures 19-21, third system. Grand staff for the piano. A dynamic marking of *f* is present at the beginning of the system.

22

22

p

25

25

28

28

f con Oboe

f con Oboe

f

31

Musical score for measures 31-33. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

31

Musical score for measure 31, featuring a bass line (bass clef) with a rhythmic accompaniment of eighth notes.

34

Musical score for measures 34-36. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

34

Musical score for measure 34, featuring a bass line (bass clef) with a rhythmic accompaniment of eighth notes. A dynamic marking *p* is present below the staff.

38

Musical score for measures 38-40. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

38

Musical score for measure 38, featuring a bass line (bass clef) with a rhythmic accompaniment of eighth notes.

41

senza Oboe
p

senza Oboe
p

p

41

p

45

con Oboe
p

con Oboe
p

p

45

48

f

f

f

48

f

52

senza Oboe
p
senza Oboe
p

56

p
p

59

con Oboe
f
con Oboe
f
f

62

Musical score for measures 62-64. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The key signature has two sharps (F# and C#).

62

Musical score for measures 65-68. The piano accompaniment continues with intricate rhythmic patterns. A large, stylized watermark 'CARUS' is overlaid on the page.

65

Musical score for measures 69-72. The piano accompaniment continues with intricate rhythmic patterns. A large, stylized watermark 'CARUS' is overlaid on the page.

65

Musical score for measures 73-78. The piano accompaniment continues with intricate rhythmic patterns. A large, stylized watermark 'CARUS' is overlaid on the page.

69

Musical score for measures 79-84. The piano accompaniment continues with intricate rhythmic patterns. A large, stylized watermark 'CARUS' is overlaid on the page.

69

73

senza Oboe
p

senza Oboe
p

p

73

76

f

f

f

76

79

senza Oboe
p

senza Oboe
p

p

79

82

Musical score for measures 82-84. The top staff is a melodic line with eighth-note patterns. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

82

Bass line for measures 82-84, showing a simple eighth-note bass line.

85

Musical score for measures 85-87. The top staff continues the melodic line. The piano accompaniment includes oboe parts marked "con Oboe" and "f". A large watermark "Carus" is overlaid on the score.

85

Bass line for measures 85-87, showing a simple eighth-note bass line.

88

Musical score for measures 88-90. The top staff continues the melodic line. The piano accompaniment includes oboe parts marked "senza Oboe" and "pp". A large watermark "Carus" is overlaid on the score.

88

Bass line for measures 88-90, showing a simple eighth-note bass line.

92

con Oboe
f
con Oboe
f
f

92

p *f*

95

95

98

98

Credo

Vivace

Oboe I

Oboe II

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-a / Re-La

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Tutti
Cre - - - do in u-num De -

Tutti
Cre - do, cre - - - do in u - num

Tutti
Cre - - - do in

Vivace

4

Cre - - - in u - num De - - - um, Pa - trem o - mni - pot - en -
 - - - um, De - um, Pa - - - trem o - mni - pot - en -
 8 De - - - um, in u - - num De - um, Pa - trem o - mni - pot - en -
 u - num De - um, in u - - num De - um, Pa - trem o - mni - pot - en -

7

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

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

8

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

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

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment section with four staves (Right Hand and Left Hand). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for the second system, including piano accompaniment. This system continues the piano accompaniment from the first system, featuring a dense texture of eighth and sixteenth notes in both hands.

10

li - - - u - - - Et in u - num Do - mi - num Je - - - sum

bi - - - li - um. Et in u - num Do - - - mi - num Je - - - - sum

8 bi - - - li - um. Et in u - num

bi - - - li - um. Et in u - num Do - mi - num

Musical score for the third system, including vocal lines and piano accompaniment. This system contains the vocal entries and accompaniment for the lyrics: "li - - - u - - - Et in u - num Do - mi - num Je - - - sum". It includes vocal staves for Soprano and Alto, and piano accompaniment staves for Right and Left Hand. The piano part continues with a rhythmic accompaniment.

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with intricate rhythmic patterns.

Musical score for the third system, including vocal lines and piano accompaniment with lyrics. The piano part continues with intricate rhythmic patterns.

Chri - stum, - u - m De - i u - ni - ge - ni - tum. Et ex Pa - tre

Chri - - - stum, Fi - li - um De - - - i, Fi - li - um De - i

Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex

Je - sum Chri - stum, Fi - - - - li - um De - i u - ni - ge - ni - tum.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of two vocal staves and four piano staves. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

Musical score for the second system, primarily piano accompaniment. It features two staves for the right hand and two for the left hand, continuing the eighth-note patterns and bass line from the first system.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "tum a o mni - a sae - cu-la. De - - - - - u - ni - ge - - - ni - tum. De - - - - - Pa - tre na-tum an - te o - mni-a sae - - - cu - la. Et ex Pa - tre na-tum an - te o - mni - a sae - - - cu - la. De - - - -". The score includes two vocal staves and four piano staves. A large watermark "CARUS" is overlaid on the page.

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

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

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including vocal lines with lyrics and piano accompaniment.

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

23

rum de De o, De - o ve - ro. Ge - ni-tum, non

ne, De - um De - o de De - o ve - ro. Ge - ni-

ne, De - um ve - rum de De - o ve - ro. Ge - - - ni - tum, non

ne, De - um ve - rum de De - o ve - ro. Ge - - - ni - tum, non

Musical score for the first system, including vocal lines and piano accompaniment. The piano part consists of four staves with a grand staff bracket. The vocal parts are on two staves. The key signature is one sharp (F#) and the time signature is 4/4.

