
Wolfgang Amadeus

MOZART

Drei geistliche Hymnen

nach den Chören aus der Schauspielmusik zu
„Thamos, König in Ägypten“ KV 345

Three sacred hymns
from the incidental music to
Thamos, King in Egypt KV 345

per Soli SATB, Coro SATB ed Orchestra
2 Flauti, 2 Oboi, 2 Fagotti
2 Corni, 2 Clarini, Timpani, 3 Tromboni
2 Violini, 2 Viole e Basso continuo
(Violoncello / Contrabbasso ed Organo)

Jesu, Rex tremendae majestatis (Nr. 2)
in Erstausgabe / in first edition
herausgegeben von / edited by
Jochen Reutter

Partitur / Full score



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Vorwort

Mon très cher Père!

Ich danke ihnen von Herzen für die überschickte Musique! – Es thut mir recht leid daß ich die Musique zum Thamos nicht werde nützen können! – dieses Stück ist hier, weil es nicht gefiel, unter die verworfenen Stücke; welche nicht mehr aufgeführt werden. – es müßte nur blos der Musik wegen aufgeführt werden, – und das wird wohl schwerlich gehen; – schade ist es gewis!¹

Mit diesen Worten klagte W. A. Mozart am 15. Februar 1783 seinem Vater den mangelnden Erfolg seiner Musik zu Tobias Philipp Freiherr von Geblers „heroischem Drama“ *Thamos, König in Ägypten*. Obgleich der Text des Autors den Beifall prominenter literarischer Persönlichkeiten der Zeit, wie Wieland, Ramler und Sulzer, gefunden hatte und sogar ins Französische und Italienische übersetzt worden war, fiel das Schauspiel beim Publikum durch². Die Musik, wahrscheinlich weniger Ursache der allgemeinen Ablehnung, schien damit zugleich der Vergessenheit preisgegeben.

Schon früh jedoch hat man den drei Chören (Nr. 1, 6 und 7 der Schauspielmusik) geistliche Texte unterlegt und so wenigstens diese für die musikalische Praxis gerettet³. Bereits 1797 erschien der zweite Chor (Nr. 6) als *Hymne „Gottheit über alle mächtig etc.“ mit Begleitung des Claviers von W. A. Mozart* in der Breitkopf- und Härtelischen Musikhandlung in Leipzig. 1804 folgten beim selben Verlag der erste und der dritte Chor (Nr. 1 und Nr. 7) als *Hymne „Preiss dir! Gottheit! durch alle Himmel etc.“* mit einem zweiten, lateinischen Text „Splendete te, Deus“ bzw. als *Motette „Ob fürchterlich tobend sich Stürme erheben etc.“* mit der lateinischen Zweitextierung „Ne pulvis et cinis superbe te geras“ jeweils „mit Begleitung des Orchesters“. 1805 wurde schließlich auch der Chor Nr. 6 mit teilweise verändertem Text als *Hymne „Gotttheit! dir sey Preiss und Ehre etc.“* als Orchesterpartitur veröffentlicht⁴, im Unterschied zu den beiden Chören jedoch ohne lateinischen Zweitext. Ein solcher findet sich jedoch in drei handschriftlichen Stimmensätzen unterschiedlicher böhmischer Provenienz, welche heute in der Musikabteilung des Tschechischen Nationalmuseums in Prag⁵ verwahrt werden. Das Kontrafakt wird in den drei Quellen bald „Offertorium“, bald „Motetto“ genannt. Der in seinen Anfangszeilen auf Worte der Sequenz *Dies irae* zurückgreifende Text „Jesu, Rex tremendae majestatis“ stimmt in allen drei Manuskripten überein.

Wie sich aus einer Rezension der 1804 erschienenen Stücke in der *Allgemeinen Musikalischen Zeitung*⁶, ergibt, waren die kontrafizierten *Thamos*-Chöre bereits geraume Zeit vor ihrer Drucklegung durch Abschriften verbreitet und weithin bekannt geworden. Da sich alle drei Chöre als geistliche Kontrafakte (Chor Nr. 1 mit dem deutschen Text „Preis dir, Gottheit“, die Chöre Nr. 6 und Nr. 7 mit den lateinischen Texten „Jesu, Rex tremendae majestatis“ und „Ne pulvis et cinis“) in Abschriften in Mozarts Nachlaß befanden, ist davon auszugehen, daß die Parodierungen schon zu Lebzeiten des Komponisten, wahrscheinlich mit dessen Billigung, wenn nicht gar auf dessen Anregung hin, vorgenommen wurden⁷.

Jedenfalls steht die Praxis des geistlichen Parodierens weltlicher Kompositionen im süddeutsch-österreichischen Raum in einer lebendigen und gerade während der zweiten Hälfte des 18. Jahrhunderts viel gepflegten Tradition. Als Bearbeitungsvorlagen für liturgische Kirchenstücke, besonders für die hinsichtlich der Textauswahl freieren Offertorien, waren

Arien aus dem aktuellen Opernrepertoire ebenso beliebt wie Sätze aus größeren Instrumentalwerken und Oratorien⁸.

Einer der zahlreichen Aspekte eines solchen Parodierens war nicht zuletzt die Sorge der Komponisten um die Verbreitung unterrepräsentierter Werke⁹, ein Gesichtspunkt, der im Falle der Mozartschen *Thamos*-Chöre unmittelbar auf der Hand liegt. Mozarts Klage ob der Unverwendbarkeit seiner *Thamos*-Musik, die er seinem Vater gegenüber äußert, spricht für sich und läßt trotz Fehlens eindeutiger Beweise vermuten, daß er einem geistlichen Arrangement seiner *Thamos*-Chöre sicherlich wohlwollend gegenüberstand. Die Musik, derentwegen „es nur blos aufgeführt werden müßte“, war damit, wenigstens, was die Chorsätze betrifft, konserviert. Und immerhin zählen die geistlichen Fassungen der *Thamos*-Chöre zu den weiter verbreiteten Kontrafizierungen ihrer Zeit¹⁰.

Die hier erstmals wieder unterlegten lateinischen Texte¹¹ sind rhythmisch-metrisch und teilweise auch inhaltlich an der Vorlage des Dramentextes orientiert. Die Kontrafizierung erstreckt sich auf sämtliche Vokalpartien des weltlichen Originals. Im Chor *Jesu Rex tremendae majestatis* werden zusätzlich acht Takte im instrumentalen Nachspiel (T. 273 – 281) textiert. Der Vokalsatz übernimmt dabei im wesentlichen die Melodieführung der Streicher. Dieser einzige weiterreichende Eingriff erweist sich als durchaus sinnvoll. Denn mit seiner Hilfe gelingt es, den im *Thamos* als Auftrittsmusik zur nachfolgenden Szene gedachten, nur locker angehängten instrumentalen Epilog stärker in den Gesamtsatz einzubinden. Die Musik des Originals kann in ihrer vollen Länge Verwendung finden, während in der deutschen Kontrafizierung „Gottheit! dir sey Preiss und Ehre“ die ursprüngliche Substanz unter Eliminierung der Auftrittsmusik und Neugestaltung der Schlußakte gravierender verändert wird. Insofern zeigt das lateinische Kontrafakt eine weitaus größere Nähe zur Vorlage als das deutsche, ohne dabei jedoch den veränderten Sinnzusammenhang aus dem Auge zu verlieren.

Die Textlegung in der vorliegenden praktischen Ausgabe erfolgte samt der erforderlichen rhythmischen Anpassung der Singstimmen nach den beiden 1804 erschienenen Partitur-

¹ Mozart, *Briefe und Aufzeichnungen*, Gesamtausgabe, hg. von der Internationalen Stiftung Mozarteum Salzburg, gesammelt und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch, Bd. 3, Nr. 728 (S. 256).

² Harald Heckmann, Vorwort („Zum vorliegenden Band“), in: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke* (NMA), Serie II (Bühnenwerke), Werkgruppe 6, Bd. 1, Kassel-Basel 1956, S. VIII.

³ *Ibid.*

⁴ Harald Heckmann, „Kritischer Bericht“, in *NMA*, S. a/9.

⁵ Praha, Národní Muzeum, Muzeum české hudby, Signatur XII F 227.

⁶ *Allgemeine Musikalische Zeitung*, Nr. 10, Den 5^{ten} Decem. 1804., Sp. 162ff.

⁷ Heckmann, Vorwort., in: *NMA*, a. a. O., S. VIII.

⁸ Nicole Schwindt-Gross, „Parodie um 1800. Zu den Quellen im deutschsprachigen Raum und ihrer Problematik im Zeitalter des künstlerischen Autonomie-Gedankens“, in: *Die Musikforschung*, 41. Jg. (1988), Heft 1, S. 16 – 45.

⁹ *Ibid.*, S. 34f.

¹⁰ *Ibid.*, S. 23.

¹¹ Die lateinischen wie die deutschen Texte der zeitgenössischen geistlichen Kontrafizierungen sind im Anhang der *Thamos*-Ausgabe in der *NMA*, a. a. O., S. 232f. veröffentlicht.

drucken von Breitkopf und Härtel für den ersten und dritten Chor¹² (= *Thamos*, Nr. 1 und Nr. 7), für den zweiten Chor (= *Thamos*, Nr. 6) nach den Stimmenabschriften im Besitz des Tschechischen Nationalmuseums in Prag¹³. Der Instrumentalpart wurde notengetreu aus der *Neuen Mozart-Ausgabe*¹⁴ übernommen, die in der Schauspielmusik nicht vorhandene Bezifferung des Basses nach den Quellen der Kontrafakta ergänzt.

Der hinzugefügte Generalbaß ist schon im Hinblick auf Mozarts vollstimmigen Bläusersatz entbehrlich, zeugt aber andererseits von der Verwendung der geistlichen Parodien im Kirchenraum. Seine klangliche Realisierung kann daher dem Ermessen der Ausführenden anheimgestellt werden.

Für die Beschaffung der Quellen, die Abdruckgenehmigungen und die freundliche Bereitstellung von Vorlagen für die mitgeteilten Faksimilieabbildungen ist der Herausgeber der Württembergischen Landesbibliothek, Stuttgart, dem Národní Muzeum (Muzeum české hudby), Prag, und dem Bärenreiter-Verlag, Kassel, zu Dank verpflichtet.

Heidelberg, im Februar 1994

Jochen Reutter

Splendente te Deus

Vor Deinem Glanze, o Gott, ist zersprengt die finstere Nacht,
Schon ist eins die Stimme des Volkes, in Andacht Dir singend,
Erhöre die Bittenden, der Du allein allmächtig bist,
Dem Kämpfenden ist mit Deinem Beistand sichere Hoffnung.

Sieh, wild wütende Feinde,
Des Tartarus Pforten
Bedrohen uns.
Auf dem Kampfplatz stehen wir
Und kämpfen,
Komm' uns zu Hilfe.

Gib, daß die Jugend
Stets treu der Tugend
Unverletztlich sei!
Daß, nicht von heftigen
Stürmen bedrängt,
Blühend und stark, sie fruchttragend sei.

