Johann Christian

BACH

Gloria in G

Gloria in G major

Warburton E 4

für Soli (SATB), Chor (SATB)
2 Flöten, 2 Oboen, Fagott, 2 Hörner
3 Violinen, 2 Violen, Violoncello und Basso continuo

for soli (SATB), choir (SATB)
2 flutes, 2 oboes, bassoon, 2 corni
3 violins, 2 violas, violoncello and basso continuo

herausgegeben von / edited by
Traugott Fedtke

Stuttgarter Bach-Ausgaben
Urtext

Partitur / Full score

Carus 38.109

Inhaltsverzeichnis

Vorwort und Revisionsbericht III
Preface VII

Gloria

I. Gloria in excelsis Deo 1
II. Laudamus te 46
III. Gratias agimus 76
IV. Domine Deus 108
Va. Qui tollis (Aria) 147
Vb. Qui tollis (Coro) 181
Vc. Suscipe deprecationem 184
VI. Qui sedes 203
VII. Quoniam 237
VIII. Cum Sancto Spiritu 266

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 38.109), Chorpartitur (Carus 38.109/05),
komplettes Orchestermaterial (Carus 38.109/19).

The following performance material is available for this work:
full score (Carus 38.109), choral score (Carus 38.109/05),
complete orchestral material (Carus 38.109/19).

Vorwort

Johann Christian Bach, der „Mailänder" oder „Londoner" Bach, wie er später genannt wird, wurde am 5. September 1735 als 11. Kind aus Johann Sebastian Bachs zweiter Ehe mit Anna Magdalena in Leipzig geboren. Der hochbegabte Christian war Johann Sebastians Lieblingssohn. Die künstlerischen Eindrücke, die Christian als Kind in seinen Leipziger Jahren empfing, wirkten in seinem ganzen Leben und Schaffen nach, obwohl die musikalische Ausbildung beim Vater geringer war als die seiner Brüder. Christian war noch nicht ganz 15 Jahre alt, als der Vater starb. 1750 nahm Carl Philipp Emanuel ihn in seine Berliner Familie auf und unterwies ihn nicht nur in der Komposition, sondern erzog ihn auch zu einem glänzenden Klavierspieler. In Berlin trat er durch Emanuel in engere Beziehungen zu preußischen Hofmusikern wie Benda, Graun, Kirnberger, Quantz und Agricola, die ihm musikalisch bedeutsame Anregungen vermittelten. Noch stäker beeindruckte ihn jedoch in Berlin die Begegnung mit der italienischen Oper. Als Agricola – ein Schüler seines Vaters – 1751 die italienische Sängerin Molteni heiratete, verschaffte ihm diese mit Empfehlungen aus Berliner Opernkreisen eine Verbindung zum Grafen Agostino Litta in Mailand. Etwa um 1755 siedelte Christian nach Italien über und wurde Hauskapellmeister und -komponist beim Grafen Litta. Dieser erkannte die große Begabung Christian Bachs, gewährte ihm Urlaub und ein großzügiges Stipendium, um bei dem berühmten Franziskanerpater Giovanni Battista Martini (1706–1784) in Bologna weitere Kontrapunktstudien betreiben zu können. Diese Studien wurden prägend für Christians Stilentwicklung in den nachfolgenden Jahren. Von Martini erhielt Christian offenbar auch die Anregung, Musik für den katholischen Gottesdienst zu komponieren. In schneller Abfolge entstanden Motetten, ein Te Deum, ein Magnificat, ein Requiem, Oratorien, Messen und großangelegte Messeteile, wie das hier zum ersten Mal veröffentlichte Gloria in G-dur.

Während ein Teil der kirchlichen Werke schon in den ersten Mailänder Jahren entstand, – es wurden am 2. Juli 1757 im Hause des Grafen Litta in Mailand ein Requiem, ein Kyrie und ein Dies irae für Doppelchor und Orchester aufgeführt, Werke, die einen Monat später unter der Leitung von Jesuiten-Patres in der Kirche S. Fedele wiederholt wurden – dürfte der Hauptteil seines kirchlichen Schaffens während seiner Amtszeit als Domorganist in Mailand (1760–1762) entstanden sein. Dort wirkte er neben G. B. Corbelli als Nachfolger des verstorbenen Michelangelo Caselli (Almanach „Heiliges Mailand" 1761).

Um diese Stellung antreten zu können, trat Christian Bach zum katholischen Glauben über. Seine kirchlichen Kompositionen legte er Padre Martini zur Begutachtung vor und berichtete ihm nach Bologna über deren Aufführungen, wie aus verschiedenen Briefen an Martini hervorgeht. Bereits in den Jahren 1761–62 wurden auch drei Opern Bachs in Mailand, Turin und Neapel mit großem Erfolg aufgeführt neben zahlreichen Werken konzertanter Musik. In Italien nannte Christian sich Giovanni, später in London John Bach. Gerade diese Opern aus der Mailänder Zeit brachten ihm eine Anstellung als Hauskomponist am King's Theatre in London ein, wohin er 1762 übersiedelte. 1763 wurde er Musikmeister der Königin. In London wurde er als Komponist von Opern, konzertanter und symphonischer Musik wie als Pianist gefeiert. Beginnend um 1770 konnte er sich im harten Konkurrenzkampf nicht mehr durchsetzen. Er geriet in wirtschaftliche Schwierigkeiten, die ihn auch gesundheitlich zerrütteten. Am Neujahrstag 1782 starb er in London – von der Musikwelt nahezu vergessen – in verarmten Verhältnissen.

Mit Johann Sebastian Bach hatte der Hochbarock seinen Kulminationspunkt erreicht. Der Sohn Christian wandte sich einer leichteren Schreibweise zu. Dadurch wurde er zu einem der wichtigsten Anreger des neuen frühklassischen Stils. Selbst Haydn und Mozart sind noch von Christian Bachs Kompositionen stark beeinflußt worden. Mozart bekannte dankbar, viel von ihm gelernt zu haben.

Christian Bach und der junge Mozart übernahmen in ähnlicher Weise die musikalischen Anregungen Italiens. Nicht der erhitzte neapolitanische Stil war ihr Leitbild, sondern ein klassischer italienischer Stil, der Ruhe und edle Größe ausstrahlte. Sein Kennzeichen waren die italienische Kantilene und ein durch aristokratischen Geschmack temperierter Ausdruck. Hinzu kam die Einbeziehung der Polyphonie, die Christian Bach – wie später auch Mozart – bei Padre Martini gelernt hatte. Hier entfaltete er allerdings eine freiere Behandlung, während Martini noch der strengen polyphonen Richtung in der katholischen Kirchenmusik angehörte.

In Bologna, wo Martini lebte, hatte sich zum Ende des 17. Jahrhunderts auch ein eigener Oratorientypus herangebildet, dessen Anlage eine einzigartige künstlerische Manifestation katholischen Zeitempfindens darstellte. Weltmännische Religiosität und Reichtum an berückenden Details im Hinblick auf dekorative Wirkung sind die äußeren Kennzeichen, die gleichzeitig eine Stilwende ankündigen. Durch eingeflochtene Bravourarien, Duette und Terzette nehmen diese Werke eine Zwitterstellung zwischen Oratorium und Oper ein. Weiteres Kennzeichen des Bologneser Oratorientypus ist die Einbeziehung des Instrumentalapparates in illustrativer, tonmalerischer Hinsicht. Aus solchen Elementen entwickelte sich schließlich die große oratorische Konzertform. Daß Christian Bach in diesem Oratorientypus etwas seiner ganzen Veranlagung Entsprechendes vorfand, zeigt sein Gloria in G-dur.

Im 18. Jahrhundert war der gregorianische Choral fast aus dem Hochamt verschwunden, auch in Oberitalien. Die Messen jener Zeit bestanden vielfach nur noch aus Kyrie, Gloria oder Credo, wobei jeder Satz der Messe für sich allein bereits oratorische Form angenommen hatte. Diese ausgedehnten Kompositionen wurden über das ganze Hochamt verteilt.

In Bachs Gloria läßt sich noch die Anwendung barocker Satzmuster feststellen. Obwohl gelegentlich schon Crescendi auftreten, herrscht noch eine differenzierte Terrassen- und Echodynamik vor, sowohl in den originalen dynamischen Bezeichnungen als auch in der Instrumentation. Ebenso spielt der dem traditionellen Kirchenstil verhaftete Generalbaß eine bedeutsame Rolle. Ihm ist oftmals noch – wie im Barock – die harmonische Stütze übertragen, ohne welche die übrigen Stimmen allein keinen Vollklang erreichen würden. Das Instrumentarium kirchlicher Kompositionen in der Neapolitanischen und Mailänder Schule beschränkt sich in damaliger Zeit fast ausnahmslos auf Streicher und Generalbaßfundament, wobei die Viola oft die Bässe oktaviert. Hinzu treten verstärkende Oboen, gelegentlich noch zwei Trompeten und Pauken oder Hörner, je nach Anlage des betreffenden Werkes. Die Einflüsse der Mannheimer Schule, die den Generalbaß und die Terrassendynamik abschafft, Crescendo und Decrescendo einführt, die Hörner als „Orchesterpedal" verwendet und Klarinetten in den Orchesterapparat einbezieht, sind in Christians Gloria noch nicht zu finden. Solche Einflüsse machen sich erst in seinen späteren Werken, in Opern, Kammer- und symphonischer Musik der Londoner Zeit bemerkbar. Sie bereiten durch Einführung des „galanten Stils" in der Orchesterbehandlung die Wiener Klassik vor.

Als Entstehungszeit für Christian Bachs Gloria in G-dur kann man die Mailänder Jahre 1760–1762 annehmen. Bach hatte im Juli 1757 in der Casa Litta in Mailand Teile seiner „Messa da Requiem" mit einem Ensemble von 64 Musikern aufgeführt. Im Mailänder Dom ist das Gloria wahrscheinlich nie aufgeführt worden, da im Domarchiv keine Komposition von Christian Bach registriert ist. Überhaupt war die Aufführung von geistlicher Musik mit Orchester in den Kirchen verboten, wenn sie von weltlichen Dirigenten geleitet wurde. Im Dom war sie nur erlaubt, wenn Patres diese Werke leiteten. In anderen Kirchen Mailands sind Aufführungen Christian Bachscher Kirchenmusik bezeugt.

Die Thematik der einleitenden Symphonia des Gloria in G-dur umspannt nicht nur als Bindeglied den Eingangschor „Gloria in excelsis", sondern auch den Schlußchor „Cum Sancto Spiritu". Werden im Eingangschor Sopran-, Alt- und Tenorsolo alternierend mit dem Chor eingesetzt, so sind es beim Schlußchor Sopran- und Altsolo, die in die Chorabschnitte gliedernd eingefügt sind. Das „Laudamus"-Duett für Sopran- und Tenor-Solo mit seinen ausgeprägten Koloraturen hat fast opernhafte Züge, während das Alt-Solo im „Gratias agimus" kantabel-schlichter gehalten ist. Wiederum einen Kontrast dazu stellt das feurige „Domine Deus" -Terzett (Sopran-, Alt- und Baß-Solo) mit seinen synkopierten und komplementären Rhythmen dar.

Das „Qui tollis" vertont Christian Bach zweimal, als zartinniges Sopran-Solo mit instrumentalen Solopassagen und als kurzen homophon gehaltenen Chorsatz, welcher in seinem verdichteten, eindringlichen Charakter deutlich barocken Vorbildern folgt. In der sich anschließenden großen Chorfuge „Suscipe" zeigt sich eine vollkommene Behrrrschung kontrapunktischer Mittel (Durchführung, Umkehrung der Themen, Engführung). Hier bricht der Geist seines großen Vaters Johann Sebastian durch. Die beiden großen Arien, das „Qui sedes" für Tenor-Solo mit konzertierender Orgel und das „Quoniam" für Baß-Solo lassen wieder das Vorbild von Opernarien der damaligen Zeit erkennen. Während sich in früheren Meßkompositionen die Soli in den Bau des Gesamtsatzes eingliederten, wird bei Christian Bach die solistische Partie im Sinne der Neapolitanischen Schule verselbständigt. Das Orchester beteiligt sich mit längeren Vorspielen und rauschendem Figurenwerk.
In den elf Sätzen des Werkes gelingt es Christian Bach, Kompositionstechnik und Ausdruckskraft des Barock mit dem Wohlklang einer italienischen Kantilene zu vereinen. So entstand ein Werk, das gleichsam einen Bogen über die grundverschiedenen Stilepochen des 18. Jahrhunderts zu spannen vermag.

Die Patres von Kloster Einsiedeln (Schweiz) übernahmen 1762 das Kollegium in Bellinzona. Die Musiker unter ihnen benutzten die Gelegenheit, sich im nahe gelegenen Mailand Autographen oder Kopien von italienischen Kompositionen zu besorgen. „Was irgend Schönes oder Neues" – so schreibt Pater Gall Morell, der Begründer der Musikbibliothek im Stift Einsiedeln, – „in den heiligen Hallen zu Mailand, Como, ja selbst in Loretto erklang, das mußte bald darauf im Tempel zu Maria Einsiedeln erklingen." So gelangten durch die Patres das Manuskript der Partitur und der vollständige Stimmensatz des G-dur-Gloria von Christian Bach in die Bibliothek des Stiftes Einsiedeln.

In Einsiedeln wurde das Gloria – zumindest teilweise – vermutlich vor 1789, also vor der französischen Revolution aufgeführt, weil damals der italienische Geschmack in der Kirchenmusik des Klosters vorherrschend war. Das geht auch aus der Tatsache hervor, daß einzelne Orchesterstimmen im Kloster ergänzt worden sind. Nach 1789 dürfte es keine Aufführung mehr gegeben haben, weil die Mönche fliehen mußten. Die Aufführungen der Kirchenmusik mußten unterbleiben. Erst nach 1810 begann man wieder, die Kirchenmusik in den Gottesdienst einzubeziehen. Aus dieser Zeit stammen in sogenannten Kapellmeisterbüchern erste Aufzeichnungen über die verwendeten Kompositionen im Gottesdienst. Zunächst wurde die Tradition vor der Revolution, also die Verwendung italienischer Kompositionen wieder aufgenommen. Dann taucht der Name Bach öfter auf: „Kyrie di Bach", „Magnificat di Bach", „Laudamus te di Bach", „Te Deum di Bach" etc. Zwar erscheint das „Gloria" nicht in den Aufzeichnungen, jedoch bestand damals der Brauch, oftmals nur einzelne Sätze eines Gloria als sogenannte „italienische Messe" aufzuführen. Aus diesen Berichten, die der jetzige Leiter der Musikbibliothek im Kloster Einsiedeln, Pater Lukas Helg, dem Herausgeber übermittelte, dürfte es als ziemlich sicher gelten, daß auch das „Gloria in G" mindestens teilweise in Einsiedeln aufgeführt worden ist. Über eine Gesamtaufführung des G-dur-Gloria gibt es keinen Nachweis.

Für mancherlei wichtige Auskünfte und Anregungen, die zur Edition von Bachs Gloria führten, hat der Herausgeber Pater Kanisius Zünd (+), dem früheren Leiter der Musikbibliothek im Stift Maria Einsiedeln, zu danken, ebenso dem jetzigen Leiter der Bibliothek, Pater Lukas Helg, der, stets hilfsbereit, die teilweise nicht verwendbaren Mikrofilme, die eine Fotokopieranstalt gefertigt hatte, auszutauschen half und dadurch erst die Übertragung nach dem Autograph ermöglichte, und der zusätzlich interessante Angaben über die Aufführungen im Kloster Einsiedeln machte. Besonderer Dank gilt Dott. Luigi Inzaghi in Baranzate, der mir wertvolle Angaben über die Aufführungen in Mailand machte und darüber hinaus mitteilte, daß sich in der Biblioteca „Angelo Mai" in Bergamo unter der Signatur Fald. 261 noch ein weiteres Exemplar des Gloria befindet. Es handelt sich dabei um eine handschriftliche Partitur und 21 handgeschriebene Stimmen für Soli, vierstimmigen Chor und Orchester, die zwar erst 1772 nach Bergamo gekommen sind, jedoch offenbar schon in Bachs Lehrzeit bei Padre Martini entstanden und als Entwurf zu dem in Einsiedeln befindlichen Manuskript von Partitur und Stimmensatz anzusehen sind. Auf dem Titelblatt der Partitur aus Bergamo befindet sich der Vermerk „Bolognesi $\frac{2}{1}$ ", was darauf hindeutet, daß das Manuskript sich ursprünglich in der Bibliothek Bologna befand und erst später nach Bergamo gelangt ist.
Es ist dieses das einzige G-dur-Gloria, das sich in Italien befindet.
Endlich danke ich herzlich meinem Freund und Kollegen Prof. Theodor Jakobi von der Hochschule für Musik in Berlin, der mir durch seine langjährige Erfahrung und Praxis wichtige Hinweise für die Übertragung der Horn-Stimmen in die heute gebräuchliche Notation geben konnte.

Möge die Erstausgabe von Johann Christian Bachs Oratorium „Gloria in excelsis Deo" dazu beitragen, nicht nur ein Werk von besonderer Schönheit und Größe unserer Konzert- und Oratorienliteratur hinzuzufügen und unseren Chören ein überaus dankbares Arbeitsgebiet zu erschließen, sondern auch dem geistlichen Schaffen Christian Bachs die gebührende Achtung widerfahren zu lassen.

Berlin, im Sommer 1979 Traugott Fedtke

Kritischer Bericht

Quelle: Stift Einsiedeln, Musik-Bibliothek
Signatur: 388.06 Partitur (Autograph), Querformat,
31 cm breit
23 cm hoch
389.04 Stimmensatz, größtenteils autograph
26,5 cm breit
39,5 cm hoch

Titel: Gloria in excelsis
del Sig. Gio[vanni] Bach
a Quattro Concertata
con Sinfonia

Die autographe Partitur hat – von oben nach unten gelesen – auf 12 Notensystemen folgende Anordnung: Violine I, Violine II, Oboe I, Oboe II, Horn I, Horn II, Viola. Chorsatz: Sopran, Alt, Tenor, Baß. Bassi: Violoncello, Contrabaß, Orgel.

In der Partitur, deren Sätze durchlaufend paginiert sind, fehlt das Sopran-Solo „Qui tollis" (Nr. V a). Dieser Satz wurde aus den Originalstimmen spartiert.

Die Partitur des Schlußchores „Cum sancto spiritu" (Nr. VIII) Seite 134 bis 146 des Manuskriptes, die offenbar verloren gegangen ist, wurde von einem späteren Schreiber flüchtig ergänzt. Sie enthält ohne Tempobezeichnung und Überschrift auf den oberen vier Systemen den Streichersatz, wobei Instrumentalangaben fehlen. Die folgenden vier Systeme bringen – ebenfalls ohne nähere Bezeichnung – den Chorpart ohne Textunterlegung. Darunter befindet sich auf einem eigenen System der bezifferte Generalbaß. In dieser nachgeschriebenen Partitur fehlen außer dem Chortext Oboe I, Oboe II, Horn I, Horn II. Da auch dieser Satz in den Stimmen vollständig erhalten ist, konnte er dort lückenlos entnommen werden.

Im Konzept-Autograph wendet Bach Schreibökonomie an. Unisono geführte Stimmen werden nicht durchgehend ausgeschrieben, „piano" und „forte" stehen meist nur in 1–2 Stimmen. Bei homophonen Chorpartien erfolgt die Textierung nur in einer Stimme.

Der autographe Stimmensatz enthält folgende Vokal- und Instrumentalstimmen:
Soli: Canto, Alto Solo, Tenore, Basso
Chor: Canto di Conc[er]to, Alto di Conc[er]to, Tenore di Conc[er]to, Basso di Conc[er]to.
Orchester: Violino Primo obligato, Violino Secondo obligato, Violino Terzo obligato, Viola, Viola Seconda obligato, Violoncello obligato, Contrabasso, Oboe Primo obligato, Oboe Secondo obligato, Corno Primo, Corno Secondo, Organo, Organo obligato per Violoncello.

Die Stimmen der Violine III und der Viola II sind späteren Datums. In der Partitur sind beide Violen enthalten.
Die Stimme für Violine III ist nur im Stimmensatz enthalten.
Flöte I und Flöte II befinden sich sowohl in der Partitur als auch im Stimmensatz in den Exemplaren von Oboe I und Oboe II. Sie sind darin jeweils als „Traversieri" gekennzeichnet.

Eine Sonderstimme für das Fagott ist dem Stimmensatz nicht beigefügt. Alter Aufführungspraxis entsprechend geht jedoch das Fagott mit den „Bassi" konform, sobald Holzbläser beteiligt sind. Daher wurde das Fagott – dieser Aufführungspraxis entsprechend – in die Partitur übernommen und unter die Holzbläser gelegt. Der Orgelpart ist nur in Nr. I, Nr. II, Nr. V b, Nr. V c und Nr. VIII beziffert. Die übrigen Sätze sind unbeziffert. Akzidentien in der Bezifferung, in der Quelle meist *vor* der Zahl, werden in der vorliegenden Ausgabe stets nachgestellt. Die Stimme für Organo obligato per Violoncello in Nr. Va scheint eine spätere Ergänzung zu sein.

Als Tasteninstrument für den Continuosatz schreibt Bach in der Partitur ausdrücklich die Orgel vor. Der in den Sätzen II (Laudamus), V a (Qui tollis) und VI (Qui sedes) teilweise konzertierende und in Akkord-Figuration ausgeführte Continuo-Part kann auch auf einem Orgel-Positiv gespielt werden, zumal dieses Instrument gerade in italienischen Kirchen viel verwendet wurde.

Die Hörner haben folgende Notation:

Horn I:	Nr. I a und Nr. I b in G	im Baritonschlüssel
	Nr. II in E B	im Baßschlüssel
	Nr. IV in C	im Violinschlüssel
	Nr. Va in E♭	im Baßschlüssel
	Nr. Vb in B	im Tenorschlüssel
	Nr. V c in B	im Tenorschlüssel
	Nr. VII in B	im Tenorschlüssel
	Nr. VIII in G	im Baritonschlüssel
Horn II:	Nr. Ia und Nr. I b in G	im Baritonschlüssel
	Nr. II in Dis	im Baßschlüssel
	Nr. IV in C	im Violinschlüssel
	Nr. V a in Dis	im Baßschlüssel
	Nr. V b in B	im Tenorschlüssel
	Nr. V c in B	im Tenorschlüssel
	Nr. VII in B	im Tenorschlüssel
	Nr. VIII in G	im Baritonschlüssel

In der vorliegenden Ausgabe sind alle Hornstimmen für die heute gebräuchlichen Hörner in F umgeschrieben. Lediglich für Nr. IV wurden die C-Hörner beibehalten.

Im Partiturautograph sind Artikulationsangaben, Textunterlegungen und Betonungsstriche oftmals nur flüchtig eingetragen, so daß sie mehrdeutig oder mißverständlich sind. In der Regel ist jedoch aus einer der beiden Quellen – meistens aus den Stimmen – ersichtlich, wie die betreffende Stelle zu lesen ist. In dieser Edition wurden analoge Artikulationsbögen und Betonungsstriche stillschweigend ergänzt.
Zusatz des Herausgebers ist nur der ausgesetzte Generalbaß.
Die dynamischen Vortragsbezeichnungen sind original. Der Betonungsstrich (ˈ) über den Noten bedeutet kein Staccato, sondern einen betonten, von den Nachbartönen abgesetzten Klang, der bei den Streichern durch einen kurzen Bogenstrich erzielt werden muß. Ein Bindebogen über Noten gleicher Tonhöhe bedeutet Portato-Spiel.
Im Vergleich der Partitur mit dem Stimmensatz wurden folgende fehlerhafte Details geändert:

Verzeichnis der verwendeten Abkürzungen:
Ob. = Oboe; Fag. = Fagotto; Cor. = Corno; V. = Violino; Va. = Viola; Vc. = Violoncello; Bc. = Basso continuo; Cb. = Contrabasso; S = Soprano; A = Alto; T = Tenore; B = Basso

Takt	Stimme	Zählzeit	Bemerkung
I b. Gloria			
99	S., T	1. und 2. 4tel	Phrasierung wurde in diesen beiden Stimmen dem Chorbaß, der richtig phrasiert, angeglichen.
119	V. II	3. 4tel	Vor letzter 16tel Note fehlt ein ♯ in der Quelle
155	V. II	1. 4tel	Vor 16tel Note d" fehlt ein ♮ in der Quelle
178	T		in der Quelle fehlt ein ♭
178	Ob. II		in der Quelle fehlt ein ♭
179	Ob. II		Fälschlich b' notiert, die Note muß g' heißen
180	Ob. I		Vor e" fehlt das ♭
180	V. I		Vor e" fehlt das ♭
187	V. I+II, S, B		Fehlt jeweils ein ♭
188	Ob. I		Vor e" fehlt ein ♭
188	B, Bc.		Vor H fehlt ein ♭
189	Ob. II		Vor h' fehlt ein ♭
189	B, Bc.		Vor H fehlt ein ♭
190	Va., Bc.	1. 4tel	Vor 1. 8tel h und H fehlt ein ♭
196	V. I + A	1. 4tel	Fehlt vor h' und h" jeweils ein ♭
197	V. I	2. 4tel	Fehlt vor h' und h" jeweils ein ♭
197	S	1. 4tel	Vor h' fehlt ein ♭
202	V. I	3. 4tel	Vor 16tel Note a" fehlt ein ♭

II. Laudamus te

1	ff Streicher		Die Bögen über Sextolen u. Triolen bedeuten kein von Bach gefordertes Legato
51	V. I	1. 4tel	Fälschlich 16tel Note es'' statt d'' notiert
94	Cb.	1. 4tel	Fälschlich als es notiert, die Note muß f heißen

III. Gratias agimus

7	Ob. I	1. 4tel	Fälschlich g'' statt f'' notiert
42	A	2.–4. 4tel	In der Alto-Solo-Stimme steht die zweite Silbe von „propter" auf dem vierten 4tel, entgegen der Partitur. Der Bogen ist als Phrasierung gedacht.
81	V. I	2. 4tel	Fälschlich f'' statt d'' notiert
89	V. II	2. 4tel	Fälschlich a' statt b' notiert
95	A	4. 4tel	8tel und 2 16tel um einen Ton zu hoch notiert
116	Bc.	1.–4. 4tel	Fälschlich c notiert, die Noten müssen A heißen

IV. Domine Deus

48	Ob. I	1. 4tel	Vor letzter 16telnote f'' fehlt ein ♯ in der Quelle
56	V. II	3. 4tel	Fälschlich 1. 16telnote d'' notiert, es muß e'' heißen
101	Ob. I	2. 4tel	Fälschlich als d''' notiert, die Note muß h'' heißen
155	Bc.	3. 4tel	8telnote fälschlich als H notiert, muß A heißen
162	V. II	3. 4tel	8telnote fälschlich als a' notiert, muß f' heißen
194	Ob. I	2. 4tel	1. 8telnote fälschlich als es'' notiert, muß g'' heißen

V a Qui tollis

55	V. II	1. 4tel	Vor 1. 8telnote a fehlt ein ♮ in der Quelle
107	Vc.	1. 4tel	Fälschlich als es notiert, muß g heißen

V b

10	Chor	2.–4. 4tel	Über den Stimmen steht vom 2.–4. 4tel ein Phrasierungsbogen, der im Alt, Tenor und Baß einheitlich von der 3. zur 4. 4telnote wegen der Textverteilung gezogen wurde.

V c Suscipe deprecationem

10	Bc.	3. 4tel	Vor 8telnote e fehlt ein ♮ in der Quelle
13	V. I	4. 4tel	Letzte 8telnote fälschlich als es'' notiert, muß e'' sein
14	A	1. 4tel	2. 8telnote muß e' heißen, es fehlt das ♮
23	Cb.	2. 4tel	Fälschlich zwei 16tel statt zwei 8tel notiert
28	T	2. 4tel	Vor 1. 16telnote e' fehlt das ♮
28	A	1. 4tel	Vor 2. 8telnote e' fehlt das ♮
76	S	1. 4tel	Vor 2. 8telnote e'' fehlt das ♮
78	A	2. 4tel	Vor 1. 16telnote e' fehlt das ♮

VI. Qui sedes

15	V. II	2. 4tel	Vor letzter 8telnote d'' fehlt in der Quelle ein ♯
56	T	1. 4tel	2. 8telnote fälschlich als e' statt fis' notiert
70	V. II	1. 4tel	Vor 1. 8telnote g' fehlt in der Quelle ein ♯
71	T	2. 4tel	In Partiturautograph fälschlich statt notiert
87	T	1. 4tel	Letzte 8telnote falsch als cis' notiert, sie muß a heißen
110	V. I	2. 4tel	1. 8telnote fälschlich als ais'' notiert, es muß gis'' sein
117	Bc.	2. 4tel	Alle 4 16tel waren einen Ton zu hoch notiert
146	Bc.	1. 4tel	Vor Vc./Cb. h wurde ein ♭ ergänzt
164	Bc.	1. 4tel	1.+2. 16tel fälschlich g''+g'' notiert statt g''+h''

VII. Quoniam tu solus

3	Bc.	4. 4tel	Letzte 8telnote fälschlich F statt A notiert
8	Va. I	1. 4tel	1. 8telnote wurde, wie in Takt 48 richtig notiert, analog von b in d' geändert
18	V. I	1. 4tel	Vor e' fehlt ein ♮
30	V. I, II	3. 4tel	Vor a fehlt in der Quelle ein ♭
38	Ob. I, II, Fag. V. I, II	2. 4tel	f wurde den übrigen Stimmen entsprechend hinzugefügt
38	H. I, II	4. 4tel	f wurde den übrigen Stimmen entsprechend hinzugefügt
41	B	4. 4tel	Fälschlich als b notiert, es muß a sein
55	Va. I, II	1. 4tel	Im Partitur-Autograph steht fälschlich f statt p
66	V. I	3.+4. 4tel	Fälschlich als 16tel notiert, es müssen 8tel sein
92	V. I, II	1. 4tel	Letzte 8telnote falsch a' notiert, es muß f' sein
93	Va. I, II	1. 4tel	p wurde den übrigen Stimmen entsprechend hinzugefügt
94	Ob. II, Va. II	3. 4tel	hatten bei gleichen Tönen den Rhythmus , der dem in Ob. I und Va. I stehenden Rhythmus angeglichen wurde
110	V. II	1. 4tel	1. 8telnote fälschlich als es' notiert, es muß f' sein

VIII. Cum sancto Spiritu

9–11	V. I, II	1.+2. 4tel	Alle Vorschläge in nachgeschriebener Partitur falsch als „Forte" notiert
14	V. I, II	1.–3. 4tel	Betonungsstriche analog ergänzt
17	V. II	1. 4tel	1. 8telnote fälschlich als h'' notiert, es muß g'' sein
18	Bc.	1. 4tel	Generalbaßbezifferung über 1. 8telnote 6 falsch
20+21	Bc.	1.+3. 4tel	Generalbaßbezifferung in nachgeschriebener Partitur unvollständig
26	V. II	1. 4tel	poco sciolto ergänzt
44	Ob. II	1. 4tel	Vor c'' fehlte ein ♯
51	B	1. 4tel	Fälschlich als a notiert, es muß h sein
64+65	B	2.+3. 4tel	Fehlt in nachgeschriebener Partitur, wurde nach Stimmensatz ergänzt
65	B	1. 4tel	fehlt in nachgeschriebener Partitur, wurde nach Stimmensatz ergänzt
77	A	1. 4tel	Fälschlich als g' notiert, es muß fis' sein
96	T	1. 4tel	Fälschlich als d' notiert, es muß h sein

Preface

Johann Christian Bach, also known as "The Milan Bach" or "The London Bach", was the eleventh child of Johann Sebastian Bach's second marriage to Anna Magdalena. The highly gifted Johann Christian was born on the 5th September, 1735 in Leipzig and later became the favourite son of Johann Sebastian. Artistic impressions imbibed during his childhood in Leipzig had a lasting effect on his life and work, although the musical education he received from his father played less of a role than that acquired from his brothers. Johann Christian was not quite fifteen years old when his father died. In 1750 Carl Philipp Emanuel took him into his Berlin family and instructed him not only in composition but also trained him as a brilliant keyboard player. Through C.P.E. Bach he came into close contact at the Prussian Court with such musicians as Benda, Gaun, Kirnberger, Quantz and Agricola who exerted a considerable musical influence upon him, but his encounter with Italian opera in Berlin was even more telling. When Agricola, a pupil of J.S. Bach, married the Italian singer Molteni in 1751, she effected an introduction to Count Agostino Litta of Milan using letters of recommendation from Berlin opera circles. Around 1755 Johann Christian went to live in Italy as resident composer and conductor to Count Litta, who recognized the great talent of Johann Christian and granted him leave of absence and a generous allowance to study counterpoint with the famous Franciscan Giovanni Battista Martini (1706–1784) in Bologna. This period of study influenced the development of J.C. Bach's style in the years to come, and it was evidently from Martini that he received the stimulus to compose music for the Catholic liturgy. Motets, a Te Deum, a Magnificat, a Requiem, oratorios, masses and movements for masses emerged in rapid succession as did the Gloria in G major which is published here for the first time. While a number of Johann Christian's works for the Church originated during his first years in Milan – a Requiem, Kyrie and Dies Irae for double choir and orchestra were performed at the home of Count Litta in Milan on 2nd July, 1757, and were given a repeat performance a month later under the direction of the Jesuits in the Church of St. Fedele – the bulk of his output in church music was written during his office as cathedral organist in Milan (1760–1762), where he and G.B. Corbelli worked as co-successors to Michelangelo Caselli upon his death (Almanac "Sacred Milan", 1761).

In order to take up his post Johann Christian had become a Roman Catholic. He submitted his sacred works to Padre Martini for appraisal and, as is shown by various letters to Martini in Bologna, he also supplied him with accounts of their performances. Along with much that was purely concert music, three of Bach's operas had been performed with great success in Milan, Turin and Naples between 1761 and 1762. In Italy, Johann Christian called himself "Giovanni" and later on in London "John" Bach. It was actually these operas from the Milan period which secured him the post of resident composer at the King's Theatre in London after moving there in 1762. In 1763 he became Master of Music to the Queen and he became celebrated in London as a composer of opera, concertos and symphonic music, and as a pianist. From 1770 onwards, he found himself unable to cope with the tough competition which was leading to financial difficulties and failing health. He died in poverty on New Year's Day, 1782, in London, almost forgotten by the musical world. The High Baroque,embodied to an unsurpassed degree in the person of Johann Sebastian Bach, receded. His son Johann Christian had turned to a lighter idiom and, by so doing, had become one of the most important innovators of the new early classical style. Even Haydn and Mozart were strongly influenced by J. C. Bach's compositions, and Mozart gratefully acknowledged that he had learnt much from him.

Christian Bach and the young Mozart shared a similar attitude to musical stimuli from Italy. It was not the racy Neapolitan style which they took as their pattern, but the classical Italian style which strove to impart an impression of serenity and noble dimensions. Its hallmarks were the Italian Cantilene and a mode of expression tempered by aristocratic taste. Added to that was the polyphony which J.C. Bach – just like Mozart later on – had learnt from Padre Martini; however, whereas Martini belonged to the strict polyphonic tradition of Catholic church music, his polyphony developed more freely.

Towards the end of the seventeenth century a distinctive type of oratorio had developed in Martini's Bologna, whose genre represented a unique artistic manifestation of Catholic feeling at that time. The outward characteristics were those of wordly piety and an abundance of attractive detail for decorative effect, both of which heralded a change of style. By interweaving bravuras, duets and trios, these works assumed an ambiguous character somewhere between opera and oratorio. A further characteristic of this type of Bolognese oratorio was the inclusion of an instrumental body to create a graphic tone picture. The grand oratorical concerto form finally evolved from elements such as these. As his *Gloria in G major* shows, J.C. Bach found something in this type of oratorio format to suit his particular turn of mind.

In the eighteenth century, the Gregorian chorale had practically disappeared from the High Mass, even in Northern Italy. The masses of the time frequently consisted of just a *Kyrie, Gloria* and *Credo,* whereby each movement of the mass had already assumed oratorio form. These enlarged compositions were spread throughout the whole High Mass.

In Bach's *Gloria,* it is still possible to perceive baroque theme patterns and, although crescendos appear occasionally, the predominant dynamics consist of graduated degrees of volume and echo effects both in the original dynamic markings and in the instrumentation. The basso continuo, which was rooted in the traditional church style, also plays a significant role in this *Gloria* because it frequently provides the harmonic prop, which is in keeping with baroque style, and without which the other voices would not attain their full harmonic effect. The instruments used at that time in the church compositions of the Milanese and Neapolitan schools were restricted, almost without exception, to strings with basso continuo and with violas often doubling the bass an octave higher. Oboes were added for reinforcement and sometimes two trumpets and kettledrums or horns depending on the nature of the work in question. In J.C. Bach's *Gloria* the influence of the Mannheim school is not to be found, for in Mannheim the basso continuo and the use of graduated degrees of volume had been abolished and replaced by crescendos and decrescendos. The horns were used as orchestral pedals and clarinets were included in the orchestra. The influence of Mannheim is first to be seen in the later works of the London period such as in operas, chamber and symphonic music which were, in fact, a preparation for the introduction of the 'galant' style of the Viennese classics.

It can be assumed that J.C. Bach's *Gloria in G major* was produced during his years in Milan (1760–1762). In 1757 Bach had performed parts of his "Messa da Requiem" at Litta's home, using an ensemble of 64 musicians. The *Gloria* was probably never performed in Milan cathedral, as there are no compositions of Christian Bach in the cathedral archives. Religious music for orchestra was absolutely forbidden in churches if it was directed by secular conductors but was allowed if conducted by priests.

Christian Bach's music was, however, performed in other churches in Milan.

The thematic introduction to the Sinfonia of the *Gloria in G* forms a link not only with the opening chorus *Gloria in excelsis,* but also with the final chorus *Cum sancto spiritu.* As the soprano, alto and tenor solos alternate with the choir in the opening chorus, so, in similar fashion, the soprano and alto solos are integrated into the final chorus. The *Laudamus* duet for soprano and tenor solo assumes almost operatic features with its distinctive coloraturas, whereas the alto solo *Gratias agimus* is an unpretentious cantabile. As a contrast to this, there is the fiery *Domine Deus* trio (soprano, alto and tenor) with its syncopated and complementary rhythms.

Bach set the *Qui tollis* twice, firstly as a tender and intimate soprano solo interspersed with solo instrumental passages, and then as a short homophonic and rather sober choral movement which clearly follows the condensed and emphatic nature of the baroque idiom. The large choral fugue which follows *(Suscipe)* shows a complete mastery of contrapuntal methods (stretto, inversion and diminution) and from which the spirit of J.C. Bach's great father, Johann Sebastian, seems to shine through. In both the grand arias *Qui sedes* (tenor and organ) and perhaps more so in *Quoniam* (bass) – which comes before the final chorus – one recognizes once again the influence of the operatic aria of the day. In earlier masses, the solos were integrated into the structure of the whole movement, but J.C. Bach treats the solo part as being 'independent' in the Neapolitan sense of the term, whilst the orchestra plays long preludes to each movements with thundering vivacity. In the eleven movements of this *Gloria in G,* Bach succeeded in combining the composition techniques and expressive power of the baroque with the melodious sounds of an Italian cantilena. A work had been born therefore, which could span all the fundamentally different styles of the eighteenth century.

In 1762 monks from the monastery of Einsiedeln in Switzerland took over the Collegium in Bellinzona. The musicians amongst them took advantage of the opportunity to obtain originals or copies of Italian compositions from nearby Milan. The founder of the monastery at Einsiedeln, Father Gall Morell, wrote, 'Whatever there is that is either beautiful or new that is played in the sacred halls of Milan, Como or even Loretto, must be heard shortly afterwards in the Temple of Maria in Einsiedeln." It was in this way that, because of the monks, the manuscript of the score and the complete parts of J.C. Bach's *Gloria in G major* came to Einsiedeln.

The *Gloria* was probably performed – at least in part – before the French revolution in 1789, because at that time Italian taste prevailed in the monastery's church music. This theory is supported by the fact that several orchestral parts were completed at the monastery.

There would have been no more performances after 1789 because the monks had fled and performances of church music had ceased. Only after 1810 was church music reintroduced into services. The first records of the compositions performed in church services, listed in so-called "Kapellmeister" books, originate from this period.

At first the pre-Revolution tradition of using Italian compositions was reinstated. Bach's name occurred frequently as in *Kyrie di Bach, Magnificat di Bach, Laudamus te di Bach, Te Deum di Bach* etc. This *Gloria* does not appear in the lists, but it was the custom to perform only single movements of a Gloria as a so-called "Italian mass". From the information which the present director of the monastery music library at Einsiedeln, Father Lukas Helg, passed on to the editor, it would seem fairly clear that the *Gloria in G* was performed, at least in part, at Einsiedeln. There is no evidence of a complete performance.

The editor is indebted to the former librarian at the monastery of Maria in Einsiedeln, Father Kanisius Zünd (+), and to the present director, Father Lukas Helg, who was always ready and willing to help, and who also aided me by exchanging some partly unusuable microfilm produced by the photocopiers, thus enabling a transcription of the original to be made. I wish to thank him for the additional interesting information concerning performances at Einsiedeln. My special thanks go to Dott. Luigi Inzaghi in Baranzate, who provided me with valuable details concerning the performances in Milan, and also for informing me that a further copy of the *Gloria in G major* is to be found in the library of "Angelo Mai" in Bergamo with the accession number Fald. 261. There is a hand-written score and 21 parts for soloists, four part choir and orchestra, which first arrived in Bergamo in 1772 but which were obviously written during Bach's period of study with Padre Martini. This is to be regarded as a draft for the more precise and extensive score and parts of the Einsiedeln manuscript. On the cover of the Bergamo score the entry "Bolognese $\frac{2}{1}$" is to be seen, which indicates that the manuscript was originally in the library in Bologna and only later found its way to Bergamo. It is the only *Gloria* in *G major* to be found in Italy.

I wish to thank my friend and colleague Professor Theodor Jakobi of the Hochschule für Musik in Berlin, who gave me the benefit of his many years of experience, thereby furnishing me with valuable advice concerning the transcription of the horn parts into modern notation.

I hope that the first edition of J.C. Bach's oratorio *Gloria in Excelsis Deo,* a work of great beauty, will not only contribute to the concert and oratorio repertoire as well as provide a worthwhile area of study for choirs, but also be given due attention amongst the sacred works of Johann Christian Bach.

Berlin, Summer 1979

Traugott Fedtke

Translation by
Alan Darricotte

Critical Commentary

Source: Monastery (Stift) Einsiedeln, Music Library.
Identification: 388.06 Full Score (autograph) 31 cm wide x 23 cm
389.04 Parts (mostly autograph) 26,5 cm wide x 39,5
Title: Gloria in excelsis
del Sig. Gio[vanni] Bach
a Quattro Concertata
Con Sinfonia

The autograph score reads from top to bottom on 12 staves: Violine I, Violine II, Oboe I, Oboe II, Horn I, Horn II, Viola. Chorus: soprano, alto, tenor, bass. Bassi: violoncello, double bass, organ.

The score lists the movements on successive pages, missing out on the soprano solo No. Va, "Qui Tollis". This movement has been scored from the original parts.

Evidently the manuscript of the final chorus "Cum Sancto Spiritu" No. VIII, page 134–146 was lost and written out rather imperfectly by a later copyist. It contains in the upper four staves the string movement without designation of instrumental parts, nor a heading or tempo instructions. The following four staves contain the chorus parts, however, without textual underlay or any other indications. The figured basso continuo part is on a stave beneath.

Apart from the choral text, Oboe I and II, Horn I and II are also missing in this score, but has been possible to add them fully as they are complete in the parts.

Bach deals sparingly with the writing of the concept-autograph. The unison parts were not fully written out. In the homophonic choral parts the text is given in only one of the parts, and the "piano" and "forte" markings in only one or two of the voices.

The autograph set of parts contains the following vocal and instrumental parts:

Soli: Canto, Alto solo, Tenore, Basso
Choir: Canto di Conc(er)to*, Alto di Conc (er)to*, Tenore di Conc(er)to*, Basso di Conc(er)to*,
Orchestra: Violino Primo obligato, Violino Secondo obligato, Violine Terzo obligato, Viola, Viola Secondo obligato, Violoncello obligato, Contrabasso, Oboe Primo obligato, Oboe Secondo obligato, Corno Primo, Corno Secondo, Organo, Organo obligato per Violoncello.

The Violin III and Viola II parts are of a later date. Both viols are contained in the score. The part for Violin III is only contained in the set of instrumental parts. Flute I and II are contained in the Oboe I and II parts, and in the score, in which they are marked "Traversieri".

The bassoon is not specially indicated, conforming with the "Bassi" whenever wind instruments are used, according to the practice of those times. For this reason the bassoon has been taken into the score under the wind instruments. The organ part has been realized in Nos. I, II, Vb, Vc, and VIII, but not in the other movements.

The Organo obligato per Violoncello No. V was probably added later. Accidentals in the figuration, which in the source are usually placed in front of the number, are in this edition always placed after.

Bach wrote expressly for the organ to be the keyboard instrument used for the continuo part in this score. The continuo part in movements II (*Laudamus*), Va (*Qui tollis*), and VI (*Qui sedes*), which is partly written in chords and partly in a more prominent concert style, can also be played on the positive organ. This instrument was frequently used in Italian churches.

The horns are in the following notations:

Horn I:	no. I a and I b	Baritone clef
	no. II in E B flat	Bass clef
	no. IV in C	Treble clef
	no. Va in E flat	Bass clef
	no. Vb in B flat	Tenor clef
	no. Vc in B flat	Tenor clef
	no. VII in B flat	Tenor clef
	no. VIII in G	Baritone clef
Horn II:	no. Ia and Ib	Baritone clef
	no. II in D sharp	Bass clef
	no. IV in C	Treble clef
	no. Va in D sharp	Bass clef
	no. Vb in B flat	Tenor clef
	no. Vc in B flat	Tenor clef
	no. VII in B flat	Tenor clef
	no. VII in G	Baritone clef

In this publication all the horn parts have been transposed for the currently used horns in F. It is only in No. IV that the horns in C have been retained.

In the autograph score articulation, text underlay and accents have been entered often so casually that they are of ambiguous meaning, and could be misinterpreted. However, in general one can deduce what is intended from one of the two sources, in most cases from the parts. In this edition analogous slurs and accents have been tacitly supplemented.

The basso continuo part has been added by the editor. The dynamic indications are original. The accent (') over notes does not indicate a staccato but an accented note which is separated from its neighbours. String players will achieve this by employing a short bow stroke. A slur over notes of the same pitch denotes portato.

Detailed remarks: see Kritischer Bericht page V/VI.

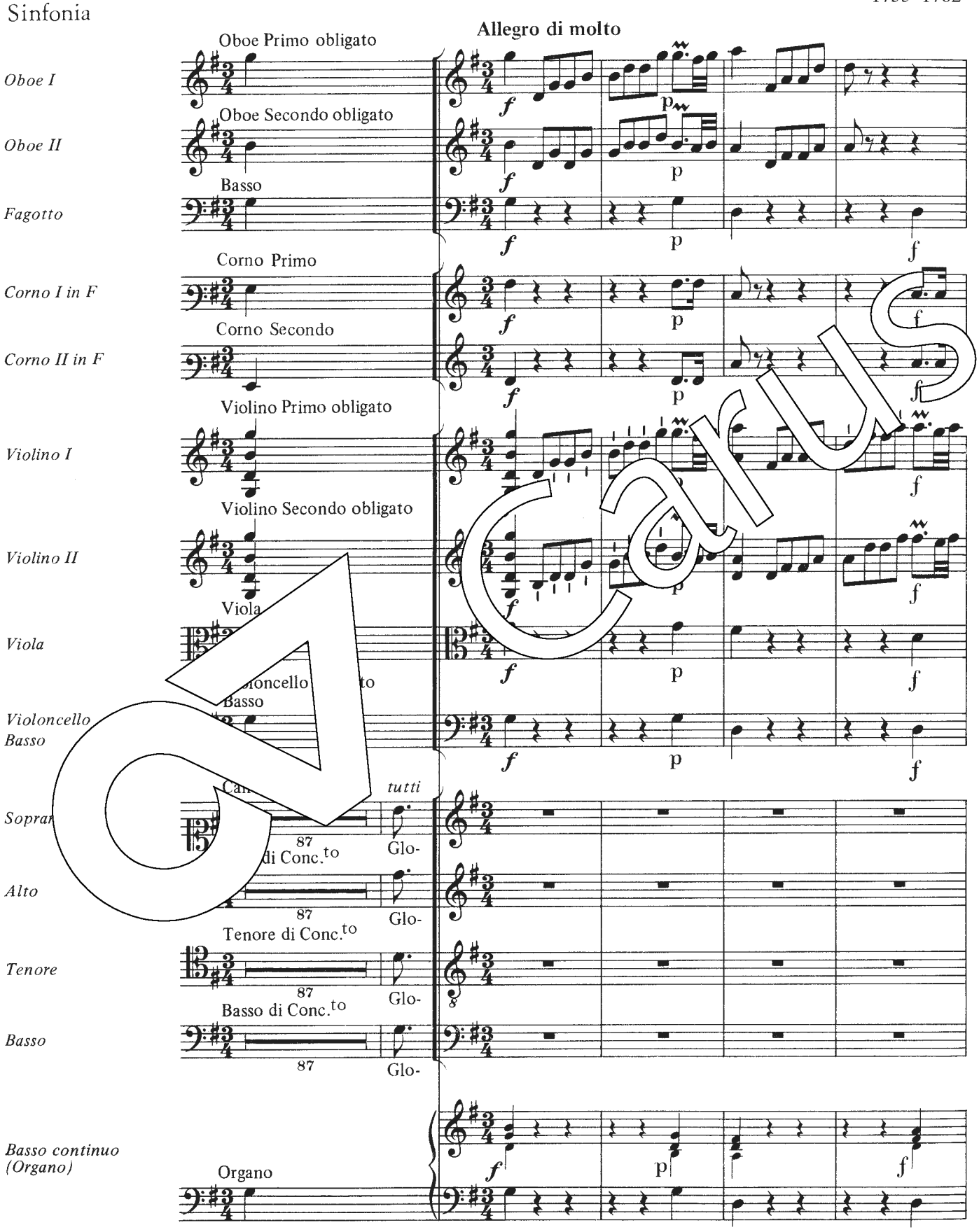
Gloria in G

Warburton E 4

I. Gloria in excelsis

Sinfonia

Johann Christian Bach
1735–1782

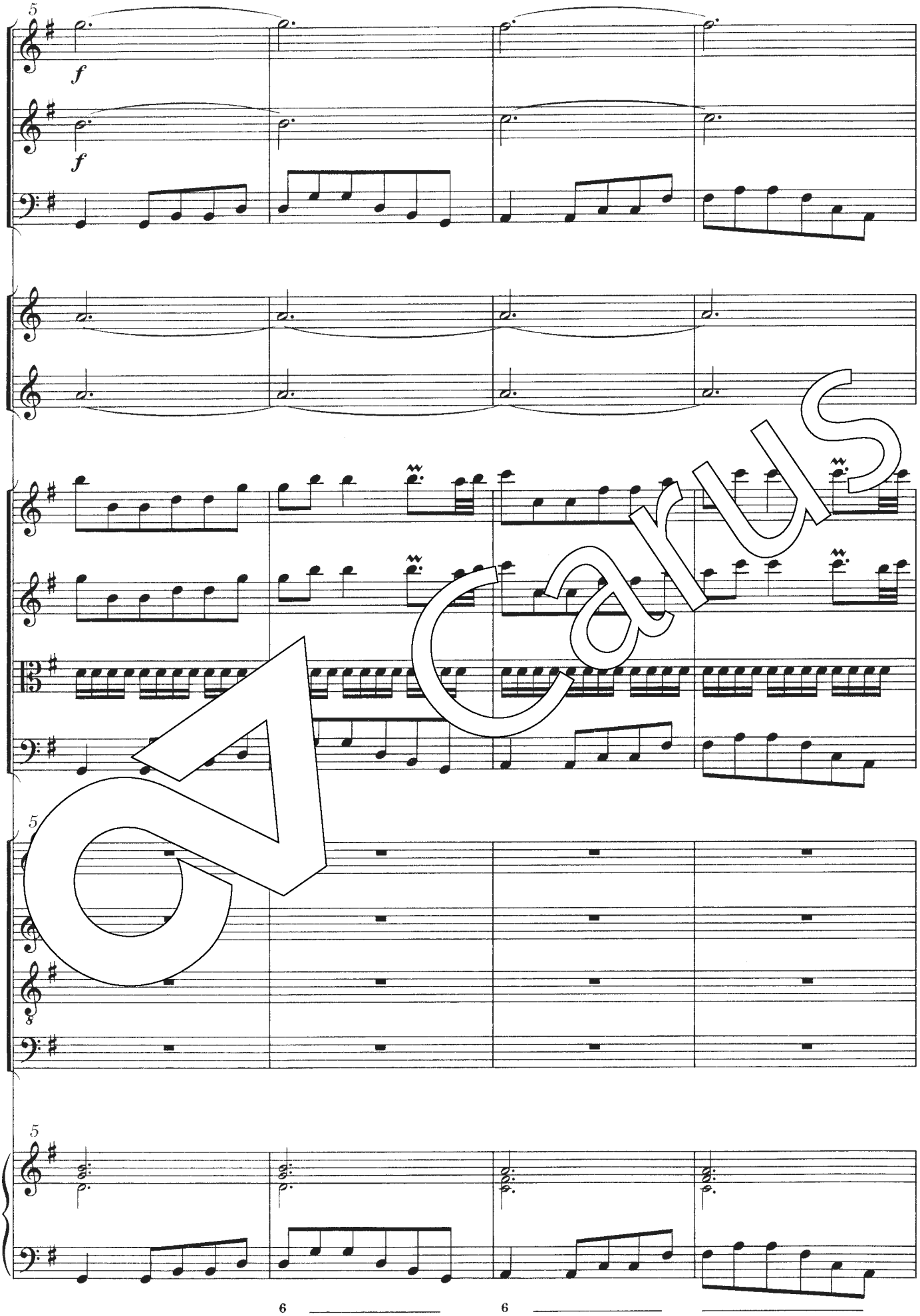


Carus

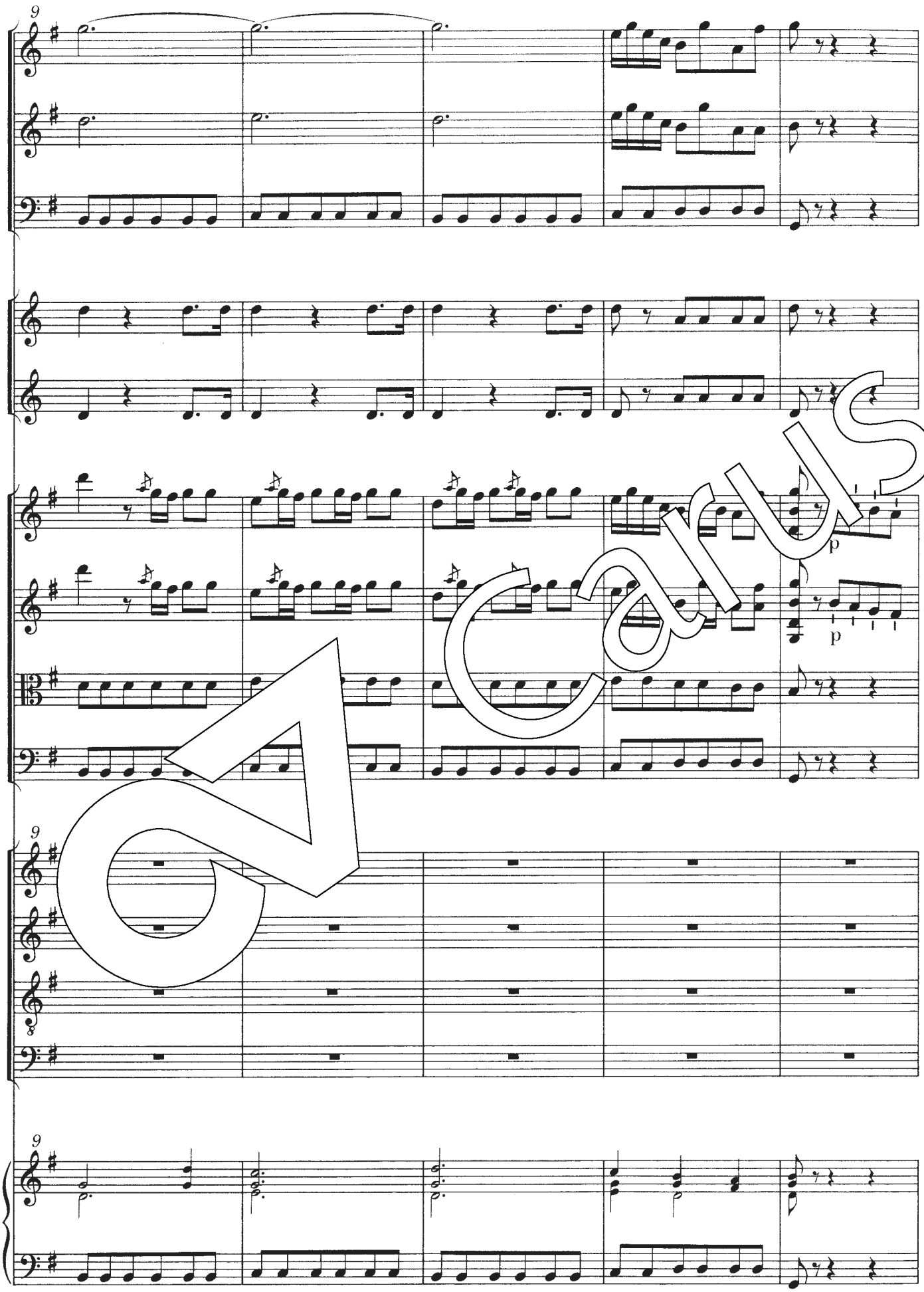
Aufführungsdauer/Duration: ca. 50–55 min.

© 1982/1992 by Carus-Verlag, Stuttgart – CV 38.109
Vervielfältigungen jeglicher Art sind gesetzlich verboten./Any unauthorized reproduction is prohibited by law.
Alle Rechte vorbehalten/All rights reserved / 2022 / Printed in Germany / www.carus-verlag.com

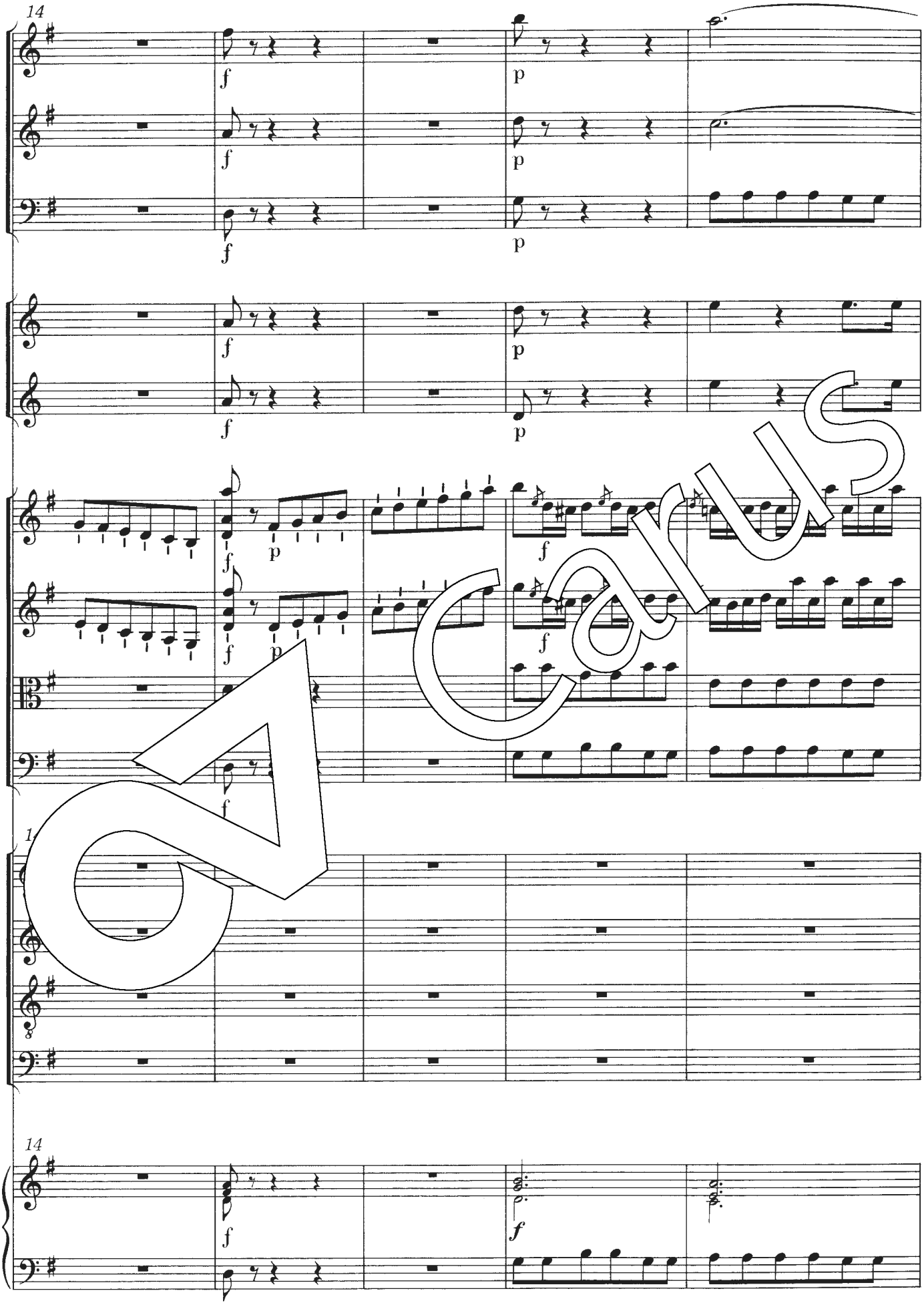
Herausgeber und
Generalbassbearbeiter:
Traugott Fedtke (Belin)