Piano accompaniment for the second system, consisting of four staves with a grand staff bracket. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system with Latin lyrics. The piano part consists of four staves with a grand staff bracket. The vocal parts are on two staves. The lyrics are:
 fa - ctum con - sub - stan - ti - a - lem Pa - tri: per quem
 tum, non fa - ctum con - sub - stan - ti - a - lem Pa - tri: per quem o - mni-a
 fa - ctum con - sub - stan - ti - a - lem Pa - tri: per quem
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri:

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

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

Musical notation for the third system, including vocal lines and piano accompaniment.

29

mni - a - - - - - ta sunt. Qui pro - - - - - pter nos, - - - - -

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

o - - - - - mni - a fa - cta sunt. Qui

per quem o - mni - a fa - - - - - cta sunt. Qui pro - - - - - pter

Musical notation for the fourth system, including vocal lines and piano accompaniment.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the musical score consists of four staves, all of which are piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The piano part continues with the eighth-note accompaniment in the right hand and the active bass line in the left hand.

32

qui pro- pter et pro - - - pter no - stram sa - lu - tem de - scen - dit, de -

et pro - - - pter no - stram sa - lu - tem de - scen - dit, de -

pro - - - pter nos, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

nos, et pro - - pter no - stram sa - lu - - - tem de - scen - dit, de -

The third system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part continues with the eighth-note accompaniment in the right hand and the active bass line in the left hand.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with a melodic phrase and piano accompaniment with chords and moving lines.

Musical score for the second system, including piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "dit de ... qui pro - pter nos, qui pro - pter nos, scen - dit de coe - lis, de coe - lis, qui pro - pter scen - dit de coe - lis, de coe - lis, qui pro - pter nos, qui pro - pter scen - dit de coe - lis, qui pro - pter nos, qui pro - pter". The piano accompaniment continues with the same rhythmic pattern as the previous system.

Adagio

dit de Et in - car - na - tus est de Spi - ri - tu

scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu

scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu

scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu

Adagio

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

Empty musical staves for piano accompaniment.

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

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - - - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

Musical notation for the final system, including a vocal line and piano accompaniment.

Crucifixus

48 **Sostenuto**
Violino I, II unisono
sempre *p* dolcemente

Fagotto
sempre *p* dolcemente

48
Basso

Sostenuto
Basso continuo
sempre *p*

52

Fagotto

52 Solo
Cru - ci - fi - xus et - i-am pro no - bis: sub Pon - ti-

Basso continuo

56

Fagotto

56
o Pi - la - to pas - sus, pas-sus et se-pul-tus est, pas - - - - -

Basso continuo

60

Musical notation for measures 60-61, Treble and Bass clefs.

60

60

- - - - sus et se - pul - tus est.

Musical notation for measures 60-61, Bass clef.

64

Musical notation for measures 64-65, Treble and Bass clefs.

64

64

Cru - ci - fi - xus et - i-am pro no - bis:

Musical notation for measures 64-65, Bass clef.

68

Musical notation for measures 68-69, Treble and Bass clefs.

68

68


sub Pon - ti-o Pi - la - - - - - to pas-sus, pas - - - - -

Musical notation for measures 68-69, Bass clef.

72



72

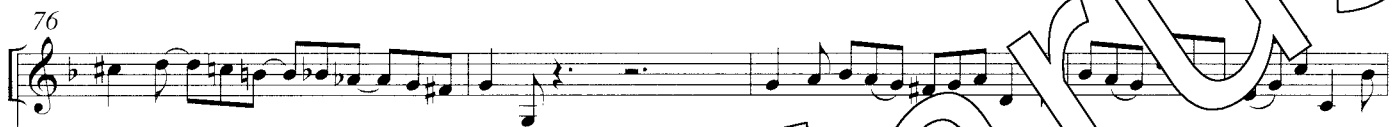


- - - sus et se-pul - tus est,

pas-sus, pas - - - - -



76



76



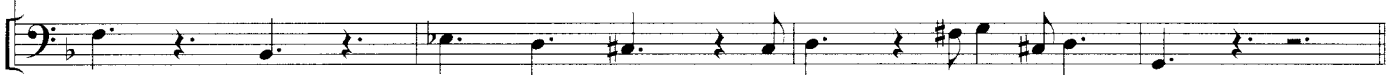
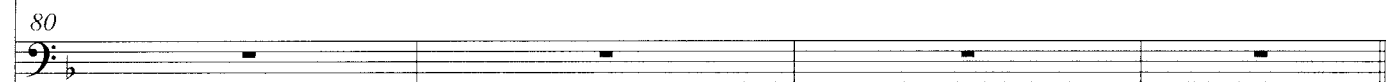
et se-pul - tus est.



80



80



Et resurrexit

84

Flauto I

Flauto II

Oboe I

Oboe II

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I

Violino II

84

Soprano

Alto

Tenore

Basso

Basso continuo

Tutti
Et re - sur - re - xit,

Tutti
Et re - sur - re - xit,

Tutti
Et re - sur - re - xit,

Tutti
Et re - sur - re - xit,

t.s. con tutti li Bassi Ripieni

et re - sur - re - - - xit, et re - sur - re - xit ter -

et re - - - sur - re - xit, et re - sur - re - xit ter - - - ti - a

et re - sur - re - - - - xit, et re - sur - re - xit ter - ti -

et re - sur - re - - - - xit, et re - sur - re - xit ter - - - ti - a

e se-cun - dum Scri- ptu - - - ras.
 di - e se - cun - dum Scri - ptu - - - - ras. Et a -
 a di - - - - e se - cun - dum Scri- ptu - - - - ras. Et a - scen - - - -
 di - e se - cun - dum Scri - ptu - - - - ras. Et a - scen - - - -

- - - - - det ad dex - - - te - ram
 scen - dit in coe - lum:
 - - dit in coe - lum:
 - - dit in coe - lum:

The image shows a musical score for piano and voice. It consists of two systems of staves. The first system has four staves for piano accompaniment (treble and bass clefs) and two staves for voice (treble clef). The second system has four staves for piano accompaniment and three staves for voice (two treble clefs and one bass clef). The lyrics are in Latin: "tris. Et i - te - rum ven - tu - rus est cum glo -" repeated across the voice parts. A large, stylized watermark "CARUS" is overlaid on the score.

