

# Süddeutsche Kirchenmusik des Barock

Band XX a

JOHANN ERNST EBERLIN  
(1702–1762)

## Missa solemnis brevis

für Soli SATB, Chor SATB,  
2 Violinen, Viola, 2 Trompeten in C,  
Pauken, Continuo

(Erstdruck)

HERAUSGEGEBEN VON WOLFGANG FÜRLINGER

Musikverlag Alfred Coppentrath



Carus-Verlag 91.033

# VORWORT

JOHANN ERNST EBERLIN (1702–1762) stammt aus Jettingen in Schwaben. Er besuchte das Jesuitengymnasium St. Salvator in Augsburg und ist von 1721 bis 1723 an der Benediktiner-Universität in Salzburg als Jura-Student nachweisbar. Seit 1726 stand er in Diensten der Salzburger Erzbischöfe, zuerst als Organist, von 1749 an als Kapellmeister. Durch Eberlins Persönlichkeit wurde um die Mitte des 18. Jahrhunderts – unmittelbar vor der Ära Mozart – das Salzburger Musikleben geprägt. In stilistischer Hinsicht kann Eberlins Musik (Kirchenwerke, Oratorien, Schuldramen, Orgelwerke) als Ausklang der barocken Tradition gesehen werden, doch hat er sich neueren italienischen und deutschen Tendenzen, dem *galant-gefälligen Ton*“ der Vorklassik keinesfalls verschlossen. Seine etwa 250 Werke für die Dommusik bilden das Repertoire, das Mozarts Kirchenmusik nicht unwesentlich beeinflusste. „*allen respect für seinen 4stimmigen satz*“ bekundet Mozart im Brief vom 20. 4. 1782 und charakterisiert so Eberlins originelle Erfindung und Ausformung des einzelnen Gedankens.

Eberlins Kirchenmusik fand insbesondere durch Priesterstudenten der Salzburger Hochschule weite Verbreitung. (Siehe „*Missa brevissima*“, „*Missa secundi toni*“, „*Missa quinti toni*“, „*Missa sexti toni*“, und „*Requiem in B*“ bei Coppenrath Altötting.)

Die vorliegende *Missa solemnis brevis* ist eine Kurzmesse („*brevis*“) mit festlicher Besetzung („*solemnis*“ mit Pauken und Trompeten).

Quellen:

- A Domarchiv Salzburg, Fuetsch-Katalog Nr. 12, Stimmen aus vermutlich zwei verschiedenen Abschriften (a und b?), a bestehend aus 28, b aus 17 zeitgenössischen Stimmheften, beide in einen Bogen eingeschlossen, dessen erste Seite als Titelblatt (zu a?) dient, dessen dritte und vierte Seite die *Timpani*-Stimme enthalten. Vor den Stimmen der Abschrift b liegt ein weiterer, heute zerrissener Bogen, dessen erste Seite ebenfalls als Titelblatt (zu b?) diente.

Titelblatt a: *XII / Missa brevis / a / 4 Vocibus concertis / 2 Violinis 1<sup>mis</sup> / 2 Violinis 2<sup>dis</sup> / Viola obligata / con / 2 Clarinis et Tympano / nec non [necessarii] / Organo et Violone / Trombone 1<sup>mo</sup> et Tr. 2<sup>do</sup> / Parti: 16 / [unten] Auth: Signor Joanne / Ernesto Eberlin Maestro / di Capella Salisburgo.*

Vorhandene Stimmen: *Canto concertato, Alto concertato, Tenore concertato, Basso concertato*, je 2 × *Canto-, Alto-, Tenore-, Basso-Ripieno*, je 2 × *Violino Primo*, je 2 × *Violino secondo*, *Viola*, *Clarino I*, *Clarino II*, *Timpani*, *Trombone 1.*, *Trombone 2.*, *Trombone 3.*, *Fagotto*, *Violone*, *Organo*, *Organo ripieno*, *Organo per la Battuta* [eine bezifferte Stimme „zum Taktschlagen“].