Den Menschen ein Lichtstrahl
Und ein willkommener Beistand seist Du
Und eine starke Kraft!
Ein Lehrer den Knaben
Und Deinen Mündeln
Beschützer und Vormund mögest Du sein.

Jesu, Rex tremendae majestatis

Jesu, König zittern machender Majestät,
Erlöse uns, Du Quell der Güte,
Die in Schuld gefallen, richte auf.
Und nicht im Aufstehen zu fallen,
Demütig wir von Dir erfleh'n,
Mit heil'ger Hoffnung stärke uns.

Unser Geist sei immer rein,
Unsre Herzen nicht verhärtet
Ob unsrer Sünden schwerer Schuld.
Wenn Dein Lob nur widerhallt,
Ein frommes Leben mit erschallt,
Verstummet unsrer Sünden Laut.

Wenn demütig weint der Sünder,
Süß der Gesang den Himmel rührt,
Ist angenehm die Melodie.
Stimm' und Leben sind nicht uneins,
Wenn nicht die Stimm' dem Leben widerspricht,
Klingt eine süße Symphonie.

Wenn auf Erden wir vergehen,
Dir immer woll'n wir neu erstehen,
Dir Nachkommen sein ohne Fehl'.
Du, ruf uns und Dir folgen wir,
Von Sünden werden los sein wir
Und Deiner Liebe Fackel sein.

Dies bittet Dich, o Gott und Mensch,
Der Staub ist, Asche, Schuldbelad'ner, Mensch.

Ne pulvis et cinis

Als Asche und Staub sollst stolz dich nicht geben
Und nicht Gottes Zornes Blitze erregen;
Blitzschlag und Hagel und schrecklicher Tod
Für treulose Menschen sind ein gerecht's Los.

Wir Staub sind und Asche, voll Furcht und voll Zittern,
Hingestreckt fleh'n wir zu Dir.
Gib Licht uns und Hilfe, in heiliger Hoffnung
Dir folgend, sei'n aufgerichtet wir.

Höchster Gott! O Du Erbarmer!
Schenk dem Kämpfer Deine Gunst
Und den Gläubigen beschenkend,
Gib dem Siegenden den Ruhm.

Deutsche Übersetzung: Jochen Reutter

¹² RISM M 5244 und M 5245; benutzt wurden die Exemplare der Württembergischen Landesbibliothek, Stuttgart, Signaturen Moz 50/46422 und Moz 50/44985.

¹³ Praha, Národní Muzeum, Muzeum české hudby, Signatur XII F 227a und c.

¹⁴ NMA, Serie II/6, Bd. 1.

Foreword

Mon très cher Père!

Heartfelt thanks for the Musique you have sent me! – I am very sorry that I shall not be able to use the Musique of Thamos! – this play did not please here, so it is among the rejected works which are no longer performed – if it were performed that would be only because of the music – and that is not likely; it's certainly a pity!¹

In those words W. A. Mozart regretted, in a letter sent to his father on the 15th February 1783, the lack of success of his music to the "heroic drama" *Thamos, König in Ägypten* (Thamos, King of Egypt) by Tobias Philipp Baron von Gebler. Although the text of the play had been praised by prominent literary personalities of the day including Wieland, Ramler, and Sulzer, and had even been translated into French and Italian, it failed with audiences.² The music was presumably not blamed for the play's failure with audiences, but by that failure it seemed doomed to be forgotten.

Within a few years, however, the three choruses (Nos. 1, 6, and 7 of the incidental music) had been given sacred words, so that these pieces at least had been saved for performances.³ In 1797 the second Chorus (No. 6) was published by Breitkopf & Härtel, Leipzig, as *Hymne "Gottheit über alle mächtig etc." with piano accompaniment by W. A. Mozart*. In 1804 the same publishers issued the first Chorus (No. 1) as *Hymne "Preis dir! Gottheit! durch alle Himmel etc."* with a second, Latin text added: "Splendente te, Deus," and the third Chorus (No. 7), as *Motette "Ob fürchterlich tobend sich Stürme erheben etc."* with the Latin words "Ne pulvis et cinis superbe te geras" added as a second text. Both were published with orchestral accompaniment. Finally in 1805 Chorus No. 6 was also published, with partially altered words, as *Hymne "Gottheit! dir sey Preis und Ehre etc."* in the form of an orchestral score.⁴ Unlike the two other choruses, however, this one appeared without Latin words. An example of this type is found in three handwritten voice parts of varied Bohemian origin which today are kept in the music department of the Czech National Museum in Prague.⁵ The parodied texts in these three sources are sometimes designated as "Offertorium" while at other times they are designated as "Motetto". The opening words of "Jesu, Rex tremendae majestatis" are related to the text of the *Dies Irae* and they are identical in each of the three manuscripts.

It is evident from a review, published in the *Allgemeine Musikalische Zeitung*,⁶ of the pieces which had appeared during 1804, that the *Thamos* choruses, with sacred words, had already been widely known from manuscript copies for some considerable time before they had been printed. Copies of all three choruses, with sacred words, (Chorus No. 1 with the German text "Preis dir, Gottheit," Choruses Nos. 6 and 7 with the Latin texts "Jesu, Rex tremendae majestatis" and "Ne pulvis et cinis" respectively) were among the music which Mozart left at his death, so presumably the adaptations had been made with his approval, or even on his initiative.⁷

In any event the practice of fitting sacred words to secular compositions was very widespread in southern Germany and Austria, especially during the second half of the 18th century. As musical raw material for liturgical church music – especially for offertories, which allowed the greatest scope owing to the wide range of possible texts – arias from the

current opera repertoire were as popular as movements from instrumental works and from oratorios.⁸

One factor which had a bearing on this procedure was the desire of composers to give a new lease of life to works of theirs which had not been widely performed in their original form.⁹ Mozart's *Thamos* choruses came into this category. The words which he wrote to his father regretting the waste of his *Thamos* music speak for themselves and indicate, although conclusive evidence on this point is lacking, that he was certainly well disposed towards arrangements of his *Thamos* choruses as sacred works. He wrote of the play that "if it were performed it would be only because of the music," and the arrangements of the choruses as sacred pieces saved at least those choral movements from oblivion. Indeed, the sacred arrangements of the *Thamos* choruses came to be widely known.¹⁰

The Latin texts, here published for the first time in a modern edition of the music,¹¹ are related metrically and to some extent also in subject matter to the words of the drama. The Latin sacred texts have been used in each of the voice parts of the original secular version. The chorus "Jesu Rex tremendae majestatis" includes eight measures in the instrumental epilogue (T. 273 – 281) in which a text has been added. Essentially, the voice part assumes the original melodic line of the strings. This is the only extensive alteration in the passage but it proves to be quite significant. The instrumental epilogue in *Thamos* was loosely conceived as music for the beginning of the next scene. However, through the addition of this new text, the epilogue is bound more closely to the structure of the entire movement. As a result, the music of the original score can be used in its entirety, whereas through the use of the German parody "Gottheit! dir sey Preis und Ehre" the elimination of this eight measure epilogue changes the entire character of the conclusion. Furthermore, the Latin version is more closely related to the original than the German parody, although the altered sense of this sacred text must be kept in mind.

The underlaying of the words in the present performing edition, together with the necessary rhythmic adjustment in the voice lines, follow the two printed scores of the 1st and

¹ Mozart, *Briefe und Aufzeichnungen*, complete edition, published by the Internationale Stiftung Mozarteum Salzburg, collected and annotated by Wilhelm A. Bauer and Otto Erich Deutsch, vol. 3, No. 728 (p. 256).

² Harald Heckmann: Foreword ("To this volume") in *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke* (NMA), Serie II (Bühnenwerke), Werkgruppe 6, vol. 1, Kassel-Basel, 1956, p. VIII.

³ Ibid.

⁴ Harald Heckmann: "Critical Report" on NMA, op.cit., p. a/9.

⁵ Prague, Národní Muzeum, Muzeum české hudby, cat. XII F 227.

⁶ *Allgemeine Musikalische Zeitung*, No. 10, 5th December 1804, column 162 et seq.

⁷ Heckmann: Foreword in NMA, op.cit., p. VIII.

⁸ Nicole Schwindt-Gross: "Parodie um 1800. Zu den Quellen im deutschsprachigen Raum und ihrer Problematik im Zeitalter des künstlerischen Autonomie-Gedankens" in: *Die Musikforschung*, 41 (1988), vol. 1, p. 16 – 45.

⁹ Ibid., p. 34 et seq.

¹⁰ Ibid., p. 23.

¹¹ The Latin and German texts of the contemporary sacred versions of this music were published in the Appendix to the publication of *Thamos* in the NMA, op.cit. p. 232 et seq.

3rd Choruses¹² (= *Thamos*, No. 1 and No. 7), issued by Breitkopf & Härtel in 1804, while the 2nd Chorus (No. 6 in *Thamos*) is based in this respect on the copied set of voice parts kept in the Czech National Museum, Prague.¹³ The instrumental parts have been taken, unaltered, from the *Neue Mozart-Ausgabe*.¹⁴ The figuration of the bass part, which was not present in the incidental music, has been based on those sources which contain the parodied texts.

In view of Mozart's use of a full complement of wind instruments this figured bass is not necessary. On the other hand, its presence shows that the sacred parodies were also performed within the context of a church setting. Therefore, the conditions for its performance can be left to the discretion of the performing ensemble.

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Heidelberg, February 1994

Translation: John Coombs

Jochen Reutter

Avant-propos

Mon très cher Père!

Je vous remercie de tout cœur pour la musique que vous m'avez envoyée! – Je suis vraiment désolé de ne pouvoir faire usage de la Musique de *Thamos!* – Parce qu'elle n'a pas plu, elle a été reléguée parmi les pièces mises au rebus qui ne sont plus jouées – puisse-t-elle être jouée, ne serait-ce que pour la musique, – mais cela sera probablement très difficile; – c'est vraiment bien dommage!¹

C'est en ces termes que, le 15 février 1783, W. A. Mozart s'adresse à son père, déçu par le maigre succès de sa musique pour *Thamos, Roi en Egypte*, « drame héroïque » de Tobias Philipp Freiherr von Gebler. Cette pièce fut un échec, quoique le texte de l'auteur reçut l'approbation d'éminentes personnalités du monde littéraire de l'époque, comme Wieland, Ramler et Sulzer, et fut même traduit en français et en italien². La musique – qui ne contribua probablement guère au rejet dont la pièce fut l'objet – semblait de ce fait condamnée à l'oubli.

