

Johann David

# HEINICHEN

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## Missa Nr. 9 in D

Soli (SATB), Coro (SATB)

2 Flauti, 2 Oboi, Fagotto, 2 Corni, 2 Trombe, Timpani  
2 Violini, Viola, Violoncello, Contrabbasso, Organo

Erstausgabe / First edition  
herausgegeben von / edited by  
Katrin Bemmann

Klavierauszug / Vocal score  
Paul Horn



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Carus 27.048/03

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## Vorwort

In der ersten Hälfte des 18. Jahrhunderts ereignete sich für Dresden jene Entwicklung, die der Stadt ihren bis heute so vielgerühmten Ruf als bedeutende Barockresidenz einbrachte. Wie an vielen deutschen Fürstenhöfen jener Zeit eiferte man auch in der sächsischen Landeshauptstadt dem Vorbild des französischen Hofes unter Ludwig XIV. nach, der als Inbegriff einer prunkliebenden absolutistischen Herrschaft galt. Aus dieser politischen Situation heraus konnten sich in Dresden unter der Regierung Augusts des Starken und seines Sohnes, Kurfürst Friedrich August II., Architektur, Malerei, Plastik und Kunsthandwerk in voller Pracht entfalten. Nicht zuletzt war es die Musik, die der höfischen Repräsentation mit ihrer gesamten Palette diente. Die Dresdner Hofkapelle vereinte die führenden Instrumentalvirtuosen der Zeit und wurde für ihre hohe Qualität europaweit gerühmt.

Einer der Komponisten, die geradezu exemplarisch der kirchenmusikalischen Blütezeit ihre Prägung gaben, war Johann David Heinichen. 1683 in Krösslun bei Weißenfels geboren, war er unter Johann Schelle und Johann Kuhnau Thomasschüler in Leipzig. Er studierte zunächst Jura, bevor er um 1710 als Kapellmeister an den Hof von Sachsen-Zeitz berufen wurde. Während eines Italienaufenthalts traf er in Venedig mit dem sächsischen Kurprinzen zusammen und wurde von diesem als Kapellmeister an den Dresdner Hof verpflichtet. Zur Zeit seines Amtsantritts 1717 stand in der sächsischen Residenz die italienische Oper im Zentrum des musikalischen Geschehens. Diese Verhältnisse sollten sich jedoch rasch ändern. 1720 kam es, ausgelöst durch einen Streit Heinichens mit den Sängern, zur vorläufigen Auflösung der Oper. Damit wurde für die nächsten Jahre die Ausgestaltung der katholischen Gottesdienste zur zentralen Aufgabe der Hofkapelle. Für Heinichen, der in Italien vor allem mit Opern große Erfolge gefeiert hatte, bedeutete die neue Entwicklung einen entscheidenden Einschnitt im kompositorischen Schaffen. Geistliche Werke standen nun im Mittelpunkt. 1721 wurde in Dresden seine erste Messe musiziert. Aufführungsort all seiner Kirchenwerke – darunter elf weitere Messen, zwei Requiems und annähernd 30 Psalmvertonungen – war das 1667 von Wolf Caspar von Klengel errichtete und 1708 für die sakrale Nutzung umgebaute „Comoedie-Hauß“ am Taschenberg (die berühmte katholische Hofkirche Gaetano Chiaveris wurde erst 1751 geweiht).

Das in der Sächsischen Landesbibliothek, Staats- und Universitätsbibliothek Dresden überlieferte Partiturograph der vorliegenden Messe trägt die Datierung „Xbr. [Dezember] 1726“ sowie die Nummerierung als *Missa Nr. 9*. Sowohl der Umfang und die große Besetzung als auch der musikalische Duktus der Sätze deuten auf eine festliche Aufführung Gelegenheit hin, vielleicht für das Weihnachtsfest 1726 oder den Geburtstag der strenggläubigen Kurprinzessin Maria Josepha am 8. Dezember.

Wie alle weiteren Messen Heinichens gehört auch die *Missa Nr. 9* formal zum Typus der seit der Mitte des 17. Jahrhunderts gebräuchlichen „Missa concertata“,

bei der die fünf großen Messenteile Kyrie, Gloria, Credo, Sanctus und Agnus Dei in separate Abschnitte – Arien, Duette, Chorsätze – untergliedert sind. Hervorhebenswert sind vor allem die relativ umfangreichen Solopartien, die in der Dresdner Kirchenmusik des späteren 18. Jahrhunderts in dieser Form kaum noch zu finden sind. Besonders in den großen Tuttisätzen entfaltet sich ein prächtiges barockes Klangbild. Charakteristisch für Heinichens Kompositionsstil sind dabei die außergewöhnlich virtuoseren Blechbläserpartien. Die Kombinationen in der Orchesterbegleitung der Arien bzw. Ariosi zeigen teilweise eine ideenreiche Instrumentationskunst wie etwa im „Crucifixus“ (Fagott mit den Violinen im Unisono, dazu Basso continuo) oder im „Benedictus“ (Flöten, Oboen, Violinen, Viola ohne tiefe Bässe).

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

Dresden, Sommer 2003

Katrin Bemann

## Foreword

In the first half of the 18th century events developed which earned for Dresden the reputation, which it still enjoys, of having been an important baroque residence. As with many other German princely courts at that time, the capital of Saxony strove to imitate the French Court of Louis XIV, who was the epitome of an absolute monarch with a passion for splendor. As a result of this political event, during the reign of Augustus the Strong and of his son the Elector Friedrich August II Dresden saw a great blossoming of architecture, painting, sculpture and fine artistry in full splendor. In no small way, music, with its entire palette, served the Court in its wish to represent itself with prestige. The Court Orchestra of Dresden brought together the foremost instrumental virtuosi of the age, and was celebrated throughout Europe for its excellence.

