

Johann Sebastian
BACH

Messe in h-Moll

Mass in B minor

BWV 232

für Soli (SSATB), Chor (SSAATTBB)
2 Flöten, 3 Oboen (auch 2 Oboen d'amore), 2 Fagotte
3 Trompeten, Corno da caccia, Pauken
2 Violinen, Viola und Basso continuo
herausgegeben von Ulrich Leisinger

for soli (SSATB), choir (SSAATTBB)
2 flutes, 3 oboes (also 2 oboes d'amore), 2 bassoons
3 trumpets, corno da caccia, timpani
2 violins, viola and basso continuo
edited by Ulrich Leisinger

Edition Staatsbibliothek zu Berlin

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Klavierauszug · **XL** · Vocal score
Paul Horn



Carus 31.232/04

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Vorwort

Die Entstehungsgeschichte der *Messe in h-Moll* BWV 232 erstreckt sich über einen Zeitraum von mehr als 15 Jahren, und das Werk war zum Zeitpunkt des Todes von Johann Sebastian Bach am 28. Juli 1750 zwar fertiggestellt, doch fehlte eine letzte Revision, die das Werk in einen aufführbaren Zustand überführt hätte. Bach selbst hat also nach gegenwärtigem Kenntnisstand die *h-Moll-Messe* als Ganze und wahrscheinlich auch die meisten ihrer Teilsätze nie gehört.

Johann Sebastian Bach nutzte die Landestrauer nach dem Tode August des Starken am 1. Februar 1733, um seinem neuen Landesherrn, Kurfürst Friedrich August II. von Sachsen (1696–1763), ein repräsentatives Werk zuzueignen. Hiermit verbunden war die Hoffnung auf einen Hoftitel, den Bach mit einiger Verzögerung im November 1736 als „Compositeur bei der Hof Capelle“ auch erhielt. Das Dilemma, wie sich ein protestantischer Kirchenmusiker seinem katholischen Landesherrn präsentieren konnte, hatte Bach diplomatisch gelöst: Die lateinische *Missa*, bestehend aus *Kyrie* und *Gloria*, gehörte dem Ritus beider christlicher Kirchen an. Die besonderen Ambitionen des Werkes unterstrich Bach nicht nur durch seine ausgedehnten zeitlichen Dimensionen, sondern auch durch die üppige Besetzung mit einem fünfstimmigen Chor und einem vielfältigen, farbenprächtigen Instrumentarium. Bezeichnenderweise hat Bach dem sächsischen Hof keine Partitur, sondern einen Stimmensatz übersandt. Da es sich bei der Widmung der *Missa* von 1733 um ein privates Unterfangen handelte, konnte Bach hierbei die Kopisten der Thomasschule nicht heranziehen. Die *Missa in h*, die später zur *h-Moll-Messe* erweitert wurde, unterscheidet sich durch den hohen Eigenanteil Johann Sebastian Bachs bei der Erstellung des Stimmensatzes deutlich von der sonst üblichen Praxis. Beim Abschreiben hat Bach, ohne dies in seiner Partitur zu vermerken, nicht nur die Verwendung von Flöten und Fagotten genau festgelegt, sondern öfters auch in die Melodieführung eingegriffen, so dass der Dresdner Stimmensatz gegenüber der Originalpartitur eine ungewöhnlich weitreichende Revision darstellt.

In seinen letzten Lebensjahren, wahrscheinlich ab 1748, hat sich Bach die Partitur der *Kyrie-Gloria-Messe* noch einmal vorgenommen und sie aus bis heute ungeklärtem Anlass durch Hinzufügung des *Credo*, *Sanctus* (mit *Osanna*), *Benedictus* und *Agnus Dei* zu einer *Missa tota* erweitert. Dabei hat er sich weitgehend eines kompilierenden Verfahrens bedient und die Mehrzahl der Sätze aus älteren Kompositionen übernommen, denen durch Parodie neue lateinische statt der ursprünglichen deutschen Texte unterlegt wurden. Offenbar ging es Bach dabei nicht in erster Linie um Arbeitersparnis, denn er nahm weitreichende Anpassungen gegenüber den Vorlagen vor, die über das unbedingt Erforderliche deutlich hinausgehen. Zur Abrundung griff Bach für das „*Dona nobis pacem*“ auf einen Satz aus dem ersten Teil des Werkes (hier das „*Gratias agimus tibi*“) zurück, ein Verfahren, das in der Messkomposition häufig anzutreffen ist. Im Zuge der Erweiterung des Werkes zur *Missa tota* nahm Bach auch an *Kyrie* und

Gloria kleinere Veränderungen vor. Nur im „*Quoniam*“ hat Bach die solistische Bassstimme deutlich, in fast einem Fünftel der Vokaltakte, revidiert.

Nach Bachs Tod gelangte das Autograph an Carl Philipp Emanuel Bach, der die Handschrift nicht nur verwahrte, sondern sich aktiv um die Verbreitung der *h-Moll-Messe* kümmerte. Eine ungünstige Konstellation aus schlechter Papierqualität und einer aggressiven Tinte, verbunden mit zahlreichen Korrekturen, die den Tintenauftrag erhöhten, hatte schon zu dieser Zeit die Lesbarkeit der Handschrift stark beeinträchtigt. Carl Philipp Emanuel Bach besserte die autographe Partitur aus, wobei er fehlende Textworte nachtrug, undeutliche Lesarten überschrieb oder durch Tonbuchstaben verdeutlichte, aber auch an einigen Stellen radierte und Verbesserungen nach eigenem Gutdünken vornahm. Zwei Abschriften aus der Zeit um 1765/1770 spiegeln den Zustand der Bach'schen Originalpartitur vor 1770 wieder, der aber gegenüber der durch Johann Sebastian Bach 1750 hinterlassenen Werkgestalt in Einzelheiten durch Carl Philipp Emanuel bereits verändert worden war. Während seiner Hamburger Zeit ab 1768 hat sich der Bach-Sohn mehrfach mit der *h-Moll-Messe* seines Vaters auseinandergesetzt. Er führte das *Credo* der *Messe* am 9. April 1786 in einem Benefizkonzert auf. Hierfür richtete der Hamburger Bach die Originalpartitur des *Credo* gründlich ein und stellte dem Satz zusätzlich eine kurze instrumentale Einleitung voran; manche dieser Lesarten haben sich bis in Ausgaben des 20. Jahrhunderts erhalten, da sie irrtümlich für Korrekturen von Bachs eigener Hand gehalten wurden. Die verschiedenen Korrekturschichten können durch Zuhilfenahme der beiden erwähnten Abschriften zuverlässig voneinander getrennt werden.