Titelblatt b: *XII / Missa / a / Voci / con Violini / Clarini / Timpani / Organo / e / Bassi Soliti / ripieni e Tromboni / [links unten] Di Ernesto Eberlin / Maestro di Capella / in festis prepositis vel 2 Classis / Pallii.*

Vorhandene Stimmen: *Canto conc.*, *Alto conc.*, *Tenore conc.*, *Basso conc.*, je 2 × *Violino I*, je 2 × *Violino II*, *Viola Clarino I*, *Clarino II.*, *Trombone I.*, *Trombone II.*, *Violone*, *Organo*.\*

**B** Regenterei des Stiftes Kremsmünster (Oberösterreich) Signatur: Scr. B, Fasc. 24, Nr. 433, handgeschriebene Stimmen aus dem Jahr 1746. Umschlagblatt: *Missa Solemnis. / Brevis. / a. / 4. Voci. / 2. Violini. / Viola obl. / 2 Clarini. / Timpano / fehlt* 3.5.1960 [Eintragung durch Dr. P. Altmann Kellner† 1981] *Organo / e / Violone. / Del Sign: Joan: Ernest: Eberlin. / 1746.*

Vorhandene Stimmen: *Canto conc., Alto conc., Tenore conc., Basso conc., Violino Primo, Violino Secundo, Viola oblig., Clarino Primo, Clarino 2<sup>do</sup>, Organo, Violone.*

**C** Archiv der Gesellschaft der Musikfreunde Wien, Sign. I 7952 Mus. Gebundene Partitur, Schreiber und Datum der Abschrift unbekannt. Aufgeklebter Titel: *Missa a 4 Voc. c. Strom. / C dur. comp: / di / Ernesto Eberlin / Partitur.*

Im Musikarchiv des Stiftes Lambach (Oberösterreich) ist die *Messa di San Giuseppe* von J. E. Eberlin überliefert. Es handelt sich um eine (fremde) Bearbeitung der vorliegenden *Missa solemnis brevis* für einfache Verhältnisse: eine Sopranstimme musiziert mit Orgelbegleitung, die übrigen Stimmen (Baß und zwei Violinen) sind ad libitum. Die *Messa di San Giuseppe* erscheint als Band XX b der Reihe „Süddeutsche Kirchenmusik des Barock“. Eine barocke Festmesse und deren Kurzfassung durch einen Zeitgenossen des Komponisten ist für die Wissenschaft und für die Praxis gleichermaßen interessant.

Für die gewährte Einsichtnahme in die Abschriften dankt der Unterzeichnete P. Dr. Alfons Mandorfer (Kremsmünster) und Dr. Otto Biba (Wien).

Linz, im April 1986

Wolfgang Furlinger

---

\* Heinz Josef Herbort: Die Messen des Johann Ernst Eberlin. Diss. Münster 1961

# Missa sollemnis brevis in C

## Kyrie

Johann Ernst Eberlin (1702 -1762)

Herausgegeben von Wolfgang Furlinger

**Vivace**

Clarino I  
II

Timpani

Violino I  
*f*

Violino II  
*f*

Viola  
*f*

**Vivace**  
Tutti  
Canto  
*f*  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

Tutti  
Alto  
e - lei - son, e - lei - son, e - lei - son,

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

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

**Vivace**

Organo  
*f*

Violoncello  
Kontrabasso

7 5



— e-lei-son, e-lei - e-lei son, Ky-leison, Ky - ri-e — e-lei -  
 e-lei-son, e-lei - e-lei - son, Ky-ri-e e-lei - -  
 - son, leison, e-leison, Ky-ri - e e-lei-son, e-lei -  
 lei e-leison, e-leison, e-leison, e-leison, Ky-ri-e e-lei-son, e-lei - -

4 #

senza organo

3 organo

# 6

5 6 7 #

4 #

Musical staff with treble and bass clefs, mostly empty with some notes.

Musical staff with treble and bass clefs, containing rhythmic patterns and trills.

Musical staff with treble clef, lyrics "son, Ky - ri -"

Musical staff with treble clef, lyrics "son, Ky - ri -"

Musical staff with treble clef, lyrics "son, Ky - ri -"

Musical staff with bass clef, lyrics "son, Ky-ri-e e -"

Piano accompaniment staff with treble and bass clefs.