One of the composers to whom this blossoming of church music was due was Johann David Heinichen. Born in 1683 at Krössuln near Weißenfels, he was taught by Johann Schelle and Johann Kuhnau at the Thomasschule in Leipzig. He studied law before being appointed, around 1710, as Music Director of the Court of Sachsen-Zeitz. During a visit to Italy he met the Electoral Prince of Saxony in Venice, who appointed him as Music Director of the Court of Dresden. In 1717 Italian opera stood in the center of musical

life at the Court. However, this state of affairs was soon to change. In 1720, as the result of strife between Heinichen and the singers, the opera company was disbanded. Thus, for some years, providing the music for the Catholic services became the principal task of the Court musicians. For Heinichen, who had enjoyed great success in Italy with operas, the new development signified a radical change in his creative labors. Sacred works now took pride of place. His first Mass was performed in Dresden in 1721. All his church works – including eleven additional Masses, two Requiems and some 30 psalm settings – were performed in the “Comoedie-Hauß” on the Taschenberg, built in 1667 by Wolf Caspar von Klengel and redesigned for sacred use in 1708 (the famous Catholic Hofkirche of Gaetano Chiaveri was not dedicated until 1751).

The autograph score of this Mass, preserved in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, is dated “Mens. Xbr [December] 1726,” and it is numbered “Missa 9na.” In any event, the length of the work, its scoring for large forces, and the musical tenor of the movements all point to a festive performance: It may have been composed for Christmas 1726 or for the occasion of the birthday of the Electoral Princess on 8 December.

All the Masses of Johann David Heinichen belong to the genre of the “Missa concertata,” customary since the 17th century, in which each of the five principal sections Kyrie, Gloria, Credo, Sanctus and Agnus Dei is sub-divided into separate sections as arias, duets and choruses. Especially worth mentioning are the relatively extensive solo sections, such as are hardly to be found in the Dresden church music of the later 18th century. Baroque tonal splendor is created especially in the great tutti movements. Characteristic of Heinichen’s compositional style are the unusual virtuosic brass parts. The combinations of instruments used in the orchestral accompaniments to the arias and ariosi sometimes reveal instrumentation rich in ideas, as in the “Crucifixus” (bassoon with the violins in unison, and basso continuo) and in the “Benedictus” (flutes, oboes, violins, viola, without low-registered bass instruments).

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

Dresden, January 2005

Katrin Bemann

Translation: John Coombs

# Missa Nr. 9 in D

## Kyrie

Johann David Heinichen

1683–1729

Klavierauszug: Paul Horn

### Kyrie I

Andante

2 Oboi  
2 Corni  
2 Trombe  
Timpani  
Archi  
Basso continuo

Archi, Ob

Musical score for measures 1-4, featuring a piano accompaniment with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Andante'. The instrumentation includes strings and oboes.

5

Archi, Ob

Cor

Tr

Musical score for measures 5-9, featuring a piano accompaniment. The instrumentation includes strings, oboes, and horns. A trill (Tr) is indicated above the staff.

10

Tutti

Musical score for measures 10-13, featuring a piano accompaniment. The tempo is marked 'Tutti'.

14

Cor

Tr

Tutt

Musical score for measures 14-18, featuring a piano accompaniment. The instrumentation includes horns and strings. A trill (Tr) is indicated above the staff.

19

Tutti

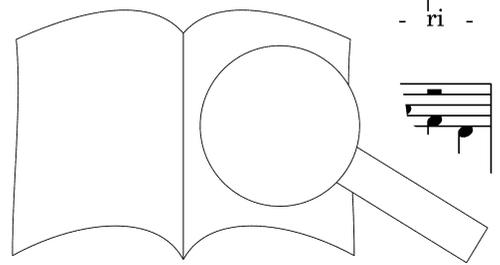
Ky - ri - e - - - son, Ky - ri -

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

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

e - lei - - - ri -

Vocal score for measures 19-22, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Tutti'. The lyrics are: 'Ky - ri - e - - - son, Ky - ri - e e - - - son, Ky - ri - e, Ky - ri - e - lei - - - son, Ky - ri - e, Ky - ri - e - lei - - - ri -'.







Christe eleison

55 **Larghetto**

Musical score for measures 55-57. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with "son." and the piano part with "Ob" and "Archi".

58

Musical score for measures 58-60. It features four vocal staves and a piano accompaniment. The vocal parts have "Solo" markings and lyrics: "Chri-ste e - lei -". The piano part includes markings for "Ob" and "Archi".

61

Musical score for measures 61-63. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "son, e - lei - son, e - lei -". The piano part includes markings for "Ob", "Va", "Bassi", and "Vc".

64

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

Ob  
Archi

67

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

Bc  
Ob

70

Archi  
Ob

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Kyrie II

Sostenuto

73

Tutti

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

VI, Ob

79

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

V.a.