Die komplizierte Entstehungs- und Überlieferungsgeschichte der *h-Moll-Messe* bringt es mit sich, dass von einer verbindlichen Werkgestalt gar nicht gesprochen werden kann. Nur für die Sätze vom *Credo* bis zum „*Dona nobis pacem*“ bildet die Originalpartitur die entscheidende Quelle, wobei die beiden frühen Abschriften zu Kontrollzwecken herangezogen werden. An vielen Stellen war es hilfreich, die älteste Faksimileausgabe von 1924 (Leipzig: Insel-Verlag) heranzuziehen, da der irreversible Papierzerfall, der erst vor wenigen Jahren durch konservatorische Behandlung gestoppt werden konnte, zu diesem Zeitpunkt noch wesentlich weniger stark ausgeprägt war. In der vorliegenden Ausgabe wurden – abweichend von den bisherigen Ausgaben, die Lesarten aus der Originalpartitur und des Originalstimmensatzes mischen – für die Sätze *Kyrie* und *Gloria* die von Bach bis ins Detail fixierten Lesarten der Dresdner Originalstimmen als Haupttext angesehen. Nur im „*Quoniam*“ schien es angesichts der grundlegenden Revision der Singstimme sinnvoll, Bachs späte und durch die bisherigen Ausgaben vertraute Revision als *Ossia*-System unmittelbar kenntlich zu machen.

Salzburg, im Februar 2014

Ulrich Leisinger

Foreword

The genesis of the *Mass in B minor* BWV 232 was spread over a period of more than fifteen years, and the work, though finished at the time of Bach's death (on 28 July 1750), still awaited a final revision to put it into performable condition. In other words Bach himself, as far as we can tell today, never heard the *B-minor Mass* in its entirety, and probably not even the majority of its movements.

Johann Sebastian Bach took advantage of the general mourning period after the death of August the Strong on 1 February 1733, to dedicate a lavish work to his new sovereign, Prince-Elector Frederick August II of Saxony (1696–1763). Connected with this task was his hope of receiving a court title, which was belatedly bestowed upon him in November 1736, when he was named "Compositeur bei der Hof Capelle." He had found a diplomatic solution to the dilemma imposed on a Protestant church musician confronted with a Catholic sovereign: the Latin *Missa*, consisting of *Kyrie* and *Gloria*, belonged to the rites of both Christian denominations. Bach emphasized the work's special ambitions not only with its great length, but also with its luxuriant scoring for five-voice chorus and brilliant, multifarious instrumentation. Revealingly, he sent the work to the Saxon court in a set of parts rather than a full score. As the dedication of the 1733 *Missa* was a private matter, Bach was therefore unable to avail himself of the copyists at St. Thomas's. The *Missa in B*, later expanded into the *B-minor Mass*, differs markedly from his usual practice in that he wrote out a large portion of the parts himself. When Bach wrote out the parts, he not only set down his ideas regarding the use of the flutes and bassoons, but often also altered the melodic writing without transferring the alterations into the score. As a result, the Dresden set of parts represents an unusually far-reaching revision of the original score.

In the final years of his life, probably beginning in 1748, Bach again took the score of the *Kyrie-Gloria Mass* in hand and, for reasons still unknown today, expanded it into a *Missa tota* by adding the *Credo*, *Sanctus* (with *Osanna*), *Benedictus*, and *Agnus Dei*. He did so largely by compiling the bulk of the movements from earlier compositions, with the original German words now replaced by new Latin texts in a process known as parody. Evidently Bach's primary concern was not to reduce the amount of labor involved, for he also made far-reaching changes to the originals that went well beyond what was absolutely necessary. To round off the work with the "Dona nobis pacem," Bach turned to a movement from the work's first section, the "Gratias agimus tibi" – a procedure frequently encountered in settings of the *Mass*. In expanding the work into a *Missa tota*, he also made minor alterations to the *Kyrie* and *Gloria*. Only in the "Quoniam" did he clearly revise the solo bass part, altering almost a fifth of its measures.

After Bach's death, the autograph score of the *B-minor Mass* passed to Carl Philipp Emanuel Bach, who not only preserved the manuscript but actively took part in the

work's dissemination. By this time an unfortunate combination of poor paper quality and aggressive ink, together with many alterations that increased the amount of ink applied, had already seriously damaged the manuscript's legibility. Carl Philipp Emanuel Bach made improvements to the autograph score, entering missing words in the text, overwriting indistinct passages, and clarifying pitches with letter notation. But he also made erasures in several passages and entered improvements as he saw fit. Two copyists' manuscripts, dating roughly between 1765 and 1770, reflect the state of Bach's original score prior to 1770, although Carl Philipp Emanuel had already altered details in the work as left behind by his father in 1750. During his years in Hamburg (from 1768), Carl Philipp Emanuel examined his father's *B-minor Mass* several times. On 9 April 1786, he performed the *Credo* as part of a benefit concert. To do this, he thoroughly arranged the original score of the *Credo*, and prefaced the movement with a brief instrumental introduction. Some of these readings have been retained in editions up to the 20th century, since they were mistakenly regarded as having been written in Bach's own hand. The various layers of correction can be reliably distinguished by consulting the two aforementioned copies.