7 7 7 7 7 # 7 6 6/5 # 3 —

17

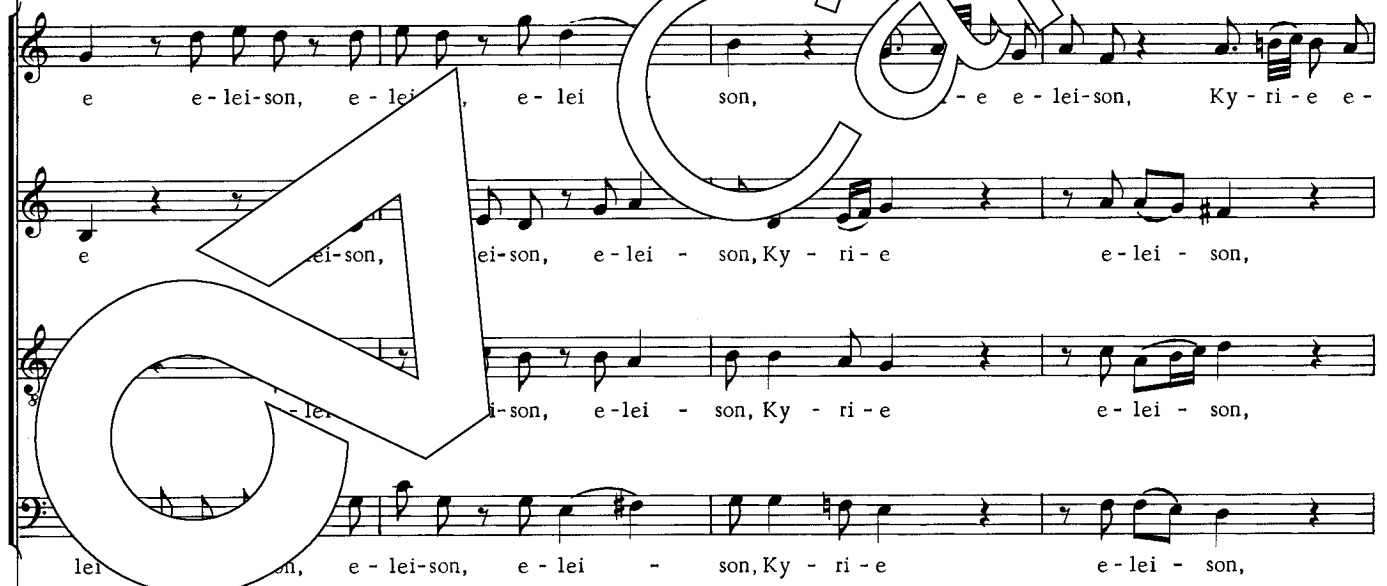


e e-lei-son, e-lei-son, e-lei-son, - e e-lei-son, Ky-ri-e e-

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

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

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



5 — 7 5 — 6

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

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

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

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

2 — 6    2 — 6    2 —    2 — 5     $\frac{4}{2}$  —  $\frac{6}{5}$

senza organo

25

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

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

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

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

organo 3 6 6 7 4 3

29

Viol. I *p*

Viol. II *p*

Vla. *p*

Canto Solo  
Chri - ste e - lei - - - son, e - lei - - son, Chri - ste e - lei - son, -

Org.

Vc. Kb.

6 6 5 # 6 6 5 # 6 # 6

33

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

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

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

37

*tr*

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

b2 4+ 6 4+ 6 6 5 # 6 6 - 6 -

*Kyrie da capo al Fine*

# Gloria

Vivace



Vivace

*Tutti* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus

*Tutti* - ra ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

*Tutti* Et in te - ra pax, in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Et in ter - ra pax, in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

*Solo*

Vivace



6/4 7/2 3/8 b5 - 9 8 b7 6/4 5/3 4/2 - 3

te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - -

Solo  
Lau - da - mus te - ci - mus

5 9 3 9 7 # - 6 7 5 7 5 6 b5 9 8

T.  
te. Gra-ti-as a-gi-mus ti-bi pro-pter

T.  
Gra-ti-as a-gi-mus ti-bi pro-pter

T.  
Gra-ti-as a-gi-mus ti-bi pro-pter

T.  
Gra-ti-as a-gi-mus ti-bi pro-pter

9 8 6 5 5 9 # 3 6 6 # 7 b6 — 6 b5 3

13

mag-nam glo-ri-am tu-am, pro-pter mag-nam glo - ri-am tu -

mag-nam glo-ri-am tu-am, pro-pter mag-nam glo-ri-am tu - - - am.

mag-nam glo-ri-am tu-am, pro-pter mag-nam glo-ri-am tu - - - am. Do - mi-ne De - us,

S.

mag-nam glo-ri-am tu-am, pro-pter mag-nam glo-ri-am tu - - - am. Do - mi-ne

S.

4 6 9 7 6 6 5 4 5 5 6 5

coe-le - stis, De - us, Pa - ter om - ni - po - tens, Do - mi - ne Fi - li - u - ni - ge - ni - te, Je -

6   b6   #   5   b - 6 5   6 5 -



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a few notes, and the bass staff is mostly empty.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a forte (*f*) dynamic marking and contains several notes with trills (*tr*). The bass staff contains a bass line.

Vocal line musical notation with lyrics. The lyrics are: tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - tol - lis pec - ca - ta mun - di, mi - se - re - re no - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - - . The notation includes treble and bass staves with various musical markings like *T.* and *f*.

Piano accompaniment musical notation. It includes a treble staff and a bass staff. The treble staff has a forte (*f*) dynamic marking and a *Vc.* marking. The bass staff has a *Kb.* marking. Below the staves are numerical figures: 6 6/5 # 6, 6 3 # # 6 56 #.