84

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

Bassi

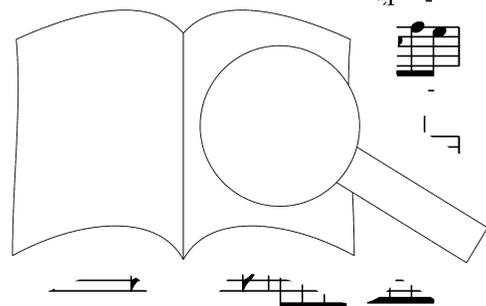


son,  
 son, e - lei - son, e - lei -  
 lei - son, e - lei - son, e -  
 Ky - ri - e e -

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

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

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121

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

126

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

Va, Vc Bassi

132

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

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# Gloria

## Gloria in excelsis

Vivace

2 Oboi  
2 Corni  
2 Trombe  
Timpani  
Archi  
Basso continuo

Archi, Ob

Cor

Tr

5

Tutti

Cor

9

*p*

13

Tutti

Glo - ri - a in ex - cel - sis

ex-cel-sis De - o,

Glo - ri - a in

in ex-cel-sis De - o,

Glo - ri

in ex-cel-sis De - o,

cel - sis, in

17

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

21

in ex - cel - sis De - o.  
 in ex - cel - sis De - o.  
 in ex - cel - sis De - o.  
 in ex - cel - sis De - o.

in ter - ra

Archi

26

Lau - da - mus  
 Lau - da - mus  
 da - mus

ai - ni - bus bo-nae vo - lu

Bc

31

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

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

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

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

Tutti

36

Solo

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

te,

te,

te,

Archi

*p*

44

Tutti

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

glo-ri - fi - ca - - -

50

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

Archi, Ob

54

Gra-ti-as a-gi-mus ti - - bi  
 Gra-ti-as a-gi-mus ti - - bi  
 Gra-ti-as a-gi-mus ti - - bi pro - - gnam,  
 Gra-ti-as a-gi-mus ti - - bi - - -

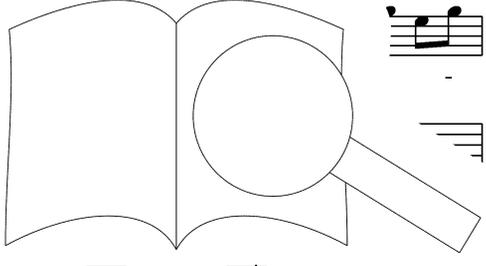
ter

60

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

Tutti

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65

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

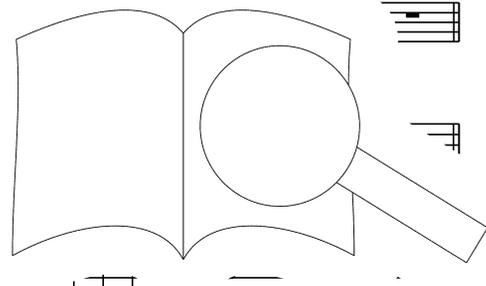
70

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

*p* *Cor*

74

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



Domine Deus

80 Allegro

Soprano solo

Archi  
Basso continuo

83

Do - mi - ne

Bc

87

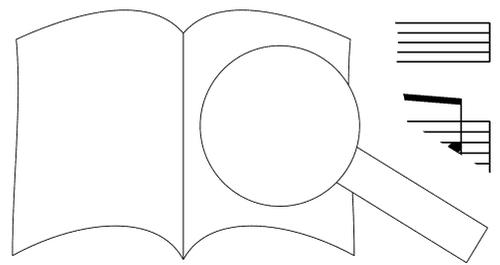
De - us, Rex coe - le - stis, De - us Pa - ter,

91

ms.  
Archi

95

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

Musical score for measures 98-101. The vocal line is in G major. The piano accompaniment features a woodwind section (Bc) and a string section (Va). The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us

Musical score for measures 102-105. The vocal line continues. The piano accompaniment includes a woodwind section (Bc) and a string section (Archi, Va). The piano part features a more complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Pa - - tris, Fi - li - us

Musical score for measures 106-109. The vocal line continues. The piano accompaniment includes a woodwind section (Bc) and a string section (Archi). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

tris.

Musical score for measures 110-113. The vocal line continues. The piano accompaniment includes a woodwind section (Bc) and a string section (Archi). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 114-117. The vocal line continues. The piano accompaniment includes a woodwind section (Bc) and a string section (Archi). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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Qui tollis

Larghetto

118 Tutti

2 Flauti  
Archi  
Basso continuo

*sempre p*

121

123 Tenore solo

Qui tol - lis pec - ca - ta

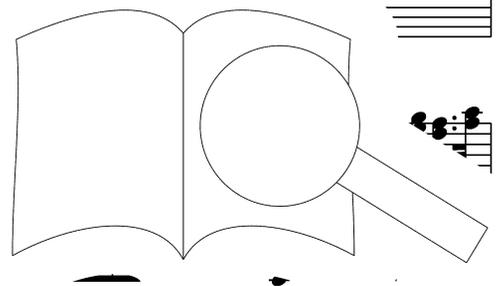
Bc

126

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

Bc

129



132

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

Bc Tutti

135

ca - ti - o - nem no - stram, qui se - des ad dex - te - ram Pa - tris, mi - se -