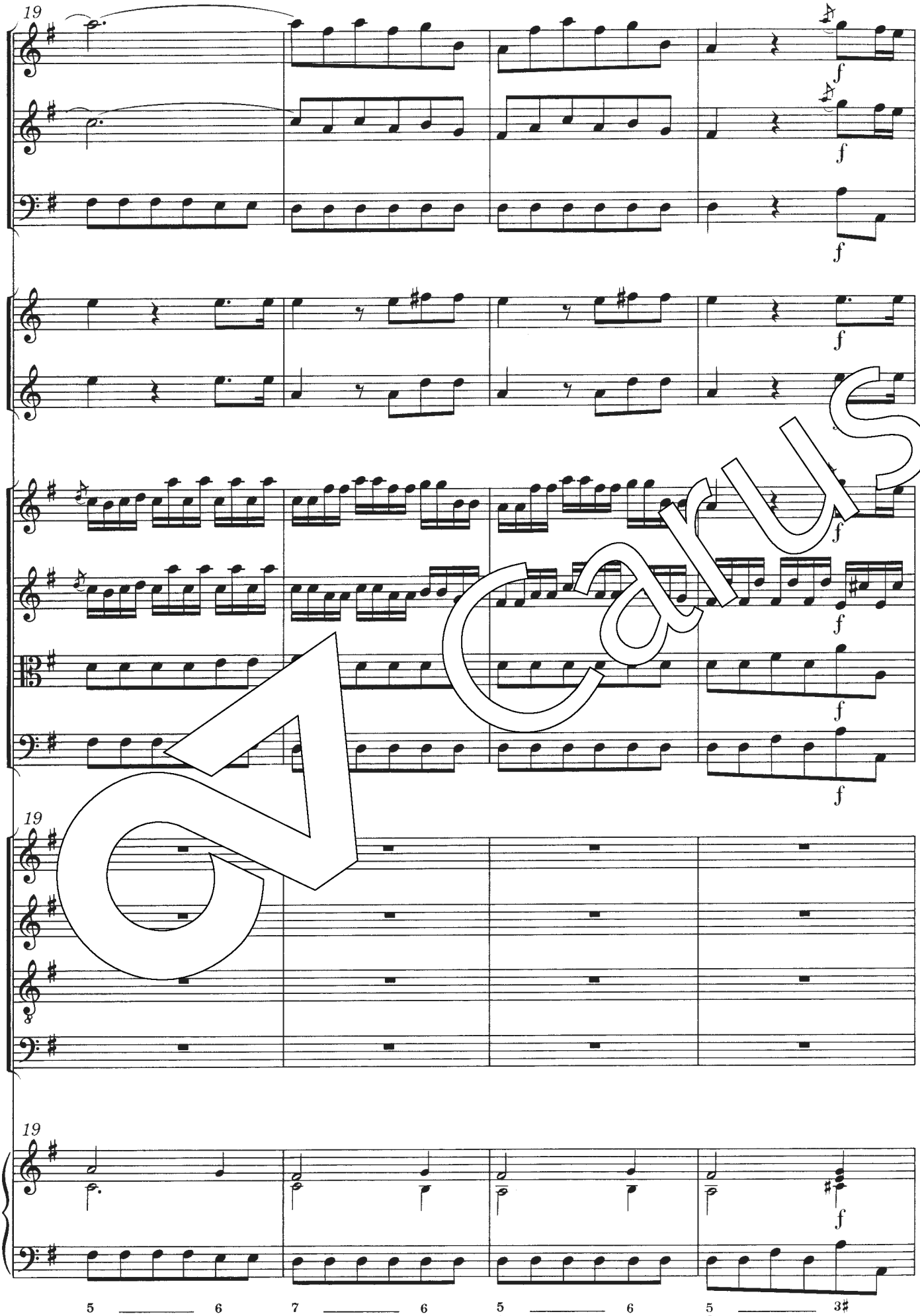
Carus



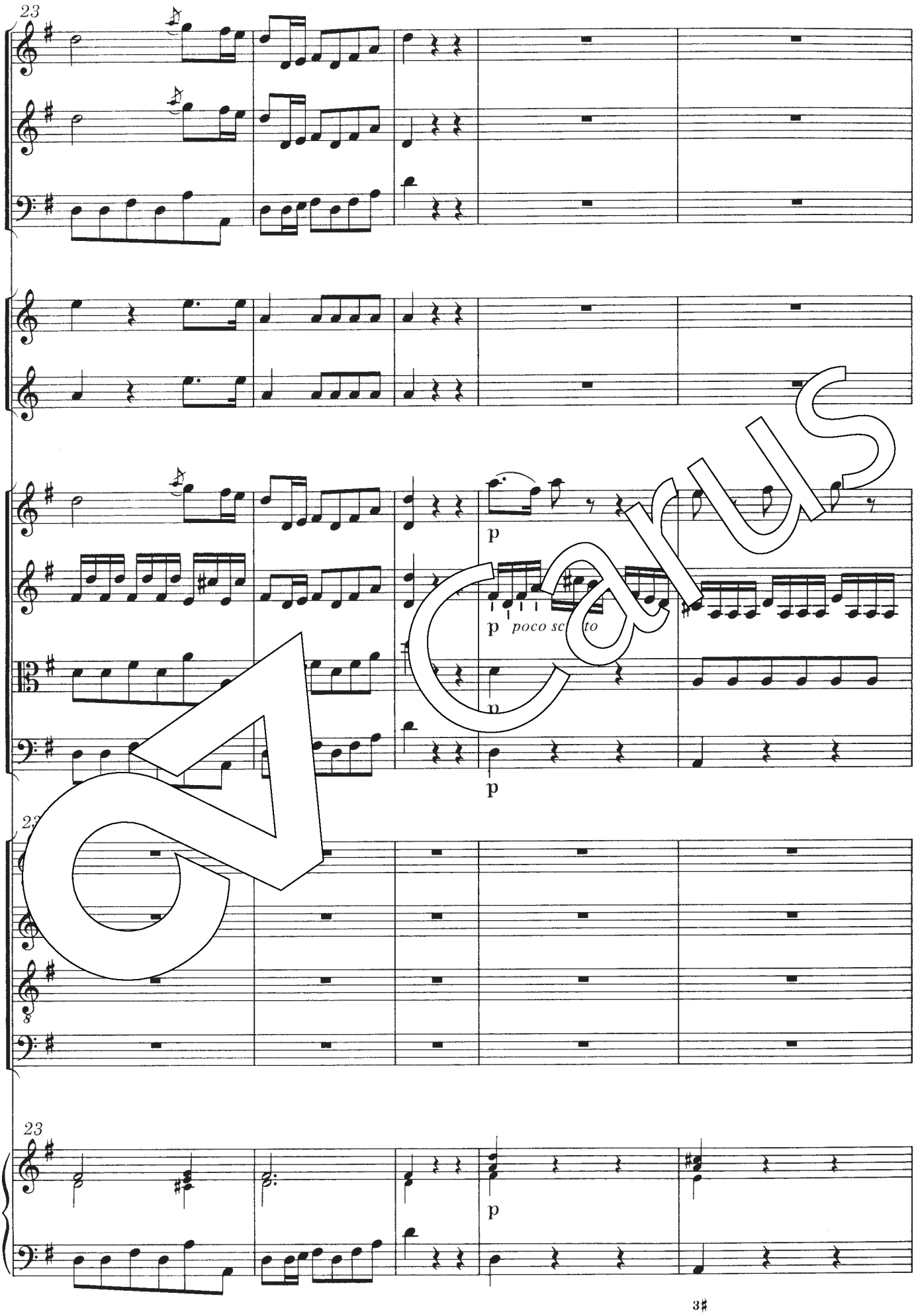
Carus



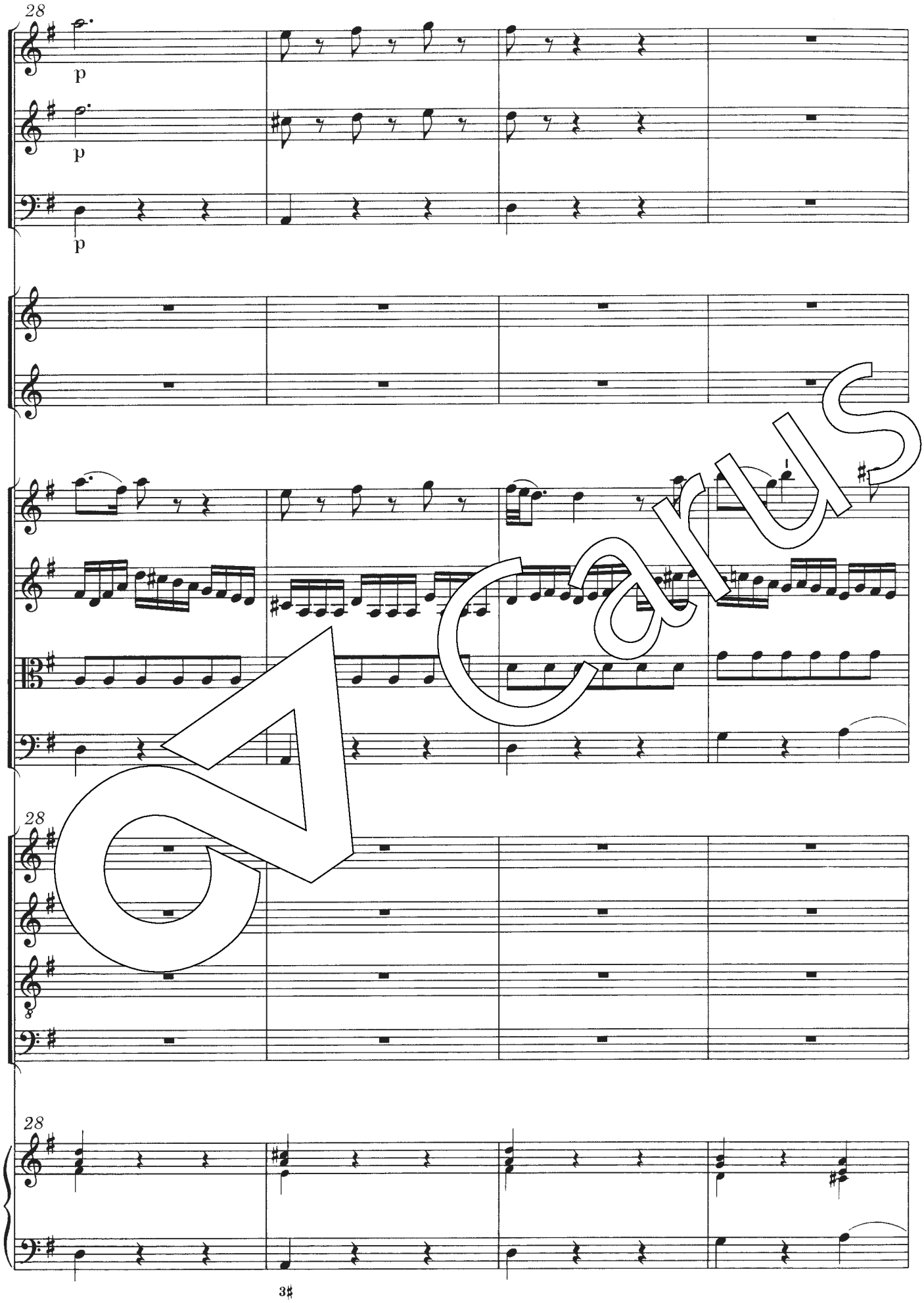
Carus



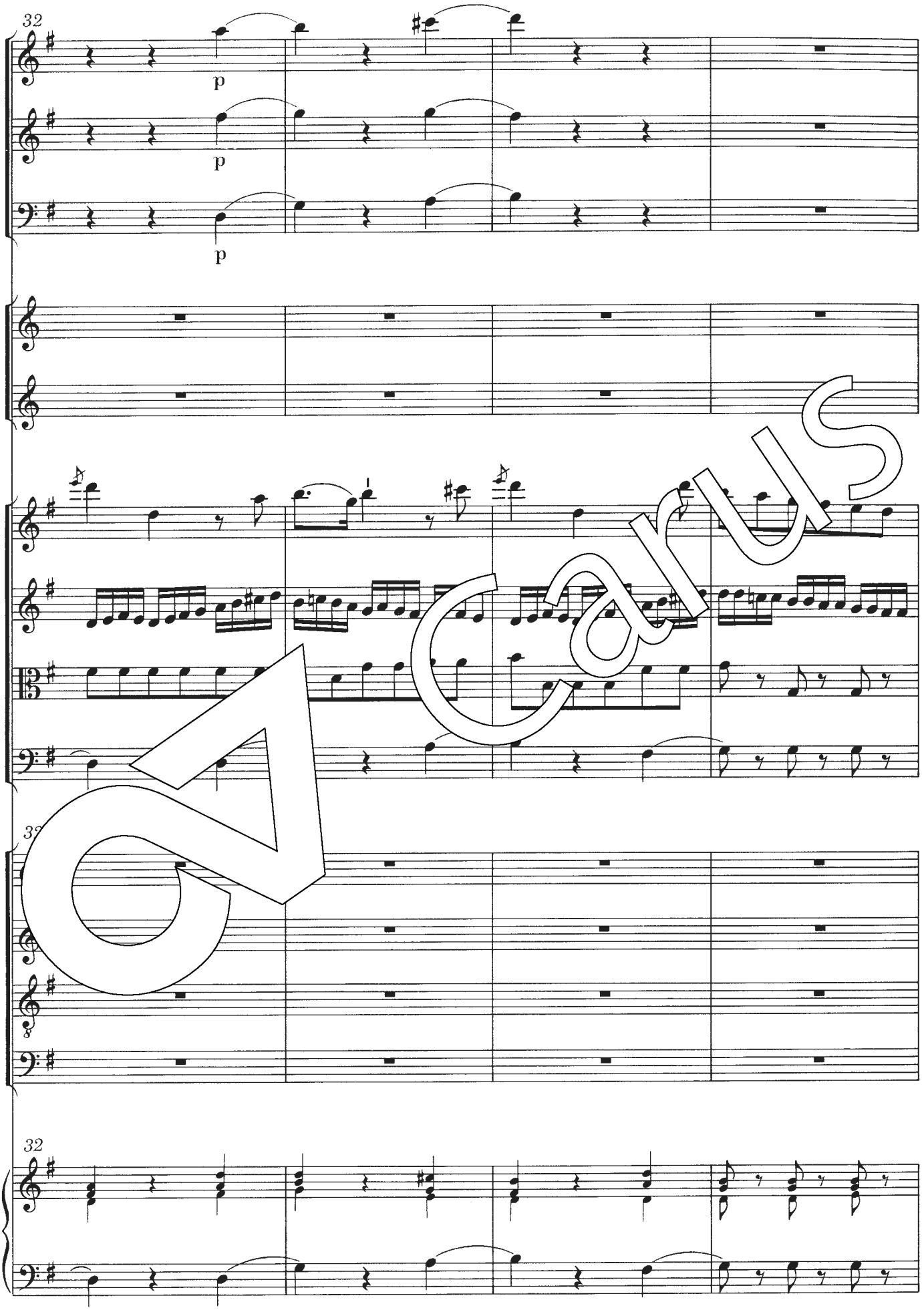
Carus



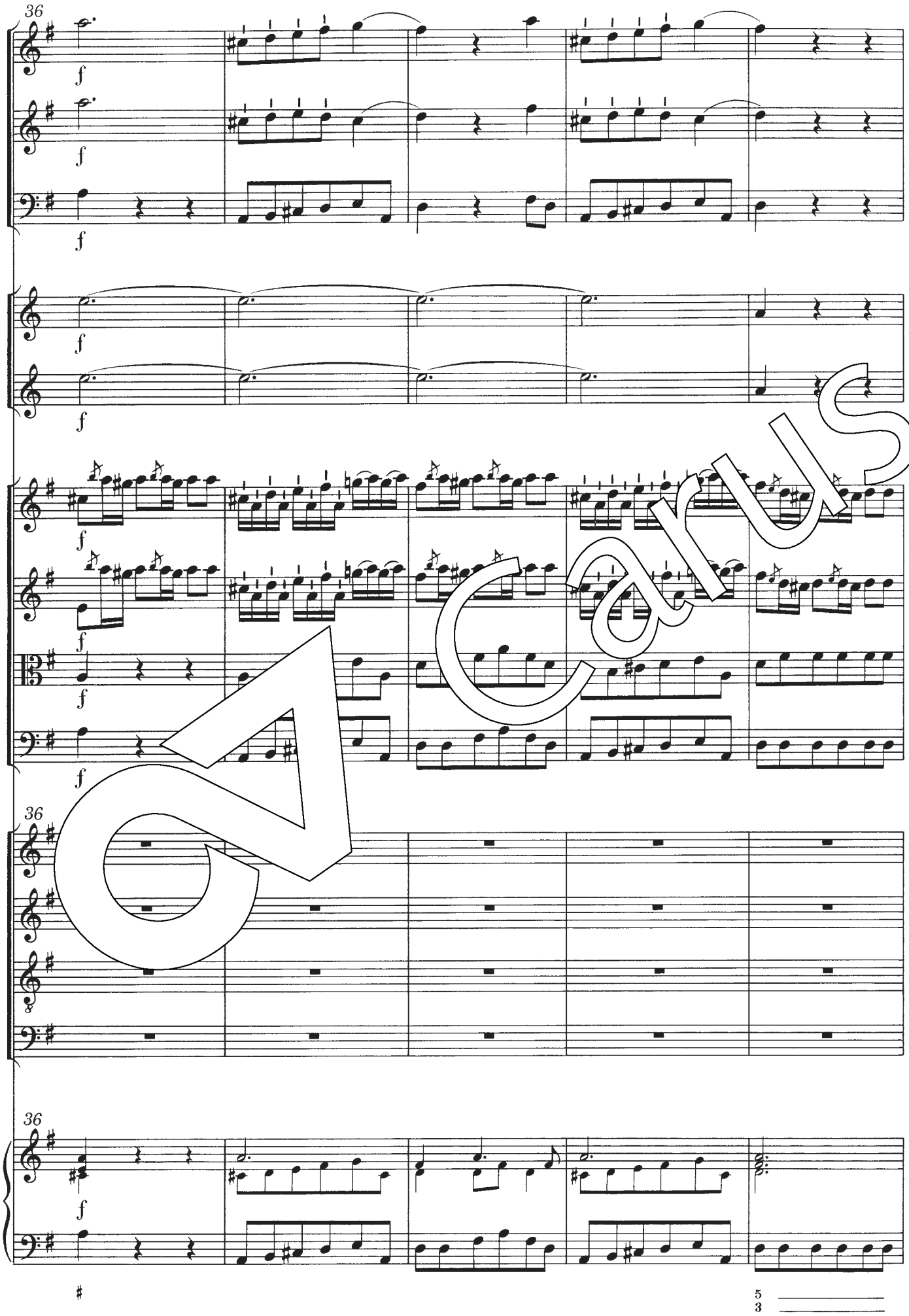
Carus



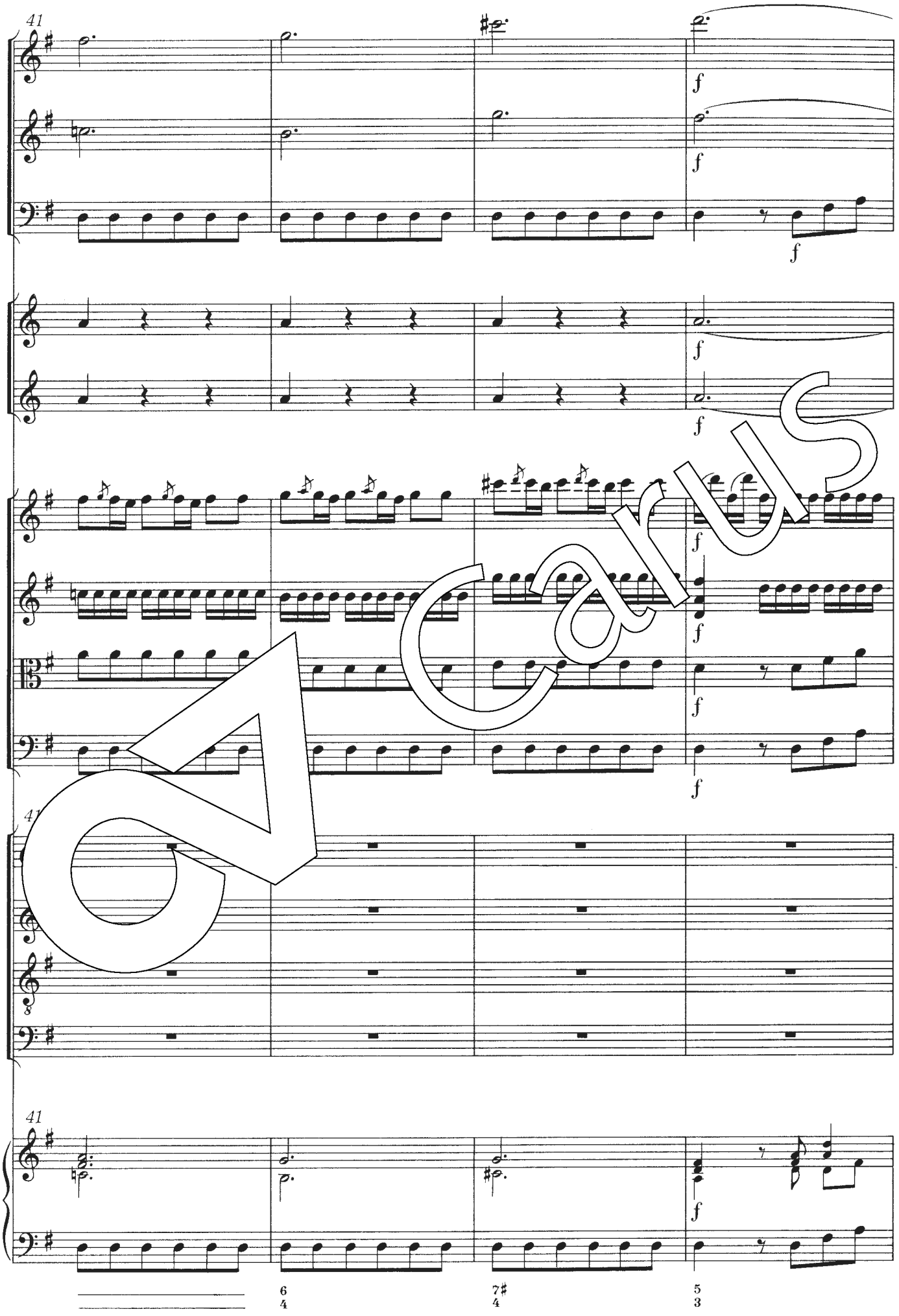
Carus



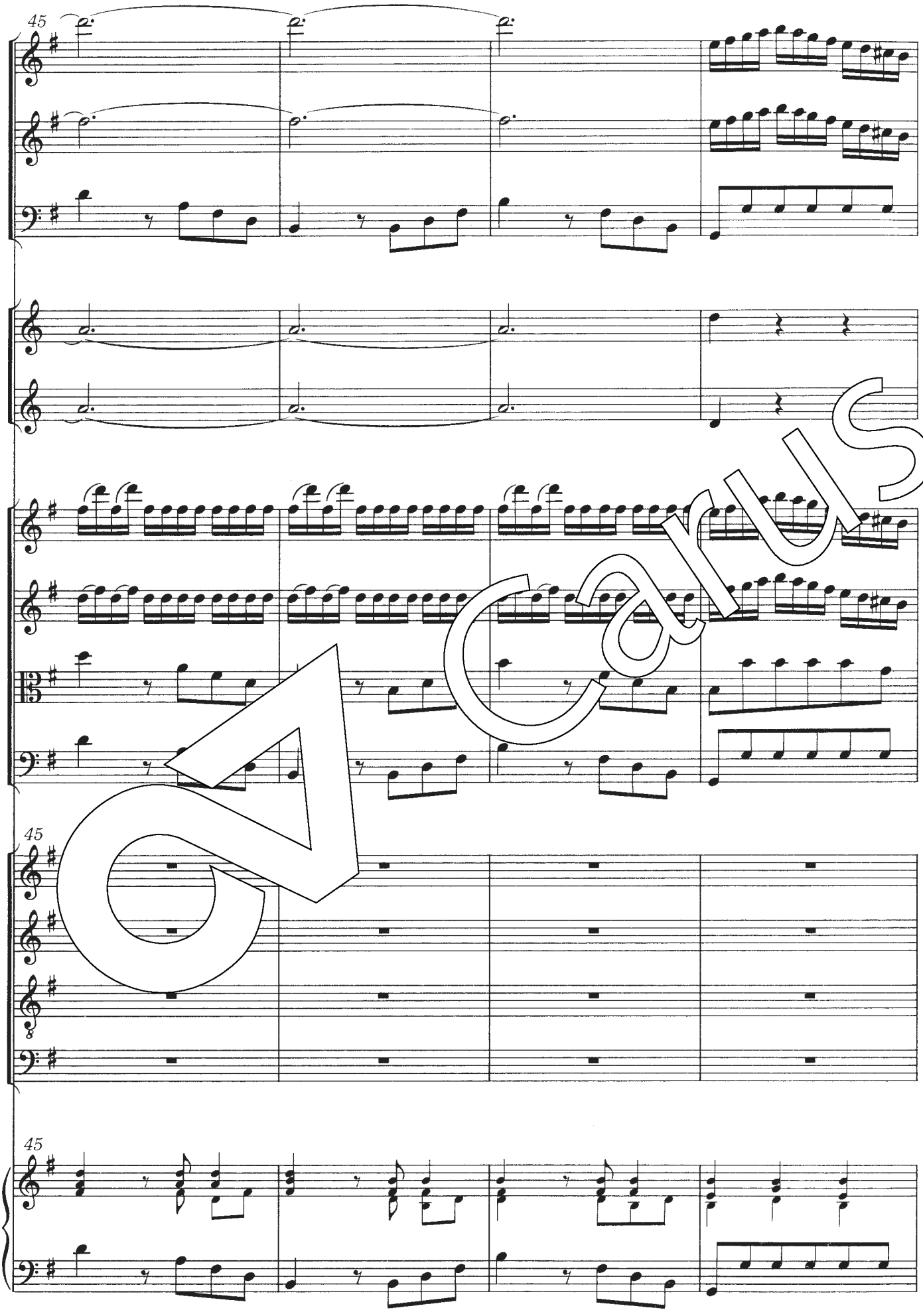
Carus



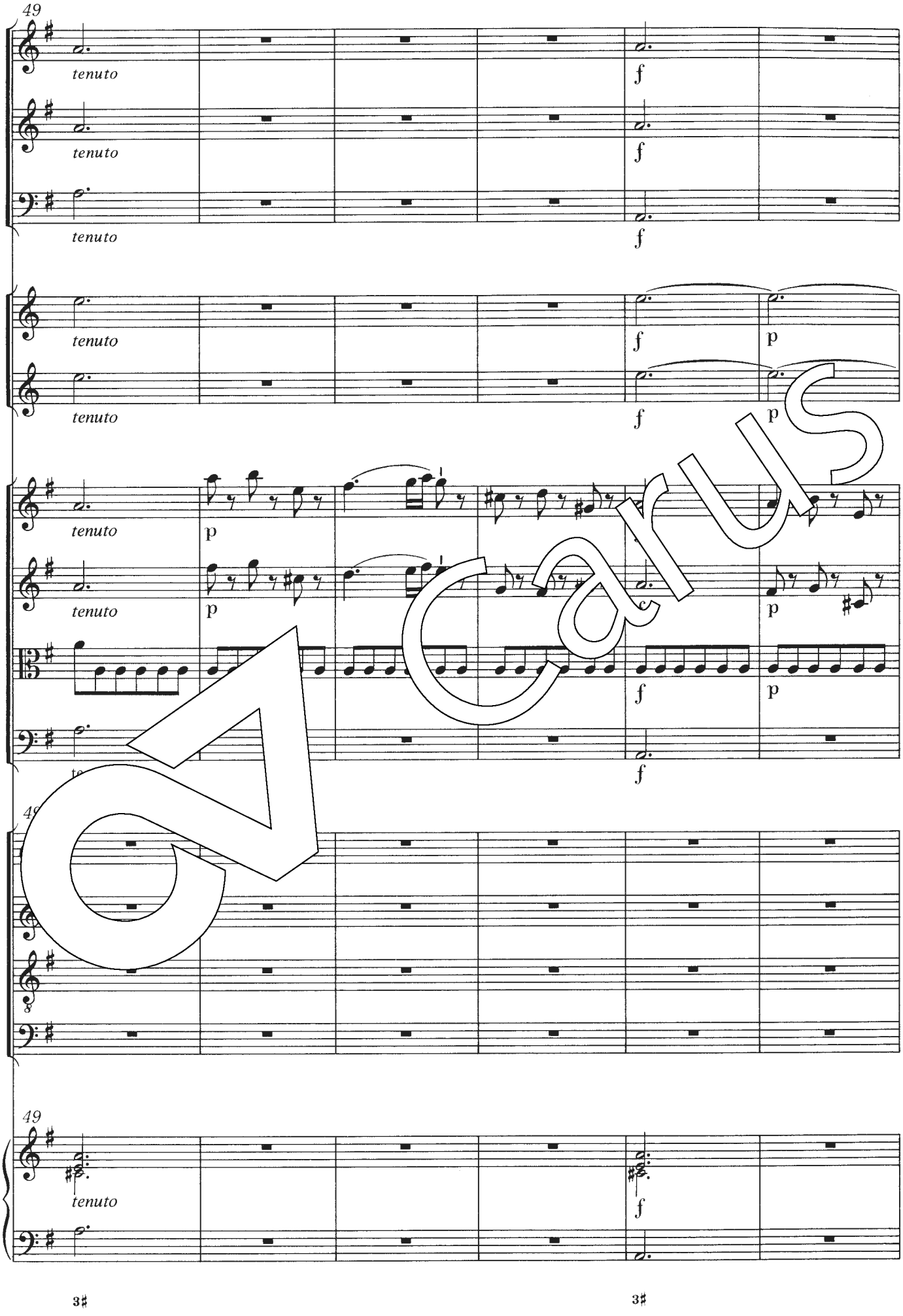
Carus



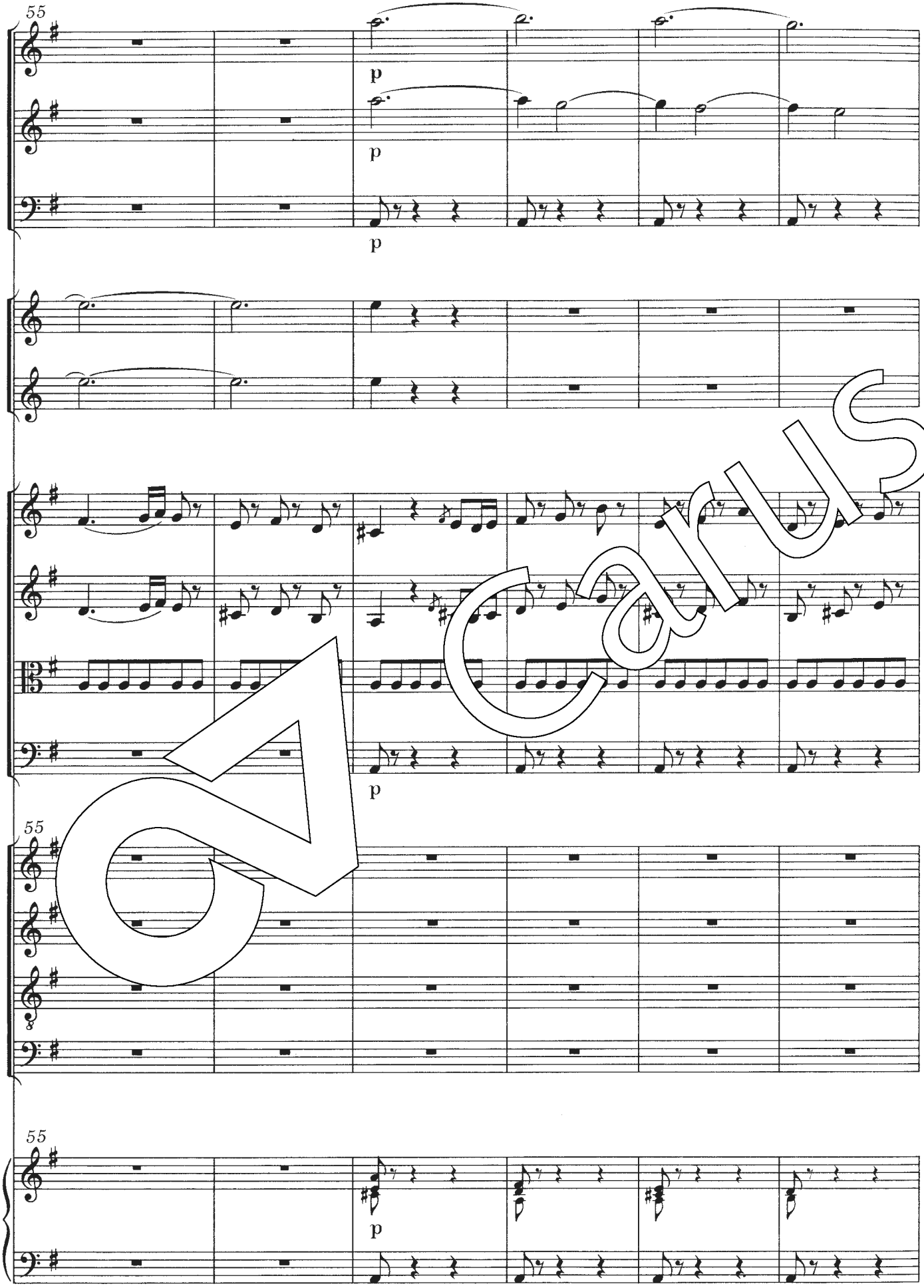
Carus



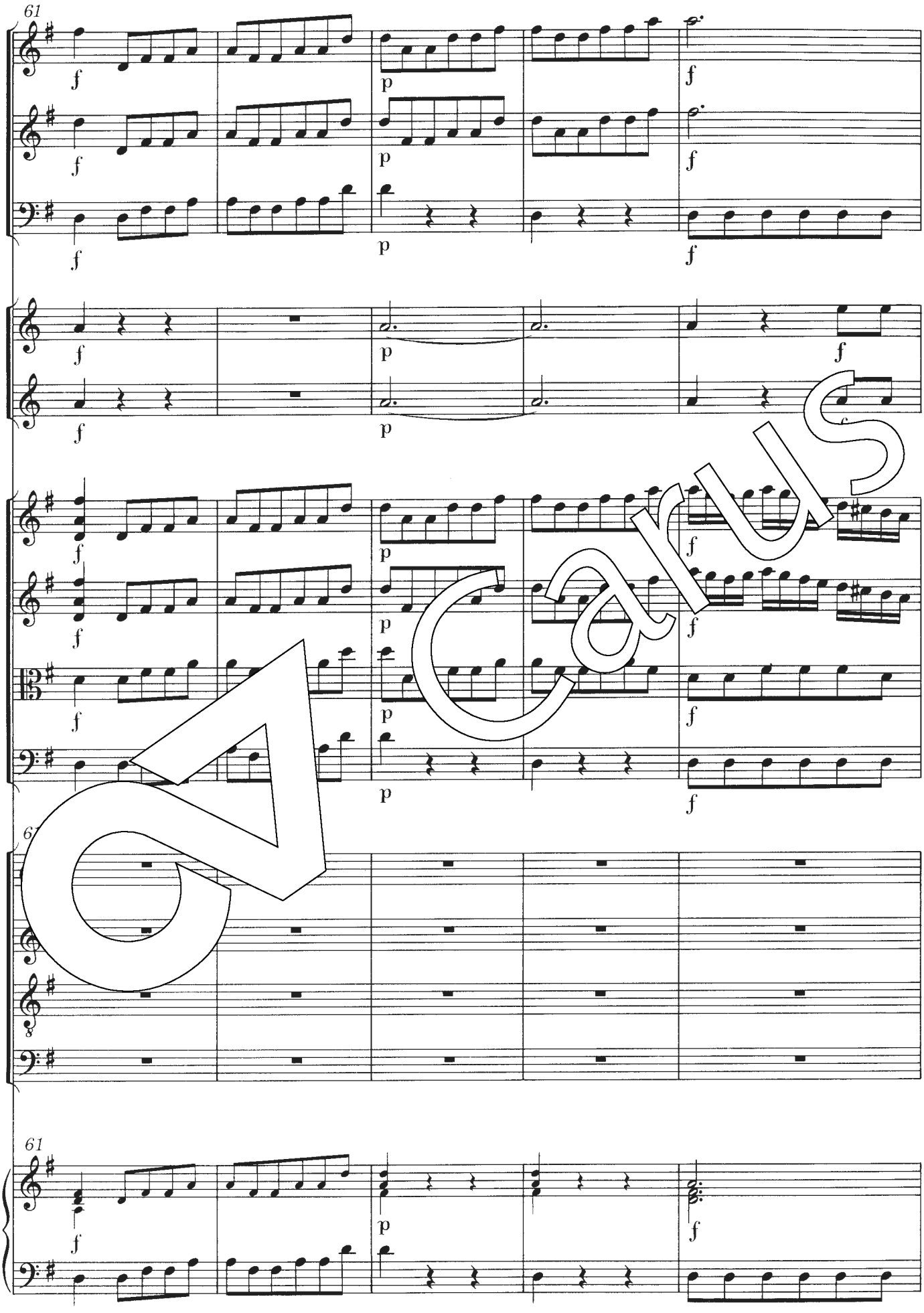
Carus


49
tenuto
tenuto
tenuto
f
f
f
tenuto
tenuto
f
f
p
p
tenuto
tenuto
p
p
f
p
f
49
8
49
tenuto
f
3♯
3♯

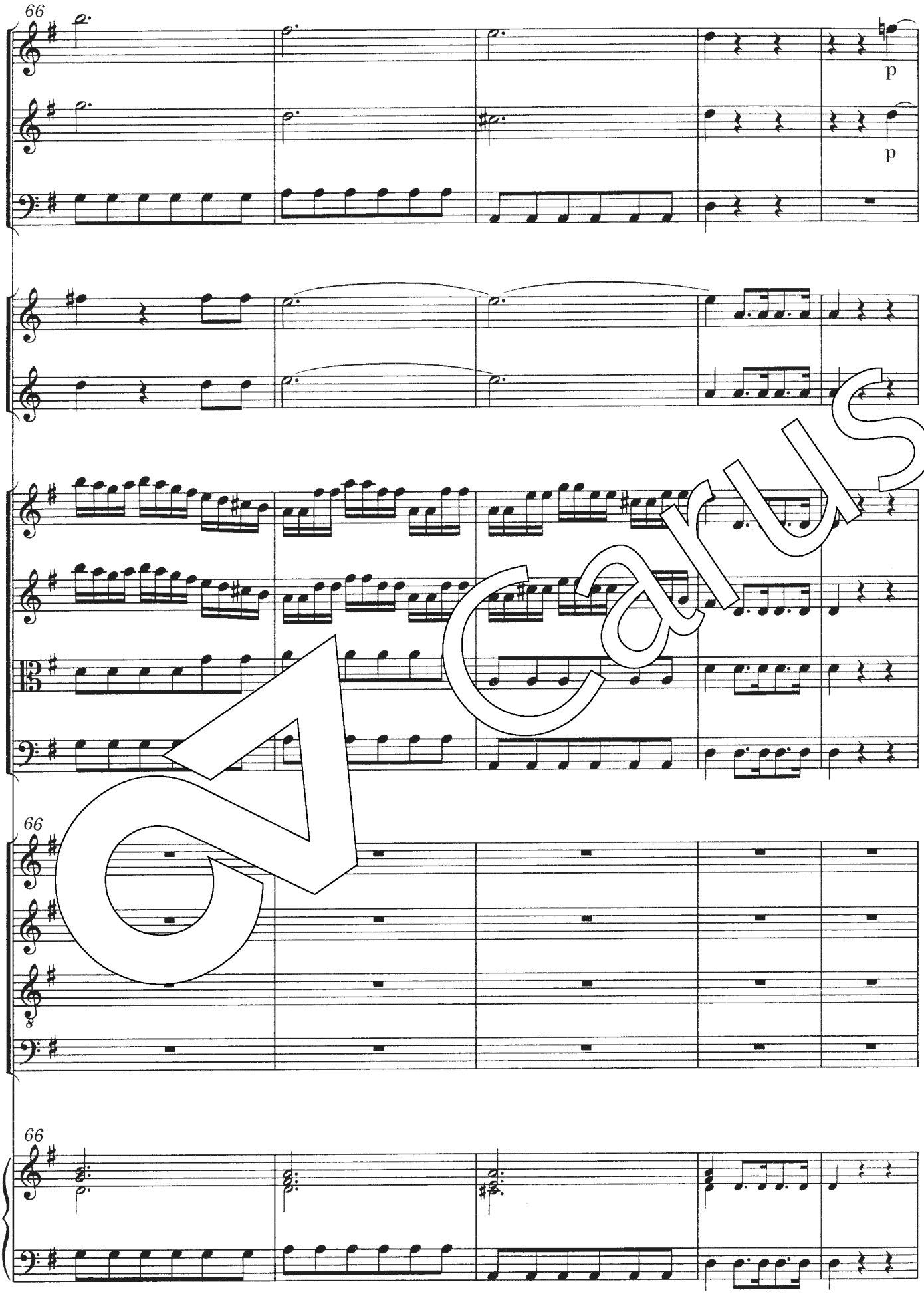
Carus



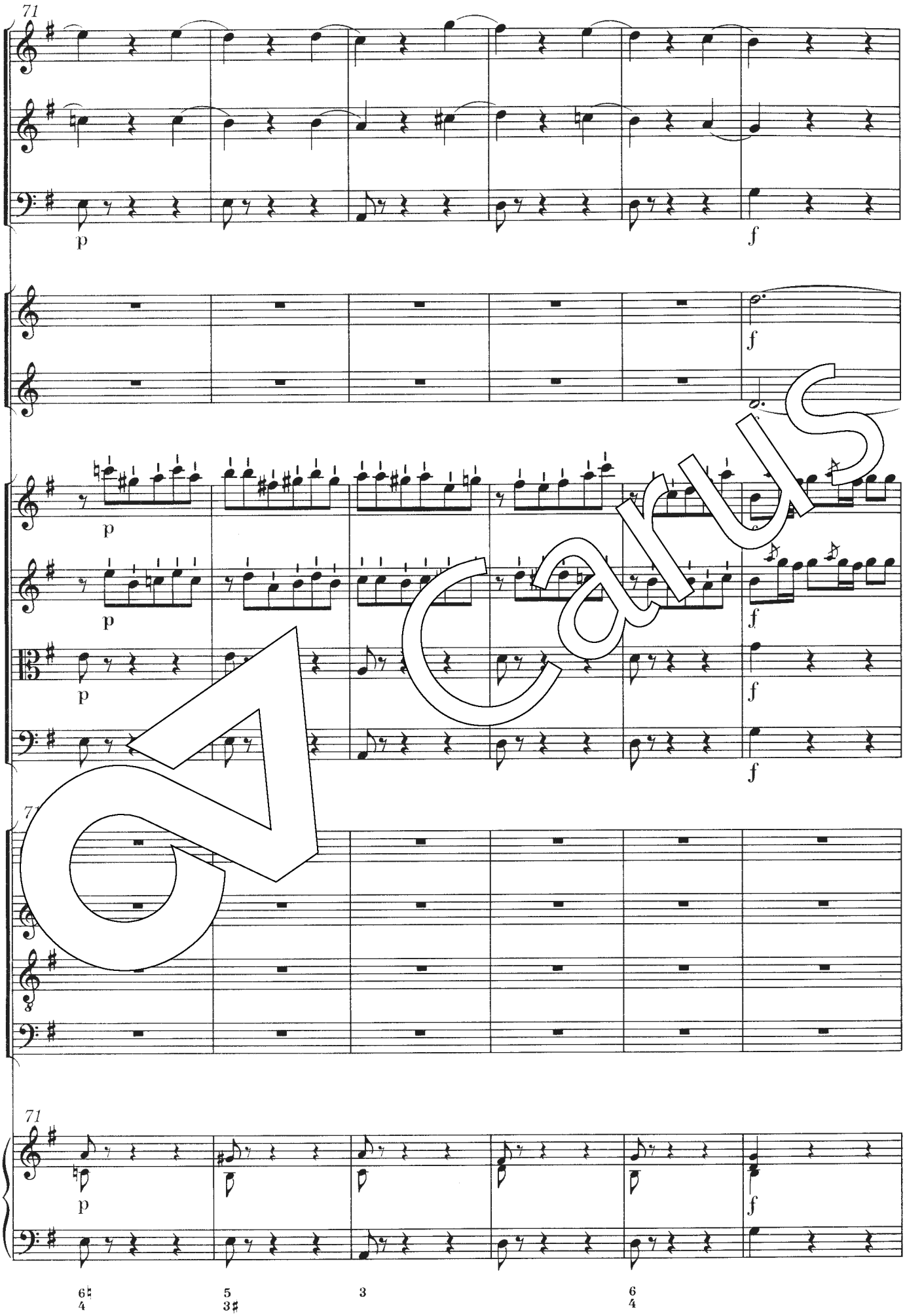
Carus



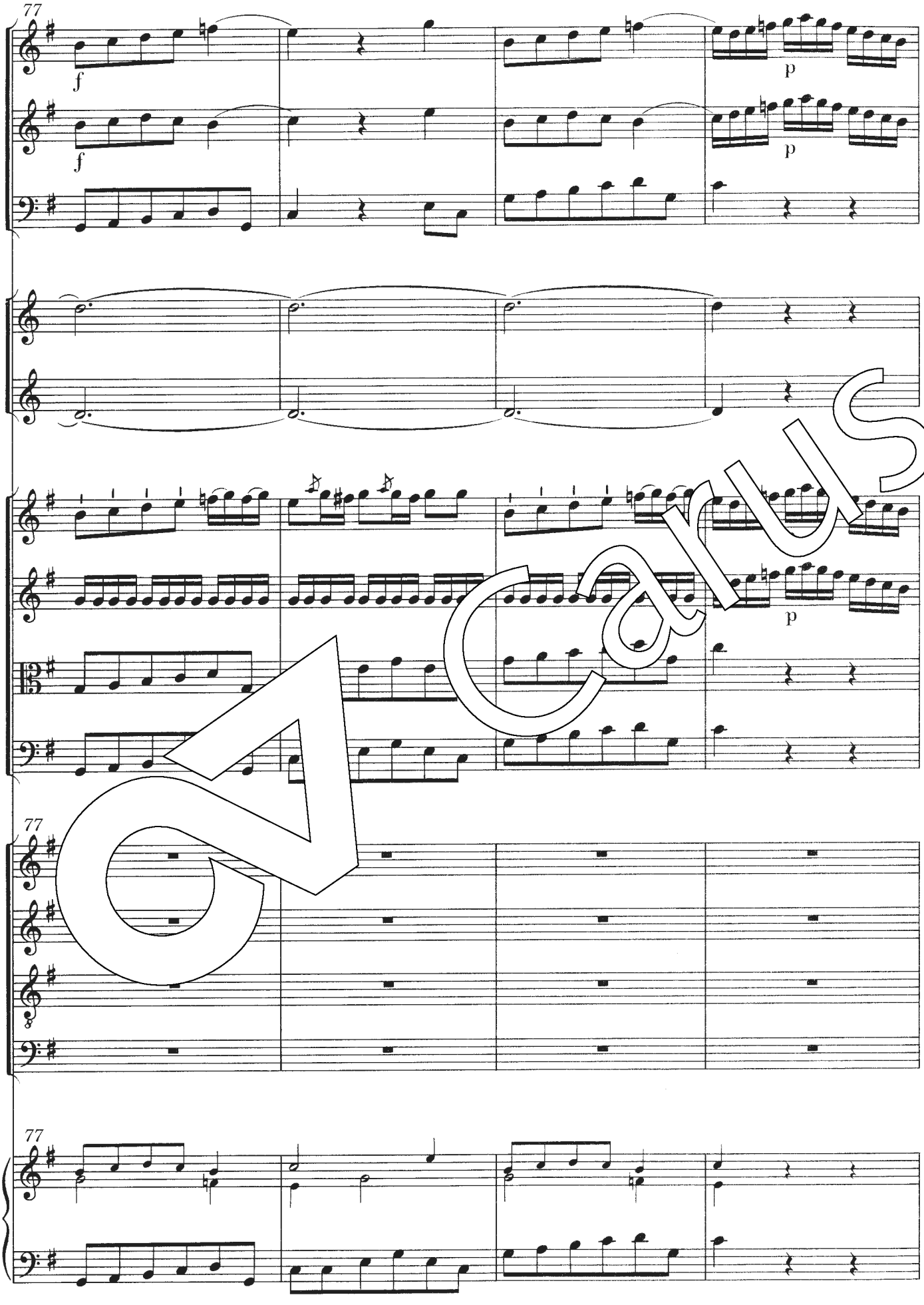
Carus



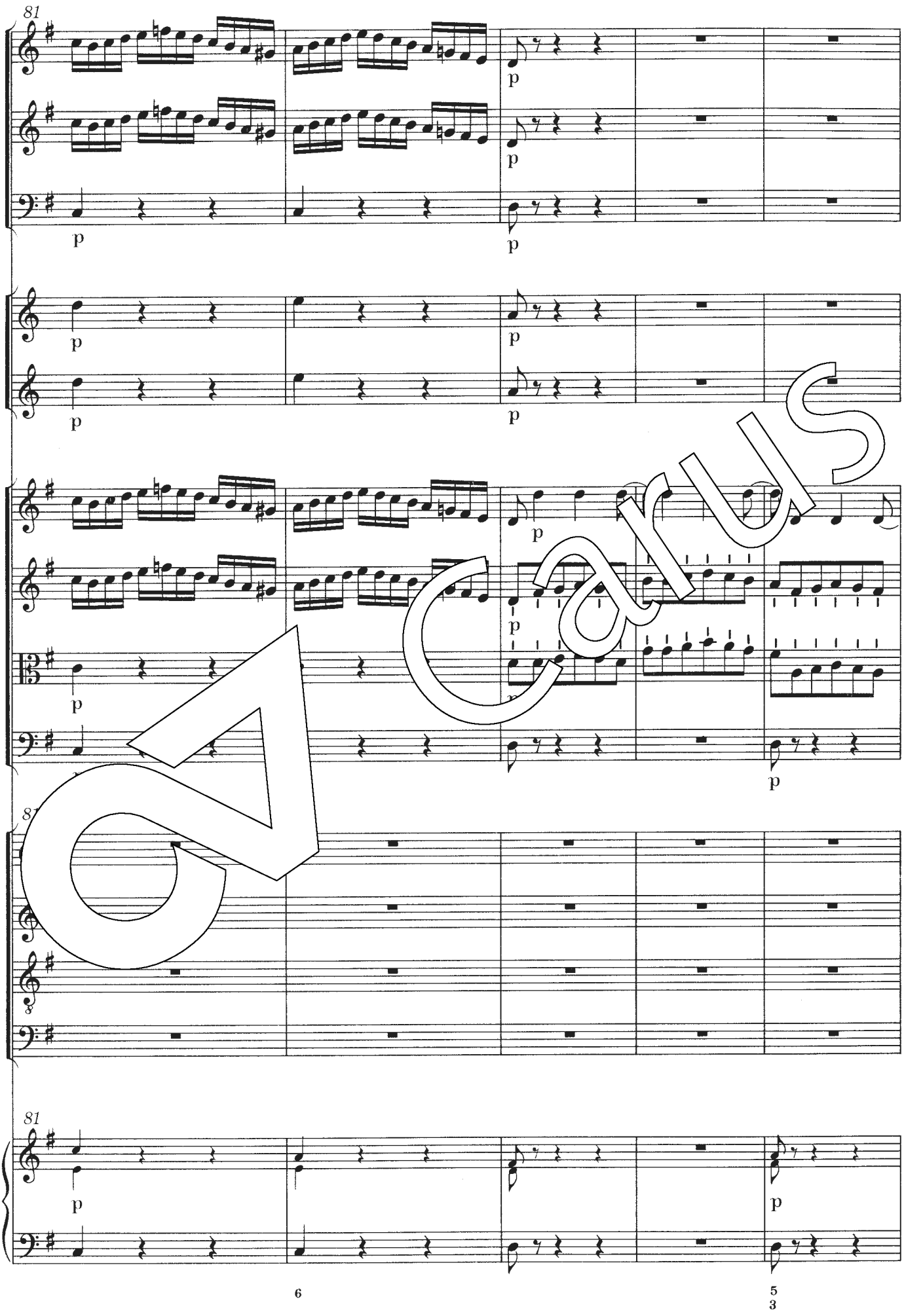
Carus



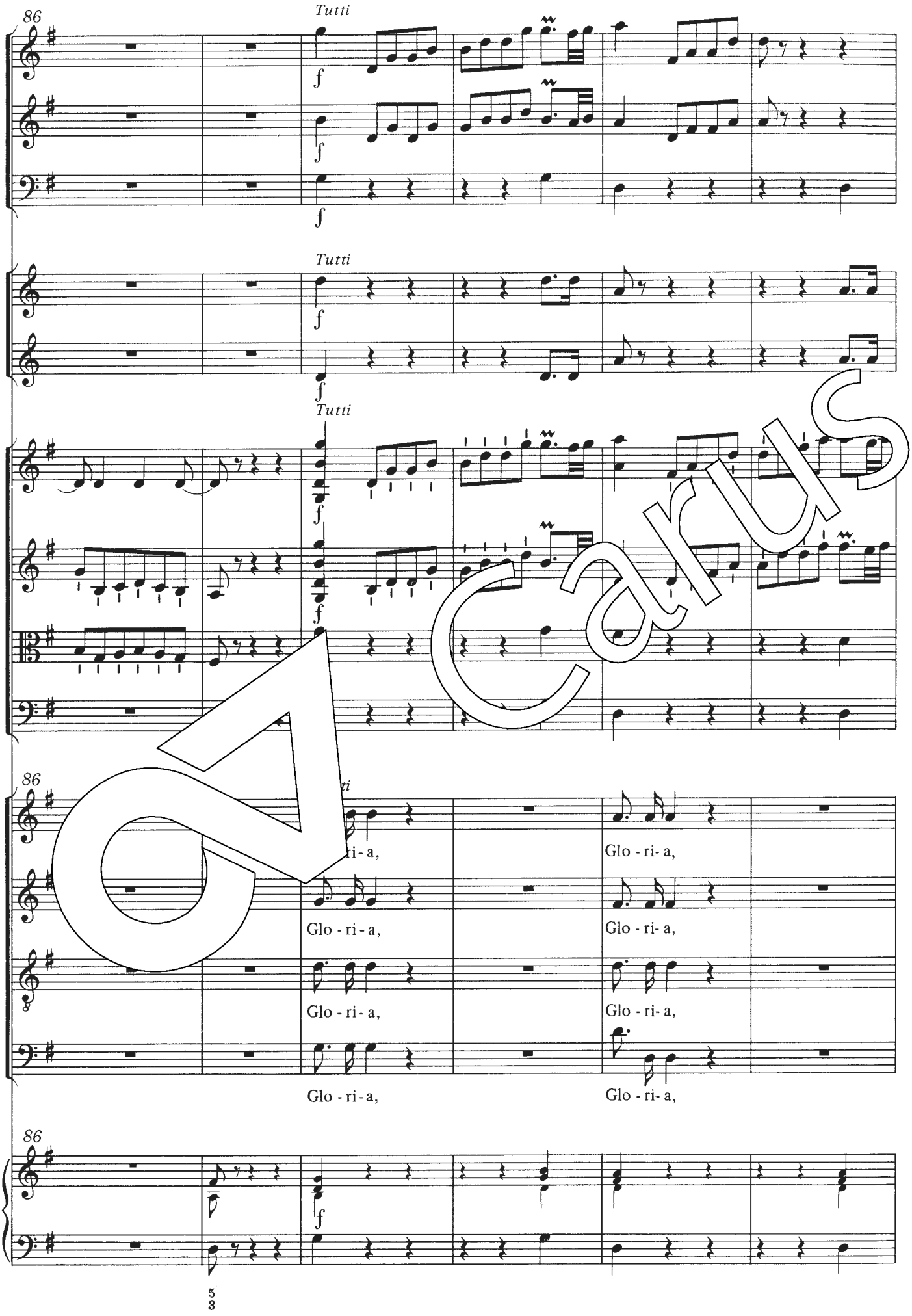
Carus



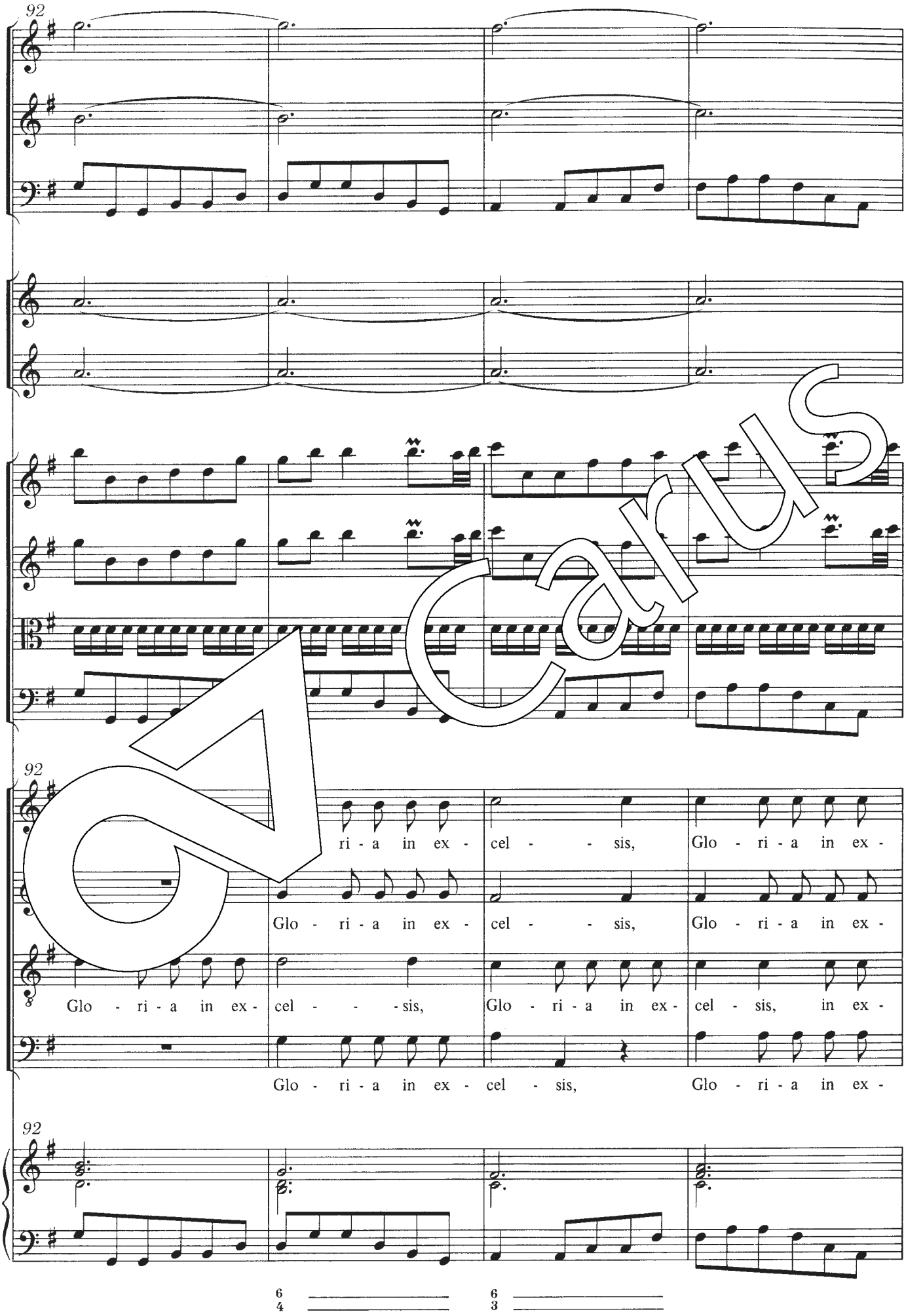
Carus



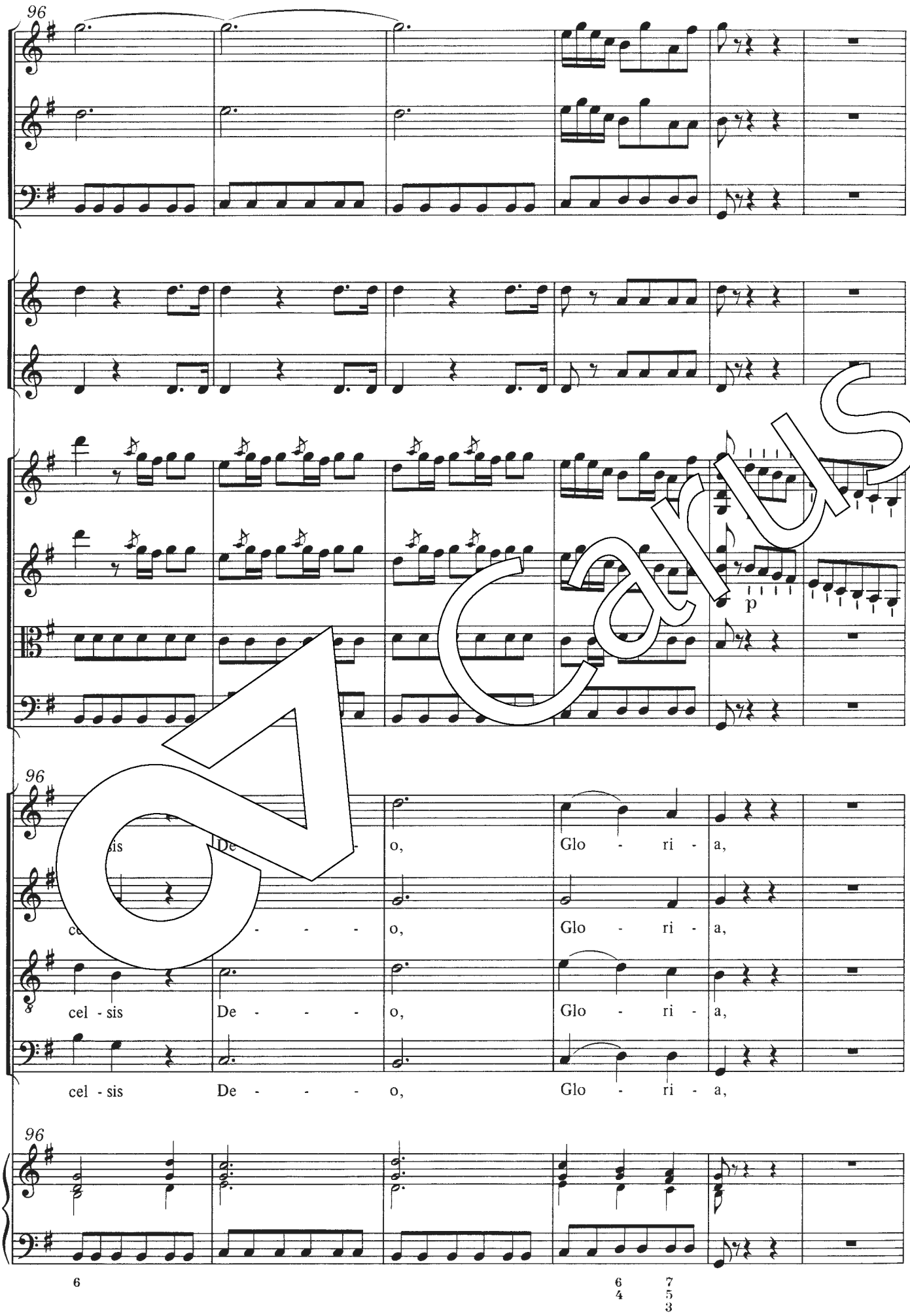
Carus


86
Tutti
f
Tutti
f
Tutti
f
86
Glo - ri - a,
Glo - ri - a,
Glo - ri - a,
Glo - ri - a,
Glo - ri - a,
Glo - ri - a,
Glo - ri - a,
Glo - ri - a,
86
f
5
3

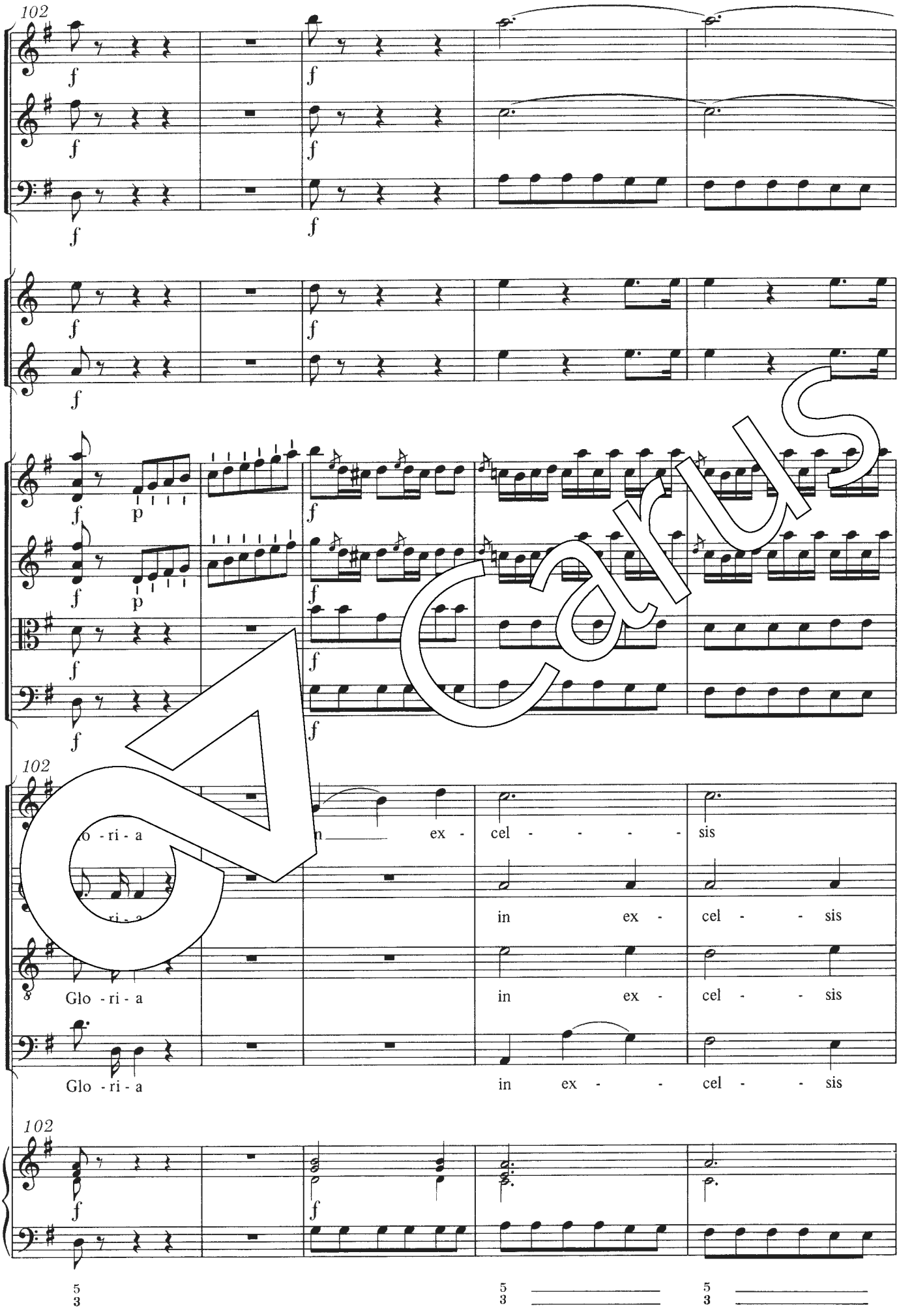
Carus


92
92
92
ri - a in ex - cel - - sis, Glo - ri - a in ex -
Glo - ri - a in ex - cel - - sis, Glo - ri - a in ex -
Glo - ri - a in ex - cel - - - sis, Glo - ri - a in ex - cel - sis, in ex -
Glo - ri - a in ex - cel - sis, Glo - ri - a in ex -
6 4
6 3

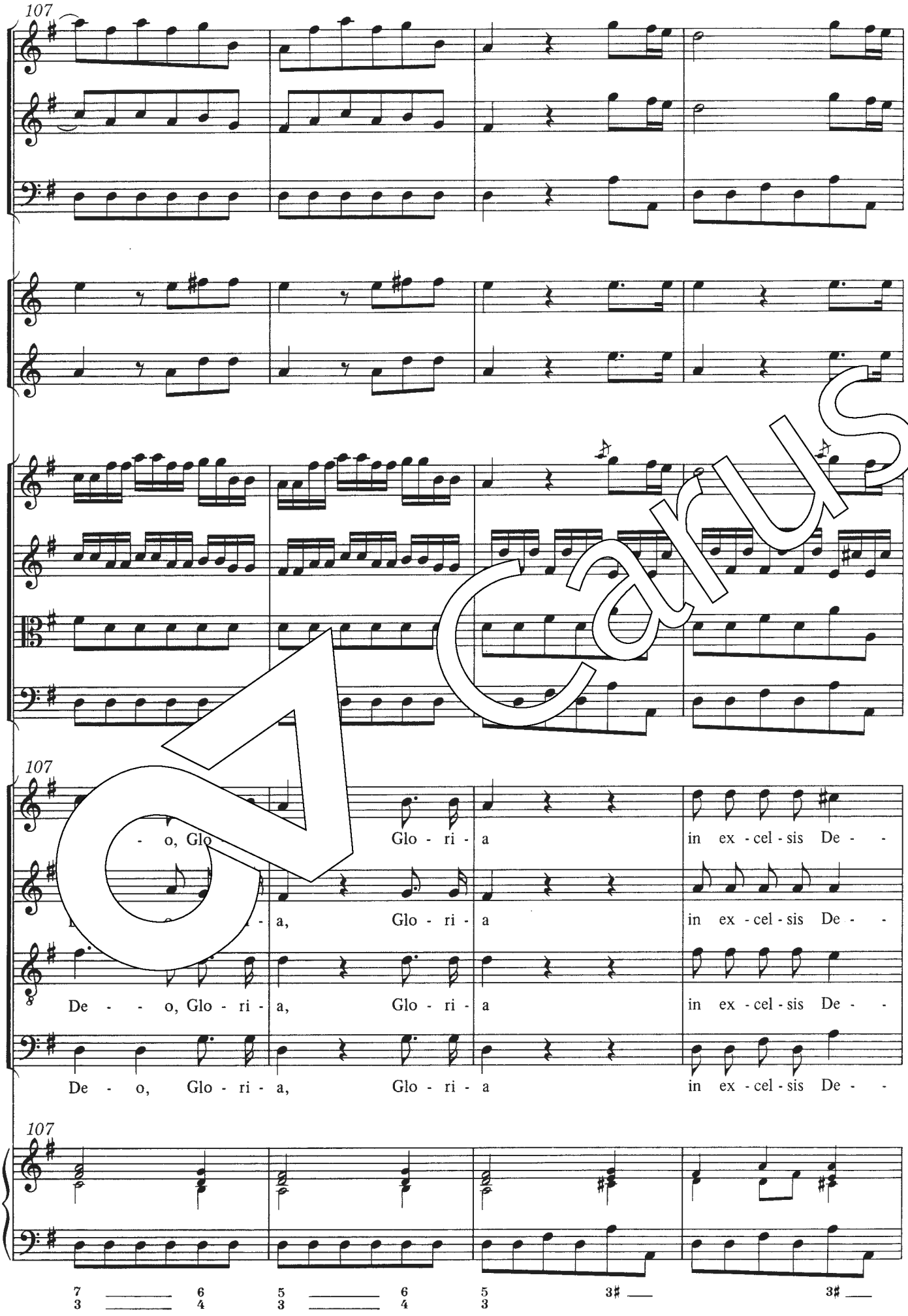
Carus


96
p
96
cel - sis De - - - o, Glo - ri - a,
cel - sis De - - - o, Glo - ri - a,
cel - sis De - - - o, Glo - ri - a,
96
6
6 7
4 5
3

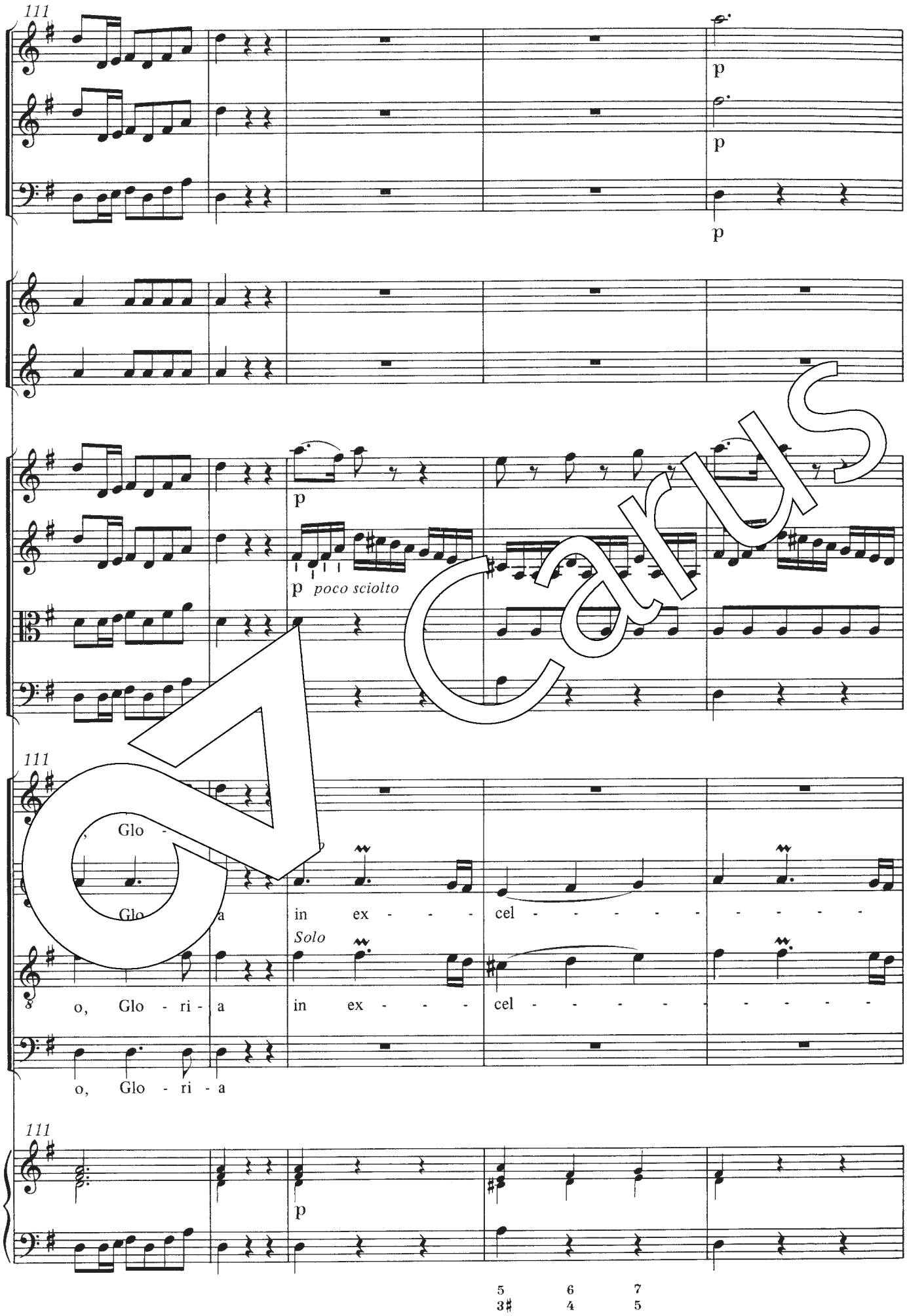
Carus


102
f
p
Glo - ri - a
in ex - cel - - - - sis
in ex - cel - - sis
Glo - ri - a
in ex - cel - - sis
Glo - ri - a
in ex - - cel - - sis
5
3