Owing to its complex genesis and source history, the *B-minor Mass* cannot be said to exist in a definitive form. Only for the movements from the *Credo* to the "Dona nobis pacem," the original score forms the decisive source, with the two early copies consulted for control purposes. In many passages it was helpful to draw on the earliest facsimile edition published by Insel-Verlag of Leipzig in 1924, for the irreversible disintegration of the paper, though halted a few years ago through measures taken to preserve it, was far less advanced at that time. In our edition – deviating from previous editions, in which readings from the original score and the original parts were mixed together – for the *Kyrie* and *Gloria* movements the readings as set down in detail by Bach in the Dresden parts have been taken as the main text. Only in the "Quoniam," whose vocal part was heavily reworked, did it seem advisable to make Bach's late revision (familiar from previous editions) immediately identifiable in an *ossia* staff.

Salzburg, February 2014
Translation: J. Bradford Robinson

Ulrich Leisinger

Messe in h-Moll

Mass in B minor

BWV 232

Johann Sebastian Bach
1685–1750

I. Missa

Klaviersatz: Paul Horn

1. Kyrie I

Adagio

Soprano I

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

Soprano II

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

Alto

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

Tenore

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

Basso

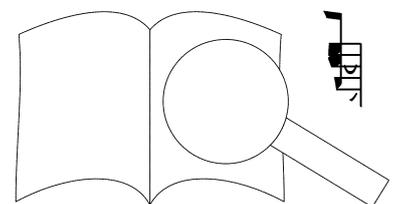
Ky-ri-e, Ky - ri - e, Ky - ri - son.

2 Flauti traversi
2 Oboi d'amore
2 Fagotti
Archi
Continuo

Largo

Fl, Obda

Archi



17

21

25

29

Alto

Tenore

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

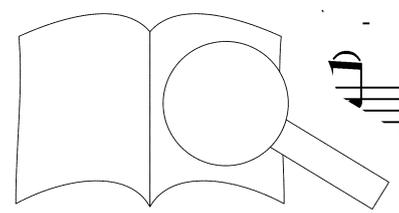
33

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

e - le - - - - i - son, e - le

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37 Soprano I
Ky-ri-e e-le - - - i - son, Ky-ri - e e - le - - - i - son, e -
Soprano II
Ky - ri - e e - le - -
- - i - son, e - lei - - - son, Ky -
son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - - - i - son, Ky - ri -

41
le - - - i - son, e - le - i - son,
- - i - son, Ky - ri - e e - le - - i -
- ri - e e - le - i - son, e
e e - lei - son, e - le - - - e - le - i -

44
son, e - le - - - i - son, e -
son, Ky-ri - - - i - son, e - le - i - son, Ky -
son
- son, e - le - - - i - son, e - lei -
- le - - - i - son, e - le - - - son, e -
Ky - ri - e e - le

+Fg, Va

le - - - i - son, e - lei - - - son,

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

- - - son, e - lei - - - son, e - le - i -

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

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

+Fl, VI II

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

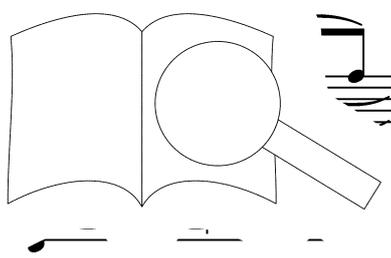
son, Ky - ri - e e - son, Ky - - ri - e e - le - - -

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

e - - - lei - son, e - le - - - i - son, Ky -

e - lei - - - son,

VII

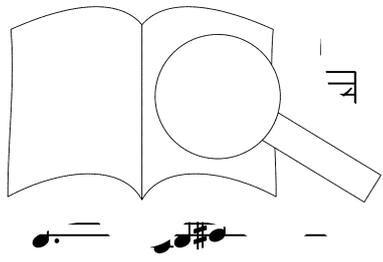


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e e - le - i-son, e - le - - i - son, e-le - i-son, Ky - ri - e e -
 - i - son, e-le - - i - son, e - le - - i-son, e-le - -
 e - e - le - i - son, Ky-ri-e e-le - i-son, e - le - i - son, Ky - ri -
 - ri - e e-le - - i-son, e-le - i - son, Ky - ri-e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

le-i-son, e-le - i - son, e - le - -
 - i-son, e-le - i - son, e-le-i - - son,
 e e - le e - le - i-son, e - lei - son,
 lei - son, e - lei - son, e - le - i-son, e -
 son, e - le - i - son, e - le - i -



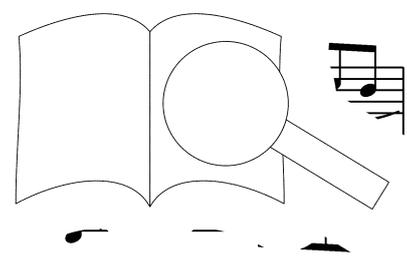
61

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

65

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

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69

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

73

Tutti

77

81 Tenore

Ky - ri - e e -
 - - - - i - son

84

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

87

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

91

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

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

Ky - ri - e e - le - - - i -

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

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

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

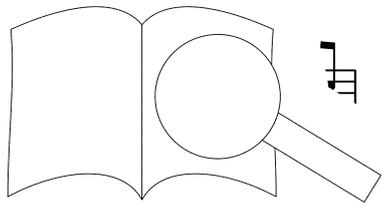
- i - son, e - le - i - - - - son, Ky - ri - e e - le -

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

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

son, e - le - - - i - son, e - le - - - i - son,

y - ri - e e - le - i - son, e - le - i - son, e

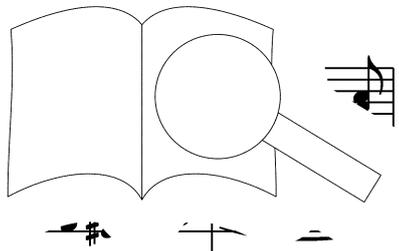


103

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

107

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



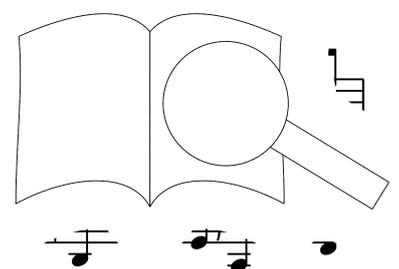
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111