Bc

138

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

Tutti Bc Tutti

141

re - - - re - no

144

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Quoniam

147

Soprano

Alto

Tenore

Basso

2 Oboi  
2 Corni  
2 Trombe  
Timpani  
Archi  
Basso continuo

Tutti

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

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

Tu so-lus San-ctus, tu so-lus Do-mi-nus, tu so-lus Al-

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

Ob, VI

150

tu so-lus Al-tis-si-mus, Je-su Chri-str

tu so-lus Al-tis-si-mus, Je-su Chri

tis-si-mus, so-lus Al-tis-si-mus, Je-su

tu so-lus Al-tis-si-mus, Je

Archi, Ob

154

in glo-ri-a, in

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

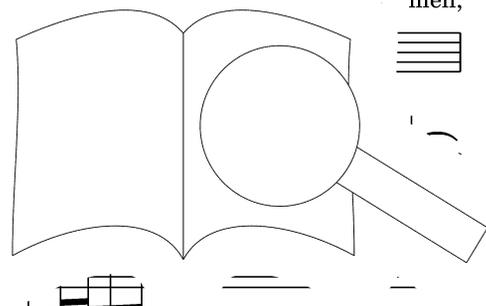
glo - ri - a De - i Pa - tris, in glo - ri - a De - i, De - i Pa - tris, - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, - ri - a De - i Pa - tris, cum San - cto Spi - ri - tu, in glo -

Tr, Cor

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

Pa - tris. tris. P. en, a - men, a - men,

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170

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

174

ri - a De - i Pa - tris. A - - -  
cto Spi - ri - tu, in glo - ri - a De -  
De - i Pa - tris, De - i Pa - - -  
cto Spi - ri - tu, in De - is. A - - - men,  
Tr, Cor Tutti

178

a - cum San - - - cto Spi - ri -  
- - - men, cum San - - -  
- - - mer in glo - - -  
- - - men, a - - - m

182

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

185

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

189

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

# Concertino

**Allegro**

Archi, Ob

Flauto solo  
2 Oboi  
Archi  
Basso continuo

Musical score for measures 1-3. The top staff is for Flute solo, and the bottom staff is for Basso continuo. Both staves are in G major (one sharp) and common time (C). The music features a rhythmic pattern of eighth notes in the flute and sixteenth notes in the basso continuo.

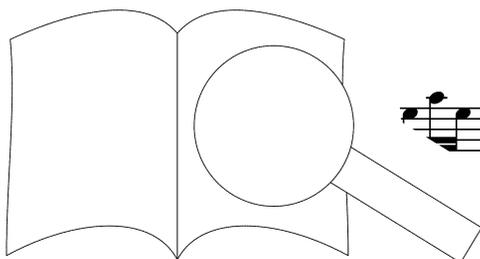
Musical score for measures 4-6. The top staff continues the flute solo with eighth notes, while the bottom staff continues the basso continuo with sixteenth notes. Measure 6 ends with a fermata.

Musical score for measures 7-9. Measure 7 is marked with a 'Fl' (Flute) and a 'p' (piano) dynamic. The flute part has a melodic line with eighth notes, and the basso continuo continues with sixteenth notes.

Musical score for measures 10-13. The flute part continues with eighth notes, and the basso continuo continues with sixteenth notes. Measure 13 ends with a fermata.

Musical score for measures 14-16. The flute part continues with eighth notes, and the basso continuo continues with sixteenth notes. Measure 16 ends with a fermata and a 'p' (piano) dynamic.

Musical score for measures 17-19. The flute part continues with eighth notes, and the basso continuo continues with sixteenth notes. Measure 19 ends with a fermata.



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20

*p*

23

25

28

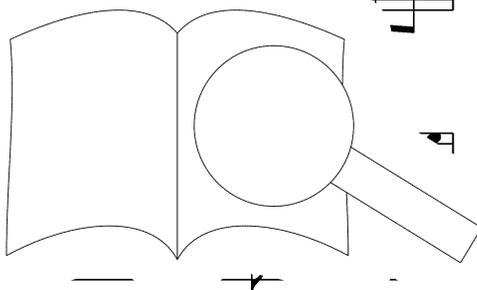
Tutti

*f*

31

34

*p*



40

Musical score for measures 40-42. Treble clef with a key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand has sparse accompaniment with rests.

43

Archi

Fl

Musical score for measures 43-45. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. The word "Archi" is written above the first measure and "Fl" above the second measure.

46

Musical score for measures 46-48. Treble clef with a key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has a steady eighth-note accompaniment.

49

Tutti

Musical score for measures 49-51. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. The word "Tutti" is written above the second measure.

52

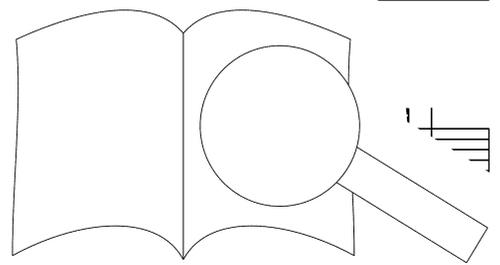
Fl

Musical score for measures 52-54. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. The word "Fl" is written above the second measure. A dynamic marking "p" is at the end of the system.

55

Musical score for measures 55-57. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment.

Musical score for measures 58-60. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment.