Presque aussitôt, les trois chœurs de cette musique de scène (les n° 1, 6 et 7) reçurent des textes spirituels et furent ainsi sauvés, tout au moins pour la pratique musicale³. En 1797 déjà, le deuxième chœur (n° 6) fut édité en tant qu'*Hymne* « *Gottheit über alle mächtig etc.* » [Divinité dont la puissance sur toutes choses...] *mit Begleitung des Claviers von W. A. Mozart* chez Breitkopf und Härtel à Leipzig. En 1804, la même maison publia le premier et le troisième chœurs (n° 1 et 7), le premier sous le titre *Hymne* « *Preiss dir! Gottheit! durch alle Himmel etc.* » [Louée sois-tu, Divinité, par delà tous les cieux...] avec un texte latin complémentaire (« Splendente te, Deus »), le second sous le titre *Motette* « *Ob fürchterlich tobend sich Stürme erheben etc.* » [Si d'effrayantes et fougueuses tempêtes se lèvent...] auquel avait été associé le texte latin « Ne pulvis et cinis superbe te geras ». Ces deux chœurs avaient été publiés avec accompagnement d'orchestre. En 1805 enfin, contrairement aux deux autres, le chœur n° 6 fut publié, avec un texte partiellement modifié, en tant qu'*Hymne* « *Gottheit! dir sey Preiss und Ehre etc.* » [Divinité, louange et gloire à toi...] sous la forme d'une partition d'orchestre,⁴ sans recevoir toutefois un texte secondaire en latin. Ce texte se retrouve cependant dans trois ensembles de parties séparées manuscrites originaires de diverses régions de Bohême, actuellement conservés au Département de la Musique du Musée national tchèque de Prague⁵. Dans ces sources, le contrafactum est tantôt intitulé « Offertorium », tantôt « Motetto ». Les trois manuscrits présentent strictement le même texte dont l'incipit « Jesu, Rex tremendae majestatis » fait allusion au *Dies irae*.

Si l'on peut en croire le compte rendu des pièces parues en 1804 dans *Allgemeine Musikalische Zeitung*⁶, les chœurs de *Thamos* qui avaient fait l'objet d'une publication parodique, avaient déjà précédemment été largement diffusés par des copies qui avaient ainsi contribué à les faire connaître avant

¹² RISM M 5244 and M 5245; the examples used were those in the Württembergische Landesbibliothek, Stuttgart, cat. Moz 50/46422 and Moz 50/44985.

¹³ Prague, Národní Muzeum, Muzeum české hudby, cat. XII F 227a and c.

¹⁴ NMA, op. cit.

¹ Mozart, *Briefe und Aufzeichnungen*, Gesamtausgabe, hg. von der Internationalen Stiftung Mozarteum Salzburg und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch, vol. 3, n° 728 (p. 256).

² Harald Heckmann, Préface (« Zum vorliegenden Band »), in *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke* (NMA), Serie II (Bühnenwerke), Werkgruppe 6, vol. 1, Kassel-Basel, 1956, p. VIII.

³ Ibid.

⁴ Harald Heckmann, « Kritischer Bericht » de NMA, op. cit., p. a/9.

⁵ Praha, Národní Muzeum, Muzeum české hudby, cote XII F 227.

⁶ *Allgemeine Musikalische Zeitung*, n° 10, 5 décembre 1804, col. 162 et ss.

qu'ils ne furent imprimés. Etant donné que l'on a retrouvé dans les papiers de Mozart une copie de chacun des trois chœurs (chœur n° 1 avec le texte allemand « Preis dir, Gottheit », les chœurs n° 6 et 7 avec les textes latins « Jesu, Rex tremendae majestatis » et « Ne pulvis et cinis »), il est possible que ces parodies aient été réalisées avec l'accord du compositeur, si ce n'est à sa demande⁷.

Quoi qu'il en soit, la réalisation de parodies spirituelles à partir de compositions profanes s'inscrit dans le prolongement d'une tradition vivace dans les régions de l'Allemagne du Sud et de l'Autriche. Cette pratique était d'ailleurs particulièrement en vogue précisément durant la deuxième moitié du XVIII^e siècle. Les airs d'opéras ainsi que les mouvements d'œuvres instrumentales et d'oratorios servaient volontiers de modèle pour des pièces religieuses à caractère liturgique, plus particulièrement pour les offertoires qui offraient davantage de liberté quant au choix des textes⁸.

L'un des principaux enjeux de la parodie est d'assurer une plus large diffusion à des œuvres méconnues;⁹ c'est bien là, semble-t-il, le cas des chœurs de *Thamos* composés par Mozart. L'aigreur que lui inspire cette musique pour *Thamos* devenue inutile et dont il s'ouvre à son père, est assez éloquente et laisse supposer, en l'absence de preuves plus précises, que le compositeur aurait certainement été favorable à un arrangement spirituel de ces chœurs. Ainsi la musique – « raison suffisante pour laquelle cette pièce eût mérité d'être redonnée » – était au moins conservée, du moins la musique des chœurs. D'ailleurs les parodies spirituelles des chœurs de *Thamos* figurent au nombre des contrafacta les plus répandus de leur temps¹⁰.

Les textes latins¹¹ qui ont été restitués ici pour la première fois s'inspirent rythmiquement et métriquement mais aussi, parfois, du point de vue du contenu, du texte dramatique. La contrafacture s'étend à l'ensemble des parties vocales de l'original profane. Dans le chœur « Jesu Rex tremendae majestatis » les huit mesures du postlude instrumental (mes. 273 – 281) ont également été pourvues d'un texte. La partie vocale suit en général la ligne mélodique des cordes. Cette ultime intervention s'avère particulièrement pertinente. Elle permet en effet de souder plus solidement à la composition cet épisode final qui, dans *Thamos*, introduisait la scène suivante. Cet artifice permet ainsi d'utiliser l'intégralité de la composition originale. En revanche, dans le contrafactum allemand « Gottheit! dir sey Preiss und Ehre », la substance originale subit une modification bien plus importante, cet épisode final disparaissant et les mesures finales étant réorganisées. A cet égard, le contrafactum latin est bien plus proche de l'original que ne l'est le contrafactum allemand, sans pour autant perdre de vue le changement sémantique.

Le placement du texte dans la présente édition pratique a été réalisé – y compris l'indispensable adaptation rythmique des parties vocales – à partir des deux partitions imprimées publiées en 1804 chez Breitkopf & Härtel pour les premier et troisième chœurs¹² (= *Thamos*, n° 1 et 7); pour le deuxième chœur (n° 6 dans *Thamos*), nous avons suivi la copie en parties séparées conservée au Musée national tchèque à Prague¹³. La partie instrumentale a été empruntée à la *Neue Mozart-Ausgabe*¹⁴. Le chiffrage de la basse – absente dans la musique de scène – a été ajouté d'après les sources des contrafacta.

La basse continue ajoutée peut être omise, ne serait-ce qu'en raison de la présence de l'ensemble de vents prévu par Mozart. Elle témoigne par ailleurs de l'utilisation de parodies spirituelles dans le cadre de l'église. On abandonne au libre choix des exécutants la réalisation ou non de cette basse continue.

Cette édition n'aurait pas vu le jour sans le concours et l'autorisation de publication accordés par la Württembergische Landesbibliothek, Stuttgart, le Národní Muzeum (Muzeum české hudby) à Prague, enfin les éditions Bärenreiter à Kassel. Nous remercions également la Württembergische Landesbibliothek et le Národní Muzeum d'avoir mis à notre disposition les clichés qui ont servi aux reproductions en fac-similé.

Heidelberg, février 1994
Traduction: Christian Meyer

Jochen Reutter

⁷ H. Heckmann, Préface *NMA*, op. cit., p. VIII.

⁸ Nicole Schwindt-Gross, « Parodie um 1800. Zu den Quellen im deutschsprachigen Raum und ihrer Problematik im Zeitalter des künstlerischen Autonomie-Gedankens », *Die Musikforschung*, 41 (1988), 16–45.

⁹ *Ibid.*, p. 34 s.

¹⁰ *Ibid.*, p. 23.

¹¹ Les textes latins ainsi que les textes allemands des contrafacta spirituels de l'époque sont publiés en annexe à l'édition de *Thamos* dans la *NMA*, op. cit., p. 232 et s.

¹² *RISM M 5244* et *M 5245*; nous avons utilisés les exemplaires conservés à la Württembergische Landesbibliothek de Stuttgart sous les cotes *Moz 50/46422* et *Moz 50/44985*.

¹³ Praha, Národní Muzeum, Muzeum české hudby, cote *XII F 227a* et c.

¹⁴ *NMA*, op. cit.

H Y M N E



Preiss dir! Gottheit! durch alle Himmel etc.

(Splendente te, Deus etc.)

f ü r v i e r S i n g s t i m m e n

mit Begleitung des Orchesters

v o n

W. A. Mozart.

P a r t i t u r

N^o I.

Bei Breitkopf und Härtel in Leipzig.

Pr. 1 Rthlr. 8 Gr.

Abb. 1: W. A. Mozart, Hymne „Preiss dir! Gottheit! durch alle Himmel“ („Splendente te, Deus“) = Kontrafaktur des Chores Nr. 1 aus *Thamos, König in Ägypten*. Titelseite der gedruckten Partitur, Leipzig 1804, Breitkopf und Härtel. Exemplar der Württembergischen Landesbibliothek Stuttgart, Signatur Moz 50/46422.

Motetto I.

Allegro maestoso.

Violino I. *f*

Violino II. *f*

Viola. *f*

Flauti. *f*

Oboi. *f* unis.

Fagotti. *f*

Corni in C. *f*

Trombone d' Alto. *f*

Trombone di Tenore. *f*

Trombone di Basso. *f*

Clarini in C. *f*

Timpani in C. G. *f*

Soprano.

Alto.

Tenore.

Basso.

Fondamento. *f* unis.

Allegro maestoso.

MOZART Motett I.

I

Abb. 2: Hymne „Preiss dir! Gottheit! durch alle Himmel“ (vgl. Abb. 1). Erste Seite der gedruckten Partitur.

N^o 11.

Amor holder, Amor Dir zu Ehren jubeln wir.

B. A.

Motetto in D^h. Jesu Rex tremenda Majestatis.

Extra 4^{tour} voces germanicae pro collegio Musicis.

Canto = Alto = Tenore = Basso =

Violini = 2 = in dupplo.

Viollette = 2 =

Oboe = 2 =

Flauti = 2 =

Corni = 2 =

Clarini = 2 =

Symphani

Fagotti = 2 =

Tromboni = 3 = 1^o = 2^{do} = 3^{io}

con Organo = Violone.

Del Sig^{no} Amaddeo Wolfgango Mozart.

Ext = Mus.
Joannis Kutschera

Prag, 1775

Abb. 3: W. A. Mozart, *Motetto in D* („Jesu, Rex tremendae Majestatis“) = Kontrafaktur des Chores Nr. 6 aus *Thamos, König in Ägypten*. Titelseite des Umschlags eines handschriftlichen Stimmensatzes aus dem ersten Drittel des 19. Jahrhunderts aus Vyšehrad, später Sammlung Hornik. Der seitlich angebrachte Vermerk „Extra 4^{tour} voces germanicae“ verweist auf den deutschen Text des zugrundeliegenden Originals, das deutsche Textincipit am Kopf der Seite „Amor holder, Amor Dir zu Ehren jubeln wir.“ auf eine weitere Textierung weltlichen Inhalts.