- i-son, e-le - i - son, e - lei - - - son,
 le-i-son, e-le - i - son, e - lei - - - son, e - le - -
 lei - son, e-lei - son, e - le - i-son, e - lei - son, e - le - i-son, e -
 e e - le - i - son, e - le - i-son, e - lei - son,
 - - - i - son, e - le - i - son, e - le - i - son,

115

e - lei - - - son, e -
 - - - i-son, e -
 lei - son, e - - - son, e -
 - - - son, e -
 - - - le - - - i -



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

le - - - - i - son, - - - - i - son, e - le - i - son.
 - i - son, e - le - i - - - - - - - - - - - - - - - - - - i - son, e - le - i - son.
 le - - - - - - - - - - - - - - - - - - i - e e - le - - - - - - - - - - i - son.
 - - - - - - - - - - - - - - - - - - e - le - i - son, e - le - - - - - - - - - - i - son.
 - - - - - - - - - - - - - - - - - - i - son, e - le - - - - - - - - - - i - son.

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2. Christe eleison (Soprano I, II)

Violini
unisoni
Continuo

Violini unisoni Continuo

4

7

10 Soprano I
Chri - ste, Chri-ste e - lei - - - - - son,
Soprano II
Chri - ste, Chri-ste e - lei - - - - - son,
Bc
p

14
- - - - - ri-ste e - le - - - - - i - son, e - le - - - - - i - son, e -
Chri - ste, Chri-ste e - le - - - - -
Bc VI

17

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

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

Bc VI

21

lei - - - - son, Chri

lei - - - - son, Chri - ste

24

le - - - i-son, e -

- i-son, e - le - - - so. lei - - - - son,

VI

27

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

Chri - - - - ste, Chri-ste e - le -

30

- - - i - son, e - le - - - i - son, e - le - i -
 - - - i - son, e - le - - - i - son, e - le - i -

33

son.
 son.

VI

f

36

39

42

- - - i - son, e - le -
 - - - le - - - i - son, e - lei -

VI Bc VI

46

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

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

Bc VI

49

- - - i - son, e - le - i - son, e - le - i - son.

- - - i - son, e - le - i - son, e - le - i -

Bc VI Bc

53

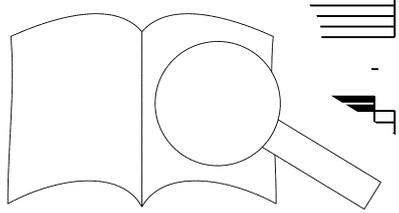
son.

son.

VI

56

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59

Christe e - le - - i - son, e - le - i - son, e - le - i -

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

Bc VI Bc VI

62

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

- i - son, Chri - ste e - le - - - - - i - son, C'

Bc VI Bc VI

65

- - - i - son, Chri - ste e -

- - - - - e - le - i - son, e -

- - - - - e - le - i - son, e -

Bc VI

68

Chri - - - - ste, Chri - ste e - le -

- i - son, Chri - - - - ste, Chri -

VI

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71

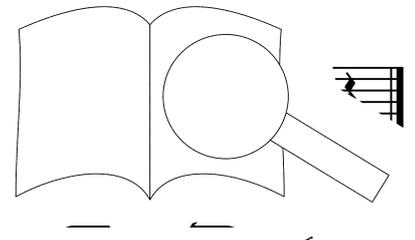
i - son, Chri-ste e - le - i - son, e -

74

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

77

80



Kyrie II sequitur

Carus 31.232/04

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3. Kyrie II

Alla breve

Soprano I, II

Alto

Tenore

Basso

2 Flauti traversi

2 Oboi d'amore

2 Fagotti

Archi

Continuo

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

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

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

13

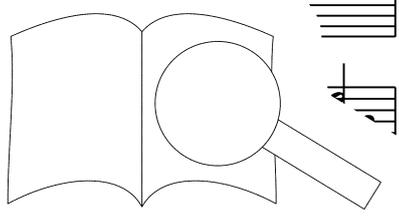
son, e - le - i - son, e - - - le - i - son, e - - - le - i -
 son, Ky - ri - e e - le - - - i - son, e - lei - - - son, -
 son, e - le - - - - i - son, Ky - ri - e e - le - - - i -
 - son, e - le - i - son,

17

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

21

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



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25

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

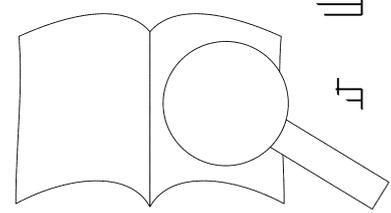
29

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

33

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

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37

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

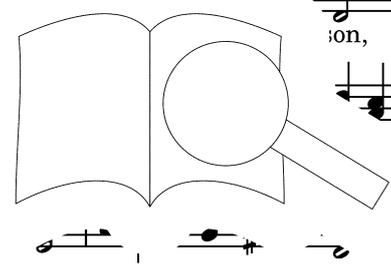
41

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

45

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

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4a. Gloria in excelsis Deo

Vivace

Tutti

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Continuo

Musical score for strings and woodwinds, measures 1-6. The score is in 3/8 time and G major. It features a rhythmic pattern of eighth and sixteenth notes in both staves.

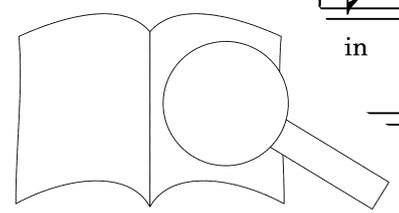
Musical score for strings and woodwinds, measures 7-12. The score continues the rhythmic pattern from the previous system.

Musical score for strings and woodwinds, measures 13-18. The score continues the rhythmic pattern from the previous system.

Musical score for strings and woodwinds, measures 19-24. The score continues the rhythmic pattern from the previous system.

Vocal score for Soprano I, Soprano II, Alto, and Tenor, measures 25-30. The lyrics are: Glo - ri - a in ex - cel - sis, in Glo - ri - a in ex - cel - sis, in Glo - ri - a in ex - cel - sis, in Glo - ri - a in ex - cel - sis, in.

