
Johann Nikolaus
BACH

Missa brevis
Allein Gott in der Höh sei Ehr
Kyrie und Gloria

für Soli (SA) ad libitum, Chor (SATB)
Streicher und Basso continuo
2 Violini, 2 Viole, Violoncello, Contrabbasso, Organo o Cembalo

herausgegeben von / edited by
Klaus Hofmann (Herbipol.)

Stuttgarter Bach-Ausgaben
Ausgewählte Werke in praktischen Ausgaben
Serie A: Bach-Archiv
Kompositionen von Mitgliedern der Musikerfamilie Bach
aus der Meininger, der Erfurter, der Arnstädter
und der Fränkischen Linie
sowie einzelner weiterer Familienangehöriger
3. Gruppe: Arnstädter Linie

Partitur / Full score



Carus-Verlag 30.701/01

Vorwort

Johann Nikolaus Bach aus der Arnstädter Linie der Musikerfamilie wurde 1669 als erster Sohn des Eisenacher Stadtorganisten Johann Christoph Bach (1642–1703) geboren¹. Kindheit und Jugend verbrachte er in seiner Heimatstadt, wo er von 1678 bis 1690 die Lateinschule besuchte und von seinem Vater eine umfassende musikalische Ausbildung erhielt. Nach einem Universitätsstudium in Jena, das durch eine Italienreise abgeschlossen worden zu sein scheint, übernahm er 1695 die Stelle des Jenaer Stadtorganisten; 1719 kam noch die des Universitätsorganisten hinzu. Diese beiden Ämter hatte er bis zu seinem Tode am 4. November 1753 inne. Nebenher betätigte er sich erfolgreich als Instrumentenmacher, der seine Tasteninstrumente mit sinnreichen technischen Verbesserungen auszustatten wußte und besonders seiner Lautenklaviere wegen geschätzt wurde. Aus seinem kompositorischen Schaffen ist neben der vorliegenden Messe nur ein einziges weiteres Werk überliefert, eine burleske Kantate aus dem Studentenumfeld mit dem Titel *Der Jena'sche Wein- und Bierrufer*. Von den Klaviersuiten, die sein Schüler Jakob Adlung in seiner *Anleitung zu der musikalischen Gelahrtheit*² erwähnt, hat sich nichts erhalten, und da es, laut Bestallungsurkunde, zu den Aufgaben des Universitätsorganisten gehörte, „nach Gelegenheit eine feine Music zumal an hohen Festen und andern einfallenden Freuden- und Dancksagungstagen und dergl. auf[zu]führen“³, dürfte ein nicht geringer Bestand an Vokal- und Instrumentalmusik verloren gegangen sein.

Johann Nikolaus Bachs Messe erschien erstmals 1920 in einer praktischen Ausgabe von Victor Junk im Druck⁴. Das Werk ist in folgenden Handschriften überliefert⁵:

- A Partitur aus dem Archiv von Breitkopf & Härtel in Leipzig, z.Z. im Bach-Archiv Leipzig, Signatur *Mus. ms. 8*. Der Kopftitel der ersten Partiturseite bezeichnet das Werk als „Missa à 2 Violini, 2 Viole, Canto Concertin, Canto Ripien. | Alto, Ten., Basso, col Basso Cont.“. Am Schluß steht: „SD.G. | Meinigen | d. 16 7^{br} | 1716“ und eine Unterschrift, von der jedoch nur der Familienname Bach eindeutig lesbar ist.
- B 14 teils von Johann Sebastian Bach, teils von Leipziger Kopisten geschriebene Stimmen aus dem Archiv von Breitkopf & Härtel, ebenda unter derselben Signatur. Es handelt sich um einen vollständigen Satz Aufführungsmaterial mit Doubletten für Violine I und II, einer Hornstimme und zwei Continuo-Stimmen.
- C Partitur eines unbekanntenen Schreibers des 18. Jahrhunderts, Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz, Berlin, Signatur *Mus. ms. Bach P 405*. Auf der Titelseite findet sich der Vermerk „H: 1734“. Der Titel lautet: „Missa sopra Cantilena: *Allein Gott in der Höh sey Ehr etc.* | à 9 Voc: | Violino 1 et 2do. | Viola 1. et 2.da. | Soprano, A[ll]to, Tenore. | Basso, Violone | et | Cembalo. | del Sigre. | N: Bach. | (*Nicolaus B.*) *Organist in Jena*“. (Die kursiv wiedergegebenen Worte sind offenbar nachträglich von

fremder Hand hinzugefügt.) – Diese Handschrift war die Vorlage der Ausgabe von Victor Junk.

- D Partitur von der Hand des Leipziger Thomaskantors Johann Gottfried Schicht (1753–1823) aus dem Jahre 1815, Königliche Bibliothek, nachmalig Staats- und Universitätsbibliothek, Königsberg i. Pr., Nr. 13866. Die von Ph. Spitta (a. a. O. S. 130, Anm. 4) erwähnte Handschrift trug den Titel „Messa a 9 voci da Giov. Nicolò Bach, figlio di Giov. Cristofforo Bach, e Zio di Giov. Sebastiano Bach“ und enthielt zusätzlich eine gereimte lateinische Textfassung des Kirchenliedes *Allein Gott in der Höh sei Ehr* (ebenda, S. 131).
- E Partitur von der Hand Franz Hausers (1794–1870) aus dem Jahre 1833, Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz, Berlin, Signatur *Mus. ms. Bach P 1122*. Der Titel auf der ersten Partiturseite stimmt, von unbedeutenden orthographischen Varianten abgesehen, vollkommen mit dem der Quelle A überein, ebenso der Schlußvermerk, dem jedoch noch hinzugefügt ist: „Secundum autographum Sebastiani | finitum Lipsiæ die 31. Januarii 33. | FrHauser“. Das von fremder Hand beschriftete Titelblatt bezeichnet die Messe unter Hinweis auf BG XLI, S. 276 als „wahrscheinlich von Joh. Ludw. Bach“; dieser Name ist auch auf dem Titeletikett als Autornamen angeben.
- F Partitur aus der ersten Hälfte des 19. Jahrhunderts, Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz, Berlin, Signatur *Mus. ms. Bach P 189*. Die Handschrift stammt möglicherweise von einem Kopisten namens Passer⁶, der für den Wiener Konservatoriumsprofessor Josef Fischhof (1804–1857) arbeitete und dabei auch Handschriften aus dem Besitz Hausers verwendete⁷. Der Schlußvermerk stimmt auffälligerweise wörtlich mit dem der Hauserschen Abschrift überein, nur die Unterschrift Hausers ist weggelassen; der Notentext weicht jedoch gelegentlich von dem Hausers ab. Als Kopftitel steht auf der ersten Partiturseite lediglich das Wort „Missa“. Das von anderer Hand stammende Umschlagetikett weist das Werk Johann Sebastian Bach zu.

Für die vorliegende Ausgabe standen nur die drei Handschriften der Staatsbibliothek Preußischer Kulturbesitz in Berlin, C, E und F, zur Verfügung. Der Verbleib der Handschrift Schichts, D, ist, wie das Schicksal der gesamten Königsberger Bestände, seit April 1945 ungewiß. Die Leipziger Handschriften A und B, die als Zeugnisse einer Aufführung J. S. Bachs für die Bach-Forschung von Interesse sind, konnten nicht herangezogen werden, da das Bach-Archiv Leipzig sich die wissenschaftliche Auswertung für eine seit langem geplante eigene Veröffentlichung vorbehält. Besonders zu bedauern ist der Ausfall der Leipziger Partitur (A), die möglicherweise ein Autograph des Komponisten und die Quelle aller übrigen Handschriften ist.

Daß unter den gegebenen Umständen bündige Aussagen über die Abhängigkeit der einzelnen Handschriften untereinander, und

¹ Literatur zu Leben und Werk (Auswahl): Philipp Spitta, *Johann Sebastian Bach*, Bd. I, Leipzig 1873, S. 129–138. Karl Geiringer, *Die Musikerfamilie Bach*, München 1958, S. 97–102 und 104–107. Herbert Koch, „Johann Nikolaus, der 'Jenaer' Bach“, in *Mf* 21 (1968), S. 290–304.

² Erfurt 1758 (Neudruck in *Documenta musicologica*, Reihe 1, Band 4, Kassel 1953), S. 706.

³ Zitiert nach H. Koch, S. 297.

⁴ Als Band 2 der von Alexander Farenau bei Breitkopf & Härtel herausgegebenen Reihe *Die Kunst des Bachschen Geschlechts*.