Quelle: Prag, Národní Muzeum, Muzeum české hudby, Signatur XII F 227/c.

est discus-sa tri-stis est nox, jam ple - bis de - vo - te ca -

est nox, discus-sa tri-stis est nox, jam ple - bis de - vo - te ca -

est nox, discus-sa tri-stis est nox, jam ple - bis de - vo - te ca -

est nox, discus-sa tri-stis est nox, jam ple - bis de - vo - te ca -

Musical score for the first system, featuring piano and organ parts. The piano part is in the upper staves, and the organ part is in the lower staves. The organ part includes a large 'C' watermark.

Musical score for the second system, continuing the piano and organ parts from the first system.

Musical score for the third system, continuing the piano and organ parts. The organ part includes a large 'C' watermark.

Musical score for the fourth system, continuing the piano and organ parts. The organ part includes a large 'C' watermark.

Musical score for the fifth system, continuing the piano and organ parts. The organ part includes a large 'C' watermark.

Musical score for the sixth system, continuing the piano and organ parts. The organ part includes a large 'C' watermark.

nen - tis u - na est vox; ex - au - di pre - can - tes, pre - can - tes ex - au - di, ex - au - di,
 nen - tis u - na est vox; ex - au - di pre - can - tes, pre - can - tes ex - au - di, ex - au - di,
 8 nen - tis u - na est vox; ex - au - di pre - can - tes, pre - can - tes ex - au - di, ex - au - di,
 nen - tis u - na est vox; ex - au - di pre - can - tes, pre - can - tes ex - au - di, ex - au - di,

8 6 - 4 5 3 - - - - 5 8 5 8 6 6 3 6 5 5 3

ex-au-di, qui so-lus omni-po-tens es, qui so-lus omni-po-tens es,

ex-au-di, qui so-lus omni-po-tens es, qui so-lus omni-po-tens es,

8 ex-au-di, qui so-lus omni-po-tens es, qui so-lus omni-po-tens es,

ex-au-di, qui so-lus omni-po-tens es, qui so-lus omni-po-tens es,

5 3 8 3 5 6 4# 3# 8 4 2

gnan-ti est cer-ta, o - pi - tu - lan - te te, spes, o - pi - tu - lan - te te,
 pu - gnan-ti est cer-ta, o - pi - tu - lan - te te, spes, o - pi - tu - lan - te te,
 pu - gnan-ti est cer-ta, o - pi - tu - lan - te te, spes, o - pi - tu - lan - te te,
 pu - gnan-ti est cer-ta, o - pi - tu - lan - te te, spes, o - pi - tu - lan - te te,

4 2 p 4 2 6 4 2 6 4 2 f 6 3 - 7 5 3 4 2 3 3 6 3 8 3 6 4 5 3

41 ^{a 2}

spes, ex - au - di pre-can - tes, ex - au - di, ex - au - di pre-can - tes,

spes, ex - au - di pre-can - tes, ex - au - di, ex - au - di pre-can - tes, ex - au - -

⁸ spes, ex - au - di pre-can - tes, ex - au - di, ex - au - di pre-can - tes, qui

spes, ex - au - di pre-can - tes, ex - au - di, ex - au - di pre-can - tes,

$\frac{8}{3}$ / 3 / 3 $\frac{6}{3}$ 3 / 3 / 3 6 3 / 3 / 3 unis. 3 $\frac{6}{5h}$ -

qui so - lus o - mni - po - tens es, qui so - lus o - mni - po - tens
 di, ex - au
 8 so - lus o - mni - po - tens es, qui so - lus o - mni - po - tens es, ex -
 ex - au di, ex - au

50

es, qui so-lus o-mni-po-tens es, pug-nan-ti est cer-ta, o - pi - tu - lan - te te,

di, qui so-lus o-mni-po-tens es, pug-nan-ti est cer-ta, o - pi - tu - lan - te te,

⁸ au-di, qui so-lus o-mni-po-tens es, pug-nan-ti est cer-ta, o - pi - tu - lan - te te,

di, qui so-lus o-mni-po-tens es, pug-nan-ti est cer-ta, o - pi - tu - lan - te te,

8 unis. 6 6 3 unis. 6 6 8 5 5 8

3 5 5 5b 5b 3 7 3h

57

a 2
p

tr
p
p
p

spes, o - pi-tu-lan - - te - - te, spes.

spes, o - pi-tu-lan - - te - - te, spes.

8 spes, o - pi-tu-lan - - te - - te, spes.

spes, o - pi-tu-lan - - te - - te, spes.

p

5

8

6

6

5

3

unis.

3

dolce

tr

Solo

Solo

7# = 3 1 = 4 = 5 = 8 7# 3

En! Fe-ri ho-stes,tar -ta - - - re-i po - stes in -

En! Fe-ri ho-stes,tar -ta - - - re-i po - stes in -

unis.

67

cres - cen - do *f* *p*

 cres - cen - do *f* *p*

f *f*

f *f* *f* *f*

cres - cen - do *f* *p* *f*

c. *f* *p* *f*

8 fe-stant,in-fe - stant nos,in-fe-stant nos. A - re - - na - sta - mus

 fe-stant,in-fe - stant nos,in-fe-stant nos. A - re - - na - sta - mus

cres - cen - do *f* unis. *p* *f*

 8 7 unis.

 6 5

Musical notation for the first system, including treble and bass staves with notes and dynamics like "cresc." and "p".

Musical notation for the second system, including treble and bass staves with notes and dynamics like "cresc." and "p".

Musical notation for the third system, including treble and bass staves with notes and dynamics like "cresc." and "p".

Musical notation for the fourth system, including treble and bass staves with notes and dynamics like "cresc." and "p".

Musical notation for the fifth system, including treble and bass staves with notes and dynamics like "cresc." and "p".

8 ju - - ta nos, ad - ju - - ta, ad - ju - - ta, ad -

ju - - ta nos, ad - ju - - ta, ad - ju - - ta, ad -

6 - 6 5 3 - [#] 7 4 2 7 5 3 6 4 5 3 6 4 5 3

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

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

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

musical notation for the fourth system, including treble and bass clefs, notes, rests, and dynamic markings such as *cresc.* and *f*.

musical notation for the fifth system, including vocal lines with lyrics and piano accompaniment. Lyrics include: *Ex-au-di pre-can-tes, qui so-lus omni-potens es, qui ju-ta-nos!* and *Ex-au-di pre-can-tes, qui so-lus omni-potens es, qui*. Dynamic markings include *Tutti f*.

musical notation for the sixth system, including piano accompaniment with dynamic markings such as *cresc.* and *f*. Includes figured bass notation: 6, 6/4, 5/4[3], unis., 6/4, 5/3#, 6/4, 5/3#.

86

so-lus o-mni-po-tens es, pu - gnanti est cer-ta o - pi - tu - lan - te te,

so-lus o-mni-po-tens es, pu - gnanti est cer-ta o - pi - tu - lan - te te,

8 so-lus o-mni-po-tens es, pu - gnanti est cer-ta o - pi - tu - lan - te te,

so-lus o-mni-po-tens es, pu - gnanti est cer-ta o - pi - tu - lan - te te,

8/3 4/2 4/2 p 6/2 4/2 6/2 4/2 f 6/3 - 7/3 4/2 5/3

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

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

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

Fourth system of musical notation, featuring trills (*tr*) and a *p* dynamic marking in the piano accompaniment.

Vocal lines with lyrics and piano accompaniment. The lyrics are: *spes, o - pi - tu - lan - te te, spes. Da ju - ven - tu - ti,* and *spes, o - pi - tu - lan - te te, spes. Da ju - ven -*. The piano part includes a *p* dynamic marking.

Piano accompaniment for the final system, including figured bass notation: 3 6 3 8/3 6 4 5/3 8/3 unis. p 5/3 6 4b =

97

p

f *p*

a 2

p

p

f *p*

f *p*

tr *tr*

ut n - davir - tu - ti im - mu - - nis sit! Im -

tu - ti, ut fi - davir - tu - ti im - mu - - nis

8

7 4b 2 [-] 3 f unis. p 7b 6 4 b7 6 4

fp fp

fp fp fp fp

mu-nis, im-mu- nis_ sit! Quae vi - ru - - len-tis non ___ pres - sa
sit, - im - mu - nis_ sit! Quae vi - ru - - len-tis non ___ pres - sa

fp fp

3 - - 8 7 5 3# - 6 7 8 47 8 3# - 6 7 8 47 3h 3h

ven-tis flo - rens, vi - rens et flo - rens sit, — flo - rens fru-

ven-tis flo - rens, vi - rens et flo - rens sit, — flo - rens fru-

8 3 3 3b 3 3b 3 3 _____ 6 6 3b 8 3 3 9 8 7-6 5 3 _____ 6 3 3b 3 3 3 3 _____ 6

cresc. *f* *a 2*

 cres - cen - do *f*

f

f

f

Tutti *f*

 cti flo-rens fru-cti-fe-ra sit. Ex-au-di pre-can-tes, ex -

 Tutti *f*

 cti - fe-ra, flo-rens fru-cti-fe-ra sit. Ex-au-di pre-can-tes, ex -

 Tutti *f*

 Ex-au-di pre-can-tes, ex -

 Tutti *f*

 Ex-au-di pre-can-tes, ex -

f

 cres - cen - do *f*

 6 8 3 8 7b 6 5 3 7 / 3 / 3 6 3 / 3 / 3 6 3 / 3 / 3 unis.

 3 3 6 5 4 3

First system of musical notation, featuring vocal lines and piano accompaniment. Dynamics include *f* and *p*.

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

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

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

Fifth system of musical notation, including vocal and piano parts with lyrics. Dynamics include *p* and *f*.

so - lus o - mni - po - tens es, qui so - lus o - mni - po - tens es, pu - gnan - ti est cer - ta, o -

di, qui so - lus o - mni - po - tens es, pu - gnan - ti est cer - ta, o -

es, ex - au - di, qui so - lus o - mni - po - tens es, pu - gnan - ti est cer - ta, o -

di, qui so - lus o - mni - po - tens es, pu - gnan - ti est cer - ta, o -

Sixth system of musical notation, primarily piano accompaniment. Dynamics include *p* and *f*.

6 - 4 6 8 unis. 6 - 6 3 unis. p 6 6 3 f
2 5 3 5 5 5b 5b

First system of musical notation, including treble and bass staves with complex rhythmic patterns and triplets.

Second system of musical notation, including treble and bass staves with dynamic markings like 'f' and 'a 2'.

Third system of musical notation, featuring grand staff notation (treble and bass clefs) with a piano 'p' dynamic marking.

Fourth system of musical notation, featuring grand staff notation with piano 'p' dynamic marking and complex rhythmic patterns.

Vocal line with lyrics: pi - tu - lan - te te, spes, o - pi - tu - lan - - - te te, spes.

