

Anton  
**BRUCKNER**

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**Missa solemnis**

WAB 29

Soli (SATB), Coro (SATB)  
2 Oboi, 2 Fagotti  
2 Corni, 2 Trombe, 3 Tromboni, Timpani  
2 Violini, Viola, Violoncello, Contrabbasso, Organo

herausgegeben von / edited by  
Uwe Wolf

*Bruckner vocal*  
Urtext

Klavierauszug / Vocal score  
Claus-Dieter Ludwig



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Carus 27.901/03



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## Vorwort

Die *Missa solemnis* ist die früheste der vier Orchester-messen Bruckners. Als einzige dieser vier Messen hat er sie nicht in Druck befördert, und sie wurde auch nicht in die Zählung seiner Messen aufgenommen. Dies hat dazu geführt, dass diese Messe bis heute wenig bekannt ist und – noch mehr als die d-Moll-Messe WAB 26 – im Schatten der beiden bekannten Messen in e-Moll WAB 27 und f-Moll WAB 28 steht. Tatsächlich kann sie sich mit den späteren Messen des Komponisten hinsichtlich der Ausgereiftheit seines Personalstils nicht vergleichen. Andererseits stellt sie eine zentrale Komposition in Bruckners Schaffen dar, hat biographisch eine große Bedeutung für ihn und ist auch die Grundlage, auf der die späteren Messen aufbauen. So ist vieles von dem, was für diese an brucknertypischer Verarbeitung prägend ist, in der *Missa solemnis* bereits angelegt. Sie stellt gewissermaßen die Brücke dar zwischen den klassischen, von Mozart und Haydn – und in deren Nachfolge – geschaffenen Mess-vertonungen einerseits und Bruckners spätromantischen Messkompositionen andererseits.

Bruckners *Missa solemnis* WAB 29 entstand 1854 zur Feier der Infulierung (Verleihung der Abt-Insignien) des neuen Probstes des Stifts St. Florian, Friedrich Theophilus Mayr (1793–1858).<sup>1</sup> Mayr gehörte – wie auch dessen Amtsvorgänger Michael Arnetz (1771–1854) – zu den Förderern Bruckners; so verdankte Bruckner Mayr seine Anstellung als Lehrer („Schulgehilfe“) in St. Florian. Über den Verlauf der Uraufführung ist nichts bekannt. Einer Anekdote zufolge, die von August Göllerich (1859–1923), dem zeitweiligen Sekretär und späteren Biographen Bruckners, überliefert wird, hatte dieser erwartet, nach der Messe zum festlichen Mittagssmahl an die Tafel des Abts geladen zu werden. Doch dies war eine interne Angelegenheit der Ordensgemeinschaft, zu der Angestellte keinen Zutritt erhielten. Bruckner habe sich entschädigt, indem er im nahe des Stifts gelegenen Gasthaus Sperl „für sich allein eine Tafel bestellte, mit fünf Gängen und dreierlei Arten Wein, in dem er zu sich sagte: ‚Die Mess‘ verdient’s‘“.<sup>2</sup>

Für die Folgezeit sind vier weitere Aufführungen der Messe in St. Florian belegt, von denen drei am Florianstag, dem 4. Mai stattfanden: 4. Mai 1886, 1898 und 1932 (1932 im Rahmen der „Bruckner-Festwoche“). Ferner ist eine Aufführung im Bruckner-Gedenkjahr 1924 am 16.11. in der „Pfarrkirche“ belegt. Die erste Aufführung außerhalb von St. Florian fand vermutlich am 29.3.1911 in Linz unter August Göllerich statt; es war zudem die erste Aufführung außerhalb eines Gottesdienstes. Die erste Aufführung in der Wiener Burgkapelle erfolgte im Rahmen der „Bruckner-Zentenarfeier“ am 23.11.1924 unter der Leitung von Bruckners Schüler Karl Luze (1864–1949).

In Bruckners Biographie markiert die *Missa solemnis* einen wichtigen Wendepunkt. Sie ist – nach ersten Versuchen bereits zu Ende der Kronstorfer oder zu Beginn der Zeit an St. Florian (Fragment gebliebene Orchestermesse in Es WAB 139) – Bruckners erste Orchestermesse. Sie bildet zugleich den Abschluss seines Kompositionsunterrichts bei Leopold von Zenetti (1805–1892). Ein gutes Jahr nach der Uraufführung reiste Bruckner mit der Messe im Gepäck nach Wien und legte diese Simon Sechter (1788–1867) vor; Sechter hatte seit 1850 die Stelle für Kompositionslehre am Wiener Konservatorium inne. Dies war der Beginn einer bis 1861 reichenden Lehrzeit Bruckners bei Sechter. Der Impuls zu jener Reise nach Wien ging Göllerich zufolge von Probst Friedrich Mayr aus, der nach der Uraufführung gesagt haben soll: „Uh, Tonerl, du muaßst unbedingt zum Sechter nach Wien! – ‘s wär‘ schad‘ um di‘.“<sup>3</sup>

Mehr als die späteren Messen Bruckners steht die *Missa solemnis* in der Tradition der Messvertonungen der Wiener Klassik, was sich nicht nur in der Anlage als „Kantatenmesse“ (bei den späteren Messen Bruckners sind *Gloria* und *Credo* durchkomponiert) und dem durchgängigen Basso continuo, sondern sich auch in direkten formalen wie thematischen Anleihen zeigt. Und doch tritt zwischen all den historischen Anlehnungen Bruckners eigenständige Künstlerpersönlichkeit deutlich zu Tage, werden in der *Missa solemnis* typische Merkmale seiner Art der Messvertonung angelegt und klassische Muster romantisch umgedeutet. Dies betrifft besonders das Orchester, das nicht nur begleitend, sondern zunehmend eigenständig und strukturgebend auftritt. Für einzelne Textpassagen findet Bruckner in der *Missa solemnis* Modelle, an denen er auch in den Linzer Messvertonungen festhält. So ist Bruckners Neigung zu Chor-Unisoni in der *Missa solemnis* bereits angelegt; oft sind es dieselben Worte, die er in allen Messen als Unisono vertont („Patrem omnipotentem“, „genitum“ u. a. m.).<sup>4</sup>

Die *Missa solemnis* steht in mancherlei Hinsicht an einem Wendepunkt in Bruckners künstlerischem Werdegang. Mit ihr endete die Lehrzeit bei seinem langjährigen Lehrer Leopold von Zenetti, sie eröffnete die Studien bei Simon Sechter, und sie stellt die letzte größere Komposition Bruckners an St. Florian dar. Bruckner schöpfte aus dem Vollen der Musikpraxis seiner Zeit, in der die klassischen Messkompositionen dominieren,<sup>5</sup> und formte in dem Spannungsfeld aus Übernahme, Aneignung und eigenen Ideen seinen Personalstil, der dann in den drei Linzer Messen vollends zum Tragen kommt.