28

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

Musical notation for the second system, including treble and bass staves. Dynamics include *p*.

bis. Qui tol - lis pec - ca - ta mun di: su -

bis. - ca - ta mun - di: su - sci - pe de - pre - ca - ti - o - -

bis. tol - lis pec ca - ta mun - di.

bis. qui tol - lis pec - ca - ta mun - di.

Watermark: CARUS

Piano accompaniment notation for the third system, including treble and bass staves. Dynamics include *p*.

6 6 7 6 b7

- sci-pe de-pre-ca-ti - o - - - - - nem no-stram. Qui  
 - - - - - nem no-stram. Qui se-des

b7      7 65      9 8 b7      3      7      5 3

36

se - des, qui se - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re no - bis.

se - des, dex - te - ram, dex - te - ram Pa - tris, mi - se - re - re no - bis.

T.  
se - des, se - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re no - bis.

Qui sedes ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

*f* 6 6 6 7 6 b 7 6/4 5-3

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus Je -

Quo - so - lus San - ctus, tu so - lus Do - mi - nus,

6 6 7 7 b7 9/4 8 # 6

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

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

Third system of musical notation, including lyrics and piano accompaniment. The lyrics are: "Cum s - cto Spi - tu in glo-ri-a De-i", "Cum san-cto Spi-ri - tu in glo - ri-a, in", "Je - su Chri - ste. Cum san - cto Spi - ri - tu in", and "Je - su Chri - ste. Cum san-cto Spi-ri - tu in glo - ri-a, in glo-ri-a".

Fourth system of musical notation, including piano accompaniment and figured bass. The figured bass notation is: 9 3 9 3 5 6 # 3 6 6.

47

Pa - tris. A - me - men, a - men, a - me - men, a - men, a - -

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

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

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

6 7 6

51

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains chords and some melodic fragments, while the bass staff has a more active line with eighth and sixteenth notes.

Musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff continues with chords and melodic lines, and the bass staff provides accompaniment with rhythmic patterns.

men, a - men, a - men, a - men, cum Spi - ri - tu in glo - ri - a

men, a - men, a - men, a - men, cum san - cto Spi - ri -

men, a - men, a - men, a - men, cum san - cto Spi - ri - tu in glo - ri -

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

This system contains the vocal line with lyrics. It is divided into four staves. The lyrics are: "men, a - men, a - men, a - men, cum Spi - ri - tu in glo - ri - a", "men, a - men, a - men, a - men, cum san - cto Spi - ri -", "men, a - men, a - men, a - men, cum san - cto Spi - ri - tu in glo - ri -", and "a - men, a - men, a - men, a - men, cum san - cto Spi - ri - tu in".

Musical notation for the piano accompaniment in the final system, consisting of a grand staff (treble and bass). The bass line features a complex rhythmic pattern with triplets and sixteenth notes, while the treble line has chords and some melodic movement.

6 6 5 3 4 2 3



59

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a whole rest followed by a half note chord, a quarter note chord, and a quarter note chord with a grace note. The bass staff contains a whole rest followed by a half note chord, a quarter note chord, and a quarter note chord with a grace note.

Musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff contains a half note chord, a half note chord, a quarter note chord, and a quarter note chord with a grace note. The bass staff contains a half note chord, a half note chord, a quarter note chord, and a quarter note chord with a grace note.

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

Musical notation for the final system, consisting of a treble staff and a bass staff. The treble staff contains a whole note chord, a whole note chord, a whole note chord, a whole note chord, and a whole note chord with a grace note. The bass staff contains a half note chord, a half note chord, a quarter note chord, a quarter note chord, and a quarter note chord with a grace note.

5

5

6

# Credo

Moderato

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, including triplets and a forte dynamic marking.

Moderato

Pa - trem o - mni - po - tem fa - cto - m coe - li et ter - rae, vi - si - bi - li - um  
Pa - trem ni - po - tem fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um  
- trem o mni - em fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um  
Pa - mni - po - ten - tem fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um

Moderato

Piano accompaniment notation for the third system.

6 6 6 5 6 - 6 4 # 6 9 8 - 6

4

S.

o - mni-um et in - vi - si - bi - um. Et in u - num Do - mi-num, Je - sum Chri -

o - mni-um et - bi - um.

um et in - vi - si - bi - um.

o - mni - si - bi - li - um.

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

7

stum, Fi - - li - ur De - i u - - ge - - na - tum.