Musical score for strings and woodwinds, measures 31-36. The score continues the rhythmic pattern from the previous system.

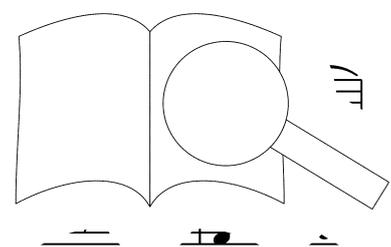


32

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

39

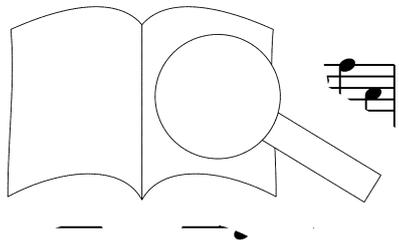
glo - ri - a in ex - cel -
 glo - ri - a
 glo - ri - a
 glo - ri - a
 ri - a



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

-Tr

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



60

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

67

glo - - ri - a in ex -

Archi

74

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

Tutti

81

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

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

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

111

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

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

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

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

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

115

119 Soprano I

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

123

lun - ta -

et in ter - ra pax ho - mi - ni

127

tis, ho-mi-ni-bus bo - - - nae vo-lun-ta - - - tis, in ter - ra
 tis, bo - nae vo - lun - ta - - -
 Tenore
 et in - ter - ra pax ho - mi - i - bus bo-nae vo - lun -

130

pax ho-mi-ni-bus bo - nae vo-lun-ta-tis, pax, pax,
 - - - tis, ho - mi-ni-bus bo - - - nae vo-lun - - - ti- in
 ta - tis, bo - nae vo - lun-ta -
 Basso
 et - ra pax ho - mi - ni -

133

ter - ra pax ho - mi - ni-bus bo - nae vo -
 Soprano II
 et in - ter - ra
 ter - - - ho - mi-ni-bus bo - nae vo-lun - ta - - - tis,
 - - - tis, ho - mi-ni-bus bo - - - nae vo -
 bu - vo-lun - ta - tis, bo - nae vo - lun - ta
 tr

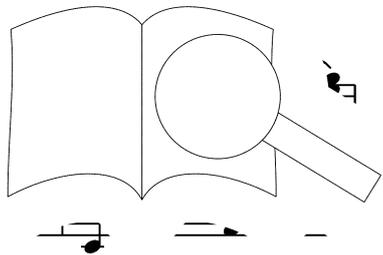
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- lun-ta - - - - tis, bo - nae vo - lun-ta-tis, bo-nae vo - lun-ta-tis,
 pax ho - mi - ni - bus bo-nae vo-lun - ta - - - - tis, bo - nae vo-lun-ta-tis,
 pax ho - mi - ni-bus bo-nae vo - lun-ta - tis, bo - nae vo-lun-ta - tis,
 - - - - - tis, bo - nae vo-lun-ta - tis,
 - - - - - tis, bo - nae vo-lun-ta

Bc

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



Soprano II

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

et in ter - ra pax ho - mi - ni -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, pax, pax, pax, pax ho -

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

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

+Tr

- ni - bus bo - nae vo - lun - ta -

bus bo - nae vo - lun

mi - ni - bus - - - - - tis,

mi - b r lun - ta - tis,

- - - - - tis,

tr

162

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, et -

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

bo - nae vo - lun - ta - tis, pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus bo - nae vo - lun - ta -

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

Bc Fl, Ob, Archi +Tr

166

in - ter - ra - pax, e - pax, et in - ter - ra -

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

in ter - ra pax, in ter - ra

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

pax, et in ter - ra pax,

5. Laudamus te (Soprano II)

VI solo

Violino solo
Archi
Continuo

Tutti

VI

3

Tutti

5

7

9

tr

11

au -

13

tr tr tr tr tr

da -

Archi

pp

VI

15

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

17

lau - da - - - te, be - ne -

19

di - - - - ad - - - o - ra - -

VI

21

glo -

23

ri - - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, ad - o -

25

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

27

tr *tr*

29

Lau -
Bc

31

te, be - ne - di - ci - mus te, -

33

glo - ri - fi - ca - mus_ te, glo - ri - fi - ca - - -

35

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

Bc

37

39

Ad - o -

Bc

41

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

glo -

43

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

45

- - - - - mus - te, ri -

47

da - tr tr tr tr

Archi

pp

VI

49

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

51

lau - da - - -

53

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

55

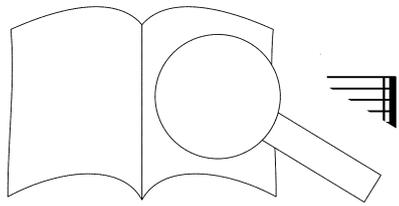
ri - - - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus

57

- o - ra - mu - - - mus te.

59

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11

ti - as a - - - - gi - mus

ti - as a - - - - gi - mus ti - bi,

gi - mus ti - bi, gra - - - -

gi - mus ti - bi pro - pter ma - gnam

14

ti - bi, gra - - - - ti - as

gra - - - - as - - - - gi - mus

ti - as a - - - - gra - - - -

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

17

a - - - - ti - - - bi pro -

ti - i. a - - - - ti - as a - - - - gi - mus

gi - mus ti - - - bi, - - - - gi - mus

am, gra - - - - mus

20

pter ma - gnam glo - ri - am tu -
 ti - - - bi pro - - - pter ma - gnam glo - - -
 ti - - - bi pro - - -
 ti - - - bi

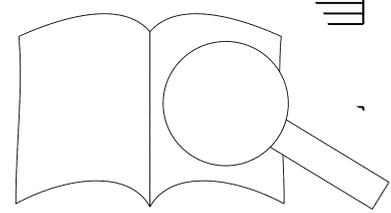
22

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

24

pter ma - - - - - ri - am tu - am, gra -
 glo - ri - - - - - gra - - - - - ti - as a - -
 - ri - am tu - am, gra - - - - - ti - as
 - ri - am tu - am, pro - pter ma - gnam