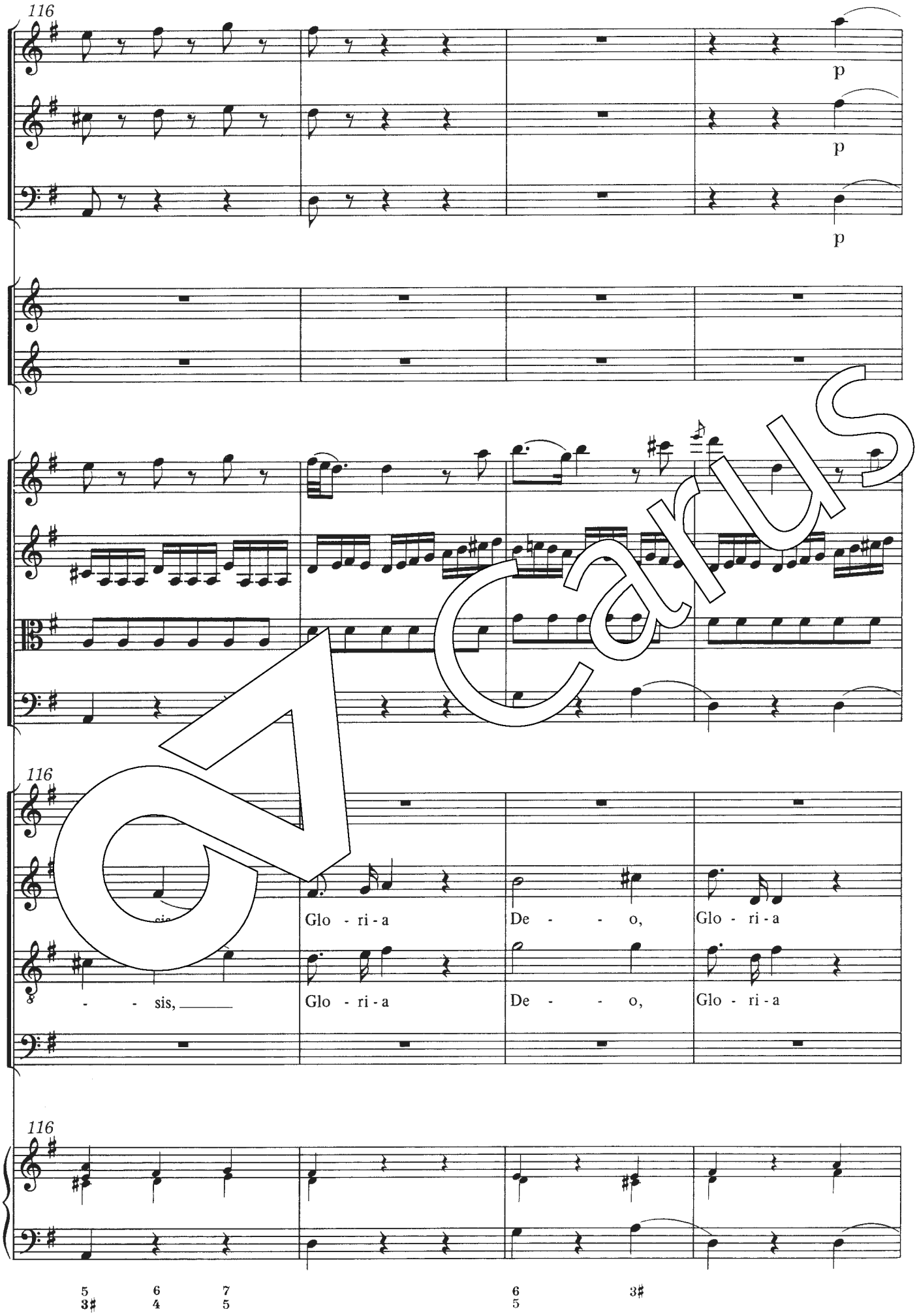
Carus


107
- o, Glo Glo - ri - a in ex - cel - sis De - -
a, Glo - ri - a in ex - cel - sis De - -
De - - o, Glo - ri - a, Glo - ri - a in ex - cel - sis De - -
De - o, Glo - ri - a, Glo - ri - a in ex - cel - sis De - -
107
7 6 5 6 5 3♯ 3♯
3 4 3 4 3

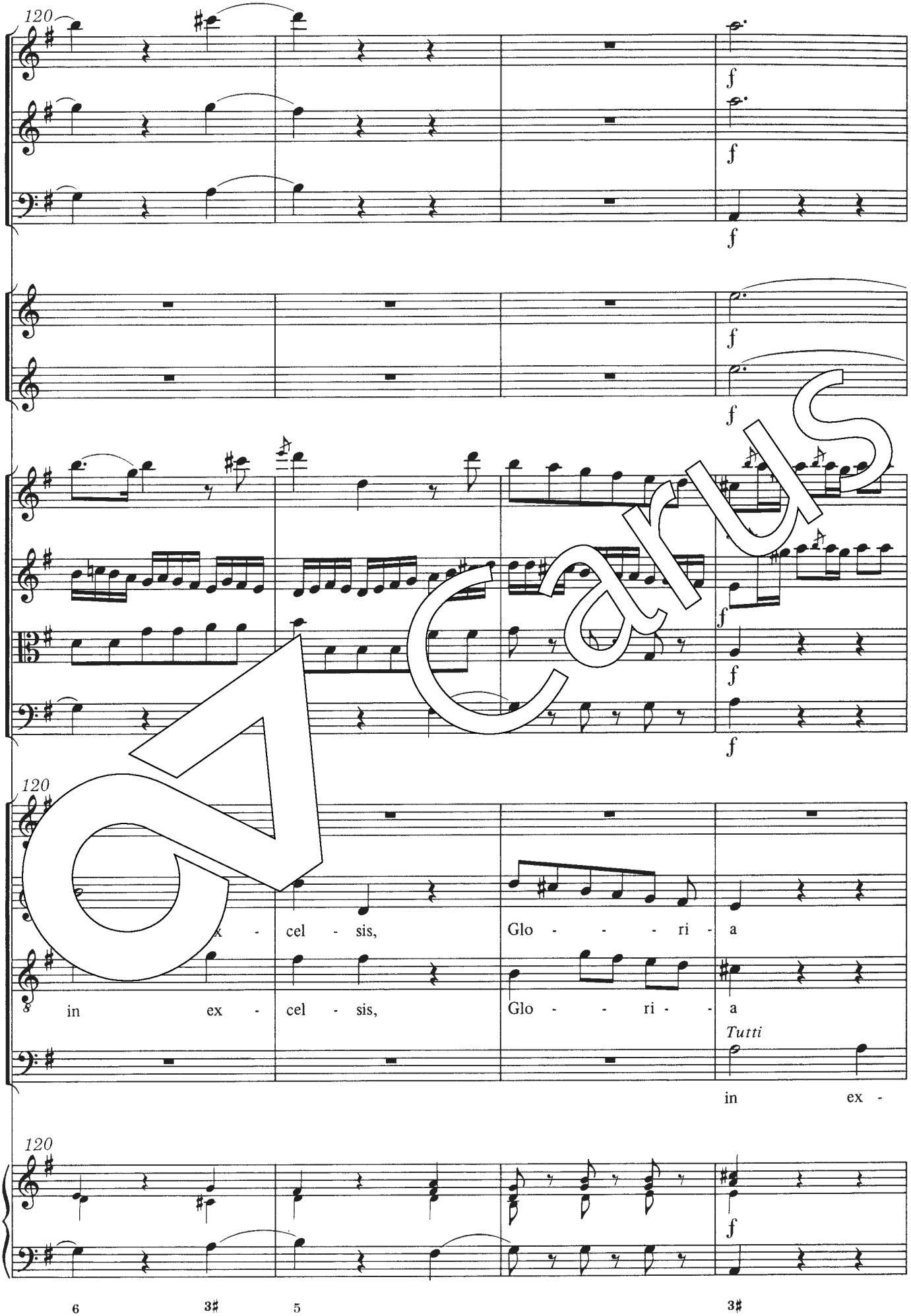
Carus


111
p
p
p
p
p poco sciolto
111
Glo -
Glo a in ex - - - cel - - - - - - - -
Solo
o, Glo - ri - a in ex - - - cel - - - - - - - -
o, Glo - ri - a
111
p
5 6 7
3♯ 4 5

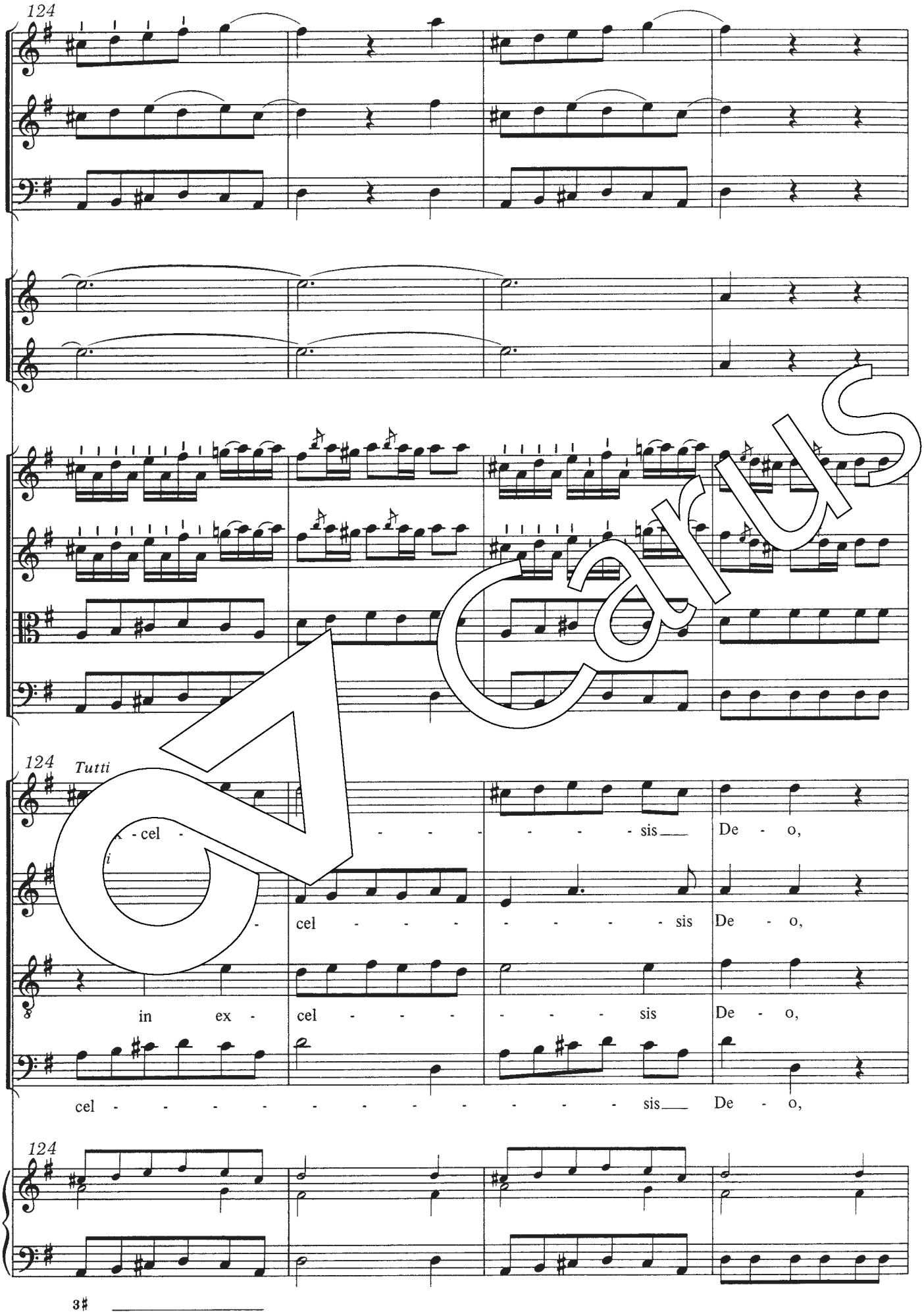
Carus


116
p
p
p
116
- - sis, _____
Glo - ri - a
De - - - o,
Glo - ri - a
Glo - ri - a
De - - - o,
Glo - ri - a
116
5 6 7
3♯ 4 5
6
5
3♯

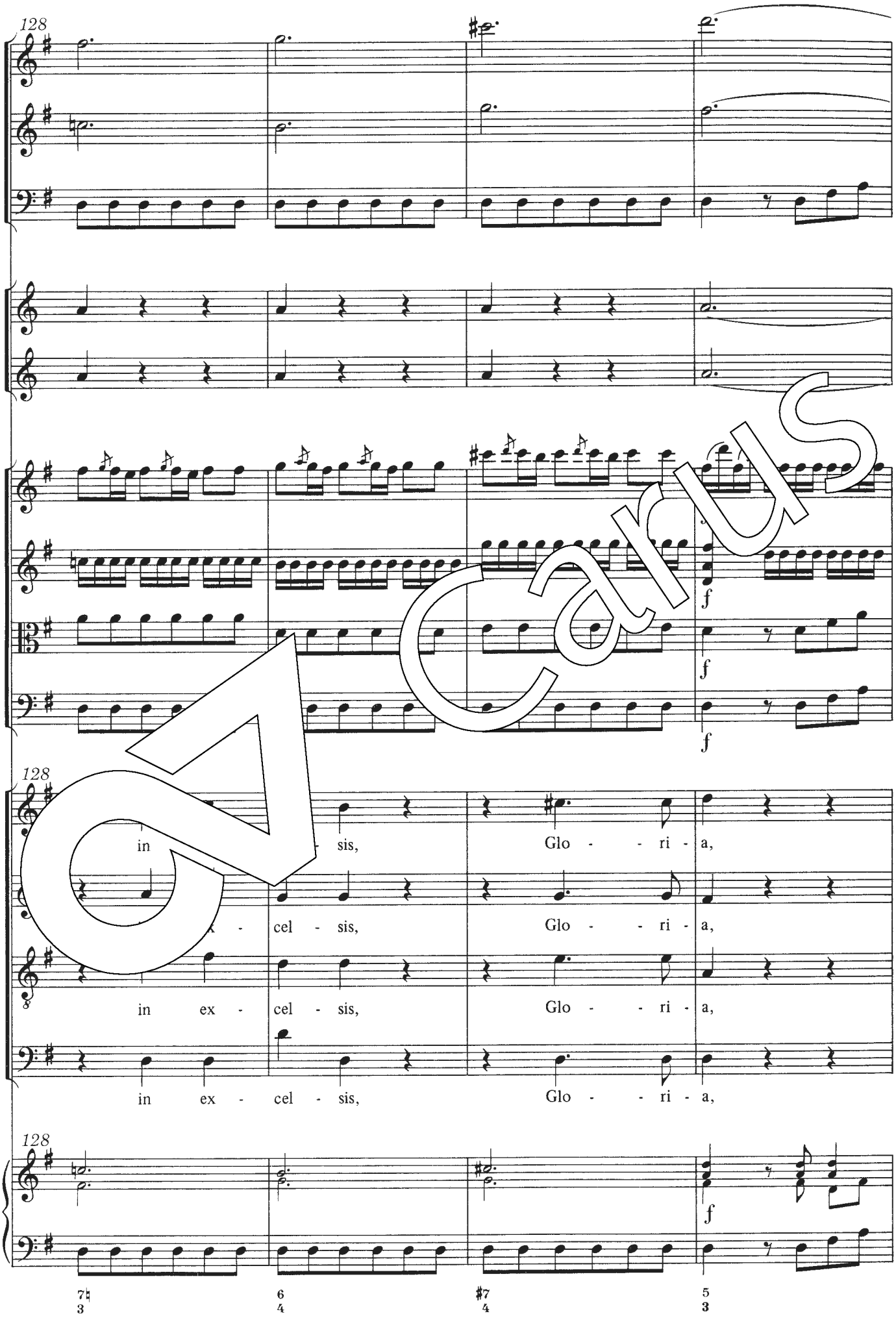
Carus



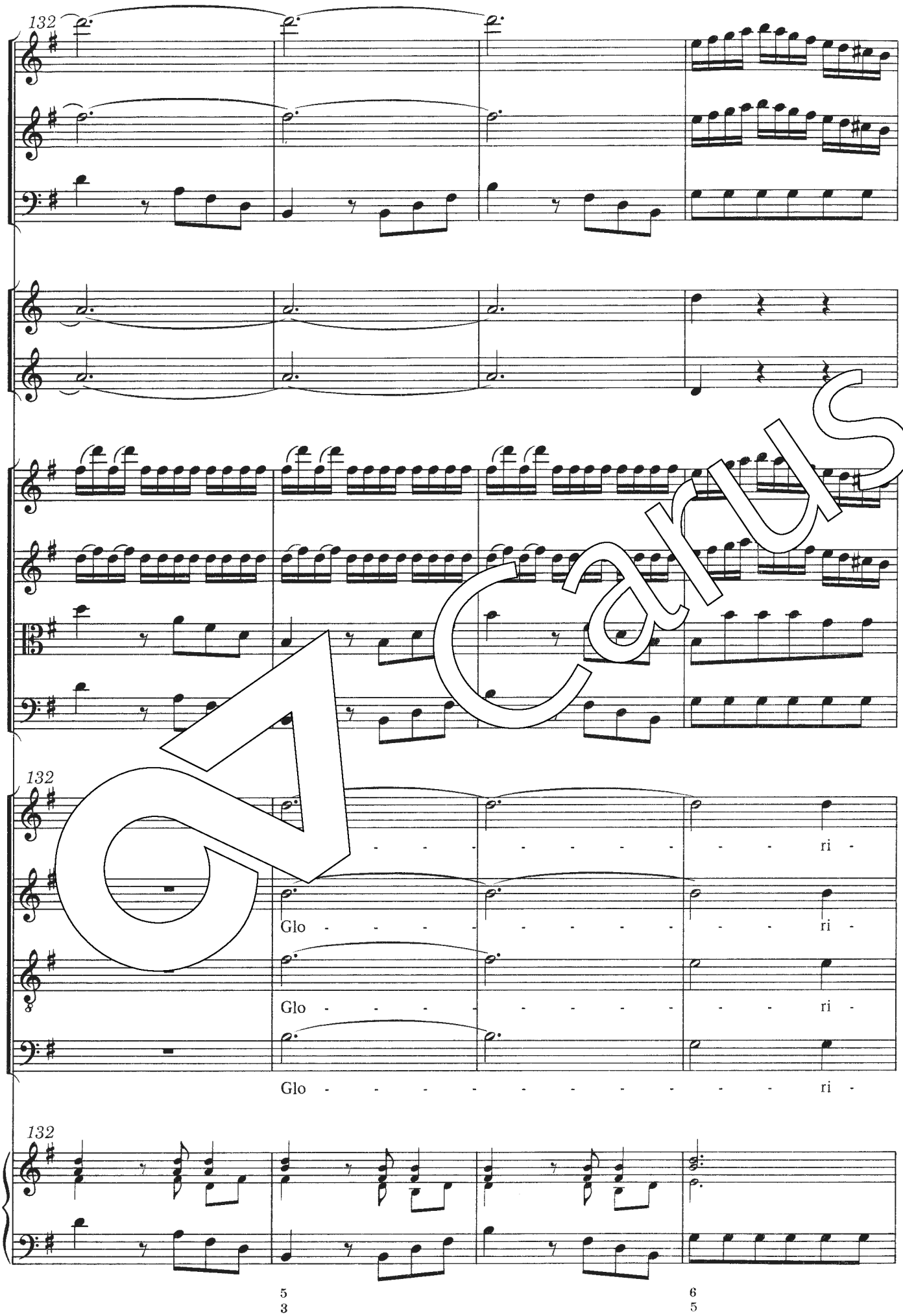
Carus


124
124
Tutti
cel - sis De - o,
cel - sis De - o,
in ex - cel - sis De - o,
cel - sis De - o,
124
3♯

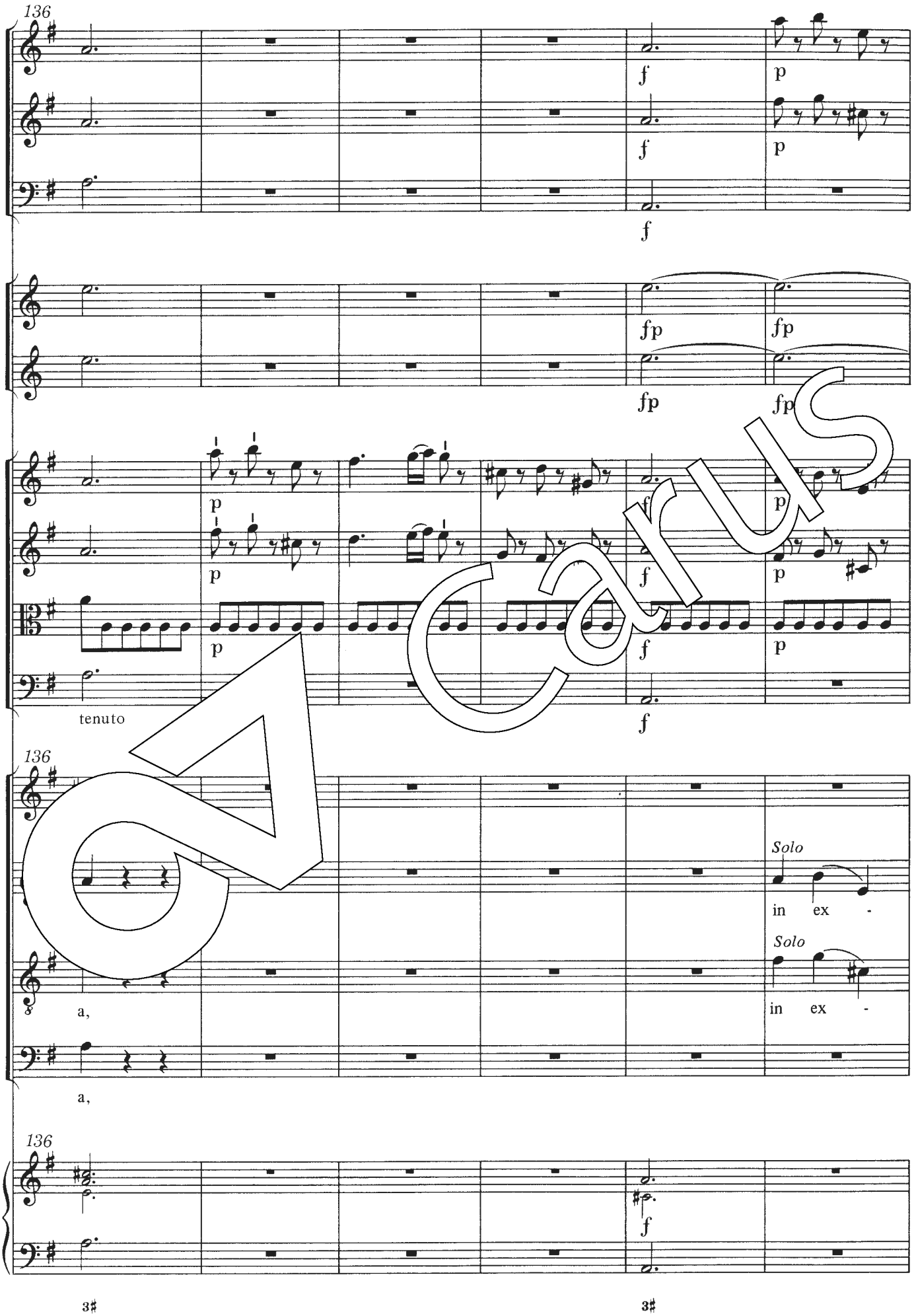
Carus


128
f
f
f
128
in
sis,
Glo - - ri - a,
cel - sis,
Glo - - ri - a,
in ex - cel - sis,
Glo - - ri - a,
in ex - cel - sis,
Glo - - ri - a,
128
f
7♮ 6 ♯7 5
3 4 4 3

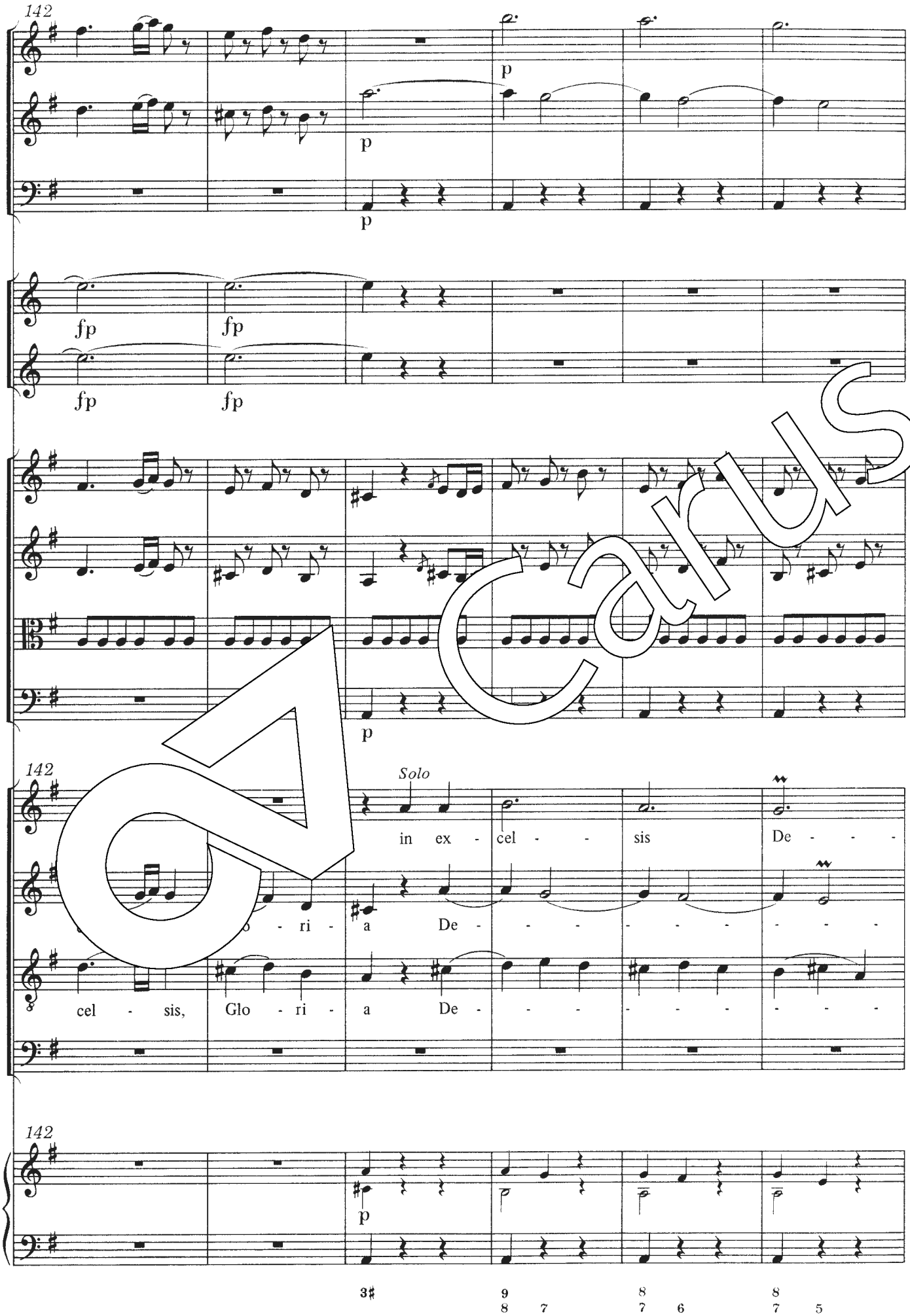
Carus



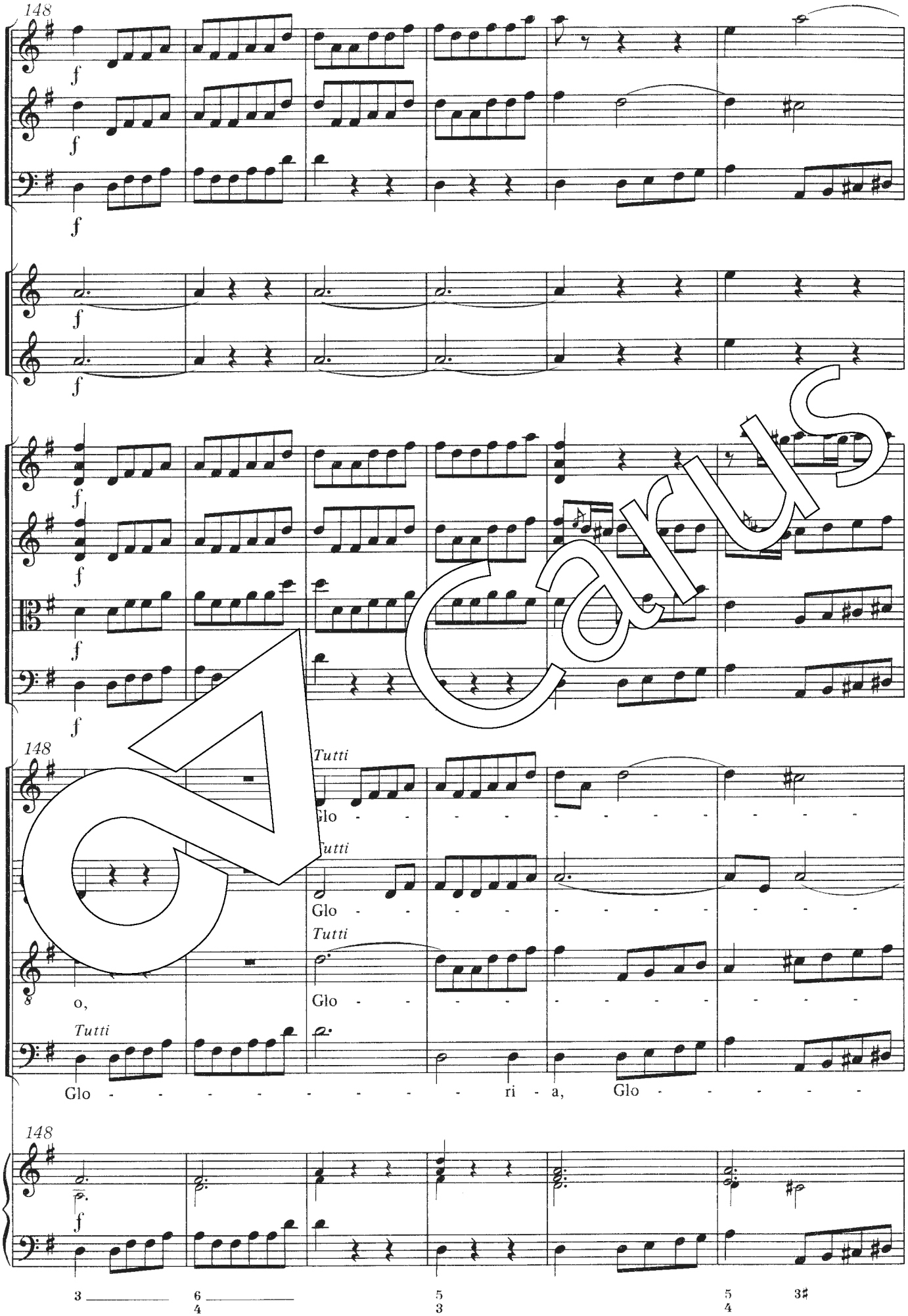
Carus



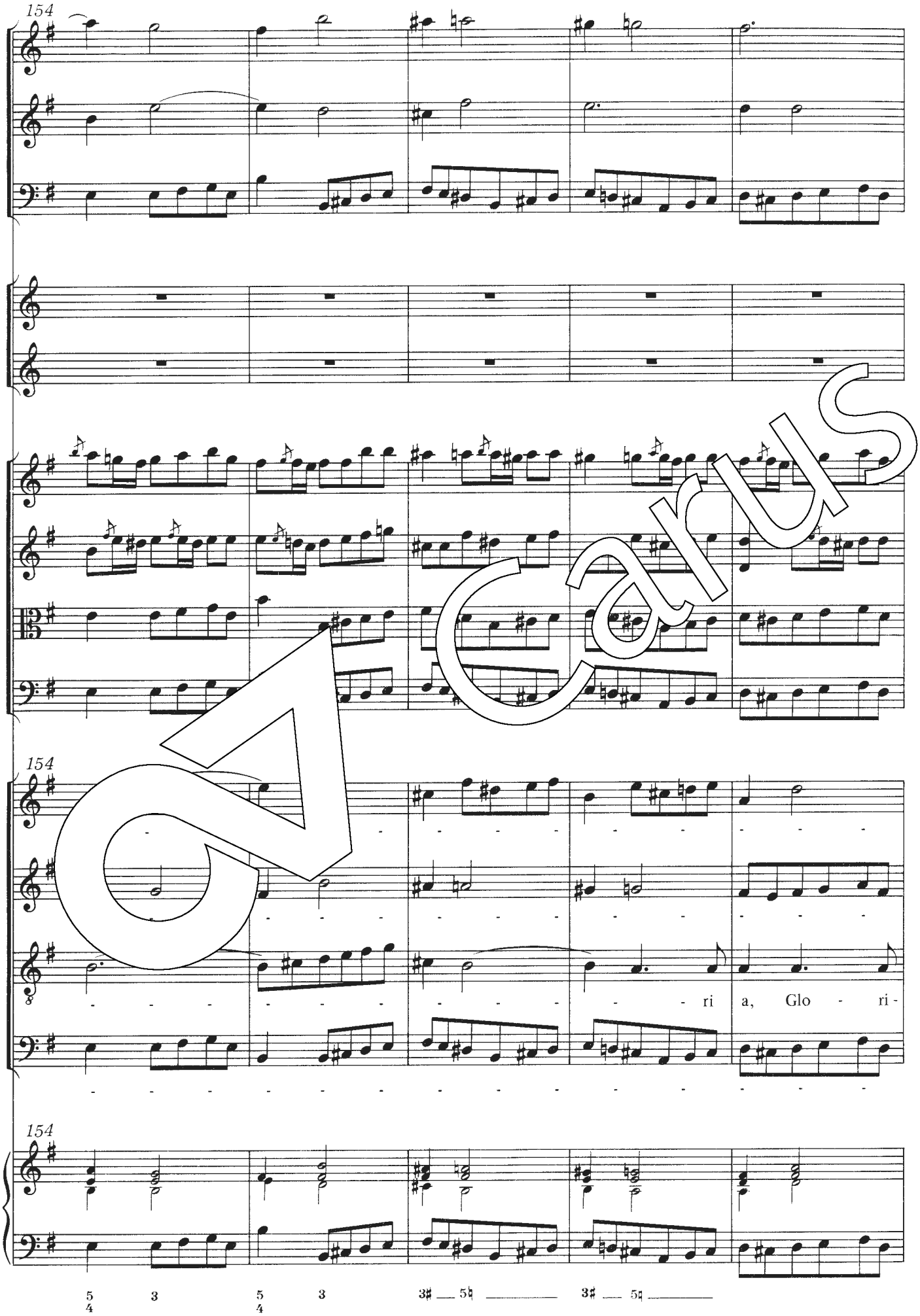
Carus


142
p
p
p
fp
fp
fp
fp
p
142
Solo
in ex - cel - - sis De - - -
o - ri - a De - - - - - - - - -
cel - sis, Glo - ri - a De - - - - - - - - -
142
p
3♯
9 8 7
8 7 6
8 7 5

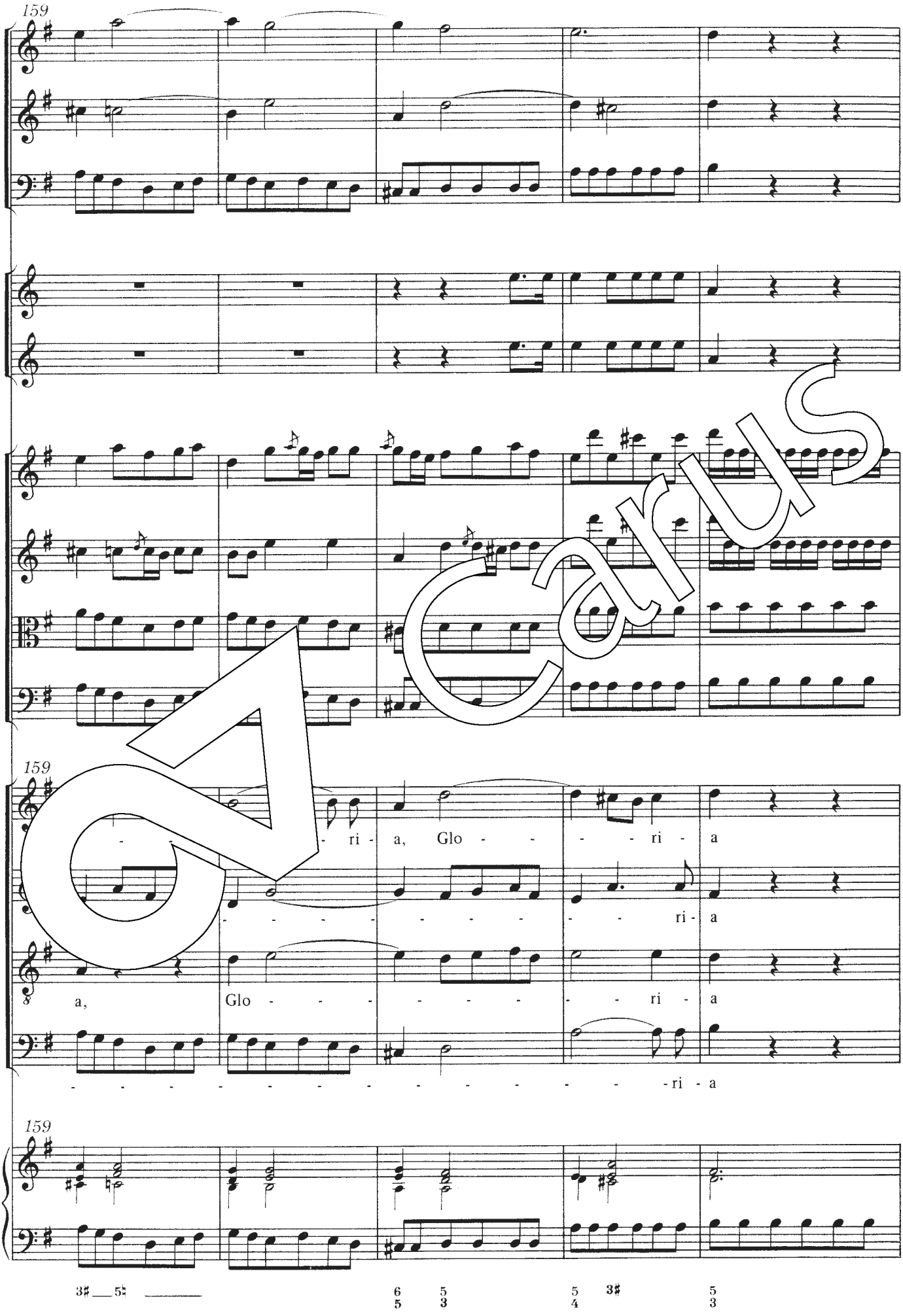
Carus



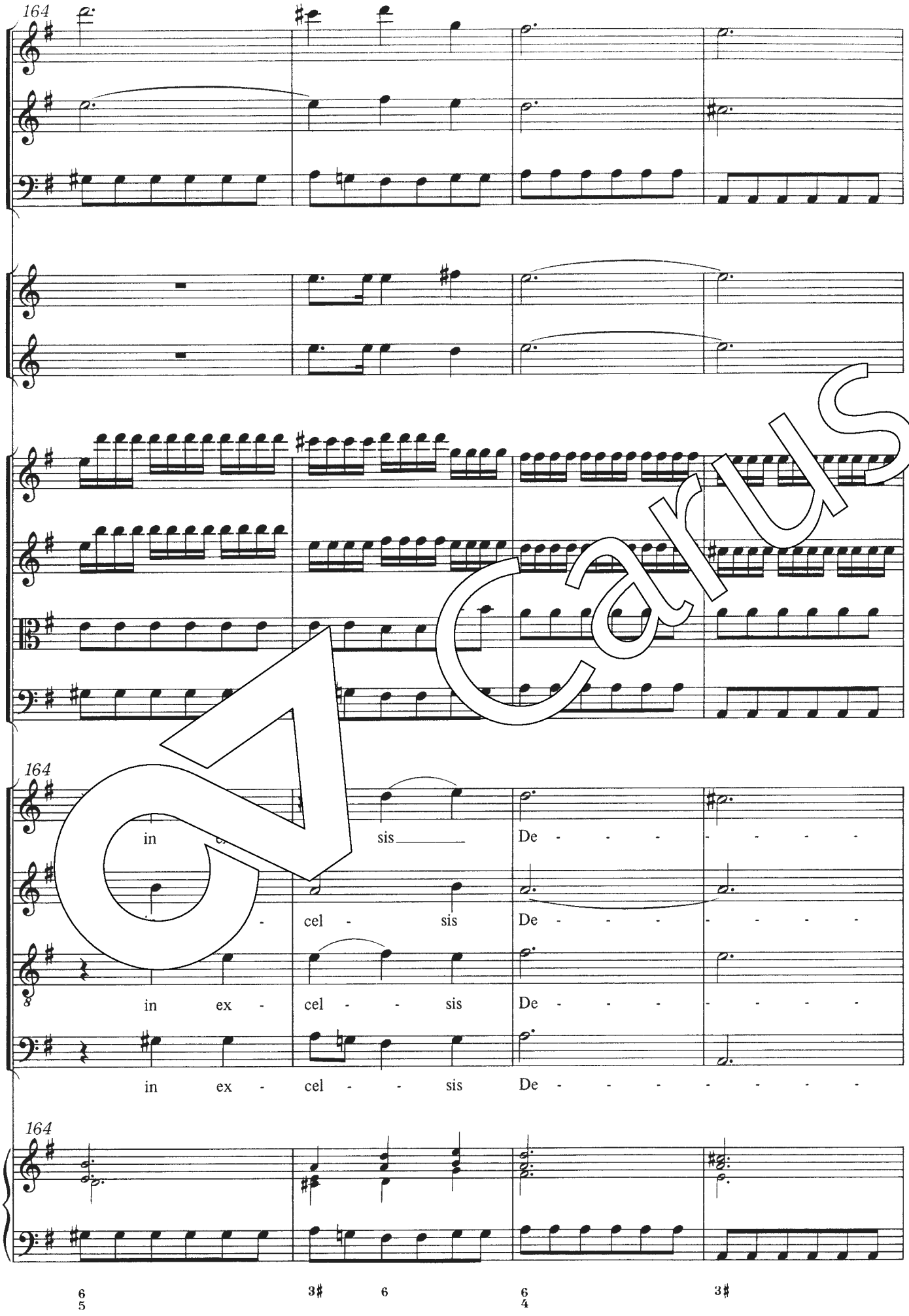
Carus



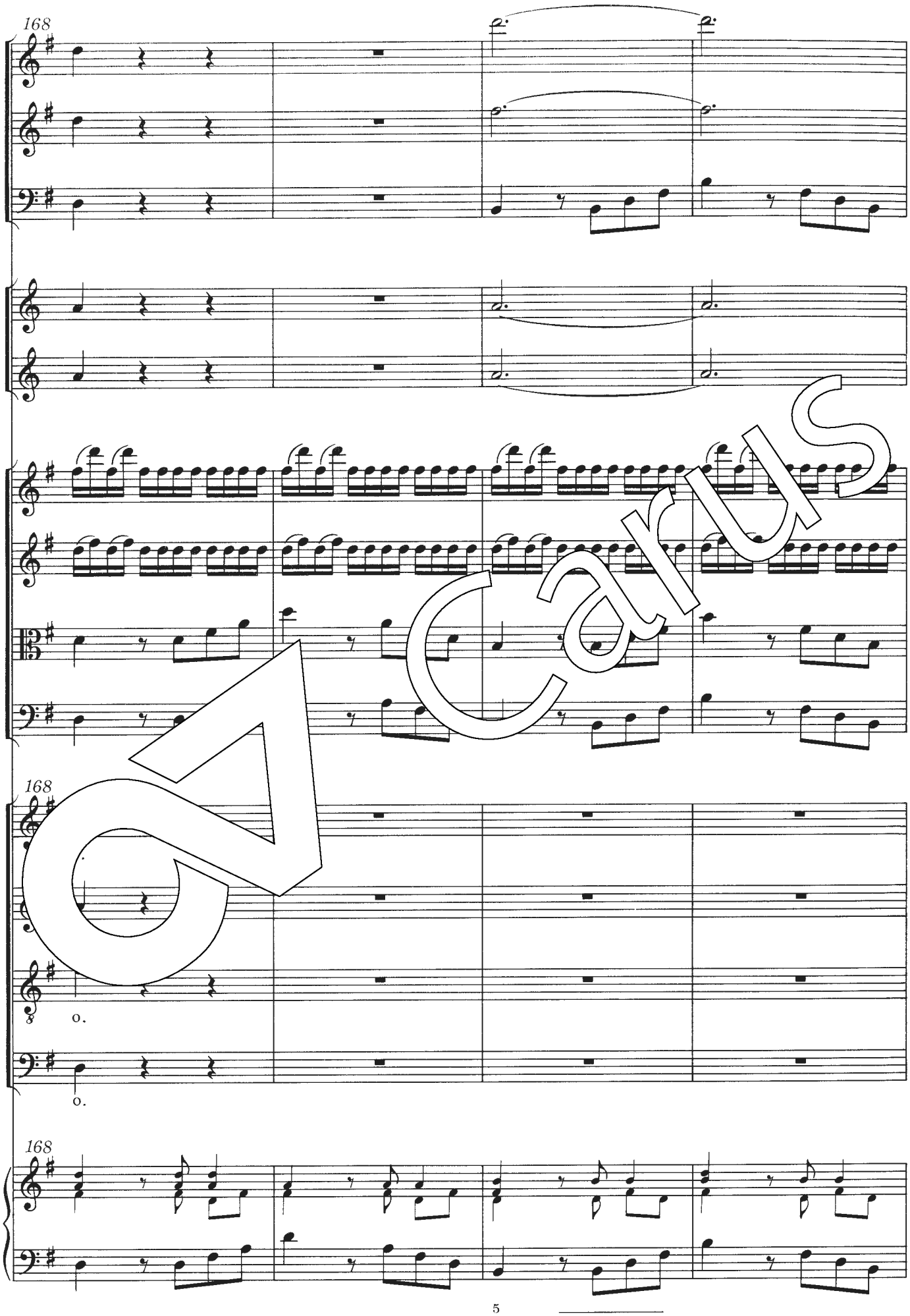
Carus



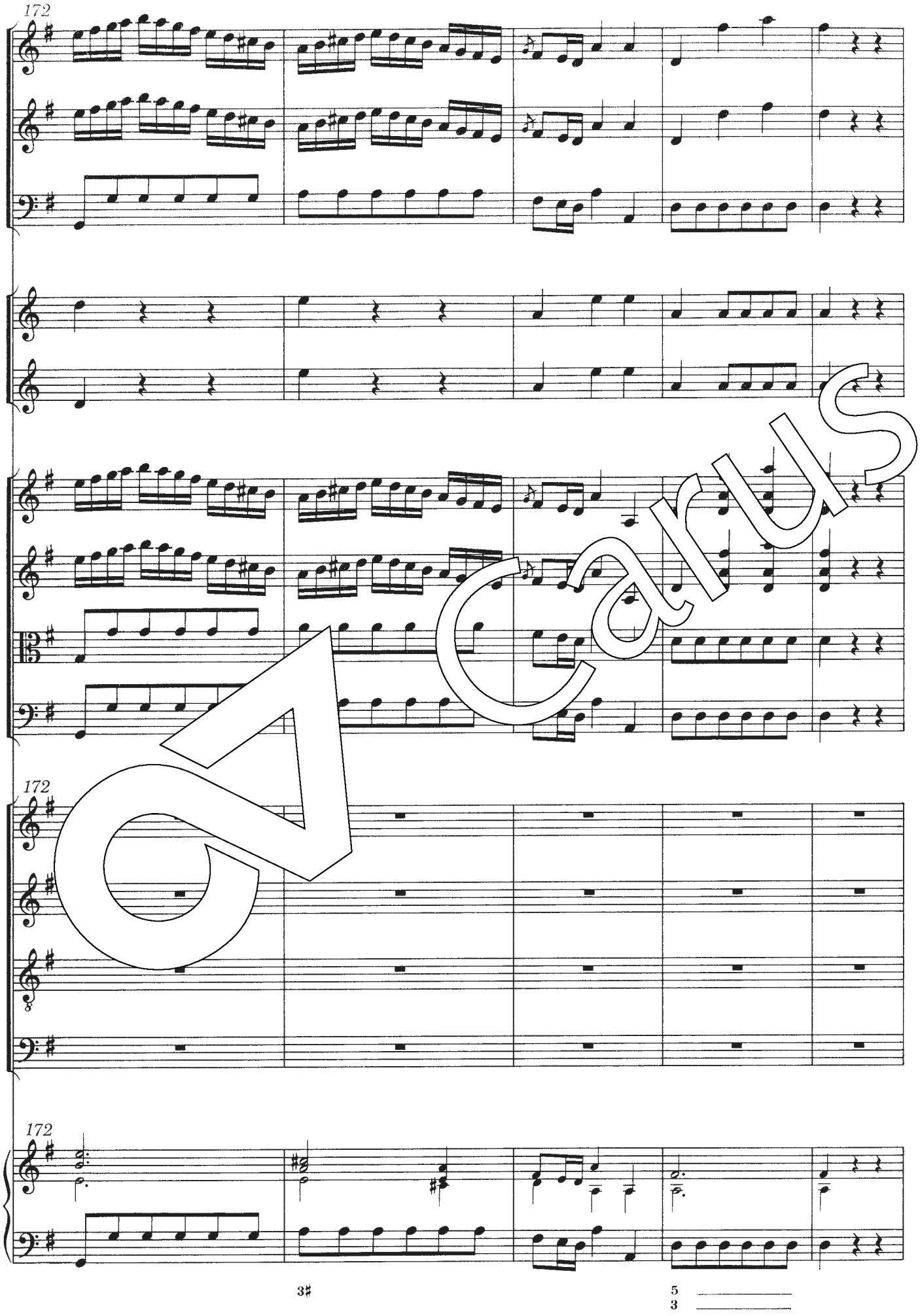
Carus


164
in
sis
De - - - - - - - - -
cel - sis
De - - - - - - - - -
in ex -
cel - - sis
De - - - - - - - - -
in ex - cel - - sis
De - - - - - - - - -
164
6 5
3♯
6
6 4
3♯

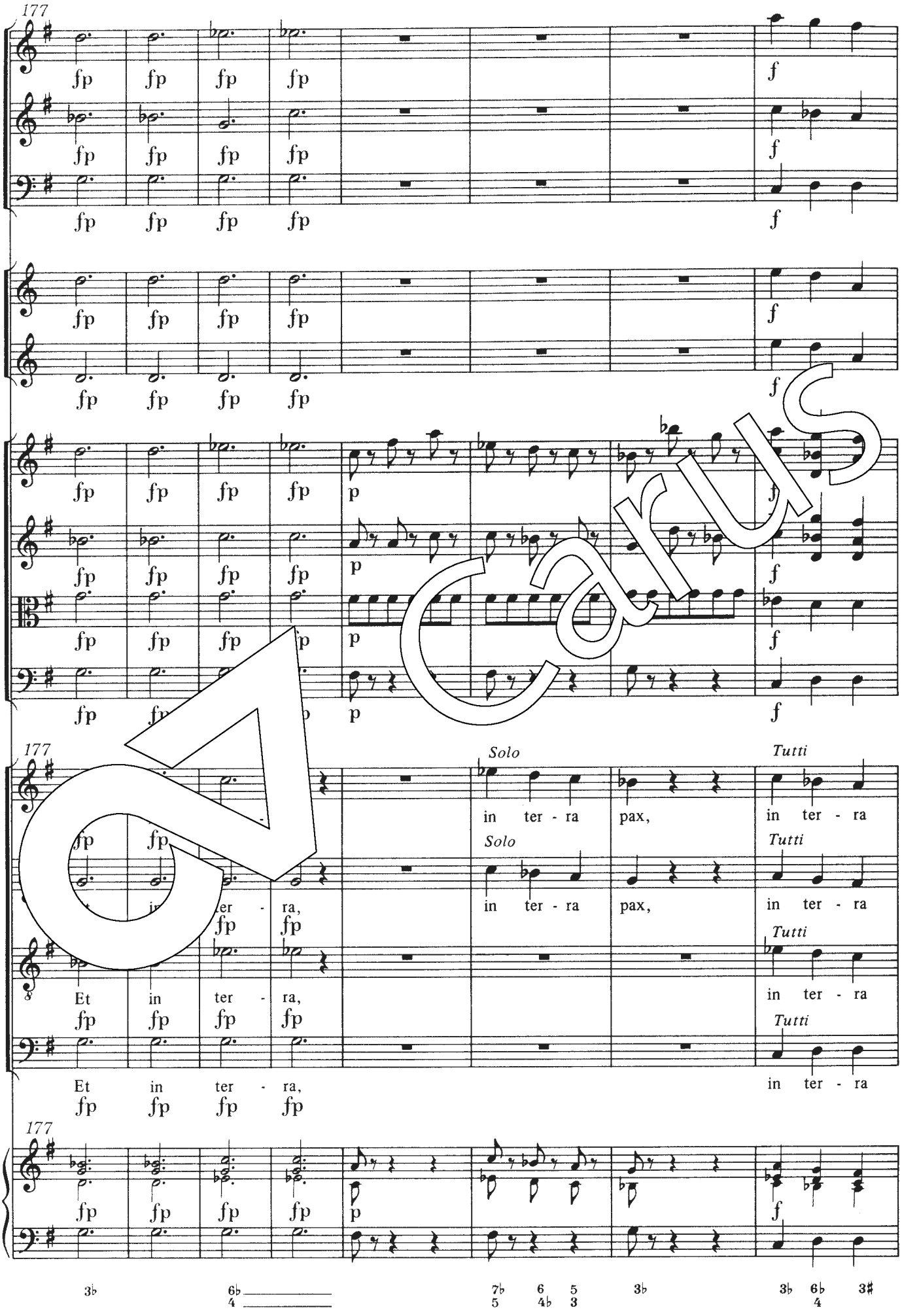
Carus



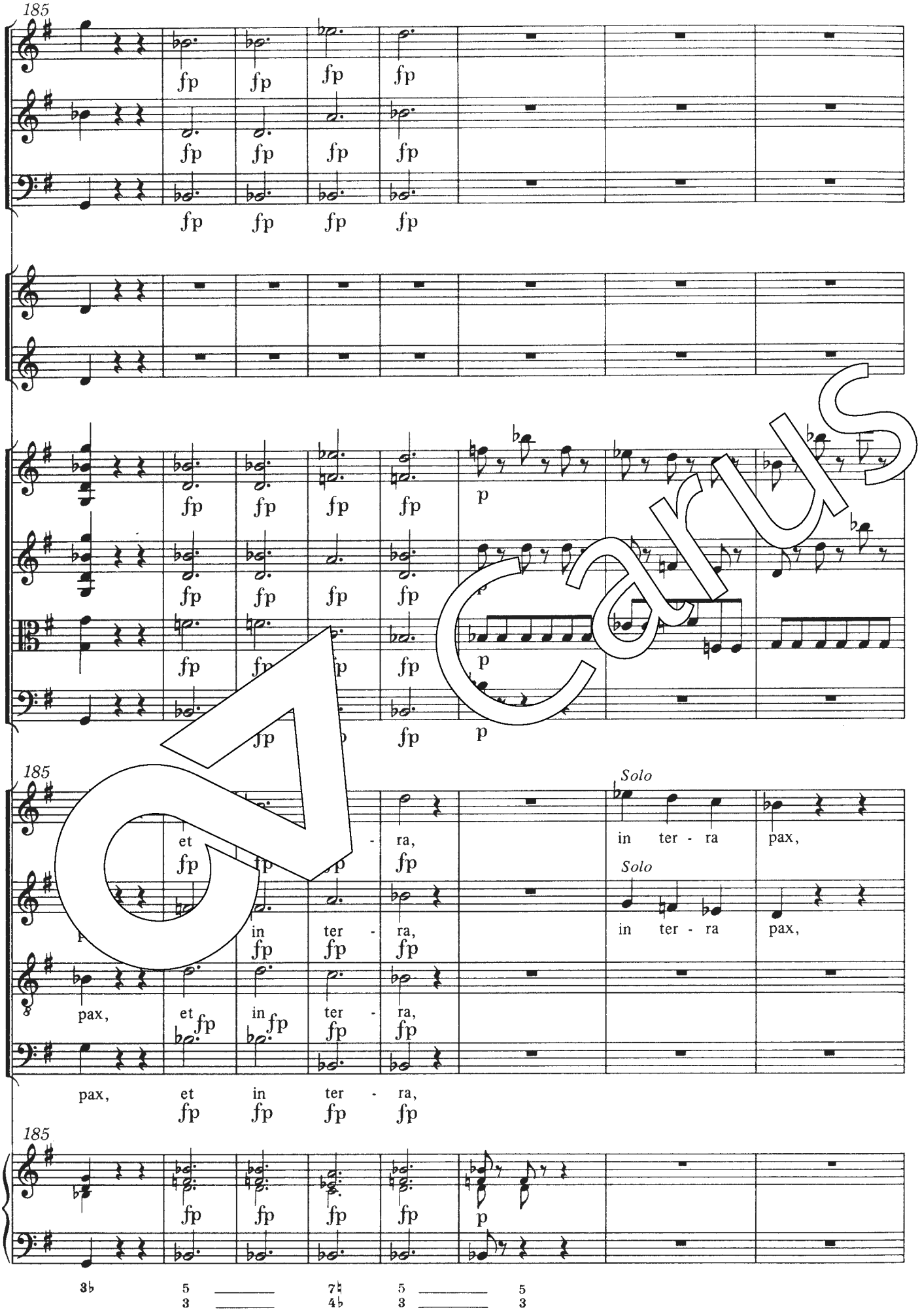
Carus



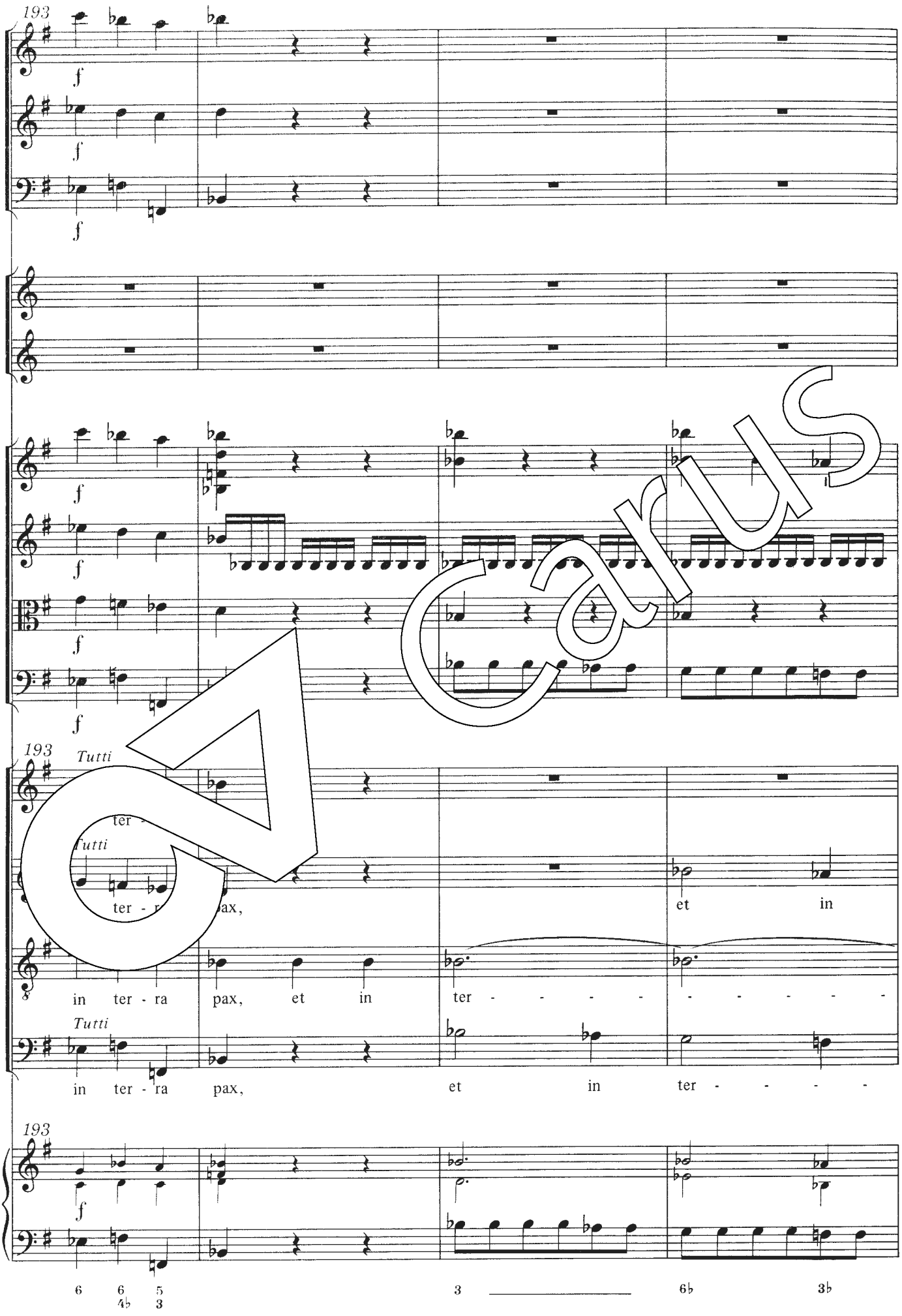
Carus



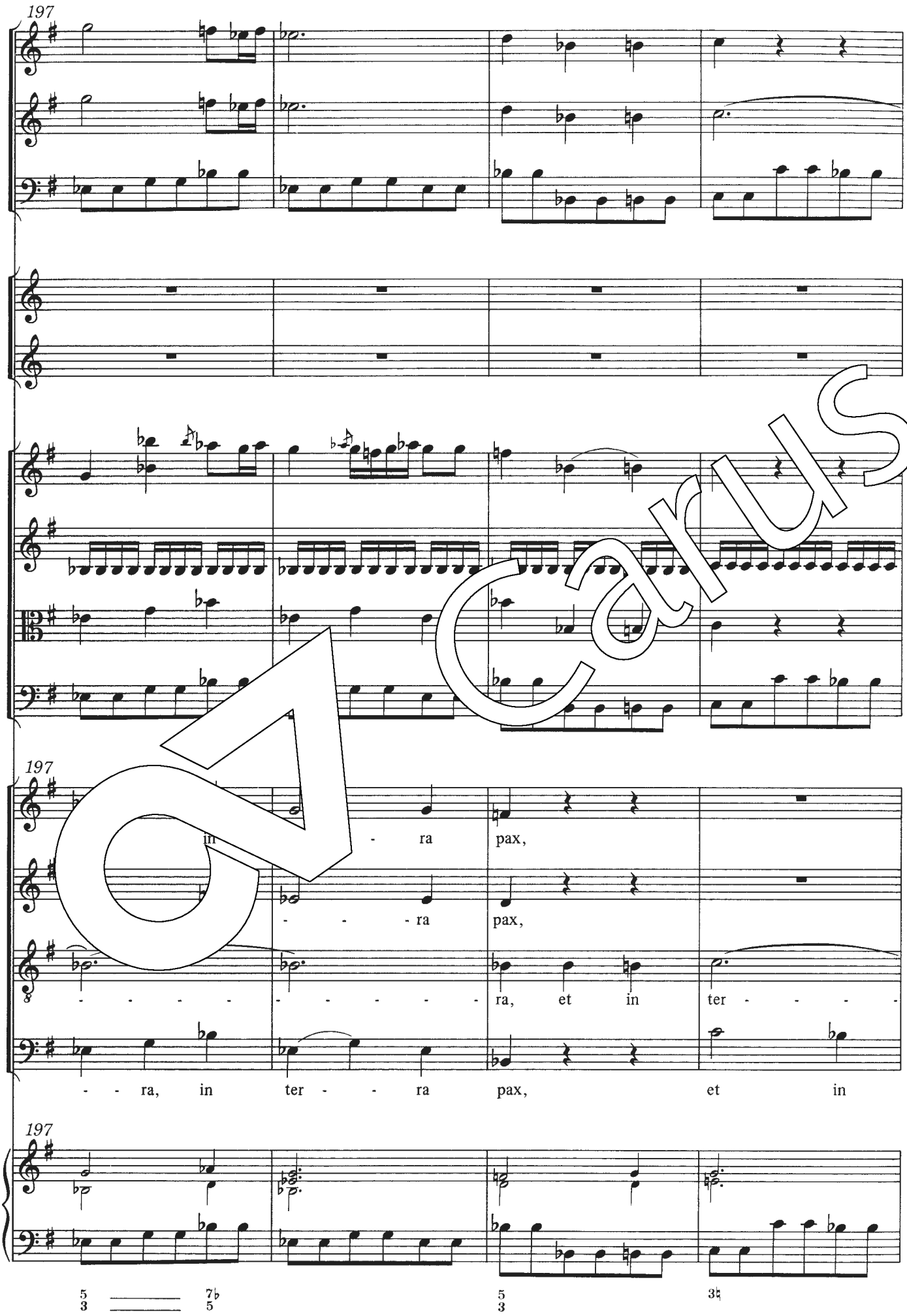
Carus



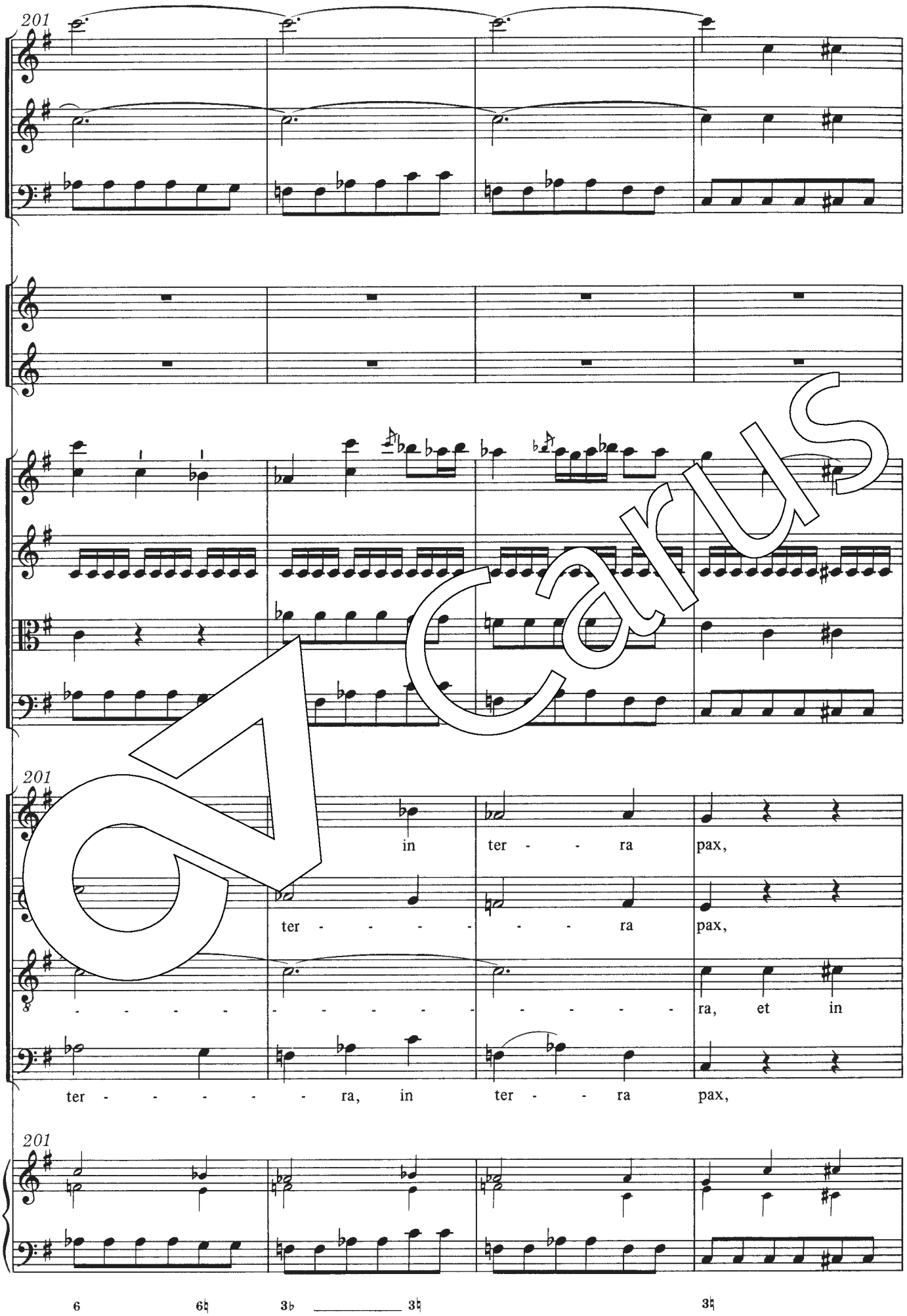
Carus


193
f
193
Tutti
ter -
Tutti
ter - r
ax,
et in
in ter - ra pax, et in ter - - - - - - - - - -
Tutti
in ter - ra pax, et in ter - - - - -
193
6 6 5
4♭ 3
3
6♭
3♭