Musical score for the first system, measures 1-10. It features a piano accompaniment with multiple staves and a vocal line. The music is in G major and common time. The piano part includes a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line consists of a single melodic line with lyrics.

Musical score for the second system, measures 11-15. It continues the piano accompaniment and vocal line from the first system. The lyrics are: "am glo - ri-a, ju - di - ca - re, ju - di - ca - - - re vi - vos".

Allegro

Piano introduction in treble and bass clefs, 3/4 time signature. The music features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

Piano introduction in treble and bass clefs, 3/4 time signature. The music features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

Piano introduction in treble and bass clefs, 3/4 time signature. The music features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

p sotto voce - tu - os, cu - jus re - gni non e - rit fi - nis.

p sotto voce et mor - tu - os, cu - jus re - gni non e - rit fi - nis.

p sotto voce et mor - tu - os, cu - jus re - gni non e - rit fi - nis.

p sotto voce et mor - tu - os, cu - jus re - gni non e - rit fi - nis.

Allegro

Piano introduction in treble and bass clefs, 3/4 time signature. The music features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

Solo

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

121

Corno I

Corno II

Violino I

Violino II

Viola

Tenore solo

Basso continuo

can - - - - - tem: qui ex Pa - tre -

127

Fi-li-o - que pro - ce - dit. Quicum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et con-glo - ri-fi-ca - - -

134 Violino I, Oboe I

Violino II, Oboe II

Viola

134 Coro

et con-glo-ri-fi-ca - - - - - tur, et con-glo-ri-fi-

et con-glo-ri-fi-ca - - - - - tur, et con-glo-ri-fi-

Tutti et con-glo-ri-fi-ca - - - - - tur, *Solo* et con-glo-ri-fi-ca - - - - - tur, *Tutti* et con-glo-ri-fi-

et con-glo-ri-fi-ca - - - - - tur, et con-glo-ri-fi-

Basso continuo

139

139

ca - - - - - tur,

ca - - - - - tur,

ca - - - - - tur, *Solo* et con-glo-ri-fi-ca - - - - - tur,

ca - - - - - tur,

144

Corno I

Corno II

Tenore solo

Basso continuo

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

151

Flauto I

Flauto II

Corno I

Corno II

Tromba I

Violino I senza Oboe

Violino II

Viola

Tutti li Bassi che cantano e suonano

Et u - nam san - ctam, san-ctam ca - tho - li-cam et a - po - sto - li-cam Ec - cle - si - am.

t.s.

159 Flauto I

Flauto II

Violino I

p Violino II

p Viola

Alto

Tenore

Basso continuo

166

a 2

Con - fi - te-or u - num — ba-ptis - ma — in — re - mis - si-o - - - nem pec-ca -

a 2

Con - fi - te-or u - num — ba-ptis - ma — in — re - mis - si-o - - - nem pec-ca -

172

Piano accompaniment for measures 172-177. The score consists of two staves for the right hand and one staff for the left hand. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Vocal lines for measures 172-177. The top staff is for Alto solo, and the middle staff is for Tenore solo. The lyrics are: "to - - - - - rum. Et ex - s - - - - -".

178

Piano accompaniment for measures 178-183. The score consists of two staves for the right hand and one staff for the left hand. The music continues with a complex rhythmic pattern.

Vocal lines for measures 178-183. The top staff is for Alto solo, and the middle staff is for Tenore solo. The lyrics are: "cto, et ex - spe - - - - -".

Carus

183

Piano accompaniment for measures 183-187. The score consists of two staves (treble and bass clef) in G major (one sharp). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

Vocal parts for measures 183-187. The score includes staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "et ex - - spe - cto... re -" for Soprano and "cto, et ex - spe - cto re -" for the other voices.

188

Violino I and Violino II parts for measures 188-192. The score is in G major and 3/4 time. The tempo is marked *Adagio*. The music consists of sustained chords and simple melodic lines.

188

Vocal and basso continuo parts for measures 188-192. The score includes staves for Alto, Tenore, Basso, and Basso continuo. The lyrics are: "sur-re - cti - o - - - - - nem" for the vocalists and "mor - tu - o - rum." for the basso continuo. The tempo is marked *Adagio* and includes the instruction "col Violone grosso".

Allegro

The musical score is written in 3/4 time with a key signature of one sharp (F#). It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are: "Et vi - tam ven - tu - ri, ven - tu - ri sae - cu-li. A - - - - - men, a - - - - -". The word "Tutti" is written above the vocal staves. The tempo is marked "Allegro".

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

The image shows a musical score for piano and voice. The piano part is written in treble and bass clefs with a key signature of one sharp (F#). The voice part consists of four staves, each with lyrics underneath. The lyrics are 'amen' repeated in various rhythmic patterns. A large, stylized watermark 'Carus' is overlaid on the score.

Sanctus

Adagio

Oboe I

Oboe II

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Adagio

cantabile

pp

p *f*(*)

p *f*(*)

(*) Platzierung in der Quelle nicht eindeutig. Von der Herausgeberin interpretiert als crescendo.
Placement in the source is not clear; interpreted by the editor as a crescendo.

6

6

Tutti
San - - - - - ctus,

Tutti
San - - - - - ctus,

Tutti
San - - - - - ctus,

Tutti
San - - - - - ctus,

Musical score for instruments. The score includes staves for strings, woodwinds, and brass. It features complex rhythmic patterns, trills, and dynamic markings such as 'p'. A large, stylized watermark 'CARUS' is overlaid on the score.