⁵ Literatur zu den Quellen: Wilhelm Rust, BG XI/1 (1862), Einleitung S. XV f. – Ph. Spitta, a. a. O. S. 130, Anm. 4, und S. 131. – Alfred

Dörffel, BG XLI (1894), Einleitung S. XXXVIII und Anhang S. 276. – Wilhelm Hitzig, *Katalog des Archivs von Breitkopf & Härtel Leipzig*, Bd. I: Musik-Autographe, Leipzig 1925. – K. Geiringer, a. a. O. S. 104, Anm. 2. – Paul Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek* (= Tübinger Bach-Studien, Heft 2/3), Trossingen 1958. – Christoph Wolff, *Der Stile antico in der Musik Johann Sebastian Bachs* (= Beihefte zum Archiv für Musikwissenschaft, Band VI), Wiesbaden 1968, S. 161. – Yoshitake Kobayashi, *Franz Hauser und seine Bach-Handschriftensammlung*, Göttingen 1973.

⁶ Nach P. Kast, a. a. O. S. 11 und 136.

⁷ Nach Y. Kobayashi, a. a. O. S. 173 f.

damit über ihren Quellenwert, nicht möglich sind, liegt auf der Hand. Die Arbeit des Herausgebers beschränkte sich denn auch im wesentlichen darauf, aus den drei zugänglichen Handschriften einen in sich möglichst schlüssigen, vorrangig praktischen Erfordernissen genügenden Notentext zu erstellen, der bei Lesartdivergenzen von Fall zu Fall der jeweils besten, mutmaßlich authentischen Version folgt. In der überwiegenden Mehrzahl der Fälle weichen die drei Berliner Handschriften allerdings nur geringfügig voneinander ab; zumeist handelt es sich dabei um ausgesprochene Schreibversehen und Nachlässigkeiten der Aufzeichnung oder um unbedeutende Lesartenvarianten, die das Gesamtbild des Werkes im Grunde in keiner Weise berühren. Wirklich erhebliche Unterschiede bestehen nur an einer Stelle: Während E und F den Abschnittbeginn bei T. 30 des Gloria in der Form überliefern, die in der vorliegenden Partitur als Haupttext erscheint, enthält C ihn in der in kleinerem Stich als Variante mitgeteilten, um drei Takte erweiterten Fassung, bei der der Cantus firmus nicht einstimmig einsetzt, sondern eingebettet in einen Orchesterbegleiteten imitatorischen Singstimmensatz beginnt. Daß es sich hier nicht um die ursprüngliche Form des Abschnittbeginns handelt, ist offenkundig. Fraglich ist allerdings, ob die Änderung auf den Komponisten selbst zurückgeht. Die neue Version findet sich jedenfalls auch, wie aus dem Vorwort Alfred Dörffels zu BG XLI (1894), S. XXXVIII, und der Gegenüberstellung beider Fassungen auf S. 276 desselben Bandes hervorgeht, in den Leipziger Stimmen. Dörffel schreibt die Änderung J. S. Bach zu. Nach seinen Ausführungen bildete die neugefaßte Stelle in J. S. Bachs Aufführung den Beginn des Gloria, und das einleitende Duett von Sopran und Alt wurde weggelassen. Im Unterschied dazu überliefert die Quelle C den geänderten Abschnittbeginn in Verbindung mit der vorausgehenden Duett-Einleitung. Die vorliegende Partitur gibt die Variante in einer für die praktische Verwendung geeigneten Form und Anordnung wieder, Chorpertitur und Instrumentalstimmen sind entsprechend eingerichtet.

Mit der Zuweisung des Werkes an Johann Nikolaus Bach folgt unsere Ausgabe – wie schon die von Junk und Fareanu – der Quelle C, einer zeitgenössischen Abschrift, an deren Glaubwürdigkeit zu zweifeln vorerst kein Anlaß besteht. Ob damit allerdings in der Frage der Autorschaft wirklich das letzte Wort gesprochen ist, ist ohne genaue Kenntnis der Leipziger Partitur nicht zu entscheiden. Aufgrund welcher Quellen Schicht, der die Leipziger Handschriften gekannt haben dürfte, die Messe in seiner Abschrift von 1815 (D) ohne jede Einschränkung als Werk Johann Nikolaus Bachs bezeichnen konnte, ist nicht bekannt; vielleicht folgte er ebenfalls C. Die in den beiden anderen Handschriften des 19. Jahrhunderts aufscheinende Annahme, die Leipziger Partitur oder gar das Werk selbst stamme aus Johann Sebastian Bachs Feder (E, F: „Secundum autographum Sebastiani . . .“; Umschlagetikett von F), die noch in Wilhelm Hitzigs *Katalog des Archivs von Breitkopf & Härtel*⁸ nachlebt und aufgrund deren das Werk – als unecht – im Anhang von Wolfgang Schmieders Bach-Werke-Verzeichnis Aufnahme fand (BWV Anh. 166)⁹, bedarf heute keiner Widerlegung mehr. Rust hatte 1862 in der Einleitung zu BG XI/1 das Schlußdatum der Leipziger Partitur auf den „Meininger Bach“ Johann Ludwig (1677–1731) bezogen und ihn als den mutmaßlichen Verfasser bezeichnet, während Spitta 1873 Joh. Ludwig Bach lediglich als den Schreiber betrachtete, das Werk selbst aber Joh. Nikolaus zuwies. Dörffel entschied sich 1894 im Vorwort zu BG XLI unter Berufung auf Rust und – nicht voll zutreffend – Spitta, wiederum für Johann Ludwig Bach. Geiringers Standard-

werk *Die Musikerfamilie Bach* (1958) spricht die Messe u. a. auch aus stilistischen Gründen („Das Werk zeigt deutlich den Einfluß der italienischen Reise . . .“) Joh. Nikolaus Bach zu und weist in diesem Zusammenhang auf die Ähnlichkeit der Schriftzüge am Schluß der Leipziger Partitur mit denen eines Albumblatts von der Hand Joh. Nikolaus Bachs hin¹⁰.

Die vorliegende Ausgabe bietet den durch die drei Berliner Handschriften überlieferten Notentext in einer der heutigen Praxis entsprechenden Umschrift und in revidierter Form, verzichtet dabei aber wegen der besonderen Quellensituation auf einen ins einzelne gehenden Revisionsbericht. Die Partiturvorsätze beschränken sich darauf, ausgehend von den vorhandenen Quellen über die mutmaßlich originale Notation des Komponisten zu orientieren. Dynamische und artikulatorische Angaben (*p*, *f*, Bögen in den Instrumentalstimmen) sowie einige Trillerzeichen wurden nach dem Prinzip der Analogie ergänzt; einige wenige nicht durch diesen Grundsatz gesicherte Ergänzungen dynamischer Angaben sind durch Einklammerung als unverbindliche Empfehlungen gekennzeichnet, ebenso auch eine Reihe von Solo/Tutti-Vermerken, die Vorschläge des Herausgebers darstellen. In den Singstimmen wurden alle Legatobögen weggelassen; in den Handschriften sind sie ganz unregelmäßig und lediglich zur Klarstellung der Textunterlegung, vereinzelt auch offenbar aus Schreibgewohnheit bei zusammengebalkten Sechzehntelpaaren, gesetzt – artikulatorische Bedeutung kommt ihnen augenscheinlich nirgends zu. Die Generalbaßbezeichnung kombiniert Angaben aller drei Handschriften.

Nicht in den Quellen enthalten ist die in kleinerem Stich im 5. System der Streicherakkolade wiedergegebene Instrumentalbaßstimme. Sie wurde vom Herausgeber aus der Generalbaßstimme entwickelt und ist als „Basso di ripieno“ im Sinne der Aufführungspraxis des 18. Jahrhunderts gedacht. Sie enthält, in sinngemäß modifizierter Form, jene Abschnitte des Orgelbasses, in denen dieser Fundament des Orchestersatzes (oder auch des gesamten Satzes) ist, und pausiert, wo der Generalbaß nur Vokalsatzfundament ist und Violinen und Violen schweigen. Die Stimme ist für Aufführungen gedacht, bei denen die Baßgruppe des Orchesters stärker als für die Continuo Begleitung der Singstimmen angebracht besetzt ist.

Die in kleinerem Stich wiedergegebene Generalbaßausstattung stammt vom Herausgeber und ist als unverbindlicher Vorschlag gedacht. Sie ist in erster Linie für Orgel bestimmt, kann aber auch auf dem Cembalo – das in C als Continuo-Instrument vorgesehen ist – gespielt werden und rechnet in jedem Falle mit einer modifizierten, improvisatorisch-freien Ausführung in dem gelegentlich – etwa in den Ritornellen des Gloria-Abschnitts *Domine Fili unigenite* T. 148 ff. – angedeuteten Sinn.

Eine Angabe über das Continuo-Melodieinstrument findet sich nur in der Handschrift C in der Besetzungsangabe des Titels; sie sieht, ganz der Praxis der Zeit entsprechend, die Mitwirkung eines „Violone“ (Kontrabasses) vor.