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27

ti - as a - gi - mus ti - bi pro - pter ma - gnam
 gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -
 a - gi - mus ti - bi, gra -
 gra - ti - as

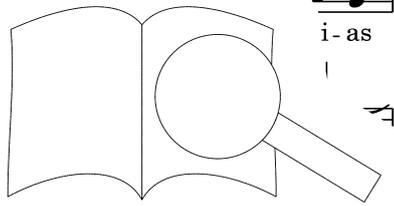
30

glo - ri - am tu - am, gra - ti - as a - gi - mus
 - am, gra - ti - as a - gi - mus
 - ti - as a - gi - mus ti - er in glo -
 a - gi - mus ti - pter ma - gnam glo - ri - am tu -

33

ti - gra - ti - as a -
 bi, - ti - as a - gi - mus
 am, gra - ti - as a - gi - mus
 gra -
 Tutti i - as

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7a. Domine Deus (Soprano I, Tenore)

Duetto

Flauto traverso
Archi
Continuo

Fl solo Archi con sord. Fl

pizz. simile

4

7

10

13

16 Sopran

Do - mi - ne Fi - li u - ni - ge - - -

Do - mi - ne De - - -

19

ni - te, Je - su Chri - ste al -

Bc

22

tis - si - me, _____

mni - pot - ens, _____

Fl

f

Archi

25

Do - mi - ne De - us, Rex co

Do - mi - ne Fi -

p

28

De - us Pa - ter o - mni - pot - ens, _____

ni - te, Je - su Chri - ste al

p

31

Do-mi-ne De - - us, - Rex coe - le - -

Do-mi-ne Fi - - li - - u - ni - ge - -

34

- - - stis, Do-mi-ne Fi

- - - ni - te, Do-mi-ne De - - us, - P - e

37

u - ni - ge - - e, Je - su Chri-ste al -

- - - stis, De - us Pa - ter o -

Archi

40

Do - - mi-ne Fi - li,

- ens, De - -

Fl Bc

43

Do - - - - mi-ne Fi - li u - ni-ge-ni-te, Je-su Chri-ste al-tis - si - me, Je - su
 - - - - mi-ne De - us, Rex coe-le-stis, De-us Pa - ter o-mni-pot-ens, De - us

Bc

47

Chri-ste al-tis - si - me. —
 Pa - ter o-mni-pot - ens. —

Fl

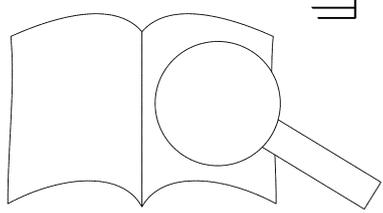
Archi

50

- us, Rex coe - le - stis, Do - mi - ni - ge - ni - te,
 Fi - li - u - ni - ge - ni - te, Do - mi - ni - ge - ni - te, Do - mi - ni - ge - ni - te,
 - - - - - coe - le - stis, De - us Pa - ter o -

53

- ste al - tis - si - me, Do - mi - ne Fi - li u - ni -
 - - - - - mni - pot - ens, —



56

ge-ni-te, Je - su Chri - ste al-tis-si-me, Je - su
 Rex coe - le - stis, De - us Pa - ter o-mni-pot-ens, De -

59

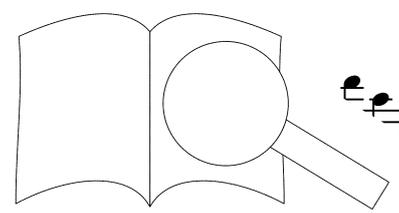
Chri - ste al - tis - si - me.
 - us Pa-ter o - mni - pot - ens.

62

Fl

65

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71

74

Do - - mi-ne De - us, A - gnus De - i,

Do - - mi-ne De - us, A - gnus D^e

Fl

p

77

Do - mi-ne De - - - us, A-gnus De gnus De - i,

Do - mi-ne De - us, A A - gnus De - i,

80

Fi

Do - mi-ne De - us,
Do - mi-ne De - us,
Archi Fl
p

A - gnus De - i, Do - mi-ne De - us, A - gnus De
A - gnus De - i, Do - mi-ne De - - -

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

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

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7b. Qui tollis

95 **Lente**

Soprano I

Soprano II

Alto

Tenore

Basso

2 Flauti traversi
Archi
Continuo

Pa - tris.

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

- - tris. Qui tol - lis pec - ca - - - ta

Archi senza sord.

Vc

100 Soprano II

Qui tol - lis per

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

mun - di, mi - se - re - re no -

tol - lis pec -

simile

104

- di, mi - se - re - re

- - re no - - bis,

- - re

- - ta mi

107

no - bis, qui tol - lis pec -
 mi - se - re - re, qui
 no - - - bis, mi - se - re - re,
 mi - se - re - re no - bis,

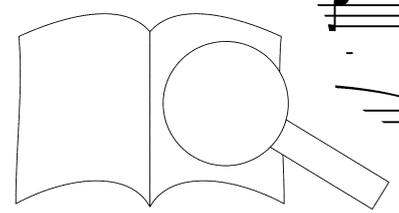
110

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

114

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

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117

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

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

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

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

120

mi - se - re - re no

no - bis, mi - se - re

no - bis, mi - se

mi - se - re - re

Qui

123

bis.

bis.

Qui - tol - lis pec -

tol - lis pec - ca -

pec - ca -

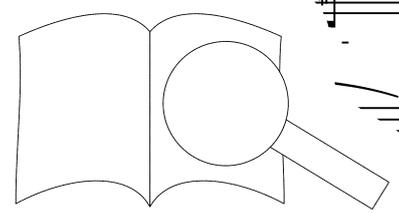
Qui

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

ci - pe de - pre - ca - ti - o - - - - - nem,
 pe de - pre - ca - ti - o - - - - - ne - - - - - stram,
 o - - - - - nem, ci - pe
 o - - - - - ram, de - pre -

o - - - - - stram, de - - - - - pre -
 de - - - - - o - - - - - nem, de - - - - - pre - ca - ti -
 ti - o - - - - - nem, de - pre - ca -
 - - - - - nem, de - pre -

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8. Qui sedes (Alto)

Obda solo

Oboe d'amore
Archi
Continuo

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27

dex - - - tram Pa - - - tris, mi - se - re - re no - bis.