Vocal score for voices. The lyrics are: "San - ctus, San - ctus Do - mi-nus". The score includes staves for voices and a bass line. A large, stylized watermark 'CARUS' is overlaid on the score.

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a complex texture with multiple staves. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with similar textures. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "De - us Sa - ba-oth, San - - - - - ctus." and "De - us Sa - ba-oth, San - - - - - ctus." A large, stylized watermark 'CARUS' is overlaid on the left side of the page.

Pleni sunt coeli

28 **Allegro**

Oboe I

Oboe II

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I

Violino II

Viola

Sopran

Alto

Tenore

Basso

Allegro

Basso continuo

This musical score is for the piece 'Carus 27.048'. It consists of two systems of staves. The first system includes a piano accompaniment (top two staves) and a vocal line (middle two staves). The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line is a single melodic line. The second system shows the continuation of the piano accompaniment and a new vocal line starting at measure 32. A large, stylized watermark 'Carus' is overlaid across the center of the page, with the number '32' appearing in the first measure of the second system.

36

Ple - ni sunt coe - - - li et ter - - - -

Ple - ni sunt coe - - - li et ter - - - -

6
4

40

Ple - ni sunt coe - li et ter - ra, sunt coe - li et ter - ra glo - - - - -

Tutti Ple - ni sunt coe - li et ter - ra, sunt coe - li et ter - ra, glo - - - - -

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

Tutti Ple - ni sunt coe - li et ter - ra, sunt coe - li et ter - ra glo - - - - -



48

48

a 2
 3 3 3 3
 Ple - ni sunt coe - - li et ter - - - - -

a 2
 3 3 3 3
 Ple - ni sunt coe - - li et ter - - - - -

Musical score for the first system, including piano accompaniment and vocal lines. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines are in a soprano and alto register.

Musical score for the second system, including piano accompaniment and vocal lines. The piano part continues with a similar rhythmic pattern. The vocal lines are in a soprano and alto register.

Musical score for the third system, including piano accompaniment and vocal lines with lyrics. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines are in a soprano and alto register. The lyrics are: *Tutti* Ple - ni sunt coe - li et ter - ra, et ter - ra glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

57

57

60

60

in ex-cel - - - sis. Ple - ni sunt coe - - li et ter - ra, et

san-na in ex-cel - - - sis. Ple - ni sunt coe - - li et ter - ra, - coe - li et

san-na in ex-cel - - - sis. Ple - ni sunt coe - - li et ter - ra, coe - li et

san-na in ex-cel - - - sis. Ple - ni sunt coe - - li et ter - ra, - coe - li et

Musical score for the first system, measures 65-67. It includes vocal staves and piano accompaniment. A large watermark 'CARUS' is overlaid on the right side.

Musical score for the second system, measures 68-71. It includes vocal staves with lyrics and piano accompaniment. A large watermark 'CARUS' is overlaid on the left side.

ter - ra glo - ri - a tu - a. O - san - na, o - san - na in ex - cel - - - -

ter - - - - ra glo - - - ri - a tu - a. O - san - na in ex - cel - - - -

ter - ra glo - ri - a tu - a. O - san - na, o - san - na in ex - cel - - - -

ter - ra glo - ri - a tu - a. O - sa - na, o - san - na in ex - cel - - - -

Benedictus

Andante

Flauto I
Oboe I

Flauto II
Oboe II

Violino I

Violino II

Alto

Viola con Organo

sempre p

sempre p

sempre p

sempre p

sempre p

Andante

sempre p

4

4

Solo

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

7

7

mi - ne Do - mi - ni.

11

Musical score for measures 11-14. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes.

11

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

Musical score for measures 11-14 with lyrics. The lyrics are: "Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, qui ve - - - - -". The piano accompaniment continues with the same rhythmic pattern as in the previous system.

15

Musical score for measures 15-18. It consists of four staves: two vocal staves and two piano staves. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The vocal staves are mostly empty, indicating rests for the vocalists.

15

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

Musical score for measures 15-18 with lyrics. The lyrics are: "qui ve - - - - - nit in no - mi - ne Do - mi -". The piano accompaniment continues with the complex rhythmic pattern.

19

Musical score for measures 19-22. It consists of four staves: two vocal staves and two piano staves. The piano accompaniment continues with the complex rhythmic pattern. The vocal staves are mostly empty, indicating rests for the vocalists.

19

ni.

Musical score for measures 19-22 with lyrics. The lyrics are: "ni.". The piano accompaniment continues with the complex rhythmic pattern.

Osanna

23 **Allegro**

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I
Oboe I

Violino II
Oboe II

Viola

Soprano

Alto

Tenore

Basso

Basso
continuo

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

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

Allegro
t.s.

28

Violino I, Oboe I

Violino II, Oboe II

Viola

28

Soprano

Alto

Tutti

Tenore

Basso

Basso continuo

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

sis, in ex - cel - - - sis,

33

33

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

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

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

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

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

Four empty musical staves, two for the right hand and two for the left hand, with treble and bass clefs.

Musical notation for piano accompaniment, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. A large, stylized watermark 'Carus' is overlaid across the staves.

Vocal line with lyrics and piano accompaniment. The lyrics are:

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

ex - cel - - - - sis,

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

O - - san - na in ex - cel - - - -

t.s.

Piano accompaniment for the first system, measures 48-52. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Piano accompaniment for the second system, measures 53-57. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with a complex rhythmic pattern.

48

Vocal line and piano accompaniment for the third system, measures 58-62. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "in ex-cel - sis, in ex - cel - sis, in ex - cel - sis. in ex - cel - sis, in ex - cel - sis, in ex - cel - sis." There are large, stylized letters "SA" and "Carus" overlaid on the page.