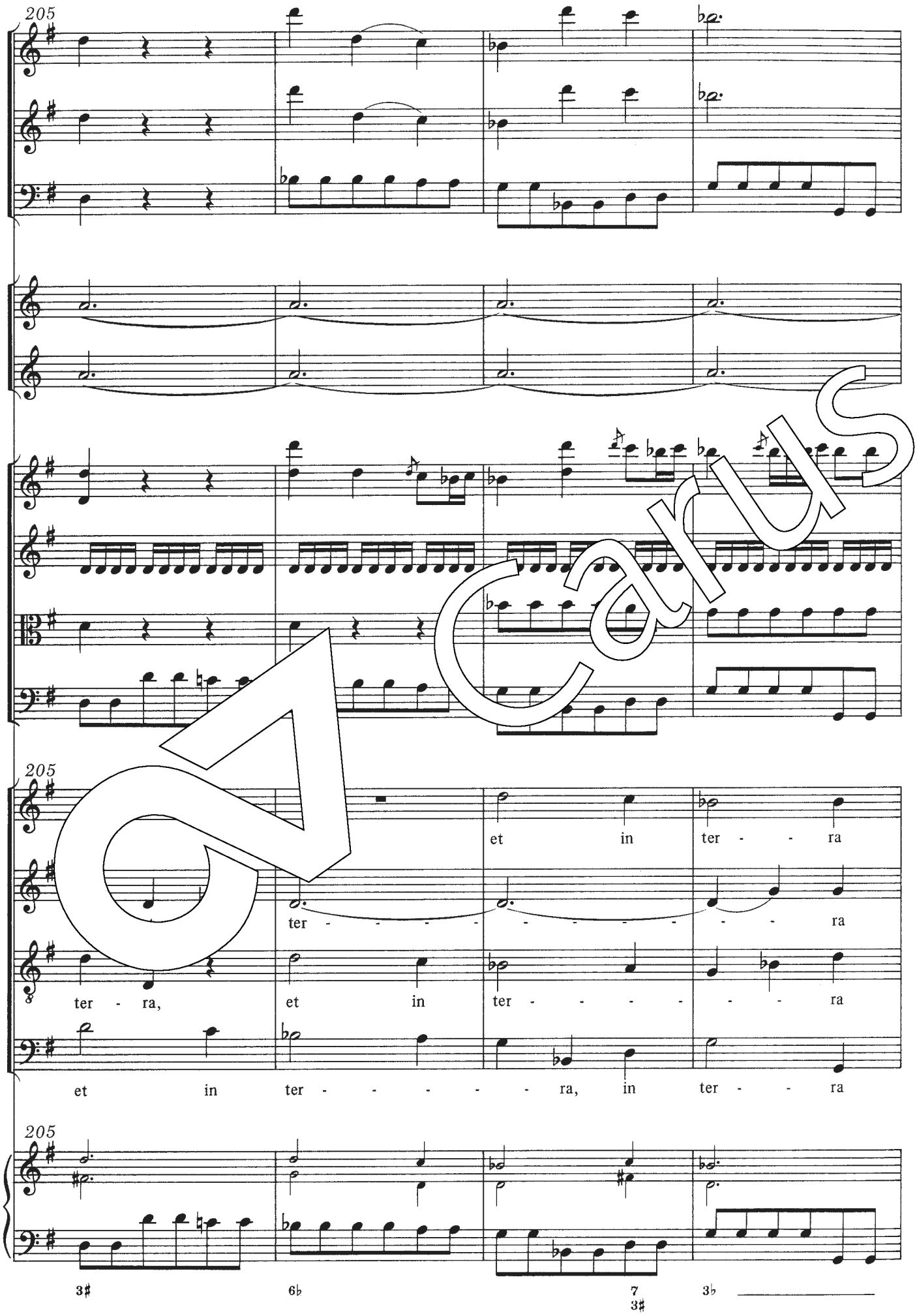
Carus



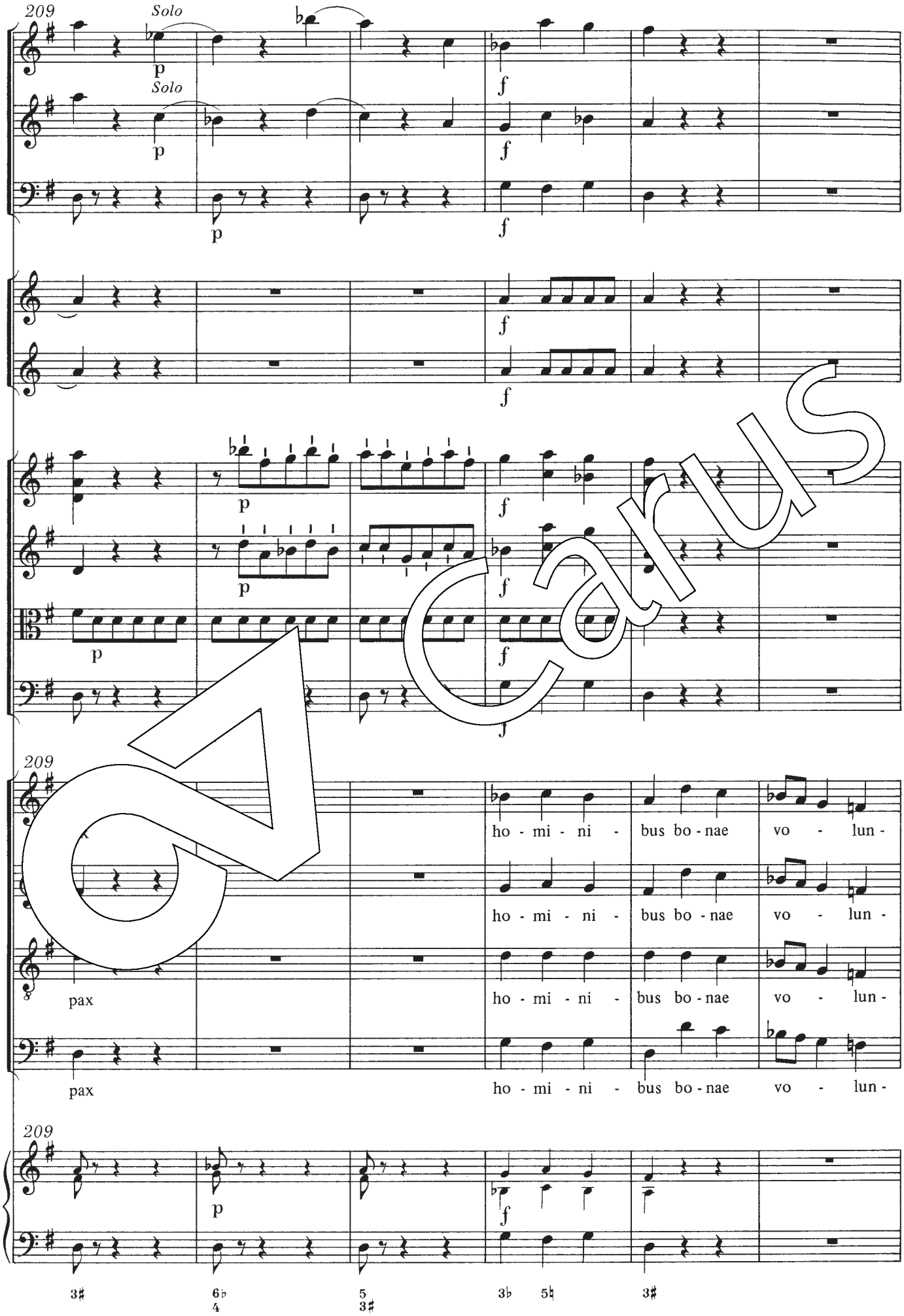
Carus


201
201
in ter - - ra pax,
ter - - - - - - ra pax,
- - - - - - - - - - - - - - - ra, et in
ter - - - - - - ra, in ter - - ra pax,
201
6 6♮ 3♭ 3♮ 3♮

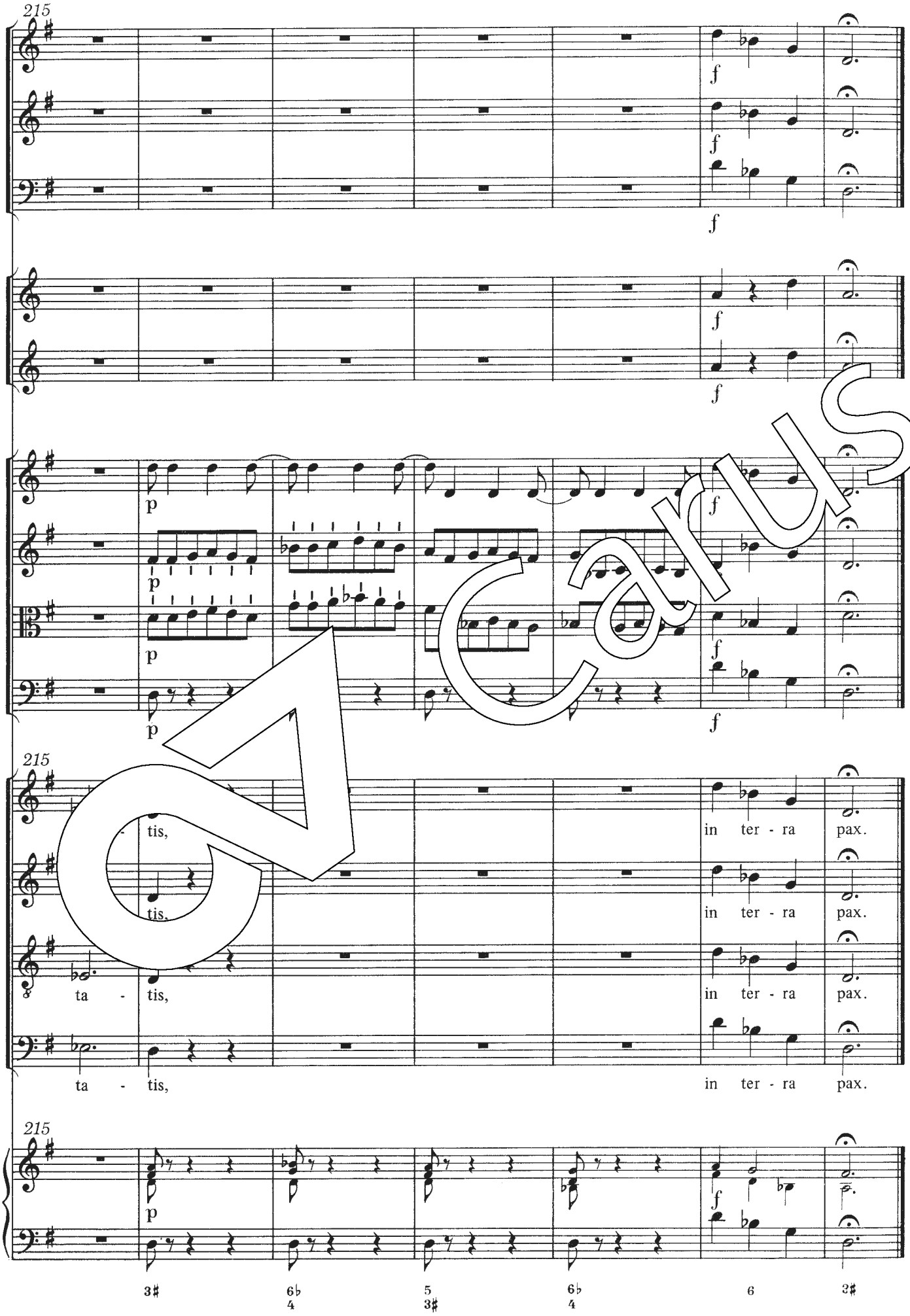
Carus


205
et in ter - - ra
ter - - - - - - - - - - ra
ter - ra, et in ter - - - - - ra
et in ter - - - - - - ra, in ter - ra
205
205
3♯
6♭
7
3♯
3♭

Carus



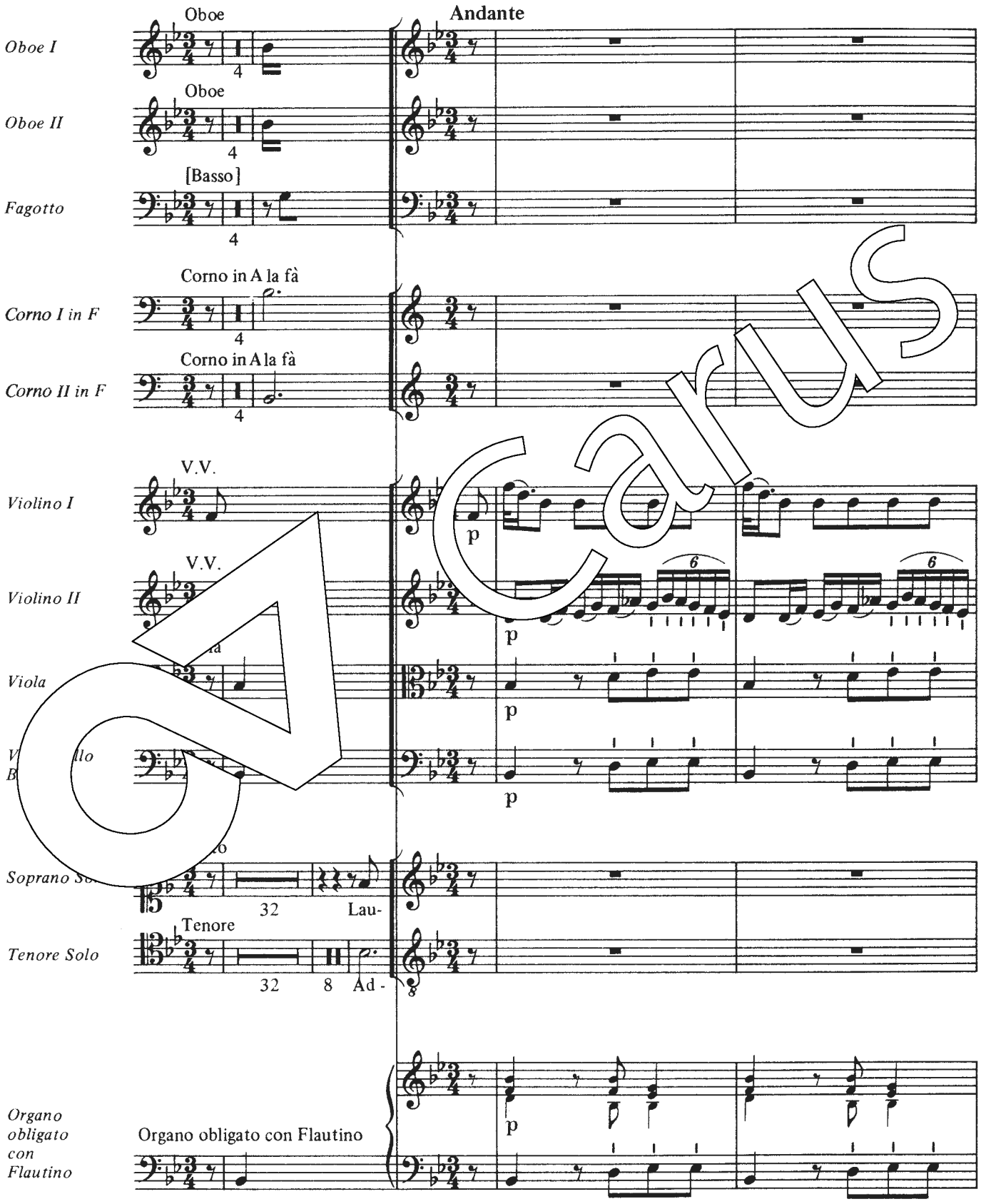
Carus



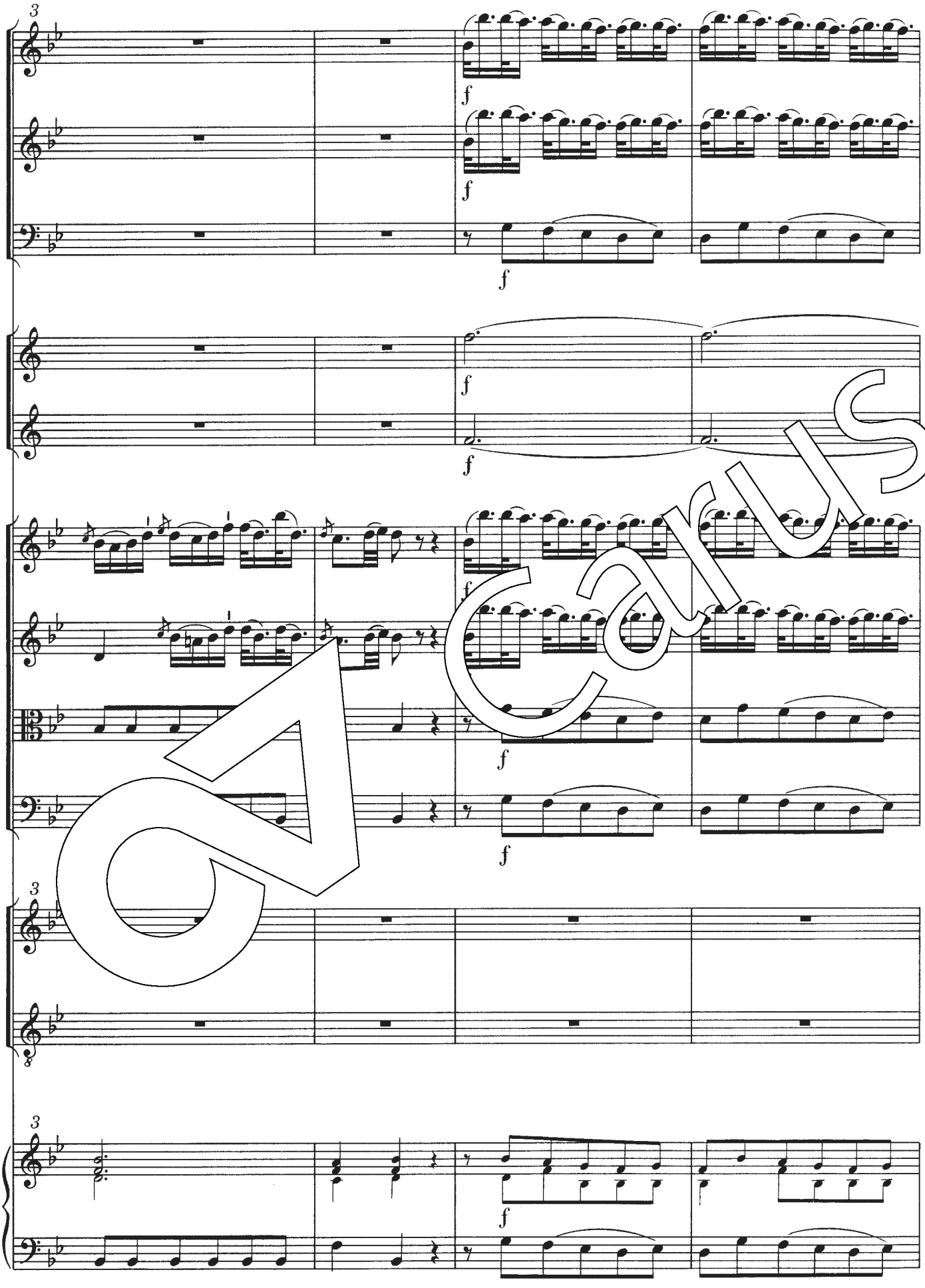
Carus

II. Laudamus te

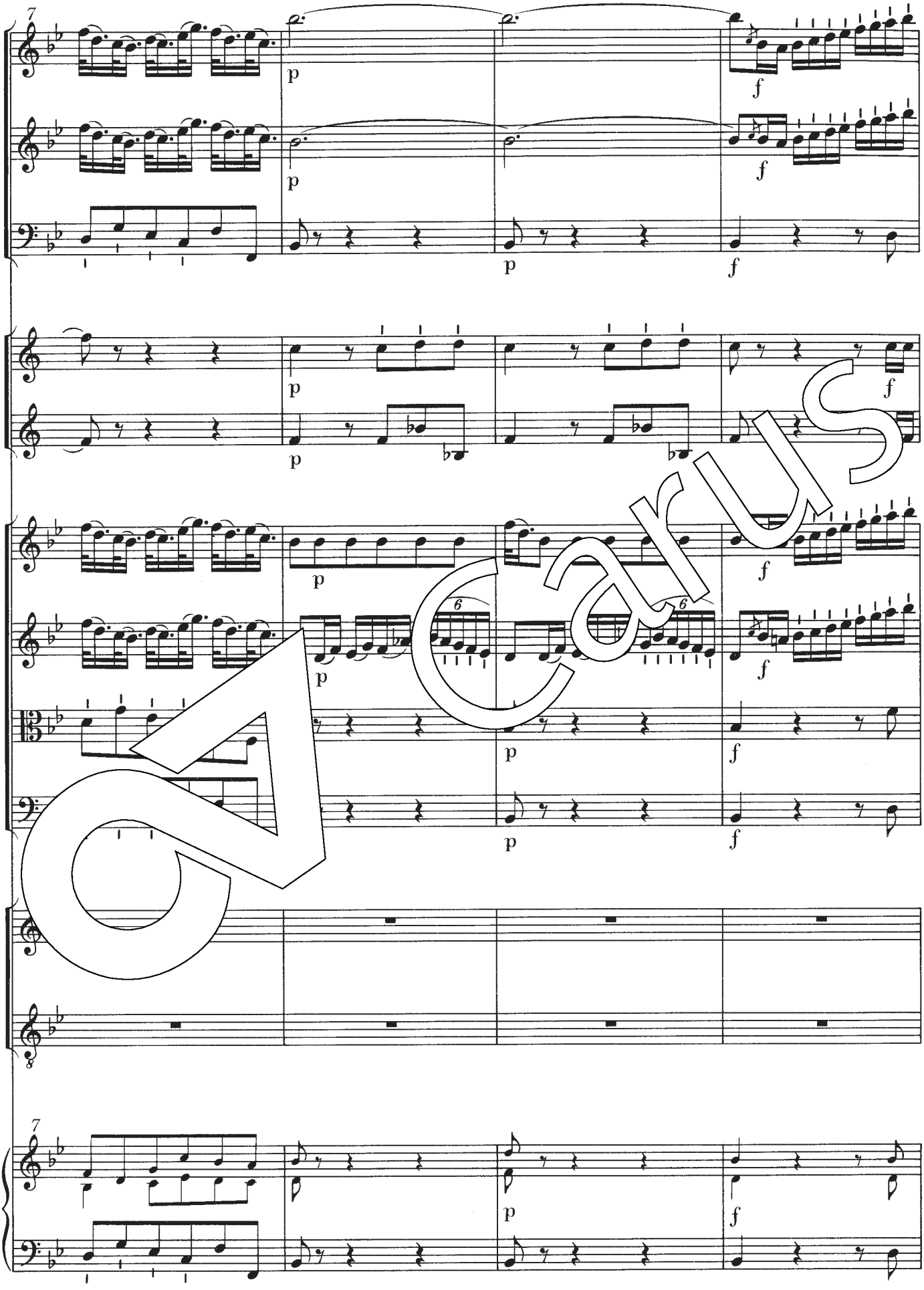
[Duetto]



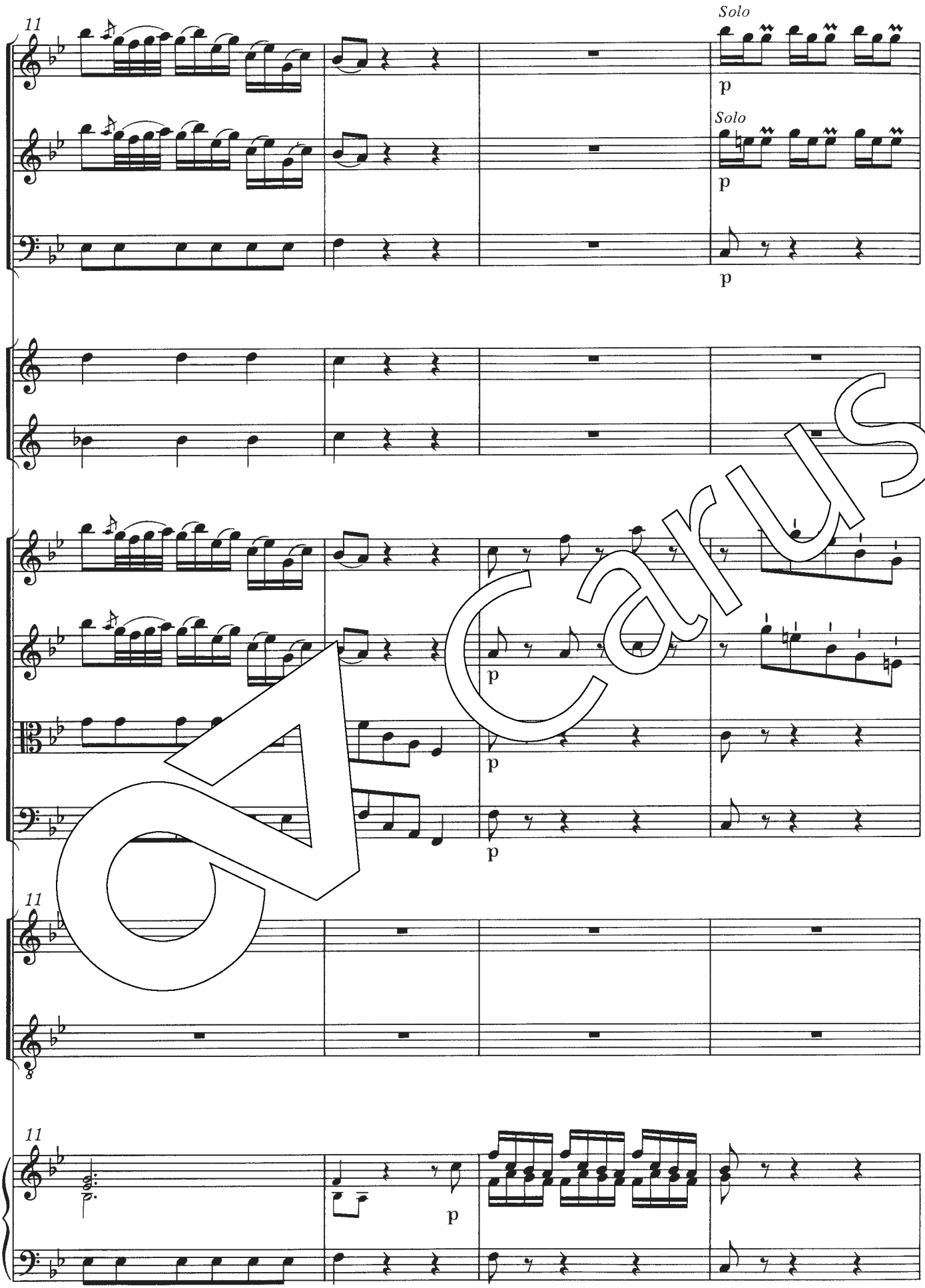
Carus



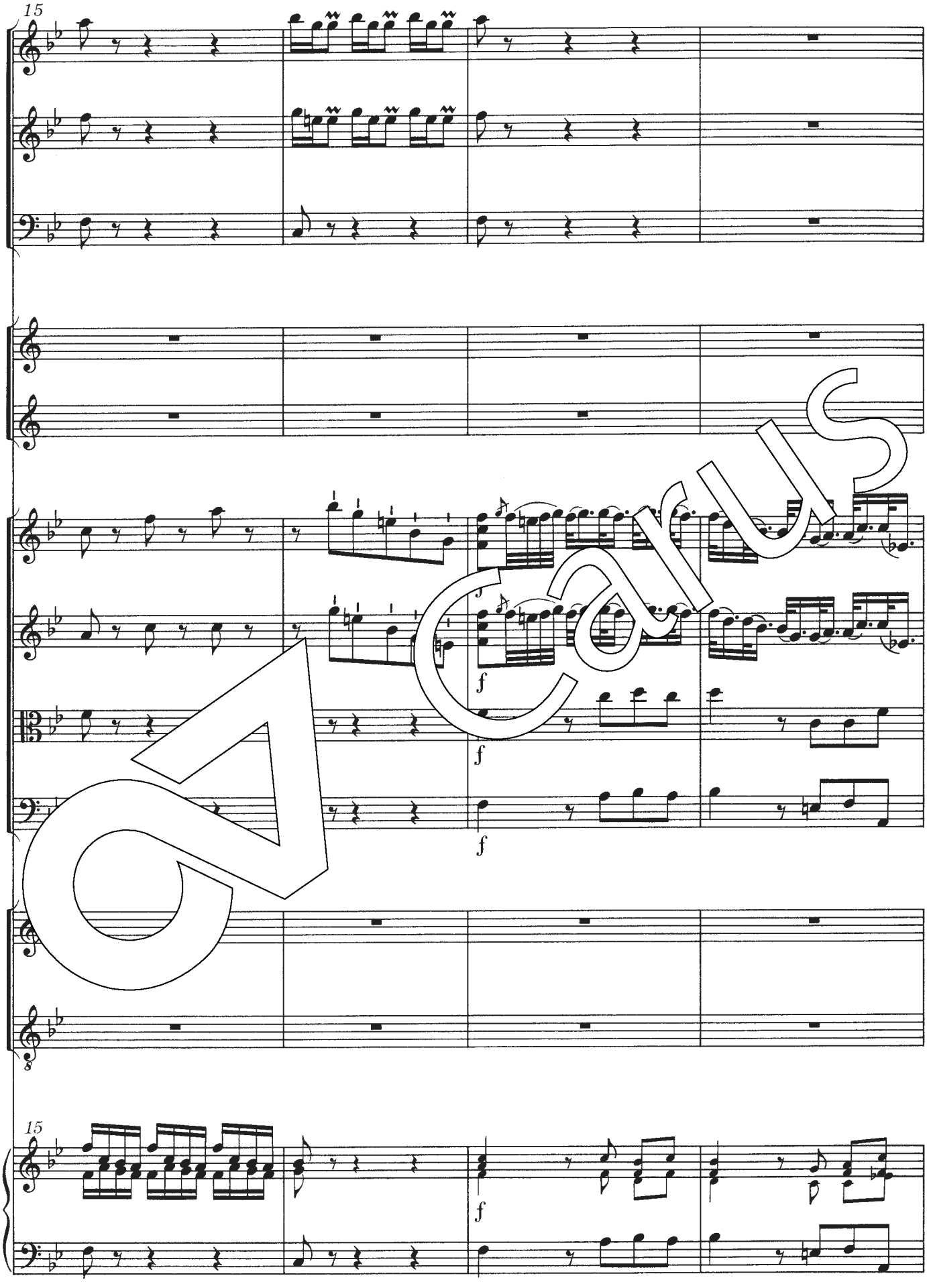
Carus



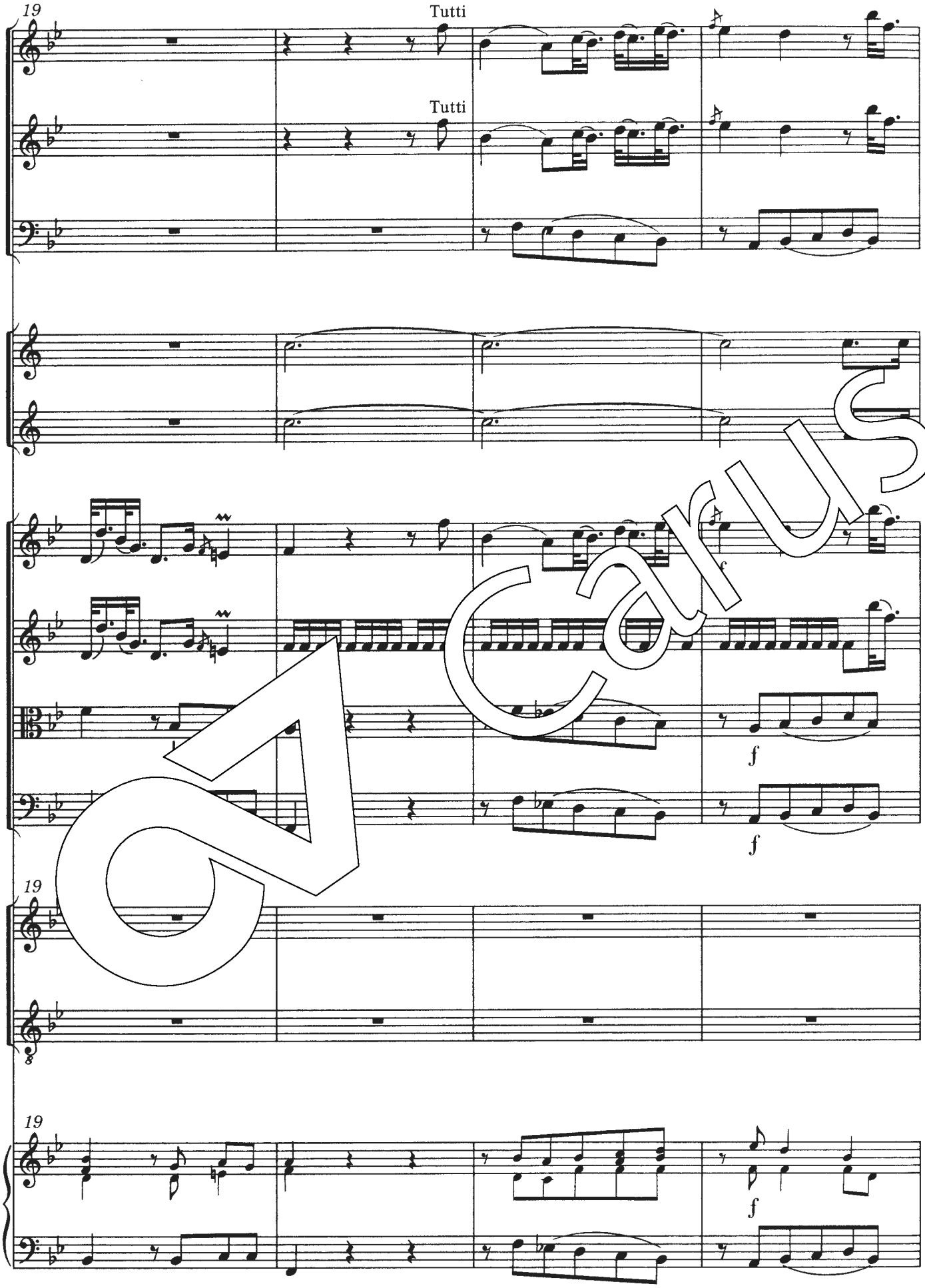
Carus



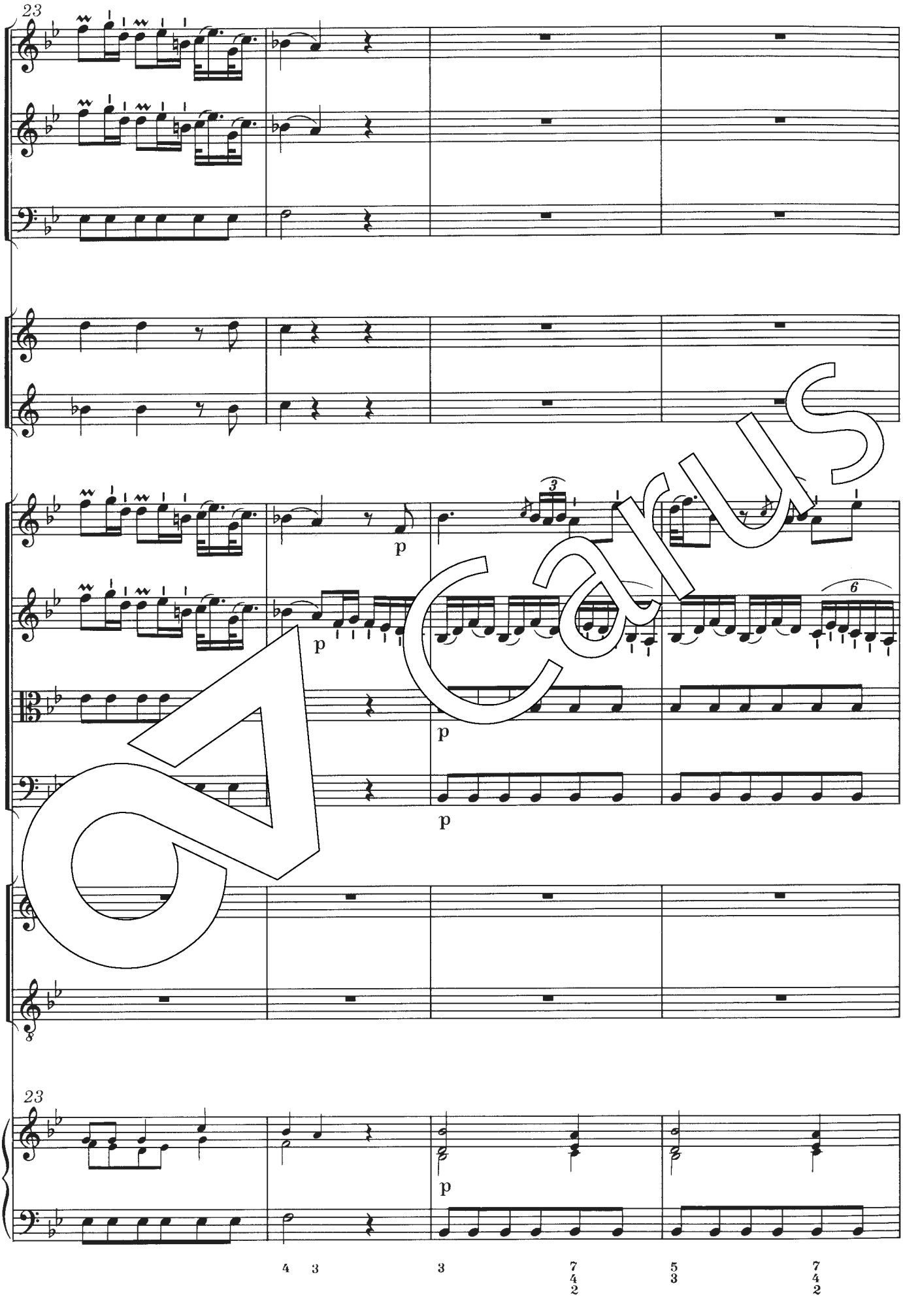
Carus



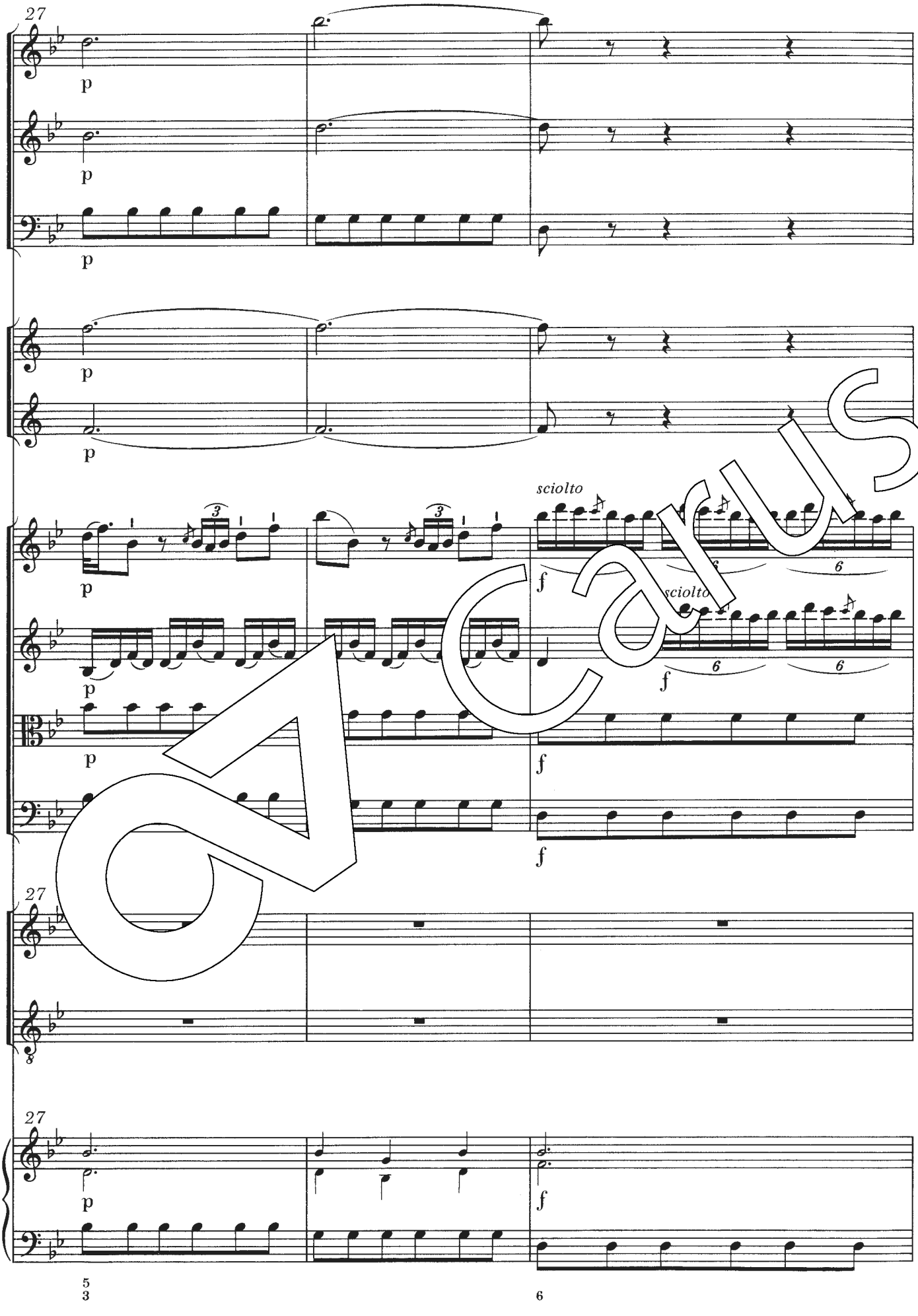
Carus



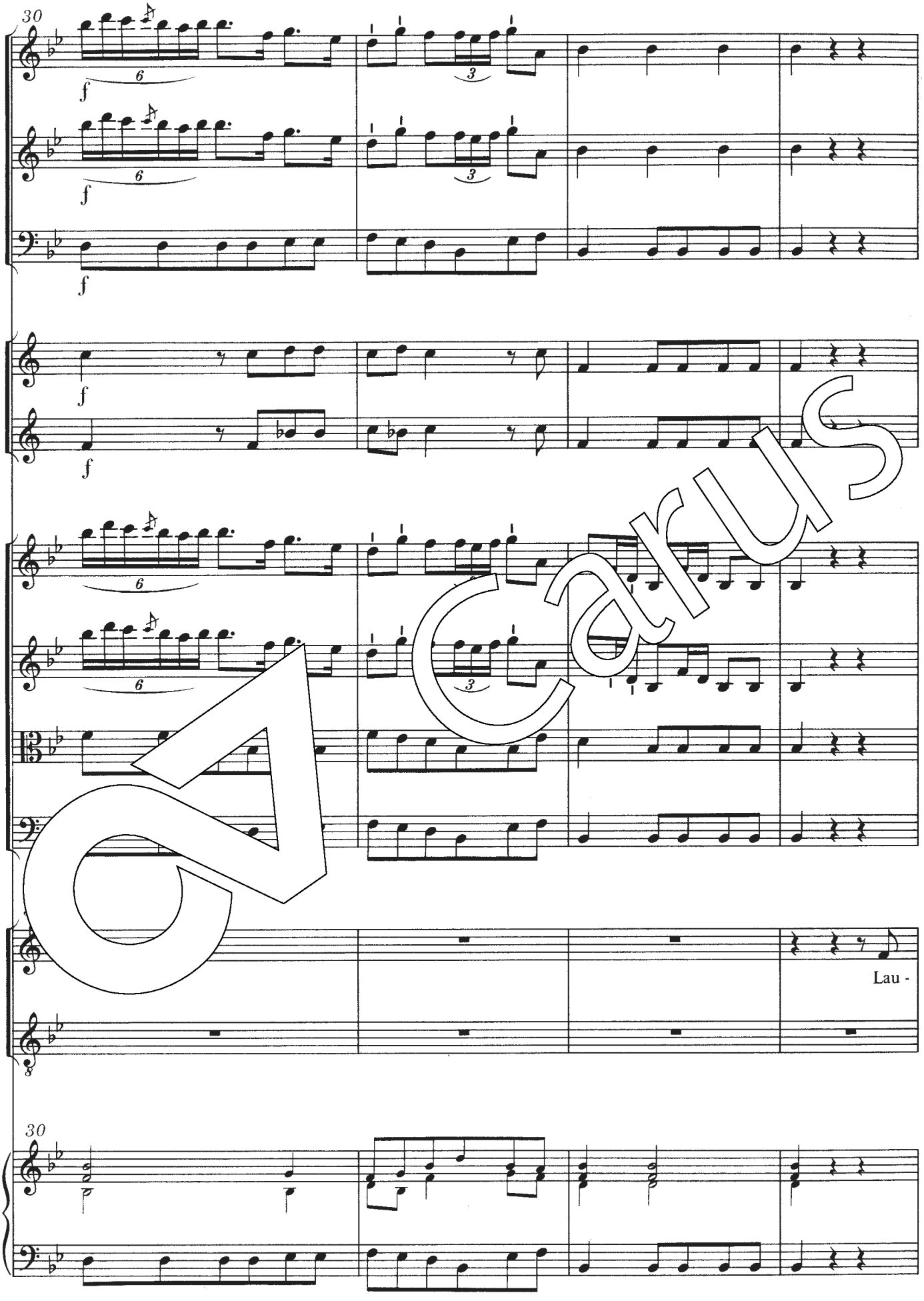
Carus



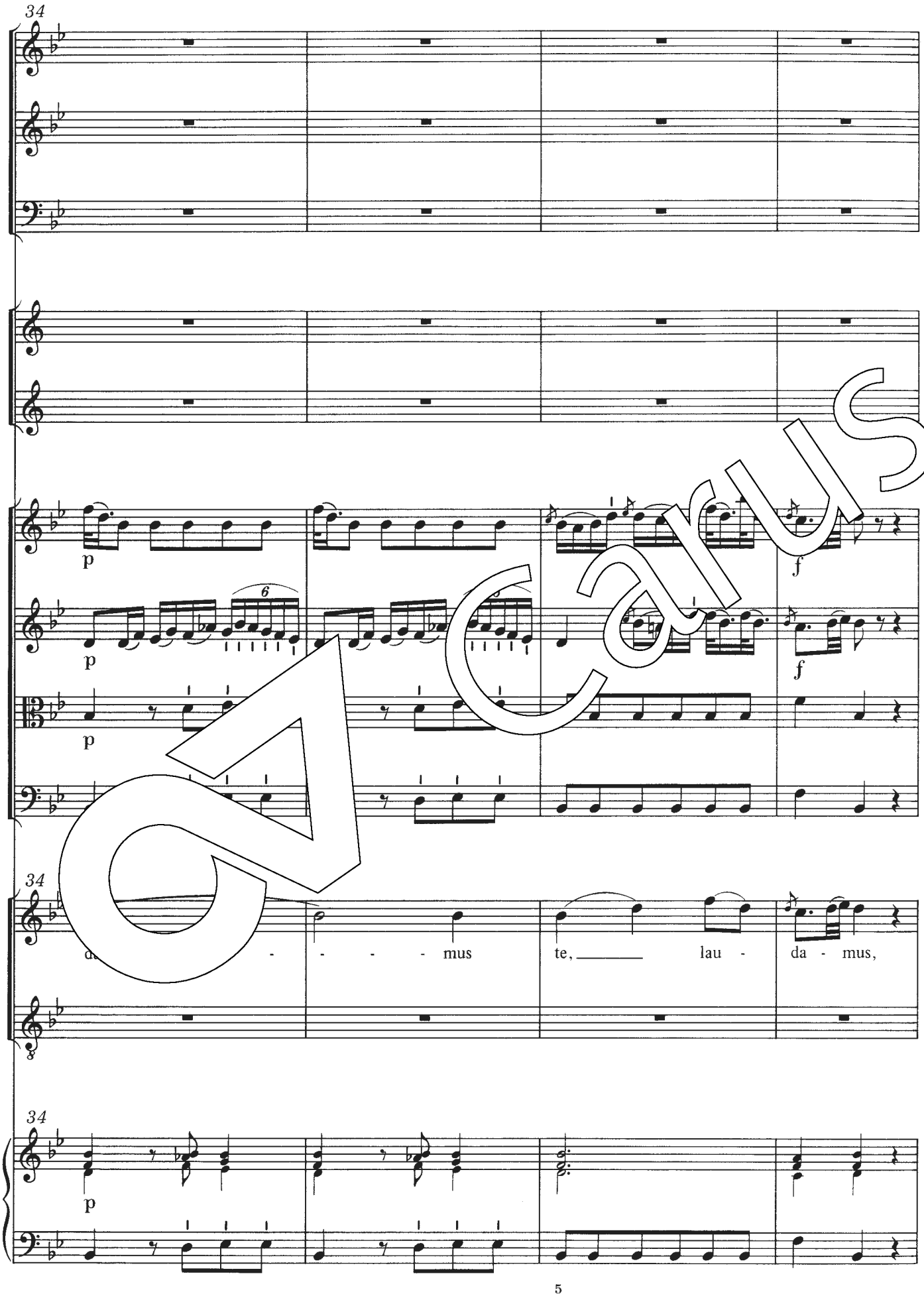
Carus



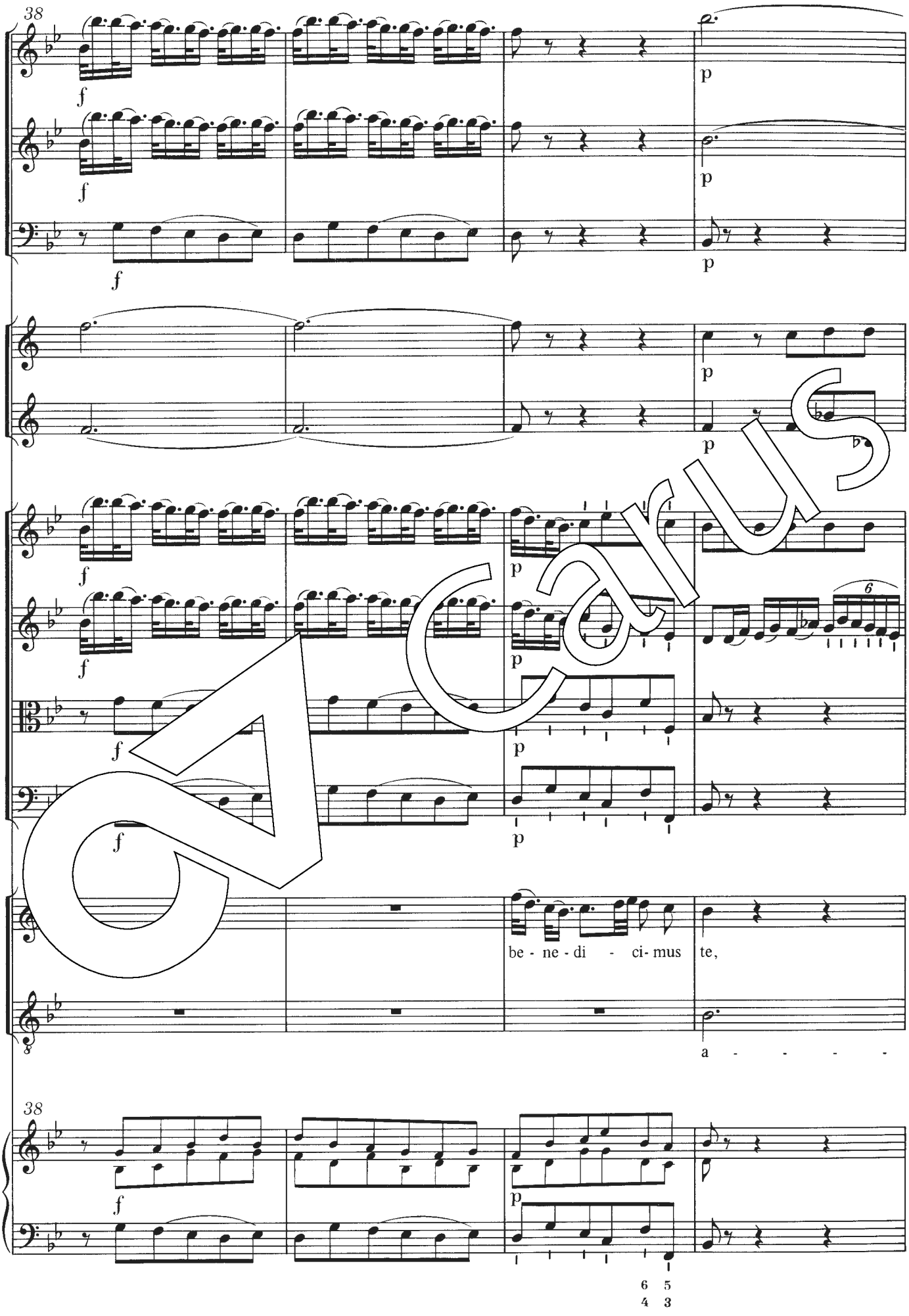
Carus



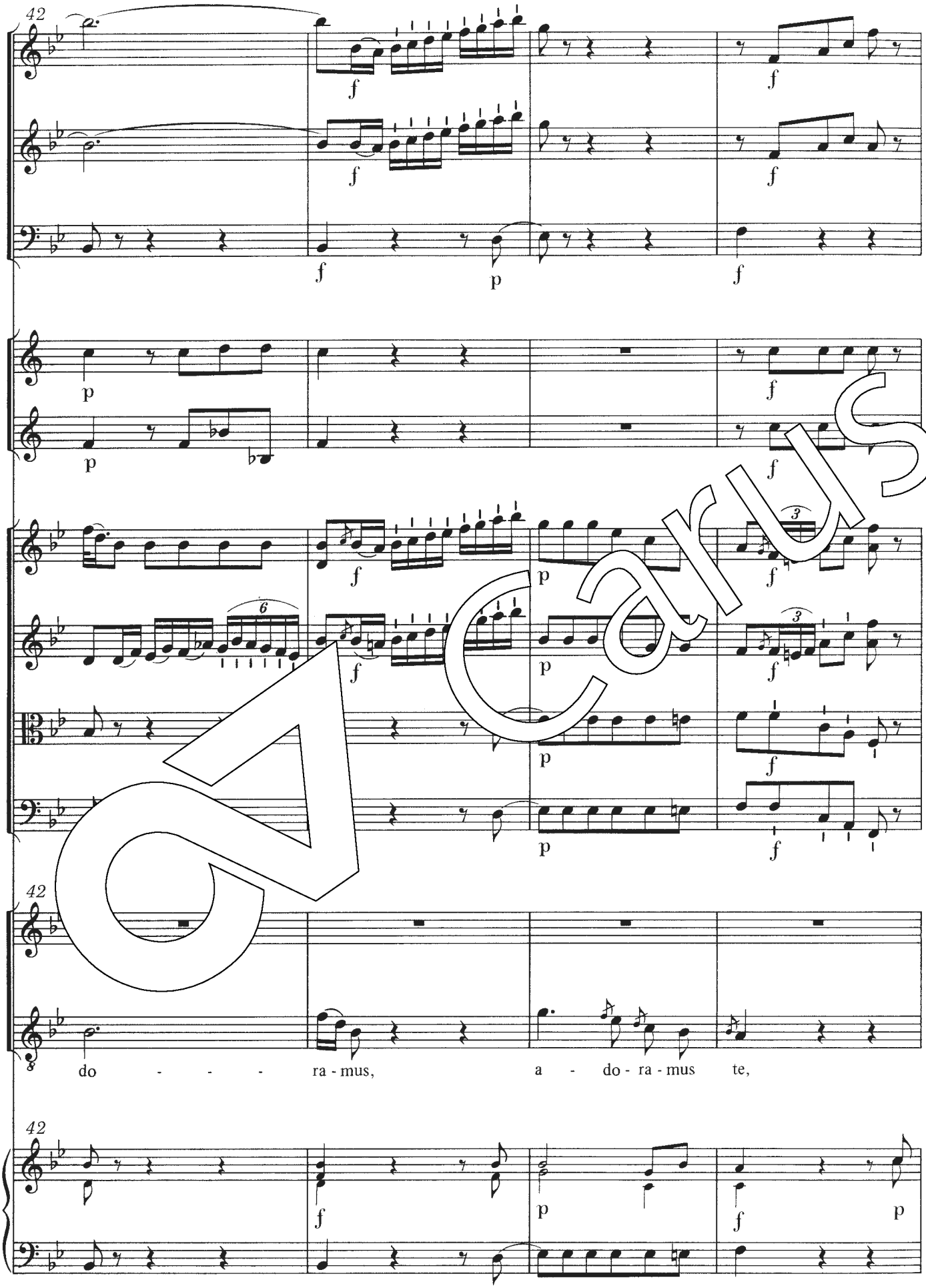
Carus



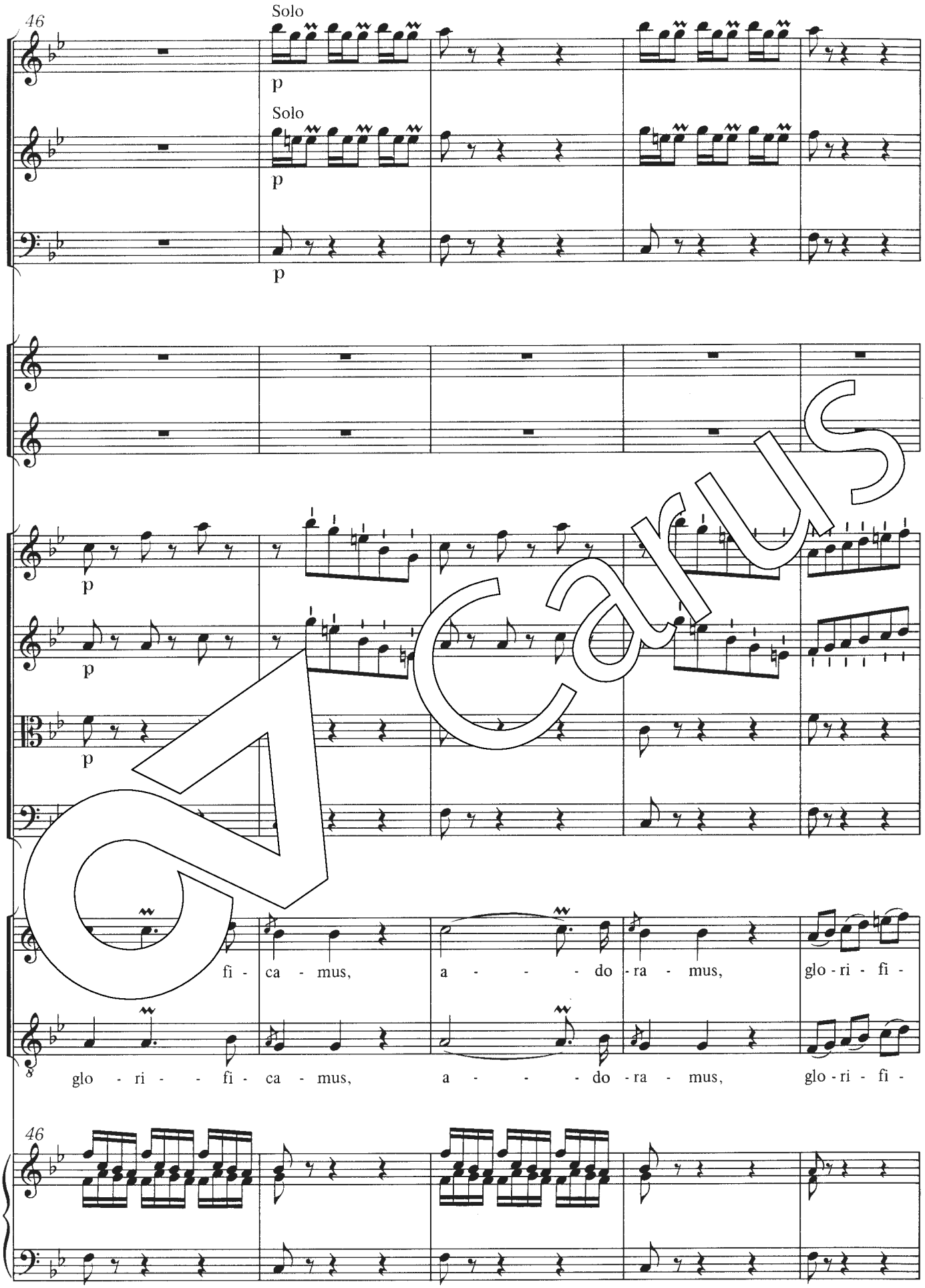
Carus



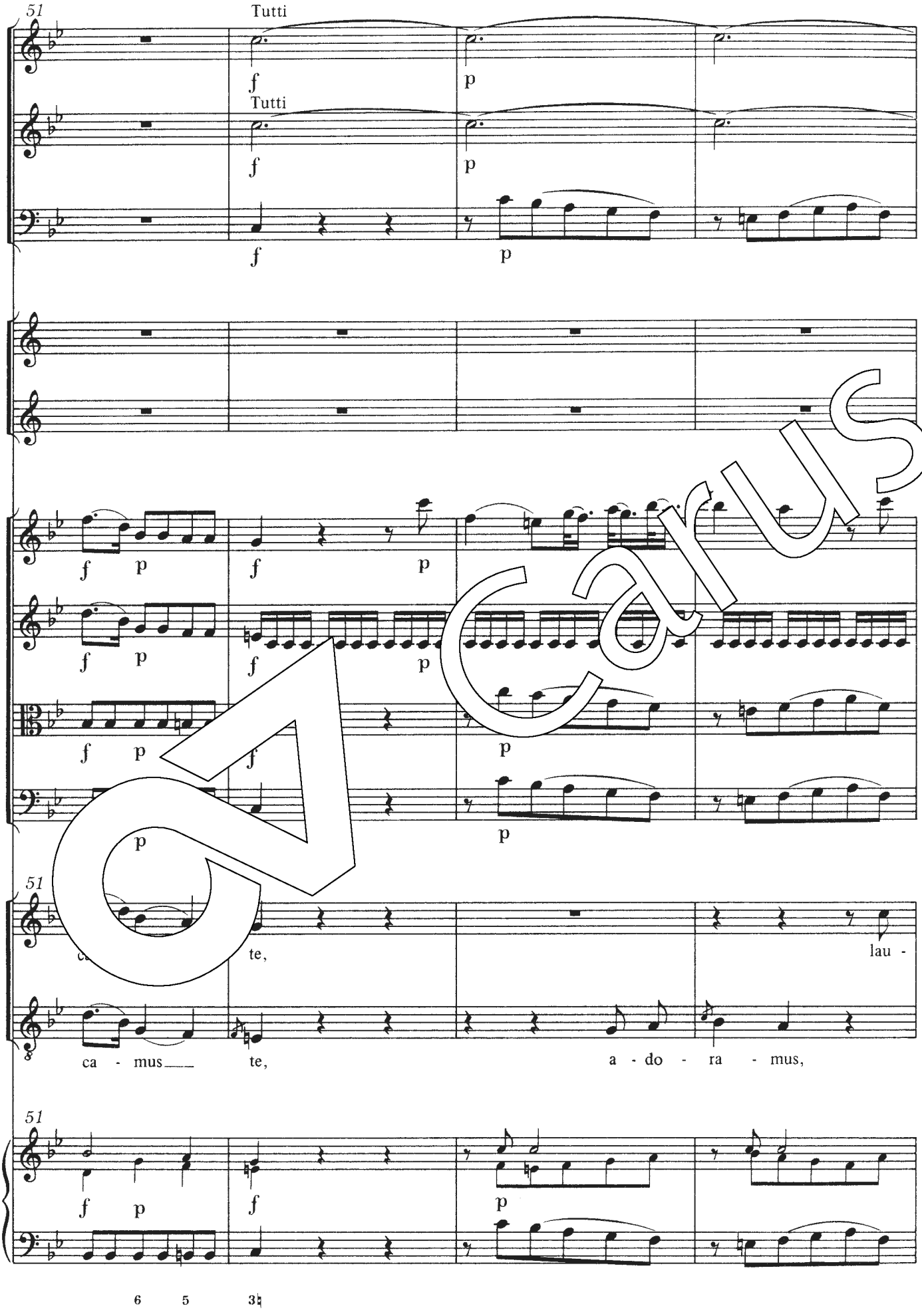
Carus



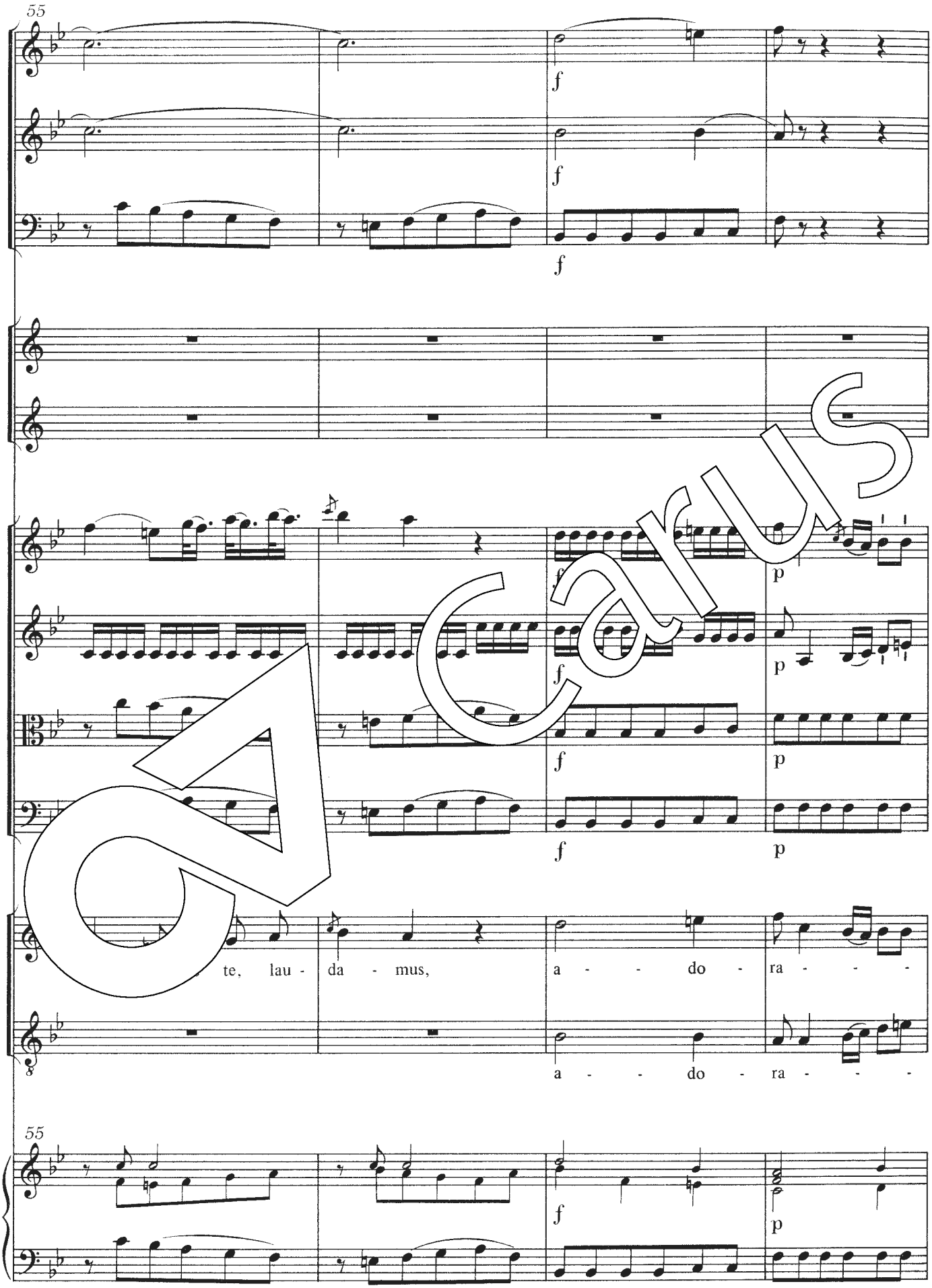
Carus


46
Solo
p
Solo
p
p
p
p
p
fi - ca - mus, a - - - do - ra - mus, glo - ri - fi -
glo - ri - - fi - ca - mus, a - - - do - ra - mus, glo - ri - fi -
46