S.  
Et ex Pa-tre na -

6 — 6 6 # — 6 6 5 7 5 # 6 7 # 6 9 b 7 5

tu an - te o - mni De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de

3 6 b 6 # 6 6 6



16

tri, per quem o - mni-a fa - - - cta sunt. Qui pro - pter nos ho - mi -

tri, per o - mni-a fa - cta sunt. Qui pro - pter nos ho - mi -

o - mni-a fa - cta sunt.

tri, quem o - mni-a fa - - - cta sunt.

3 4 6 6 5 6 4 5

nes et pro-pter no - stram sa - l - - - te de - scen- di

nes et pro-pter in sa - - - tem de-scen-dit de coe - - -

3       $\frac{b6}{4} = 3$        $\frac{b6}{4} = 3$       7 # 6 5 9 3 # 7 6

- - lis, de-scen - dit de cae - lis. Et in-ca na - tus est Spi-ri-tu San - cto ex-

- - - - - de lis. Et in-car-na - tus est de Spi-ri-tu San - cto

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

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

# 8 9 - 3 - 6 # # 4+ 6 # b - #

Ma-ri-a Vir-gi-ne et ho-mo fa-ctus, ho-mo fa-ctus est. Cru-ci-fi-xus

ex-ri-a-ne et ho-mo-fa-ctus est.

a Vir-gi-ne et ho-mo, et ho-mo fa-ctus est.

ex-ri-a Vir-gi-ne et ho-mo fa-ctus, et ho-mo fa-ctus est.

♯ b6 6 b5 b6 6 b6 5 6 4 ♯ b b6/4 = b

e - ti-am pro no - bis sub Pon - ti - Pi - la - to pas - sus et se - pul -

S Pon - ti - o Pi - la - - - to pas - sus et

b 6 7 4 3 7 b5 3 - b6-7 b6 b -

- - tus est. Et re - sur re - xit ter - ti - a di - - e se -

se - pul - Et re - sur - re - xit ter - ti - a di - e se - cun -

Et re - sur - re - xit ter - ti - a di - - e se -

Et re - sur - re - xit ter - ti - a di - - e se - cun -

6 b 6/4 5/4 4 6 7 6

37

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a measure of rest, followed by a series of chords and single notes. The bass staff contains a rhythmic accompaniment of eighth notes.

Musical notation for the second system, featuring a treble staff with triplets of eighth notes and a bass staff with a steady eighth-note accompaniment.

Musical notation for the third system, including a treble staff with Latin lyrics: "cun - dum scrip - tu - ras, Et ascen - dit, a - scen - dit in coe - lum,". The bass staff continues the accompaniment.

Musical notation for the fourth system, including a treble staff with Latin lyrics: "- dum scrip - tu - ras,". The bass staff continues the accompaniment.

Musical notation for the fifth system, including a treble staff with Latin lyrics: "cun - dum scrip - tu - ras, Se - det,". The bass staff continues the accompaniment.

Musical notation for the sixth system, including a treble staff with Latin lyrics: "dum, - dum scrip - tu - ras, Se - det,". The bass staff continues the accompaniment.

Musical notation for the seventh system, including a grand staff (treble and bass staves) for piano accompaniment. The treble staff features chords, and the bass staff features a rhythmic accompaniment.

3 ————— 6

40

se - det, se - det ad de - xte-ram Pa - tris.

Se - det de - xte-ram Pa - tris.

- det, se - de - xte-ram Pa - tris. Et i - te-rum ven - tu - rus est cum

se - xte-ram Pa - tris.

6 6 6 6 6

# 6 6 7 # 3 6 7 # — # — 6 6 4 # b6 - b — 6 6

Carus

S.  
Cui-us re - gni non

ca - re vi - vos et mor - tu - os.

S.  
Ju-di-ca-re vi - vos et mor - tu - os, Cui-us

Empty musical staves for vocal and piano parts.

Musical notation for vocal and piano parts. Dynamics markings include *p* (piano).

e - rit, non e-rit fi - nis.

in Spi-ri-tum San-ctum Do - mi - num et vi - vi - fi - can - tem, qui ex

Spi-ri-tum San - ctum Do-mi-num et vi - vi - fi-can - tem.

re - nis.

Piano accompaniment with figured bass notation: 6 6 6 9 - 3 9 6 6 6 6 7 b 6 b

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

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

S. Qui cum Pa - tre et fi - o si - mul a - do -  
 T. Pa - tre fi - li - o pro - it. Qui cum Pa - tre et fi - li - o si - mul a - do -  
 T. Si - mul a - do -  
 T. Si - mul a - do -

Piano accompaniment notation for the bottom system.

# 6 6 4 # 9 6 b7 9 3 6 4 7

55

ra - tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus est per phe - tas. Et u - nam

ra - tur et fi - catur, qui lo-cu-tus est per Pro-phe - tas.