Der vierstimmige Singstimmensatz erfordert ein sehr bewegliches, nicht zu großes Vokalensemble. Der Komponist selbst rechnete wahrscheinlich, wie bereits Fareanu im Vorwort der Ausgabe von 1920 dargelegt hat, mit einem Solistenquartett¹¹. Vielleicht erklärt sich daraus, daß augenscheinlich von einer Einzelstimme oder einem Solostimmenpaar vorzutragende Abschnitte wie die

tet werden könnte), *Canto ripieno*, *Alto*, *Tenore*, *Basso*. Da die Quellen C und E (und vielleicht auch A und B) den Cantus firmus innerhalb des Notentextes ausdrücklich als *Canto ripieno* bezeichnen, kann mit *Canto concertino* (oder *concertato*) nur die Oberstimme des vierstimmigen Vokalsatzes gemeint sein. Dieser wiederum wäre, sofern die Bezeichnung *concertino* solistische Besetzung meint (woran kaum zu zweifeln ist), auch in den übrigen Stimmen solistisch auszuführen.

⁸ A. a. O. S. 2, Nr. 8.

⁹ *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, Leipzig 1950, ²1958.

¹⁰ S. 104. – Schlußdatum und Unterschrift der Leipziger Partitur sind in BG XLI, S. XXXVIII, im Faksimile wiedergegeben.

¹¹ Die Titel der Handschriften A und E sehen folgende Vokalbesetzung vor: *Canto concertino* (E schreibt „concert.“, was auch als *concertato* gedeutet werden könnte).

- IV Takte 56-60 („Et in terra pax“) oder die Duett-Einleitung des Gloria in den Quellen mit einer Ausnahme (Altsolo zu Beginn des *Christe eleison*) nicht eigens als *Soli* bezeichnet sind. Heute wird man im Normalfall die vier „Concertino“-Stimmen chorisch besetzen und nur einzelne Abschnitte von Solisten singen lassen. Die in Klammern gesetzten *Solo/Tutti*-Angaben der vorliegenden Partitur sind als Vorschläge für eine derartige Aufführungsweise gedacht.

Der *Cantus firmus* des Gloria ist, als „Canto ripieno“, in jedem Falle chorisch zu besetzen und kann zudem gut zusätzlich von einem Blasinstrument, etwa Oboe, Trompete oder Horn¹², mitgespielt werden. Spittas¹³ Vermutung, der *Cantus firmus* sei ursprünglich einem Instrument zugeordnet gewesen („denn ein Sopran würde [hier] unter dem fast immer darüber hinausgehenden Sopran und Alt des vierstimmigen Chores unhörbar werden“) und erst nachträglich textiert worden, überzeugt nicht recht und läßt sich auch aus den Quellen nicht stützen. Die Gegenüberstellung von deutschem und lateinischem Gloria ist doch offenbar die „Konstruktionsidee“ des Satzes; die vier Durchführungen des *Cantus firmus* entsprechen den vier Strophen des Kirchenliedes, und der weitgehende inhaltliche Parallelverlauf beider Texte tritt nur bei vokaler Ausführung des *Cantus firmus* in Erscheinung.

Nach alter Praxis kann das Streichorchester durch Holzbläser erweitert werden. In den Violinstimmen können – gelegentlich einzelne Töne hochoktavierend – zwei Oboen oder Querflöten mitgehen, denen man dann auch einzelne Soloabschnitte zuwei-

¹² Es liegt nahe zu vermuten, daß die Hornstimme, die nach den Angaben Dörffels (BG XLI, S. XXXVIII) zu J. S. Bachs Leipziger Aufführungsmaterial (B) gehört, den *Cantus firmus* enthält.

¹³ A. a. O. S. 131.

sen kann, etwa die Violinpartien der „Bassettschen“-Stellen des Schlußsatzes T. 268 ff., 276 ff., 285 ff., 293, 296 ff. Zu den beiden Bratschen können Englischhörner treten und zum „Basso di ripieno“ ein Fagott. Ein mitgehendes Bläserensemble wird zweckmäßigerweise nicht den gesamten Streichersatz mitspielen. Reizvolle Registerwirkungen lassen sich beispielsweise erzielen, wenn man geringstimmige Partien wie die *Soli* von Sopran und Alt im *Christe eleison* oder die Duett-Einleitung des Gloria nur von Streichern begleiten läßt und die Bläser erst in den abschließenden Tuttiabschnitten hinzunimmt. Doch diese Hinweise wollen nicht mehr als Anregungen sein – für die Praxis eröffnet sich hier ein weites Feld von Möglichkeiten.

Für die Übermittlung von Mikrofilmkopien und die Erlaubnis zur Veröffentlichung des Werkes sei der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz in Berlin verbindlich gedankt.

Tübingen, 1976

Klaus Hofmann (Herbipol.)

N a c h t r a g (1993)

Weitere Angaben zu den Quellen der Messe, insbesondere zu den Handschriften A und B, die für die vorliegende Ausgabe nicht herangezogen werden konnten, finden sich in dem von Emil Platen und Marianne Helms verfaßten Kritischen Bericht zu Band II/2 der Neuen Bach-Ausgabe: *Lutherische Messen und einzelne Messensätze*, Kassel 1982, S. 203–209. – Die oben in Anm. 12 ausgesprochene Vermutung hat sich inzwischen bestätigt.

Preface

Johann Nikolaus Bach belongs to the Arnstadt line of the Bach family. He was born in 1669, the eldest son of Johann Christoph Bach (1642–1703) the town organist in Eisenach¹. His early years were spent in Eisenach, where he attended the Grammar School from 1678–90, receiving at the same time a thorough musical training from his father. He went on from there to study at the University of Jena, probably concluding his studies with a visit to Italy. In 1695 he was appointed town organist in Jena and in 1719 was made also University organist. He held both these posts until his death on November 4th, 1753. In addition he had considerable success as a maker of musical instruments, notably as one who added technical refinements to keyboard instruments

and whose *Lautenclavicymbel* (“lute-harpsichord”) established his fame as a builder. Only two works of his have survived, the present Mass and a burlesque cantata of student life entitled *Der Jenaische Wein- und Bierrufer* (The Jena Wine and Beer-crier). The keyboard Suites, mentioned by his pupil Jakob Adlung in his *Anleitung zu der musikalischen Gelahrtheit* (Introduction to a knowledge of Music)² have disappeared; furthermore the Installation parchment as University organist specifically refers to the obligation³ “to perform good music on occasion and notably on important Feast-days and other joyous days and Thanksgivings etc”, so that we may assume that a large amount of vocal and instrumental music by him has likewise failed to survive.

¹ Selected bibliography: Philipp Spitta, *Johann Sebastian Bach*, Vol. I, Leipzig 1873, pp. 129-138. Karl Geiringer, *The Bach Family*, London 1954, pp. 87-92, 93-96. Herbert Koch, “Johann Nikolaus, der ‘Jenaer’ Bach”, in *Die Musikforschung*, 21 (1968), pp. 290-304.

² Erfurt 1758 (reprint in *Documenta musicologica*, Series I, Vol. 4, Kassel 1953) p.706.

³ Quoted from H. Koch, p.297.

The Mass by Johann Nikolaus first appeared in a practical edition by Victor Junk in 1920⁴. The work has survived in the following manuscripts⁵:

- A Score from the archives of Breitkopf & Härtel in Leipzig, at present in the Bach-Archiv, Leipzig, shelf no. *Mus. ms. 8*. The title at the head of the first page of the score designates the work as “Missa à 2 Violini, 2 Viole, Canto Concertin, Canto Ripien. / Alto, Ten., Basso, col Basso Cont.”. An inscription at the end of the score reads “SD.G. [=Soli Deo Gloria] / Meiningen / d. 16 7^{br} / 1716” with a signature, of which only the surname Bach is clearly legible.
- B 14 parts, some by hand of Johann Sebastian Bach and some by other copyists in Leipzig, also from the archives of Breitkopf & Härtel currently in the Bach-Archiv, Leipzig, with the same shelf no. as A above. The parts contain all the performance material, with extra copies for the two violin parts, a horn part and 2 continuo parts.
- C Score by an unknown copyist of the 18th century, *Musik-Abteilung der Staatsbibliothek Preussischer Kulturbesitz, Berlin*, shelf no. *Mus. ms. Bach P 405*. The title-page bears the inscription “H: 1734”. The title reads: “Missa sopra Cantilena: Allein Gott in der Höh sey Ehr etc. / à 9 Voc: / Violino 1 et 2do. / Viola 1. et 2.da. / Soprano, A[ll]to, Tenore. / Basso, Violone / et / Cembalo. / del Sigre. / N: Bach. / (Nicolaus B.) Organist in Jena”. (The words in italics were added at a later date by unknown hand.) This manuscript served as the source for Victor Junk’s edition.
- D Score by hand of Johann Gottfried Schicht (1753–1823), a cantor at St Thomas’, Leipzig, dated 1815, *Königliche Bibliothek*, subsequently renamed *Staats- und Universitätsbibliothek, Königsberg in Preussen*, shelf no. 13866. Ph. Spitta (loc. cit. p. 130, footnote 4) described the manuscript as bearing the title “Messa a 9 voci da Giov. Nicolò Bach, figlio di Giov. Cristofforo Bach, e Zio di Giov. Sebastiano Bach” and including a Latin version in rhyme of the chorale *Allein Gott in der Höh sei Ehr* (ibid., p. 131).
- E Score by hand of Franz Hauser (1794–1870), dated 1833, *Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz, Berlin*, shelf no. *Mus. ms. Bach P 1122*. Apart from spelling discrepancies of no consequence the title corresponds exactly with A above, as does the final inscription, to which, however, has been added: “Secundum autographum Sebastiani / finitum Lipsiae die 31. Januarii 33. / FrHauser”. The title-page inscribed by unknown hand designates the Mass, in accordance with Bach-Gesellschaft XLI, p. 276, as “probably by Joh. Ludw. Bach” — the name also given as the composer on the title label.
- F Score from the first half of the 18th century, *Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz, Berlin*, shelf no. *Mus. ms. Bach P 189*. This manuscript was possibly made by a copyist by the name of Passer⁶ who worked for Josef Fischhof (1804–57), a professor at the Vienna Conservatory. Passer is known to have availed himself of copies from Hauser’s collection⁷. The final inscription tallies verbatim with that in Hauser’s copy, though without

Hauser’s signature. The score itself, however, does occasionally differ from Hauser’s. The title given above the score is simply “Missa”. The label on the cover inscribed by another hand ascribes the work to Johann Sebastian Bach.

V

For this edition the present Editor could avail himself only of the three manuscripts held by the *Staatsbibliothek Preussischer Kulturbesitz* in Berlin (C,E,F.). The fate of Schicht’s copy, D, as of all material held until that time in Königsberg, has remained unclarified since April 1945. The two Leipzig sources, A and B, which are known to have been used for performance by J. S. Bach and are therefore of great interest for Bach researchers, could not be used. The *Bach-Archiv* in Leipzig needs them for a scholarly purpose that long awaits publication, and would not release them. The non-availability of the Leipzig score (A) is particularly a matter of regret, for this may well be an autograph copy made by the composer and the source for all other copies.

Since under the circumstances it is clearly not possible to make any definitive utterance on the relationship between the various manuscripts and consequently on their status as sources, largely the job of the Editor has been simply to edit the three available sources to produce a score that primarily satisfies practical needs, choosing, wherever divergencies arise, the reading that seems the most convincing and authentic. In fact the three Berlin manuscripts differ from each other by and large only in minor details. Generally speaking such differences as there are concern only slips of one kind or another, or insignificant variants that in no wise affect the overall picture of the work. There is only one place that shows any important divergence. Whereas in E and F the new section beginning at Bar 30 of the Gloria appears as it does in bold print in the present edition, C contains a variant, three bars longer, given in this score in small print. In this variant the *cantus firmus* no longer appears on its own but in an imitative polyphonic vocal setting with orchestral accompaniment. This is clearly not the original setting, but the question arises as to how far the composer himself may or may not have been responsible for it. However, this version was also incorporated in the Leipzig score B, as we know from the Preface to Bach-Gesellschaft XLI (1894), p. XXXVIII, made by Alfred Dörffel who contrasted both versions on p. 276 of the same volume. Dörffel ascribes the amendment to J. S. Bach. He maintains that for his performance of the work J. S. Bach used the new version as the opening of the Gloria and omitted the introductory duet for soprano and alto. Source C, however, gives the amended version together with the introductory duet. The present score gives the variant in such a way that it can be chosen if preferred; similar provision is also made in the choral score and the instrumental parts.

In ascribing the work to Johann Nikolaus Bach this edition — in common with that by Junk and Fareanu — follows source C, a contemporary copy whose reliability seems in the first instance to be beyond question. Without closer acquaintance with the Leipzig score it is not, however, possible to decide definitively on the question of the work’s authorship. We cannot know the reasons for which Schicht, who may well have known the Leipzig material, ascribed the work in his copy of 1815 (D) unreservedly to Johann Nikolaus. It is possible that he, too, was following C. The assumption made by the two other 19th century manuscripts that the Leipzig score or even the work itself came from the pen of Johann Sebastian Bach (E,F: “Secundum autographum

⁴ As Vol. 2 of *Die Kunst des Bachschen Geschlechts*, edited by Alexander Fareanu for Breitkopf & Härtel.

⁵ Literature on the sources: Wilhelm Rust, *Bach-Gesellschaft XI/1* (1862), Introduction p. XVf. — Ph. Spitta, loc. cit., p. 130, footnote 4, and p. 131. — Alfred Dörffel, *Bach-Gesellschaft XLI* (1894), Introduction p. XXXVIII and Appendix p. 276. — Wilhelm Hitzig, *Katalog des Archivs von Breitkopf & Härtel Leipzig*, Vol. I: *Musik-Autographe*, Leipzig 1925. — K. Geiringer, loc. cit., p. 93, footnote 3. — Paul Kast, *Die Bach-Handschrift*

ten der Berliner Staatsbibliothek (= Tübinger Bach-Studien, Vols 2/3), Trossingen 1958. — Christoph Wolff, *Der Stile antico in der Musik Johann Sebastian Bachs* (= Beihefte zum Archiv für Musikwissenschaft, Vol. VI), Wiesbaden 1968, p. 161. — Yoshitake Kobayashi, *Franz Hauser und seine Bach-Handschriftensammlung*, Göttingen 1973.

⁶ From P. Kast, loc. cit., pp. 11 and 136.

⁷ From Y. Kobayashi, loc. cit., p. 173f.

VI Sebastiani . . .”; cover label of F) lingered on in Wilhelm Hitzig’s *Katalog des Archivs von Breitkopf & Härtel*⁸ and consequently it was included – as spurious – in the Appendix of Wolfgang Schmieder’s *Bach-Werke-Verzeichnis* (BWV Anh. 166)⁹. Today no-one would seriously contend that it is a work of J. S. Bach. In 1862, in his Introduction to BG XI/1, Rust assumed that the final date on the Leipzig score referred to the “Meiningen” Bach, Johann Ludwig (1677–1731) and nominated him as the probable composer; Spitta, in 1873, considered Johann Ludwig to be merely the copyist and ascribed the work itself to Johann Nikolaus Dörffel, in the Preface to BG XLI again ascribed the work to Johann Ludwig, supporting his argument by quoting Rust and – hardly accurately – Spitta. Geiringer’s standard work *The Bach Family* (1954) ascribes the work on stylistic and other grounds (“The composition clearly reveals the influence that the trip to Italy had exercised on Nicolaus”) to Johann Nikolaus, pointing out a similarity between the handwriting at the end of the Leipzig score and a page of an album written by hand of Johann Nikolaus Bach¹⁰.

The present edition gives the Mass as based on the three Berlin manuscripts in a modern revised form. Because of the particular circumstances surrounding the sources no detailed critical commentary is included. The incipits at the beginning of the score are derived from available sources and claim no more than to indicate the probable original notation by the composer. Dynamic and articulation markings (*p*, *f*, slurs in the instrumental parts) and a few trill markings have been provided by analogy with other parts. There are a few additional dynamic markings not strictly derived by analogy, and these have been put in brackets as unbinding suggestions. This is also the case with a series of solo/tutti markings which are purely editorial. All slurs in the vocal parts have been omitted. These appear inconsistently in the sources and serve only to clarify the text underlay and at times have been inserted out of sheer habit in the case of pairs of semiquavers beamed together; at no point do they appear to have any bearing on the articulation.

The 5th line of string parts, given here in small print, is not derived from the sources but has been realized from the basso continuo part as a “Basso di ripieno” in accordance with performance practice of the 18th century. It comprises, in suitably adapted form, those sections of the organ bass that are the foundation of the orchestral (or even the total) texture; it is tacit when the basso continuo accompanies only the vocal parts and the violins and violas *tacent*. The part is intended for performances in which the bass section of the orchestra is larger than that required to accompany the voices alone.

The realization of the basso continuo is by the editor and appears in smaller print. It is not intended to be slavishly adhered to. Primarily the part is designed for performance on the organ, though it can also be played on the harpsichord – the instrument prescribed in C. At all events some sections require a modified, more improvised approach. Some indication as to how this might be done is occasionally given, notably in the *ritornelli* of the *Domine Fili unigenite* (bar 148ff.) in the Gloria.

Source C is the only one to specify the melody instrument for the continuo group. In accordance with performance practice of the time the title refers to the use of a “Violone” (double bass).