Wolfschlugen, im Oktober 2022

Uwe Wolf

<sup>1</sup> Das Datum der Uraufführung der Messe ist damit der 14. September 1854 – der Tag, an dem die erwähnte Feier stattfand.

<sup>2</sup> August Göllerich / Max Auer, *Anton Bruckner. Ein Lebens- und Schaffens-Bild*, Band II, 1. Teil, Regensburg 1928, S. 176.

<sup>3</sup> Göllerich / Auer (wie Fußnote 2), S. 186.

<sup>4</sup> Siehe Fabian Freisberg, *Die Kirchenmusik von Anton Bruckner. Ein Beitrag zum Verständnis der Entwicklung seiner künstlerischen Identität*, Diss. Saarbrücken 2016, S. 90ff.

<sup>5</sup> Paul Hawkshaw bezeichnet Bruckners lateinische Kirchenmusik dieses Lebensabschnitts treffend als „a stylistic hybrid of the music he heard every Sunday“ (Paul Hawkshaw, „Bruckner's Large Sacres Compositions“, in: John Williamson (Hrsg.): *The Cambridge Companion to Bruckner*, Cambridge 2004, S. 44).

## Foreword

The *Missa solennis* is the earliest of Bruckner's four orchestral masses. It is the only one of these four masses that he did not publish in print, and it was also not included in the numbering of his masses. As a result, this mass remains little known to this day and – even more so than the D-minor Mass WAB 26 – is overshadowed by the two well-known masses in E minor WAB 27 and F minor WAB 28. Indeed, it cannot compare with the composer's later masses in terms of the sophistication of his personal style. On the other hand, it represents a central composition in Bruckner's oeuvre, held great biographical significance for him, and is also the foundation on which the later masses are built. Thus, much of what is characteristic in Bruckner's later works is already present in the *Missa solennis*. In a sense, it represents the bridge between the classical mass settings created by Mozart and Haydn – and their successors – on the one hand, and Bruckner's late Romantic mass compositions on the other.

Bruckner's *Missa solennis* WAB 29 was composed in 1854 to celebrate the inauguration of the new provost of St. Florian Abbey, Friedrich Theophilus Mayr (1793–1858).<sup>1</sup> Mayr, like his predecessor Michael Arneith (1771–1854), was one of Bruckner's patrons; Bruckner owed Mayr his employment as assistant teacher ("Schulgehilfe") in St. Florian. No details are known about the actual premiere. According to an anecdote handed down by August Göllerich (1859–1923), Bruckner's temporary secretary and later biographer, Bruckner had expected to be invited to the abbot's table for a festive midday meal after mass. But this was an internal affair of the religious community to which employees were not admitted. Bruckner rewarded himself at the Gasthaus Sperl, an inn close to the abbey, by ordering "a table for himself alone, with five courses and three kinds of wine, saying to himself: 'The Mass deserves it'."<sup>2</sup>

Four more performances of the Mass in St. Florian are documented for the following period, three of which took place on St. Florian's Day, May 4: 4 May 1886, 1898 and 1932 (1932 as part of the "Bruckner Festival Week"). Furthermore, a performance is noted in the "Pfarrkirche" (parish church) on 16 November 1924, the Bruckner memorial year. The first performance outside St. Florian probably took place on 29 March 1911 in Linz under August Göllerich; it was also the first performance outside a church service. The first performance in the Burgkapelle (chapel of the Imperial palace) in Vienna took place during the "Bruckner Centenary Celebration" on 23 November 1924 under the direction of Bruckner's pupil Karl Luze (1864–1949).

The *Missa solennis* marks an important turning point in Bruckner's biography. It is Bruckner's first orchestral mass, following his first attempts at the end of his time in

Kronstorf or at the beginning of his time at St. Florian (the orchestral mass in E flat WAB 139, which has remained a fragment). It also marks the conclusion of his composition lessons with Leopold von Zenetti (1805–1892). A little over a year after the premiere, Bruckner travelled to Vienna with the Mass in his luggage and presented it to Simon Sechter (1788–1867); Sechter had held the post of composition teacher at the Vienna Conservatory since 1850. This marked the beginning of Bruckner's studies with Sechter, which lasted until 1861. According to Göllerich, the impulse for this trip to Vienna came from Provost Friedrich Mayr, who is said to have said after the premiere: "Oh, Tonerl (Tony), you absolutely have to go to Sechter in Vienna! – It would be a pity not to".<sup>3</sup>

More than Bruckner's later masses, the *Missa solennis* stands in the tradition of the mass settings of the Viennese Classical period, which is evident not only in its structure as a "cantata mass" (in Bruckner's later masses, the *Gloria* and *Credo* are through-composed) and the presence of basso continuo throughout, but also in direct formal and thematic borrowings. And yet, Bruckner's own artistic personality clearly emerges from among all the historical references; typical characteristics of his approach to mass setting are developed in the *Missa solennis*, and Classical models are reinterpreted in Romantic terms. This is especially true of the orchestra, which not only accompanies the music, but increasingly plays an autonomous and structure-giving role. For individual text passages, Bruckner developed templates in the *Missa solennis* to which he also adhered in the mass settings from Linz. Thus Bruckner's inclination towards choral unison is already inherent in the *Missa solennis*; often it is the same words that he sets to music in unison in all of the masses ("Patrem omnipotentem", "genitum", etc.).<sup>4</sup>

In many respects, the *Missa solennis* marks a turning point in Bruckner's artistic career. It marked the end of his apprenticeship with his long-time teacher Leopold von Zenetti, the beginning of his studies with Simon Sechter, and represents Bruckner's last major composition at St. Florian. Bruckner drew on the full range of musical practice of his time, in which classical mass compositions dominate,<sup>5</sup> and in the tension between adoption, appropriation and his own ideas formed his personal style, which then comes to full fruition in the three Linz masses.

Wolfschlugen, October 2022

Uwe Wolf

Translation: Gudrun and David Kosviner

<sup>1</sup> The date of the first performance of the mass is thus September 14, 1854 – the day on which the mentioned celebration took place.

<sup>2</sup> August Göllerich / Max Auer, *Anton Bruckner. Ein Lebens- und Schaffens-Bild*, Vol. II, Part 1, Regensburg, 1928, p. 176.

<sup>3</sup> Göllerich / Auer (see footnote 2), p. 186.

<sup>4</sup> See Fabian Freisberg, *Die Kirchenmusik von Anton Bruckner. Ein Beitrag zum Verständnis der Entwicklung seiner künstlerischen Identität*, Diss., Saarbrücken, 2016, pp. 90ff.

<sup>5</sup> Paul Hawkshaw aptly describes Bruckner's Latin church music of this period of his life as "a stylistic hybrid of the music he heard every Sunday" (Paul Hawkshaw, "Bruckner's Large Sacred Compositions," in: John Williamson (ed.): *The Cambridge Companion to Bruckner*, Cambridge, 2004, p. 44).