31

36

40

Qui
Bc

44

se - Obda - - des ad dex - tram Pa - tris, mi -

48

- re no - bis,

52

- - - - - des ad dex-tram, ad dex - tram De - i -

Bc

pp

56

Pa - tris,

Archi Obda

f

61

- - - - - se - re -

66

re no - bis, mi - se - re - bis, qui - se -

71

Adagio

tr

- tram Pa-tris, mi - se - re - re no -

pp p pp p

VI

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76

Obda

79

- des ad dex - tram Pa - tris, mi - se - re - re - no - bis.

Bc

83

9a. Quoniam tu solus sanctus (Basso)

Cor solo

Corno da caccia
2 Fagotti
Continuo

5

13 Basso

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

18

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

lus Do - mi- tu so-lus san - - ctus

23

- - - - - mi-nus, tu so -

27

- ni - nus, tu so - lus san-ctus, so - lus

* Ossia-System = Version der autographen Partitur A / ossia staff = version of the autograph score A

32

Do-mi-nus; quo - ni - am tu so - lus san - ctus,

tu so - lus san - ctus,

tr

37

tu so - lus san - ctus, tu so - lus Do - m - - - - - nus,

tu so - lus san - ctus, tu so - lus Do - - - - - nus,

41

tu so - - - - - ctus, tu so - lus Do - mi -

Bc

45

tu so-lus Al -

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

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

- - su Chri - ste,
 Bc Cor, Fg

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tu so-lus — Al - tis-si - mus,

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

tis - si - mus Je - - - su
 so - lus Al - tis - - - su — Chri - ste,

- - - su
 - - - su Chri - ste, Je - - - su

Bc

90

san - ctus, -

tr

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

Fg *Bc* *Fg* *tr*

Cor

94

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

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

Bc *Cor, Fg*

99

- ctus,

- mi - nus,

- ctus, tu so - lu. - - - mi-nus,

104

- lus Al -

- lus Al -

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107

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

111

lus Al - tis - - si -
- mi - nus, tu so - lus Al - tis

115

mus, Je - su Chri -
mus, Je - su Chri - ste.
Bc Cor, Fg

120

9b. Cum Sancto Spiritu

128 **Vivace**

Soprano I
Soprano II
Alto
Tenore
Basso

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

3 Trombe
Timpani
2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Continuo

Fl, Ob

Tutti

This system of the musical score includes vocal parts for Soprano I, Soprano II, Alto, Tenore, and Basso, and an instrumental ensemble consisting of 3 Trombe, Timpani, 2 Flauti traversi, 2 Oboi, 2 Fagotti, Archi, and Continuo. The tempo is marked 'Vivace' and the starting measure is 128. The vocal lines begin with the lyrics 'Cum Sancto Spiritu, in gloria Dei Patris'. The instrumental parts feature a melodic line for Flute and Oboe and a rhythmic accompaniment for the rest of the ensemble.

131

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

This system continues the vocal and instrumental parts from the previous system. The vocal lines are shown with lyrics: 'tu, in gloria Dei Patris', 'in gloria Dei', 'tu, in glo-ri-', 'i', and 'Pa-'. The instrumental parts continue with their respective melodic and rhythmic lines. The score includes a large watermark 'PROBENPARTITUR' and a magnifying glass icon.

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

in glo-ri - a De - i Pa -
 tu, in glo-ri - a De - i P
 in glo-ri - a
 tu, in g⁷
 Pa -

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

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

- - - tris, in glo - ri-a

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

- - - tris, cum Sancto Spi-ri - tu, cum

Fl, Ob

- - - tris, in

De - i Pa

De -

- - - s, in glo - - - - -

in glo - - - - -

151

ri-a De-i Pa

Tutti

155

in glo - tris, in glo - tris, in glo

in glo - tris, in glo - tris, in glo

in glo - tris, in glo - tris, in glo

in glo - tris, in glo - tris, in glo

in glo - tris, in glo - tris, in glo

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

Pa - tris, a - men.
 Pa - tris, a - men.
 Pa - tris, a - - men.
 Pa - tris, a - men
 Pa - tris, a - n.

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

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171

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

175 Soprano I

Soprano II

Cum San-cto Spi - ri - tu, in glo -

men, a -

men, c - to ri - tu, in glo -

179

a - men, a -

Cum San - cto Spi - ri - tu, in glo -

men, cum San-cto Spi -

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

Cum Sa

183

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

186

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

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

Fl, Ob

Archi

A - - - men, sp. tu,
 A - - - - - gi - ri - tu,
 A - - - - - an-cto Spi - ri - tu,
 cum San-cto Spi - ri - tu,
 - - - - - en, cum San-cto Spi - ri - tu, +Tr

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

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

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

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

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

Tr

Pa - - - tris.

Pa - - - tris, in

Pa - - - tris, in

Pa - - - tris, in

in

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207

Cum San-cto Spi - ri - tu, in glo - - -

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

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

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

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

Fl, Ob, VI

211

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

in glo - - -

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

Cum San-cto Spi - ri - tu,

Cum San - cto Spi - ri - tu,

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

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

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

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

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

San-cto Spi-ri - tu,

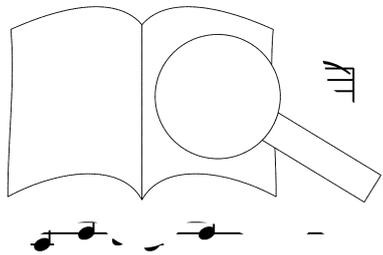
tris, cum San-cto Spi - ri - t - - - i Pa - - - tris, a -

a - men, a - - - - -

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

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

cto Spi - ri - tu, in glo - - - -



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

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

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239

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

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

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

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

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

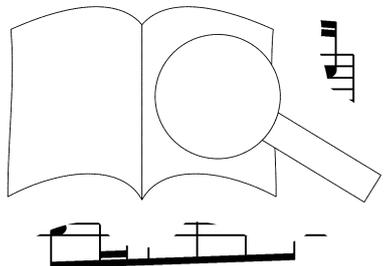
243

tris, in glo - - - - -

tris, in glo - - - - -

tris, a - - - - -

glo - - - - -



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

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

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II. Symbolum Nicenum

10. Credo in unum Deum

Tenore

Basso

Violino I
Violino II
Continuo

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

Cre - - -

5

Alto

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

9

Soprano I

Soprano II

Cre - - - in u - num De - um, in

De - - - do in u - num De - um, in u - num De - - num De - um, in u - num De - um. cre - do - - - um, in u - num De - - -