The four-part chorus calls for an agile, not over-large ensemble. The composer himself, as Fareanu also suggested in the Preface to the first edition in 1920, probably envisaged a solo quartet¹¹. This would account for the fact that certain sections clearly intended for solo voice or duet, as in Bars 56-60 (“Et in terra pax”) or the duet introduction to the Gloria are all, with one exception – the alto solo at the beginning of the *Christe eleison* – without any reference to solo voice(s) in the sources. Modern practice will probably prefer a chorus for the “Concertino” vocal lines and give only particular sections to solo voices. The solo/tutti markings in the present score are editorial suggestions for such a mode of performance.

The *cantus firmus* in the Gloria, as a “canto ripieno” should at all events be taken by several voices and can also be doubled by a wind instrument such as oboe, trumpet or horn¹². Spitta’s¹³ suggestion that the *cantus firmus* was originally for an instrument to play (“since a soprano here would generally be inaudible against the generally higher soprano and alto parts of the four-part vocal texture”) and was only later given a vocal underlay, is not completely convincing, nor is it confirmed by any of the sources. The juxtaposition of German and Latin Gloria texts is clearly the purpose of the movement; the four appearances of the *cantus firmus* correspond to the four verses of the hymn and the largely parallel nature of the two texts only becomes apparent in a vocal performance of the *cantus firmus*.

In accordance with early music performance practice the string orchestra can be supplemented by wind instruments. The two violin parts can be doubled by oboes or flutes (occasionally taking the higher octave) and in some places (viz. “Bassettschen” Bars 268ff., 276ff., 285ff., 293, 296ff. of the final movement) the wind instruments may be deployed in a solo capacity. The violas can be doubled by cor anglais and the “Basso di ripieno” by a bassoon. The additional wind instruments should not double the strings throughout, but should serve to achieve variation of sonority, by using strings alone where the vocal texture is thin, such as in the soprano and alto solos in the *Christe eleison* or the duet introduction to the Gloria, and by bringing in the wind instruments in the concluding tutti sections. These, however, are merely suggestions; doubtless other possibilities will be found effective in practice.

The undersigned is indebted to the *Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz* (Berlin) for placing microfilms at his disposal and kindly granting permission for publication.

Tübingen, 1976
Klaus Hofmann (Herbipol.)
(Translated by Derek McCulloch)

For 1993 postscript see German text, p. IV.

⁸ Loc. cit., p. 2, No 8.

⁹ *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, Leipzig 1950, ²1958.

¹⁰ p. 93f. – The final date and signature on the Leipzig score are given in facsimile in BG XLI, p. XXXVIII.

¹¹ The titles given on manuscripts A and E refer to the following vocal resources: *Canto concertino* (E states only “concert.”, which could also mean *concertato*), *Canto ripieno*, *Alto*, *Tenore*, *Basso*. Since sources C and E (and possibly also A and B) refer to the *Cantus firmus* when it

appears in the score as explicitly *Canto ripieno*, the designation *Canto concertino* (or *concertato*) can only refer to the top part of the four vocal lines. If, however, the term *concertino* implies only one voice to a part (as is almost certainly true), then the use of solo voices in the other three parts must surely follow.

¹² It is by no means unlikely that the horn part mentioned by Dörffel (BG XLI, p. XXXVIII) as included in J. S. Bach’s performance material (B) gives the *Cantus firmus*.

¹³ Loc. cit., p. 131.

Missa brevis „Allein Gott in der Höh sei Ehr“

Kyrie

Johann Nikolaus Bach
(1669 - 1753)

1. Kyrie I

Violino I

Violino II

Viola I

Viola II

Bassi (Tutti)
ad libitum*

Soprano

Alto

Tenore

Basso

Organo
o Cembalo

5

Ky -

5

Ky -

7 6 #

* Siehe Vorwort.

Aufführungsdauer / Duration: ca. 20 min.

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Generalbaßbearbeiter:
Klaus Hofmann (Herbipol.)

5

5

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

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

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

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

5

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

10

10

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

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

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

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

10

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

15

15

tr *p* *p* *p*

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

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

- - - e - lei - - - son.

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

15

p

4 # | | 6 # 4 # | 4 # |

2. *Christe*

22 **Piano**

The first system of the piano accompaniment consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a steady accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff, starting with the instruction "Solo". The lyrics are: "Christe, Chri e - lei - son, e - lei - son, e - lei - son, e - lei -". The piano accompaniment consists of three staves (treble and bass clefs). The key signature is one sharp and the time signature is common time. The piano part provides harmonic support for the vocal line, with some chords and melodic fragments.

The third system of the piano accompaniment consists of two staves, treble and bass clef. The key signature is one sharp and the time signature is common time. The music continues with a similar accompaniment style to the first system, featuring chords and moving lines in both hands.

26

26

26

32

Musical score for the first system, measures 32-35. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one sharp (F#). The music is a homophonic setting of the beginning of the Kyrie.

32 (Solo) *p*

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

Musical score for the second system, measures 32-35. It features a vocal solo line on a treble clef staff with lyrics, and three empty staves below it (two treble clefs and one bass clef). The key signature has one sharp (F#). A large watermark "SA CARUS" is overlaid on the page.

32

Musical score for the third system, measures 32-35. It consists of two staves: a grand staff (treble and bass clefs). The key signature has one sharp (F#). The music continues from the previous system.

36

36

tr (Tutti)

lei - - son, e - lei - son, *tr* Christe, Christe, Christe, Christe e -

(Tutti)

Christe, Christe, Christe, Christe e -

(Tutti)

Christe, Christe, Christe, Christe e -

(Tutti)

Christe, Christe, Christe, Christe e -

36

4 #

40

tr

40

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

lei - son, lei - son,

son, e - lei - son,

lei - son, e - lei - son,

40

44

44

Chri - - - ste e - - - lei - - - son, Chri-ste e - (Solo)

e - - - lei - son, Chri-ste e - lei - son, Chri-ste e - (Solo)

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

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

44

49

49

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

(Tutti)

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

(Tutti)

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

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

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

49

6 5 # 4 #
4 3

54

54

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

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

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

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

54

6 7 6 #

3. Kyrie II

59 Forte

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

6 # 6 # 6 # 6 6 # 6 # 5# # 6

64

64

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

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

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

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

64

h # # h 6 5 # 5 6 6 h

4 #

68

68

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

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

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

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

68

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

73

73

son, e - lei - - - -

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

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

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

73

77

77

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

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

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

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

77

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

3 5 3 5 3 # 5 #

Gloria

1. Gloria in excelsis Deo / Allein Gott in der Höh sei Ehr

Allegro

The musical score is arranged in a standard orchestral layout. The string section (Violino I, Violino II, Viola I, Viola II, and Violoncello) is in the upper half, and the vocal and organ parts are in the lower half. The vocal parts (Soprano ripieno, Soprano, Alto, Tenor, Basso) are in the lower half, with lyrics written below the notes. The organ and contrabasso parts are in the lower half, with dynamics like *(p)* indicated. The score is in G major and 4/4 time. A large watermark 'CANTUS' is overlaid on the page.

Violino I

Violino II

Viola I

Viola II

*Violoncello (Tutti)
ad libitum**

*Soprano ripieno
(c.f.)*

Soprano

Alt

Ten

Basso

Organo

*Contrabbasso
ad libitum**

29

Al-

Glo-

6

lo-

29

1

Glo-

29

1

Glo-

(p)

* Siehe Vorwort.

3

p *f* *f* *f*

3

Gakulus

3

f *f*

(6)

(6)

(Solo)

Glo - ri - a,

(Solo)

- ri - a,

(6)

10

10

10

glo-ri-a in ex-cel-sis, in ex-cel-sis De-o,
ri-a cel-sis, in ex-cel-sis De-o,

10

13

Musical score for the first system, measures 13-16. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music is in G major and 3/4 time. The first staff has a complex melodic line with many sixteenth notes. The second staff has a simpler melody. The third and fourth staves provide harmonic support with chords and moving lines. The fifth staff has a bass line with quarter notes and rests.

13

13

glo~ ~ ~ ri-a,
~ ~ ~ ~ ri-a,

Musical score for the second system, measures 13-16. It features three staves: two treble clefs and one bass clef. The music is in G major and 3/4 time. The first staff has a vocal line with lyrics "glo~ ~ ~ ri-a,". The second staff has a vocal line with lyrics "~ ~ ~ ~ ri-a,". The third staff has a bass line. A large watermark "Carus" is overlaid on the score.

13

Musical score for the third system, measures 13-16. It features two staves: a treble clef and a bass clef. The music is in G major and 3/4 time. The first staff has a piano accompaniment with chords and moving lines. The second staff has a bass line. There are three sharp symbols (#) below the bass line.