8

6 7 6

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

58

Violino I, Oboe I

Violino II, Oboe II

Viola

58

Soprano

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

Alto

Tenore

Basso

O - san - in -

Basso continuo

63

63

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

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

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

O - san - na in ex - cel - - - -

68

68

sis, - - - cel - - - - - sis.

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

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

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

Agnus Dei

Agnus Dei I

Adagio assai

Oboe I

Musical staff for Oboe I, showing a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is Adagio assai. The notation includes quarter notes, eighth notes, and sixteenth notes, with some slurs and accents.

Dolcemente cantabile

Oboe II

Musical staff for Oboe II, showing a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is Adagio assai. The notation includes quarter notes, eighth notes, and sixteenth notes, with some slurs and accents.

Dolcemente cantabile

Corno I
in D / Re

Musical staff for Corno I, showing a whole rest in common time.

Corno II
in D / Re

Musical staff for Corno II, showing a whole rest in common time.

Tromba I
in D / Re

Musical staff for Tromba I, showing a whole rest in common time.

Tromba II
in D / Re

Musical staff for Tromba II, showing a whole rest in common time.

Timpani
in d-A / Re-La

Musical staff for Timpani, showing a whole rest in common time.

Violino I

Musical staff for Violino I, showing a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is Adagio assai. The notation includes quarter notes and eighth notes.

Violino II

Musical staff for Violino II, showing a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is Adagio assai. The notation includes quarter notes and eighth notes. A dynamic marking of *p* is present.

Viola

Musical staff for Viola, showing a whole rest in common time.

Soprano

Musical staff for Soprano, showing a whole rest in common time.

Alto

Musical staff for Alto, showing a whole rest in common time.

Tenore

Musical staff for Tenore, showing a whole rest in common time.

Basso

Musical staff for Basso, showing a whole rest in common time.

Basso
continuo

Musical staff for Basso continuo, showing a whole rest in common time.

Adagio assai

7

7

Tutti
A - gnus De - i, qui

Tutti
A - gnus De - i.

Tutti
A - gnus De - i.

Tutti
A - gnus De - i,

f

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with three staves (Right Hand and Left Hand). The piano part features a steady accompaniment with eighth and sixteenth notes.

Musical score for the second system, including vocal lines and piano accompaniment. This system continues the vocal and piano parts from the first system.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "qui tol - lis, qui tol - lis pec - ca - ta mun - di: mi - se -". The piano accompaniment continues with the same accompaniment pattern.

20

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

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

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music features a series of rests in the vocal line, followed by a melodic phrase starting in the fourth measure.

The second system continues the vocal line and piano accompaniment. The vocal line begins with a melodic phrase in the first measure, followed by a series of notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system features the vocal line with lyrics and piano accompaniment. The lyrics are: "re - re - se - re - - - - - re no - - - bis, re - re, mi - se - re - - - - - re no - - - bis, re - re, mi - se - re - - - - - re no - - - bis, mi - se -". The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music includes dynamic markings such as *p* and *Tutti*.

34

34

Agnus Dei II

41 **Adagio**

Flauto I *sempre p* sostenuto *simile*

Flauto II *sempre p* sostenuto *simile*

Violino I *sempre p* sostenuto *simile*

Oboe I *sempre p* sostenuto *simile*

Violino II *sempre p* sostenuto *simile*

Oboe II *sempre p* sostenuto *simile*

Viola *sempre p* *simile*

Soprano

Alto

Basso continuo *sempre p* *simile*

45

45 *Solo* A-gnus De - i, qui tol - - - - - lis pec-ca - ta mun -

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

49

49

di: mi-se-re - - - re, mi-se-re - - - re

di: mi-se-re - re, mi-se-re - - - re

53

53

no - bis. A - gnus De - i, qui

no - bis. A - gnus De - i, qui tol - - -

65

Musical notation for measures 65-68, piano accompaniment. The system consists of two staves in treble clef with a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical notation for measures 65-68, piano accompaniment. The system consists of two staves in treble clef and one staff in bass clef, all with a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

65

Musical notation for measures 65-68, vocal line with lyrics. The system consists of two staves in treble clef and one staff in bass clef, all with a key signature of one sharp (F#). The lyrics are: re - - - - - re - - - - - mi - se - re - - - - - re - - - - -

Musical notation for measures 69-72, piano accompaniment. The system consists of two staves in treble clef and one staff in bass clef, all with a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

69

Musical notation for measures 69-72, vocal line with lyrics. The system consists of two staves in treble clef and one staff in bass clef, all with a key signature of one sharp (F#). The lyrics are: bis. - - - - - bis. - - - - -

Agnus Dei III

73 **Adagio**

Corno I
in D / Re

Corno II
in D / Re

Tromba I
in D / Re

Tromba II
in D / Re

Timpani
in d-A / Re-La

Violino I
Oboe I

Violino II
Oboe II

Viola

Soprano
73
- gnus De - - - i, qui tol-lis pec - ca - - - ta, qui tol-lis pec-ca -

Alto
Tutti
A - gnus De - - - i, qui tol-lis pec - ca - ta, qui

Tenore
Tutti
A - gnus De - - - i, qui tol-lis pec - ca - ta, qui

Basso
Tutti
A - gnus De - - - i, qui tol-lis pec - ca - ta, qui

Adagio

Basso continuo

ta, ca mun - di, pec-ca - ta, pec-ca - - - ta mun - - - di:

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

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

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

92

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

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

do - na ... no - bis — pa - - - - -

pa - - - - - cem,

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

Four empty musical staves for piano accompaniment, consisting of two grand staff systems (treble and bass clefs).

Musical notation for piano accompaniment, including treble and bass clefs with various notes and rests. A large watermark 'Carus' is overlaid on the page.

Vocal line with lyrics:

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

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

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

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

Four empty musical staves, two in the treble clef and two in the bass clef, with a brace on the left side. They are intended for piano accompaniment.