# Missa solennis

WAB 29

Anton Bruckner

1824–1896

Klavierauszug: Claus-Dieter Ludwig (\*1952)

## 1. Kyrie

Andante

The musical score is for the first Kyrie, starting at measure 7. It features four vocal parts: Soprano, Alto, Tenore, and Basso. The vocal lines are written in a 3/8 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The lyrics are 'Ky - ri - e, Ky - ri - e e -'. The piano accompaniment includes parts for 2 Oboi (VI), 2 Fagotti (Fg), 3 Tromboni, Archi, Bassi, and Organo. The piano part is marked with *p* and *mf*. A large watermark 'CARUS' is overlaid on the score.

Aufführungsdauer / Duration: ca. 30 min.

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Urtext  
edited by Uwe Wolf

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

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

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

*f* *f* *f* *f* *p* *p* *p* *p*  
*cresc.* *mf* *f* *decresc.* *p*

- Trb

*f*  
 Ky - ri - e, Ky - ri - e. Chri - ste e - le - i - son,  
 Ky - ri - e, Ky - ri - e. Chri - ste e - le - i - son,  
 son, e - le - i - son, e - lei - son. Chri - ste e - le - i - son,  
 son, e - le - i - son, e - lei - son. Chri - ste e - le - i - son,

*f*

*mf*  
 e - le - i - son, Chri - ste e - lei - son, e - le i - son  
 e - le - i - son, Chri - ste e - lei - son, e - - - son,  
 e - le - i - son, Chri - ste e - lei - son, e - i - son,  
 e - le Chri - ste e - lei - son, e - le - i - son,

*mf*

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

*sf*  
*f*





## 2. Gloria

[Intonation: Gloria in excelsis Deo.]

**Allegro**

*mf*

Soprano  
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

*mf*

Alto  
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

Tenore

Basso

Ob

2 Ob, 2 Fg  
2 Tr, 3 Trb  
Timp  
Archi  
Bassi  
Org

*mf*

VI, Va

*p*

8

*f*

- mus te. Be - ne - di - ci - mus

tis. Lau - da - - mus te. Be - ne - di - ci - mus

*f*

Lau - da - - mus te. Be - ne - di - ci - mus

*f*

Lau - da - mus te. Be - ne - di - ci - mus

Tr Tutti

*f*

*simile*

Timp

te. *p* Ad - o - ra - mus te. *f* Glo - ri - fi -

te. *p* Ad - o - ra - mus te. *f* Glo - ri - fi -

8 te. *p* Ad - o - ra - mus te. *f* Glo - ri - fi -

te. *p* Ad - o - ra - mus te. *f* Glo - ri - fi -

Ob, Trb

*p* *f*

Timp

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

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

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

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

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

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

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

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

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

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

Archi

Solo Tutti  
 Gra - ti - as a - gi - mus ti - - bi pro - ma - gnam  
 pro - pter ma - gnam  
 pro - pter ma - gnam  
 pro - pter ma - gnam

Tutti  
 f

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

Solo  
 Do - mi - ne  
 Archi p

De - us Pa - ter om -  
 De - us Pa - ter om -  
 De - us Pa - ter om -  
 De - us Pa - ter om -

*ff* *f* *f* *f*

Tutti

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

+Ob, Fg  
 +Tr, Trb  
 +Timp

*mf* *f*

ni - - po - tens. Do - - mi - ne Fi - li  
 ni - - po - tens. Do - - mi - ne Fi - li  
 ni - - po - tens. Do - - mi - ne Fi - li  
 ni - - po - tens. Do - - mi - ne Fi - li

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

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

+Tr  
 Archi  
 +Tr  
 Timp +Timp

ste. Do - mi - ne De - us, Fi - li - us

ste. Do - mi - ne De - us, Fi - li - us

ste. Do - mi - ne De - us, Fi - li - us

ste. Do - mi - ne De - us, Fi - li - us

+Ob

Archi

Pa - tris, Fi - li - us Pa - tris,

Pa - tris, Fi - li - us Pa - tris,

Pa - tris, Fi - li - us Pa - tris,

Pa - tris, Fi - li - us Pa - tris,

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

VII

Tutti

### 3. Qui tollis

**Andante**

Basso Solo

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

Ob conc

Archi  
Vc conc  
(stacc.) *p*

-Vc conc

Vc conc  
(stacc.)

-Vc conc Vc conc

5

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

*pp*

8

se - re - - re no - bis.

*p*

Mi - se -

*p*

Mi - se -

*p*

Mi - se -

*p*

Mi - se -

-Vc conc



Qui tol - lis  
 re - re no - - bis.  
 re - re no - - bis.  
 re - re no - - bis.  
 re - re no - - bis.

Ob conc  
 Vc conc (stacc.)  
 - Vc conc

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

Vc conc (stacc.)  
 - Vc conc

- Ob conc  
*f*  
*p*



ca - - ti - o - nem no - - - stram.

ca - - ti - o - nem no - - - stram.

ca - - ti - o - nem no - - - stram.

ca - - ti - o - nem no - - - stram.

Ob conc

Vc conc

Qui se - des, qui se des d ex - te - ram

conc

a tris, mi - se -

*p* mi - se - re - re no - bis,

*p* mi - se - re - re no - bis,

*p* mi - se - re - re no - bis,

*p* mi - se - re - re no - bis,

mi - se - re - re no - bis,

-Ob conc

*p*

Vc conc (stacc.)

\* Originale Alternative / original alternative

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

*pp*  
mi - se - re - re no - bis, mi - se - re - re

*pp*  
mi - se - re - re no - bis, mi - se - re - re

*pp*  
mi - se - re - re no - bis, mi - se - re - re

*pp*  
mi - se - re - re no - bis, mi - se - re - re

*pp* - Vc conc

Vc conc (stacc.)

conc

mi - se - re - re no - bis.

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

mi - se - re - re no - bis.

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

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

Vc conc (stacc.)

# 4. Quoniam

**Allegro**  
Solo

Soprano  
Quo - ni - am tu so - lus, so - lus san - ctus.

Alto

Tenore  
Tutti *mf*  
Tu so - lus san -

Basso  
Tutti *mf*  
Tu so - lus san

2 Ob, 2 Fg  
2 Tr, 3 Trb  
Timp  
Archi *p*  
Bassi  
Org

6

- mi Je - su - Chri - ste.

Solo  
Je - su Chri - ste.

Tutti  
ctus. Tu so - lus Do - mi - nus, tu so - lus Do - mi -

Tutti  
ctus. Tu so - lus Do - mi -

*p* Archi  
*mf* + Fg

11

Tu so - lus al - tis - si - mus, Je - su, Je - - - su Chri -

*pp* Tutti

Tu so - lus al - tis - si - mus,

*pp*

nus. Tu so - lus al - tis - si - mus,

*pp*

nus. Tu so - lus al - tis - si - mus,

*p* Archi *pp*

16

ste. Cum San - cto - ri - tu

*f*

Cum S - cto Spi - ri - tu,

*mf*

Je - - su Chri ste. Cum San Spi - ri - tu,

*mf*

Je su Chri - ste Cum San - cto

*f* +Ob, Tr +Trb

+Fg

Timp

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

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

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

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

VI  
Fg II, Bassi  
Fg I, Va  
+ Tr, Timp

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

Ob II, VI II  
Ob I, VII

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

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

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

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

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

+Tr, Timp

+Trb

+Cb

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

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

- men, a - - men.