17

17

17

glo - ri - a cel - sis, ex - cel - sis De - o,

in De glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,

17

20

tr

20

20

ri - a in ex -
glo - ri - a

20

6 6 # 6

23

23

23

cel - sis De - o, glo - ri - a in ex - cel - sis, ex - cel - sis De - o, in ex - cel - sis De - o,

23

30 *Vivace* *

Piano accompaniment for the first system, measures 30-33. The music is in G major and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *f* (forte) at the end of the system.

30
Al - lein Gott in der Hö - heit
Eh - ren

30 (Tutti)
glo - ri - a, glo - ri - a in ex - cel - sis De - o, glo - ri - a
ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o,
a, glo - ri - a, glo - ri - a in ex - cel - sis De - o, glo - ri - a
(ti)
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o, glo - ri - a,

30

Piano accompaniment for the second system, measures 30-33. The music continues with a similar rhythmic pattern to the first system, featuring chords and moving lines in both hands.

35

35

und

Dank

für

35

ri-a,

glo-ri-a in ex-cel-sis

ri-a,

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

glo-ri-a,

glo-ri-a in ex-cel-sis

glo-ri-a,

glo-ri-a in ex-cel-sis

35

39

39

sei - - - ne Gna - - - - de,

39

De-o, in ex-cel - - sis De-o, glo - - - - a in ex-cel-sis De-o, glo-ri-a

glo - - - - sis, ex-cel - sis De - o, glo - ri-a in ex - cel - -

in ex - - - - sis, glo-ri-a De - o, glo - ri-a in ex - cel - -

De - o, in ex - cel - sis, in ex - cel - sis De - o, glo - ri-a in ex - cel - -

39

43

43

43

dar - um daß

in ex-cel-sis, sis De o, glo-ri-a in ex-cel-sis

ex - sis De - o, glo-ri-a in ex-cel-sis

in ex-cel-sis De - o, glo-ri-a in ex-cel-sis

sis, in ex-cel-sis De - o, glo-ri-a in ex-cel-sis

43

47

47

nun und nim - mer - - mehr

47

De - o, in - - - - - sis De - o, glo - - - - -

De - - - - - ex - cel - - - - - sis De - o, glo - - - - -

o, - - - - - cel - sis De - - - - - o, glo - - - - - ri - a,

De - - - o, in ex - cel - - sis De - o,

47

51

51

uns rüh - ren kann kein

51

- - ri - a, glo - ri - a in ex - cel - sis, De - o, in ex - cel - -

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

glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - -

glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis,

51

55

55

Scha - - - - de.

55 (Solo)

- sis De - - - - t in ter - ra pax, in - - - - ra pax ho - mi - nibus bo - nae

in - - - - De - o.

is, glo - ri - a o.

in ex - cel - sis De - o.

55

60

60

Ein Wohl - - ge - fall'n Gott uns

60

vo-lun-ta - - ti Et in ter-ra pax,

Et in ter - ra, in ter-ra pax, in ter-ra pax, pax,

Et in ter - ra, et in

Et in ter - ra, et in ter - ra pax, pax,

60

6 5 4 3 8 5 6 #

65

65

hat;

65

65

69

69

ist groß Fried ohn Un -

69

in ter - ax ho mi - - ni - bus,

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

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

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

69

6 4 7 6 #

73

73

all

73

bo-nae vo-lun-

ta-tis, bo-nae vo-lun-ta-tis, ae vo-lun-ta-tis, vo-lun-ta-tis, bo-nae vo-lun-

bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis, vo-lun-ta-tis,

pax, pax, pax, pax ho-mi-ni-bus,

73

5 6 4 #

78

78

Fehd — hat nun ein En — — — de.

78

ta - tis, bo - nae vo - lun - ta - - tis, in ter - ra pax, —

vo - lun - tis, bo - nae vo - lun - ta - - tis, in ter - ra pax, —

bo - nae vo - lun - ta - - tis, vo - lun - ta - - tis, pax,

bo-nae vo-lun-ta-tis, bo-nae, bo-nae vo-lun-ta-tis, pax,

78

Adagio

82

82

82

in ter-ra pax, in ter-ra pax.
pax, in ter-ra pax.
pax, in ter-ra pax.
pax, pax, pax, et in ter-ra pax.

82

4 6 4 #

2. Laudamus te / Wir loben, preis'n, anbeten dich

88 Allegro

Musical score for strings and woodwinds. It consists of five staves. The top two staves are for woodwinds (flute and oboe), and the bottom three are for strings (violin I, violin II, and cello/bass). The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include *p* (piano) and *f* (forte).

88

88

(Solo)

Lau- da - - - -

(Solo)

Lau- da - - - -

88

(*p*)

92

Musical score for measures 92-95, featuring five staves with treble and bass clefs, and a key signature of one sharp (F#). The music includes various rhythmic patterns and rests.

92

92

92

- mus te,

- mus te,

(Solo)
Lau - da - mus te,

Musical score for measures 92-95, featuring five staves with treble and bass clefs, and a key signature of one sharp (F#). It includes vocal lines with lyrics and a piano solo section. A large watermark "Carus" is overlaid on the score.

92

(f)

Musical score for measures 92-95, featuring two staves (treble and bass clefs) with a key signature of one sharp (F#). The music consists of chords and a bass line. A large watermark "Carus" is overlaid on the score.

(95)

(95)

Wir lo - - - ben, eis'n, an - - -

(95)

(Tutti) la - - - s te, lau-da - - - mus, lau-da - - - mus

(Tutti) lau - d - - - mus te, lau - da - - - - -

(Tutti) lau-da - - - - - mus te,

(Tutti) Lau-da - - - - - mus, lau-da - - - -

(95)

6 6 6

99

99

be - - - ten dich;

99

te, be - ne - di - ci - mus te, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus te, te, ad - o - ra - mus te, ad - o - ra - mus

99

6

#

6

6

105

105

wir dan - - - en,

105

gra-ti - a - - - gi-mus, ad-o - ra-mus

er magn glo - ri-am tu - - - am, propter glo-riam, ad-o -

n glo-riam, glo-riam tuam, propter magnam glo-riam, ad - o -

- gimus ti - bi propter magnam glo-riam, glo-riam tu - - - am, ad - o -

105

6

6

6

111

Piano accompaniment for the first system, measures 111-113. It consists of five staves: two treble clefs and three bass clefs. The music features a steady accompaniment with some melodic lines in the upper staves.

111

Vocal line for the first system, measures 111-113. The lyrics are: du, Gott Va - - - ter, e - - - wig - -

111

Second system containing piano accompaniment and vocal lines for measures 111-113. The piano part has four staves. The vocal part has three staves. The lyrics are: a - - - ti - bi, a - ti - as a - - - - gimus ti -
- gra - s a - - - - - - - - - gimus, a - gimus ti -
bi, gra - ti - as a - - - - - gimus ti - bi, a - - - gimus ti -
gra - ti - as a - - - - - gimus, a - - - - - gimus ti - -

111

Piano accompaniment for the third system, measures 111-113. It consists of two staves: treble and bass clefs. The music features block chords in the right hand and a moving bass line in the left hand. The number '6' is written below the bass staff in three places.

114

Musical score for the first system, measures 114-116. It includes a vocal line with a trill (tr) and piano accompaniment.

114

Musical score for the second system, measure 114. It shows a vocal line with the word "lich" and a piano accompaniment.

114

Musical score for the third system, measures 114-116. It features a vocal line with lyrics and piano accompaniment.

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

114

Musical score for the fourth system, measures 114-116. It shows piano accompaniment for the final part of the system.

117

117

gierst ohn al - - -

117

te, propter ma - gnam glo-riam tu - am,

te, propter ma - - - gnam glo-riam tu-am, propter

propter ma - - - gnam glo-riam tu-am, propter magnam glo-riam tu-am, glo-riam

te, propter ma - - - gnam glo-riam, ma - - -

117

6 6 6 6

120

Piano accompaniment for the first system, measures 120-122. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of rhythmic patterns in both hands, including eighth and sixteenth notes.

120

Wan - - - - ken.

120

propter ma - - - - gnam glo-riam, ad-o - ra-mus te, glo-ri-fi-ca-mus, ad-o -

ma - - - - riam tu - - - - am, magnam glo-riam, ad - o - ra - mus te, glo -

tu - am, propter magnam glo-riam, ad - o - ra - mus te, glo -

- gnam glo-riam tu - - - - am, ad - o - ra - mus te, glo -

120

Piano accompaniment for the second system, measures 120-122. It features a grand staff with treble and bass clefs and a key signature of one sharp (F#). The music consists of chords and rhythmic patterns in both hands.

6

6

6

6

6

123

123

Ganz

ge

123

ra - mus te, glo - ri - a - s te,

Do - mine De - us,

ri - fi - ca - mus te,

Do - mine De - us, Rex coe - le - stis, Rex coe -

fi - mus te, Do - mine De - us,

Do - mine

ri - fi - ca - mus te, Do - mine De - us,

Do - mine De - us,

123

6

6 #

126

126

mess'n ist dei - - - ne Ma...