Musical score for piano accompaniment in G major (one sharp) and 3/8 time. It consists of four staves. A large, stylized watermark 'SA CARUS' is overlaid across the score.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) in G major and 3/8 time. The lyrics are:

Soprano: do - - - - - bis... pa - - - - - cem,

Alto: pa - - - - - cem, pa - - - - - cem,

Tenor: - - - - - cem, pa - - - - - cem, do - - - - - na -

Bass: - - - - - cem,

The score includes a large watermark 'SA CARUS' and a piano accompaniment line at the bottom.

do - - - - - ga - - - - - bis pa - - - - - cem, pa - - - - -

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

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

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

132

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

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

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

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

Tutti

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

- - no pa - - - - - cem, do -

- - - bis pa - - - - - cem, do - na pa - cem,

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

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

Kritischer Bericht

Abkürzungen:

A = Alto, B = Basso, Bc = Basso continuo, Cor = Corno, Fg = Fagotto, Fl = Flauto, Ob = Oboe, Org = Organo, S = Soprano, Str = Streicher, T = Tenore, T. = Takt, Timp = Timpani, Tr = Tromba, Va = Viola, Vc = Violoncello, Vl = Violino.

I. Quelle

Die einzige derzeit bekannte Quelle zur vorliegenden *Missa Nr. 9* ist die autographe Partitur, die unter der Signatur *Mus.2398-D-6* in der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB) aufbewahrt wird. Laut Zettelkatalog der SLUB gab es dazu einen Band mit 28 Stimmen, die jedoch als Kriegsverlust gelten müssen. Der Originaltitel auf Seite 1 lautet: *Missa 9^{ma} / con Trombe, Corni di caccia / e Flauti Travers. etc. / di Giov. Heinichen / Mens. Xbr. 1726*. Darüber ist von zweiter Hand eine spätere Archivierungsangabe notiert: *No: 5*.

Die Partitur wurde in jüngster Zeit restauriert und dabei in einen neuen marmorierten Pappdeckel eingebunden. Darauf ist das erhaltene Titeletikett von der Hand des Dresdner Hofnotisten Johann Christoph Beck geklebt; es lautet: *N^o. 5.) Missa / Kyrie Gloria Credo Sanctus Agnus. / à 4. voci con Stromenti. / [Incipit] / di Heinichen*.¹ Im hinteren Umschlag findet sich der Eindruck: *Sächs. Landesbibliothek. Depositum Kath. Hofkirche*.

Der Band umfasst insgesamt 85 Blätter aus bräunlichem Papier. Das Wasserzeichen ist ein gekröntes Lilienwappen mit angehängter Vierermarke und den Initialen *ICH*. Alle Seiten sind 13-zeilig rastriert, es gibt keine Leerblätter. Das Format ist durchgängig 27–27,5 x 30,5–31 cm, die Blätter wurden im Zuge der Restaurierung teilweise beschnitten, außerdem wurde eine nachträgliche Paginierung mit Bleistift hinzugefügt. Im Notentext sind gelegentlich Streichungen und Verbesserungen von Heinichens Hand enthalten sowie die für ihn charakteristischen Angaben der Taktsummenzahlen. Die einzelnen Abschnitte sind durch Doppelstriche deutlich voneinander getrennt. Die Originaltitel, die jeweils nur vor den großen Messteilen angegeben sind, machen diese jedoch als geschlossene Einheiten erkennbar. Am Ende des *Kyrie* befindet sich außerdem eine Minutenangabe für den gesamten Satz. Einträge von zweiter Hand (z. B. aufführungspraktischer Art) sind nicht erkennbar. Die Partitur befindet sich insgesamt in einem guten Zustand.

Das Manuskript besteht aus 14 Papierlagen: S. 1–8, 9–16, 17–24, 25–32, 33–40, 41–52, 53–60, 61–68, 69–76, 77–84, 85–92, 93–100, 101–108, 109–116. Die einzelnen Sätze sind darauf wie folgt notiert: S. 2–10 *Kyrie I + Christe eleison*, S. 11–20 *Kyrie II*, S. 21–30 *Gloria*, S. 31–32 *Domine Deus*, S. 33–36 *Qui tollis*, S. 37–44 *Quoniam*, S. 45–52 *Concertino*, S. 53–60 *Credo*, S. 61–62 *Crucifixus*, S. 63–78 *Et resurrexit*, S. 79–82 *Sanctus*, S. 83–88 *Pleni sunt coeli*, S. 89–90 *Benedictus*, S. 91–98 *Osanna*, S. 99–103 *Agnus Dei I*, S. 104–108 *Agnus Dei II*, S. 109–116 *Dona nobis pacem*.

Kyrie

Das *Kyrie* hat keinen separaten Titel.

Kyrie I

Stimmenanordnung (originale Bezeichnung kursiv hervorgehoben, ergänzende Anmerkungen in eckiger Klammer): *Trombe* [Tr I / Tr II] / *Tymp.* / *Corni da caccia* [Cor I / Cor II] / *Viol: Hautb* [VI I+Ob I / VI II+Ob II] / *Violetta* / S / A / T / B / Bc. Ab Takt 55 direkter Übergang zum *Christe eleison*. Stimmenanordnung: *Hautb: Soli*, *Violini* [ein System], *Violetta*, à 2. [A solo, T solo], Bc. Am Ende Angabe der Taktsumme: 72.

Kyrie II

Stimmenanordnung: *Trombe* [Tr I / Tr II] / *Corn. da caccia* [Cor I / Cor II] / VI I / VI II / Va / S / A / T / B / Bc. Am Ende Angabe der Taktsumme: 65 sowie der Ausführungsdauer: 5 M[inuten].

Gloria

Titel vor Beginn des Notentextes: *Gloria*.