In glo - ri - a De - - i

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

Archi

Fg, Va

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

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

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

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

Ob, VI I

men, a - - men, a - - men, a - - men.  
 men, a - - men, a - - men, a - - men, in glo - ri - a  
 - men, a - - - men, a - - men, a - - men, in glo - ri - a

In glo - ri - a

Archi  
 Tutti

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

Archi

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

+Ob  
 tr tr







# 5. Credo

[Intonation: Credo in unum Deum.]

**Allegro moderato**

Soprano  
Alto  
Tenore  
Basso

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et

2 Ob, 2 Fg  
2 Tr, 3 Trb  
Timp  
Archi  
Bassi  
Org

Tutti *f*

4

ter - rae, vi - si - bi - li - um om - ni - um, et in - vi - si -

ter - rae, vi - si - bi - li - um om - ni - um, et in - vi - si -

ter - rae, vi - si - bi - li - um om - ni - um, et in - vi - si -

ter - rae, vi - si - bi - li - um om - ni - um, et in - vi - si -

*tr*

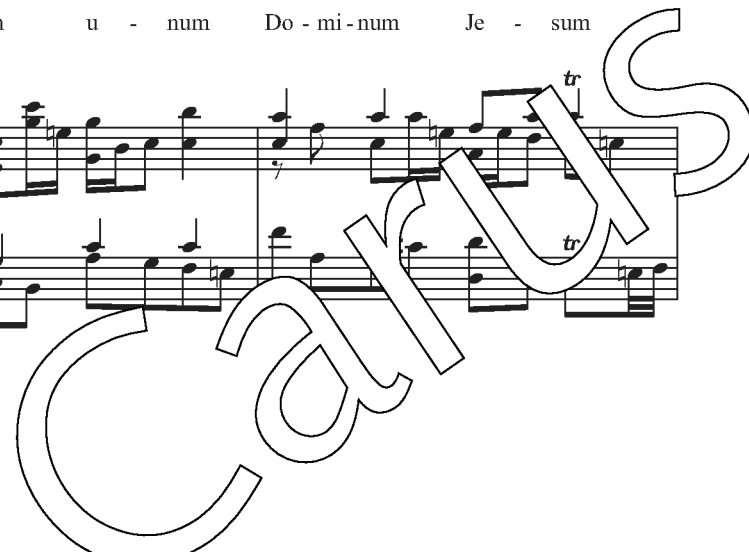
bi - li - um. Et in u - - num Do - mi - num Je - sum

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

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

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

Tr Ob Fg tr



li De - i u - ni - ge - - - ni -

Chri - stum, - li - um De - i u - ni - ge - - - ni -

Fi - li - um De - i u - ni - ge - - - ni -

Chri - stum, Fi - li - um De - i u - ni - ge - - - ni -

tr tr tr

tum. *p* Ex Pa-tre

tum. *p* Ex Pa-tre na - tum\_ an - te

tum. *p* Ex Pa - tre na - tum\_ an - te om - ni - a, om-ni - a

tum. Et\_ ex Pa - tre\_ na - tum\_ an - te\_ om - ni - a sae-cu - la.

Archi *p* *tr* *tr*

an - om - ni - a sae - cu - la.

om - ni *cresc.* om - ni - a sae - cu - la.

an - te om - ni - a sae - cu - la.

an - te\_ om - ni - a, om - ni - a sae - cu - la.

*cresc.* *tr* *tr* *tr*

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

Tutti *f* *tr* *tr*

ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - *ff* *p* *cresc.*  
 De - o Ge - ni - tum, non fa - ctum, con - sub - stan - ti - *ff* *p* *cresc.*  
 ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - *ff* *p* *cresc.*  
 De - o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - *ff* *p* *cresc.*

*tr* *ff* *p* Archi *tr cresc.*

25

*mf* a - lem Pa - tri: per quem om - - - ni - a fa - cta sunt. *f* Qui

*mf* a - lem Pa - tri: per quem om - - - ni - a fa - cta sunt. *f* Qui

*mf* a - lem Pa - tri: per quem om - - - ni - a fa - cta sunt. *f* Qui

*mf* a - lem Pa - tri: per quem om - - - ni - a fa - cta sunt. *f* Qui

*tr*

*mf* *tr* *mp*

28

pro - nos ho - mi - nes, et pro - pter no - stram sa -

pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

pro - pter, pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

*tr* *tr* Ob, Fg, Archi *tr*

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

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

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

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

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

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

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

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

+ Tr, Timp

# 6. Et incarnatus est

**Adagio** Solo

Soprano Et in - - car - na - tus est,

Alto Solo Et in - car - na - tus est,

Tenore Solo Et in - car

Basso Solo

2 Ob  
2 Fg  
3 Trb  
Timp  
Archi  
Bassi  
Org

Ob, Archi *p* Va

3

est de Spi - - ri - tu

in - tus est de Spi - - ri - tu

na - - tus est de Spi - - ri - tu

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

Ob -Ob



6

San - cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne: Et \_

San - cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne:

San - cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne:

San - cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne:

Ob -Ob Ob

8

ho - mo - fa - ctus est, et ho - - - mo, et \_

Et ho - mo, et ho - mo - fa - ctus est, et ho - - - mo, et \_

mo, et ho - mo fa - ctus est, et ho - - - mo, et \_

Et ho - mo, ho - mo fa - ctus est, et ho - - - mo, et

-Ob +Ob -Ob

11

*ff*

ho - mo fa - ctus est, et ho - mo, ho - mo fa - ctus est.

*ff*

ho - mo fa - ctus est, et ho - mo, ho - mo, et ho - mo fa - ctus est.

*ff*

ho - mo fa - ctus est, et ho - mo, ho - mo, et ho - mo fa - ctus est.

*ff*

ho - mo fa - ctus est, et ho - mo, ho - mo, et ho - mo fa - ctus est.