61 *Tutti*

64

67 *Fl*

70

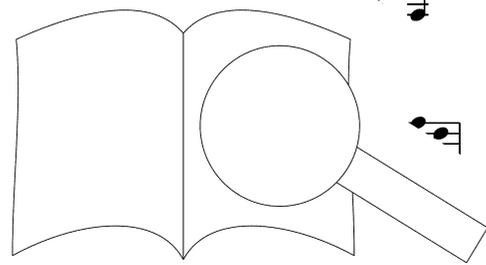
73

76 *Ob, VI*

*Fl*

*Bc*

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82

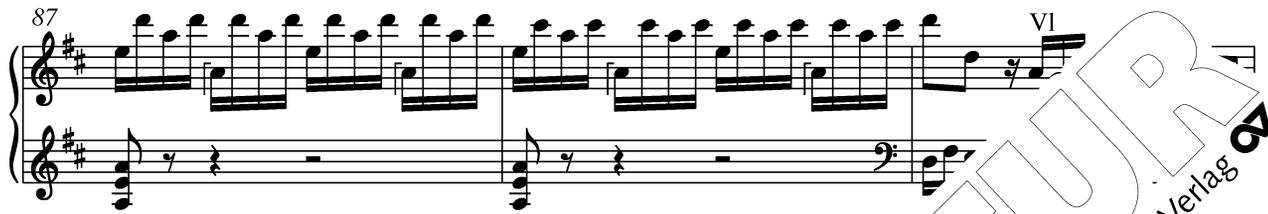


85



+Bassi

87



90

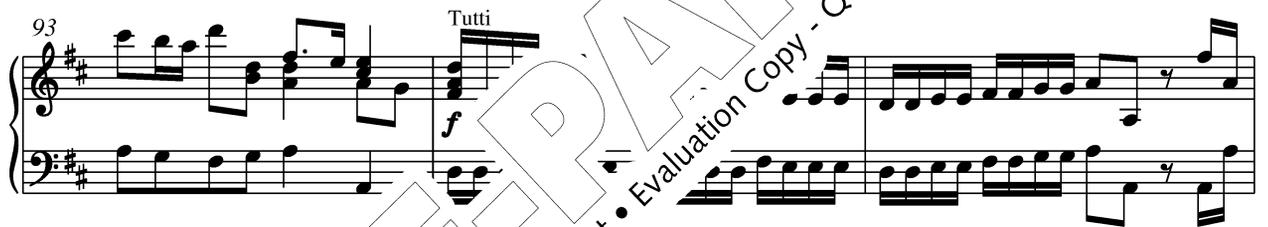


Fl

pp

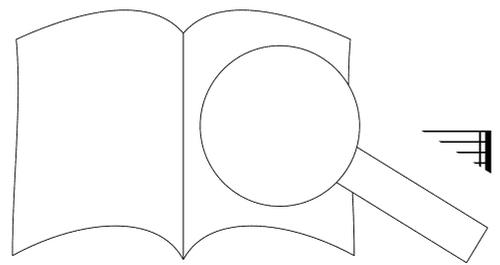
p

93



Tutti

96



Credo in unum Deum

Credo

Vivace

Soprano

Alto

Tenore

Basso

2 Oboi  
2 Corni  
2 Trombe  
Timpani  
Archi  
Basso continuo

Tutti

Cre - do in u-num De -

Tutti

Cre - do, cre - do in u - num

Tutti

Cre - do in

Archi sempre in unisono

Bc

4

Tutti

Cre - do in u-num De - um, Pa - t

- um, De-um, Pa - tr

De - um, in u - num De - um

u - num De - um, in u - num D e - i, o - mni-pot - en -

Ob

Cor

7

tem, fa - cto-rem coe

tem, fa - cto-re.

tem, fa e.

si - bi - li-um o - mni-um, et in - vi - si -

ae, vi - si - bi - li-um o - mni-um, et in - vi - si -

ter-rae, vi - si - bi - li-um

li et ter-rae, vi - si - bi - li-

si -

10

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

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

bi - li - um. Et in u - num

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

Ob

13

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

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

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

Je - sum Chri - stum, Fi - m x - ni - ge - ni - tum.

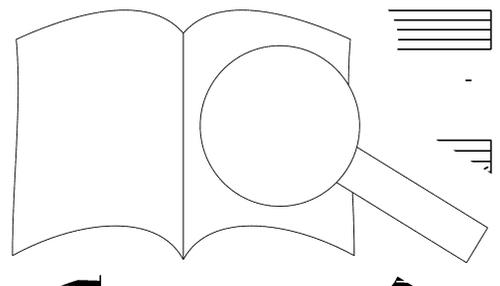
16

na - tum sae - cu - la. De - - -

u - ni - um. De - - -

Pa - - - te o - mni - a sae

- tum an - te o - mni - a sae



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19

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

- - - - um de De - o, lu - men de

De - - - - um de De - o, lu - - - - men,

- - - - um de De - o, lu - - - -

22

- - um, De-um ve - rum de De - o, de De -

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

lu - men de lu - mi - ne, De-um ve - ru

men de lu - mi - ne, De-um ve - ro.

men de lu - mi - ne, De-um ve - ro.

25

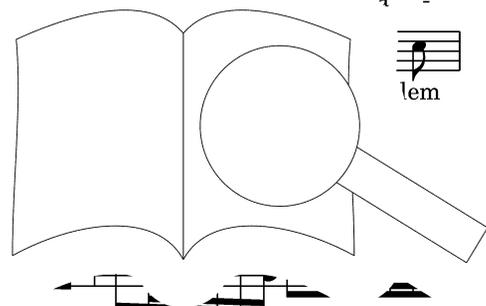
Ge - ni-tu ctum, con-sub-stan-ti - a - lem Pa - -

- - - - , non fa - ctum, con-sub - stan - ti - a-lem Pa -

fa - ctum, con -

non fa - ctum, con

lem



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tri: per quem o - mni - a fa - cta sunt. Qui

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

tri: per quem o - mni - a fa - cta sunt.