Gloria

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / VI I+Ob I / VI+Ob II / Va / S / A / T / B / Bc. Die Angabe der Taktsumme am Ende wurde durch die Restaurierung weggeschnitten.

Domine Deus

Stimmenanordnung: VI I+VI II *unis.* / Va / Solo S / Bc. Am Ende Angabe der Taktsumme: 38.

Qui tollis

Stimmenanordnung: *Flauti trav.* [Fl I / Fl II] / *Violini senza Hautb.* [VI I / VI II] / T.S. / Bc. Am Ende Angabe der Taktsumme: 29.

Quoniam

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / VI I+Ob I / VI II+Ob II / Va / S / A / T / B / Bc. Am Ende Angabe der Taktsumme: 40.

Concertino

Kopftitel: *Concertino*.

Stimmenanordnung: *Flauto Travers. conc.* / *Violini e Hautb:* [VI I+Ob I / VI II+Ob II] / *Violetta* / Bc. Am Ende Angabe der Taktsumme: 93.

Credo

Kopftitel: *Credo*

Credo

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / *Hautb:* [Ob I / Ob II] / S / A / T / B / Bc. *con i Violini e Violette unis.* Am Ende Angabe der Taktsumme: 47

Crucifixus

Stimmenanordnung: *Bassi unis. dolcemente con i Violini sempre piano (senza Violette)* / B.S. / Bc. Am Ende Angabe der Taktsumme: 36.

¹ Johann Christoph Beck war von 1800 bis 1825 als Notist am Dresdner Hof angestellt. Laut einer Aktennotiz im Sächsischen Hauptstaatsarchiv (Loc.15146, Das königl. Orchester, Vol. XX, fol. 265) wurden im Jahr 1818 mehrere ältere kirchenmusikalische Werke aus dem Archiv der Hofkirche mit neuen Einbänden versehen. Im Zuge dieser Arbeiten wurden die Partituren offensichtlich von Beck neu etikettiert.

Et resurrexit

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / VI I+Ob I / VI II+Ob II / Va / S / A / T / B / Bc. *con tutti li Bassi ripieni*. Angabe am Ende: 22, die Taktsumme beträgt jedoch 133.

Sanctus

Titel vor Beginn des Notentextes: *Sanctus*

Sanctus

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / VI I+Ob I / VI II+Ob II / Va / S / A / T / B / Bc. Am Ende Angabe der Taktsumme: 27.

Pleni sunt coeli

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / VI I+Ob I / VI II+Ob II / Va / S / A / T / B / Bc. Am Ende Angabe der Taktsumme: 45.

Benedictus

Stimmenanordnung: *Flaut. Trav. con i Violini primi e Hautb. unis. sempre piano / Violini 2di, A.S. / Violette col Organo*. Am Ende Angabe der Taktsumme: 22

Osanna

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / VI I+Ob I / VI II+Ob II / Va / S / A / T / B / Bc. Am Ende Angabe der Taktsumme: 51.

Agnus Dei

Titel vor Beginn des Notentextes: *Agnus Dei*.

Agnus Dei I

Stimmenanordnung: Tr I / Tr II / Timp / Corni da caccia / Hautb: 1 concert: Hautb. 2. conc: / Violini [= VI I] / VI II / Va / S / A / T / Bc. Am Ende Angabe der Taktsumme: 40

Agnus Dei II

Stimmenanordnung: *Flaut: Trav. con i Viol. e Hautb: sempre piano / Fl II / Va / à 2. [S solo / A solo] / Bc*. Am Ende Angabe der Taktsumme: 32.

Agnus Dei III

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / VI I+Ob I / VI II+Ob II / Va / S / A / T / B / Bc. Am Ende Angabe der Taktsumme: 14.

Dona nobis pacem

Stimmenanordnung: Tr I / Tr II / Timp / Cor I / Cor II / VI I+Ob I / VI II+Ob II / Va / S / A / T / B / Bc. Angabe am Ende: *FINIS* / 69.

II. Zur Edition

Die Ausgabe folgt dem Partiturautograph. Bei der Übertragung des Notentextes in die Edition wurden folgende Grundsätze angewendet: Die Partituranordnung wurde den heutigen Gepflogenheiten angepasst, das heißt von oben nach unten werden notiert: Holzbläser, Blechbläser, Pauken, Streicher, Vokalstimmen, Basso continuo. Von Heinichen verwendete C-Schlüssel im Sopran, Alt und Tenor wurden in die heute üblichen Schlüssel übertragen. Die exakte Länge von Legatobögen wurde ohne Nachweis angeglichen. Das Schriftbild wurde hinsichtlich der Balkensetzungen vereinheitlicht. Die Setzung von Warnungsakzidentien wurde ohne gesonderte Hinweise dem heutigen Gebrauch angepasst. Dynamische Angaben wurden in den Instrumentalstimmen ergänzt, nicht aber in den

Vokalstimmen, da diese auch im Autograph durchgängig nicht dynamisch gekennzeichnet sind. Der Notentext der mit verschiedenen Kürzeln unterschiedlich markierten Colla-parte-Teile wurde ausgeschrieben.

Auf folgende Besonderheiten in der autographen Schreibweise sei nachdrücklich hingewiesen: Die Besetzungsangaben vor den einzelnen Nummern sind zum Teil sehr unvollständig oder gar nicht vorhanden (s. o. Stimmenanordnungen). Sie ergeben sich in der Regel aus den vorgezeichneten Schlüsseln oder wie im Falle der Blechbläser aus den Transponierungen. Die Mitwirkung der Oboen ist, wenn nicht ausdrücklich bereits zu Beginn angeführt, zu meist aus Hinweisen im laufenden Notentext ersichtlich (z. B. *senza Hautb:* oder *Tutti*). Die Angabe a 2 in den Vokalstimmen verweist auf ein Soloduet.