Fifth system of musical notation, featuring bass staff notation with figured bass and triplets.

Musical score for the first system, featuring piano (p) and forte-piano (fp) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

Musical score for the second system, featuring piano (p) and forte-piano (fp) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

Musical score for the third system, featuring piano (p) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

Musical score for the fourth system, featuring piano (p) and forte-piano (fp) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

Musical score for the fifth system, featuring Solo and piano (p) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

Musical score for the sixth system, featuring Solo and piano (p) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

Musical score for the seventh system, featuring Solo and piano (p) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

Musical score for the eighth system, featuring Solo and piano (p) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

Musical score for the ninth system, featuring piano (p) dynamics. The score includes staves for the right hand, left hand, and a grand staff.

5/3 6/4 - 5/3

139

tr

f

fp

fp

a 2

f

p

tr

p

f

fp

fp

p

pil - lis ser - va - tor et tu - tor, ser - va - tor et tu - tor

pil - lis ser - va - tor et tu - tor, ser - va - tor et tu - tor

8

f

p

7 3

8 3

6 5

6 4

6 5

4 3

f 7 3 [-] 8 3 - - - - - p 6 5 - - - 6 4 7 5

Musical score for a choir and piano. The score includes vocal parts with lyrics "cres - cen - do" and "Splenden-te te, De - us, De - us, dis-cus-sa tri-stis". It also features piano accompaniment with dynamic markings like "pp", "p", "f", and "crescendo". A large watermark "CARUS" is overlaid on the score.

First system of musical notation, measures 1-4. Includes piano accompaniment and vocal line. Dynamics: *f*, *a2*.

Second system of musical notation, measures 5-8. Includes piano accompaniment and vocal line. Dynamics: *f*.

Third system of musical notation, measures 9-12. Includes piano accompaniment and vocal line. Dynamics: *f*.

Fourth system of musical notation, measures 13-16. Includes piano accompaniment and vocal line. Dynamics: *p*, *f*. Large watermark "CARUS" is overlaid.

Fifth system of musical notation, measures 17-20. Includes piano accompaniment and vocal line with lyrics. Dynamics: *p*, *f*.

Sixth system of musical notation, measures 21-24. Includes piano accompaniment and vocal line with lyrics. Dynamics: *p*, *f*. Includes figured bass notation at the bottom.

5 3 = 8 = 6 = 4 5 3 — — — 5 3 8 5 3 8 6 5 3 6 4 5 3 5 3

Musical score for the first system, including treble and bass staves with various notes and rests.

Musical score for the second system, including treble and bass staves with various notes and rests.

Musical score for the third system, including treble and bass staves with various notes and rests.

Musical score for the fourth system, including treble and bass staves with various notes and rests.

ex-au-di, qui so-lus o-mni-potens es, qui so-lus omni-potens es,
 ex-au-di, qui so-lus o-mni-potens es, qui so-lus omni-potens es,
 ex-au-di, qui so-lus o-mni-potens es, qui so-lus omni-potens es,
 ex-au-di, qui so-lus o-mni-potens es, qui so-lus omni-potens es,

Musical score for the fifth system, including treble and bass staves with various notes and rests.

pu - gnan-ti est cer-ta, o - pi - tu - lan - te te, spes, o - pi - tu - lan - te te,
 pu - gnan-ti est cer-ta, o - pi - tu - lan - te te, spes, o - pi - tu - lan - te te,
 pu - gnan-ti est cer-ta, o - pi - tu - lan - te te, spes, o - pi - tu - lan - te te,
 pu - gnan-ti est cer-ta, o - pi - tu - lan - te te, spes, o - pi - tu - lan - te te,

4/2 p 4/2 6/4 4/2 6/4 4/2 f 3 - 7/5 4/2 5/3 3 6/3 3 8/3 6/4 5/3

185 a2

spes, au - di pre-can - tes, ex - au - di, ex - au - di pre-can - tes,

spes, ex - au - di pre-can - tes, ex - au - di, ex - au - di pre-can - tes, ex - au - -

8 spes, ex - au - di pre-can - tes, ex - au - di, ex - au - di pre-can - tes, qui

spes, ex - au - di pre-can - tes, ex - au - di, ex - au - di pre-can - tes,

8 / 3 / 3 / 6 3 / 3 / 3 6 3 / 3 / 3 unis. 3 6 5h -

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

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

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

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

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

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

qui so - lus o - mni - po - tens es, qui so - lus o - mni - po - tens es, qui
 di, ex - au di, qui
 8 so - lus o - mni - po - tens es, qui so - lus o - mni - po - tens es, ex - au - di, qui
 ex - au di, ex - au di, qui

$\frac{3}{8}$ - $\frac{6}{4}$ - 6 - 4 $\frac{6}{5}$ $\frac{8}{3}$ - $\frac{6}{4}$ - 6 - 4 $\frac{6}{5}$ $\frac{8}{3}$ unis.

First system of musical notation, featuring treble and bass staves. Dynamic markings include *p* and *f*. A large slur covers the final two measures of the system.

Second system of musical notation, featuring treble and bass staves. Dynamic marking includes *f*.

Third system of musical notation, featuring grand staff notation (treble and bass clefs). Dynamic marking includes *f*.

Fourth system of musical notation, featuring grand staff notation. Dynamic marking includes *f*.

Fifth system of musical notation, including vocal lines with lyrics and dynamic markings *p* and *f*.

so-lus o-mni-po-tens es, pu-gnan-ti est cer-ta, o-pi-tu-lan-te te, spes, o-pi-tu-

so-lus o-mni-po-tens es, pu-gnan-ti est cer-ta, o-pi-tu-lan-te te, spes, o-pi-tu-

8 so-lus o-mni-po-tens es, pu-gnan-ti est cer-ta, o-pi-tu-lan-te te, spes, o-pi-tu-

so-lus o-mni-po-tens es, pu-gnan-ti est cer-ta, o-pi-tu-lan-te te, spes, o-pi-tu-

Sixth system of musical notation, featuring bass staff. Dynamic markings include *p* and *f*.

6 5 6 5 unis. p 6 5b f 6 3 8 7 3b 5 3 5 4 8 3b 5 3 8 6

First system of musical notation, featuring treble and bass staves. It includes triplets (marked '3') and trills (marked 'tr').

Second system of musical notation, featuring treble and bass staves. It includes trills (marked 'tr').

Third system of musical notation, featuring treble and bass staves. It includes trills (marked 'tr').

Fourth system of musical notation, featuring treble and bass staves. It includes triplets (marked '3') and trills (marked 'tr').

lan - - te - - te, spes.

lan - - te - - te, spes.

8 lan - - te - - te, spes.

lan - - te - - te, spes.

Vocal lines with lyrics: "lan - - te - - te, spes." appearing in four staves.

Figured bass notation: 6/4, 5/3, unis. 3, 3, tr

2. Jesu, Rex tremendae majestatis

KV Anhang 123

Adagio maestoso

Flauti

Oboi

Fagotti

Corni in D

Clarini in D

Timpani in D,A

Trombone I

Trombone II

Trombone III

Violino I

Violino II

Viole

Soprano

Alto

Tenore

Basso

Organo
Violoncello
e Basso

The musical score is arranged in a standard orchestral format. It features 15 staves. The top three staves are for woodwinds: Flauti (flutes), Oboi (oboes), and Fagotti (bassoons). The next four staves are for brass: Corni in D (trumpets), Clarini in D (clarinets), Timpani in D,A (timpani), and three Trombone parts (Trombone I, II, III). The string section consists of Violino I (Violin I), Violino II (Violin II), Viole (Viola), Soprano, Alto, Tenore (Tenor), and Basso (Bass). The bottom staff is for the Organ, Violoncello, and Basso. The score is in G major (one sharp) and common time (C). The tempo is Adagio maestoso. Dynamics include *f* (forte) and *ff* (fortissimo). There are various articulations and phrasing marks throughout. A large watermark 'CARUS' is overlaid on the score.

5/3 tasto 5 tasto 6 5 | 1 5 7 tasto

5

Tutti
f

Je - su, Je - su, Rex tre-

Tutti
f

Je - su, Je - su, Rex tre-

Tutti
f

Je - su, Je - su, Rex tre-

Tutti
f

Je - su, Je - su, Rex tre-

#6 5 5 5
4 3 3 3

tasto 5

Allegro vivace

10

men - - - dae ma-je - sta - - - tis, sal-va nos, fons

men - - - dae ma-je - sta - - - tis, sal-va nos, fons

8 men - - - dae ma-je - sta - - - tis, sal-va nos, fons

men - - - dae ma-je - sta - - - tis, sal-va nos, fons

5 -#6 6 5 - 6 6 7

pi - e - ta - tis, re - os lap - sos e - - - ri -

pi - e - ta - tis, re - os lap - sos e - - - ri -

8 pi - e - ta - tis, re - os lap - sos e - - - ri -

pi - e - ta - tis, re - os lap - sos e - - - ri -

8/3 5 6/4 6/4 7/2 8/3 8 8 8 8 8 *tasto*

fp fp fp f p f p a2
 fp fp fp f p f p #0 f
 sf p sf p sf p sf p sf p f

sf f
 sf f
 sf f

sf f
 sf f
 sf f

sf p sf p sf p sf p sf p f
 sf p sf p sf p sf p sf p f
 sf p sf p sf p sf p sf p f

et sur-gentes ne ca - da - - - - - mus, ca - da -

sf p sf p sf p sf p sf p sf p f

et sur-gentes ne ca - da - - - - - mus, ca - da -

sf p sf p sf p sf p sf p sf p f

et sur-gentes ne ca - da - - - - - mus, ca - da -

sf p sf p sf p sf p sf p sf p f

et sur-gentes ne ca - da - - - - - mus, ca - da -

sf p sf p sf p sf p sf p sf p f

#4 - 6 #4 - #6 #4 - 6 #4 - #6 #4 - #6
 #3 - #3 - #3 - #3 -

mus, ces te ex - o - ra - mus, sup - pli - ces te ex - o - ra - mus,

mus, sup - pli - ces _____ te ex - o - ra - - mus,

8 mus, sup - pli - ces _____ te ex - o - ra - mus,

mus, sup - pli - ces te ex - o - ra - mus, sup - pli - ces o - ra - -

spe, sup-pli - ces te ex - - o - ra - mus, san - cta

spe, con - for - ta nos, con - for - ta

spe, con - for - ta nos, con - for - ta

spe, con - for - ta nos, con - for - ta

nos, con - for - ta spe, san - cta nos con - for - ta spe, con - for - ta spe, nos con -

nos, con - for - ta spe, san - cta nos, san - cta, san - cta nos con -

nos, con - for - ta spe, san - cta nos, san - cta, san - cta nos con -

f # 4 # 6 - # 4/3 6 # 5 5 # 6 # 6

for - ta spe, san - cta nos, con - for - ta spe, con - for - ta spe, nos con - for - ta

for - ta spe, san - cta nos, san - cta, san - cta nos con - for - ta

8 for - ta spe, san - cta nos, san - cta, san - cta nos con - for - ta

for - ta spe, san - cta nos, san - cta, san - cta nos con - for - ta

6 5 4 # b3 # 4 # 6 # 6 6 #6
4 # 6 - # 6 5 4 # 6 # 6 4 #6

First system of musical notation, measures 63-68. It features a vocal line with lyrics and piano accompaniment for strings and woodwinds.