Pa - tri: per quem o - mni - a fa - cta sunt.

pro - pter nos, qui pro - pter nos, et pro

- pter nos ho - mi - nes, et pro - pter

Qui pro - pter

Qui pro - pter nos, et nter am sa - lu -

lu - tem de dit de coe - lis, qui pro - pter nos,

scen - dit de coe - lis, de coe - lis, qui

at, de - scen - dit de coe - pter

en - dit, de - scen - dit de coe pter

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37

qui pro - pter nos, et pro-pter no - stram, et pro - pter no - stram sa -  
 pro - - pter nos, et pro - pter no - stram sa - lu - tem  
 nos, qui pro - pter nos, et pro - pter no - stram sa - lu - -  
 nos, qui pro - pter nos, et pro - pter no - stram sa - lu - tem

40

lu - tem de-scen - dit, de - scen - dit de coe - lis. Et in -  
 de - scen - dit, de - scen - dit de coe - lis. - ri - tu  
 tem de - scen - dit, de - scen - dit de coe - lis. 1. - st de Spi - ri - tu  
 de - scen - dit, de - scen - dit de coe - lis. - r - na - tus est de Spi - ri - tu

Adagio

44

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

Crucifixus

48 **Sostenuto**

Violini  
Fagotto  
Basso continuo

VI  
Fig

*sempre p dolcemente*

51 Basso solo

Cru - ci - fi - xus et - i - am pro

Bc

55

no - bis: sub Pon - ti - o Pi - la - - to pr -

VI, Fg

Bc

su - scitatus se - pul - tus

58

est, pas -

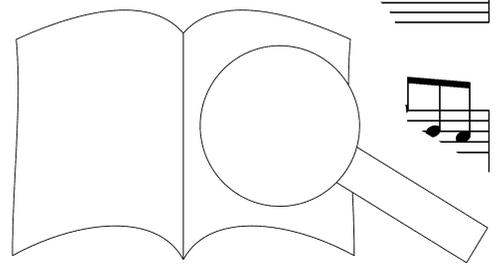
VI, Fg

Bc

- sus et se -

61

ig



64

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

Bc VI, Fg

68

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

Bc VI, Fg

72

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

Bc VI, Fg

76

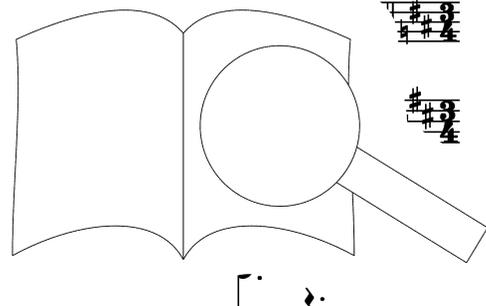
- - - - - sus et

f VI, Fg

80

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Et resurrexit

84

Soprano

Alto

Tenore

Basso

2 Flauti  
2 Oboi  
2 Corni  
2 Trombe  
Timpani  
Archi  
Basso continuo

Tutti

Tutti

Tutti

Bc

Tr, Archi

Cor

89

et re - sur - re - - xit, et

et re - sur - re - - s. - ti - a

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

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

Tutti

93

- ti - a di - e -

di - e

se - cun - dum Scri - ptu

- cun - dum Scri - ptu -

Scri - ptu - ras.

Scri - ptu - - - ras. Et a -

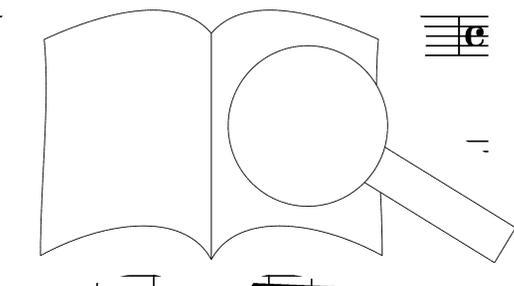
- scen -

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

Pa - - - tris. Et i - te - rum ven - tu - rus  
 Et i - te - rum ven -  
 Et i - te - rum ven - + st um glo -  
 Et i - te - rum ven - tr : glo - - -

- - ri - a, ci - - ca - re, ju - di - ca - - re vi - vos  
 - - ri - a. ju - di - ca - re, ju - di - ca - re vi - vos  
 - - a, ju - di - ca - re, ju - di - ca - re vi - vos  
 i glo - ri - a, ju - di - ca -

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110

*p sotto voce*

**Allegro**

et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

Archi Tutti Cor

115 Tenore solo

Et in Spi - ctu - mi-num,

Archi Tr Bc

120

et vi - vi - fi - can -

124

qui ex Pa -

qui cum

Bc

Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - - -

134 Tenore solo

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

Tutti

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

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

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

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

Archi, Ob

138

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

et con - glo - ri - - - tur:

et con - g - - - tur:

et - - - tur:

fi - ca - - -

142

tur: qui lo - cu - tus est

147

per Pro-phe - tas.