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

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

*p*

5 — 5 6 4 3 6 6



Empty musical staves for vocal and piano accompaniment.

Musical notation for the first system of the vocal line.

Musical notation for the second system of the vocal line.

Musical notation for the third system of the vocal line with lyrics: Et ex-spe - cto

Musical notation for the fourth system of the vocal line with lyrics: In re-mis-si - o-nem pec - ca-to - rum.

Musical notation for the fifth system of the vocal line with lyrics: u - sma in re-mis-si - o-nem pec-ca-to - rum. Et ex-spe-cto

Musical notation for the piano accompaniment.

b 6 6 2 9 7 # # - 6

Et - - - tam ven-tu - ri

re-sur-rec-ti - - - mor-tu-o - - - rum. Et

Et vi - - - tam ven -

re-sur - - - mor-tu-o - - - rum. Et vi - - - -

6 5    b6 4    5 #    b    4 #    b    6

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

5

4 3

73

a - men, a - men, a - men, a - men, a - men, a - men, a - men, et vi - -

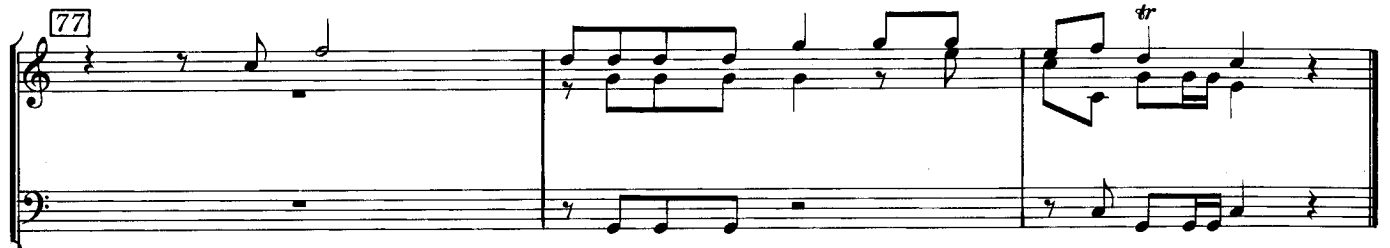
a - men, a - men, a - men, a - men, a - men, a - men, et vi - tam

in ven-tu-ri sae - cu-li, ven-tu-ri sae - cu-li, a-men, a - men, a - men, a - men,

vi - ri sae - cu-li, ven-tu-ri sae - cu-li, a-men, a - men, a - men, a - men,

5 6 6 4 # 6

77



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




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



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

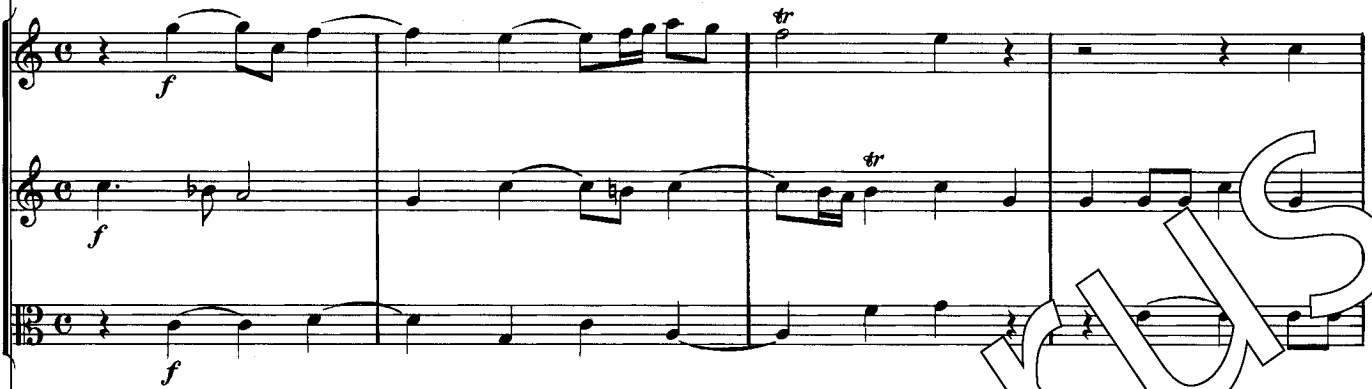


a - men, a - men, a - men, a - men, a - men.