Second system of musical notation, measures 69-74. It features a vocal line with lyrics and piano accompaniment for strings and woodwinds.

Third system of musical notation, measures 75-80. It features a vocal line with lyrics and piano accompaniment for strings and woodwinds.

Fourth system of musical notation, measures 81-86. It features a vocal line with lyrics and piano accompaniment for strings and woodwinds.

spe, for - - - ta spe.

spe, con - for - - - ta spe.

⁸ spe, con - - for - - - ta spe.

spe, con - for - - - ta spe.

Fifth system of musical notation, measures 87-92. It features a vocal line with lyrics and piano accompaniment for strings and woodwinds.

6 5 6 6 4 _____ #5 _____ 3 _____

69 Allegretto

Solo

8 No - stra mens sitsemper pu - ra, cor - da no - stra non ob -

Solo

No - stra mens sitsemper pu - ra, cor - da no - stra non ob -

p
tasto

fp fp fp fp

f p f p fp f p f fp f

8 du - ra pro-pter no - stra crimi - na, pro-pter no - stra crimi - na, pro - pter no - -

fp fp fp f fp f

8 - stra cri - - mi-na. Lau - de tu - a re - so - nan-te, pi - a

- stra cri - - mi-na. Lau - de tu - a re - so - nan-te, pi - a

Musical score for the first system, measures 89-94. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with dynamic markings 'f' and 'p'.

Musical score for the second system, measures 95-100. It consists of two staves, likely for a string quartet or similar ensemble, with dynamic markings 'f' and 'p'.

Musical score for the third system, measures 101-106. It consists of two staves, likely for a string quartet or similar ensemble.

Musical score for the fourth system, measures 107-112. It features a grand staff (treble and bass clefs) with dynamic markings 'f'.

Musical score for the fifth system, measures 113-118. It features a grand staff with dynamic markings 'f' and 'p'. A large watermark 'GARDENS' is overlaid on this section.

Musical score for the sixth system, measures 119-124. It consists of two staves, likely for a string quartet or similar ensemble.

Musical score for the seventh system, measures 125-130. It consists of two staves, likely for a string quartet or similar ensemble.

Musical score for the eighth system, measures 131-136. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "vi - ta con - so - nan-te ob-mu-te-scant sce-le - ra, ob-mu-te-scant sce-le - ra,"

Musical score for the ninth system, measures 137-142. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "vi - ta con - so - nan-te ob-mu-te-scant sce-le - ra, ob-mu-te-scant sce-le - ra,"

Musical score for the tenth system, measures 143-148. It features a grand staff with dynamic markings 'f' and 'p'.

First system of musical notation. It includes a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#). Dynamics include *f* (forte) and *p* (piano). A fermata is present over a note in the vocal line.

Second system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *f* and *p*. A fermata is present over a note in the vocal line.

Third system of musical notation, primarily piano accompaniment. It features a large, stylized watermark reading "CANTUS" across the system.

Fourth system of musical notation, primarily piano accompaniment. It features a large, stylized watermark reading "CANTUS" across the system.

Fifth system of musical notation, primarily piano accompaniment.

Sixth system of musical notation, including a vocal line with lyrics. The lyrics are: "ob - mu - te - scant sce - le - ra, ob - mu - te - scant sce - le - ra." Dynamics include *f* and *p*.

Seventh system of musical notation, including piano accompaniment with lyrics. The lyrics are: "ob - mu - te - scant sce - le - ra, ob - mu - te - scant sce - le - ra." Dynamics include *f* and *p*.

Eighth system of musical notation, primarily piano accompaniment. Dynamics include *f* and *p*.

Musical score for the first system, including treble and bass staves with dynamic markings 'p' and 'f'.

Musical score for the second system, including treble and bass staves with dynamic markings 'f'.

Musical score for the third system, including grand staff notation with dynamic markings 'f'.

Musical score for the fourth system, including grand staff notation with dynamic markings 'f'.

Dum pec - ca - tor pi - e plan - git, sua - ve me - los coe - lum tan - git,

Solo

Dum pec - ca - tor pi - e plan - git, sua - ve me - los coe - lum tan - git,

Musical score for the fifth system, including grand staff notation with a measure rest '8'.

Musical score for the sixth system, including bass staff with dynamic markings 'p' and 'f'.

sua-vis est, me-lo-di-a

116

p

pp

coll' arco
tr

coll' arco
tr

me - lo - di - a sua - vis

sua - vis

8

tr

tr

tr

a 2

a 2

p

CANTUS

tr

CANTUS

est me a, sua - vis est me - lo - di - a. Vo - ci vi - ta non dis - cor - det, vox si

tr

est me - lo - di - a, sua - vis est me - lo - di - a. Vo - ci vi - ta non dis - cor - det, vox si

tr

8

mf

p

Musical score for the first system, including piano and bass staves with dynamic markings like *f*, *p*, *fp*.

Musical score for the second system, including piano and bass staves.

Musical score for the third system, including piano and bass staves.

Musical score for the fourth system, including piano and bass staves with dynamic markings like *p*, *f*, *fp*.

vi - tam non re-mor-det, dul-cis, dul-cis est sym-pho-ni - a.

vi - tam non re-mor-det, dul-cis, dul-cis est sym-pho-ni - a.

Musical score for the fifth system, including piano and bass staves.

Musical score for the sixth system, including piano and bass staves with dynamic markings like *f*, *p*, *fp*.

Musical score for the first system, featuring piano and bass staves. The piano staff begins with a dynamic marking of *p*. The bass staff includes dynamic markings of *cresc.* and *f*.

Empty musical staves for the second system.

Empty musical staves for the third system.

Empty musical staves for the fourth system.

Musical score for the fifth system, including piano and bass staves. The piano staff has dynamic markings of *cresc.*, *f*, and *p*. The bass staff has dynamic markings of *cresc.*, *f*, and *p*.

Vocal line for the sixth system with lyrics: *ti - bi sem - per o - ri - a - mur pro - les abs - que ma - cu -*

Vocal line for the seventh system with lyrics: *pro - les abs - que ma - cu -*

Vocal line for the eighth system with lyrics: *sem - per mo - ri - a - mur, pro - les abs - que ma - cu -*

Vocal line for the ninth system with lyrics: *pro - les abs - que ma - cu -*

Piano and bass staves for the tenth system. The piano staff has dynamic markings of *p*, *cresc.*, *f*, and *p*. The bass staff has dynamic markings of *p*, *cresc.*, *f*, and *p*.

First system of musical notation. It includes a piano part in the bass clef with a forte (*f*) dynamic and a violin part in the treble clef with a forte (*f*) dynamic. The piano part features a melodic line with a second ending marked *a 2*. The violin part has a sustained note in the first measure.

Second system of musical notation. The piano part continues with a melodic line, and the violin part has a sustained note. Dynamics include *f* and *p*.

Third system of musical notation. The piano part continues with a melodic line, and the violin part has a sustained note. Dynamics include *f* and *p*.

Fourth system of musical notation. The piano part continues with a melodic line, and the violin part has a sustained note. Dynamics include *f* and *p*.

Fifth system of musical notation, featuring vocal lines and piano accompaniment. The piano part is in the bass clef with a forte (*f*) dynamic. The vocal lines are in the treble clef with lyrics in French. Dynamics include *f* and *p*.

pro - les abs - que ma - cu - la. et te se - que - mur,
 la, pro - les abs - que ma - cu - la.
 8 la, pro - les abs - que ma - cu - la. Tu nos vo - ca, a pec -
 la, pro - les abs - que ma - cu - la.

First system of musical notation. It includes a vocal line with notes and rests, and piano accompaniment in the bass clef. Dynamics include *f* and *p*. A marking *a 2* is present above the piano line.

Second system of musical notation, primarily piano accompaniment. It features a *cresc.* marking and rests in the vocal line.

Third system of musical notation, primarily piano accompaniment. It includes dynamics *f* and *fp*.

Fourth system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *cresc.*, *fp*, *f*, and *p*.

Fifth system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *fp*.

Sixth system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *fp*.

Seventh system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *fp*. The number 8 is written at the beginning of the vocal line.

Eighth system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *fp*.

Ninth system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *p cresc.*, *p*, *fp*, and *f*.

que-mur, li-be-re-mur tu - i a - mo - ris fa - cu -
 tu - i a - mo - ris fa - cu -
 nos a pec-ca-tis tu - i a - mo - ris fa - cu -
 tu - i a - mo - ris fa - cu -

First system of musical notation, measures 167-170. It consists of three staves: Treble, Treble, and Bass clefs. Dynamics include 'f' and 'a2'.

Second system of musical notation, measures 171-174. It consists of two staves: Treble and Bass clefs. Dynamics include 'f' and 'pp'.

Third system of musical notation, measures 175-178. It consists of three staves: Treble, Treble, and Bass clefs. Dynamics include 'f' and 'pp'.

Fourth system of musical notation, measures 179-182. It consists of three staves: Treble, Treble, and Bass clefs. Dynamics include 'f' and 'pp'.

Fifth system of musical notation, measures 183-186. It features two staves: Treble and Bass clefs. Lyrics: "la, o - ris fa - cu - la. Je - -". Dynamics include 'f' and 'pp'.

Sixth system of musical notation, measures 187-190. It features two staves: Treble and Bass clefs. Lyrics: "la, tu - i a - mo - ris fa - cu - la. Je - -". Dynamics include 'f' and 'pp'.

Seventh system of musical notation, measures 191-194. It features two staves: Treble and Bass clefs. Lyrics: "8 la, tu - i a - mo - ris fa - cu - la. Je - -". Dynamics include 'f' and 'pp'.

Eighth system of musical notation, measures 195-198. It features two staves: Treble and Bass clefs. Lyrics: "la, tu - i a - mo - ris fa - cu - la. Je - -". Dynamics include 'f' and 'pp'.

Ninth system of musical notation, measures 199-202. It features two staves: Treble and Bass clefs. Dynamics include 'f' and 'pp'.

p cres - - - - - cen - - - do

poco a poco cres - - - - - cendo

p cres - - - - - do

poco a poco cres - - - - - cen - - - do

su, Rex tre - men - dae ma - je -
 cres - - cen - - - do

poco a poco cres - - - - - cen - - - do

f
h7
accom.

7

185 Allegro vivace

First system of musical notation, featuring treble and bass staves with notes and rests.

Second system of musical notation, featuring treble and bass staves with notes and rests.

Third system of musical notation, featuring treble and bass staves with notes and rests.

Fourth system of musical notation, featuring treble and bass staves with notes and rests.