Cor

151

Tutti li Bassi che cantano e suonano

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

Tr, Archi

Fl

159

VI

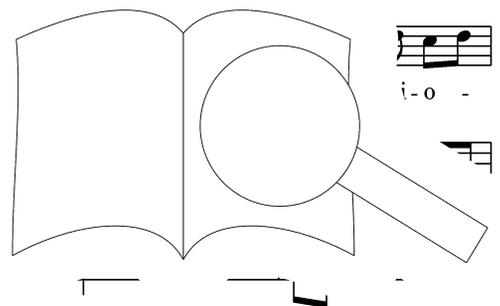
165

Alto a 2

te-or u - num - ba-ptis - si - o -

Con - fi - te-or u - num - ba-  
Bc

Bassi



- - nem pec-ca - to - - - - - rum. Et ex -

- - nem pec-ca - to - - - - - rum.

spe - - - - - cto,

Tenore solo

et ex - spe - - - - - et ex -

et ex - spe - - - - - et ex -

sur-re-cti - o - - - - - m

e - sur-re-cti - o - - - - -

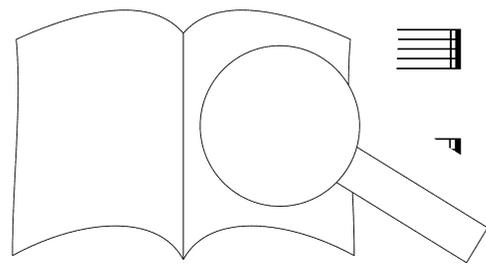


vi - tam ven - tu - ri sae - cu - li. A -  
 tu - ri sae - cu - li. A - men, a - men, a -  
 tu - ri sae - cu - li. A - men, a - men, a -  
 tu - ri sae - cu - li. A - men, a - men, a -

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

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

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# Sanctus

## Sanctus

Adagio

Cor, Archi

2 Oboi  
2 Corni  
2 Trombe  
Timpani  
Archi  
Basso continuo

tr tr tr p f tr

6 Tutti  
San - - - - ctus

tr tr Tr tr

12 San ctus, San  
ctus, San  
ctus, San  
ctus, San

tr Tr tr

Cor

18

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

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

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

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

Cor tr

25

Pleni sunt coeli  
Allegro

- ctus.

- ctus.

- ctus.

- ctus.

Tr

A

Cor 3

3

Timp

31

Tr

Cor

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a 2

Ple - ni sunt coe - li et ter -

Ple - ni sunt coe - li et ter -

Bc

53 Solo - ra, 7

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

Solo - ra, 7

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

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

Tutti Ple - ni sunt coe - li et ter - ra, et ter ri - a tu - a, Archi, Ob

57 tr

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

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

glo - ri - a tu - a

Tr

61

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

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

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

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

Cor Tutti

65

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

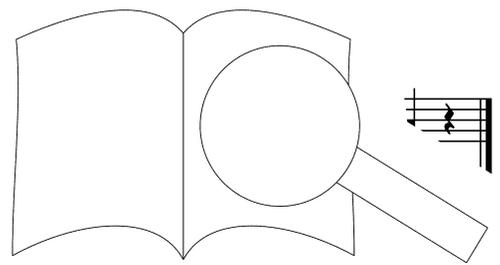
ter - ra glo - ri - a tu - a. O sis.

ter - ra glo - ri - a tu - a. O cel - sis.

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

Cor 3 3

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



# Benedictus

## Benedictus

2 Flauti  
2 Oboi  
Violini  
Viola col  
Organo

*Andante*  
*sempre p*



4 Alto solo

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

Bc *Tutti*

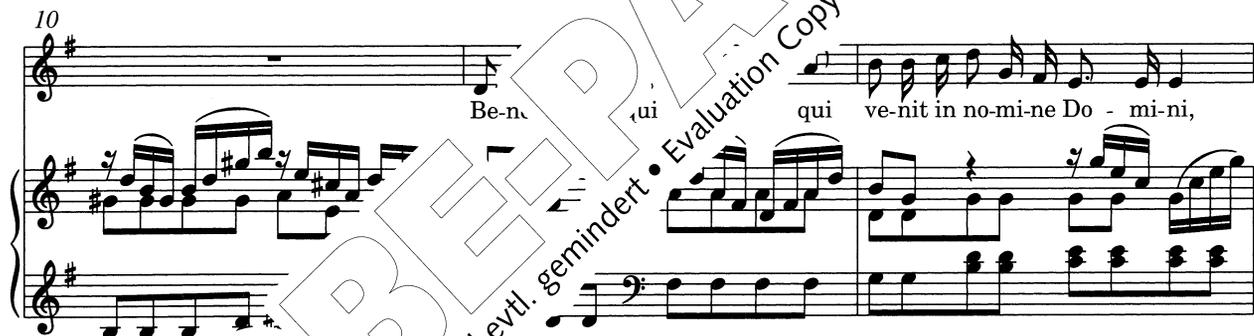


7 - mi-ne Do - mi

Bc



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



13 mi-



16

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

Bc

19

ni.

Tutti

Osanna

23 Allegro

Soprano

Alto

Tenore

Basso

Tutti

O - san-na in ex-ce'

san-na in ex-cel -

Va sis, in ex - cel -

2 Oboi

2 Corni

2 Trombe

Timpani

Archi

Basso continuo

28

Tutti

O - san-na in ex - cel - -

sis, in ex - cel - - sis,

sis,

sis,

VI II



- sis, in ex-cel - sis,  
 - - - sis, in ex-cel -  
 - - - sis, in ex - cel -  
 O - san - na in ex-cel - - - sis, in ex -  
 Bc Tr  
 Va  
 Bassi

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

san - n<sup>o</sup>  
 O - san - na in ex - cel -  
 - - - sis, in - ex - cel  
 sis, in ex - cel - sis.  
 - sis, in ex - cel - sis.  
 VI