Ob

*ff*

14

*Tutti f*

- ci - xus, cru - - ci - fi - xus,

*Tutti f*

Cru - - xus, cru - - ci - fi - xus,

*Tutti f*

- ci - fi - xus, cru - - ci - fi - xus,

*Tutti f*

Cru - - ci - fi - xus, cru - - ci - fi - xus,

VI

*f*

Trb I

+ Trb II

Timp, Va, Bassi



cru - ci - fi - xus

xus, cru - ci - fi - xus e - ti - am pro no -

xus, e - ti - am pro no - -

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

pro - bis, pro no - bis, pro no - bis: sub

bis, pro bis, pro no - bis, pro no - bis, pro no - bis: sub

pro no - bis, pro no - bis, pro no - bis: sub

bis, pro no - bis, pro no - bis, pro no - bis: sub

pro - bis, pro no - bis, pro no - bis: sub

bis, pro bis, pro no - bis, pro no - bis, pro no - bis: sub

pro no - bis, pro no - bis, pro no - bis: sub

bis, pro no - bis, pro no - bis, pro no - bis: sub

VI

+Trb

Va, Bassi

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

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

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

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

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

*pp*

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

*pp*

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

*pp*

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

*pp* Archi + Trb

# 7. Et resurrexit

**Allegro moderato**

Archii *pp* *cresc.* *p*

Timp, Bassi

This block shows the beginning of the piece. It features a piano introduction for the strings (Archii) and timpani/bass (Timp, Bassi). The strings play a rhythmic pattern of eighth notes, starting with a piano (*pp*) dynamic and gradually increasing in volume (*cresc.*) to a mezzo-forte (*p*) dynamic. The timpani and bass provide a steady accompaniment.

4 *f* *f* *f*

Et re - sur - re -  
Et re - sur - re xit -  
Et re sur - xit -  
Et sur - re - xit -

This block contains the vocal entries for the first four voices. The music begins at measure 4. Each voice part starts with a strong *f* (forte) dynamic. The lyrics are: "Et re - sur - re -", "Et re - sur - re xit -", "Et re sur - xit -", and "Et sur - re - xit -".

+Ob, Fg, Tr *cresc.* *mf* *f*

This block shows the piano accompaniment for the vocal entries. It includes parts for oboe, flute, and trumpet (+Ob, Fg, Tr). The piano part starts with a *cresc.* (crescendo) and reaches a *mf* (mezzo-forte) dynamic, then increases to *f* (forte) to support the vocalists.

ter - di - e, se - cun - dum Scri - ptu - ras. Et a -  
ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -  
ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -  
ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -

This block contains the vocal entries for the next four voices. The lyrics are: "ter - di - e, se - cun - dum Scri - ptu - ras. Et a -", "ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -", "ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -", and "ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -".

*simile*

-Timp

This block shows the piano accompaniment for the vocal entries. It includes parts for oboe, flute, and trumpet (+Ob, Fg, Tr). The piano part continues with a *simile* (simile) dynamic, maintaining the *f* (forte) level. The timpani part is marked with "-Timp".

scen - dit in coe - lum: se - det ad  
 scen - dit in coe - lum: se - det  
 scen - dit in coe - lum: se - det  
 scen - dit in coe - lum: se - det ad

dex - te - ram, ad dex - te - ram, ad dex te - ram  
 ad dex - te - ram, ad dex - ram, ad dex te - ram  
 ad dex - te - ram, ad dex - te - ram, dex - te - ram  
 dex - te - ram dex - te - ram, dex - te - ram

is, dex - te - ram Pa - tris. Et i - te - rum ven -  
 Pa - tris, dex - te - ram Pa - tris. Et i - te - rum ven -  
 Pa - tris, dex - te - ram Pa - tris. Et i - te - rum ven -  
 Pa - tris, dex - te - ram Pa - tris. Et i - te - rum ven -

*ff* *ff* *ff* *ff*

*Tutti* *ff*

23

tu - rus est cum glo - - ri - a, ju - di -

tu - rus est cum glo - - ri - a,

tu - rus est cum glo - - ri - a,

tu - rus est cum glo - - ri - a,

26

ca - - re, ju - di - ca re,

ju - di - ca re,

ju - di - ca re,

ju - di -

ju - di -

Trb III

ju - di - ca - re vi - vos et

- - re, ju - di - ca - re vi - vos et

- - re, ju - di - ca - re vi - vos et

ca - - re, ju - di - ca - re vi - vos et

Tutti



*p* mor - - tu - os, *f* vi - vos et *p*

*p* mor - - tu - os, *f* vi - vos et *p*

*p* mor - - tu - os, *f* vi - vos et *p*

*p* mor - - tu - os, *f* vi - vos et *p*

Trb

*p* *f* *p*

+Ob, Fg

*f* mor - tu - os, *p* vi - vos et mor - tu - os, et

*f* mor - tu - os, *p* vi - vos et tu - os, et mor - - tu -

*f* mor - tu - os, *p* vi - vos mor - tu - os, mor - - tu -

*f* mor - tu - os, *p* vos et mor - tu - os et mor - - tu -

*f* *p*

Trb, Archi

Langsamer\*

Tempo I

*f* mor - - - tu - os: cu - jus re - gni,

*f* os, mor - - - tu - os: cu - jus re - gni,

*f* os, mor - - - tu - os: cu - jus re - gni,

*f* os, mor - - - tu - os: cu - jus re - gni,

*f* +Tr +Ob

+Fg -Tr

+Timp -Timp

45

re - gni non e - rit fi - - - - - nis.

re - gni non e - rit fi - - - - - nis.

re - gni non e - rit fi - - - - - nis.

re - gni non e - rit fi - - - - - nis.

Archi

49 *Soprano solo* *Solo nachgebend*

in - Spi - ri - tu San - ctum, Do - mi - num,

tr tr tr tr tr tr

VI I/II, - Va

54

et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que, Fi - li -

tr tr tr tr tr tr

\* *Very yielding*

o - que pro - ce - dit.

Alto solo

Tenore solo

Qui cum Pa - tre et

Qui cum

Fi - li - o, et Fi - li - o si mul - o -

Pa - tre Fi - li - o si - mul - ad - o - ra -

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

ra - tur, et con - glo - ri - fi - ca - tur: qui lo -

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

Basso solo

Qui lo -

lo - cu - tus est, qui lo -  
 cu - tus est per Pro - phe - - - - - tas, qui lo -  
 per Pro - phe - tas, qui lo -  
 cu - tus est per Pro - phe - - - - - tas, qui lo -

*tr tr tr tr tr tr*

cu - tus est, lo - tus est per Pro - phe - tas.  
 cu - tus - tus est phe - tas.  
 est, lo - tus est per Pro - phe - tas.  
 cu - tus est per Pro - phe - tas.

*tr*

+Va

80

*f* Tutti

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

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

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

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

Ob + Fg *unisono*  
*f* Archi *staccato*

Ob + Fg *unisono*  
*f* Archi *staccato*

86

Ec - cle - si - am. Con - fi - te - or u - num - ptis -

Ec - cle - si - am. Con - te - or u - num ba - ptis -

Ec - cle - si - am. Con - fi - te - or u - num ba - ptis -

Ec - cle - si - am. Con - fi - te - or u - num ba - ptis -

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

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

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

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

Archi

+Ob, Fg, Tr, Trb

+Timp

spe - - cto re - - sur - re - - cti -

spe - - cto re - - sur - re - - cti -

spe - - cto re - - sur - re - - cti -

spe - - cto re - - sur - re - - cti -

o - - nem, re - sur-re - cti - o - - nem

o - - nem, re - sur-r cti - o - - nem

o - - nem. re - r-re - cti - o - - nem

o - - re - su - c - o - - nem

*Tutti*

*ff*

*p* mor - tu - o - - rum.