126

Do - mine De - us, Rex coe - le - stis, ad - o - ra - mus, ad - o - ra - mus, ad - o -

Do - mine De - us, Rex coe - le - stis, ad - o - ra - mus

Do - mine De - us, Rex coe - le - stis, ad - o - ra - mus

Do - mine De - us, Rex coe - le - stis, Rex coe - le - stis, ad - o - ra - mus

126

6 6 4 # 6 6

129

129

fort s...eht, was

129

ra-mus te, glo-ri - te, Do-mine - us, De - us
ca - ri - te, Do - mine De-us, De-us Pa - - -
glo - ca - mus te, Do - mine De-us, De-us Pa - ter,
te, glo - ri - fi - ca-mus te, Do-mine De - us, De-us Pa - - -

129

6

6

132

132

dein Will' hat be - dacht

132

Pa - - e-us Pa - t - o-mni - - po - tens, ad - o - -

Pa - - - ter o-mni - po - tens glo-ri-fi - ca-mus, ad-o -

Pa - ter, Pa - ter o-mni - potens glo-ri-fi - ca-mus, ad - o -

- ter, De - us Pa - - - - ter o-mni - - po - tens, ad - o - -

132

6 6 6 # 6

135

135

Wohl uns des

135

ra - mus te, ri - fi - ca - mus te, Do - mine De - us,
 ra - mus te, glo - ri - fi - ca - mus te, Do - mine De - us, Rex coe -

135

6 6

138

138

fei - - nen Her - -

138

De - Pa - ter o - mi - po tens, Do - mi - ne De - us, Rex coe -

Pa - ter o - mni - po - tens, Rex coe - -

stis, D - us, Pa - ter o - mni - po - tens, Do - mi - ne De - us, Rex coe -

De - - - us, Pa - ter o - mni - po - tens, Rex coe - -

138

141

141

141

le - stis, De - us Pa - ter o - mni - po - tens, De - us Pa - ter,

le - stis, De - us Pa - ter o - mni - po - tens, De - us Pa -

le - stis, De - us Pa - ter o - mni - po - tens, De - us Pa -

le - stis, De - us Pa - ter o - mni - po - tens, De - us

141

144

144

144

Pa - ter o - m - ni - po - tens: Lau - da - mus te.

Pa - ter o - m - ni - po - tens: Lau - da - mus te.

Pa - ter o - m - ni - po - tens: Lau - da - mus te.

144

7 # 4 # 5 6 7 6 7 6 #

3. Domine Fili unigenite / O Jesu Christ, Sohn eingeborn

148

Musical score for measures 148-150. It consists of five staves. The top staff is a vocal line in treble clef. The second staff is another vocal line in treble clef. The third staff is a keyboard accompaniment in alto clef. The fourth staff is another keyboard accompaniment in alto clef. The fifth staff is a bass line in bass clef. The music is in G major and common time.

148

Musical staff for measure 148, mostly empty with a watermark.

148

(Solo)

Do - mine Fi - li u - ni -

(Solo)

Do - mine Fi - li u - ni -

Musical score for measures 148-150. It features vocal solo parts and piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music is in G major and common time. The lyrics are "Do - mine Fi - li u - ni -".

148

Musical score for measures 148-150, featuring piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G major and common time. The lyrics "4 3" are written below the bass staff.

151

Empty musical staves for vocal and instrumental parts, including five treble clefs and one bass clef, all in the key of D major.

151

Empty musical staff for vocal part, in the key of D major.

151

Musical score with lyrics and a large watermark. The lyrics are:
 ge - ni - te Je - - - su Chri - -
 Je - - su Chri - -
 Solo) Do - - Fi - li u - ni - ge - ni - te Je - - - su Chri - -
 Do - - mine Fi - li u - ni - ge - ni - te Je - - su Chri - -

151

Piano accompaniment musical score, consisting of a grand staff with treble and bass clefs, in the key of D major.

154

Musical score for measures 154-156. The system consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music includes various rhythmic values such as eighth and sixteenth notes, and rests.

154

Musical staff for measure 154, showing a whole rest.

154

Musical score for measures 154-156 with vocal lyrics. The system consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The lyrics are: "ste, Do-mine Fi - li" on the first staff, "ste, u - ni -" on the second staff, "ste, Do-mine Fi - li" on the third staff, and "ste, u - ni -" on the fourth staff. A large watermark "CARIUS" is overlaid on the score.

154

Musical score for measures 154-156, featuring piano accompaniment. The system consists of two staves: a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The music includes various rhythmic values and a trill (tr) in the right hand.

Five empty musical staves (two treble clefs, two alto clefs, and one bass clef) with a key signature of one sharp (F#) and a common time signature (C).

Musical staff with lyrics: Je - - - su Christ, Sohn - - - ge - - -

Musical staff with lyrics: u - ni - ge - ni - - su Chri - ste, Fi - li - u - ni - ge - ni -

Musical staff with lyrics: ge - ni - te u - ni - ge - ni Je - su Christe, Je - su Christe, u - ni - ge - ni - -

Musical staff with lyrics: - ni - ge - - ni - te, Je - su Christe, Fi - li - u - ni - ge - ni -

Musical staff with lyrics: ge - ni - te, u - ni - ge - ni - te, Je - su Christe, Fi - li - u - ni - ge - ni -

Musical staff with lyrics: ge - ni - te, u - ni - ge - ni - te, Je - su Christe, Fi - li - u - ni - ge - ni -

Musical staff with lyrics: ge - ni - te, u - ni - ge - ni - te, Je - su Christe, Fi - li - u - ni - ge - ni -

Piano accompaniment musical staff with treble and bass clefs, key signature of one sharp (F#), and common time signature (C).

Empty musical staves for vocal and instrumental parts, including treble and bass clefs with a key signature of one sharp (F#).

Musical staff with lyrics: nes himm - - li - - schen

Musical staff with lyrics: Do-mi u - ni - ge - - ni-te, Je - su - Chri - ste, ge - - ni-te, Je - su - Chri - ste, Fi - li - us u - ni - ge - - ni-te, Je - su - Chri - ste, Fi - li u - ni - ge - - ni-te, Je - su - Chri - ste, Fi -

Piano accompaniment musical staff with treble and bass clefs, showing a rhythmic accompaniment.

166

166

Va - - - - - ters,

166

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

166

4 5 4 6 9 8
2 3 2

169

Musical score for measures 169-171, featuring five staves with instrumental parts in G major. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes.

169

Musical score for measure 169, featuring a vocal line with lyrics. The lyrics are: Ver - - - söh - - - ner

169

Musical score for measures 169-171, featuring vocal lines with lyrics and instrumental accompaniment. The lyrics are:

qui tol - lis, qui tol - lis, qui tol - lis pec -

Qui tol - lis, qui tol - lis pecca - ta,

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

Qui tol - lis, qui tol - lis pecca - - ta

169

Musical score for measures 169-171, featuring piano accompaniment for the final section. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes.

172

172

der', die warn ver - lorn,'

172

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

(Tutti)

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

(Tutti)

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

(Tutti)

mun - di, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - -

172

6 6 # 6 6 4 #
4+
3

176

176

du Stil - - - ler un - - - Ha - - -

176

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

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

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

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

176

4 6
2 4
2

181

181

ders,

181

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

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

ta mun , pec - ca - ta, pec - ca - ta mun -

ca - - - ta, pec - ca - - - ta, pec - ca - ta mun -

181

6 7 8 4 b 5b 7 6 4 3

b 5 4

Lamm Got - - - tes, he - - - r - - - He - - - und

di, Do - mine De - - us, Do - mine

De - - us, Do - - mine De - us, A - gnus, A - gnus De - -

di, Do - mine De - us, Do - mine De - - us, A - gnus De - i, A - gnus De - -

di, Do - mine De - - us, A - - gnus, A - gnus De - -

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

190

190

Gott, nimm an

190

De - us, A - gnus De - i, su - scipe de - pre - ca - ti - o - nem,

mine us, A - gnus De - i, su - scipe de - pre - ca - ti - o - nem,

mine De - us, A - gnus De - i, de - pre - ca - ti - o - nem,

i, Do - mine De - us, A - gnus De - i, su - scipe, su - scipe

190

(193)

(193)

die Bitt von uns Not:

(193)

su - scipe, de-pre-ca-ti o - - - - - m no - - - - - stram, de - - - - - pre-ca-ti -

su - sci de-pre-ca-ti - o - - - - - nem no - - - - - stram, de - - - - - pre-ca-ti -

pre-ca - - - - - nem, de-pre-ca-ti - o - - - - - nem no - - - - - stram, de-pre-ca-ti -

de-pre-ca-ti - o - - - - - nem, su - scipe de-pre-ca-ti - o - - - - - nem, de-pre-ca - - - - - ti -

(193)

6 6 # 4+
2

197

197

Er - - - barm

197

o-nem no - - - stam. Qui se - des, qui se - des, qui se - des ad dex-tram Pa - - -

(Solo)

(Solo)

197

6

#

6

205

Piano accompaniment for measures 205-208. The score consists of five staves: two treble clefs and three bass clefs. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The key signature has one sharp (F#).