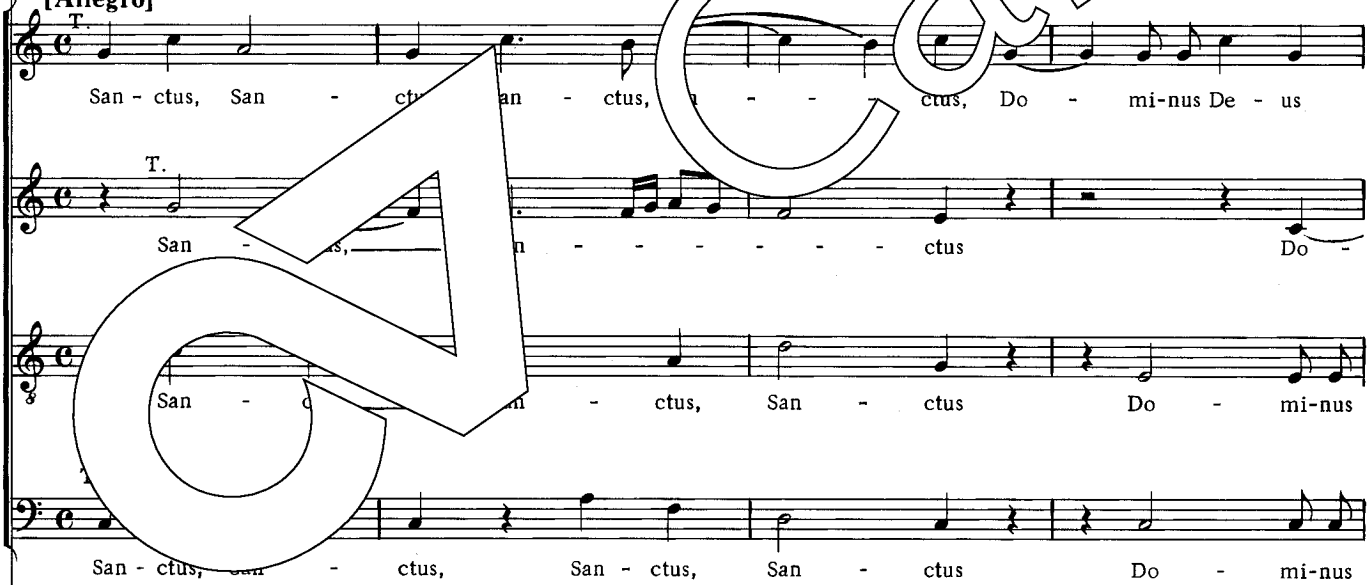


# Sanctus

[Allegro]



[Allegro]



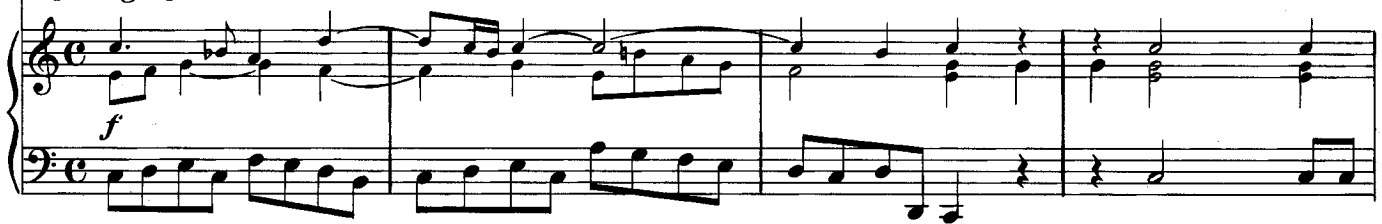
San - ctus, San - ctus an - ctus, Do - mi-nus De - us

San - ctus, an - ctus Do -

San - ctus, an - ctus, San - ctus Do - mi-nus

San - ctus, an - ctus, San - ctus Do - mi-nus

[Allegro]



b7 9 3 7 4 8 5 7 6

5

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

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

Sa - - - - - ba - oth, Do - mi - nus De - us Sa - ba -

- mi - nu - us - - - - - ba - oth, Do - mi - nus De - us Sa - ba -

- us Sa - - - - - ba - oth, Do - mi - nus De - us Sa - ba -

De - - - - - ba - oth, Do - mi - nus De - us Sa - ba -

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

Musical notation for the fourth system, including piano accompaniment.