13

u-num De - um, in u - num De - um, cre - do, cre - do in -
do in u - num De - um, in u-num De - um, in
- - um, in u - num De - - - um, in u - - - num De -
in u-num De - um, in u - num De - um,
cre - do in u-num De - - - - um,

VII

17

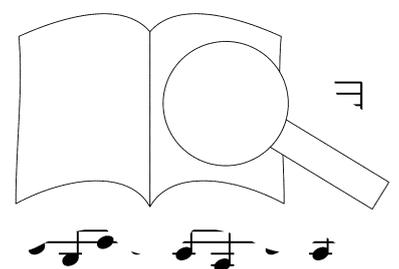
u-num De - um, - - - - um, cre -
u-num De - - - - um De - um, in u - num
cre - do in u - num De -
cre - - - - do in u - -
- um, cre - - do in u-num De do,

21

- do in u-num De - um, in u-num De - um,
 De - um, cre -
 um, cre - - - do in u - - num De -
 num De - - um, in u-num De - um, in u - num De - um.
 cre - do in u-num De - um,

25

cre - - - do in u - num
 - - do in u - num De - um, in u-num De -
 um, in u-num De - um, in u - num De - -
 - - um, cre - do in u - num De - -
 um, cre - do in u - - num, - - - num



De - um, cre - do in u-num De - um, cre - do in u-num De - um, —
 um, cre - do in u-num De - um, in u - num De -
 - - - um, in u - num De - um, cre - do in u -
 um, in u - num De - um, in u - num De - um, cre -
 De - um, in u-num De - - - - um,

— in u-num De - um, - do in u - num
 um, in u - num - do in u - num
 - num De - cre - do in u - num
 - m De - um, cre - do in u - num
 - - - - do in

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11. Patrem omnipotentem

Soprano I, II
 Alto
 Tenore
 Basso

Cre - do in u - num De - um,
 Cre - do in u - num De - um,
 Cre - do in u - num De - um,
 Pa - trem o - mni - pot - en - tem, fa - cto - rem coe - li et ter - - -

Ob, Archi

3 Trombe
 Timpani
 2 Oboi
 Archi
 Continuo

6

cre - do in u - num De - um,
 cre - do in u - num De - um,
 cre - do Pa - trem o - mni - pot - em, m coe - li et
 rae, fa - cto - rem coe - li et te - - - - rem coe -

11

in u
 Pa - re, n en - tem, fa - cto - rem coe - li et ter - - -
 ae, fa - cto - - - - rem coe - li et ter - - -
 l. cer - rae, vi - si - bi - - - li - um o - - - - li -

16

Pa - trem o - mni - pot - en - tem, fa - cto - rem
 rae, fa - cto - rem coe - li et ter - rae, fa - cto - - -
 rae, vi - si - bi - - - li - um o - mni - um, vi - si - bi - - - li - um o - -
 um,

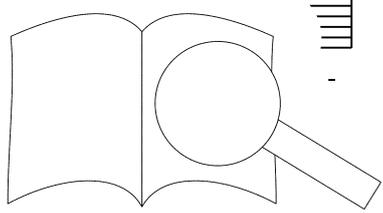
20

coe - li et ter - - - rae, fa - cto - - - coe -
 - rem coe - li et ter - rae, fa - cto - - -
 - mni - um, et in - vi - si - bi - li - um, fa - ct.
 Pa - trem o - mni -

25

li et ter - - - cto - - - rem coe -
 li et ter - - - vi - si - bi - - - li - um o - - - mni - um, et
 et ter - rae, vi - si - bi - li - um o - - - et
 - - - rae, fa - cto - - -

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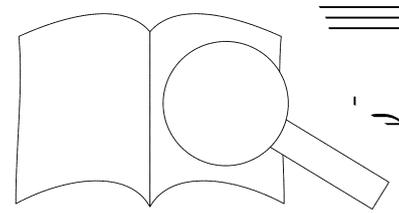
li et ter - rae, vi - si - bi - li - um o -
 in - vi - si - bi - li - um, fa - cto - rem coe -
 in - vi - si - bi - li - um, fa - cto - rem, fa - cto - rem coe - li et -
 li et ter - rae, fa - cto - rem coe - li et

Tr

- - - mni - um et
 li et ter - rae, vi - si - bi - et
 ter - rae, vi - si - bi - li - um et
 ter - rae, vi - si - bi - li - um et in - vi - si - bi - li -

- - mni - pot - en - tem, fa - cto - rem coe - li et
 in - li - um, cre - do
 bi - li - um, cre - do
 in - vi - si - bi - li - um,

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ter - - - rae, fa - cto - - - rem coe - li et ter -

Pa-trem o - mni-pot - en - tem, fa - cto - rem coe - li et ter - -

in u - num De - um, Pa-trem o -

in u - num De - um,

48

rae, fa - cto - - - rem coe - - li

rae, fa - cto - - - rem coe te. si -

mni - pot - en - tem, fa - cto - rem coe - - - rae, fa -

cre - do in u - num De trem o - mni-pot - en -

53

bi - li - um o

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

- rem coe - li et ter - - - rae in - si -

o - rem coe - li et ter - rae,

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