Tutti

nos, fons pi - e - ta - tis, re - os

Tutti

sal - va nos, fons pi - e - ta - tis, re - os

Tutti

8 sal - va nos, fons pi - e - ta - tis, re - os

Tutti

sal - va nos, fons pi - e - ta - tis, re - os

Fifth system of musical notation, featuring a bass staff with notes and rests.

lap - sos e - - ri - ge. Et sur -

lap - sos e - - ri - ge. Et sur -

⁸ lap - sos e - - ri - ge. Et sur -

lap - sos e - - ri - ge. Et sur -

8 8 8 tasto 8 6 3 3 3 3 3 3 3 3 unis.

Musical score for the first system, including piano and bass staves with dynamic markings like *sf* and *p*.

Musical score for the second system, including piano and bass staves.

Musical score for the third system, including piano and bass staves.

Musical score for the fourth system, including piano and bass staves with dynamic markings like *sf* and *p*.

a - da - - mus, et sur - gen - tes ne ca - da - -
 gen - tes ne ca - da - - mus, et sur - gen - tes ne ca - da - -
 8 gen - tes ne ca - da - - mus, et sur - gen - tes ne ca - da - -
 gen - tes ne ca - da - - mus, et sur - gen - tes ne ca - da - -

Musical score for the fifth system, including piano and bass staves with dynamic markings like *sf* and *p*.

4 2 6 sf p
 44 - 46 -
 b3 - 43 -

fp fp f

sf p sf p f

a2 a2 a2

f f

f

f f f

sf p sf p f

sf p sf p f

sf p sf p f

mus, ca - da - mus, sup - pli - ces te ex - o - ra - mus, sup - pli -

mus, ca - da - mus, sup - pli - ces te ex - o -

mus, ca - da - mus, sup - pli - ces

mus, ca - da - mus, sup - pli - ces te ex - o -

f p f p f

#4 - #6 - #4 - #6 - #6 - #

#6 - #3 - b3 -

#7 5 4 -

2 4 -

First system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Second system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Third system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Fourth system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Fifth system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Sixth system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Seventh system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Eighth system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Ninth system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Tenth system of musical notation, featuring vocal lines in treble clef and piano accompaniment in bass clef.

4 5 - 7 5 4 - - - 6
5 6 - 2

for - ta nos, con - for - ta nos, con - for - ta

ces te ex - o - ra - mus, san - cta nos con - for - ta

con - for - ta nos, con - for - ta nos, con - for - ta

con - for - ta nos, con - for - ta nos, con - for - ta

First system of musical notation, featuring treble and bass staves with dynamic markings such as *f*.

Second system of musical notation, featuring treble and bass staves with dynamic markings such as *f*.

Third system of musical notation, featuring treble and bass staves with dynamic markings such as *f*.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings such as *f*.

Vocal line with lyrics: spe, te ex-o-ra-mus, san-cta nos con-for-ta spe, nos con-for-ta
 spe, sup-pli-ces te o-ra-mus con-for-ta spe, nos con-for-ta
 spe, sup-pli-ces te ex-o-ra-mus, san-cta nos con-for-ta spe, con-for-ta
 spe, sup-pli-ces te ex-o-ra-mus, san-cta nos con-for-ta spe, nos-con-for-ta

Bass line with figured bass notation: *f* 5 6 5 6 5 4 5 5 6 4 5 6 4 5

spe, ah! nos, con - for - ta spe, nos con-for-ta spe, san-cta

spe, ah! nos, con - for - ta spe, nos con-for-ta spe, san-cta

spe, ah! nos, con - for - ta spe, nos con-for-ta spe, san-cta

spe, ah! nos, con - for - ta spe, nos con-for-ta spe, san-cta

3 3 #4 6 6 6 5 - 6 5 #6 -
2 3 4 3 -

nos, san - cta, san - cta nos con - for - ta spe, san - cta nos, san -

nos, con - for - ta spe, con - for - ta spe, nos con - for - ta spe, san - cta nos con - for - ta

8 nos, san - cta, san - cta nos con - for - ta spe, san - cta nos, san -

nos, san - cta, san - cta nos con - for - ta spe, san - cta nos, san -

6/4 4 b3/5 # 6 5 6 6/4 5 # #6/4 3 - # 6/4 4

cta, san - cta nos con - for - ta spe, con - for - - ta

spe, con-for - ta spe, nos con - for - ta spe, con - for - - ta

cta, san - cta nos con - for - ta spe, con - for - - ta

cta, san - cta nos con - for - ta spe, con - for - - ta

4 b3 5 # 6 4 6 6 #6 6 5 6 6 4 5 3

spe, san - cta nos con - for - ta spe, san - cta

spe, san - cta nos con - for - ta spe, san - cta

8 spe, san - cta nos con - for - ta spe, san - cta

spe, san - cta nos con - for - ta spe, san - cta

unis. Pleno org[ano] unisono

no - bis con - for - ta spe, san - cta nos con - for - ta spe, con - for - ta spe.

nos con - for - ta spe, san - cta nos con - for - ta spe, con - for - ta spe.

8 nos con - for - ta spe, san - cta nos con - for - ta spe, con - for - ta spe.

nos con - for - ta spe, san - cta nos con - for - ta spe, con - for - ta spe.

5 5 3 5 6 5 6 7 3 unis.

Moderato

First system of musical notation, including treble and bass staves with dynamic markings *p*, *sf*, and *p*.

Second system of musical notation, including treble and bass staves with a trill marking *tr*.

Third system of musical notation, including grand staff notation (treble and bass clefs).

Fourth system of musical notation, including grand staff notation with dynamic markings *p*, *sf*, and *fp*.

Fifth system of musical notation, including grand staff notation with a fermata marking *f*.

Sixth system of musical notation, including grand staff notation with dynamic markings *p*, *sf*, and *p*, and the instruction *Senza organo*.

8 6 3 3 3 3 3 3

fp p sf p sf p fp

fp fp fp

fp sf p sf p fp sf p sf p fp

Tutti **pp**
Hoc te o - rat_ De-us ho - mo pul-vis ci - nis_ re - us

Tutti **pp**
Hoc te o - rat_ De-us ho - mo pul-vis ci - nis_ re - us

8
Tutti **pp**
Te o - rat, o - rat re - us

Tutti **pp**
Te o - rat, o - rat_ re - us

fp sf p sf p fp

tr pp

ca - - - lando

tr pp

ca - - - lando

p ca - - - lando pp

p

ca - - - lando pp

tr

ca - lan - do pp

tr

ca - lan - do pp

ca - - - lan - do pp

ho - - - mo.

ho - - - mo.

8 ho - - - mo.

ho - - - mo.

ca - - - lando pp

3. Ne pulvis et cinis
KV Anhang 122

Andante moderato

Flauti

Oboi

Fagotti

Corni in D

Clarini in D

Timpani in D, A

Trombone I

Trombone II

Trombone III

Violino I

Violino II

Basso solista

Soprano

Alto

Tenore

Basso

Organo
Violoncello
e Basso

p *cres - cen - do*

a 2
p *cres - cen - do*

con sordini
tr.
p *fp* *fp*

fp *fp*

fp *fp*

p *con sordini* *cres - cen - do*

cres - cen - do

cres - cen - do

Ne pul - vis et ci - nis su - per - be te

pizz.
p *cres - cen - do*

6
4

[#] 7
4
2

4

f f cresc. f f p

cres - - - cendo f p

f p cresc. f p

cres - - - cendo f p

f p tr cresc. - - - - - cen - do f

f cresc. f

cres - cen - do

f cresc. cen - do

f - - - - - cen - do

f p cresc. f p

cres - cen - do f p

f p

f p

ge - ras, e nu - mi - nis ful - mi-na fe - ras;

f p

cres - cen - do f p

f p

cres - cen - do f p

6 4 5 3 #5 6 #6 3#

13

Musical score for the first system, measures 13-16. It features a vocal line with lyrics and piano accompaniment. Dynamics include 'p' and 'pizz.'

Musical score for the second system, measures 17-20. It features a vocal line with lyrics and piano accompaniment. Dynamics include 'p'.

Musical score for the third system, measures 21-24. It features a vocal line with lyrics and piano accompaniment. Dynamics include 'p'.

Musical score for the fourth system, measures 25-28. It features a vocal line with lyrics and piano accompaniment. Dynamics include 'p'.

mors,

ho - mi - nis per

fi - di ju

sta sunt

Musical score for the fifth system, measures 29-32. It features a vocal line with lyrics and piano accompaniment. Dynamics include 'p'.

pizz.

Musical score for the sixth system, measures 33-36. It features a vocal line with lyrics and piano accompaniment. Dynamics include 'p'.

17

cres - cen - do f

cres - cen - do f

cres - cen - do f

cresc. f

cresc. f

cres - cen - do

p cres - cen do f

p cres - cen do f

p cres - cen do f

cres - cen - do f

cres - cen - do f

cres - cen - do f

sors, ho - mi-nis per - fi-di ju - sta sunt sors, ho - mi-nis per - fi-di

6 #6 6 5 #3 7 8 6 4

cres - cen - do f

21

mf ca - - - lan - do *p*

mf ca - - - lan - do *p*

fp

mf calando

mf ca - - - lan - do *p*

mf ca - - - lan - do *p*

mf ca - - - lan - do *p*

ju - st sors.

Tutti **pp**
Nos, pul - vis et

Tutti **pp**
Nos, pul - vis et

Tutti **pp**
Nos, pul - vis et

mf ca - - - lan - do *p*

4 # *mf* ca - - - [#] 7 8 4 2 3 5 3 - - - lan - do 7 8 4 2 3 5 3

musical notation for the first system, including treble and bass clefs, dynamics (cresc., f, p), and slurs.

musical notation for the second system, including treble and bass clefs, dynamics (cresc., f, fp), and slurs.

musical notation for the third system, including treble and bass clefs, dynamics (fp, f), and slurs.

musical notation for the fourth system, including treble and bass clefs, dynamics (cresc., p), and slurs.

musical notation for the fifth system, including treble and bass clefs, lyrics, and dynamics (f, p, pp).

musical notation for the sixth system, including treble and bass clefs, lyrics, and dynamics (cresc., f, p).

Carus

Musical score for the first system, including vocal lines and piano accompaniment. The system consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The music is in G major and 4/4 time. The vocal lines feature a melodic phrase starting on a whole note G4, moving to A4, B4, and C5. The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for the second system, including vocal lines and piano accompaniment. This system continues the vocal and piano parts from the first system. The vocal lines are mostly rests, indicating a pause in the vocal melody. The piano accompaniment continues with harmonic support.

Musical score for the third system, including vocal lines and piano accompaniment. Similar to the second system, the vocal lines are mostly rests, while the piano accompaniment continues.

Musical score for the fourth system, including vocal lines and piano accompaniment. The vocal lines remain mostly rests, with the piano accompaniment providing the harmonic foundation.

Musical score for the fifth system, including vocal lines and piano accompaniment. The vocal lines are mostly rests, and the piano accompaniment continues.