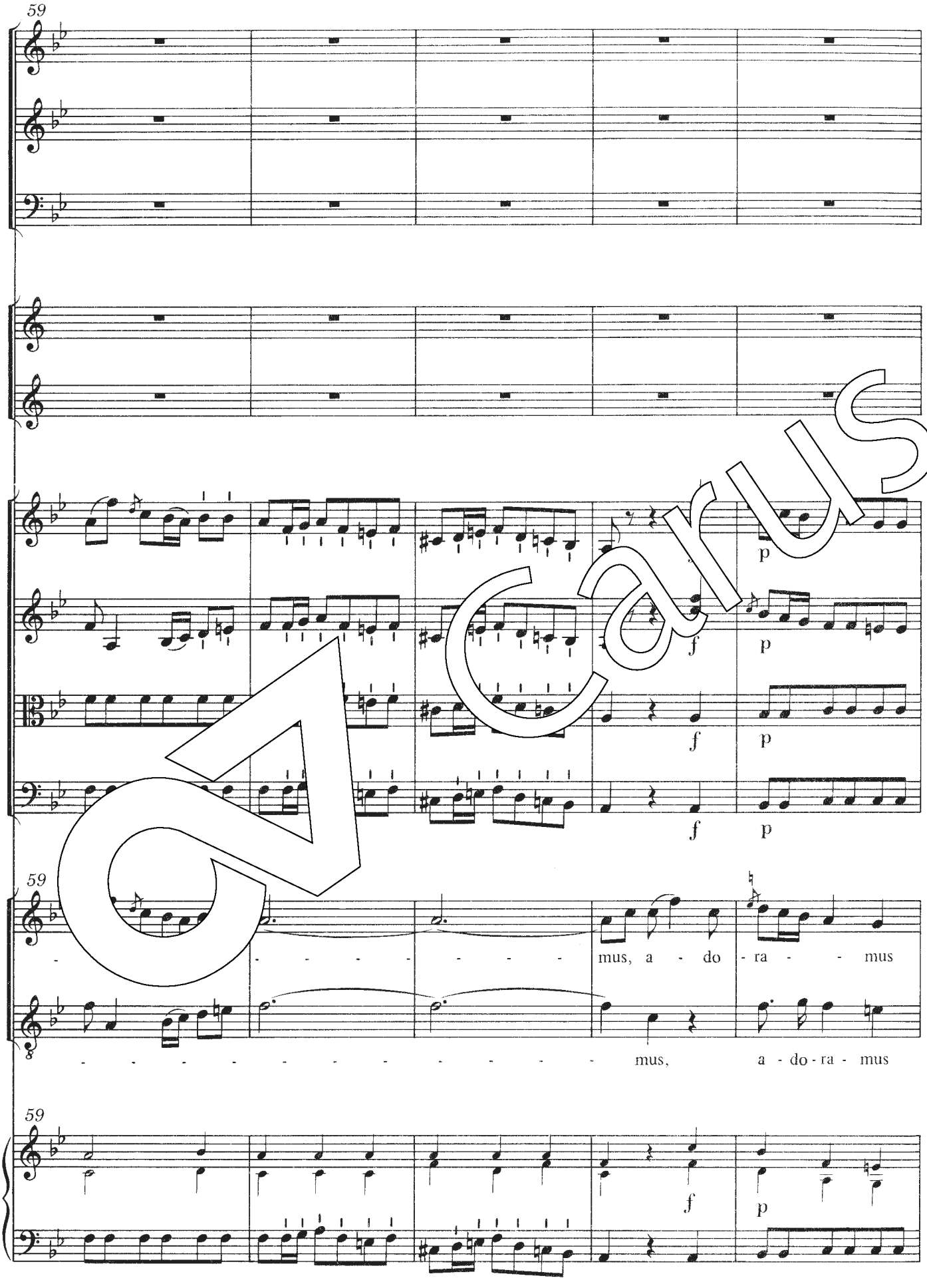
Carus


51
Tutti
f
p
Tutti
f
p
f
p
f p
f
p
f p
f
p
f p
f
p
p
p
51
te,
lau -
ca - mus
te,
a - do - ra - mus,
51
f p
f
p
6 5 3♮

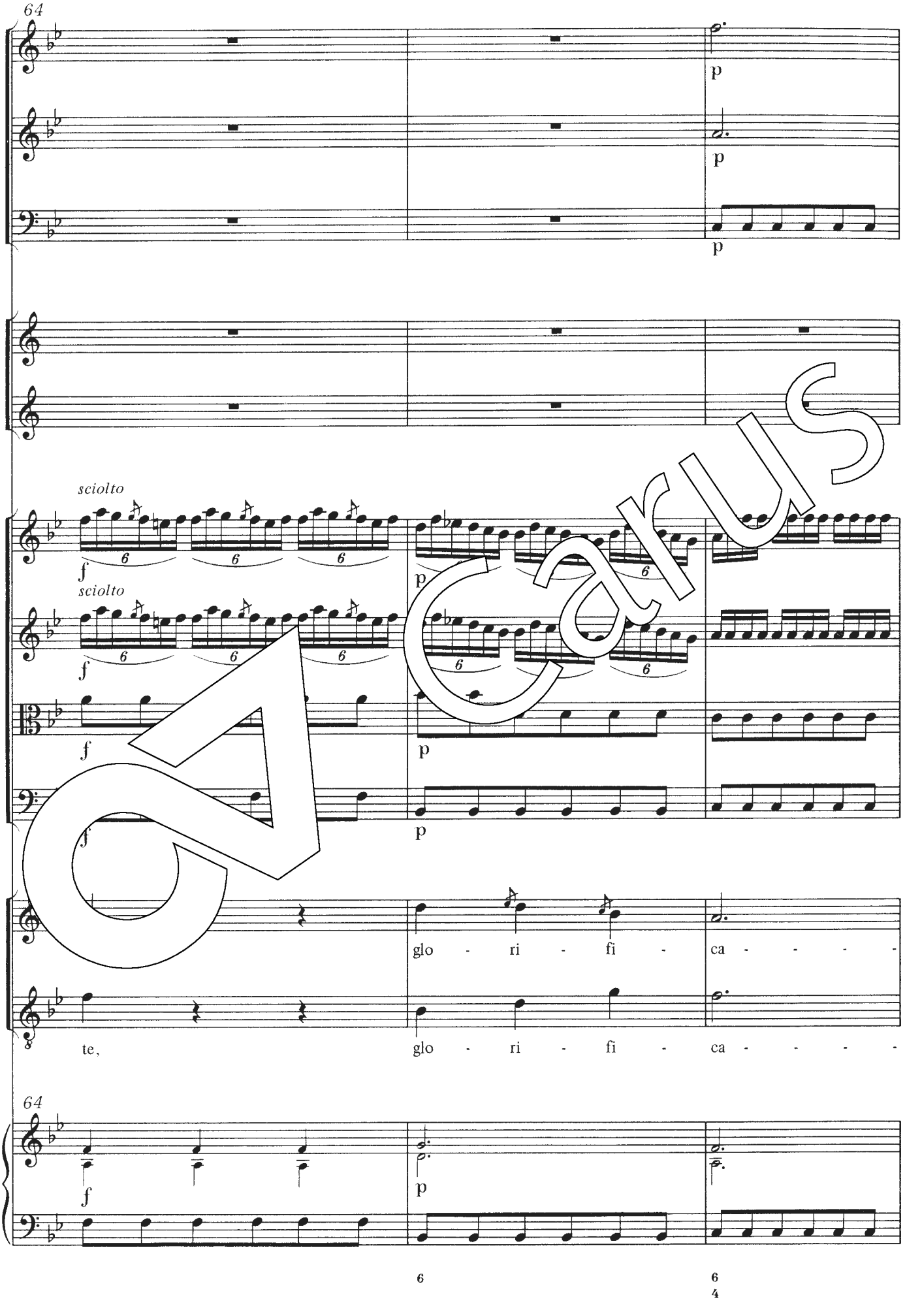
Carus



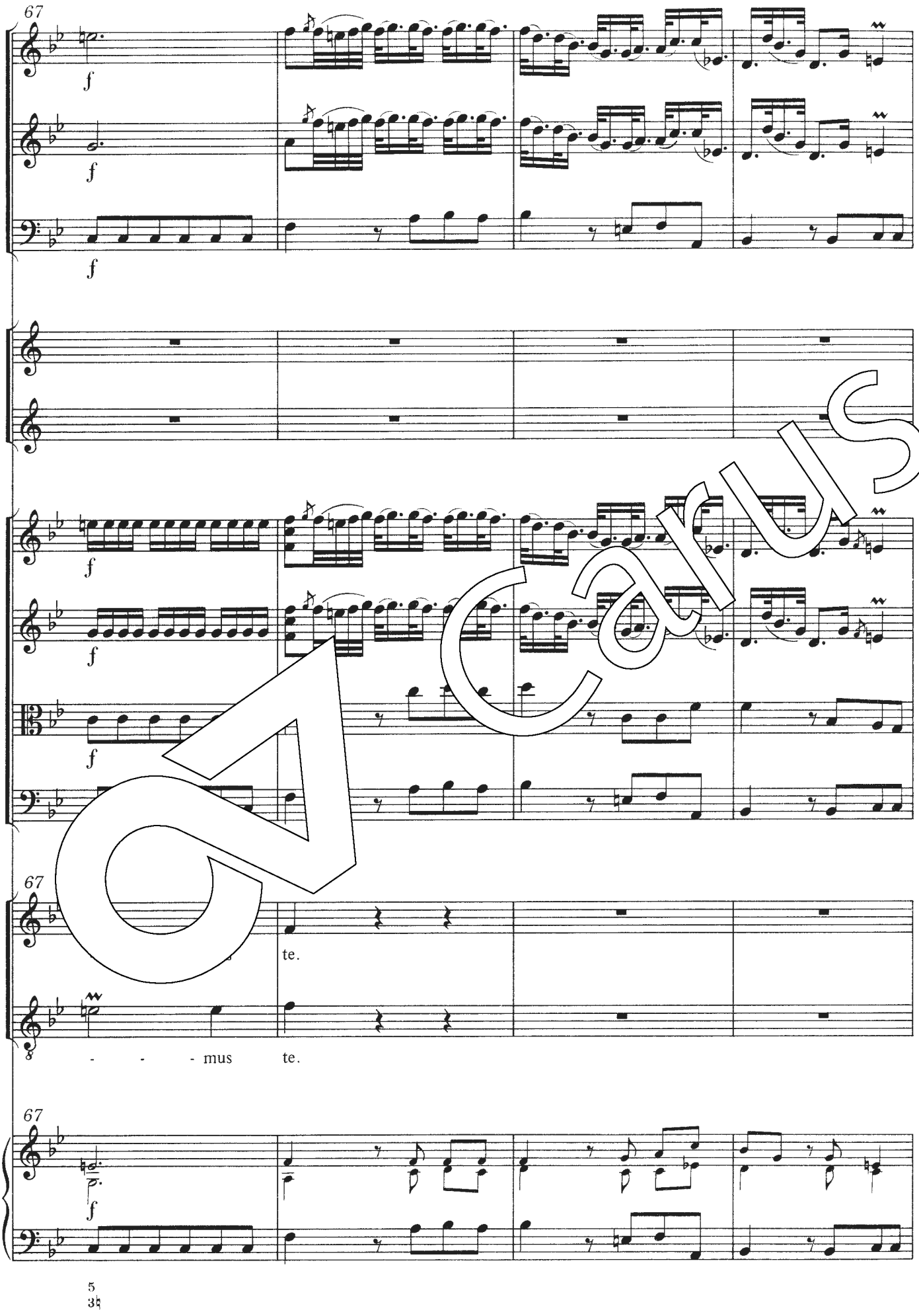
Carus



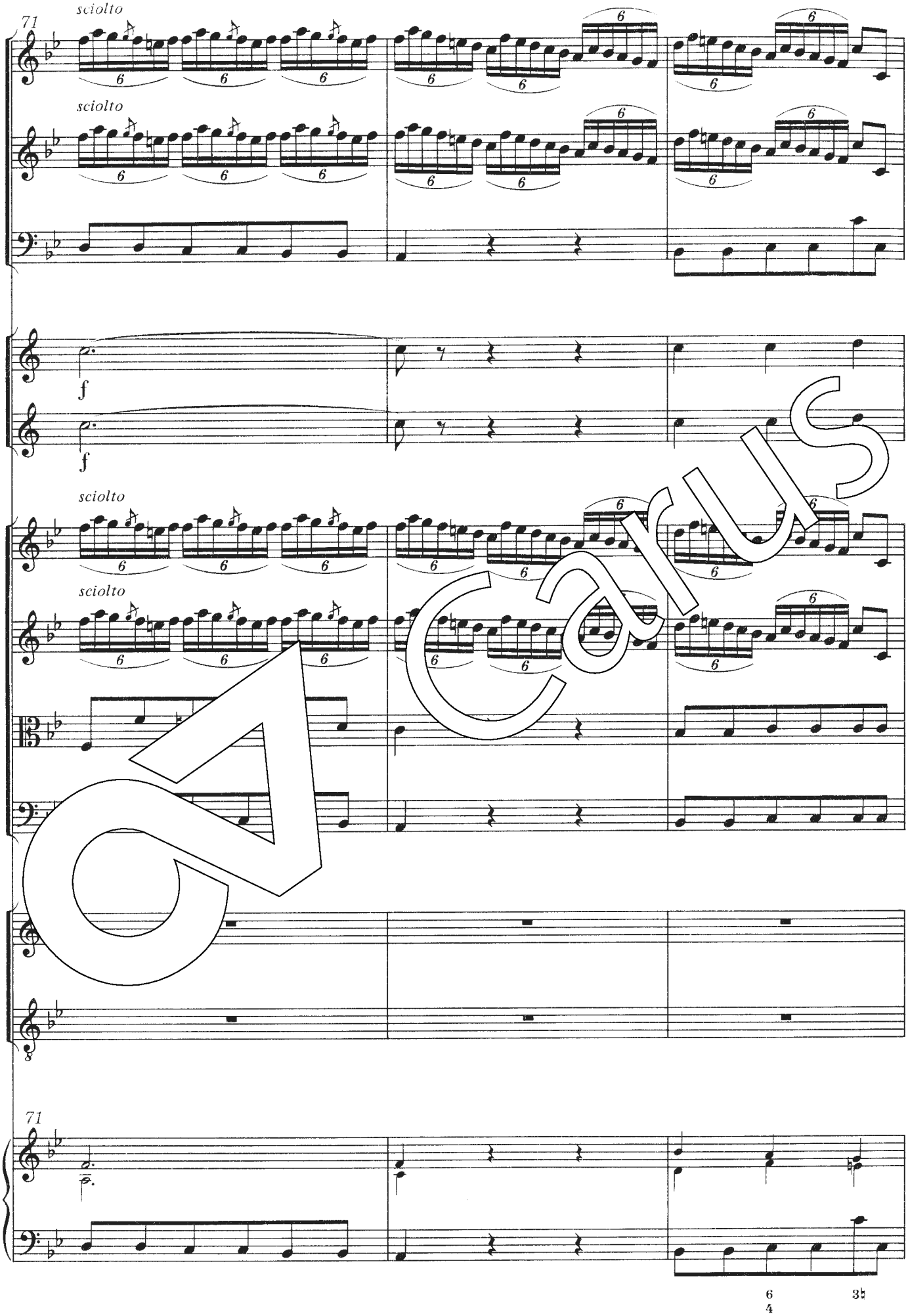
Carus


64
p
p
p
sciolto
f
sciolto
f
f
f
p
p
p
glo - ri - fi - ca - - - -
te,
glo - ri - fi - ca - - - -
64
f
p
6
6
4

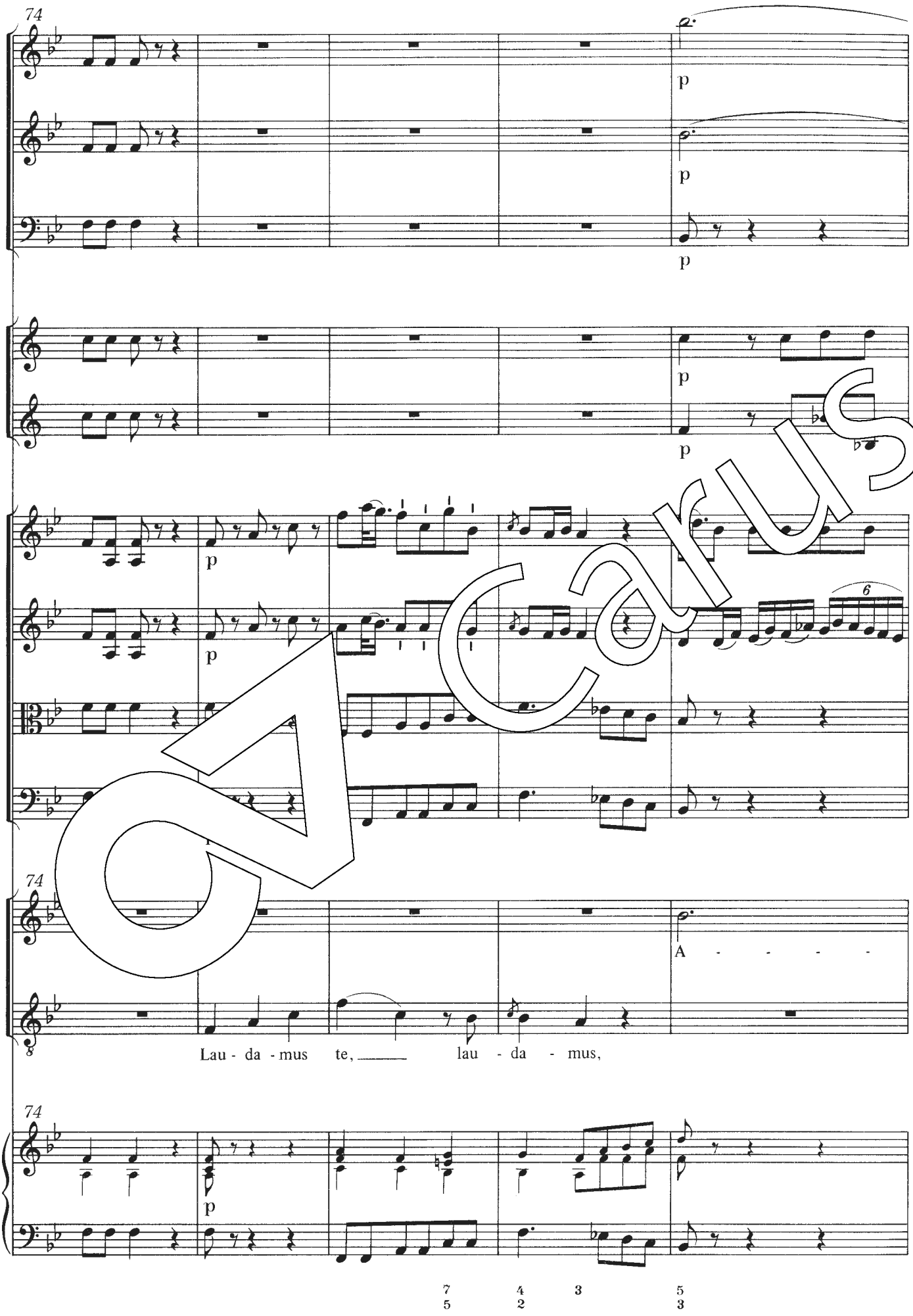
Carus



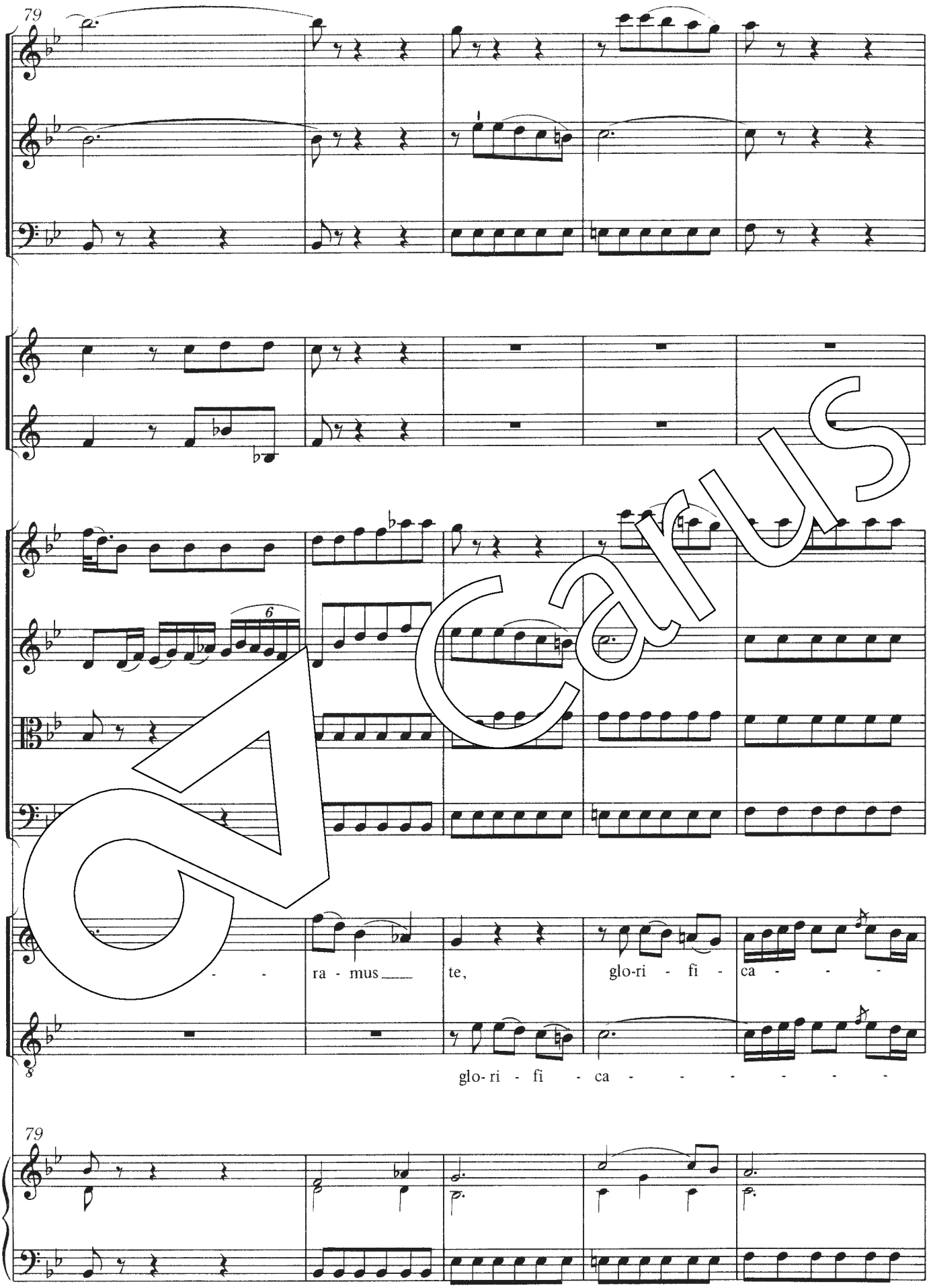
Carus



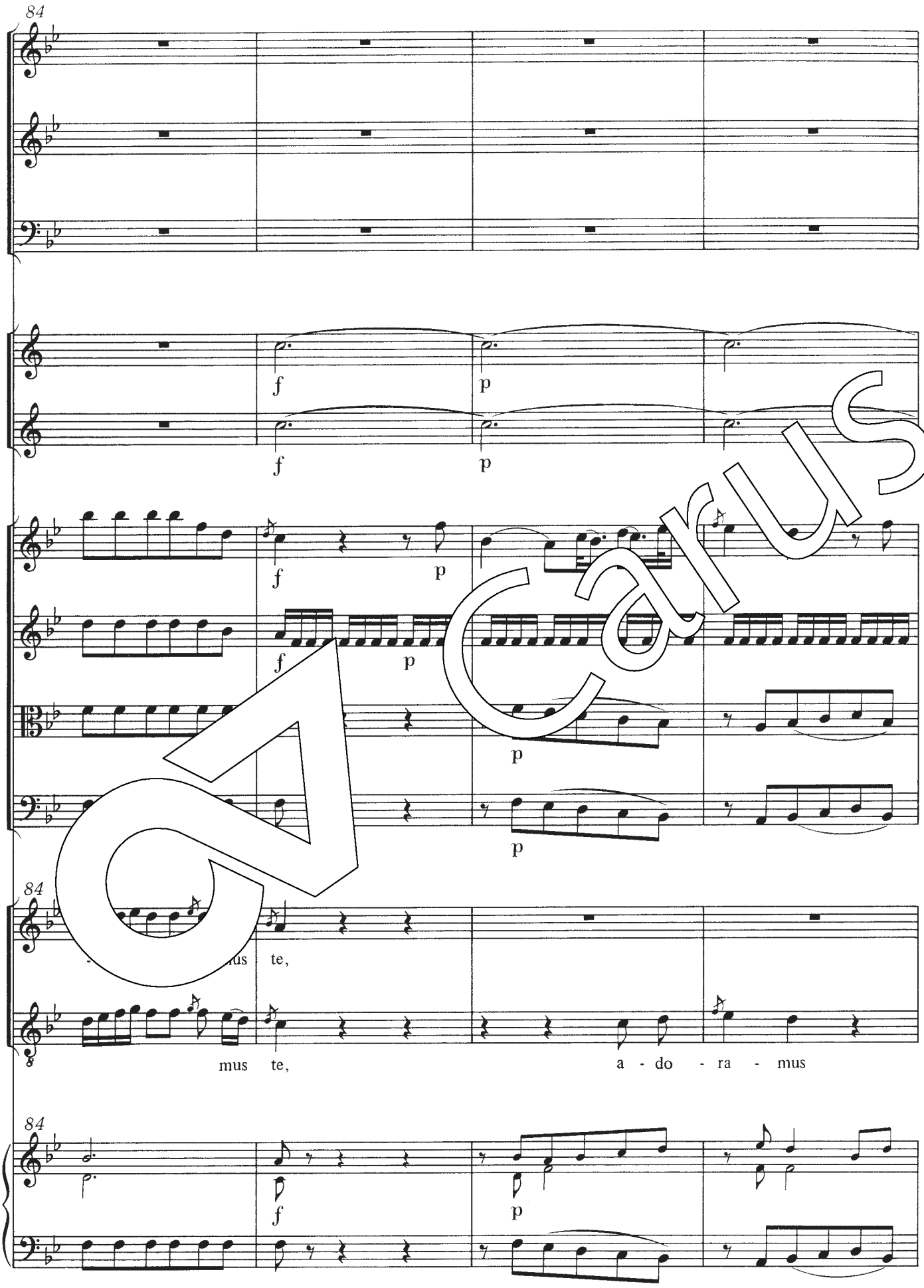
Carus



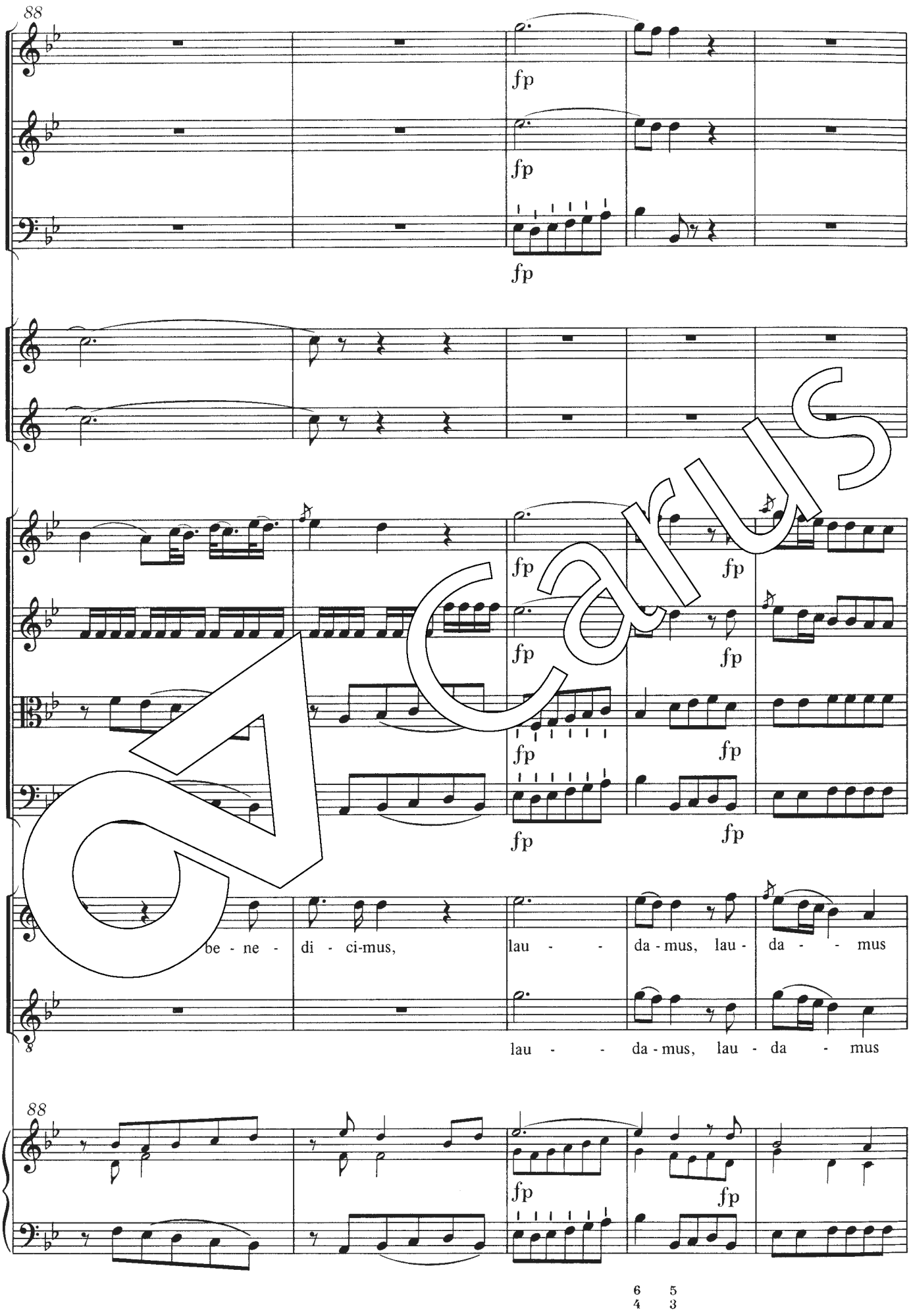
Carus



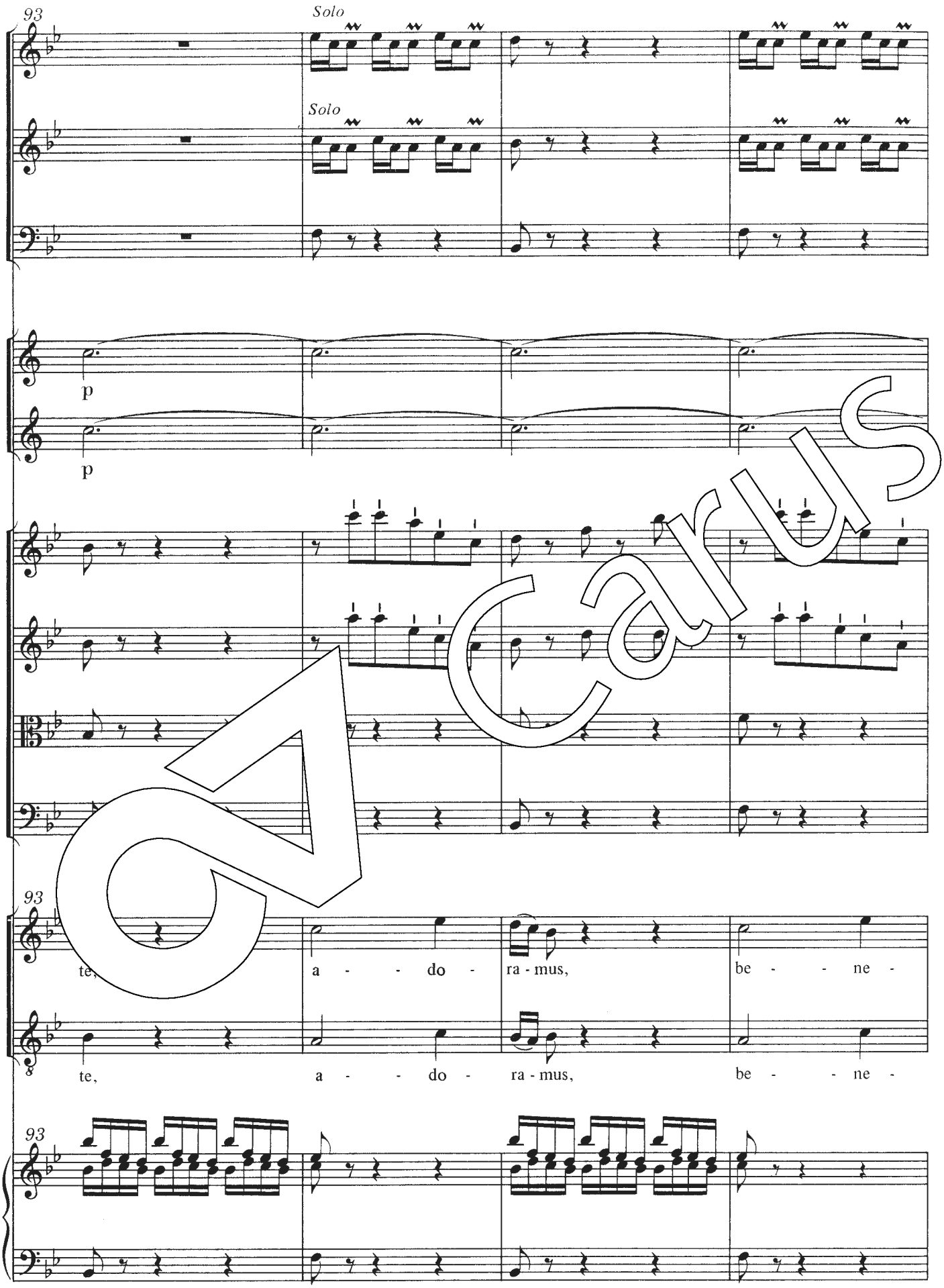
Carus



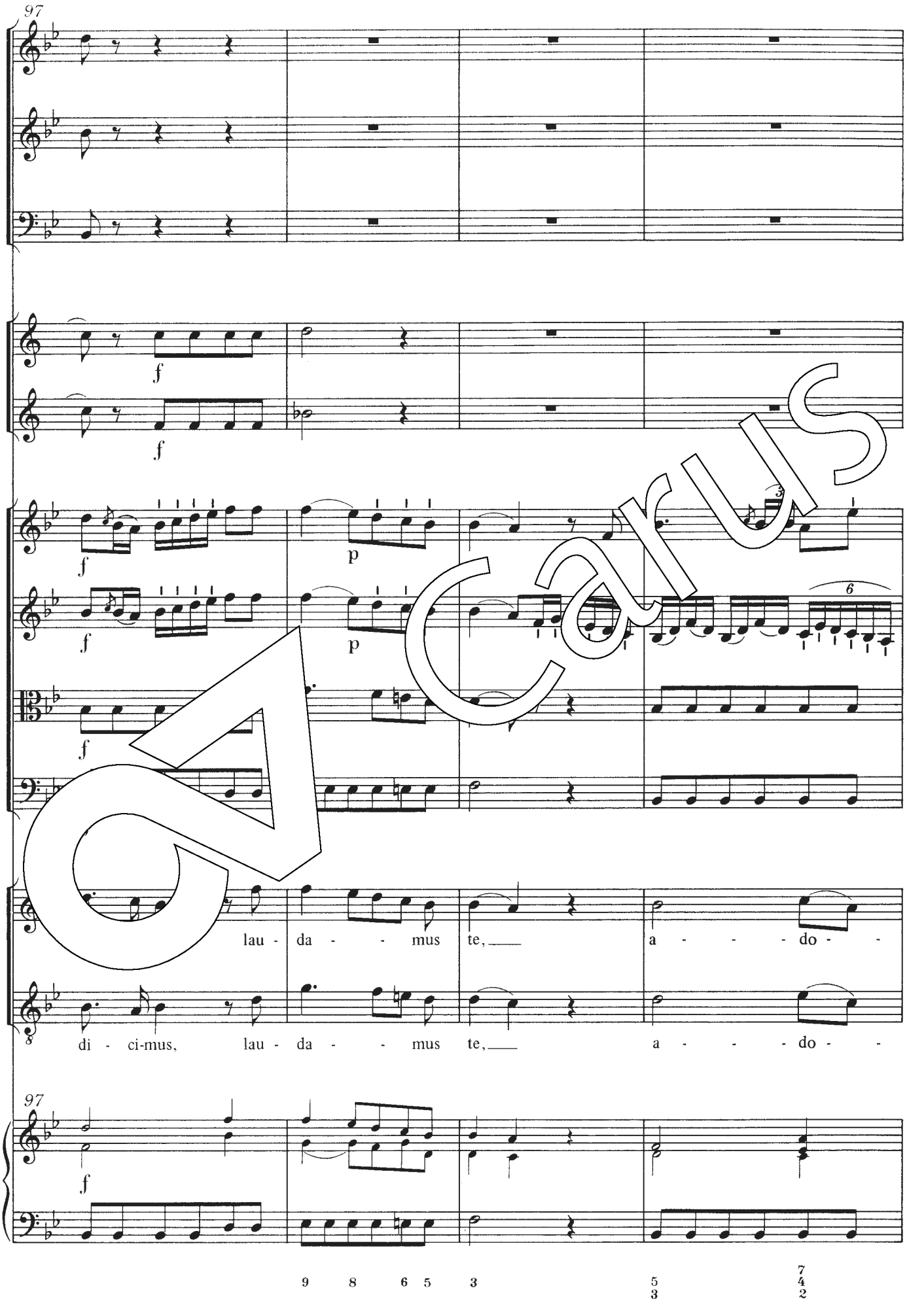
Carus


88
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
be - ne - di - ci-mus,
lau - - da-mus, lau - da - - mus
8
lau - - da-mus, lau - da - mus
88
fp
fp
6 5
4 3

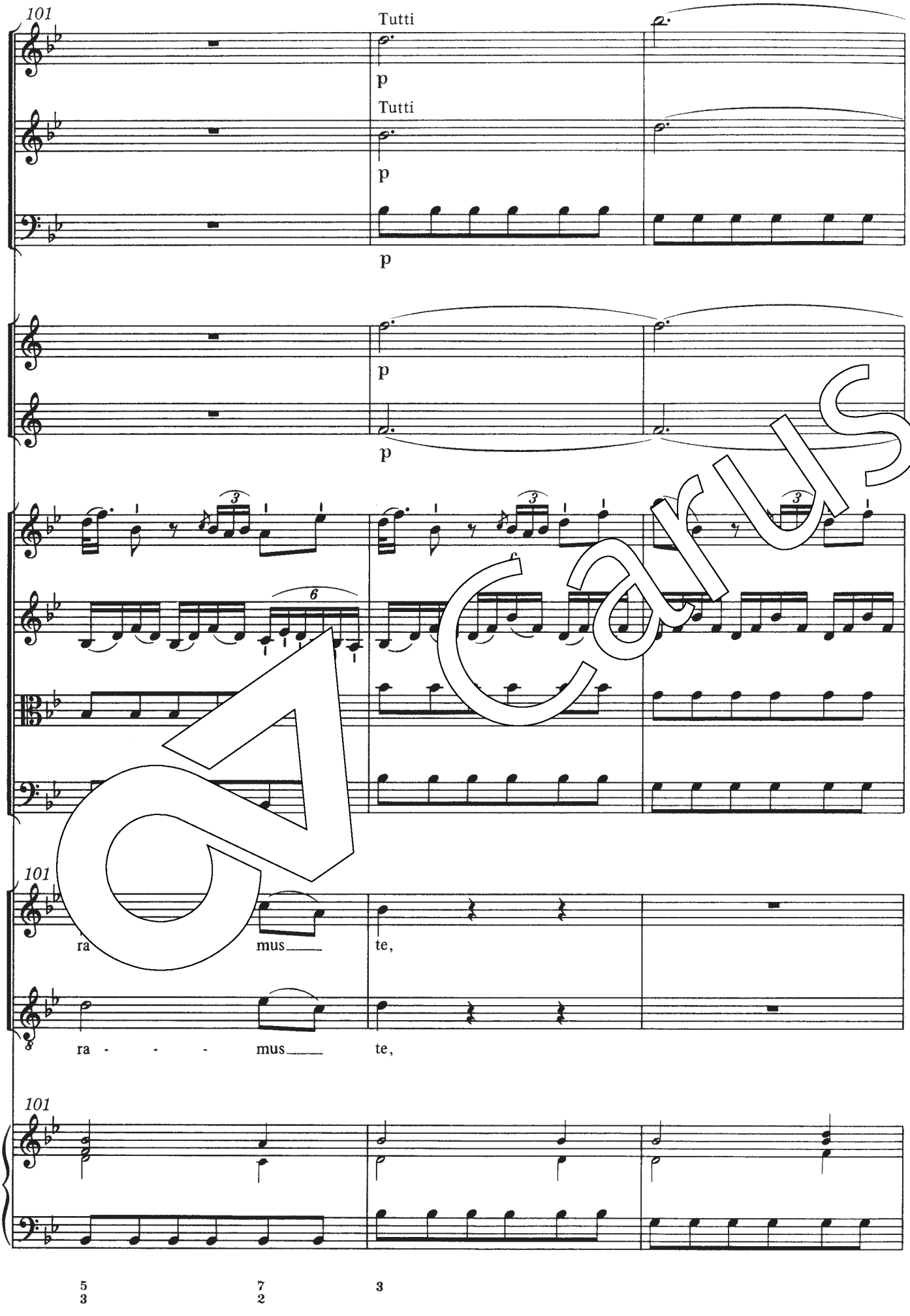
Carus



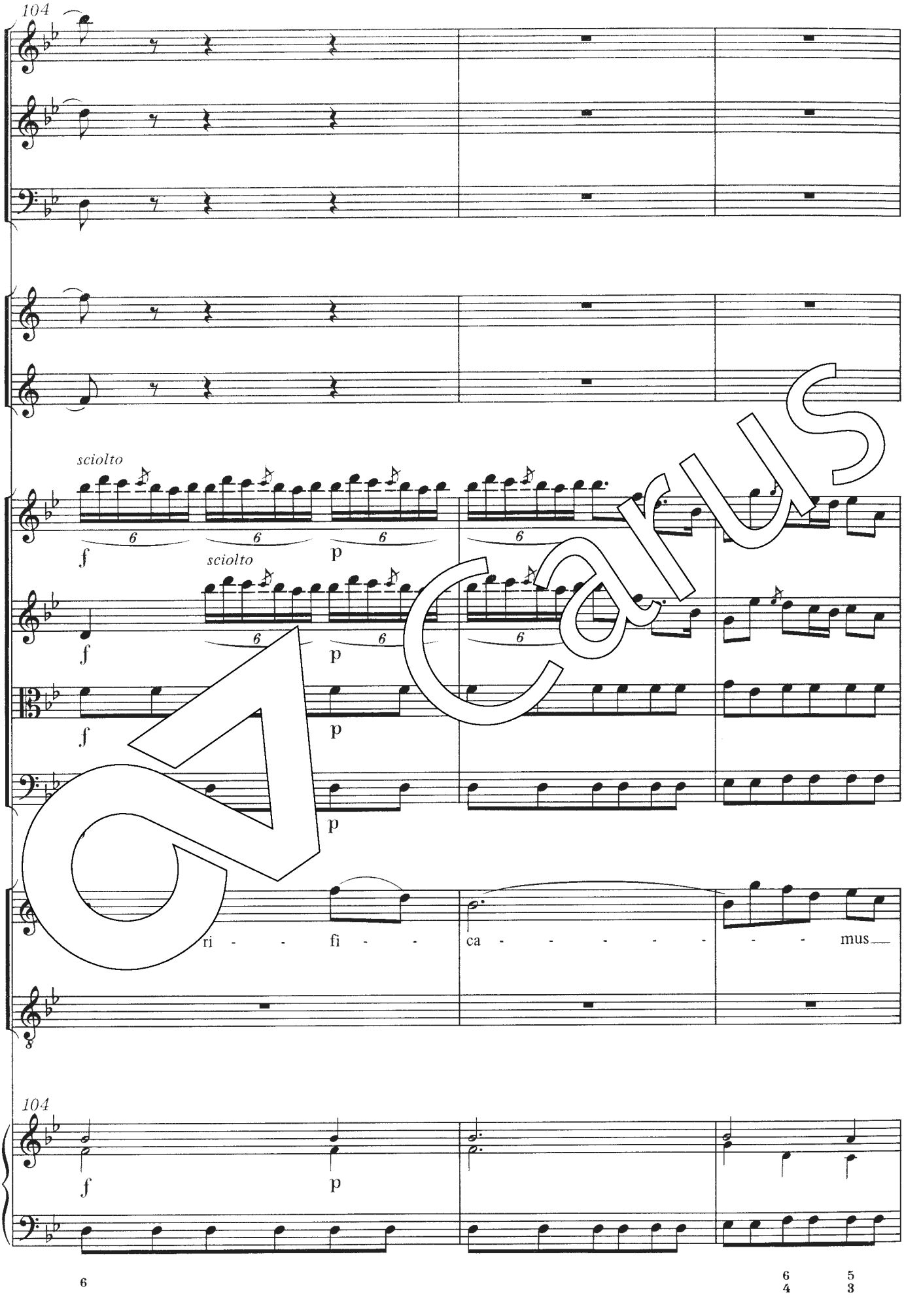
Carus


97
f
f
f
p
f
p
f
lau - da - - - mus te, ___ a - - - - do - -
di - ci-mus, lau - da - - - mus te, ___ a - - - - do - -
97
f
9 8 6 5 3 5 3 7 4 2

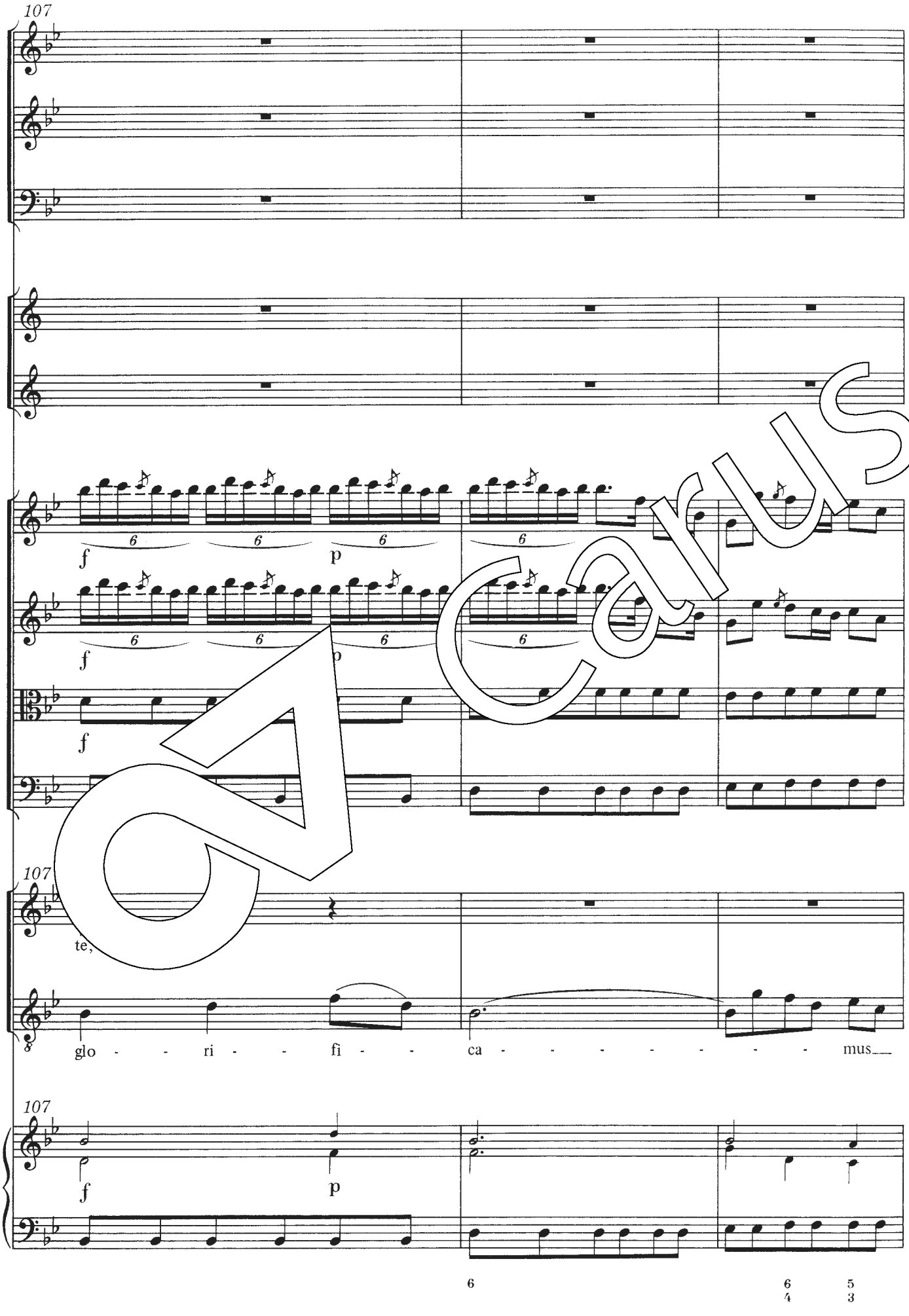
Carus



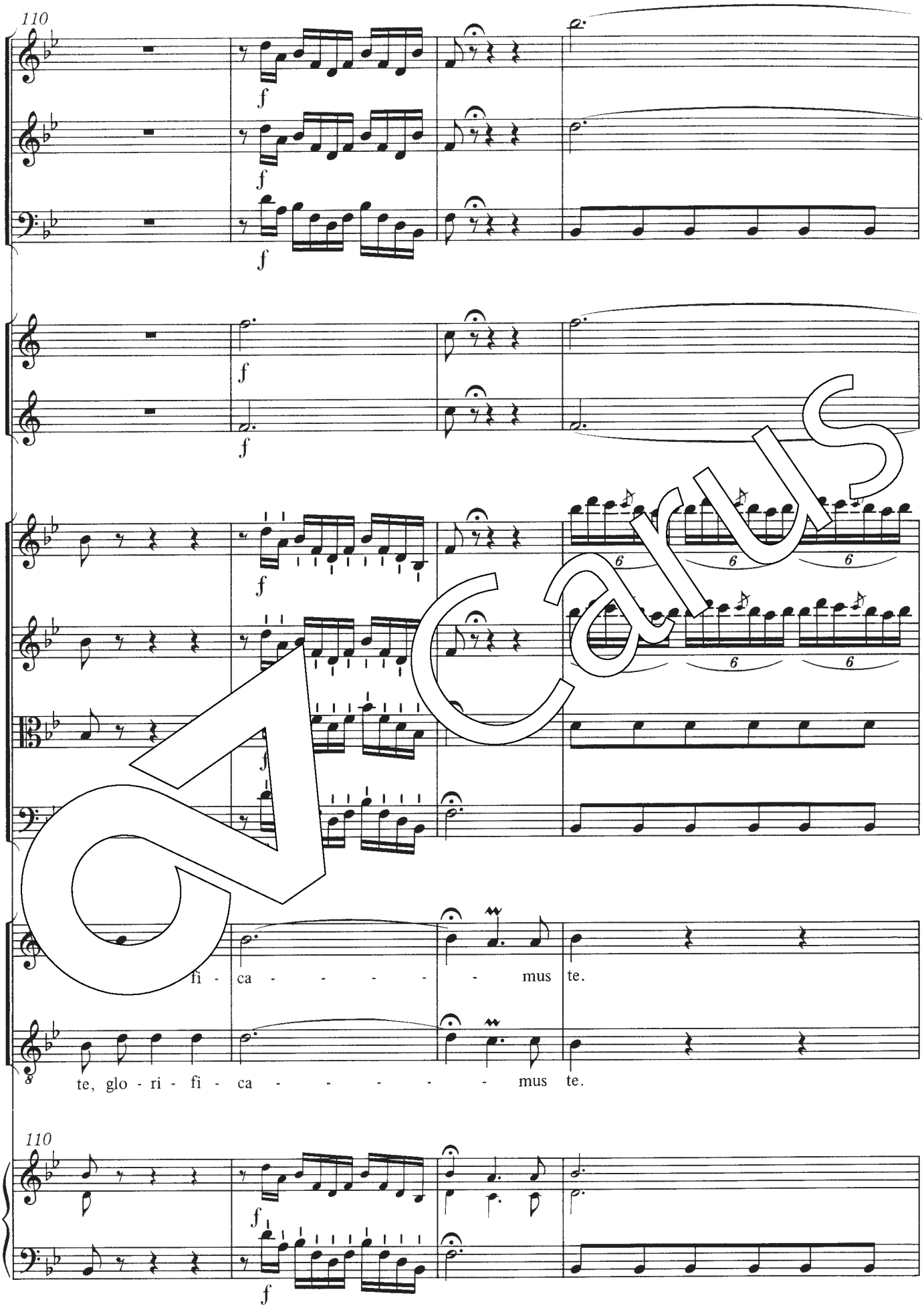
Carus



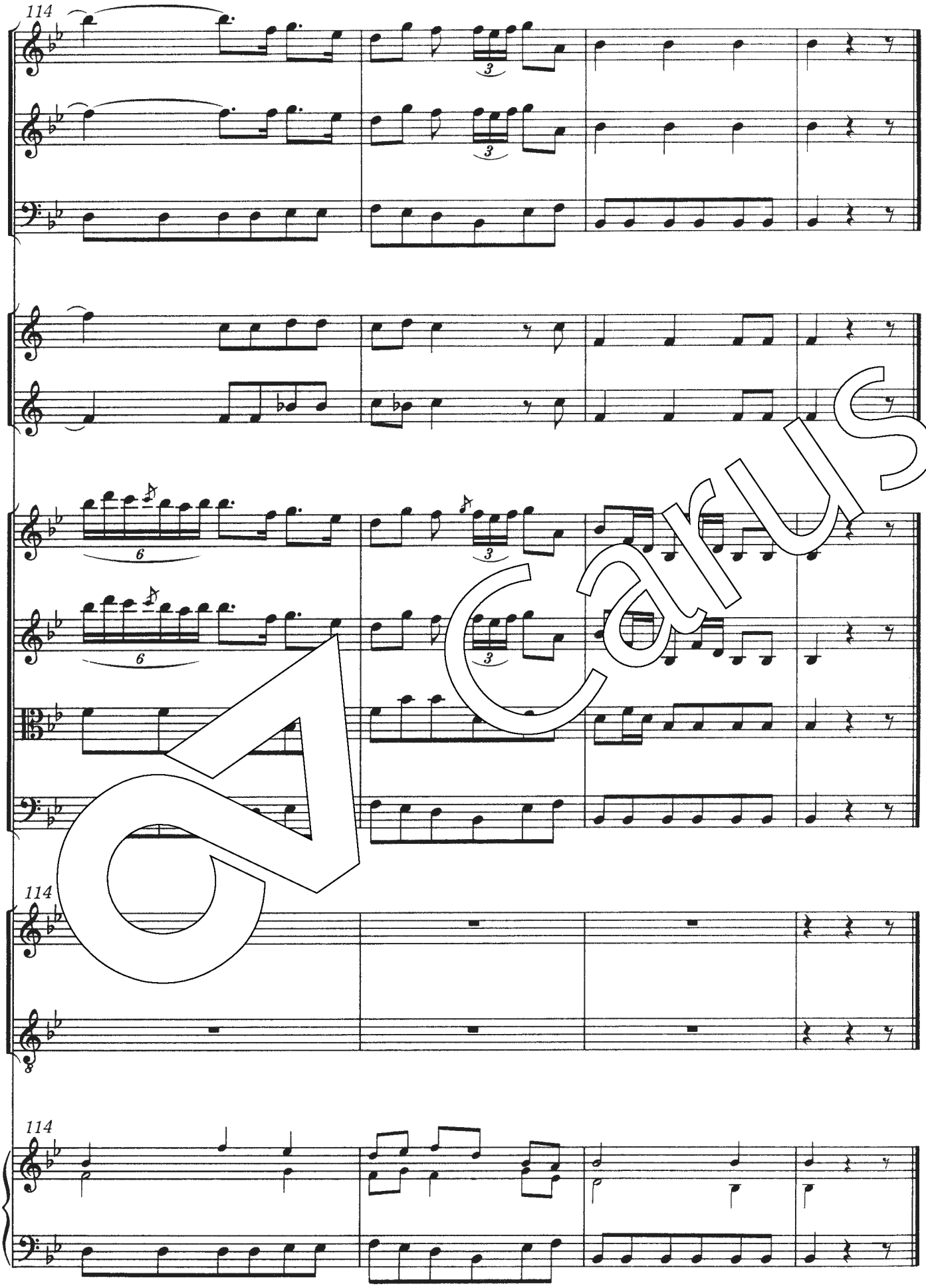
Carus



Carus

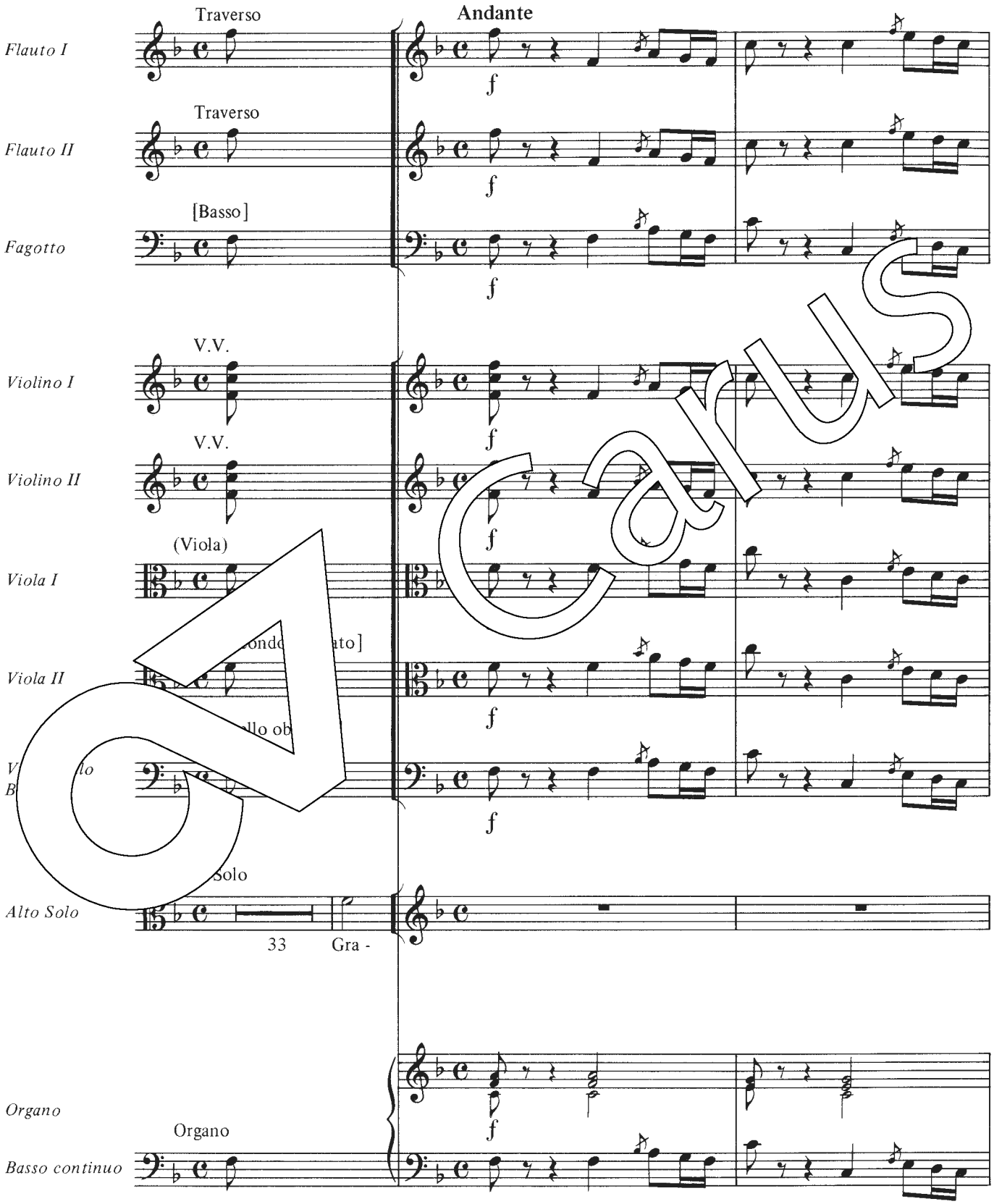


Carus

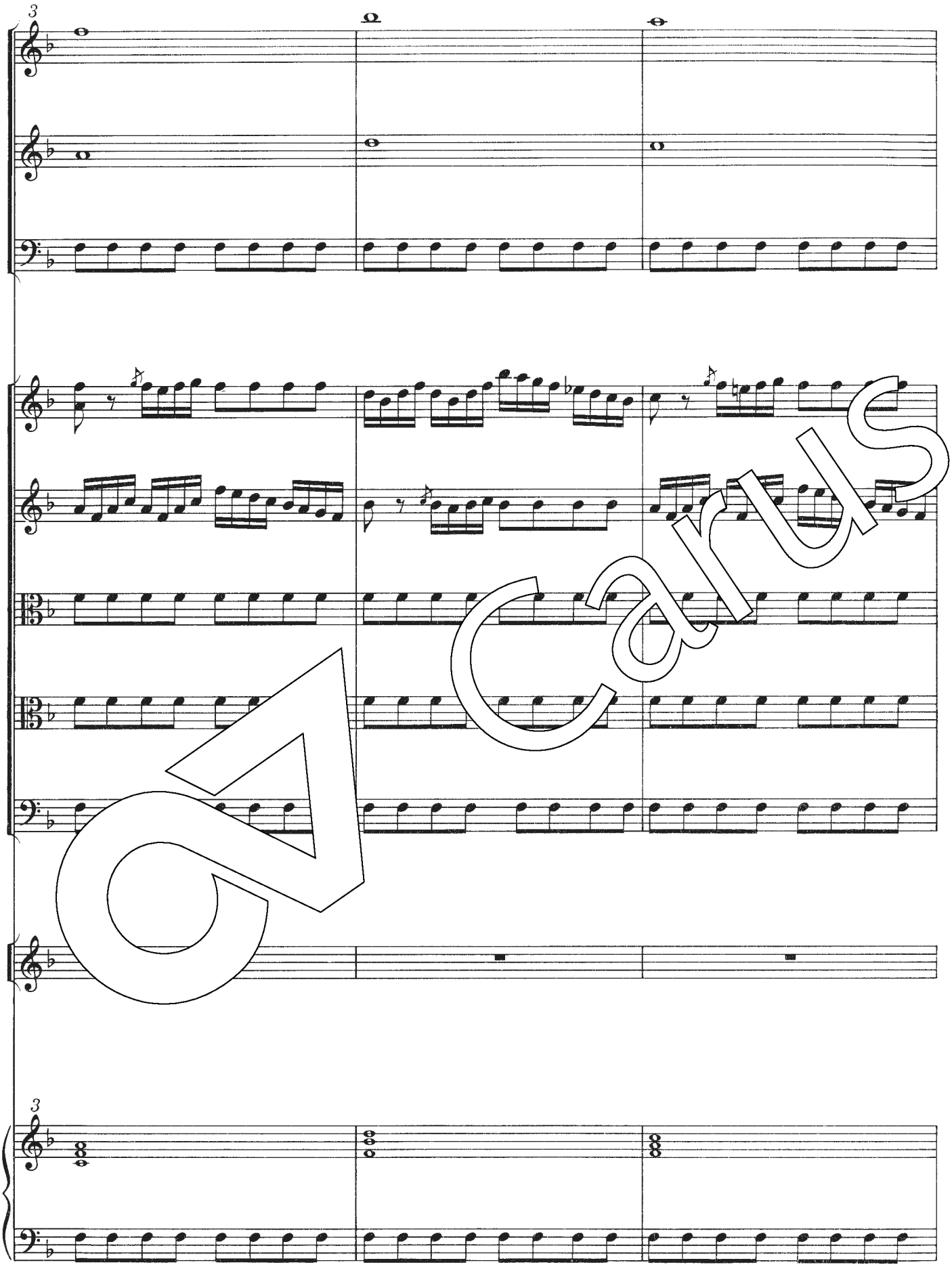


Carus

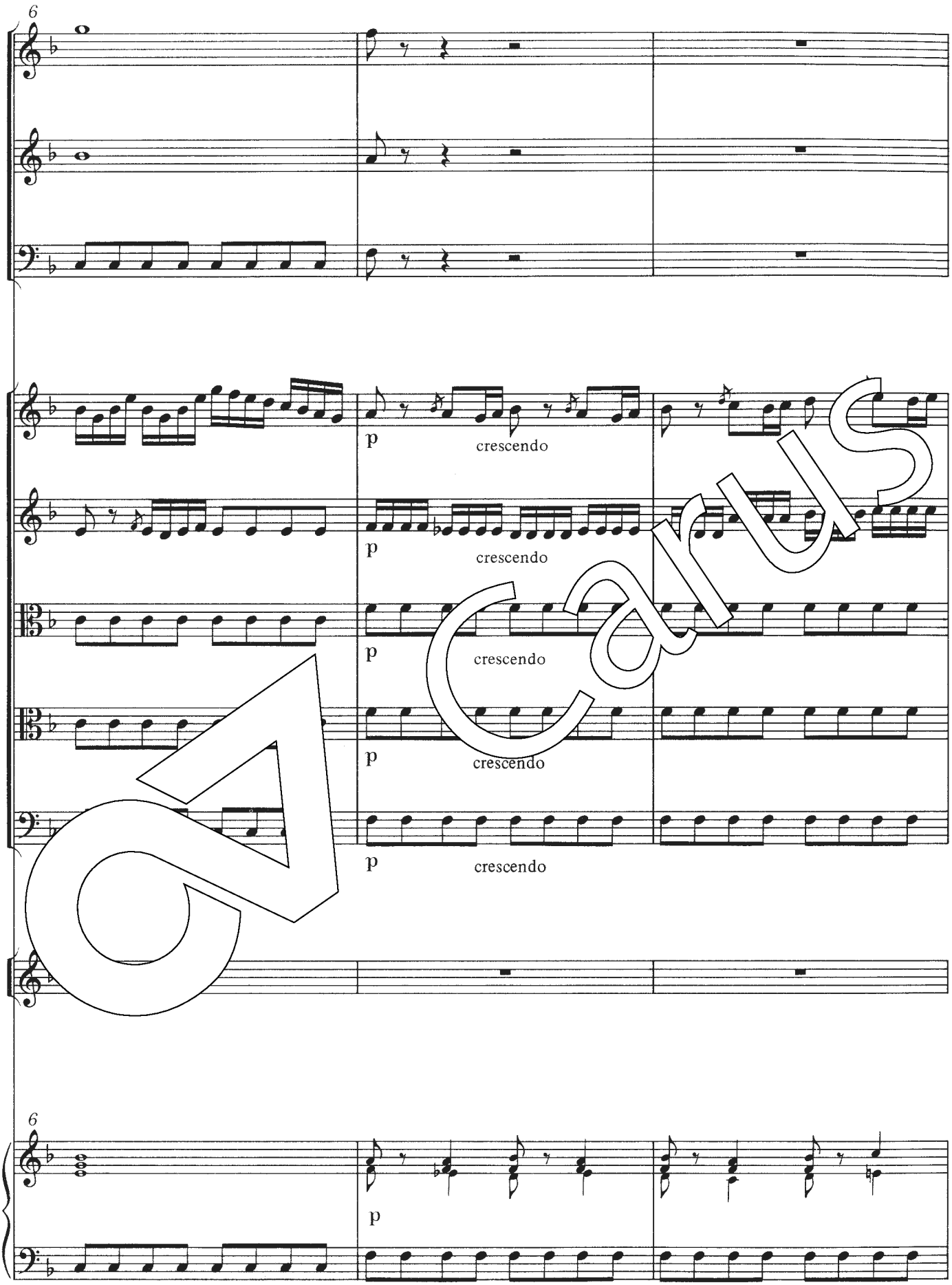
III. Gratias agimus
[Aria]