205

An empty vocal staff for measure 205, showing a treble clef and a key signature of one sharp (F#).

205

Vocal line with lyrics for measures 205-208. The lyrics are: "re - - re no - - bis. re - - re no - - bis." The notes are placed on a treble clef staff with a key signature of one sharp (F#). A large, stylized watermark "Carus" is overlaid on the page.

205

Piano accompaniment with figured bass for measures 205-208. The score consists of two staves: a treble clef and a bass clef. The music features chords and single notes. The key signature has one sharp (F#). Below the bass staff are figured bass numbers: 4+ 2, 7 5 #, 6 4, 5 #, #, 7 5 4 #.

4. Quoniam tu solus sanctus / O Heiliger Geist, du höchstes Gut

210

210

Solo)

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

Solo)

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

210

214

Empty musical staves for the first system, including treble and bass clefs with a key signature of one sharp (F#).

214

Empty musical staves for the second system, including treble and bass clefs with a key signature of one sharp (F#).

214

Musical score for the third system with vocal lines and piano accompaniment. The vocal lines contain the lyrics "ctus, tu so-lus, so-lus san -" and "ctus, tu so-lus, so-lus san -". A large watermark "Cakrus" is overlaid on the score.

214

Musical score for the fourth system, showing piano accompaniment with chords and a bass line.

6
4

7 7

Piano accompaniment for measures 218-221. The score consists of five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Vocal line for measure 218. The staff is in treble clef with a key signature of one sharp. The lyrics are: "O Hei - - li - ger Geist, du höch - stes".

Vocal and piano accompaniment for measures 218-221. The vocal line is in treble clef with lyrics: "ctus, o-ni-am tu so - - - ctus, so - - - - -
-ni-am tu so-lus san - - ctus, tu so-lus, so - -
ni - o-lus san - ctus, tu so - - - - - lus, tu
Quo-ni-am tu so-lus san - ctus, tu so - - - - - lus,

The piano accompaniment is in bass clef. The word "Tutti" is written above the vocal line in three places. A large watermark "Sakus" is overlaid on the score.

Piano accompaniment for measures 218-221. The score consists of two staves: treble and bass clefs. The key signature is one sharp. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

222

222

Gut,

222

- lus san-ctus, sa - - ctus, san - ctus, tu so-lus

sa - - ctus, san - ctus, tu so-lus san -

lus san - ctus, tu so-lus san - ctus, tu so-lus

tu so-lus, so-lus san - ctus,

so - - lus san - ctus,

tu

222

233

233

walt fort - an be - - - hüt,

233

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

233

6 6

237

Musical score for measures 237-240, featuring five staves with instrumental accompaniment in G major. The score includes two treble clefs and two bass clefs.

237

Musical score for measure 237, featuring a vocal line with lyrics: "die - - - sus Ch - - - stus er - - -".

237

Musical score for measures 237-240, featuring vocal lines with lyrics and instrumental accompaniment. The lyrics include: "lus Do - - - tu so - lus, tu so - lus, tu so - - -", "o - lus, so - lus, tu so - lus, tu so - - - lus Do - mi -", "i - nus, tu so - lus, tu so - lus, tu so - lus, so - -", and "so - - lus Do - mi - nus, tu so - lus, tu so - - -".

237

Musical score for measures 237-240, featuring piano accompaniment with two staves (treble and bass clefs).

241

241

lö - - - set durch

241

lus, tu so - - - as, so-lus Do-mi-nus, tu so - lus al-

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

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

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

241

245

245

gro - - ße Mar - - ter und bit - - tern Tod;

245

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

tis - si - mus, al - tis - si - mus,

u so - lu - tis - si-mus, so - lus, so - lus al-tis - si-mus,

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

245

♩ # ♭ #

ab - - - wend all un - ser - Jamm - end

Chri - ste, Je - su - ri - ste, tu so - - -

su, Je - su - ste, tu so - - - - lus al - tis - si -

Je - su - su Chri - ste, tu so - - - - - lus, tu

Chri - ste, Je - su Chri - ste, tu so - - - - - lus,

253

253

Not! Dar - - auf - - s - - ver -

253

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

253

257

Musical score for measures 257-260. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts end with a trill (tr) on the final note of measure 260.

257

Musical staff for measure 257 with lyrics: las - - - - sen.

257

Musical score for measures 257-260 with lyrics for vocal parts. The lyrics are:

lus al-tis - - - - su Chri - ste.

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

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

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

257

Musical score for measures 257-260, featuring piano accompaniment. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The key signature is one sharp (F#) and the time signature is common time (C).

5. Cum Sancto Spiritu

261 Allegro

261

A - - -

A - - -

San-cti Spi-ri-tu in glo-ri-a, in glo-ri-a De-i Pa-tris, a - men, amen,

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

261

264

264

in glo-ri-a

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

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

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

264

7 6 6

267

p *f*
p *f*

267

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

267

270

tr tr

270

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

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

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

a - - - - -

270

6 7 6 6 6 6

276

276

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

men, cum - to Spi - tu in glo - ri - a, in glo - ri - a De - i Pa - tris, amen,

men,

men, cum San-cto

276

(278)

(278)

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

(278)

281

281

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

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

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

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

281

284

Solo

284

(Solo)

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

men, a -

(Solo)

Pa a-men, a

men, a -

(Solo)

tris,

en, a -

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

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

Pa - tris, a-men, a - men,

284

287

7 *tr*

287

- men, a - men, a -

- - en, cum - to Spi - ri - tu in glo - ri - a, in glo - ri - a De - i Pa - tris, a -

a - tris, a -

287

290

Tutti

290

(Tutti)

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

(Tutti)

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

am men, amen, a - men, amen, a - men, amen, a - - -

a - - - - - men, a - -

290

(292)

(Solo)

(Tutti)

(292)

(Solo)

(Tutti)

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

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

men, a - men,

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

(292)

Organo ad lib.

(senza Contrabbasso)

(Tutti)

295

295

men, a - men, cum San - cto Spi - ri - tu in

men, a - men, cum San - cto Spi - ri - tu in

a - men, a - men,

men, a - men,

295

6 5+ 6 #

(297)

(297)

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

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

a - men, a - men, a -

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

(297)

(302)

p

p

p

p

p

(302)

p (Solo)

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

p (Solo)

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

p (Solo)

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

p (Solo)

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

(302)

p

305

This system contains five staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. The second staff is also in treble clef with a key signature of one sharp and a dynamic marking of *f*. The third and fourth staves are in alto clef with a key signature of one sharp and a dynamic marking of *f*. The bottom staff is in bass clef with a key signature of one sharp and a dynamic marking of *f*. The music consists of rhythmic patterns of eighth and sixteenth notes across three measures.

305

f (Tutti)

This system contains four staves of vocal music. Each staff begins with a dynamic marking of *f* (Tutti). The lyrics are:

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

305

This system contains two staves of piano accompaniment. The top staff is in treble clef with a key signature of one sharp and a dynamic marking of *f*. The bottom staff is in bass clef with a key signature of one sharp. The music consists of chords in the right hand and a simple bass line in the left hand across three measures.

H5432

Inhalt

Kyrie

1. Kyrie I (Tutti) 1
2. Christe (Soli und Tutti) 5
3. Kyrie II (Tutti) 13

Gloria

1. Gloria in excelsis Deo /
Allein Gott in der Höh sei Ehr
c. f. - Chor, Soli und Tutti 18
- 2: Laudamus te /
Wir loben, preis'n, anbeten dich
c. f. - Chor, Soli und Tutti 40
3. Domine Fili unigenite /
O Jesu Christ, Sohn eingeborn
c. f. - Chor, Soli und Tutti 59
4. Quoniam tu solus sanctus /
O Heiliger Geist, du höchstes Gut
c. f. - Chor, Soli und Tutti 76
5. Cum Sancto Spiritu
Soli und Tutti 89

Zu diesem Werk ist folgendes Aufführungsmaterial erschienen:

Partitur (CV 30.701/01), Chorpartitur (CV 30.701/05),
c. f. -Chorpartitur (CV 30.701/06), Violino I (CV 30.701/11),
Violino II (CV 30.701/12), Viola I (CV 30.701/13), Viola II
(CV 30.701/14) und Violoncello / Contrabbasso (CV 30.701/15).