Musical score for the sixth system, including vocal lines and piano accompaniment. The vocal lines are mostly rests, and the piano accompaniment continues.

Musical score for the seventh system, including vocal lines and piano accompaniment. The vocal lines are mostly rests, and the piano accompaniment continues.

Musical score for the eighth system, including vocal lines and piano accompaniment. The vocal lines are mostly rests, and the piano accompaniment continues.

Musical score for the ninth system, including vocal lines and piano accompaniment. The vocal lines are mostly rests, and the piano accompaniment continues.

Musical score for the tenth system, including vocal lines and piano accompaniment. The vocal lines are mostly rests, and the piano accompaniment continues.

4 #2 3# 8 4 3b 6 6b 6 - 6 - #6 8#

Allegro

46

fp fp fp p

f p f p p

f p f p

f p

coll'arco fp coll'arco p

coll'arco f p coll'arco fp

p p

Sum-me De-us! Mi-se - ra-tor! Da pu - gnan- ti gra - ti - - am, da pu -

fp fp p

Sum-me De-us! Mi-se - ra-tor! Da pu - gnan- ti gra - ti - - am, da pu -

fp fp p

Sum-me De-us! Mi-se - ra-tor! Da pu - gnan - - ti, gra - ti -

fp fp p

Sum-me De-us! Mi-se - ra-tor! Da pu - gnan - - ti, gra - ti -

coll'arco f p f p p

6 6 6 5 9 8 6 9 8 7
4 3 4 3 5 4 3 tasto solo 6 9 8 7
3 3 6 5

First system of musical notation, featuring treble and bass staves with dynamic markings 'f'.

Second system of musical notation, featuring treble and bass staves with dynamic markings 'f'.

Third system of musical notation, including piano and bass staves with dynamic markings 'f'.

Fourth system of musical notation, including piano and bass staves with dynamic markings 'f'.

Vocal line with lyrics: gnan-ti - am et fi - de - lis mu - ne - ra - tor, da vin- gnan-ti - gra-ti - am et fi - de - lis mu - ne - ra - tor, am, gra - ti - am et fi - de - lis mu - ne - ra - tor, am, gra - ti - am et fi - de - lis mu - ne - ra - tor,

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

co - ri - am, da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri -

da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri -

8 da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri -

da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri -

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

First system of musical notation, featuring treble and bass staves. Dynamic markings 'p' are present in the bass staff.

Second system of musical notation, featuring treble and bass staves.

Third system of musical notation, featuring treble and bass staves.

Fourth system of musical notation, featuring treble and bass staves.

Fifth system of musical notation, including a vocal line with lyrics: *am.* Sum - - me De-us! Mi -

Sixth system of musical notation, including a vocal line with lyrics: *am.* Sum - - me De-us! Mi -

Seventh system of musical notation, including a vocal line with lyrics: *8 am.* Sum - - me De-us! Mi -

Eighth system of musical notation, including a vocal line with lyrics: *am.* Sum - me De-us! Mi -

Ninth system of musical notation, featuring a bass staff with dynamic markings 'pizz.', 'p', and 'tasto solo'.

tor! Da pu - gnan - ti gra - ti - am, da pu -

- - se - ra - tor! Da pu - gnan - ti gra - ti - am, da pu -

8 - - se - ra - tor! Da pu - gnan - ti gra - ti - am, da pu -

se - ra - tor! Da pu - gnan - ti gra - ti - am, da pu -

se - ra - tor! Da pu - gnan - ti gra - ti - am, da pu -

coll'arco

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

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including a bass staff with notes and rests.

Musical notation for the fourth system, including grand staff notation with treble and bass staves.

Musical notation for the fifth system, including grand staff notation with treble and bass staves.

gnan- am, da pu-gnan - ti gra - ti - am, da pu-gnan - ti

gnan-ti gra - ti - am, da pu-gnan - ti gra - ti - am, da pu-gnan - ti

8 gnan-ti gra - ti - am, da pu-gnan - ti gra - ti - am, da pu-gnan - ti

gnan-ti gra - ti - am, da pu-gnan - ti gra - ti - am, da pu-gnan - ti

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

p *f* *a2* *f*

p *f* *f*

f *f*

f *f* *f* *f*

gra - ti - am et fi - - de-lis mu-ne -
 gra - ti - am et fi - - de-lis mu-ne -
 8 gra - ti - am et fi - - de-lis mu-ne -
 gra - ti - am et fi - - de-lis mu-ne -

f 4 # 8 3 6

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various rhythmic patterns and chordal structures.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic and harmonic elements.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic and harmonic elements.

Fourth system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic and harmonic elements.

ra-tor, mu - ne - ra - tor da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri -

ra-tor, mu - ne - ra - tor da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri -

8 ra-tor, mu - ne - ra - tor da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri -

ra-tor, mu - ne - ra - tor da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri -

Fifth system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various rhythmic patterns and chordal structures.

6 6 6 6 4 2 #6 6 5h 6 6

This page of a musical score, numbered 109, contains several systems of music. The first system consists of three staves (treble, alto, and bass clefs) with piano (*p*) dynamics. The second system has two treble staves and one bass staff. The third system is a grand staff (treble and bass clefs) with piano (*p*) dynamics. The fourth system is a grand staff with piano (*p*) dynamics, followed by a section of mezzo-forte (*mf*) dynamics. The fifth system has two treble staves and one bass staff, with piano (*p*) dynamics and a marking of *am.* (mezzo-forte). The sixth system has two treble staves and one bass staff, with piano (*p*) dynamics and a marking of *am.* The seventh system has two treble staves and one bass staff, with piano (*p*) dynamics and a marking of *am.* The eighth system has two treble staves and one bass staff. A large, stylized watermark reading "Cakus" is overlaid across the middle of the page.

fp fp fp p

f p f p p

f p f p

f p

fp p

fp p

p p

Sum-me De-us! Mi-se - ra-tor! Da pu - gnan-ti gra-ti - am, da pu-

Sum-me De-us! Mi-se - ra-tor! Da pu - gnan-ti gra-ti - am, da pu-

8 Sum-me De-us! Mi-se - ra-tor! Da pu - gnan - - ti, da pu-

Sum-me De-us! Mi-se - ra-tor! Da pu - gnan - - ti, da pu-

f p f p p

f p f p p

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

tasto solo

6 9 8 7
3 6 5

First system of musical notation, featuring vocal lines and piano accompaniment. Dynamics include *f* (forte).

Second system of musical notation, featuring vocal lines and piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

Third system of musical notation, primarily piano accompaniment. Dynamics include *f* (forte).

Fourth system of musical notation, primarily piano accompaniment. Dynamics include *f* (forte) and *tr* (trills).

gnan- ti gra- ti - am, et fi - de - lis mu - ne - ra - tor,

gnan- ti gra- ti - am, fi - de - lis mu - ne - ra - tor,

8 gnan- ti gra - ti - am, mu - ne - ra - tor,

gnan- ti gra - ti - am, et fi - de - lis mu - ne - ra - tor,

Piano accompaniment for the fifth system. Dynamics include *f* (forte).

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

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

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

Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line and piano accompaniment.

Musical score for the fifth system, including vocal line and piano accompaniment.

Musical score for the sixth system, including vocal line and piano accompaniment.

6 6 5 \flat 9 \flat 8 5 \flat 7 3 5 \flat 7 3 5 \flat 7 3 5 \flat

ra - tor, da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri - am.

glo - ri - am, da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri - am.

8 glo - ri - am, da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri - am.

glo - ri - am, da vin - cen - ti glo - ri - am, da vin - cen - ti glo - ri - am.

7
3

5
3

6
4

5
3

6
4

5 8 -
3 - -

Musical notation for the first system, including treble and bass staves with piano (*p*) markings.

Musical notation for the second system, including treble and bass staves with piano (*p*) markings.

Musical notation for the third system, including treble and bass staves.

Musical notation for the fourth system, including treble and bass staves with piano (*p*) markings.

Musical notation for the fifth system, including a vocal line with lyrics "Sum - - me De-us! Mi - -".

Musical notation for the sixth system, including a vocal line with lyrics "Sum - - me De-us! Mi - -".

Musical notation for the seventh system, including a vocal line with lyrics "Sum - - me De-us! Mi - -".

Musical notation for the eighth system, including a vocal line with lyrics "Sum - me De-us! Mi - -".

Musical notation for the ninth system, including a bass line with "pizz." marking and figured bass notation: 6 4 3, 7, 8 3, 6, 6 4 3.

— *p* tasto solo

Musical score for the first system, including piano and bass staves with notes and rests.

Empty musical staves for the second system.

Empty musical staves for the third system.

Musical score for the fourth system, including piano and bass staves with notes and rests.

gnan - ti gra - ti - am, da pu - gnan - ti gra - ti - am, da pu - gnan - ti

gnan - ti gra - ti - am, da pu - gnan - ti gra - ti - am, da pu - gnan - ti

8 gnan - ti gra - ti - am, da pu - gnan - ti gra - ti - am, da pu - gnan - ti

gnan - ti gra - ti - am, da pu - gnan - ti gra - ti - am, da pu - gnan - ti

gnan - ti gra - ti - am, da pu - gnan - ti gra - ti - am, da pu - gnan - ti

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a prominent bass line with sixteenth-note patterns. Dynamics include *f*.

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *f*.

Third system of musical notation, primarily piano accompaniment. Dynamics include *f*.

Fourth system of musical notation, primarily piano accompaniment. Dynamics include *f*.

Fifth system of musical notation, featuring vocal parts with lyrics. Dynamics include *f*.

gra - ti - am et fi - - de - lis mu - ne - ra - tor, da vin -
 gra - ti - am et fi - - de - lis mu - ne - ra - tor, da vin -
 gra - ti - am et fi - - de - lis mu - ne - ra - tor, da vin -
 gra - ti - am, et fi - de - - lis mu - ne - ra - - - tor, da vin -

Sixth system of musical notation, primarily piano accompaniment. Dynamics include *f*. Includes markings for fingerings: 4, 3, and 5/3.

cen - ti glo - ri - am, da vin - cen - ti glo - ri - am, da vin -

cen - ti glo - ri - am, da vin - cen - ti glo - ri - am, da vin -

8 cen - ti glo - ri - am, da vin - cen - ti glo - ri - am, da vin -

cen - ti glo - ri - am, da vin - cen - ti glo - ri - am, da vin -

First system of musical notation, featuring vocal staves and piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. It includes various rhythmic patterns and melodic lines.

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

Third system of musical notation, primarily consisting of piano accompaniment for the grand piano.

Fourth system of musical notation, continuing the piano accompaniment.

cen - ti glo-ri - am, da vin - cen - -ti glo-ri - am.

cen - ti glo-ri - am, da vin - cen - -ti glo-ri - am.

8 cen - ti glo-ri - am, da vin - cen - -ti glo-ri - am.

cen - ti glo-ri - am, da vin - cen - -ti glo-ri - am.

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