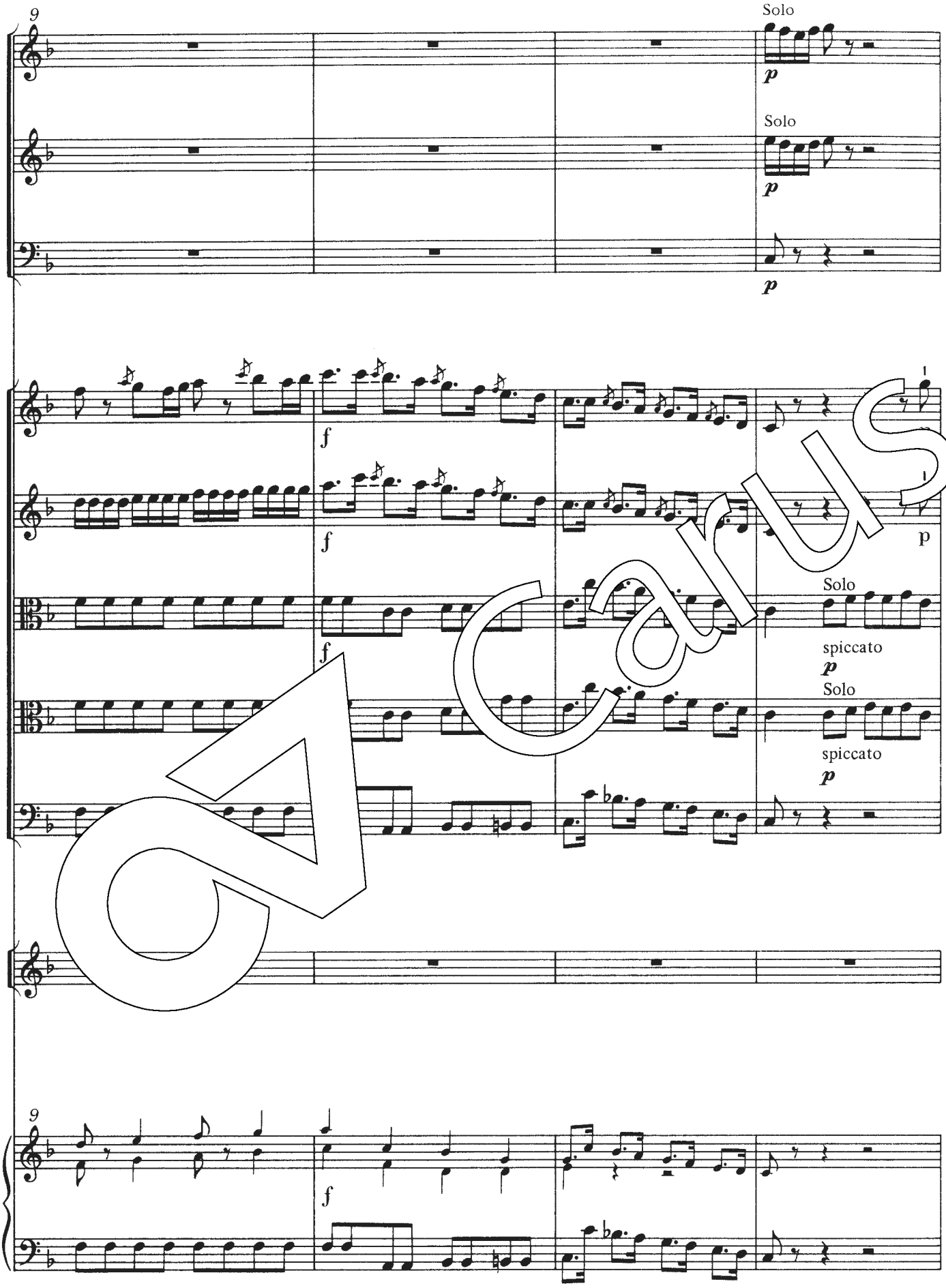
Carus



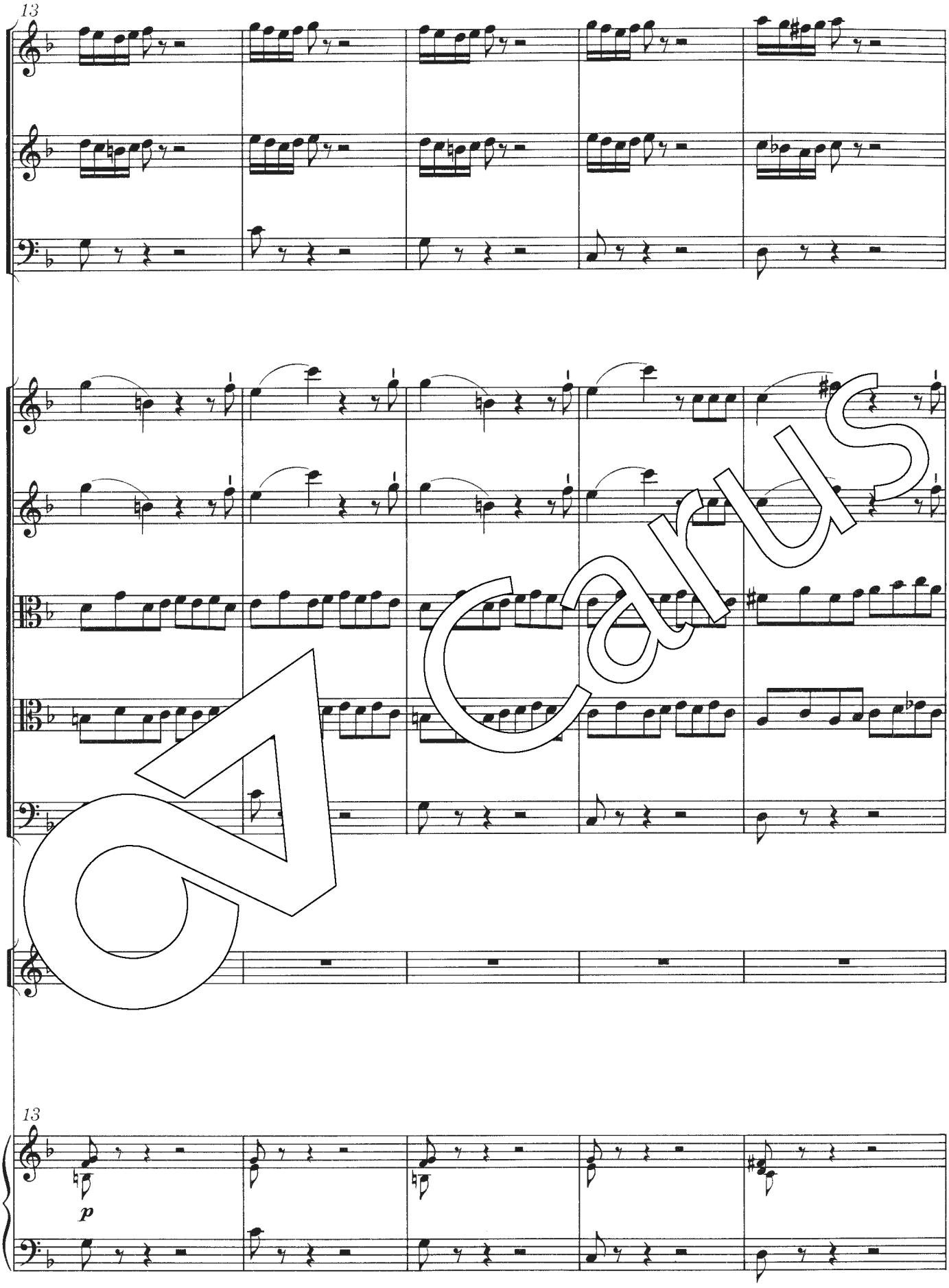
Carus


6
p
crescendo
p
crescendo
p
crescendo
p
crescendo
p
crescendo
6
p

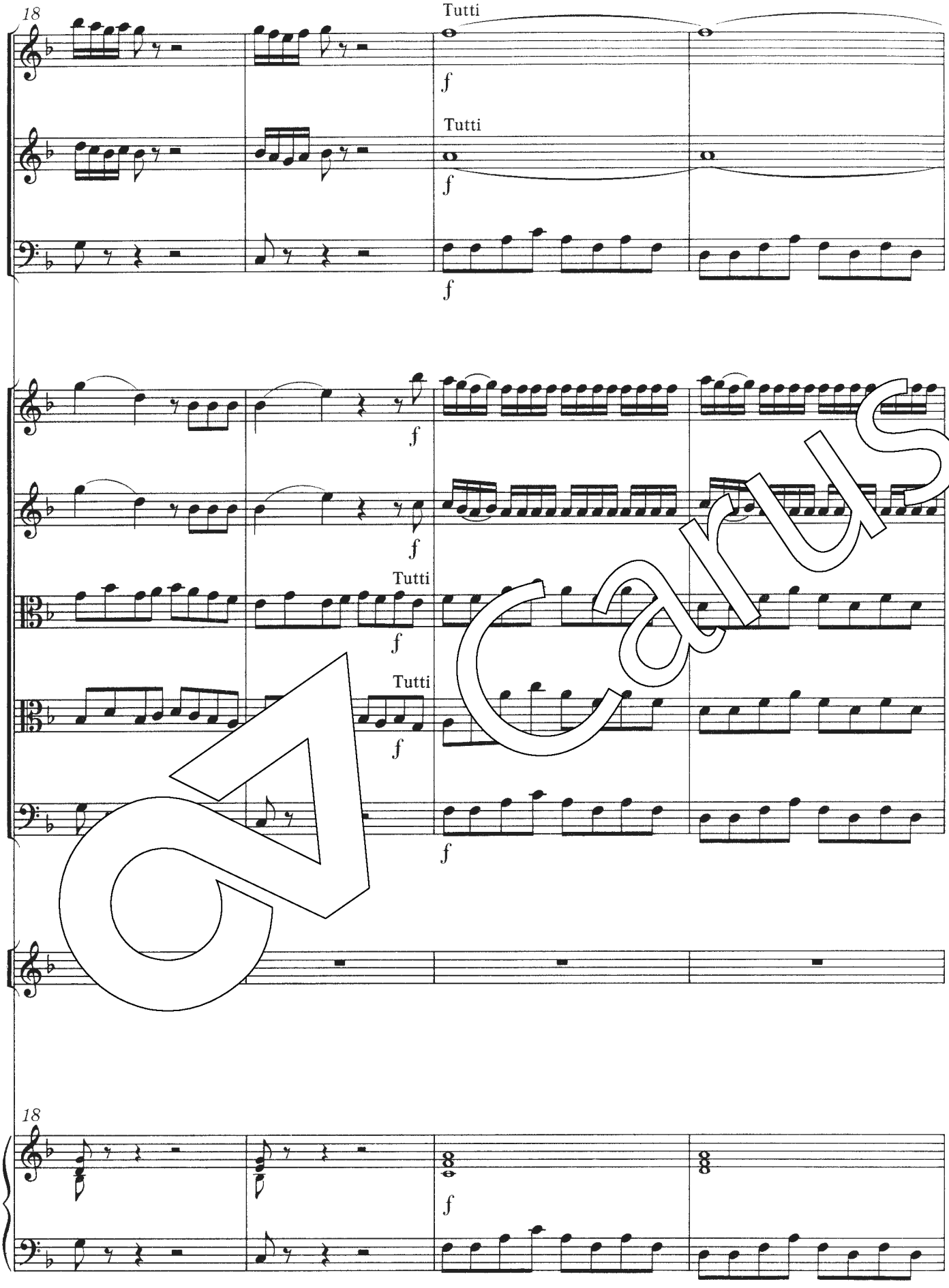
Carus



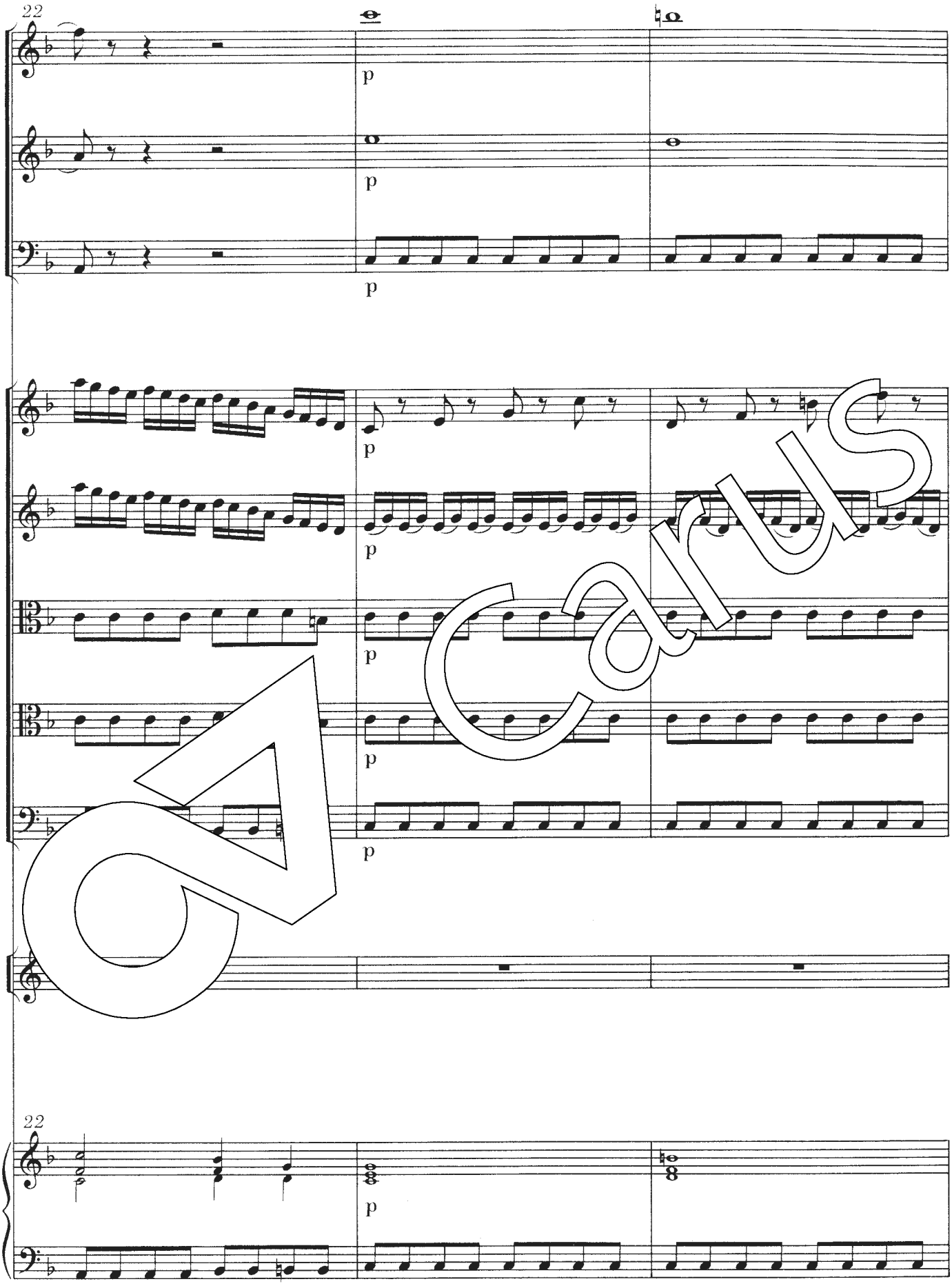
Carus



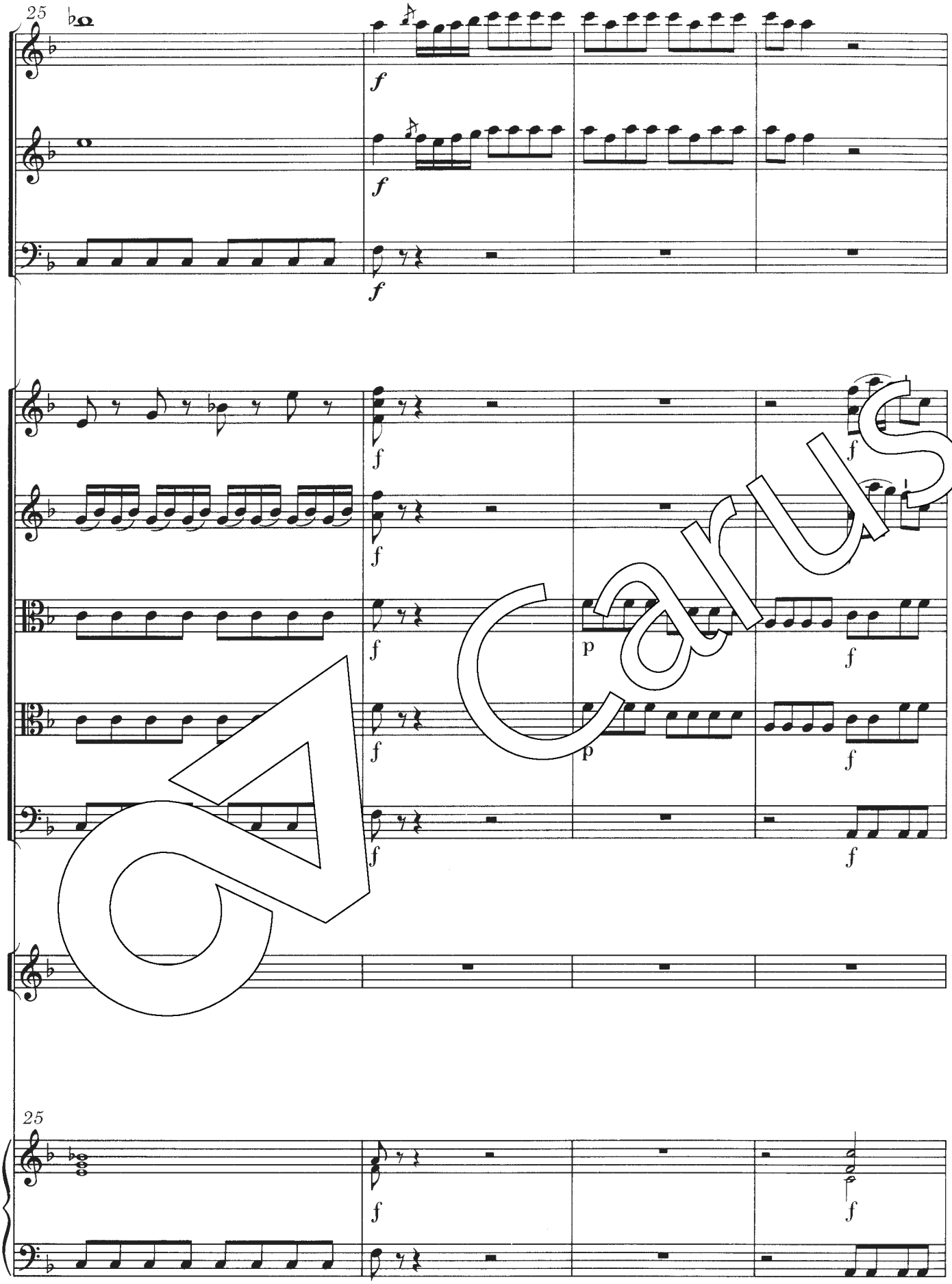
Carus



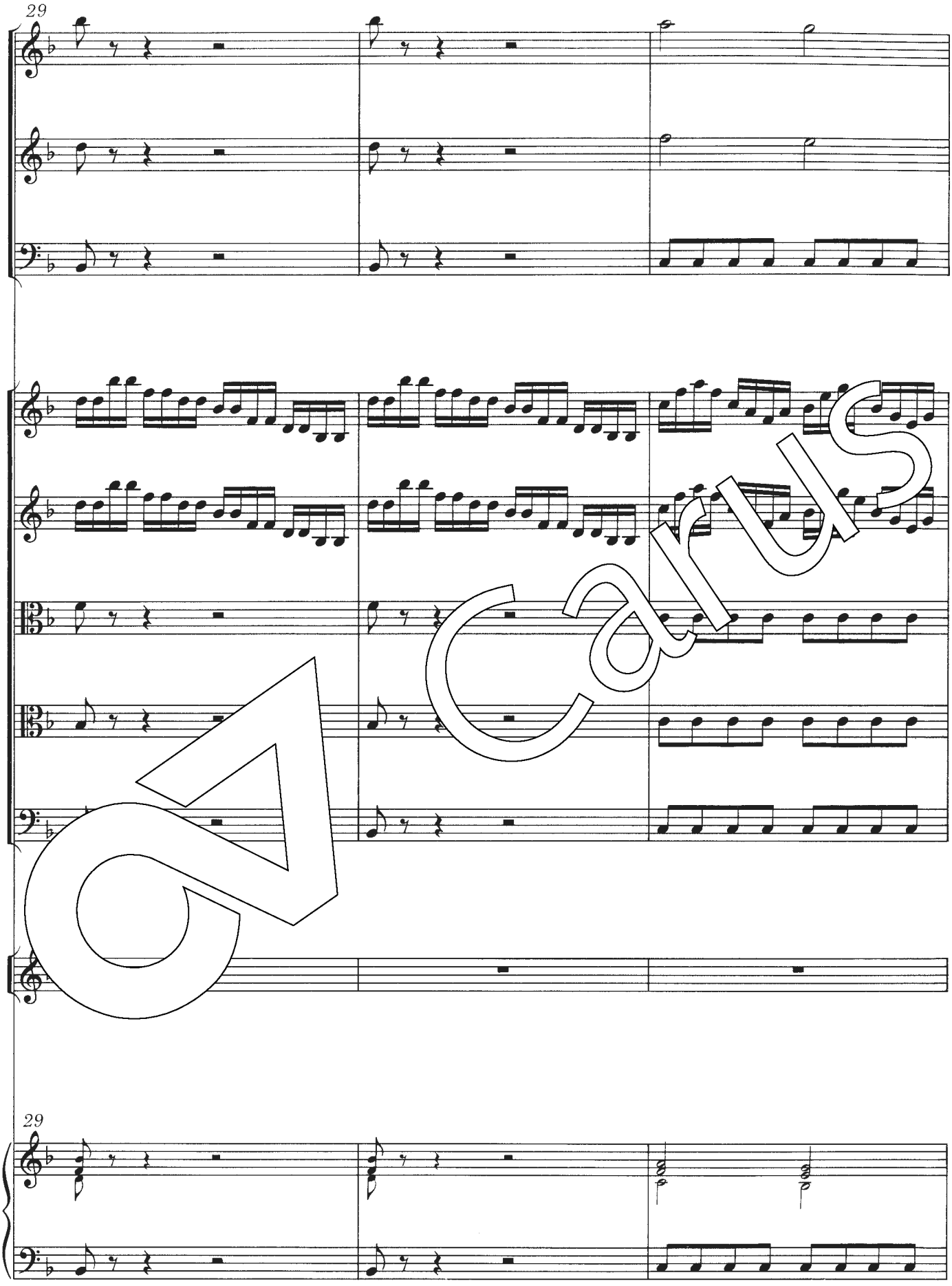
Carus



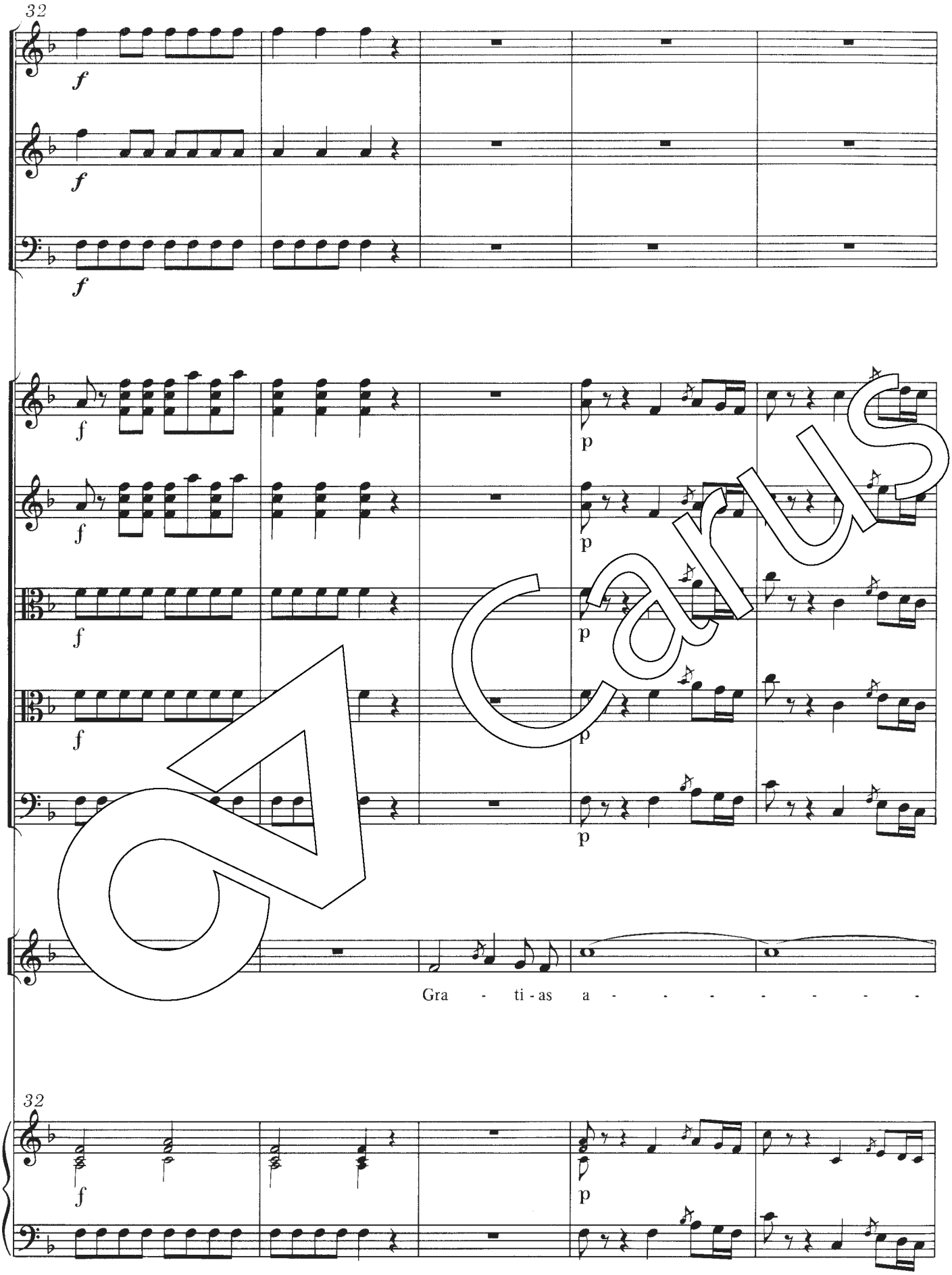
Carus



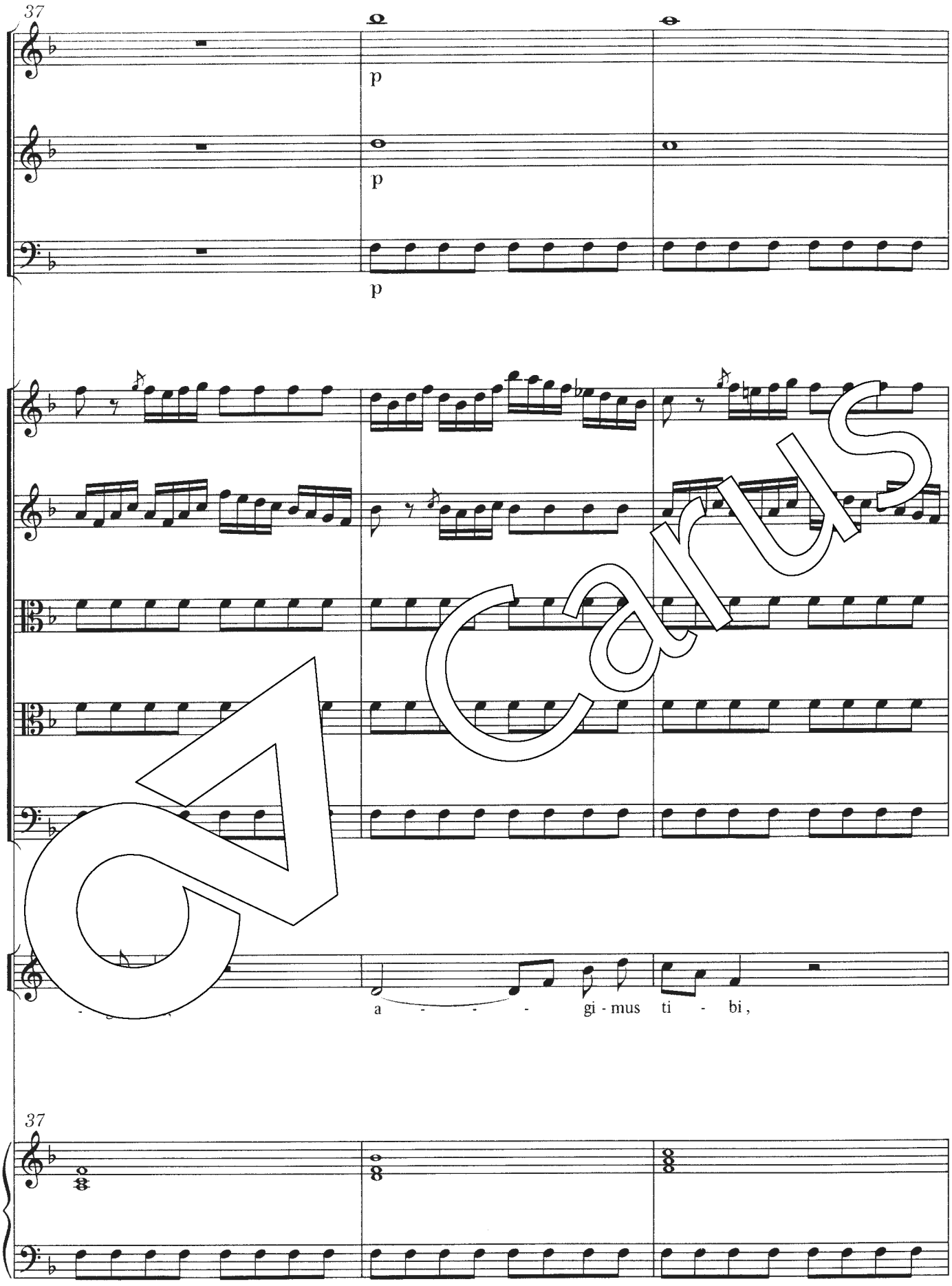
Carus



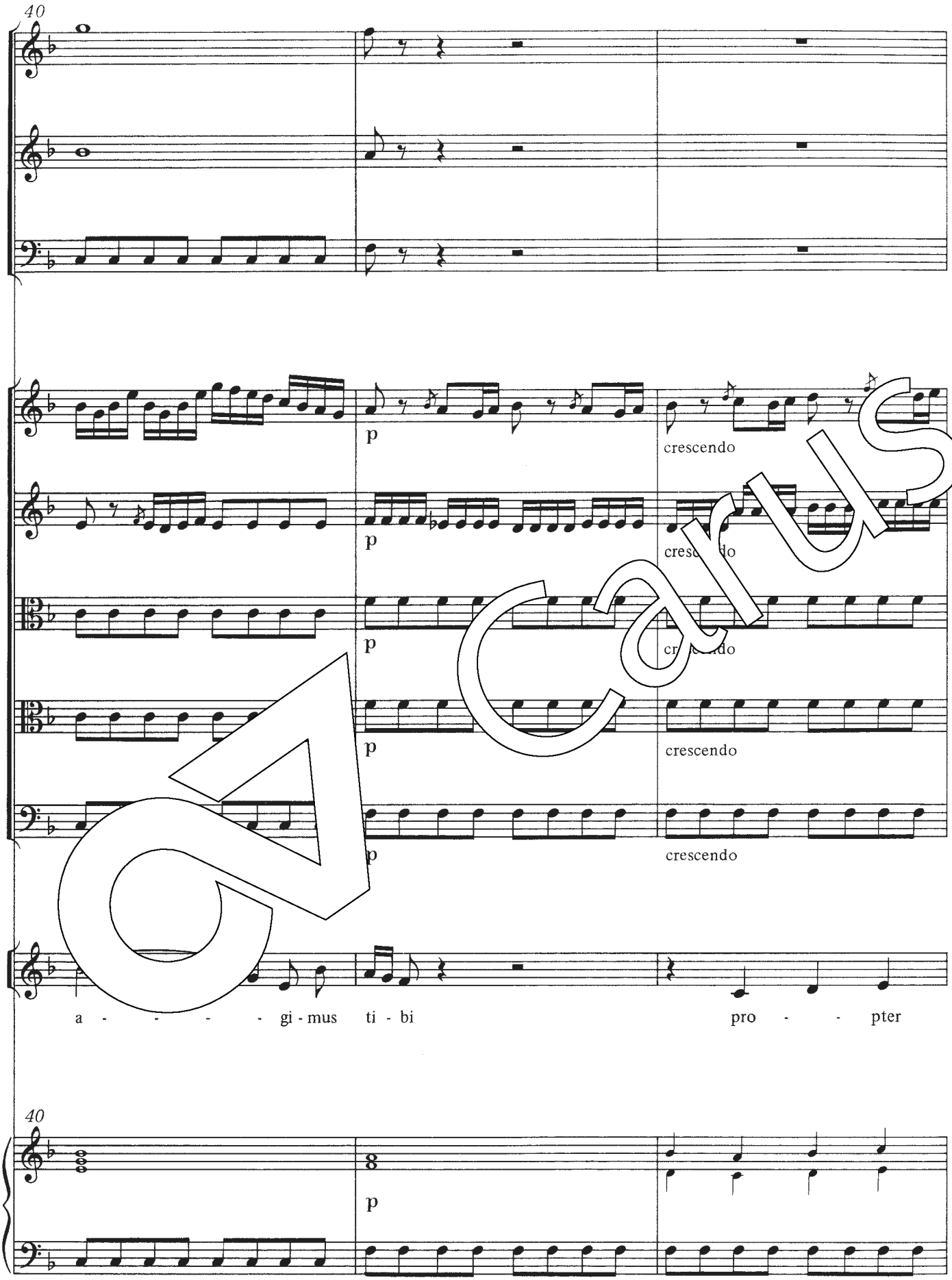
Carus



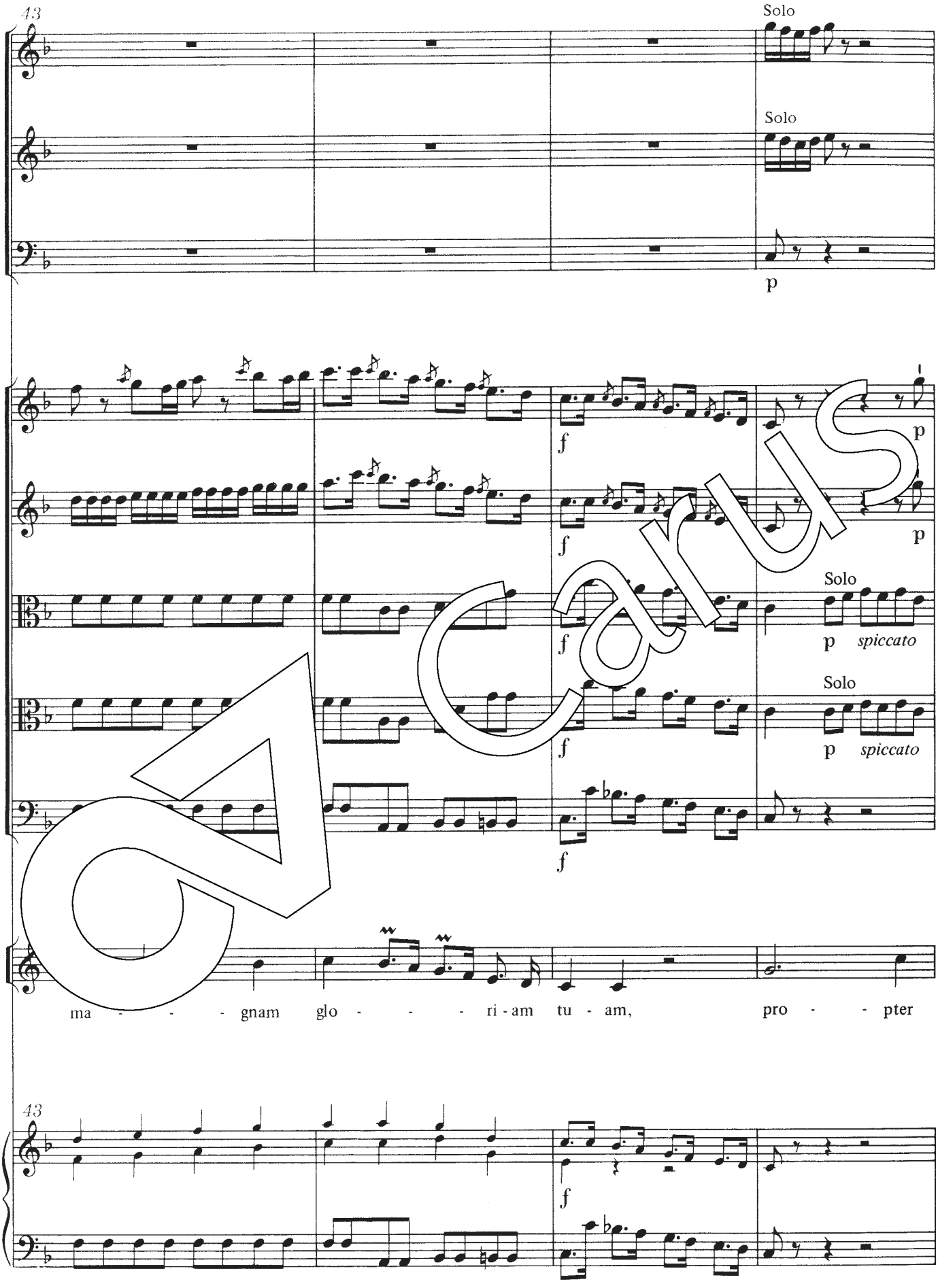
Carus



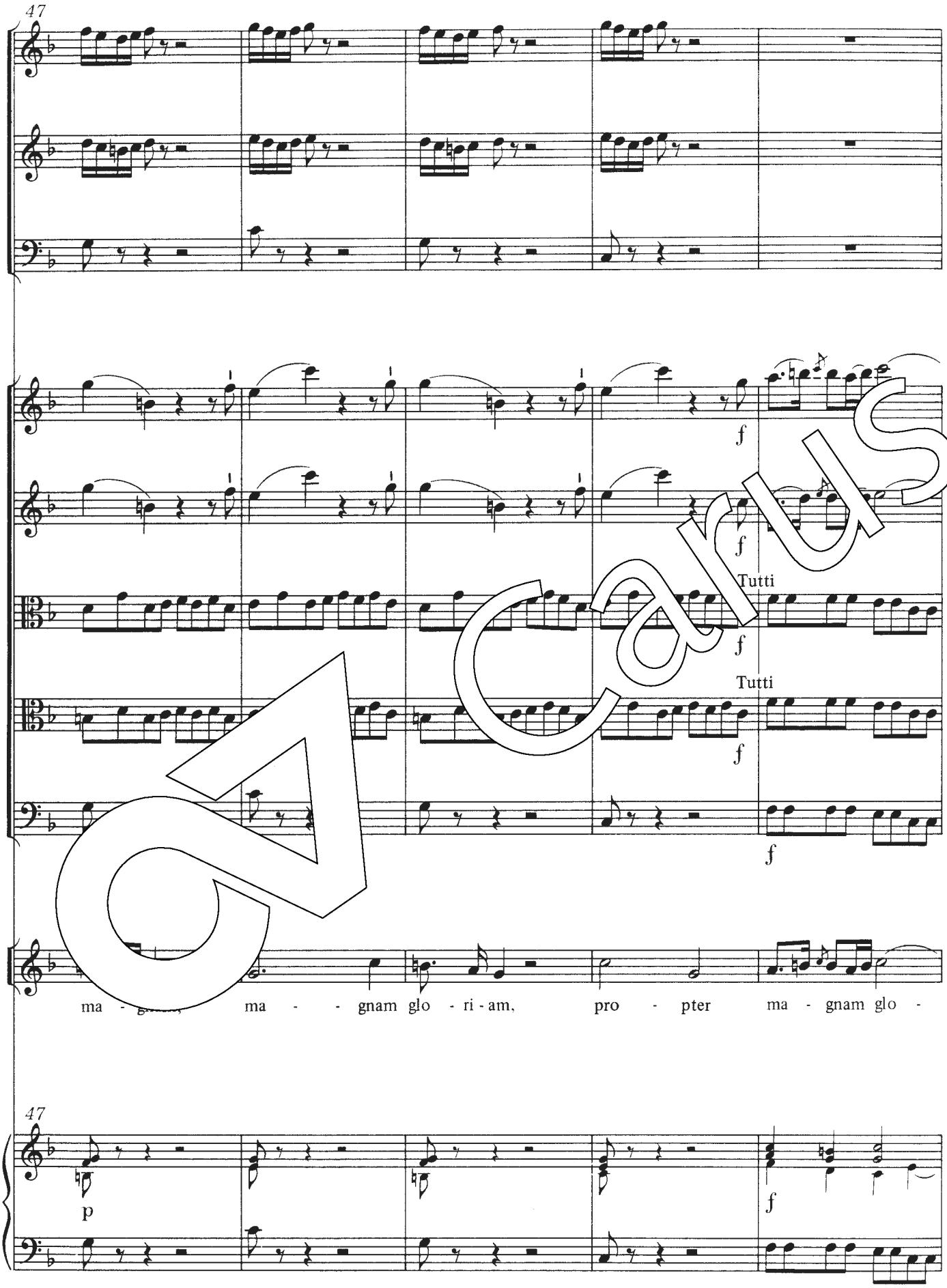
Carus


40
p
crescendo
p
crescendo
p
crescendo
p
crescendo
p
crescendo
a - - - - - gi - mus ti - bi pro - - pter
40
p

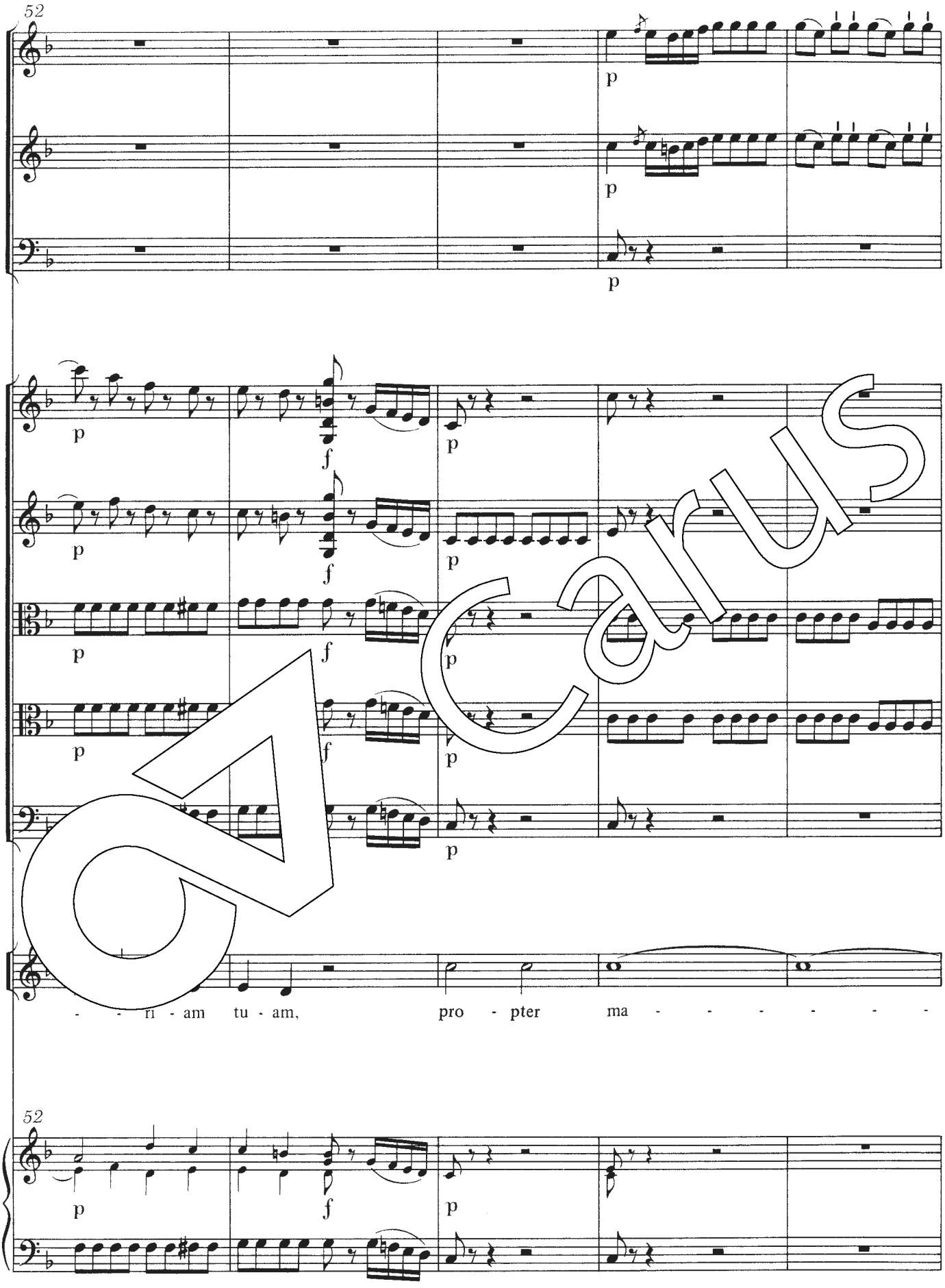
Carus


43
Solo
Solo
p
f
p
f
p
Solo
f
p spiccato
Solo
f
p spiccato
f
ma - - - gnam glo - - - ri - am tu - am, pro - - pter
43
f

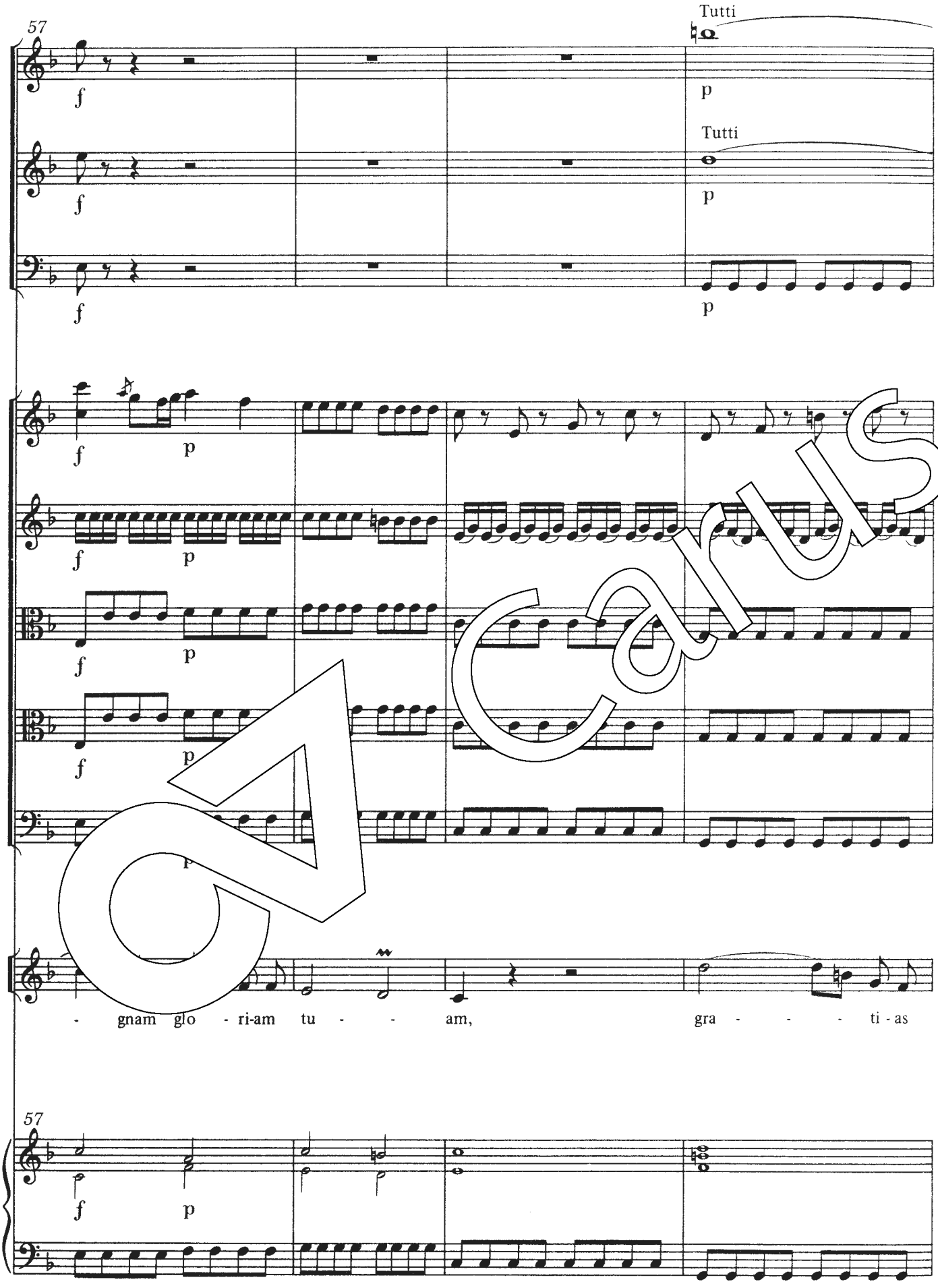
Carus


47
f
f
Tutti
f
Tutti
f
f
ma - gnam, ma - - gnam glo - ri - am, pro - pter ma - gnam glo -
47
p
f