*p* mor - tu - o - - rum, mor - tu - o - - rum.

*p* mor - tu - o - - rum, mor - tu - o - - rum, mor - tu - o - - rum.

*p* mor - tu - o - - rum, mor - tu - o - - rum, mor - tu - o - - rum.

*p* Trb, Bassi

# 8. Et vitam

**Allegro moderato**

Soprano  
Alto  
Tenore  
Basso

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

Et vi - tam ven - tu - ri, et vi

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

Et vi -

2 Ob, 2 Fg  
2 Tr, 3 Trb  
Timp  
Archi  
Bassi  
Org

Ob I, VI I  
VII  
f

Va, Vc, Org

5

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

- tam ven - tu - ri sae - cu - A - men, a - men.

tam ri sae - cu - li. a - men, et

Et vi -

ven - tu - ri sae - cu - li.

Et vi - tam ven -

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

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

tr

Fg I,  
Va

Ob II, VI II

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

Ob I, Tr

+Timp  
 tu - ri - sae - cu - li. A - - - men, a - - - men, et  
 tu - ri sae - cu - li. A - - - men, a - - - men, et vi -  
 tu - ri sae - cu - li. A - - - men, a - - - men, et vi -  
 a - - - men, a - - - men, a - - - men, a - -

Archi  
 Fg I, Va  
 Ob II, VI II  
 Ob I, VI I

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

Ob, VI II  
 Fg I, Va, Vc, Org



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

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

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

-Fg I

men, a - - - men,

et vi - - tam ven - ri sae cu - li.

et vi - - tam ven - tu - ri sae - - cu - li.

Et - tam - tu - ri sae - cu - li.

+Cb

vi - - tam ven - tu - ri sae - cu - li.

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

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

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

Ob I, VII

+Timp

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

-Timp

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

+ Timp

ven - tu - ri sae - cu - li. A - men, Solo a - men,  
 et vi - tam ven - tu - ri sae - cu - li. A - men, a - men, Solo  
 men, et vi - tam ven - tu - ri sae - cu - li. A - men, Solo  
 men, et vi - tam ven - tu - ri sae - cu - li. A - men, a - men,  
 +Ob, Fg, Trb  
 mf  
 Fg

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

*p* Archi

Tutti *ff*  
 - men, a - - men, Tutti *ff* a - men, a - men,  
 - men, a - - men, Tutti *ff* a - men, a - men,  
 a - men, a - men, Tutti *ff* a - men, a - men,  
 - men, men, a - a - - men,

*ff* Tutti *tr* *tr*

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

*tr*

# 9. Sanctus

**Moderato**

Soprano *p* *mf* *f*  
San - ctus, San - ctus, San - ctus

Alto *p* *mf* *f*  
San - ctus, San - ctus, San - ctus

Tenore *p* *mf* *f*  
San - ctus, San - ctus, San - ctus

Basso *p* *mf* *f*  
San - ctus, San - ctus, San - ctus

2 Ob  
2 Fg  
2 Tr  
3 Trb  
Timp  
Archi  
Bassi  
Org

*p* Archi *mf* *f*  
+ Timp  
Timp

This system contains the vocal parts and the beginning of the instrumental accompaniment. The vocal parts (Soprano, Alto, Tenore, Basso) are in 12/8 time and sing 'San - ctus' three times, with dynamics increasing from *p* to *mf* to *f*. The instrumental parts include strings, woodwinds (Ob, Fg, Tr, Trb), and percussion (Timp). The strings play a rhythmic pattern of eighth notes, and the woodwinds and percussion provide harmonic support.

4 *ff* *sf*  
Sa - ba - oth. Ple - ni sunt coe - li et

*ff* *sf*  
Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li et

*ff* *sf*  
mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li et

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

Tutti Archi  
*ff* *decresc.* *mf* *cresc.*  
+ Fg I

This system continues the vocal parts and the instrumental accompaniment. The vocal parts sing 'Sa - ba - oth. Ple - ni sunt coe - li et' three times, with dynamics *ff* and *sf*. The instrumental parts include strings, woodwinds (Fg I), and percussion. The strings play a rhythmic pattern of eighth notes, and the woodwinds and percussion provide harmonic support. The dynamics for the strings are *ff*, *decresc.*, *mf*, and *cresc.*

ter - ra glo - ri - a tu - a, *f* *decresc.*  
 ter - ra glo - ri - a tu - a, *f* *decresc.*  
 ter - ra glo - ri - a tu - a, *f* *decresc.*  
 glo - ri - a tu - a, *f* *decresc.*

*Tutti*  
*f*

ple - ni sunt coe - li et ter - ra glo - ri - a  
 ple - ni sunt coe - li et ter - ra glo - ri - a  
 ple - ni sunt coe - li et ter - ra glo - ri - a  
 glo - ri - a *ff*

*Fg I, Archi*  
*ff*  
*Tutti*

tu - a. O - san - na in ex - cel - sis, o - san - na  
 tu - a. O - san - na in ex - cel - sis, o - san - na  
 tu - a. O - san - na in ex - cel - sis, o - san - na in ex - cel -

*mf*  
*Archi, Tr, Trb*  
 +Ob  
 +Fg

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

Fg I, Trb I

Trp

Timp

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

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

f

f

f

f

Trb, Archi

+ Tr

Tutti

+ Timp

# 10. Benedictus

Moderato

Cor, Archi *sf* Archi

Musical score for Cor and Archi, measures 1-4. The score is in 6/8 time and B-flat major. The Cor part starts with a forte dynamic (*sf*) and features a melodic line with some grace notes. The Archi part provides a rhythmic accompaniment with chords and moving lines.

5 Alto solo

Alto solo Cor

Musical score for Alto solo and Cor, measures 5-8. The Alto solo part begins with the lyrics "Be - ne -". The Cor part continues with a rhythmic accompaniment. A large watermark is visible over the score.

9

Alto solo Cor

Musical score for Alto solo and Cor, measures 9-12. The Alto solo part continues with the lyrics "di - ctus qui ve - nit in no - mi - ne Do mi -". The Cor part continues with a rhythmic accompaniment. A large watermark is visible over the score.

Alto solo Cor

Musical score for Alto solo and Cor, measures 13-16. The Alto solo part continues with the lyrics "be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -". The Cor part continues with a rhythmic accompaniment. A large watermark is visible over the score.

Alto solo Cor

Musical score for Alto solo and Cor, measures 17-20. The Alto solo part continues with the lyrics "Be - ne -". The Cor part continues with a rhythmic accompaniment. A large watermark is visible over the score.