6 8 6 5 6 6 4 3

9

oth. Ple - ni, ple - ni sunt coe - li et ter - - - -

oth. Ple - ni, - - - - nt coe-li et ter - - - - ra glo - - - -

le - ni, ple - ni sunt coe - li et ter - - - - ra

oth. Ple - ni sunt coe - li et ter - - - - ra

5 #                      6 6                      7 #                      7 #



[15] *[Vivace]* \* [16]

\* [16]

*[Vivace]* \* [16]

glo-ri-a tu - a. Ho-san-na in - cel - sis, ho-san-na in - cel - sis, ho-san-na  
 glo-ri-a tu - a Ho-san-na in ex - cel - sis, ho-san-na in ex -  
 - tu - a. Ho-san-na in ex - cel - sis, ho-san-na in ex -  
 - - ri-a Ho-san-na in ex - cel - sis, ho-san-na in ex - cel - sis,

*[Vivace]* \* [16]

6 4 3 6 6

19

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

cel - sis, an-na ex - cel - - - - sis, ho - san - na,

- sis, ho-san ex - cel - - - - sis, ho - san - na,

ex - cel - - - - sis, ho - san - na,

8

6

7

4

3

6

5

23

ho-san-na in ex - - - - - sis.

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

ho-san-na in ex-cel - - - - - sis.

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

3 3 3 5 6 6 - 6 4 3

# Benedictus

[Andante]

Viol. I Solo

Canto Solo

Be - ne - di - ctus, qui

[Andante]

Org.

Vcl. Kb.

[p]

6 6 5 7 6

4

p

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

6 7 # 6 7

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

6 6 b 6 - 6



Hosanna

20

Musical notation for the first system of Hosanna, featuring a treble and bass staff with chords and rests.

Musical notation for the second system of Hosanna, featuring a treble and bass staff with melodic lines and accompaniment.

Musical notation for the third system of Hosanna, featuring a vocal line (T.) and piano accompaniment.

T.  
Ho-san-na

Musical notation for the fourth system of Hosanna, featuring a piano accompaniment with figured bass.

Hosanna  
ut  
supra  
(Sanctus ab  
Takt 16)

7 6 7 6 7 6 5

# Agnus Dei

Andante

Andante

s.  
gnus De - i, qui a - ta mun - di, mi - se - re - re, mi - se - re - re no - bis, mi -

Andante

7 6 6 9 8 6 - 5 # 7 4 3 7 b6 b6 5 # - 6

5

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

T.  
A-gnus De - i, qui tol - lis pec -

T.  
se - re - se - re - re no - bis. A-gnus De - i, qui tol - lis pec -

T.  
A-gnus De - i, qui tol - lis pec -

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

9

S.

ca - ta mun - di, mi - se - re, mi - se - re - re, mi - se - re -

S

ca - ta mun - di, mi - se - re - re, mi - se - re - - -

mun - di.

ca - ta

p

6 7 6 # # 7 # 7 9 8 6

re no - bis, A-gnus De - -

re no - bis. A-gnus

A-gnus

A-gnus

3      6/4      3      b - b5 - 7b      4      3      b6 - 3/3

17 **Vivace**

**Vivace**  
S.

i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta, pec - ca - ta mun - di. Do - na no - bis,  
De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di.  
De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta, pec - ca - ta mun - di.  
De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di.

**Vivace**  
*p*

5 6 b 6 6 7 6 6 6 6

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

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

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

6 6 7 6 7 3 — 6 6 5

Empty musical staves for the first system, consisting of a treble and bass clef staff.

Musical staves for the second system. The treble and bass clef staves contain notes with dynamics markings: *f* (forte) in the second measure of each staff.

Vocal staves with lyrics and dynamics. The lyrics are:
   
- na no - bis - cem, pa - cem, do - na
   
pa - - - m, pa - cem, do - na no - bis pa - cem, pa - cem, do - na
   
pa - cem, do - na no - bis pa - cem, pa - cem, do - na
   
do - na no - bis pa - cem, pa - cem, do - na
   
Dynamics markings include *T.* (Tutti), *p* (piano), and *f* (forte).

Piano accompaniment staves showing chords and melodic lines in the right and left hands.

3 7 7 5 # 4 # 6 6 6 7

no - bis pa - - -

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

- bis pa -

no - - - cem,

6 5 6 # 6 6 6 6 6 — 6

Musical staff with treble and bass clefs, mostly empty with some rests.

Musical staff with treble and bass clefs, containing rhythmic patterns and notes.

Musical staff with treble clef and lyrics: do - na no - bis pa - cem, pa - - - -

Musical staff with treble clef and lyrics: pa - ce

Musical staff with bass clef and lyrics: do - na no - bis pa - cem, pa - - - -

Piano accompaniment staff with treble and bass clefs and figured bass notation: 7 6 3 6 5 6 #

39

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

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

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

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

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

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

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including vocal staves with lyrics and piano accompaniment.

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

Fourth system of musical notation, including piano accompaniment and figured bass.

Vc. *p* *f* *f*

6/4 5/3 4/2 3 Kb. 6 6 6 6

47

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

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