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59

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

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

O - san-na in ex - cel -

Va, Vc

64

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

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

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

O - san-na sis,

Tutti

69

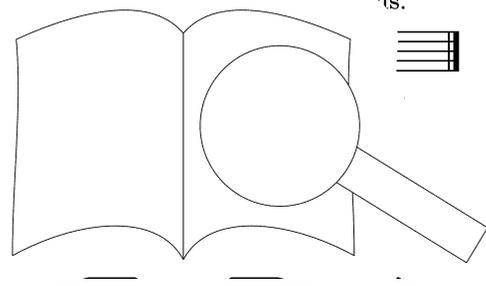
ir

cel - sis.

in ex - cel - sis.

sis, in ex - cel - sis.

ex - cel -



# Agnus Dei

## Agnus Dei I

Adagio assai

2 Oboi  
2 Corni  
2 Trombe  
Timpani  
Archi  
Basso continuo



11 Tutti

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

A - gnus De - i, qui tol - lis, qui nec un -

A - gnus De - i, qui tol - - - - - ca mun -

A - gnus De - i, qui tol - - - - - ca - ta mun -



17

di: se - re - - - - re no - -

di: mi - se - re - re no - bis, no - -

mi - se - re

mi - se - re

Archi



23

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

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

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

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

Ob Archi

29

re - - - re no - bis,

re - - - re no -

re - - - re no -

re - - - re

Tutti

Ob *p*

35

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

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

mi - se - re

mi - se - re

Tutti

Agnus Dei II

41 Adagio

Soprano solo

Alto solo

2 Flauti  
2 Oboi  
Archi  
Basso continuo

sempre *p* simile

45

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

49

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

53

no qui

tol - - - - lis pec-ca-ta mun - di: mi-se-re - - - -

- - - - - lis pec-ca-ta mun - di: mi-se-re - re, mi-se-re - -

*Tutti*

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

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

*Bc* *Tutti*

re - - - - re no -

mi-se-re - - - - re no -

*Tutti*

bis.

Agnus Dei III

Adagio

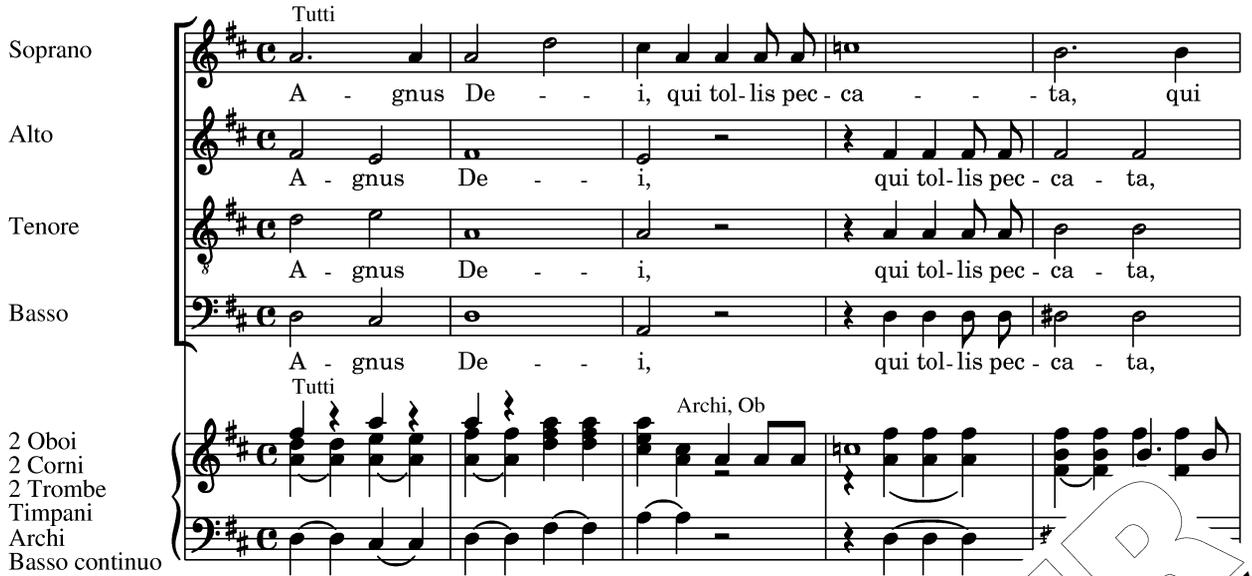
Tutti

Soprano  
Alto  
Tenore  
Basso

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

2 Oboi  
2 Corni  
2 Trombe  
Timpani  
Archi  
Basso continuo

Archi, Ob



78

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



84

do - na no - bis pa - - - - -  
ta, p - - - - - di: pa - - - - - cem,  
- di:  
- di:  
- di:  
- di:

Archi



90

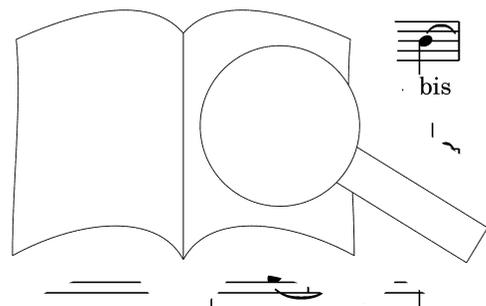
cem, do - na no - bis pa - - - - - cem,  
do - na - no - bis pa - - - - - cem, pa - - - - -  
do - na no - bis

95

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

100

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







139

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

pa - - - - - cem, do - -

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

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

144

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

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

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

do - na no - bis pa -

Tutti

149

Adagio

pa - - - - - em, pa - cem, pa - cem.

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

pa - cem, pa - cem

pa - cem, pa - ce

PROBEPARTITUR

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