19

*cresc.* *mf*

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

*cresc.* *mf*

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

*cresc.* *mf*

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

*cresc.* *mf*

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

*tr*

*mf* Cor

24

*f* *mf*

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

*f* *mf*

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

*f* *mf*

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

*f* *mf*

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

Ob

Archi

*f* *mf*

+Fg +Cor



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

+Ob, Fg  
 Cor  
*p* *f* *p* *f*

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

Archi  
*mf*

Solo

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

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

*p*

*Cor*

*tr*

*pf*

39 Basso solo

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

*mf* Tutti

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

*mf* Tutti

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

*mf* Tutti

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

*mf* Tutti

ni, be - ne -

Ob, Cor

*mf* Fg

-Cb +Cb

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

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

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

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

*tr*

Archi

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

*f*

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

*f*

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

*f*

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

+Ob, Fg, Trb

*f*

+Cor

# 11. Agnus Dei

Adagio

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

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

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

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

Cor  
Archi  
Bassi  
Org

7  
mi - se - re - re no - bis. *sf*

mi - se - re - re no - bis.

re - se - re - re no - bis.

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

*mf* Cor

14  
+ Cor

*f*  
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -  
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -  
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -  
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se -

VII  
 VI II, Va

re - re - no - bis.  
 re - re - no - bis.  
 re - re - no - bis.  
 re - re - no - bis.

Archi Cor

A - gnus  
 A - gnus  
 A - gnus

Cor

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

Archi *p*

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

pec - ca - ta mun - di, pec - ca - ta mun - di.  
 mun - di, pec - ca - ta mun - di, pec - ca - ta mun - di.  
 mun - di, pec - ca - ta mun - di, pec - ca - ta mun - di.  
 mun - di, pec - ca - ta mun - di.

or Archi

# 12. Dona nobis pacem

**Allegro**

Solo

Soprano

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

Archi *p*

Ob

6

*f* Tutti

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

Alto

do - na no bis,

Tenore

do - bis,

Basso

do - no - bis,

Archi

*f*

Tutti

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

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

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

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

Ob I

*p*

Ob II

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

Fg I

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

Archi

Fg I

Solo

do - na\_

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

Archi

Ob II



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

Ob I Ob II Ob I Ob II

*f* Tutti do - na no - bis, no - bis  
 pa - cem, pa - cem, *f* Tutti do - na no - bis, no - bis  
 do - na no - bis, no - bis  
 do - na no - bis, no - bis