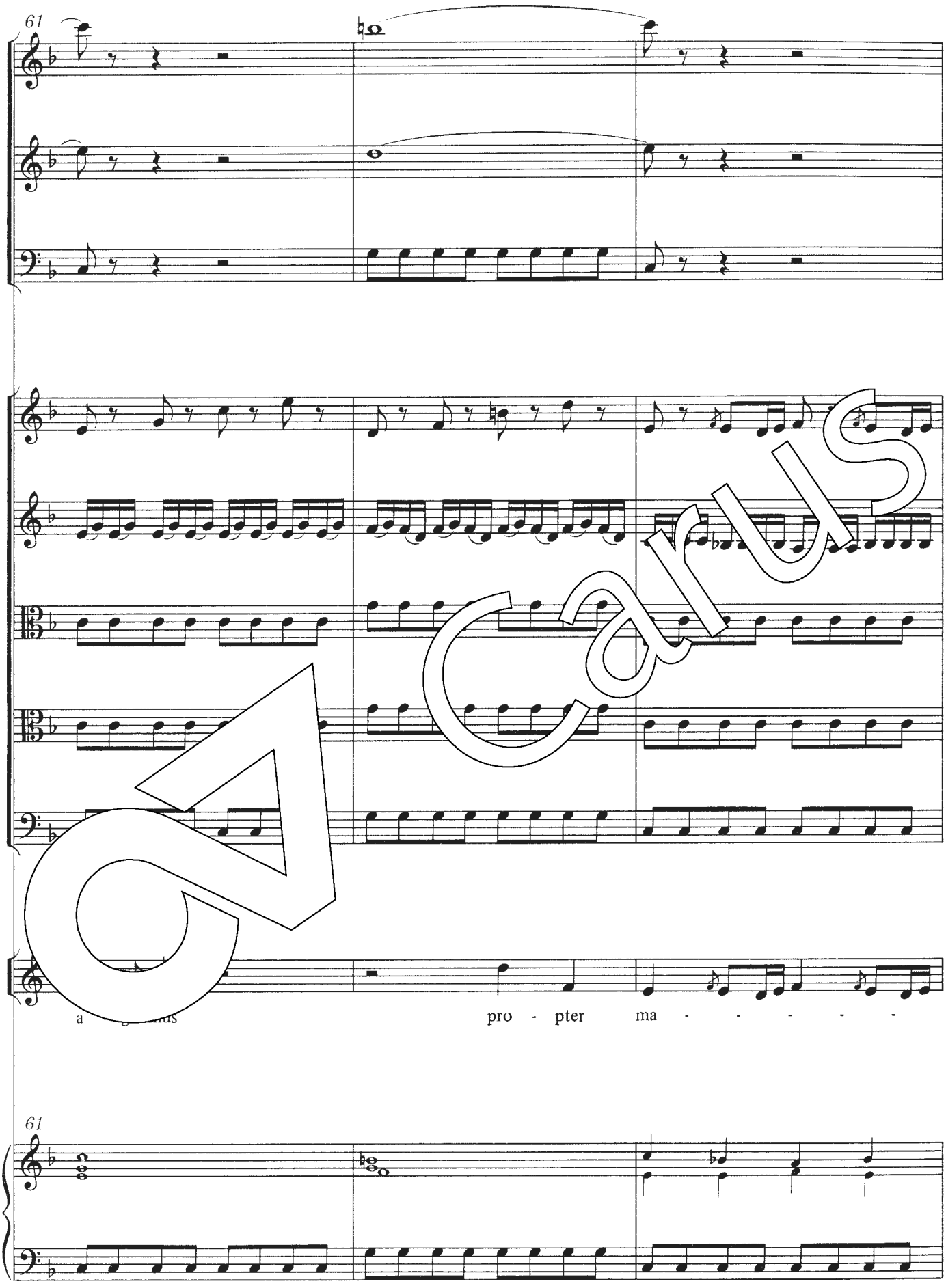
Carus



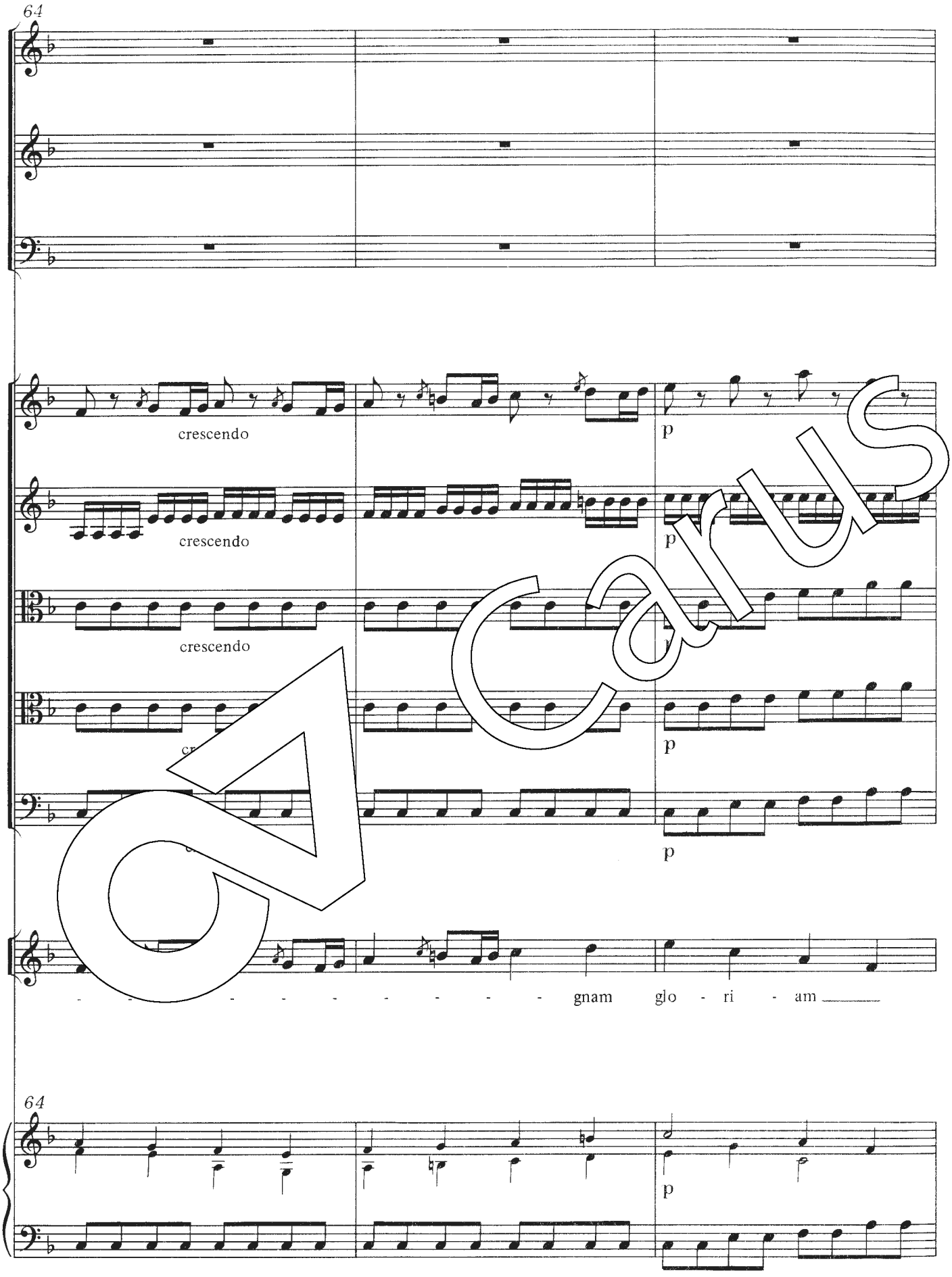
Carus


57
Tutti
f
p
Tutti
f
p
f
p
f
p
f
p
f
p
f
p
p
- gnam glo - ri-am tu - - am, gra - - - - ti - as
57
f
p

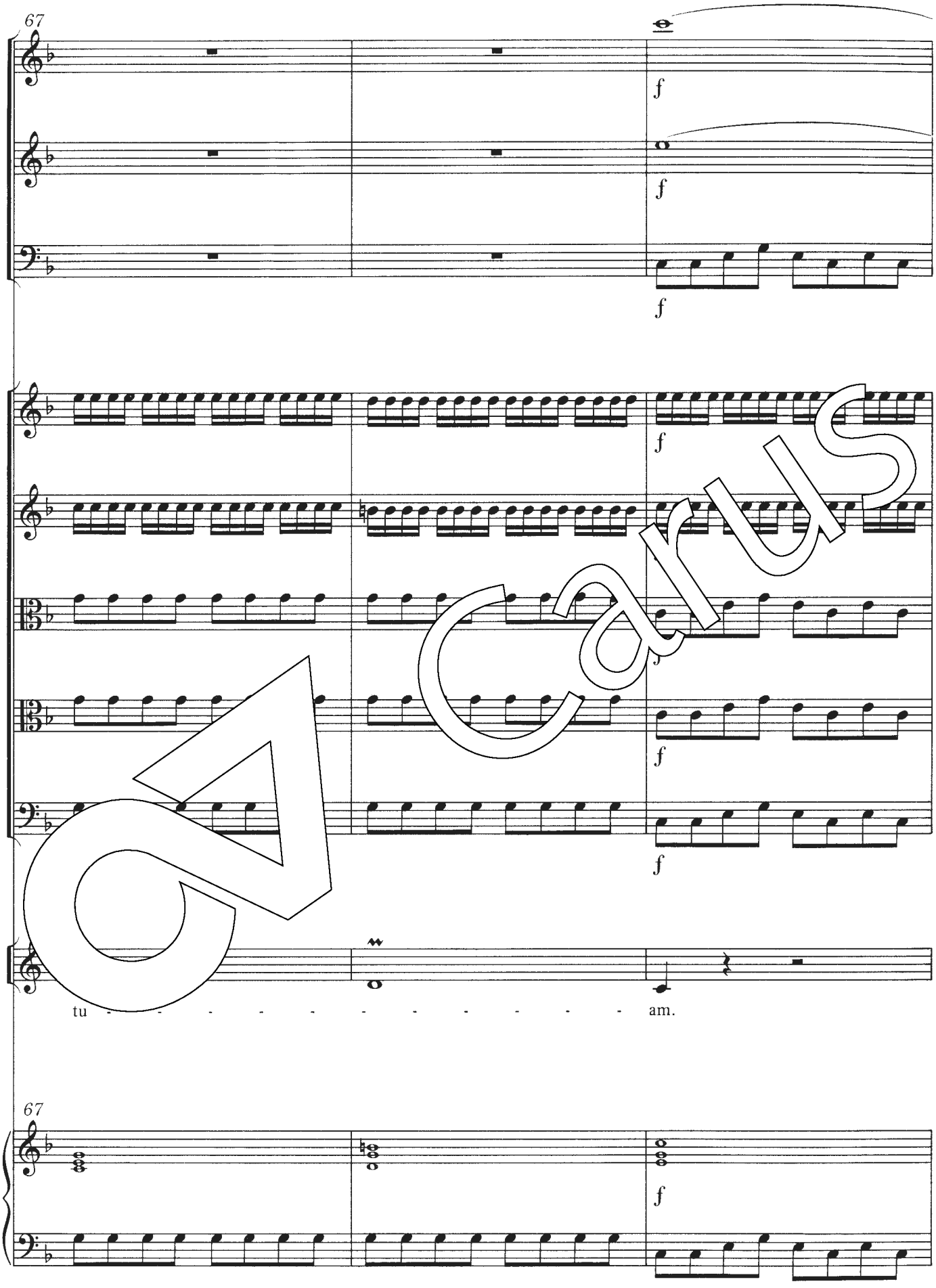
Carus



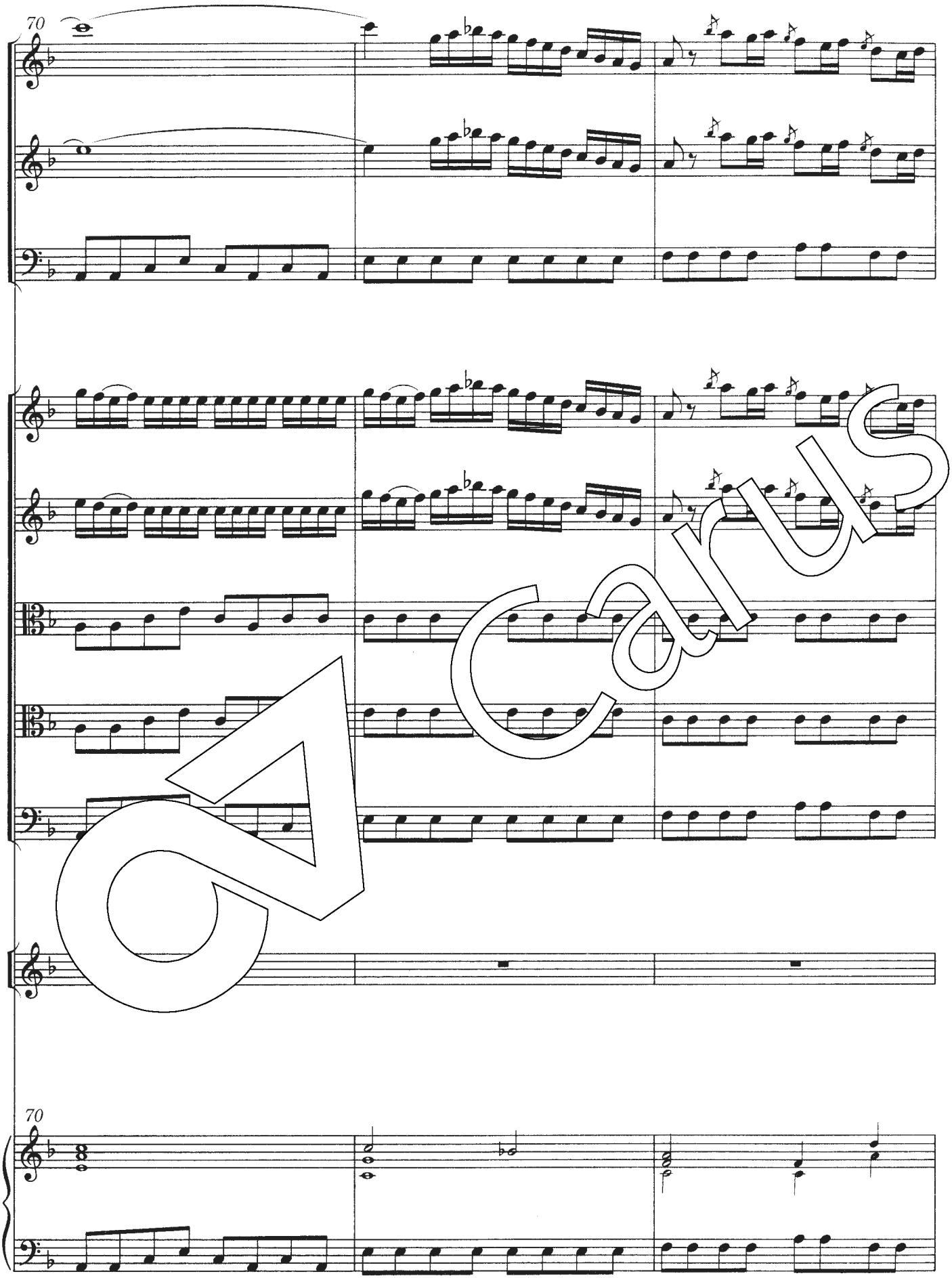
Carus



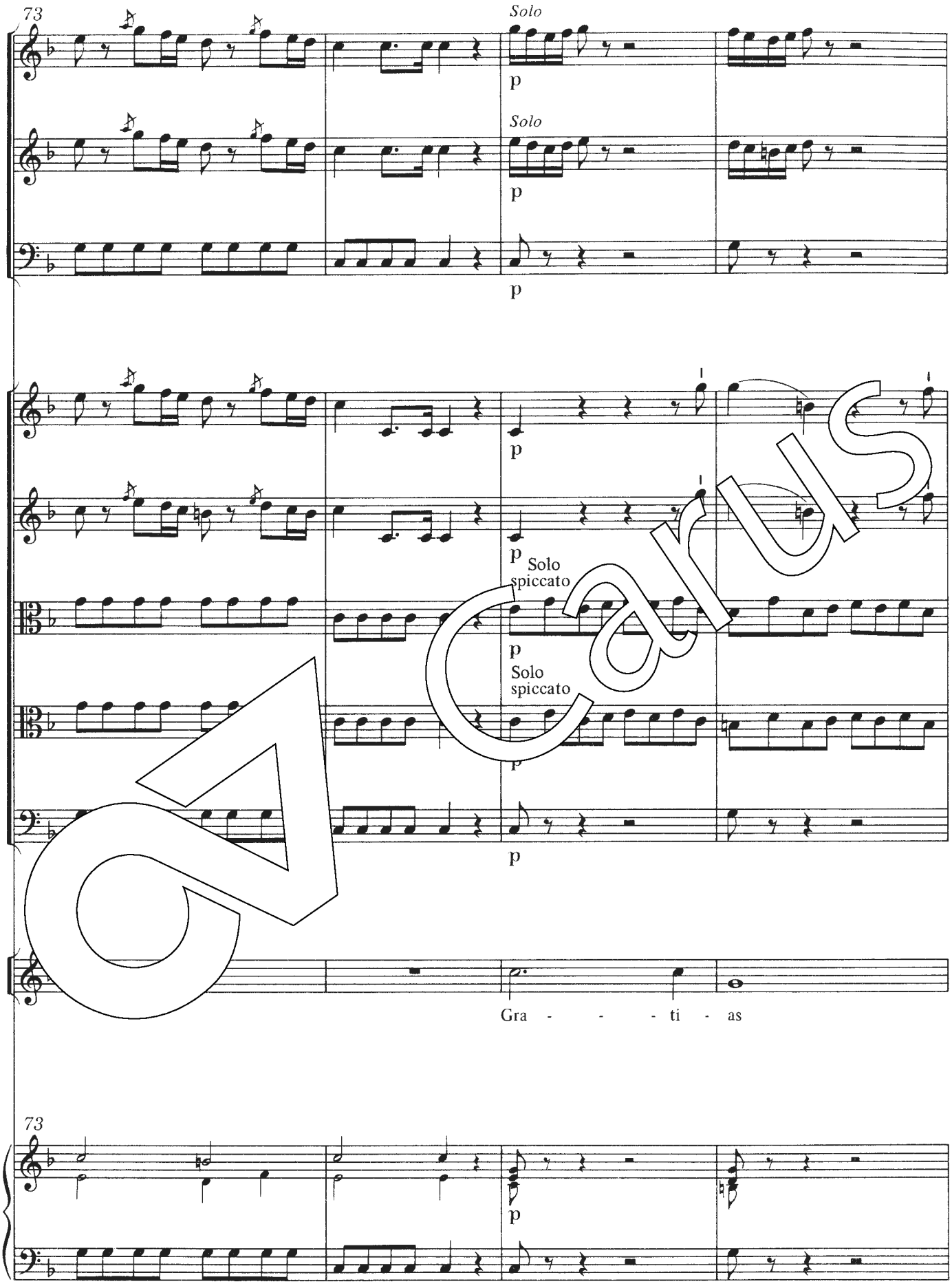
Carus



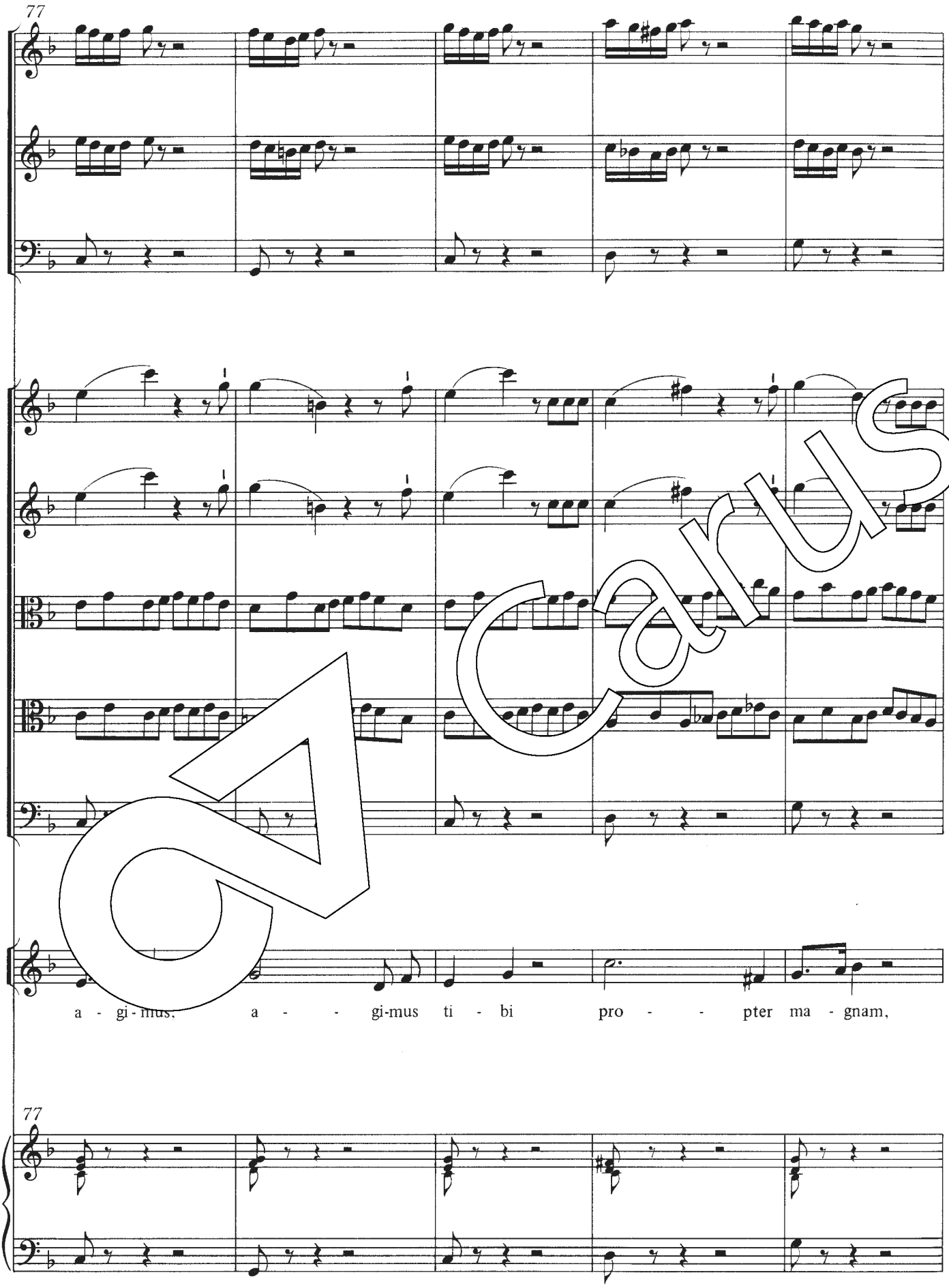
Carus



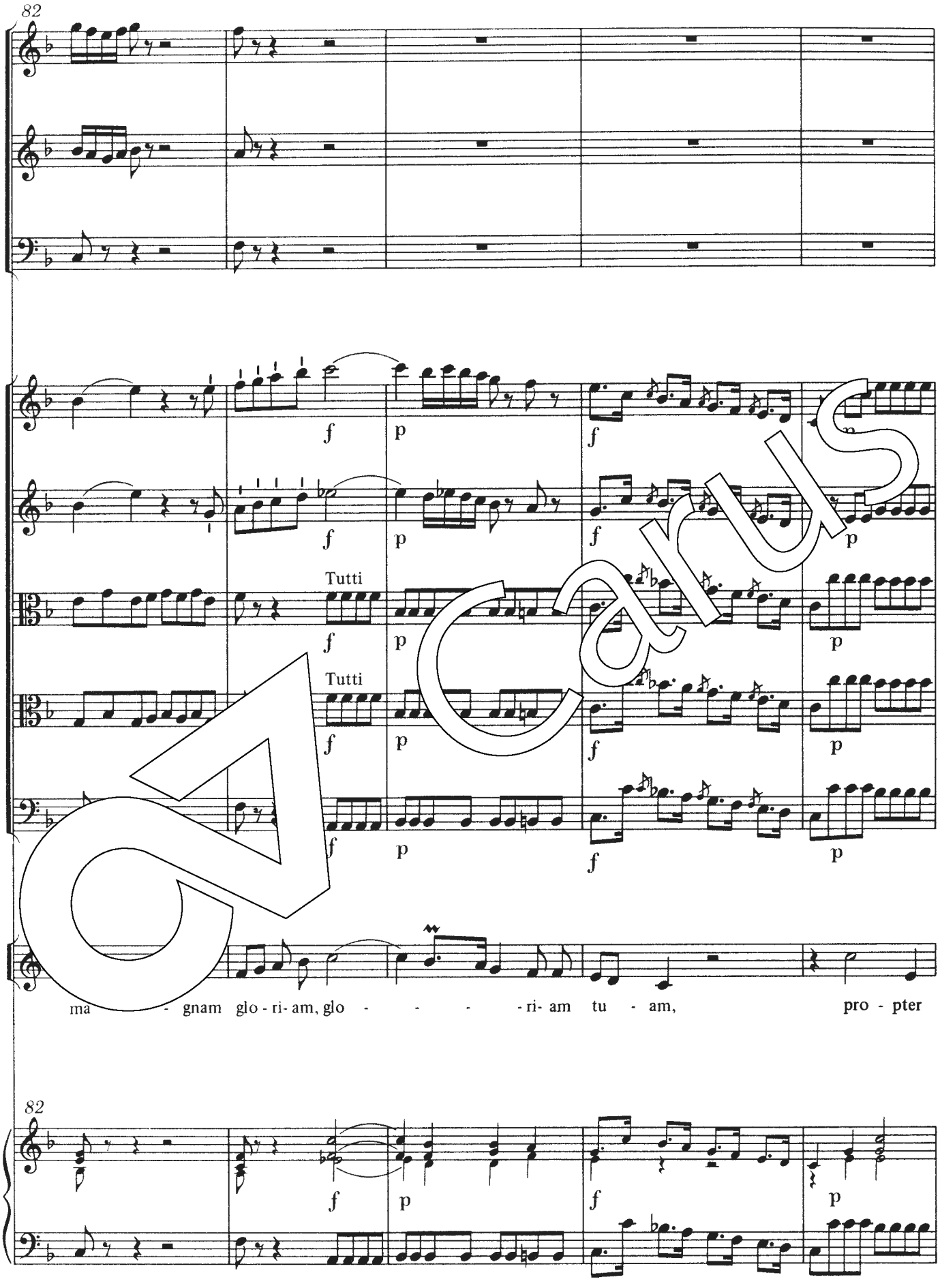
Carus


73
Solo
p
Solo
p
p
p
p
Solo
spiccato
p
Solo
spiccato
p
p
Gra - - - - ti - as
73
p

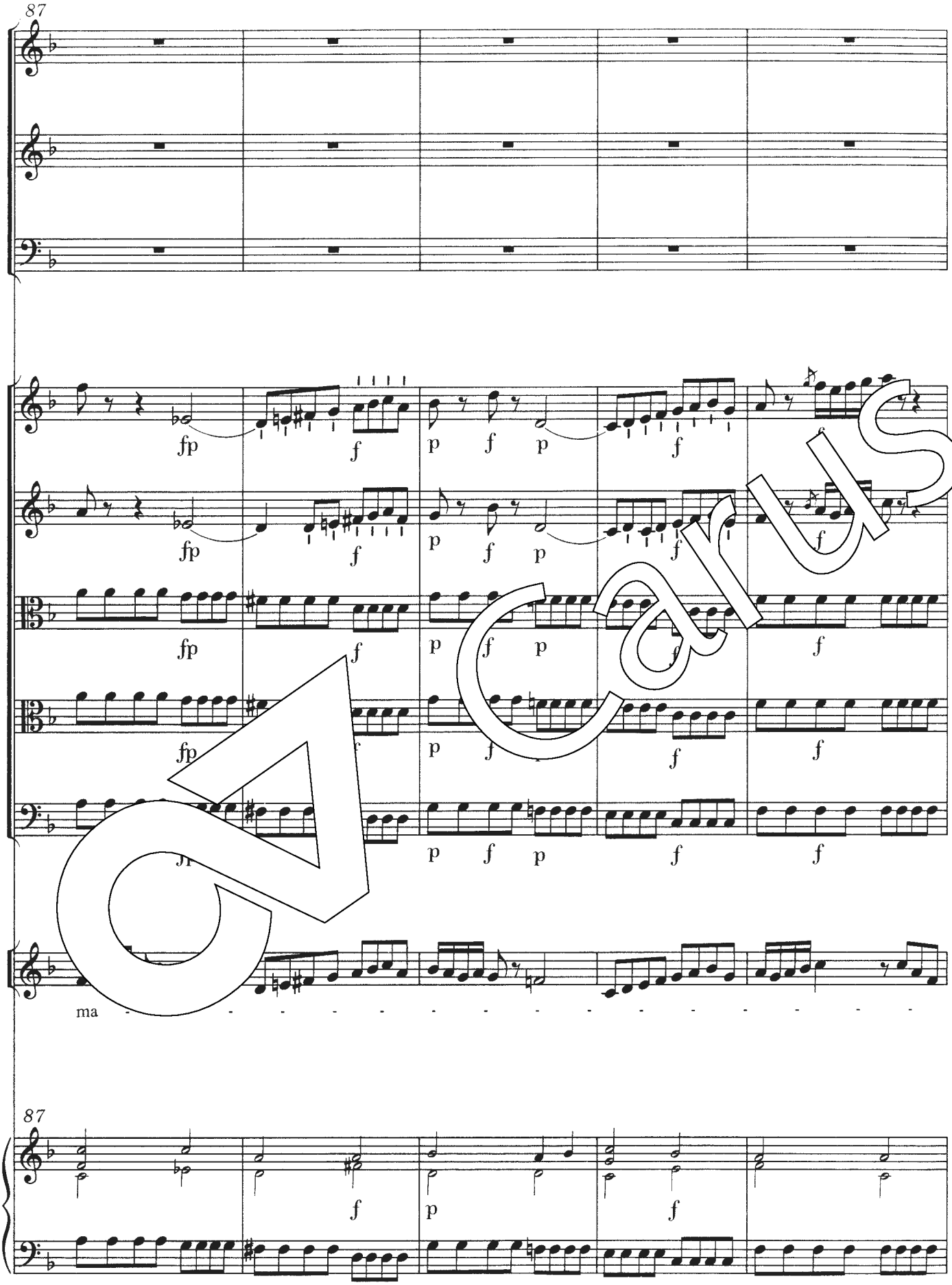
Carus



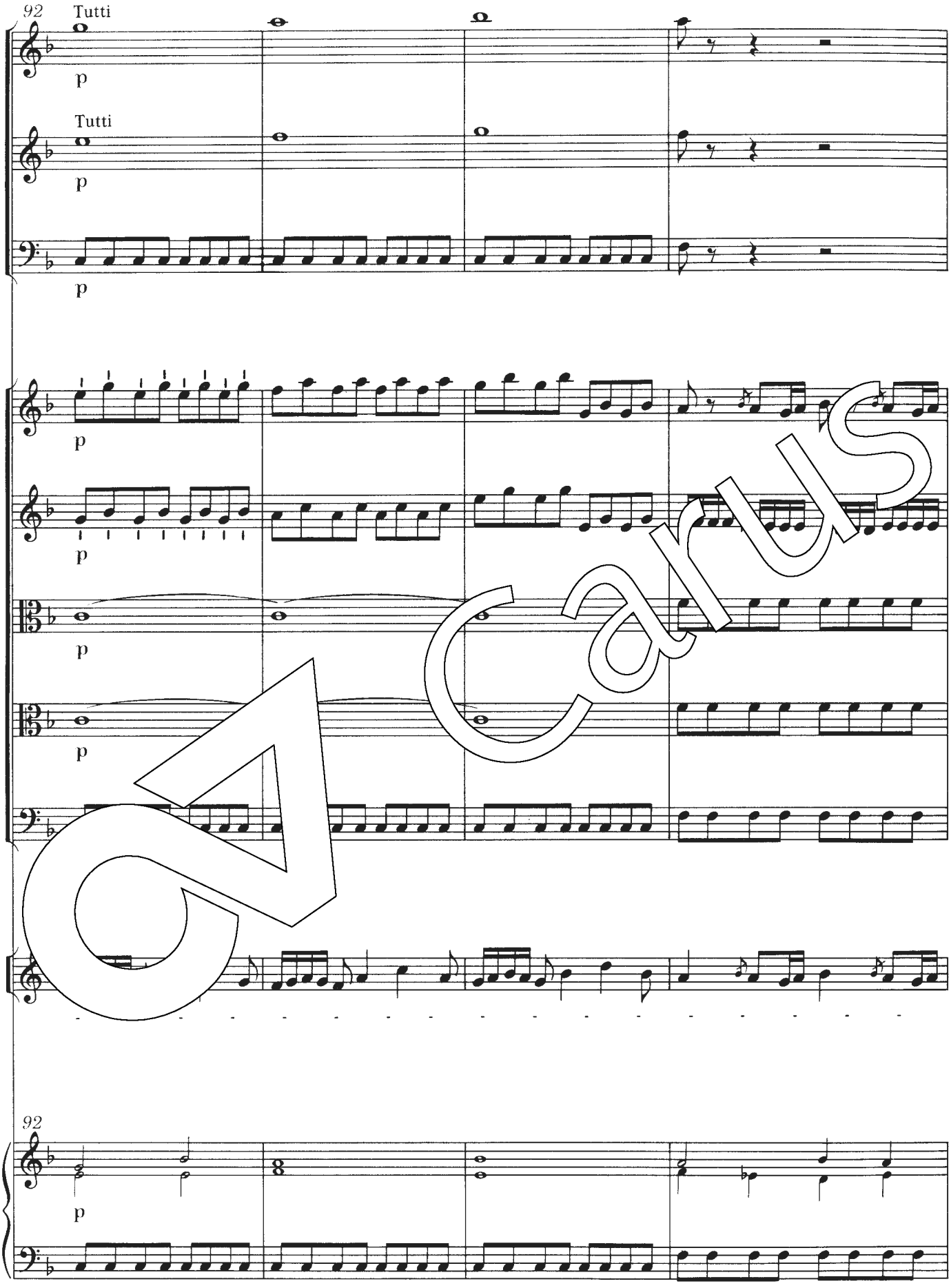
Carus



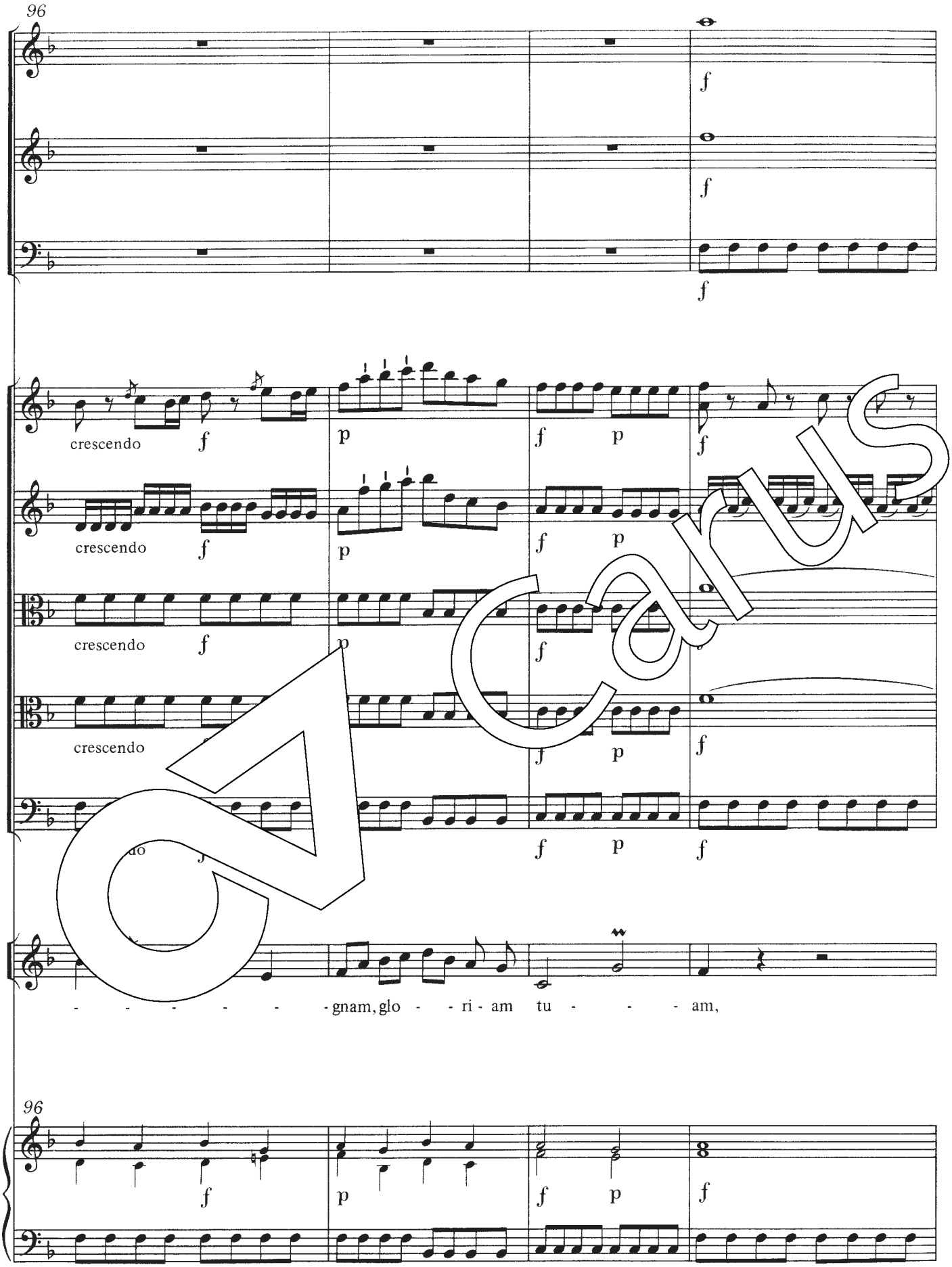
Carus



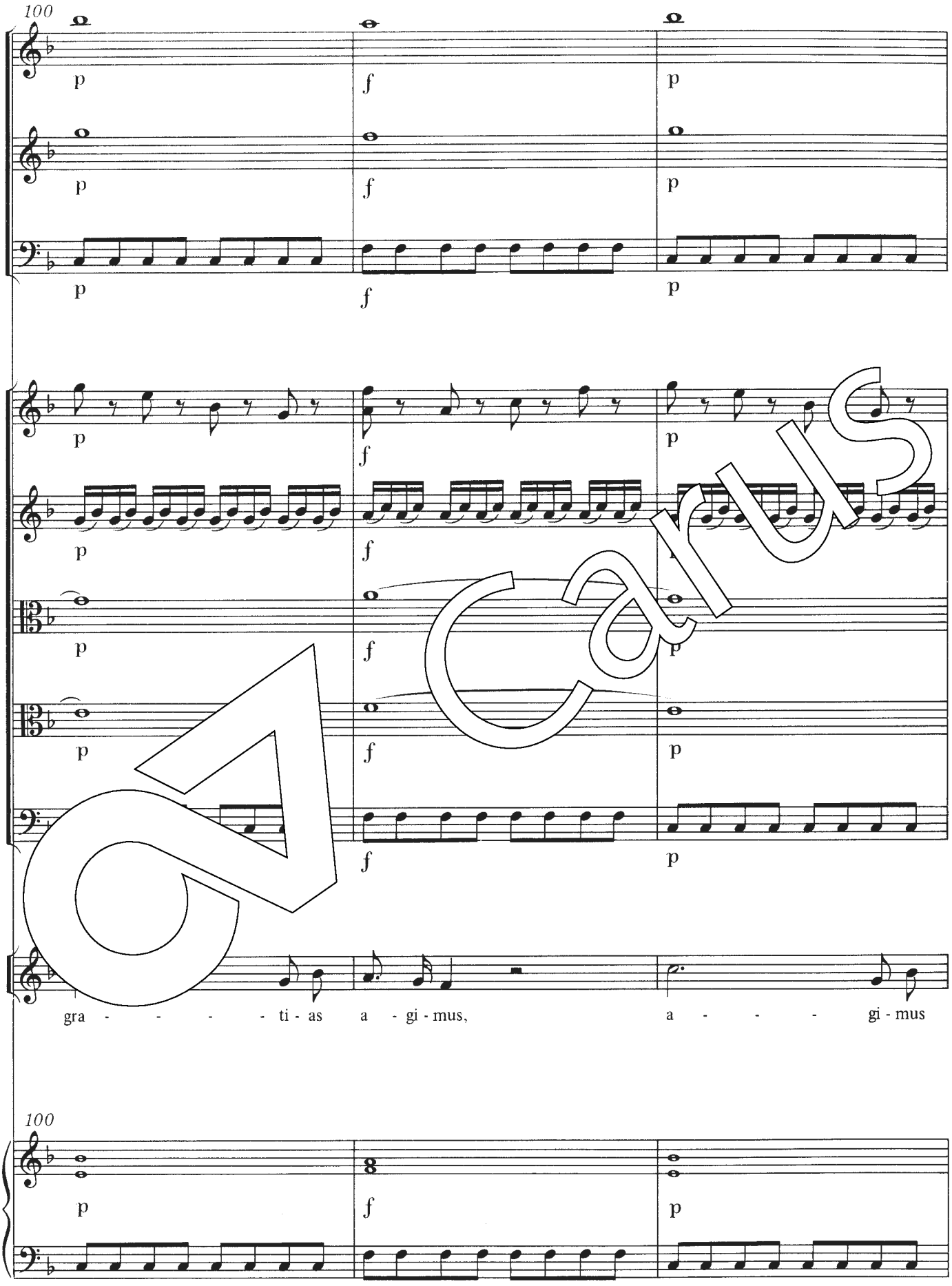
Carus



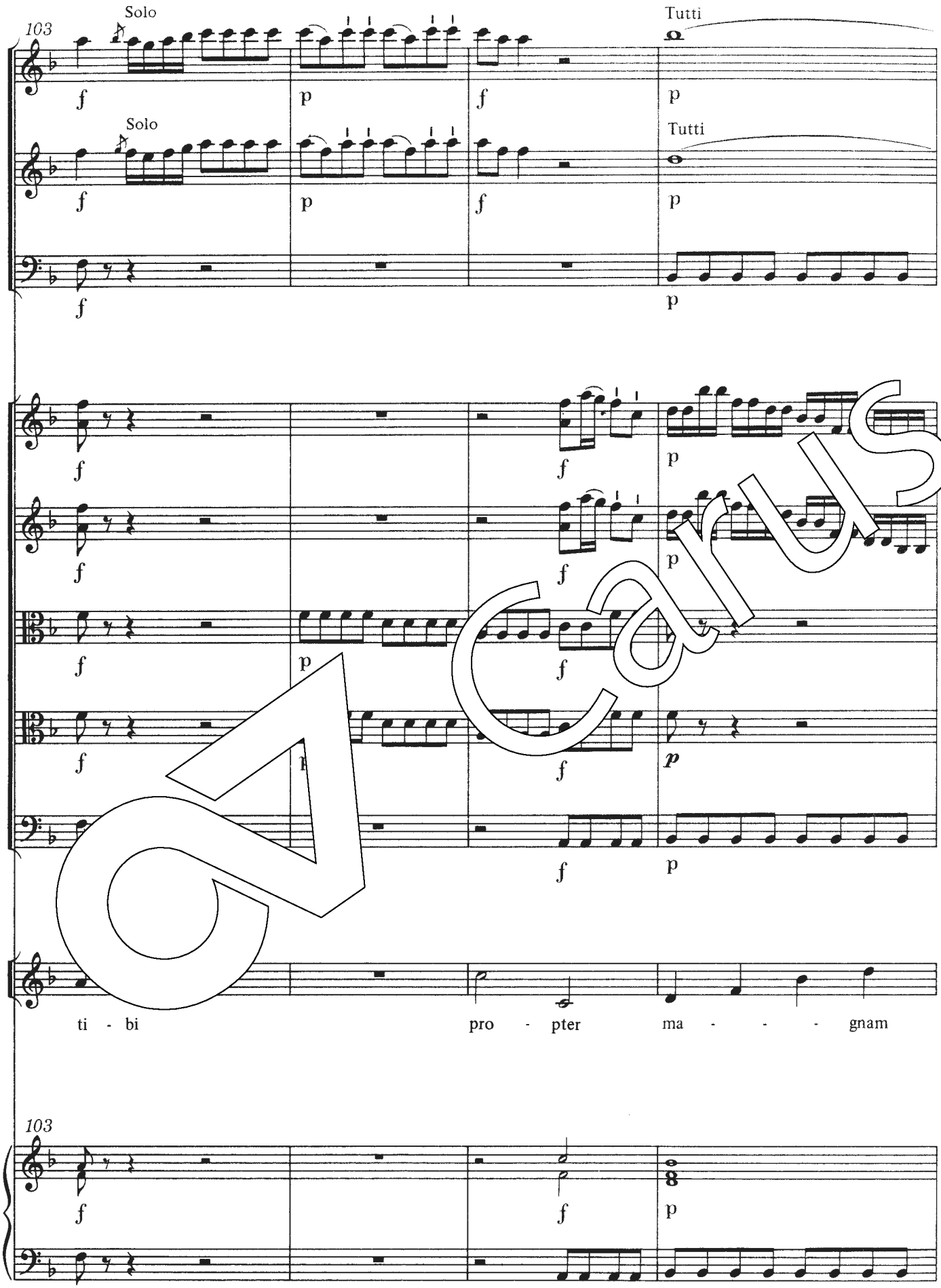
Carus



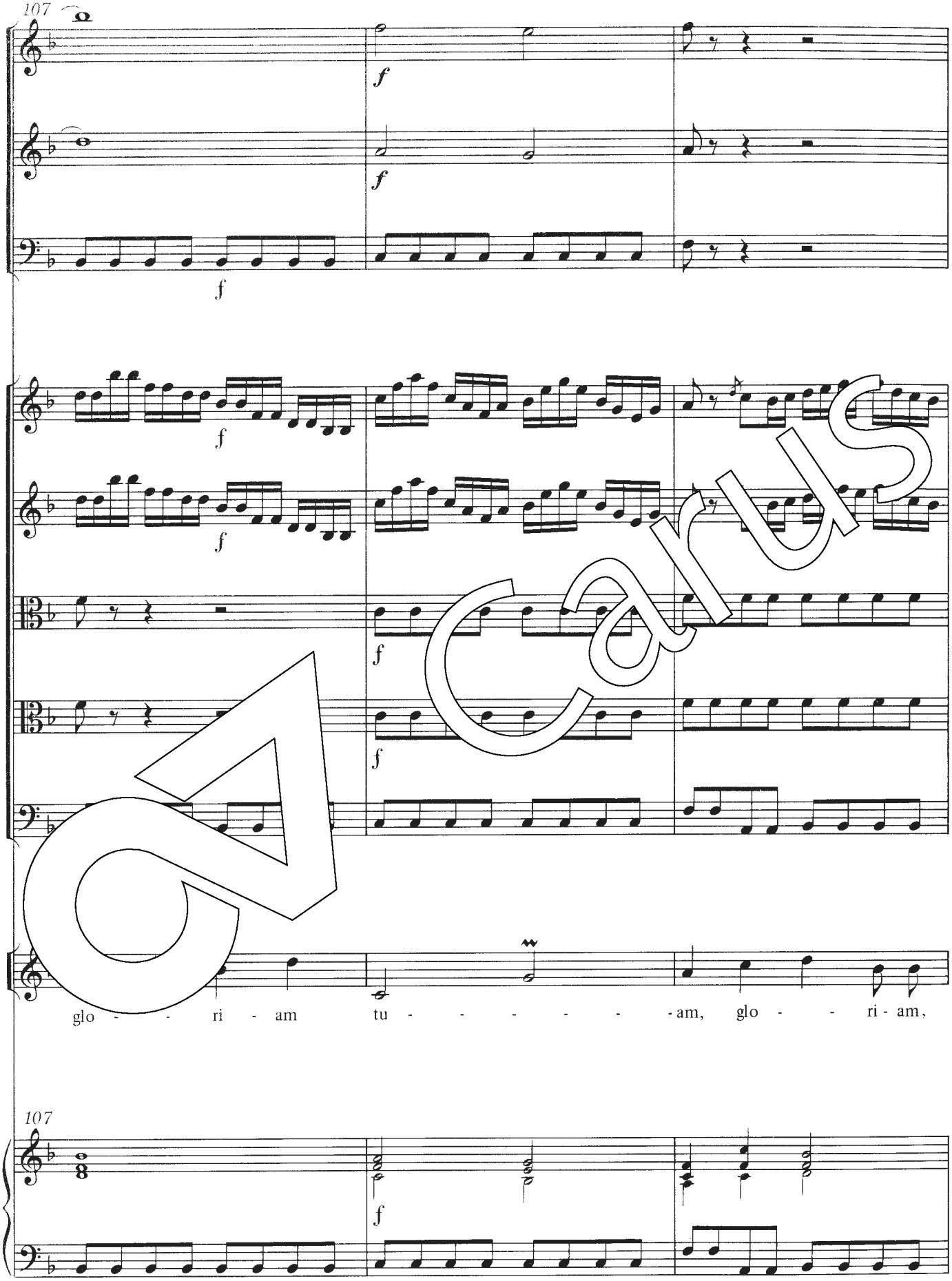
Carus



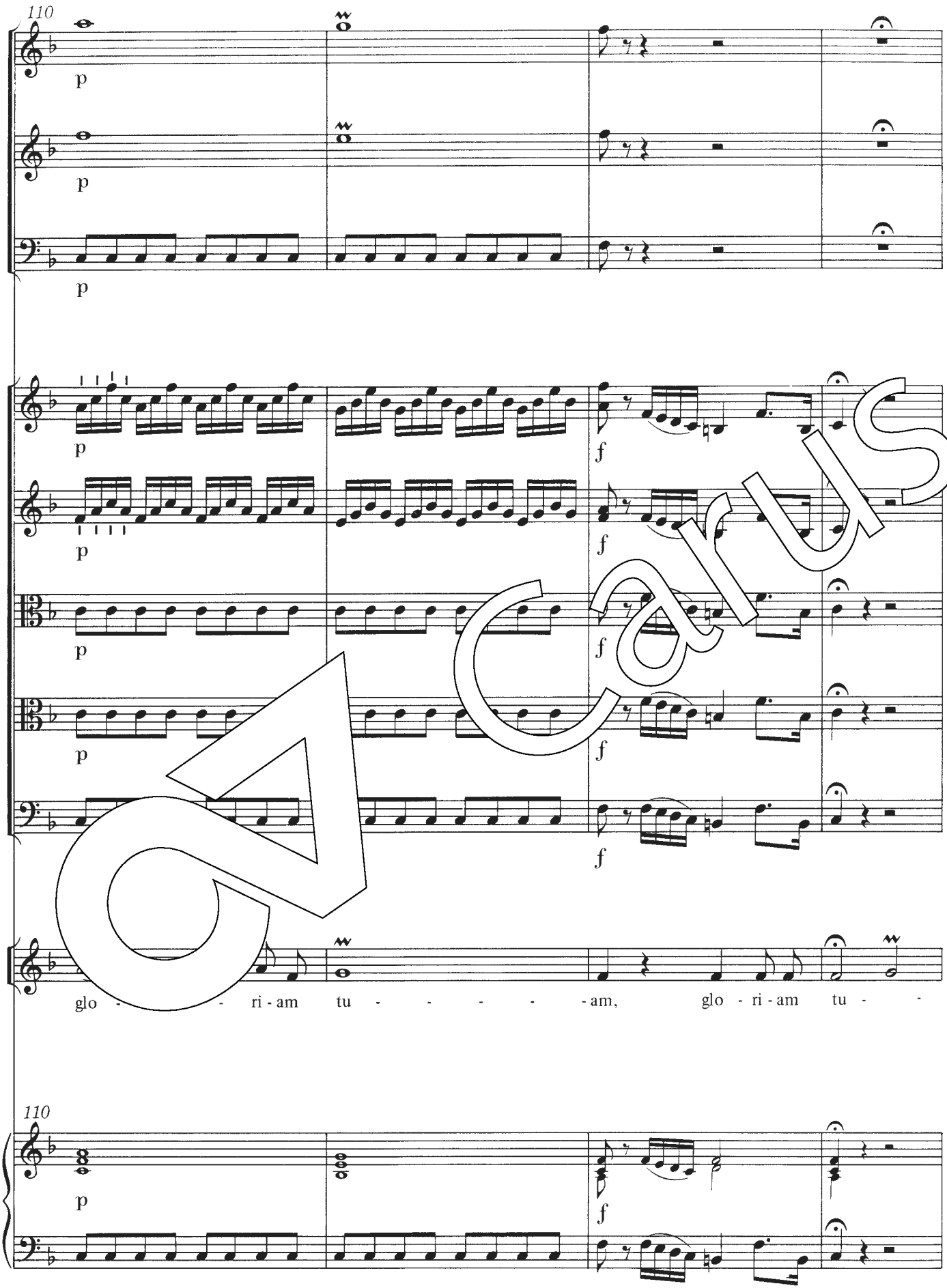
Carus



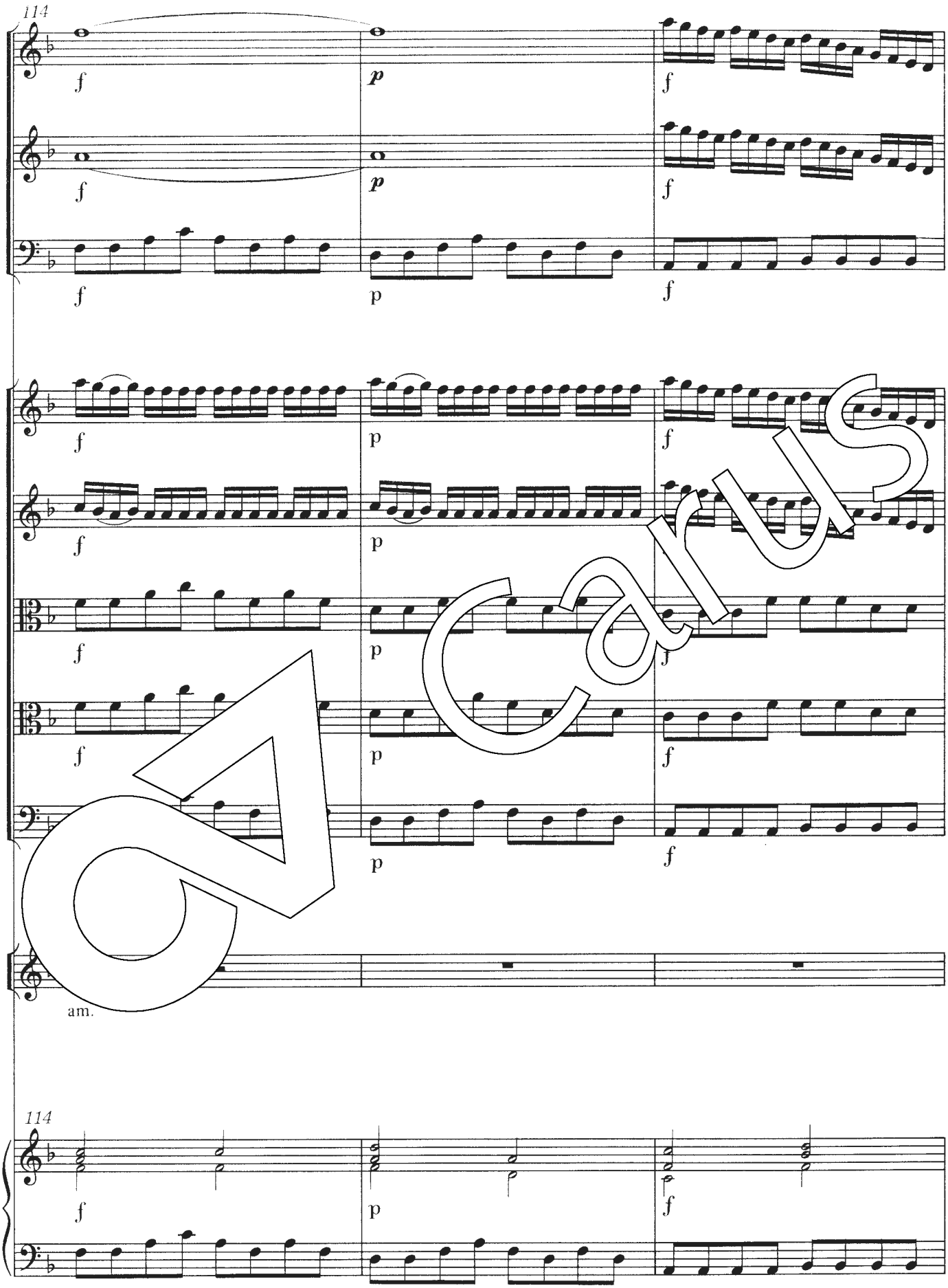
Carus



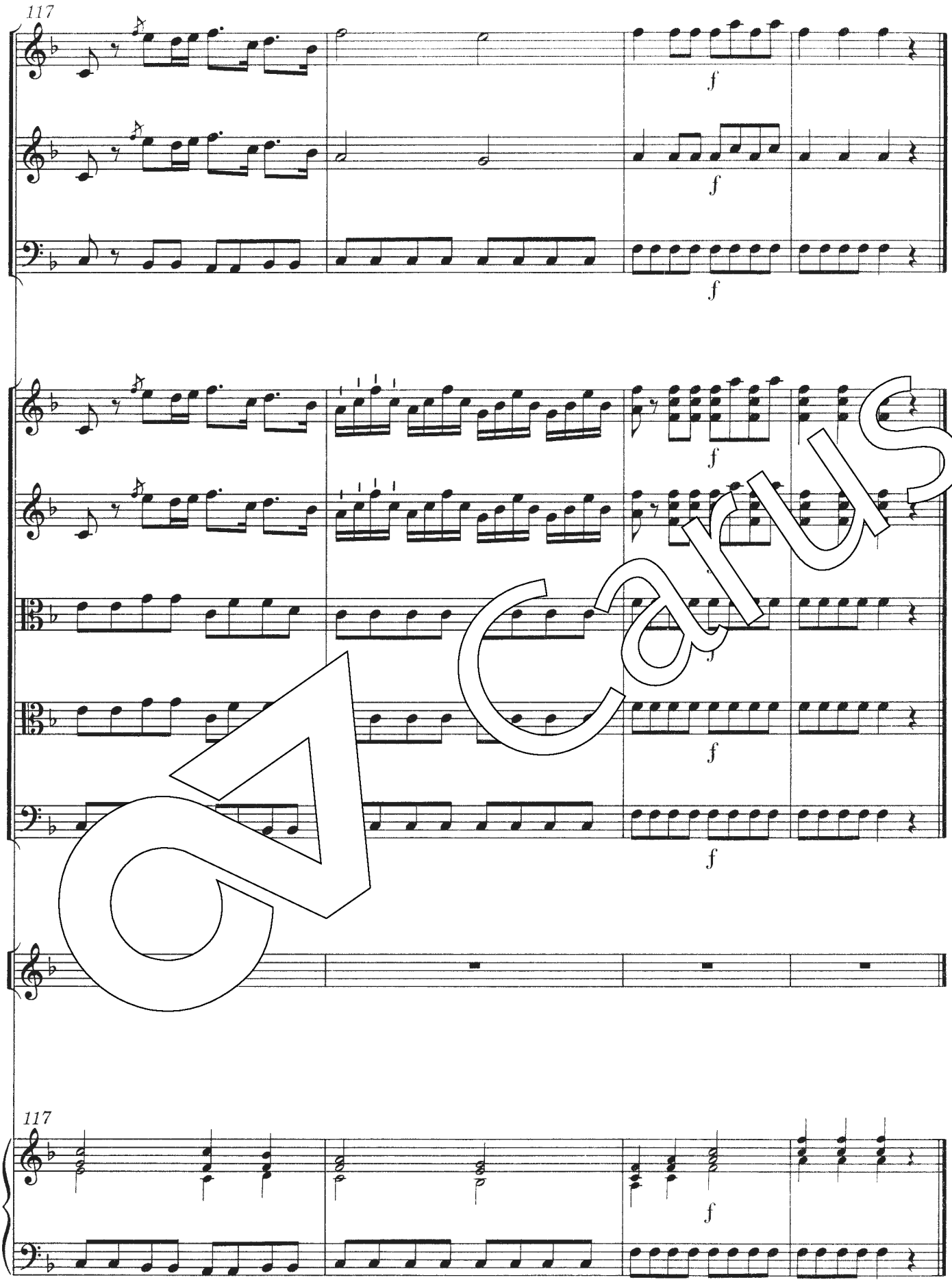
Carus



Carus

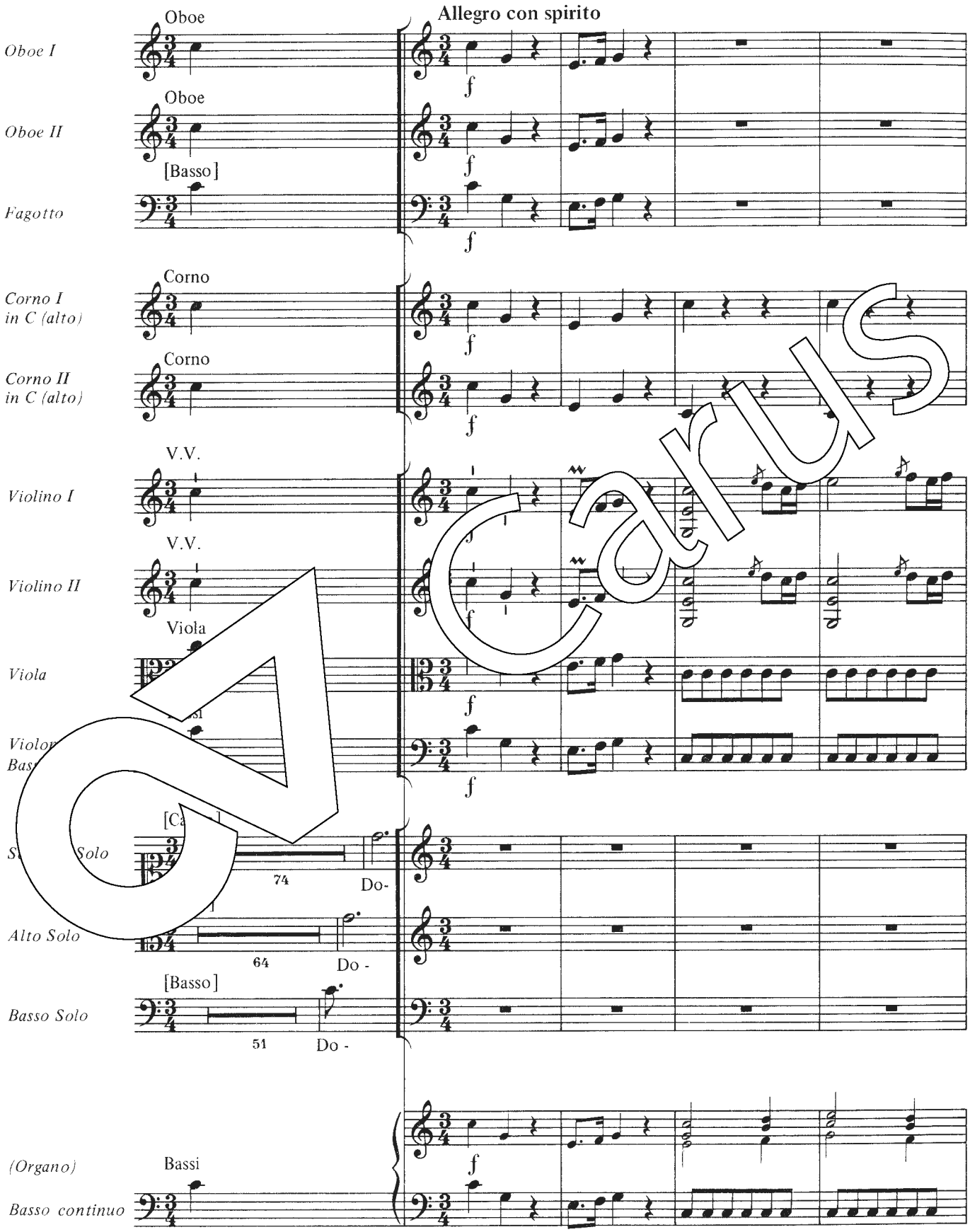


Carus

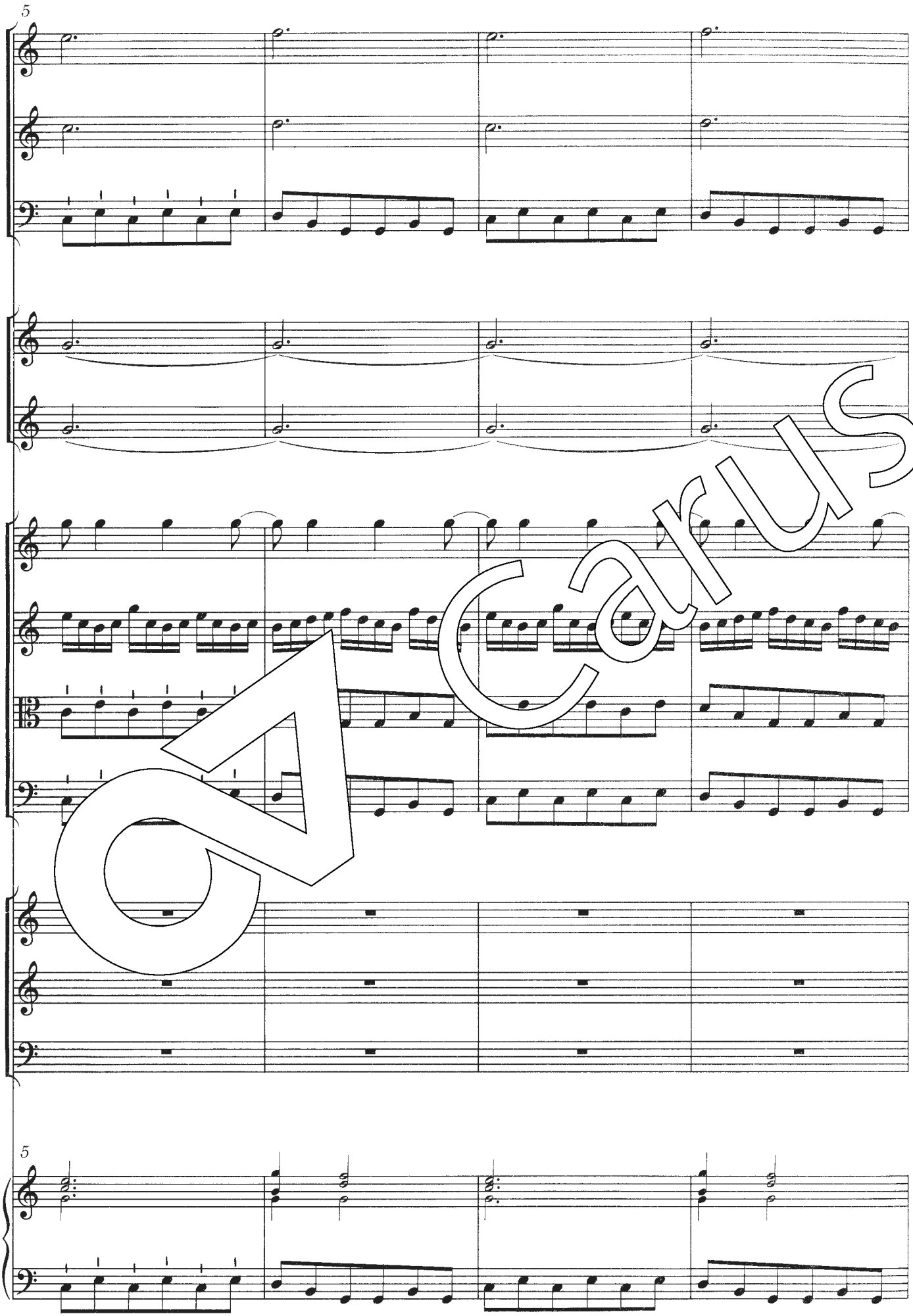


Carus

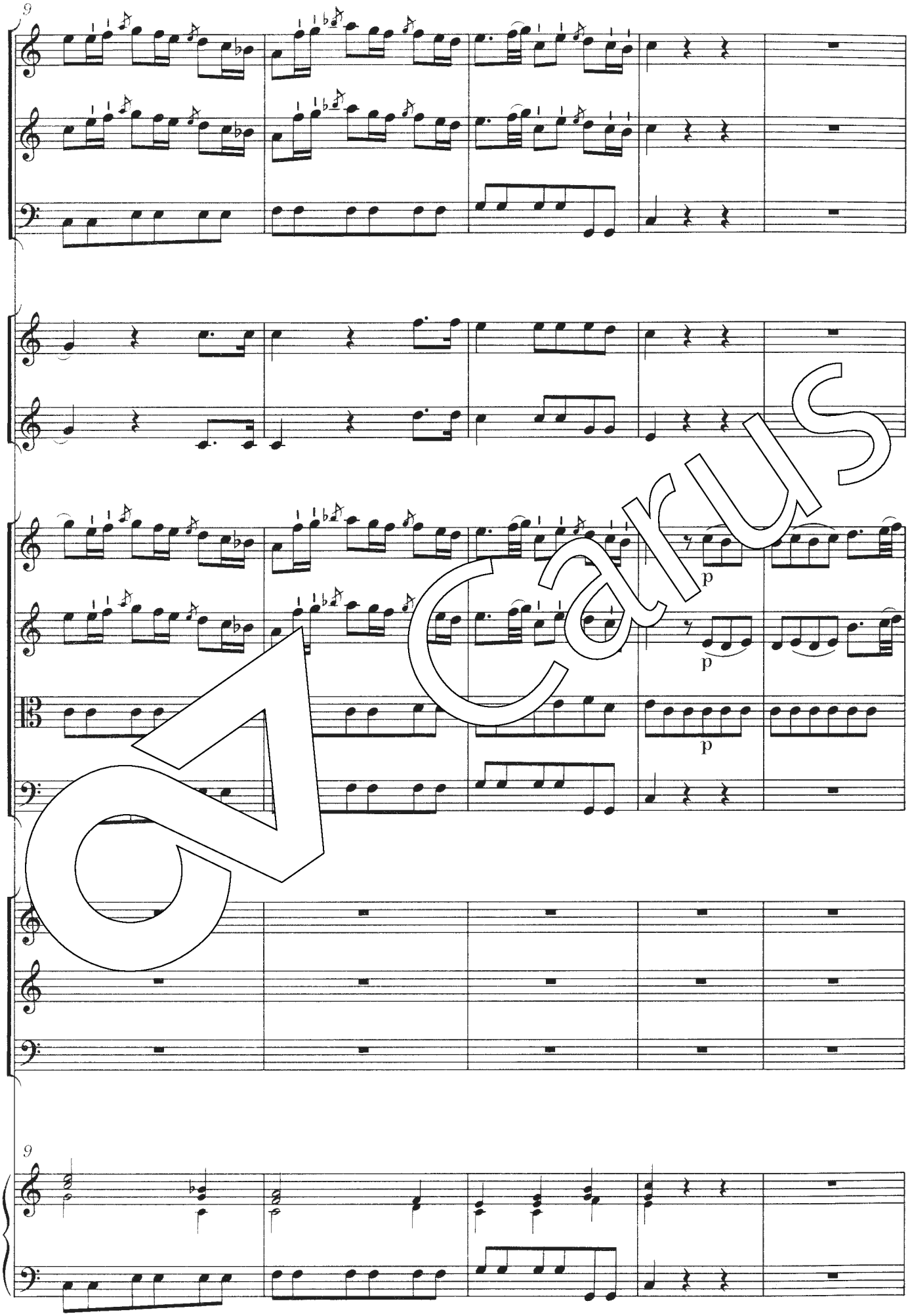
IV. Domine Deus
[Terzetto]