Heinichen hat mehrfach Violinen und Oboen in einem System notiert, wobei der Notenumfang in diesen Passagen gelegentlich die spieltechnischen Möglichkeiten der Oboe unterschreitet. Die Notierung wurde jedoch zugunsten einer möglichst detailgetreuen Wiedergabe des originalen Notentextes beibehalten; Dirigenten und Musiker, die mit der Aufführungspraxis älterer Musik vertraut sind, werden hier ihre individuellen Lösungen anbringen.

Violinen und Viola haben an ausgewählten Stellen den Bassschlüssel vorgezeichnet. Heinichen machte damit die Bassfunktion dieser Stimmen deutlich, die jedoch eine Oktave höher zu lesen sind. In der Edition wurden diese Abschnitte entsprechend nach oben transponiert.

Aus der Quelle ergeben sich kaum Aufschlüsse über Differenzierungen bei der Besetzung des Basso continuo. Lediglich aus Vorgaben im „Et resurrexit“ und im „Agnus Dei III“ ist dessen Aufteilung in „Organo“ und „Tutti“ bzw. „Ripieni“ erkennbar. Wolfgang Horn² geht hier von Theorbe, Violoncello und Orgel als „Organo-Gruppe“ aus, während Kontrabass und Fagott die Ripieni bilden. In der Regel begleitet erstere die solistischen Abschnitte, die Ripieni spielen bei Instrumental-Ritornellen und in allen Tutti-Sätzen. Für die colla-parte-Führung in den Fugen ergeben sich nach Horn folgende Besetzungen:

- wenn Sopran oder Alt tiefste Stimme, spielen Orgel und Theorbe,
- wenn Tenor tiefste Stimme, spielen Orgel, Theorbe und Violoncello,
- wenn Bass tiefste Stimme, spielt die volle Continuo-Besetzung.

Die in der Dresdner Musizierpraxis übliche Theorbe steht bei heutigen Aufführungen sicher nicht in jedem Fall zur Verfügung. Den jeweiligen Ausführenden sei hier ein eigener behutsamer Umgang mit der Besetzung der Continuo-Gruppe anheim gestellt.

² Wolfgang Horn, *Die Dresdner Hofkirchenmusik 1720–1745. Studien zu ihren Voraussetzungen und zu ihrem Repertoire*, Stuttgart 1987, S. 194ff. („Zur Instrumentalbesetzung und zur Einrichtung der Werke“).

Herausgeberergänzungen sind in der Edition in folgender Weise gekennzeichnet: Artikulationszeichen, Verzierungen und dynamische Angaben erscheinen im Kleindruck, Tempobezeichnungen kursiv, Bögen gestrichelt. Alle Eingriffe wurden behutsam und in der Regel nur bei gleichzeitig spielenden Stimmen vorgenommen. Die Orthographie des lateinischen Ordinariumstextes entspricht dem *Graduale Romanum*.

III. Einzelanmerkungen

Zitiert wird in der Reihenfolge: Takt – Stimme – Lesart der Quelle/ Bemerkung.

Kyrie

Kyrie I

62	Bc 3	Wechsel zu Tenorschlüssel
63	Bc 8	Wechsel zu Bassschlüssel bereits auf 7. Achtel

Kyrie II

Die Mitwirkung der Oboen geht aus dem Notentext nicht eindeutig hervor.

103	Bc 5	Wechsel zu Tenorschlüssel
106	Bc 1	Wechsel zu Altschlüssel

Gloria

3	VI 4	<i>pian: senza Hautb:</i>
6	VI 1	<i>tutti.</i>

Concertino

auf zweiter Zählzeit %

1–2, 5–7, 28–29, 32–34, 60–61, 64–66	Str, Ob	im Bassschlüssel notiert
8	VI 3	<i>piano senza Hautb:</i>
19	VI 3	<i>fort: tutti</i>
21	VI 4	<i>pian: senza Hautb:</i>
41	VI 4	<i>Viol: piano</i>
47	VI 3	<i>tutti pian.</i>
54	VI 3	<i>pian: senza Hautb:</i>
73	VI 2	<i>piano senza Hautb.</i>
78	VI 1	<i>fort: tutti</i>
81	VI 1	<i>pian. senza Hautb.</i>
90	VI 3	<i>pianiss. senza Oboe</i>
94		Die ersten acht Sechzehntel des Ritornells sind als Noten ausgeschrieben, dann <i>Da capo Ritornello</i>

Credo

Tempobezeichnungen unter dem Bc bei Restaurierung abgeschnitten, laut letzten Resten vermutlich *Vivace*.

1–42 Str, Bc in einem System im Bassschlüssel notiert

Crucifixus

Fg und VI in einem System im Bassschlüssel notiert

Et resurrexit

110–111	VI	<i>pian: (senza Hautb:)</i>
203	A Tutti 2	Vorzeichen fehlt
210	B Tutti	Textverteilung geändert: „A“(-men) ursprünglich auf erste Zählzeit. Angeglichen an übrige Stimmen

Sanctus

1	VI	<i>pianissimo senza Hautbois</i>
10	VI	<i>con Hautb:</i>

Pleni sunt coeli

Aufteilung der bisherigen Systeme für VI I und VI II in *Hautb: 1.2.* und *Violini 1.2.*

Osanna

Die Mitwirkung der Oboen geht aus dem Notentext nicht eindeutig hervor.

Agnus Dei

Agnus Dei I

6–8, 17–18	Ob I/II	ursprünglich Bindungen wie in T. 23ff., von Heinichen wieder durchgestrichen
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Agnus Dei III

Die Mitwirkung der Oboen geht aus dem Notentext nicht eindeutig hervor.

Dona nobis pacem

Die Mitwirkung der Oboen geht aus dem Notentext nicht eindeutig hervor.