Arch *f* Tutti *mp*

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

Tr

+Timp

na, da pa - cem, do - na -

na, da pa - cem, do - na -

na, da pa - cem, do - na - pa - cem,

na, da pa - cem, do - na - pa - cem,

Archi *p*

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

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

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

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

Archi

*f* Tutti

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

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

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

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

*f* + Fg Tutti

60

Solo

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

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

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

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

Tr

Ob, Fg, Arn

*p*

+Timp

65

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

do - na pa - cem do - na,

do - na pa - cem do - na,

do - na, do - na,

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

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

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

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

Archi

*pp* Tutti

*pp* Tutti

*pp* Tutti

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

+Tr, Trb

Archi

+Timp

- zuverlässiger Notentext auf Urtext-Basis
- gut spielbarer Klaviersatz
- hochwertige Druckqualität
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- reliable editions based on Urtext
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Bach, C. P. E.: Magnificat Wq 215 / BR E4 ☉	<b>carus plus</b>	33.215/03	Herzogenberg: Die Geburt Christi op. 90		40.196/03
- Heilig Wq 217 / BR F77 ☉		33.217/03	- Die Passion op. 93		40.197/03
Bach, J. S.: sämtliche Kantaten · complete cantatas			- Erntefest op. 104		40.198/03
- Himmelfahrtsoratorium · Ascension oratorio			Homilius: Johannespassion · St. John Passion		
BWV 11 ☉	<b>carus plus</b>	31.011/03	HoWV I.4 ☉	<b>carus plus</b>	37.103/03
- Messe in h-Moll · Mass in B minor BWV 232 ☉	<b>carus plus</b>	31.232/03	- Markuspassion · St. Mark Passion HoWV I.10 ☉		37.110/03
- Johannes-Passion · St. John Passion BWV 245	<b>carus plus</b>		- Passionskantate HoWV I.2 ☉		37.104/03
- Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Weihnachtsoratorium · Christmas oratorio		
Fassung · version II (1725)		31.245/53	HoWV I.1 ☉	<b>carus plus</b>	37.105/03
Fassung · version IV (1749)		31.245/03	Mauersberger: Christvesper RMWV 7		7.201/03
- Magnificat in D BWV 243 ☉	<b>carus plus</b>	31.243/03	Mendelssohn: Christus MWV A 26 (Teil 1/Part 1)	<b>carus plus</b>	40.169/03
- Markus-Passion · St. Mark Passion BWV 247 ☉		31.247/03	- Christus MWV A 26 (Teil 2/Part 2)	<b>carus plus</b>	40.170/03
- Matthäus-Passion · St. Matthew Passion BWV 244	<b>carus plus</b>	31.244/03	- Der 42. Psalm · Psalm 42 MWV A 15 ☉	<b>carus plus</b>	40.072/03
- 4 Missae in F, A, g, G BWV 233–236		31.233/03–31.236/03	- Elias · Elijah MWV A 25 ☉	<b>carus plus</b>	40.130/03
- Osteroratorium · Easter Oratorio BWV 249 ☉		31.249/03	- Hymne „Hör mein Bitten“ · „Hear my prayer“		
- Weihnachtsoratorium · Christmas Oratorio			MWV B 49 ☉	<b>carus plus</b>	40.189/03
- BWV 248	<b>carus plus</b>	31.248/53	- Lauda Sion MWV A 24 ☉	<b>carus plus</b>	40.077/03
Beethoven: Missa in C op. 86 ☉	<b>carus plus</b>	40.688/03	- Lobgesang. Sinfonie-Kantate MWV A 18 ☉	<b>carus plus</b>	40.076/03
- Missa solemnis op. 123 ☉	<b>carus plus</b>	40.689/03	- Magnificat in D MWV A 2 ☉	<b>carus plus</b>	40.484/03
- Symphonie Nr. 9 op. 125. Finale	<b>carus plus</b>	23.801/03	- O Haupt voll Blut und Wunden MWV A 8 ☉	<b>carus plus</b>	40.129/03
- Christus am Ölberge	<b>carus plus</b>	23.020/03	- Paulus · St. Paul MWV A 14 ☉	<b>carus plus</b>	40.189/03
- Meeres Stille und Glückliche Fahrt op. 112		10.395/03	- Vom Himmel hoch MWV A 22 ☉		
- Elegischer Gesang op. 118		10.396/03	- Wer nur den lieben Gott lässt walten		
Brahms: Ave Maria op. 12 ☉		40.180/03	MWV A 7 ☉	<b>carus plus</b>	40.131/03
- Der 13. Psalm ☉		40.182/03	Monteverdi: Vespro della Beata Vergine ☉	<b>carus plus</b>	47.801/03
- Ein deutsches Requiem op. 45 ☉	<b>carus plus</b>	27.055/03	Mozart: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Schicksalslied op. 54		10.399/03	- Davide penitente KV 469		40.060/03
Bruckner: Te Deum	<b>carus plus</b>	27.190/03	- Exsultate, jubilate KV 165		40.767/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5 ☉		36.010/03	- Missa in c (Wachnismesse) KV 39		40.614/03
- Das Jüngste Gericht ☉		36.019/03	- Missa brevis in G KV 10	<b>carus plus</b>	40.623/03
- Membra Jesu nostri ☉		36.013/03	- Missa brevis in D KV 11	<b>carus plus</b>	40.625/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03	- Missa in C (Spätzer Messe (sparrow))		
- Requiem in c ☉	<b>carus plus</b>	40.088/03	KV 220	<b>carus plus</b>	40.626/03
Dvořák: Messe in D op. 86 ☉	<b>carus plus</b>	40.688/03	- Missa in C (Krönungsmesse (Cantation Mass))		
- Stabat Mater op. 58, Bearb. für Kammerorchester		27.215/53	KV 317	<b>carus plus</b>	40.618/03
Fauré: Requiem op. 48 (version symphonique) (1900)	<b>carus plus</b>	27.310/03	- Missa solemnis in G KV 317	<b>carus plus</b>	40.619/03
- Requiem op. 48 (avec petit orchestre)		27.310/03	- Missa in c KV 427 · Boninus/Wolf ☉	<b>carus plus</b>	51.651/03
Franck, César: Die Sieben Worte · The Seven Words		40.058/03	- Missa in c KV 427 · Levin		51.427/03
- Messe in A op. 12		40.644/03	- Missa in c KV 427 · Maunder		40.620/03
Gounod: Requiem in C op. 37		27.315/03	- Requiem KV 626 · Levin		51.626/53
- Messe solennelle de sainte Cécilie		27.095/03	- Requiem KV 626 · Süßmayr	<b>carus plus</b>	40.630/03
Händel: Alexander's Feast	<b>carus plus</b>	55.075/03	- Vesperae solennes de Confessore KV 339 ☉	<b>carus plus</b>	51.626/03
- Brockes Passion	<b>carus plus</b>	55.048/03	Puccini: Messa a 4 voci (Messa di Gloria) SC 6	<b>carus plus</b>	40.059/03
- Israel in Egypt	<b>carus plus</b>	55.054/53	Rheinberger: Der Stern von Bethlehem op. 164 ☉	<b>carus plus</b>	40.645/03
- Judas Maccabaeus	<b>carus plus</b>	55.063/03	- Missa in A op. 126		50.164/03
- Messa in G (Cäcilienode)	<b>carus plus</b>	55.056/03	- für Frauenchor · for women's choir ☉	<b>carus plus</b>	50.126/03
- Messe in G (Cäcilienode)			- Missa in B op. 172 für Männerchor · for men's choir ☉		50.172/03
- Messe in G (Cäcilienode)			- Messe in C op. 169		50.169/03
- Requiem in G (Cäcilienode)			- Requiem op. 60		50.060/03
- Te Deum HWV 283 (Cäcilienode)			- Stabat Mater op. 16		50.016/03
- Te Deum HWV 53 ☉	<b>carus plus</b>	55.283/03	Rossini: Petite Messe solennelle ☉	<b>carus plus</b>	40.650/03
- Te Deum HWV 53 ☉	<b>carus plus</b>	55.053/03	- Messa di Rimini		40.674/03
- Te Deum HWV 53 ☉	<b>carus plus</b>	50.703/03	- Miserere		40.805/03
- Te Deum HWV 53 ☉	<b>carus plus</b>	97.004/03	- Stabat Mater	<b>carus plus</b>	70.089/03
- Requiem in Es ☉		40.961/03	Ryba: Missa pastoralis bohemica		40.678/03
- Requiem in c ☉	<b>carus plus</b>	40.961/03	Saint-Saëns: Oratorio de Noël ☉	<b>carus plus</b>	40.455/03
- Requiem in c ☉	<b>carus plus</b>	50.305/03	- Requiem		27.317/03
- Requiem in c ☉	<b>carus plus</b>	50.305/03	Salieri: La Passione di Gesù Cristo		40.942/03
- Requiem in c ☉	<b>carus plus</b>	54.546/03	Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works		
- Requiem in c ☉	<b>carus plus</b>	54.254/03	- Magnificat in C D 486 ☉	<b>carus plus</b>	70.053/03
- Requiem in c ☉	<b>carus plus</b>	50.328/03	- Messe in G D 167	<b>carus plus</b>	40.675/03
- Requiem in c ☉	<b>carus plus</b>	50.329/03	- Messe in As D 678	<b>carus plus</b>	40.659/03
- Requiem in c ☉	<b>carus plus</b>	54.838/03	- Messe in Es D 950 ☉	<b>carus plus</b>	40.660/03
- Requiem in c ☉	<b>carus plus</b>	50.321/03	Schütz: Weihnachts-Historie ☉	<b>carus plus</b>	20.435/03
- Requiem in c ☉	<b>carus plus</b>	50.348/03	Suppé: Missa pro defunctis, Requiem		40.085/03
- Requiem in c ☉	<b>carus plus</b>	51.990/03	Telemann: Die Tageszeiten ☉		39.137/03
- Requiem in c ☉	<b>carus plus</b>	40.601/03	- Donner-Ode		39.142/03
- Requiem in c ☉	<b>carus plus</b>	40.600/03	- Hosanna dem Sohne David		39.117/03
- Requiem in c ☉	<b>carus plus</b>	40.606/03	- Machet die Tore weit ☉	<b>carus plus</b>	39.105/03
- Requiem in c ☉	<b>carus plus</b>	40.604/03	Verdi: Requiem	<b>carus plus</b>	27.303/03
- Requiem in c ☉	<b>carus plus</b>	40.609/03	- Stabat Mater		27.294/03
- Requiem in c ☉	<b>carus plus</b>	40.603/03	- Te Deum		27.194/03
- Requiem in c ☉	<b>carus plus</b>	40.607/03	Vivaldi: Beatus vir (Ps 111) RV 597 ☉		40.012/03
- Requiem in c ☉	<b>carus plus</b>	40.602/03	- Credo RV 591 ☉	<b>carus plus</b>	40.004/03
- Requiem in c ☉	<b>carus plus</b>	40.608/03	- Dixit Dominus (Ps 109) RV 594 ☉		40.007/03
- Requiem in c ☉	<b>carus plus</b>	40.605/03	- Gloria RV 589 ☉	<b>carus plus</b>	40.001/03
- Requiem in c ☉	<b>carus plus</b>	40.612/03	- Kyrie RV 587 ☉	<b>carus plus</b>	40.005/03
- Requiem in c ☉	<b>carus plus</b>	40.611/03	- Magnificat RV 610 ☉	<b>carus plus</b>	40.002/03
- Requiem in c ☉	<b>carus plus</b>	40.610/03			