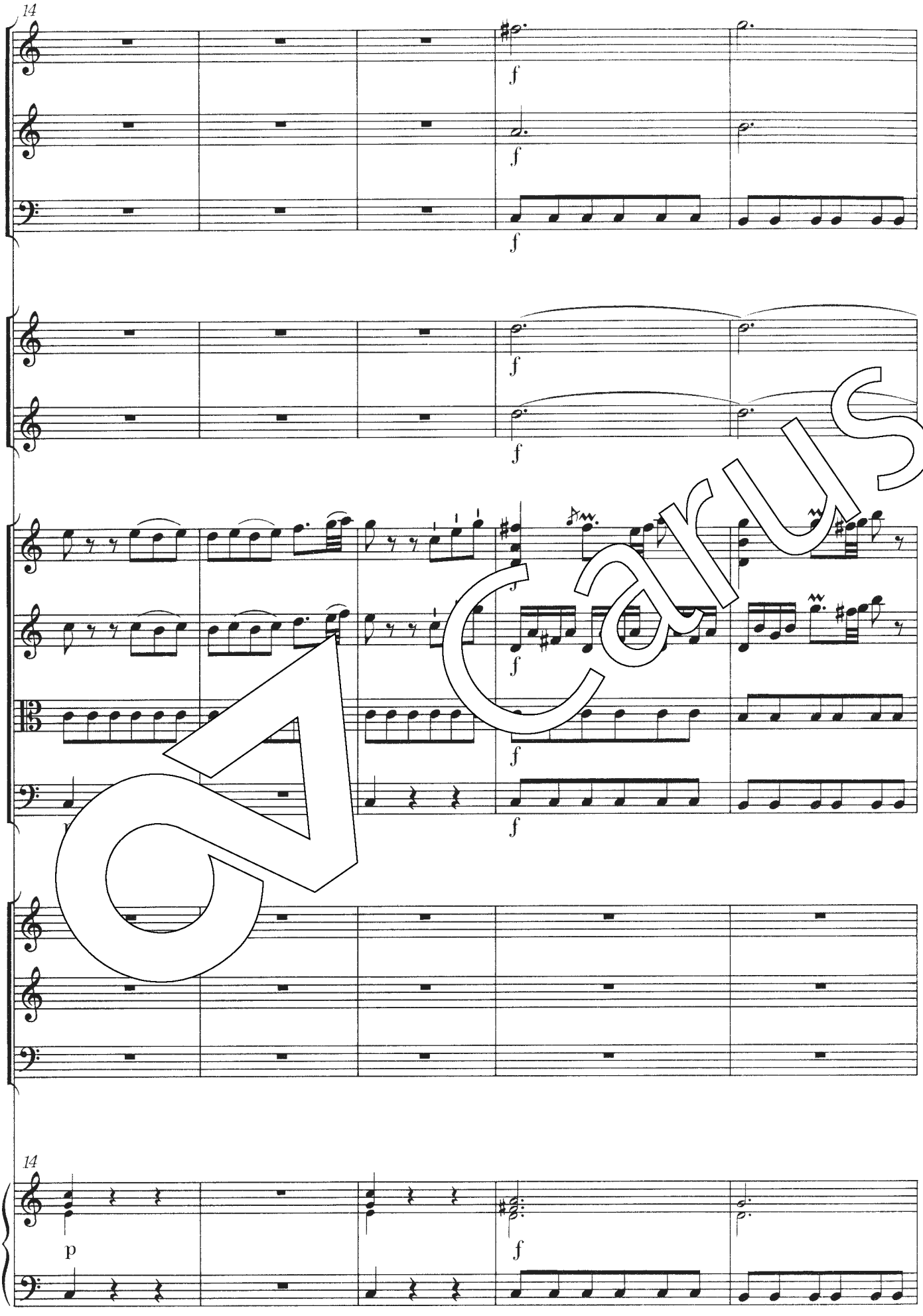
Carus



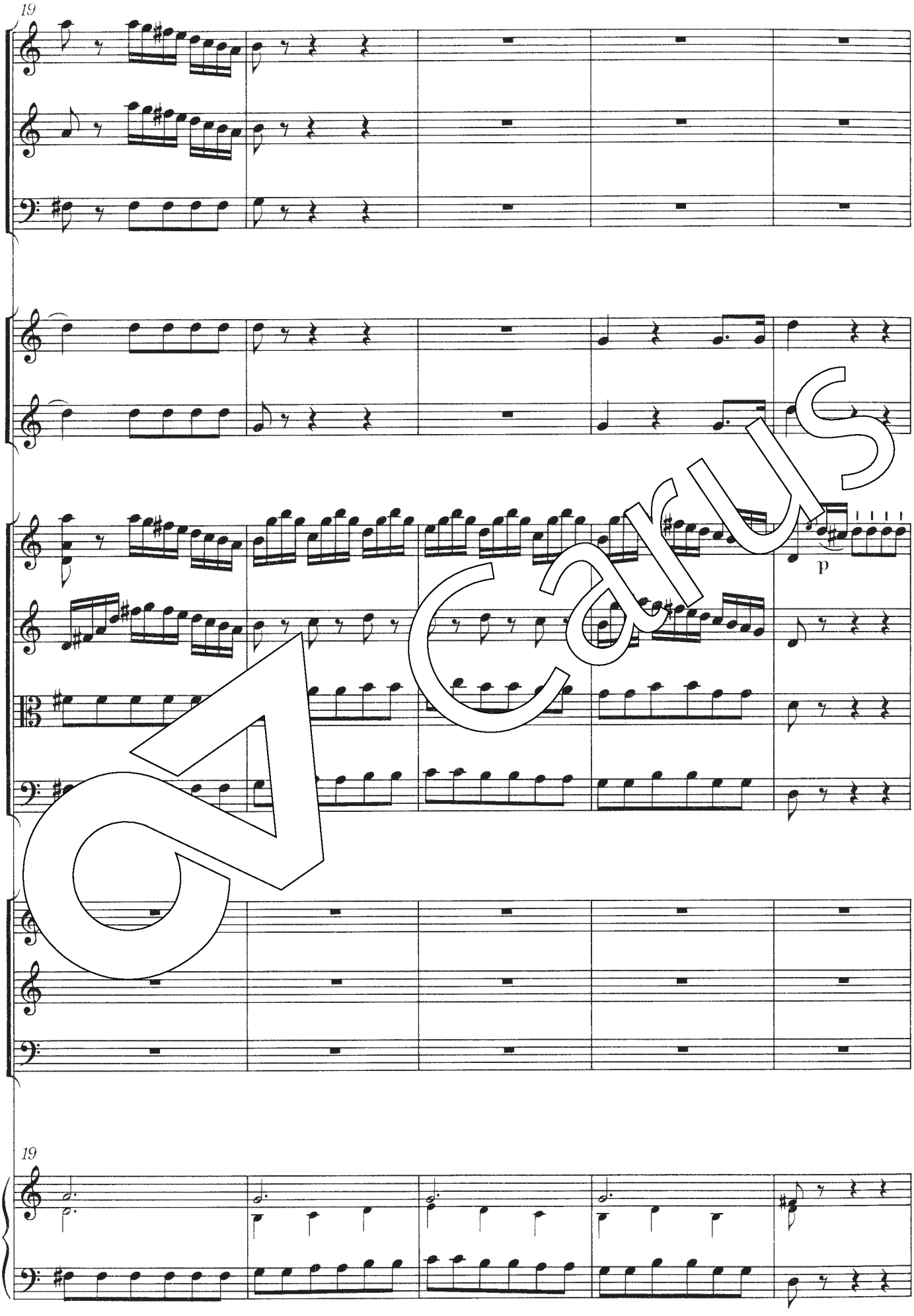
Carus



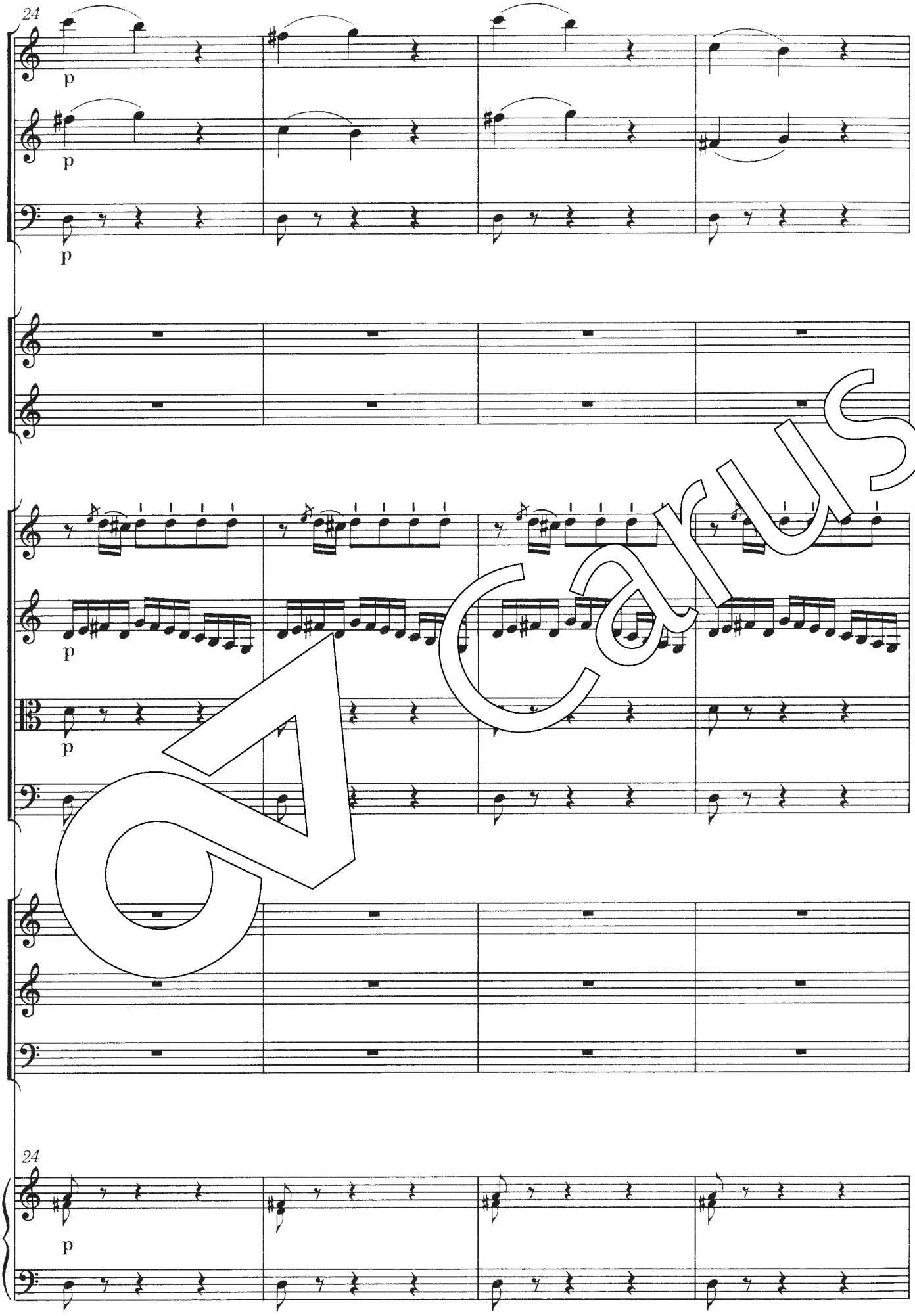
Carus



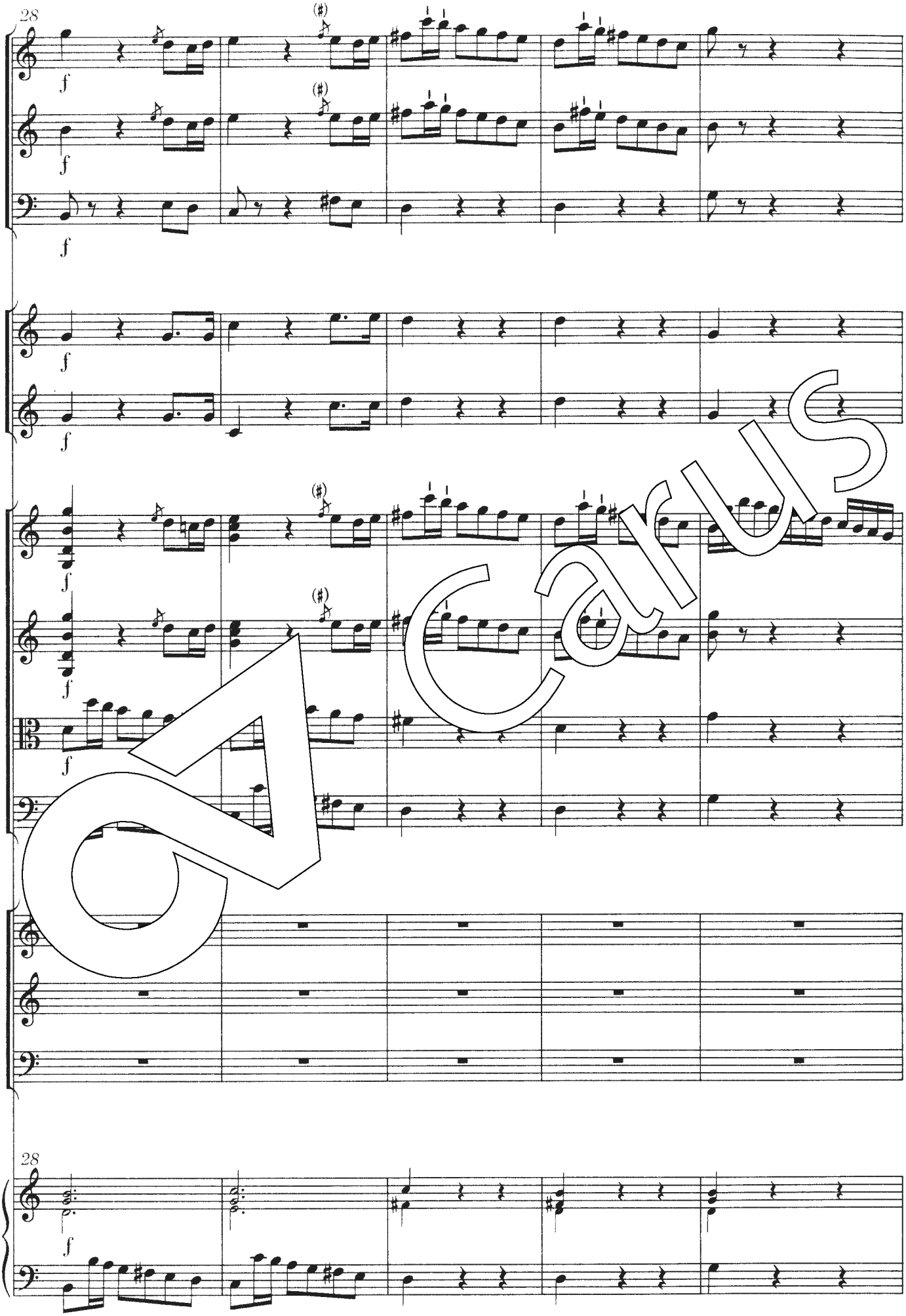
Carus



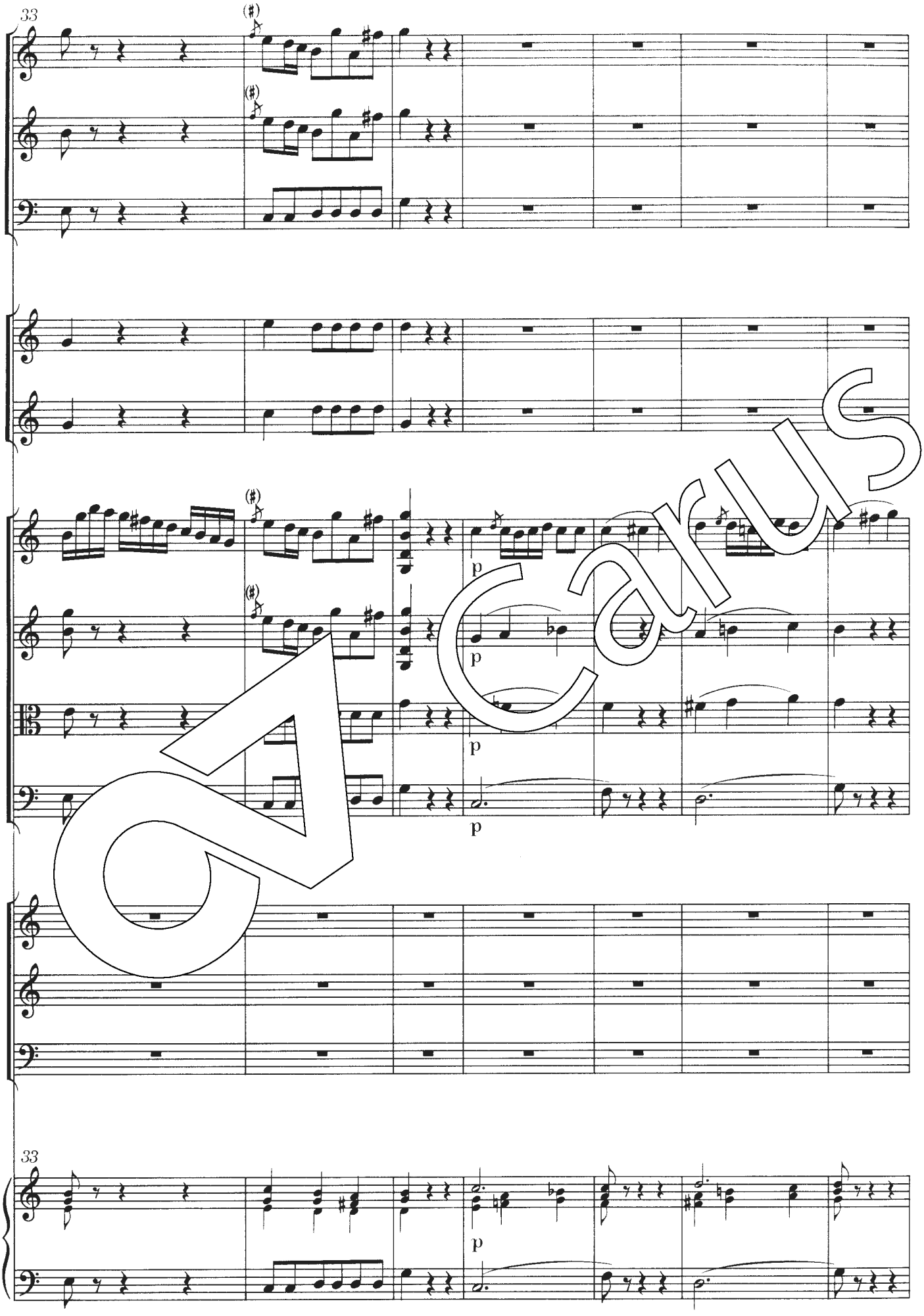
Carus



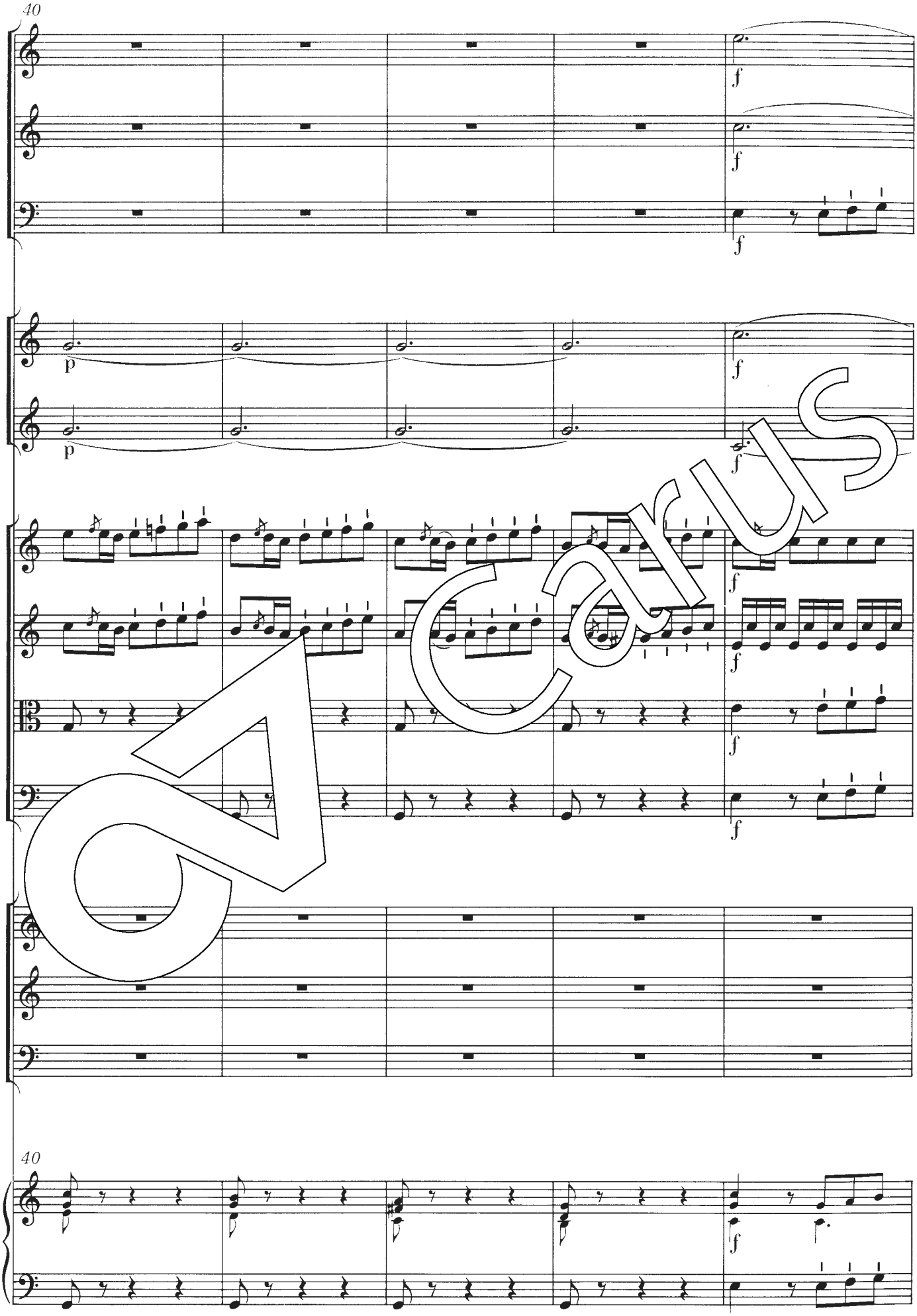
Carus



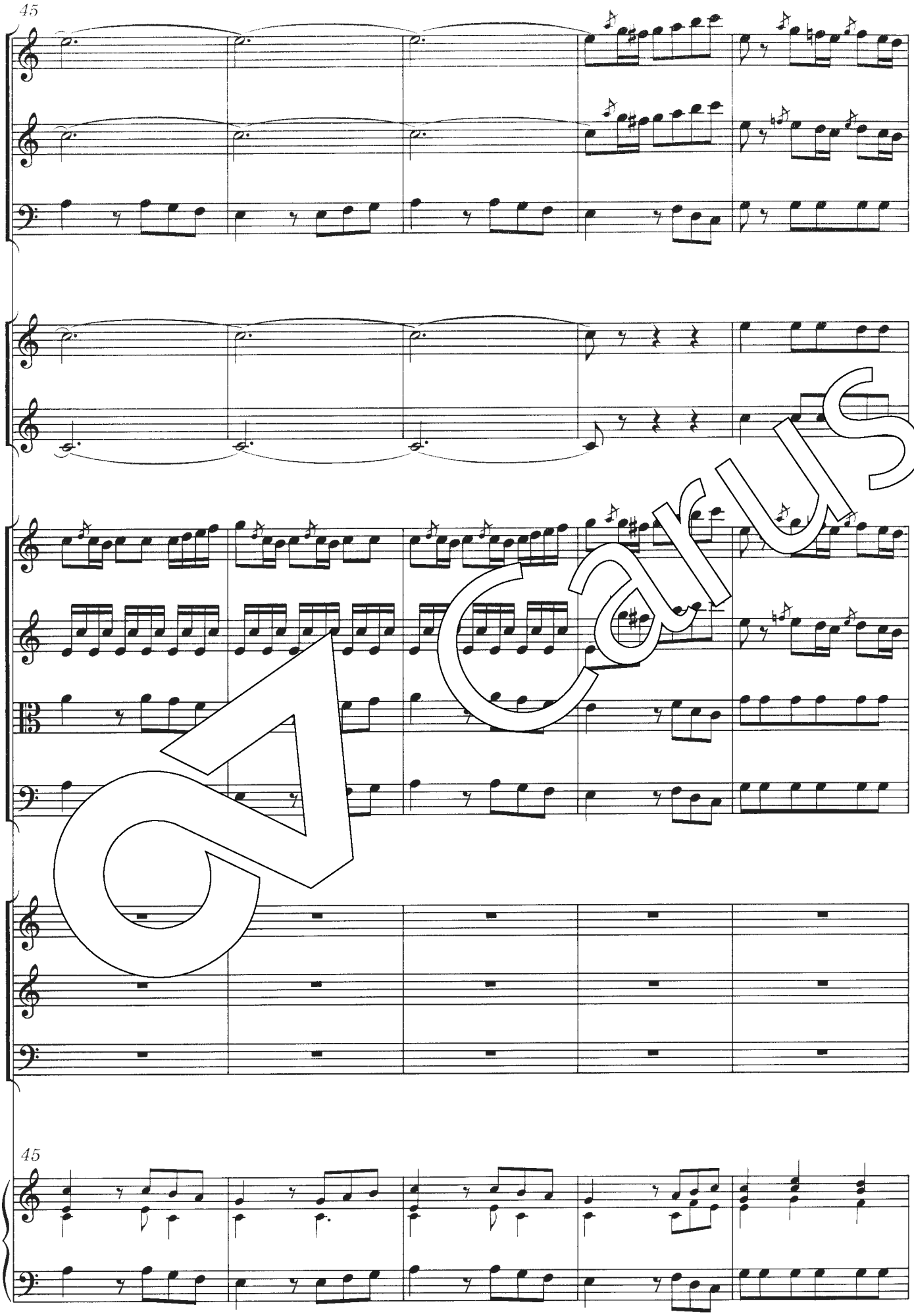
Carus



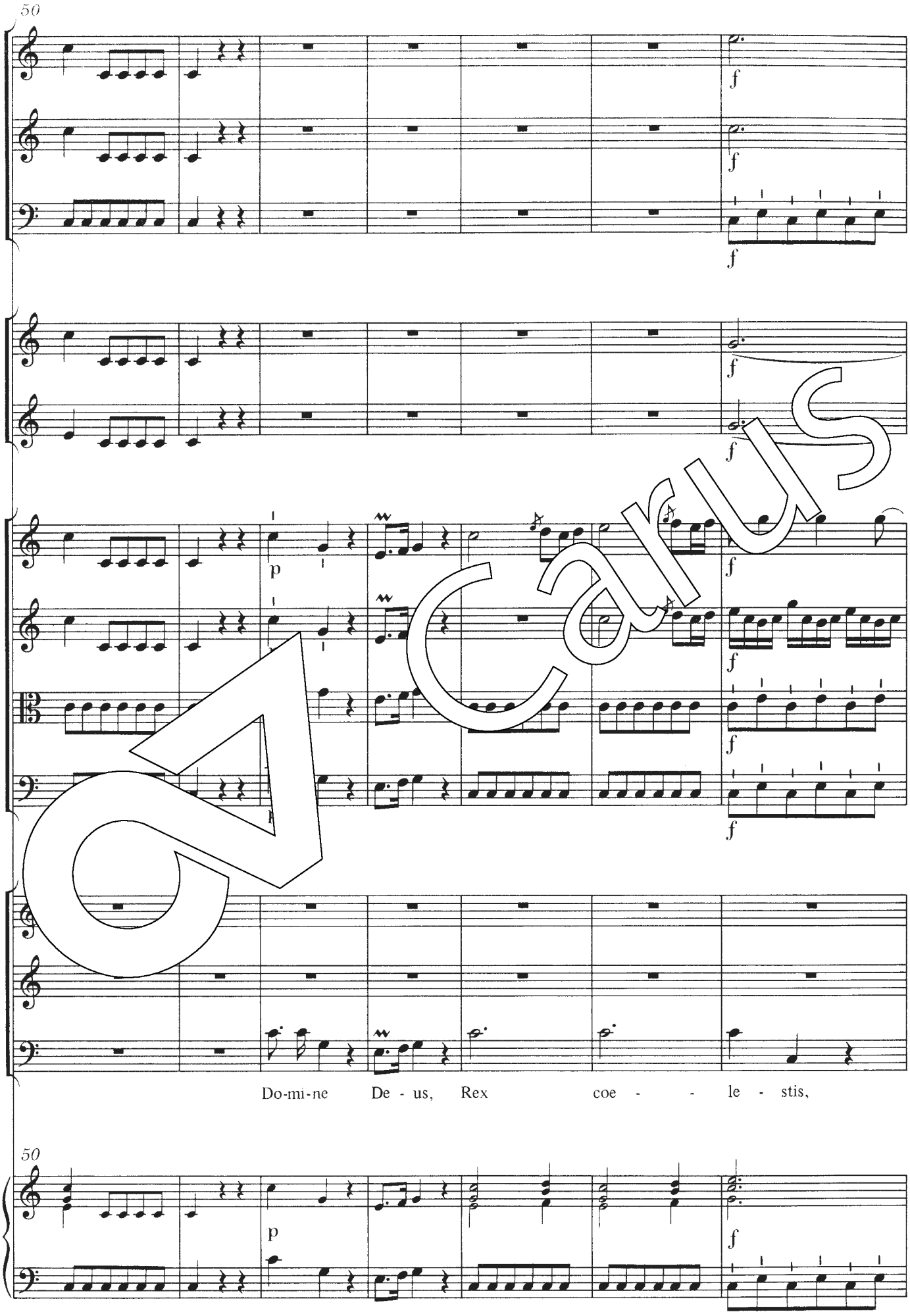
Carus



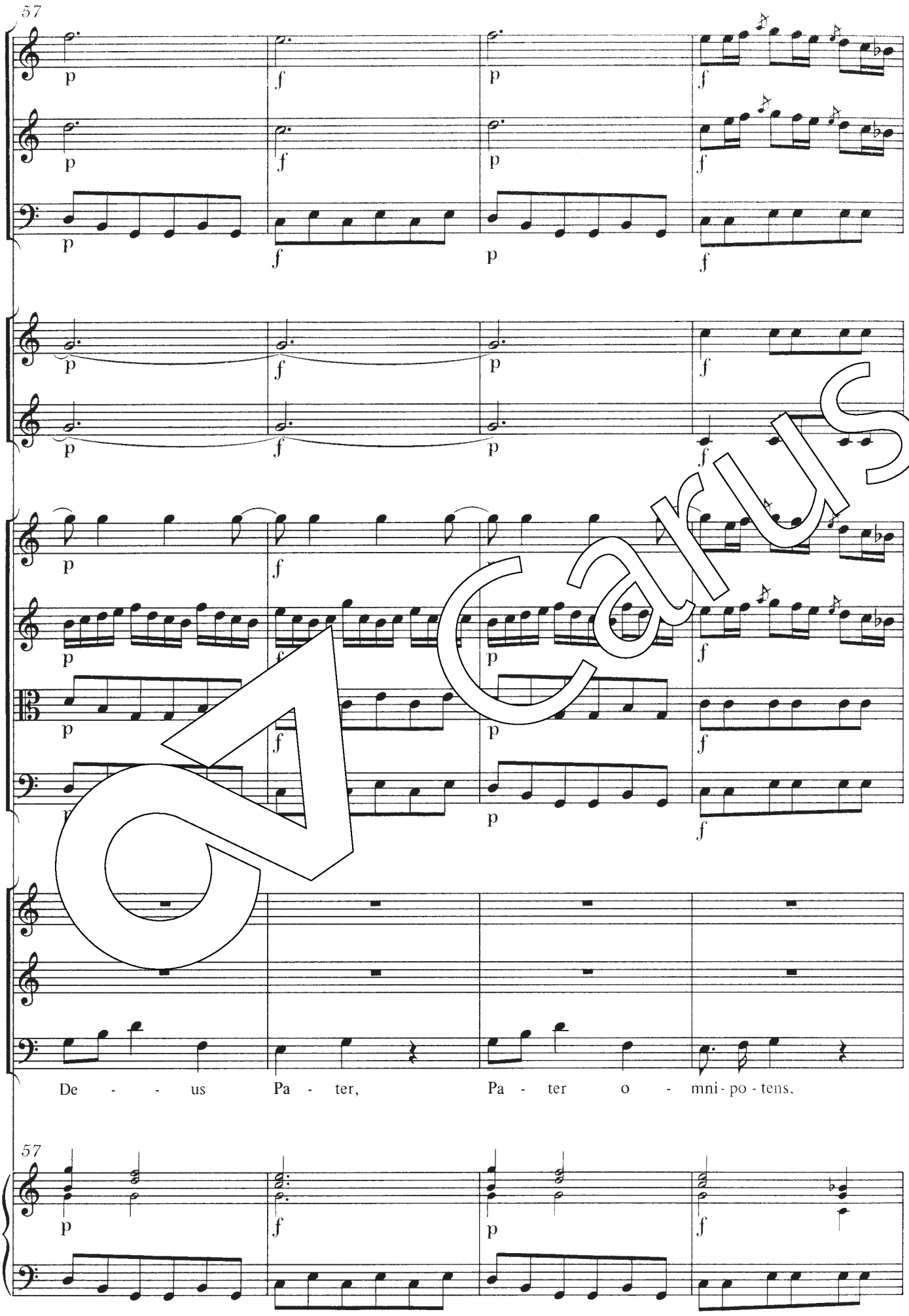
Carus



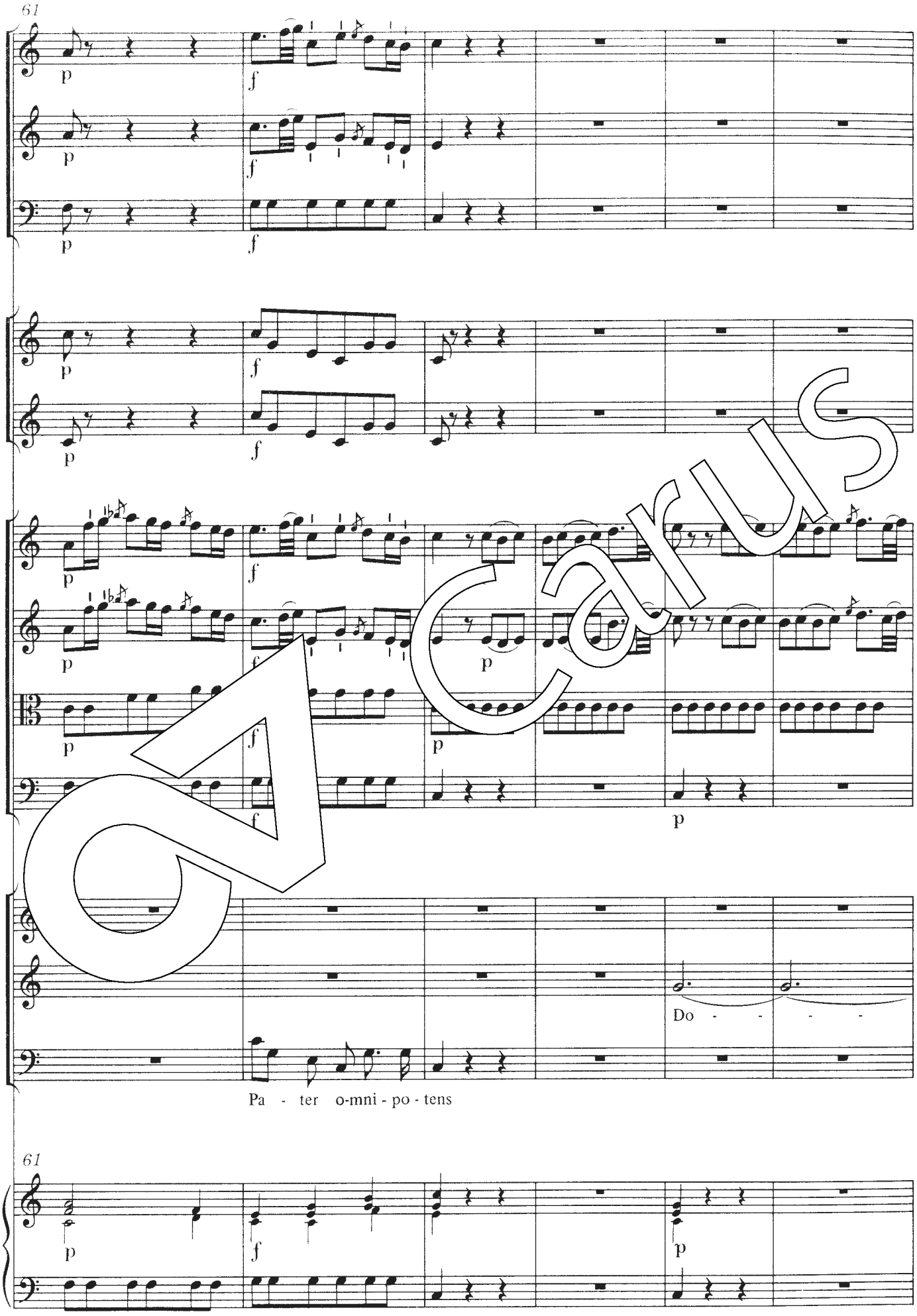
Carus



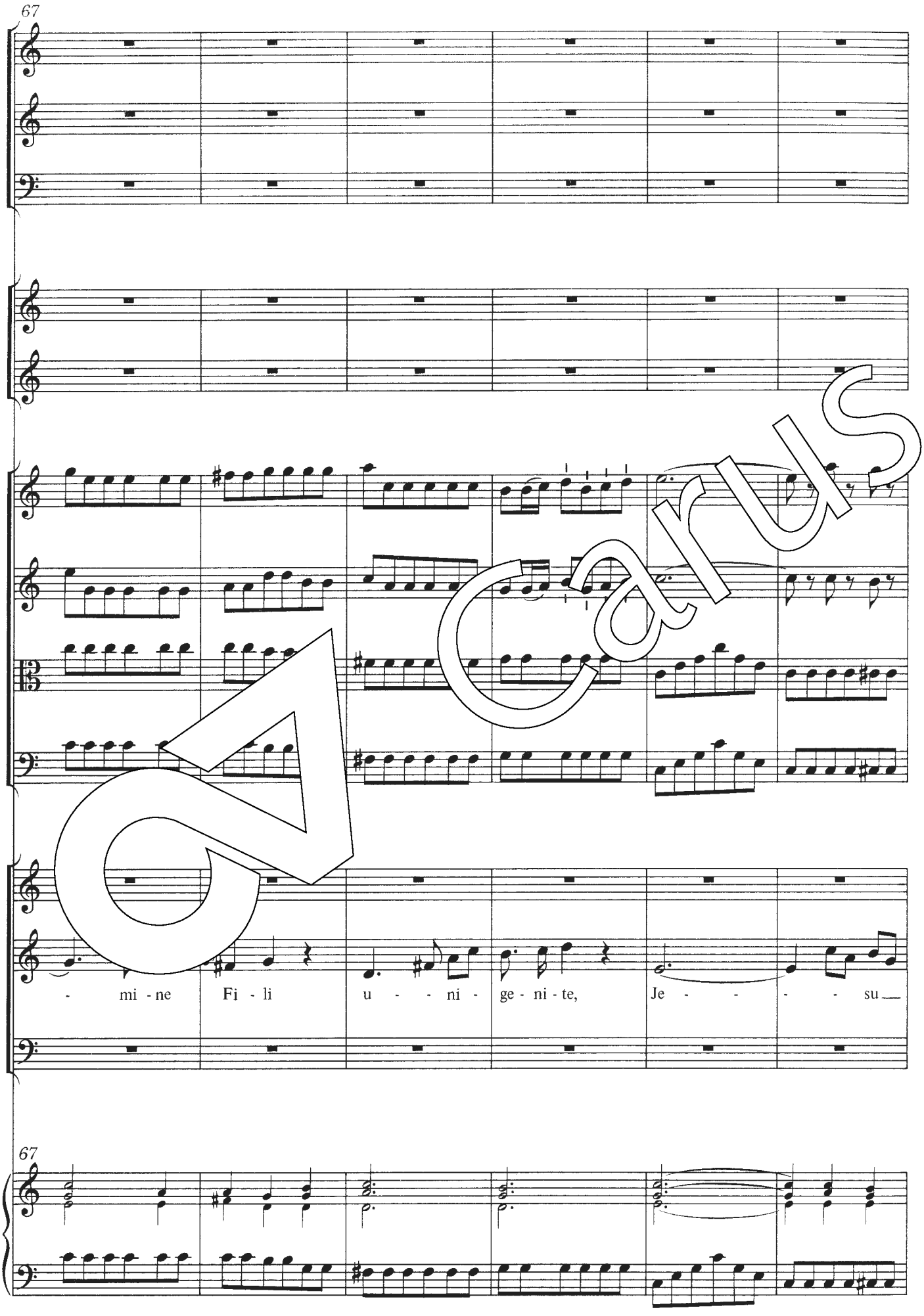
Carus



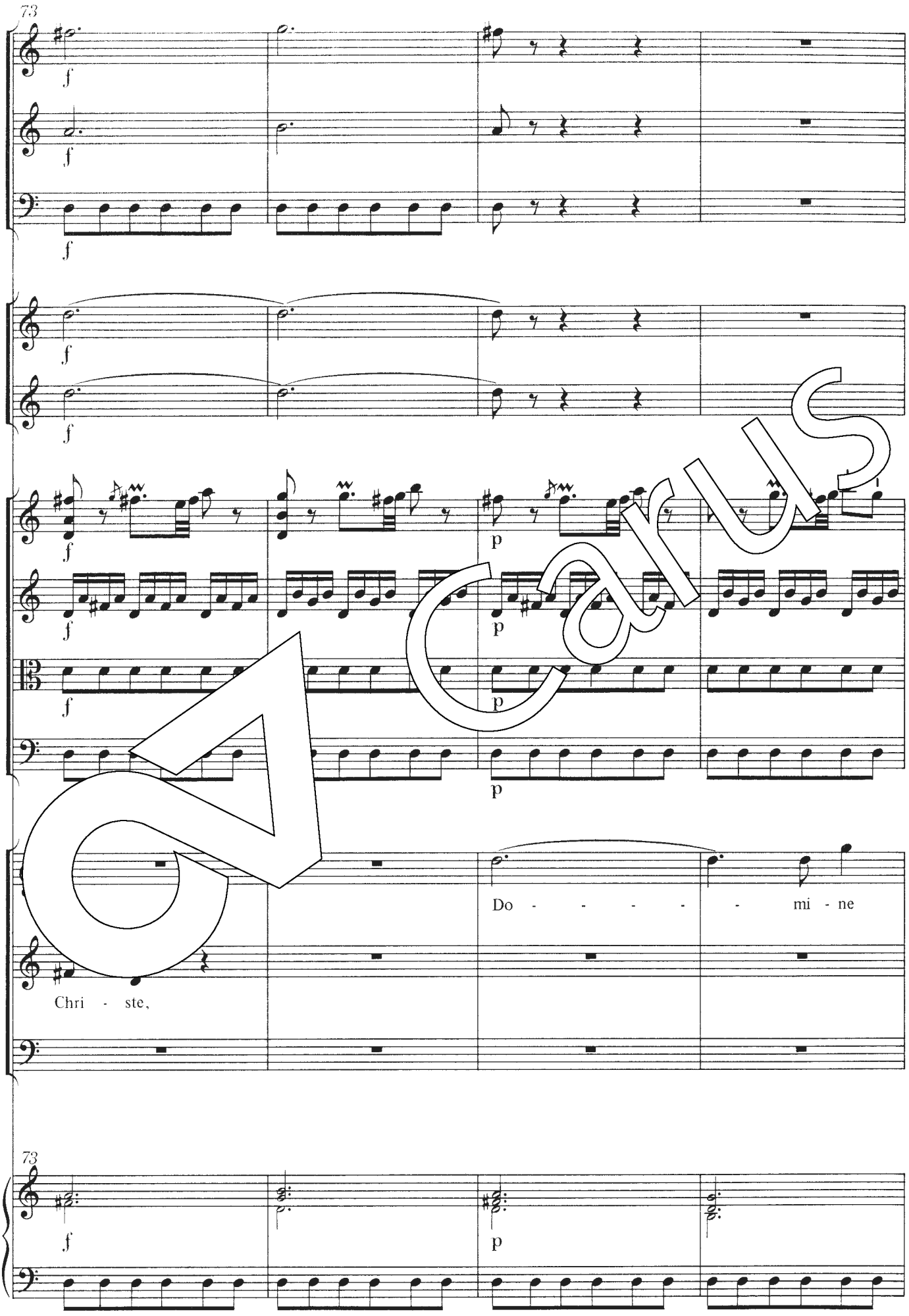
Carus



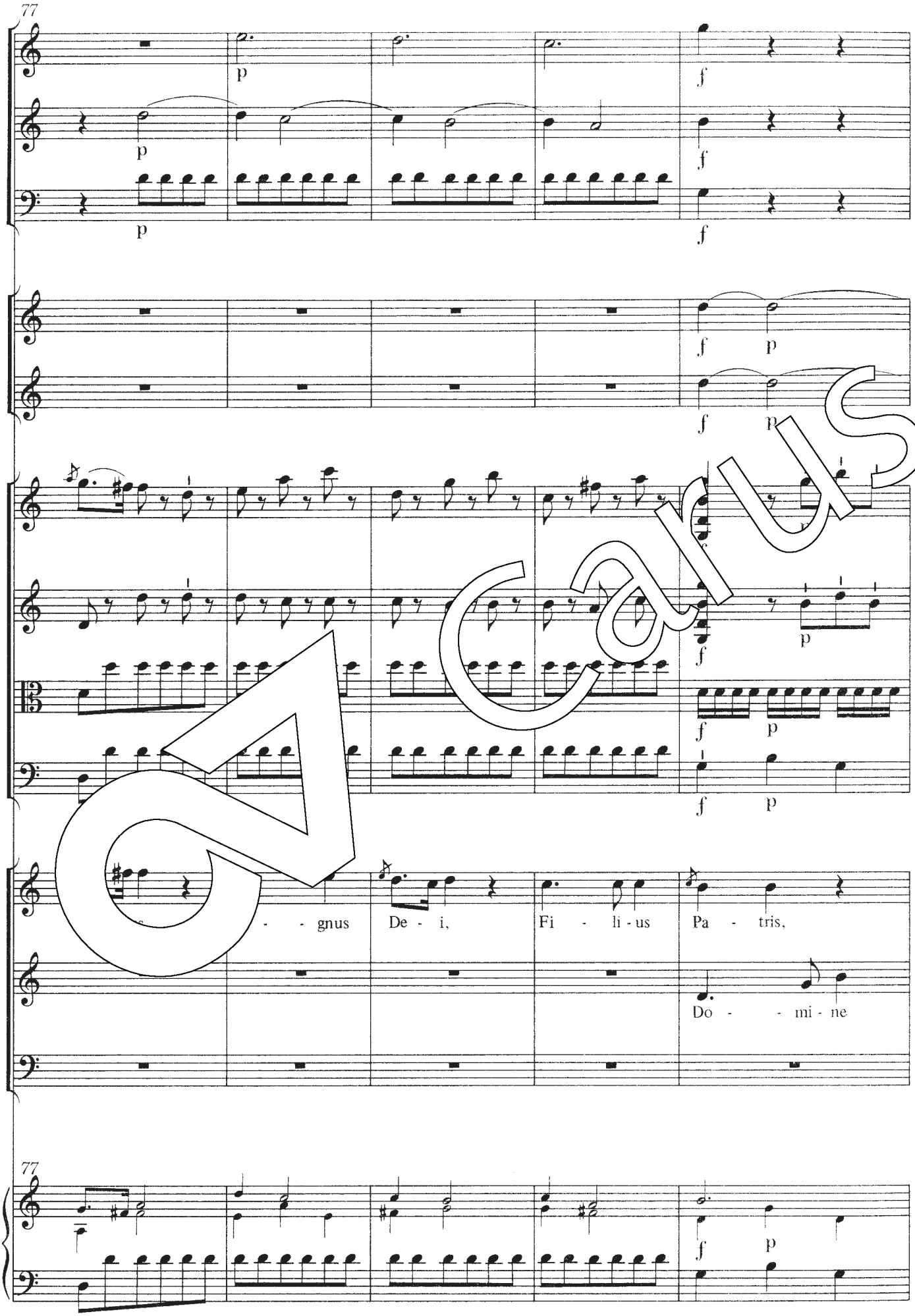
Carus



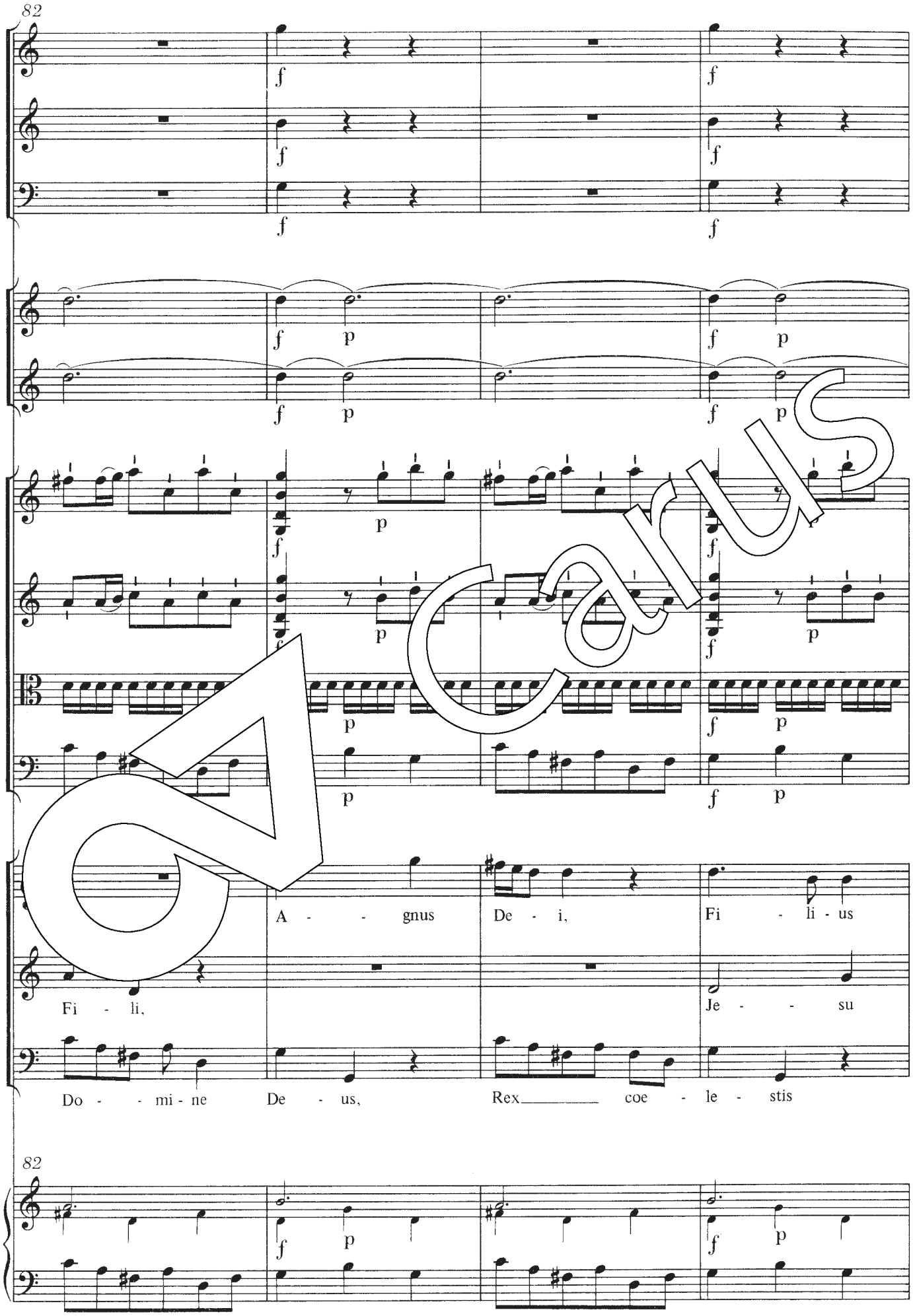
Carus



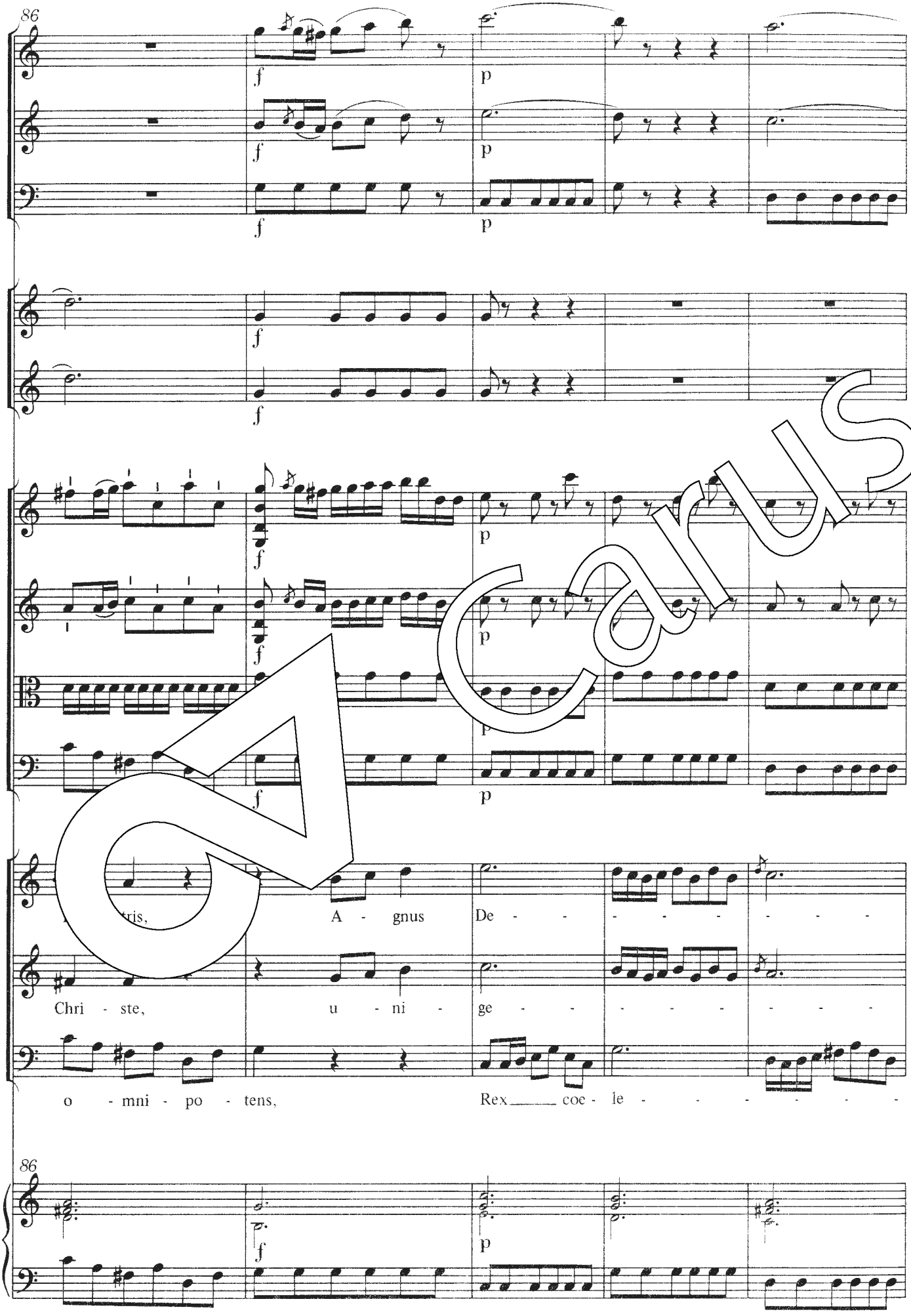
Carus



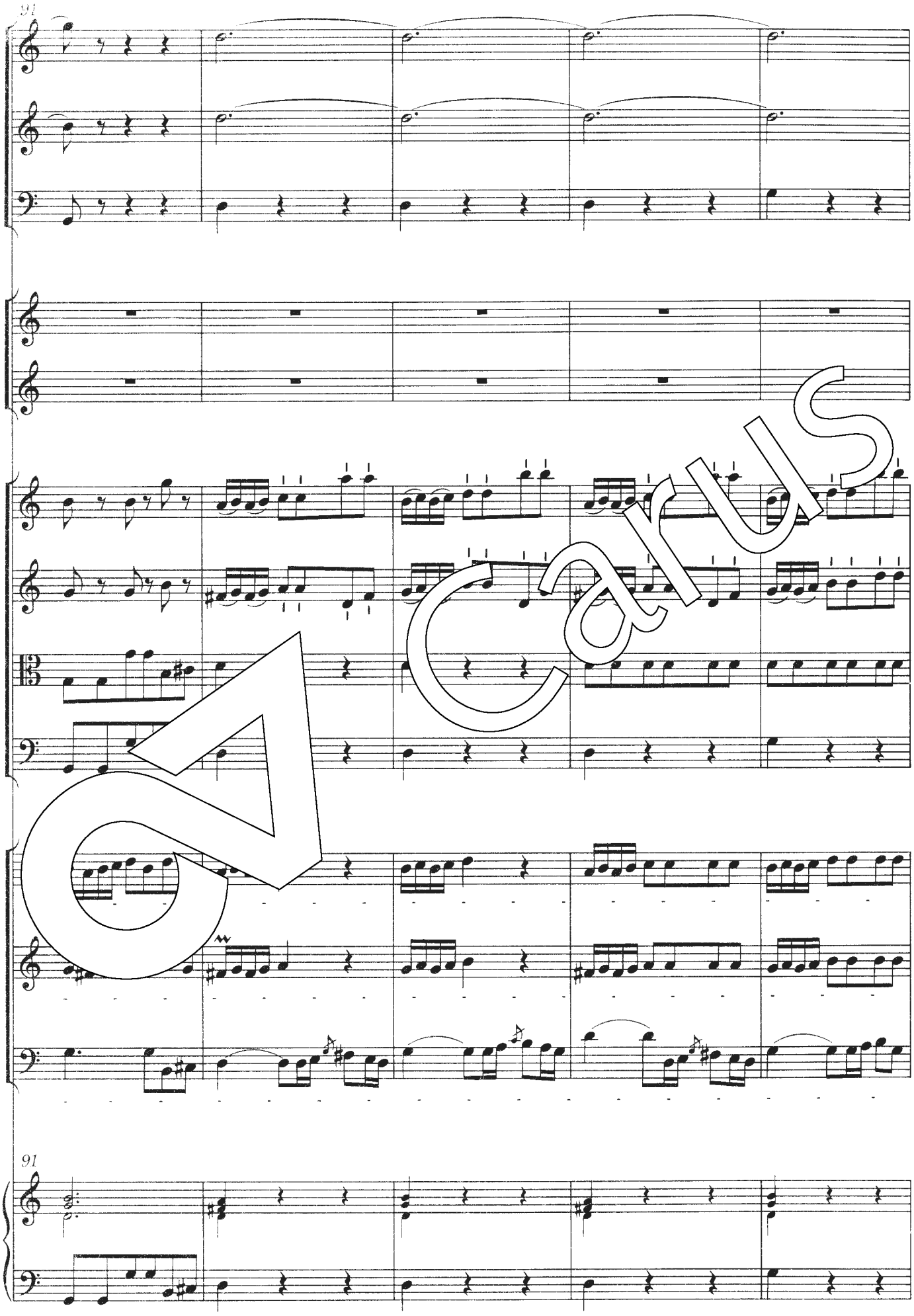
Carus



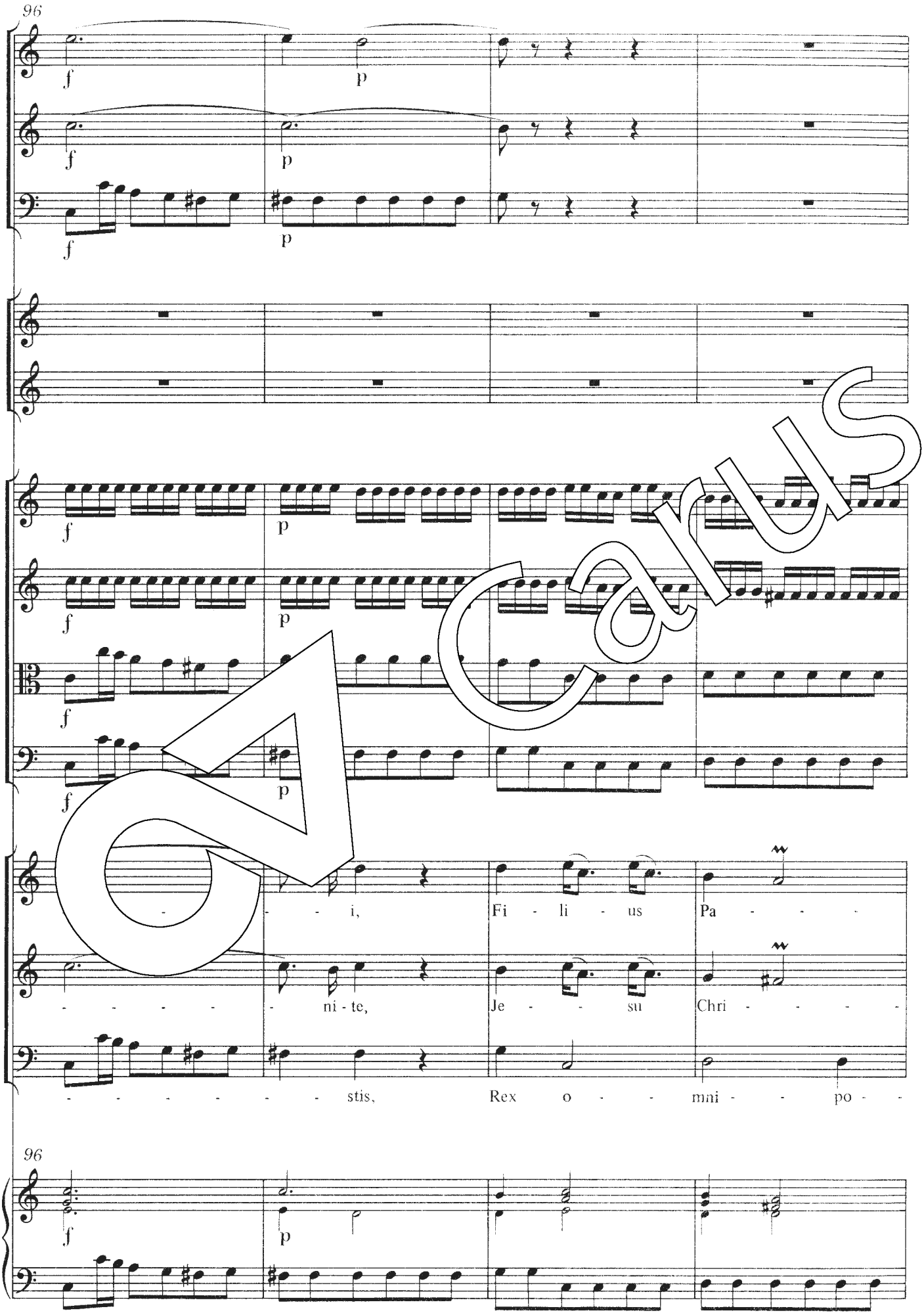
Carus



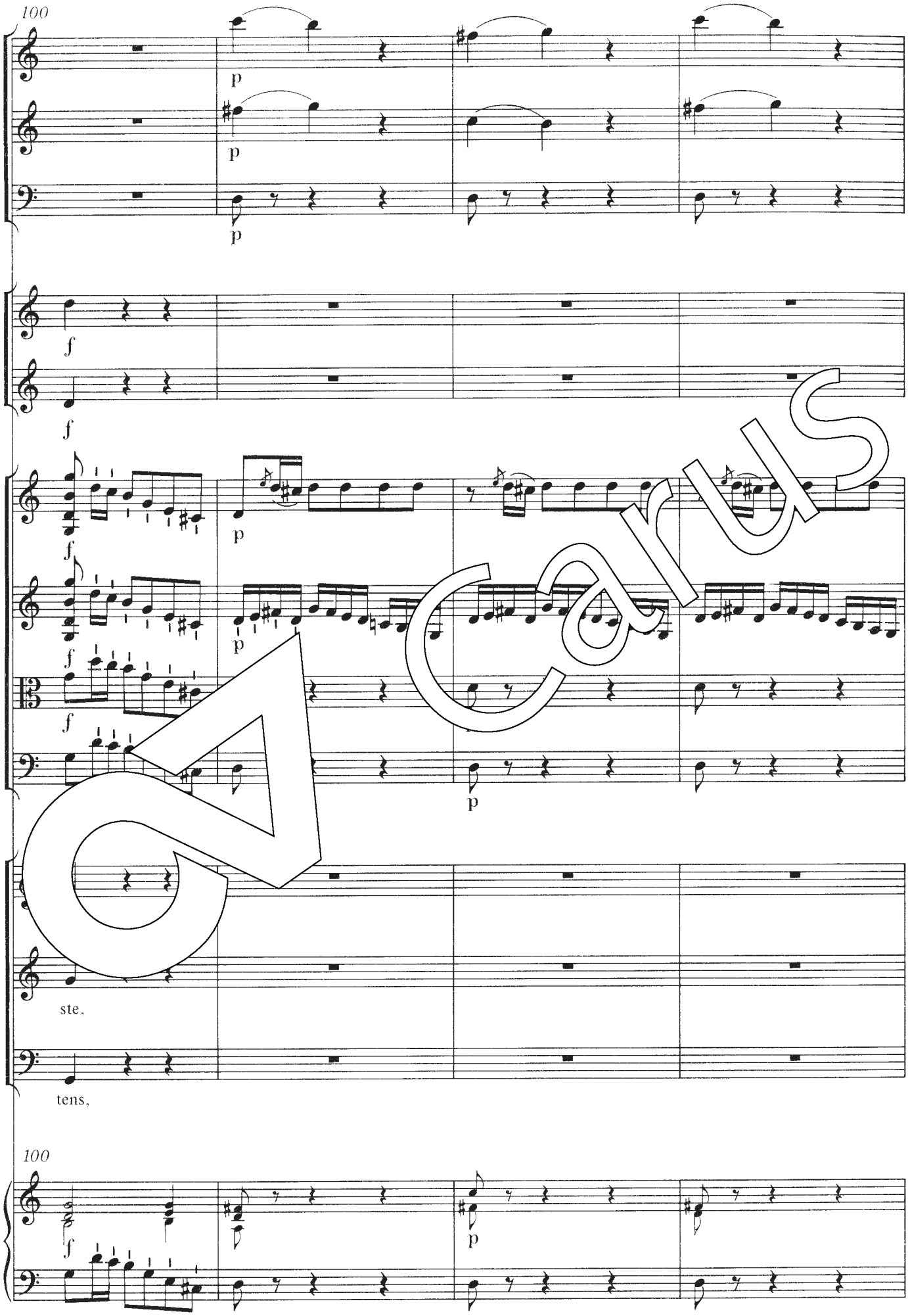
Carus



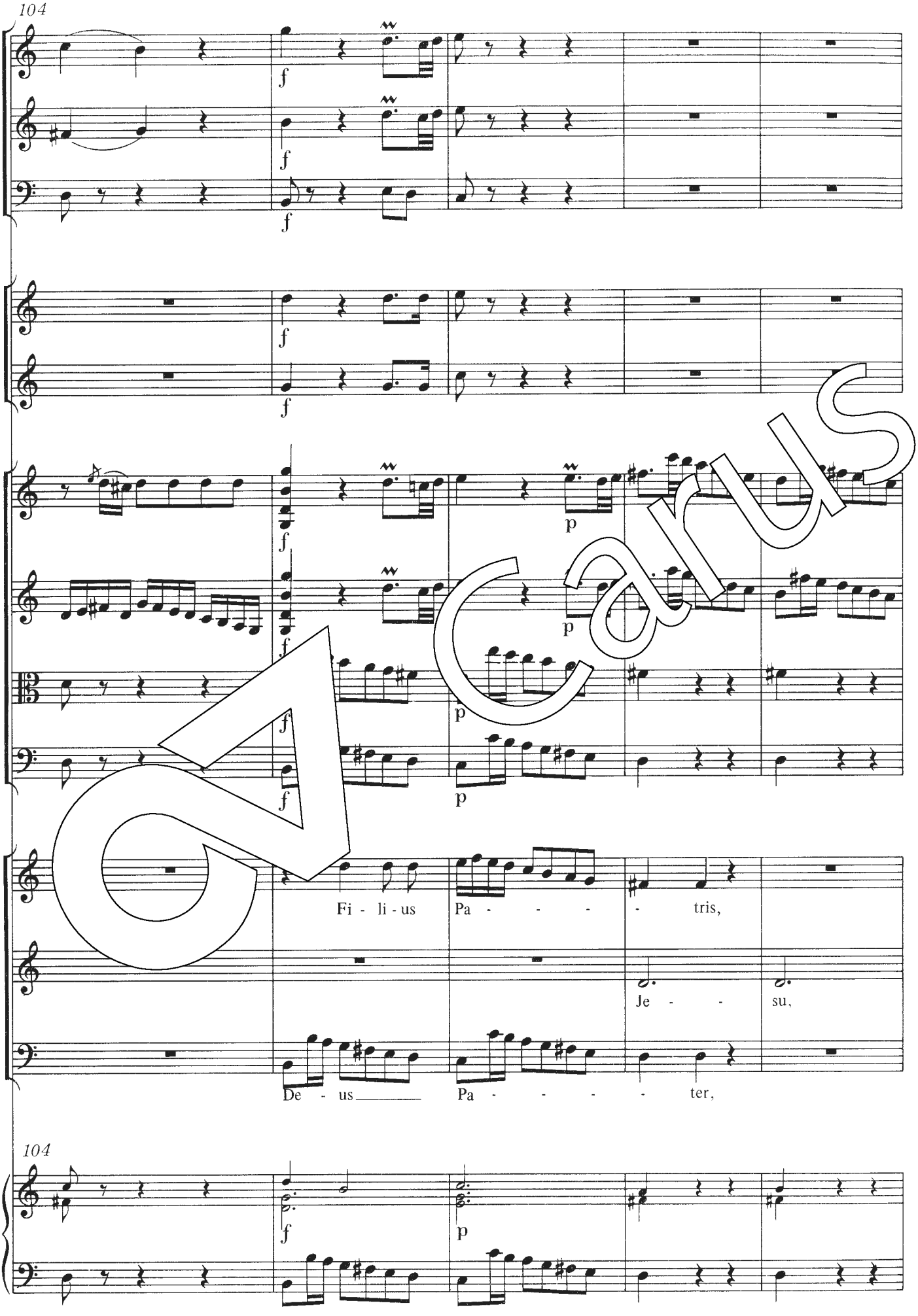
Carus



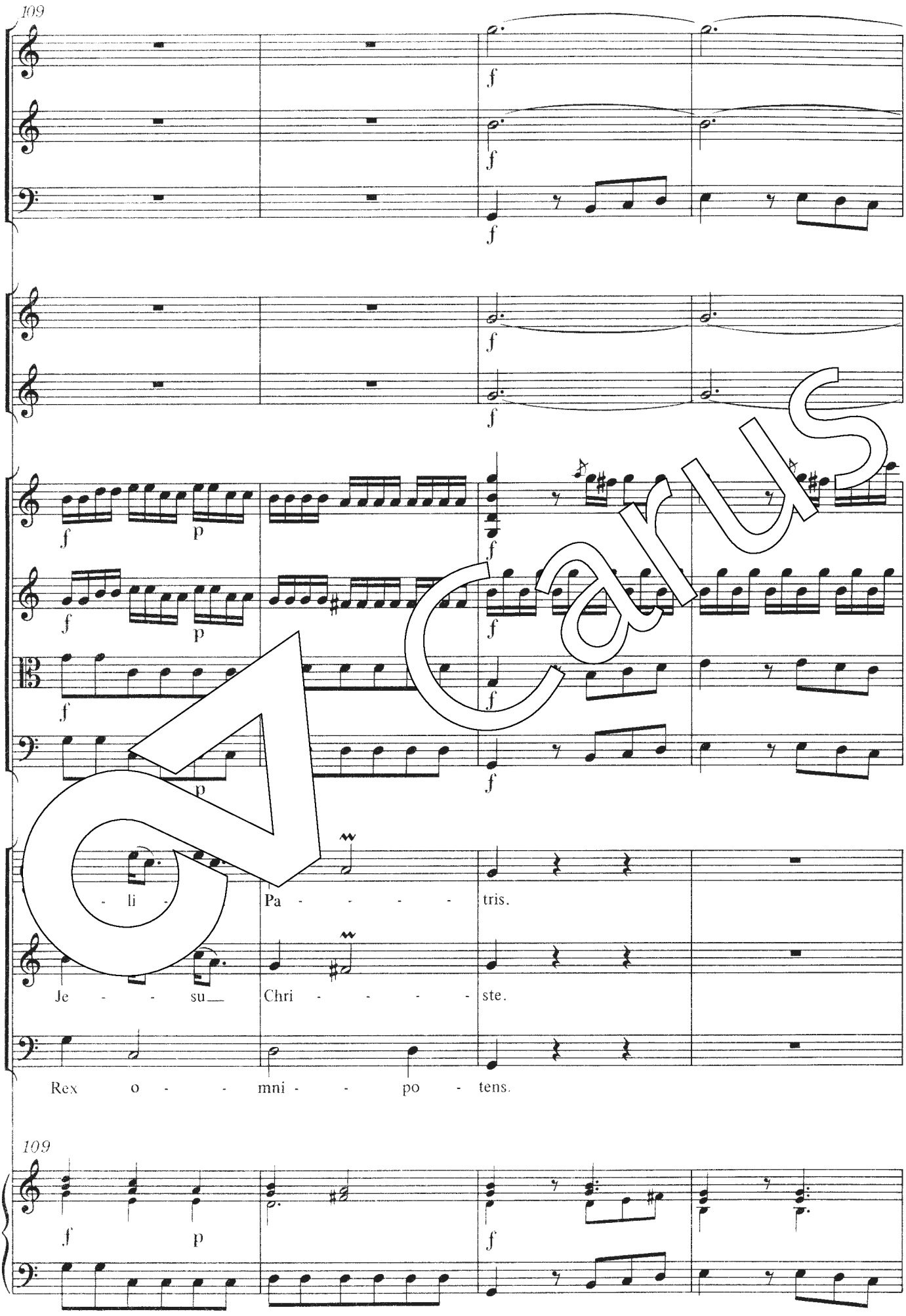
Carus



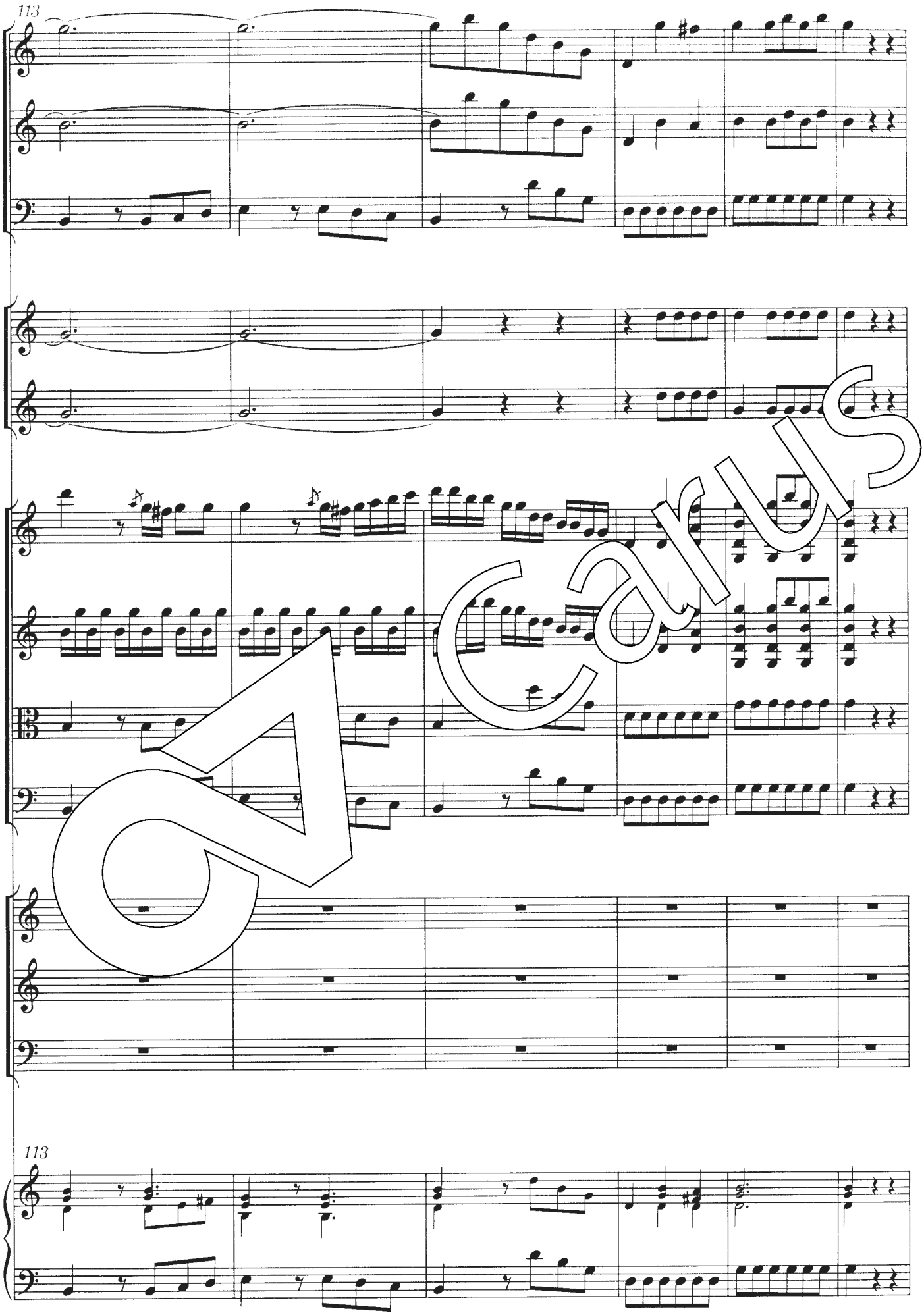
Carus



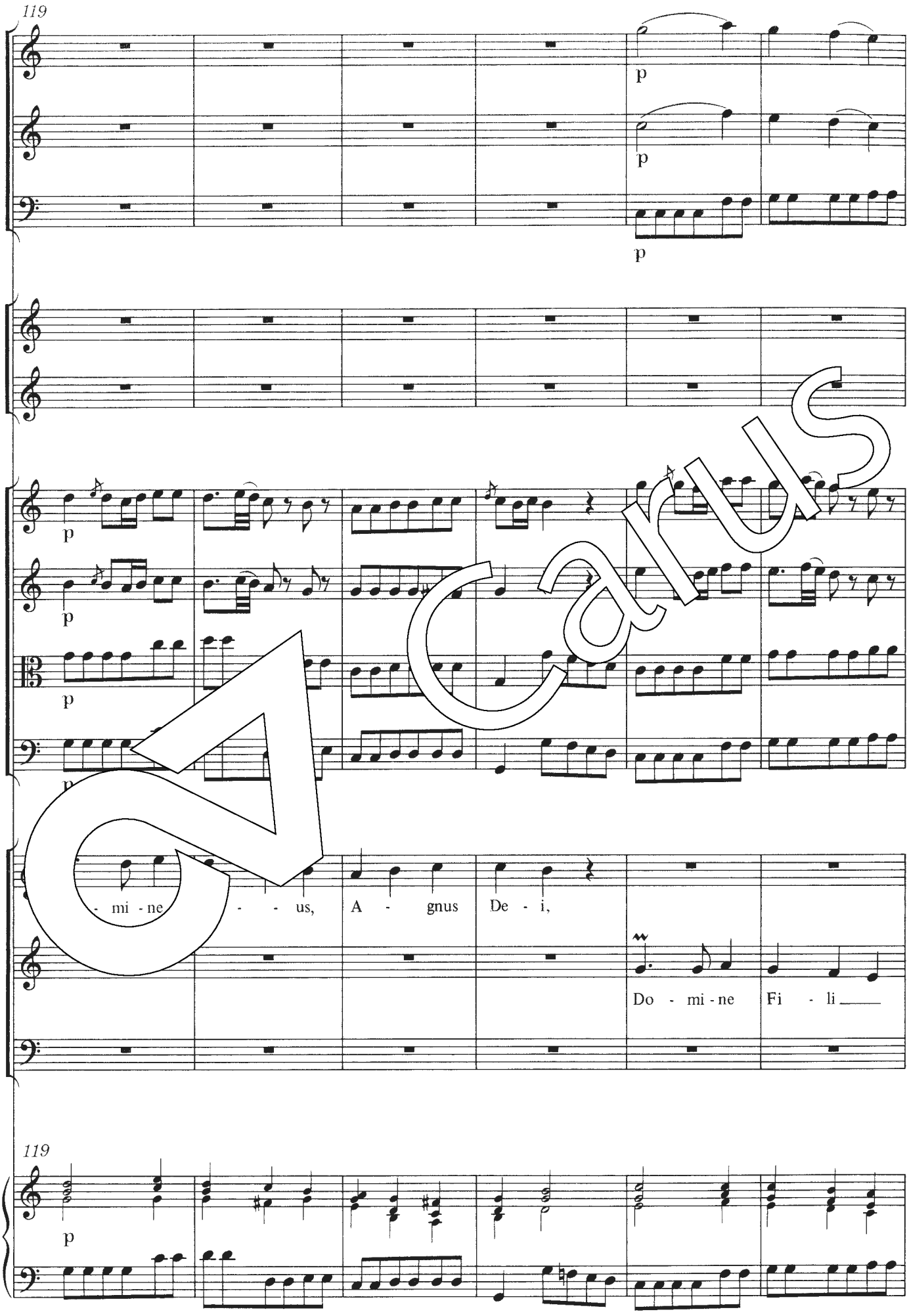
Carus


109
f
f
f
f
f
p
f
p
f
f
f
p
f
- li -
Pa - - - - -
tris.
Je - - - su
Chri - - - - -
ste.
Rex o - - - mni - - po - tens.
109
f
p
f

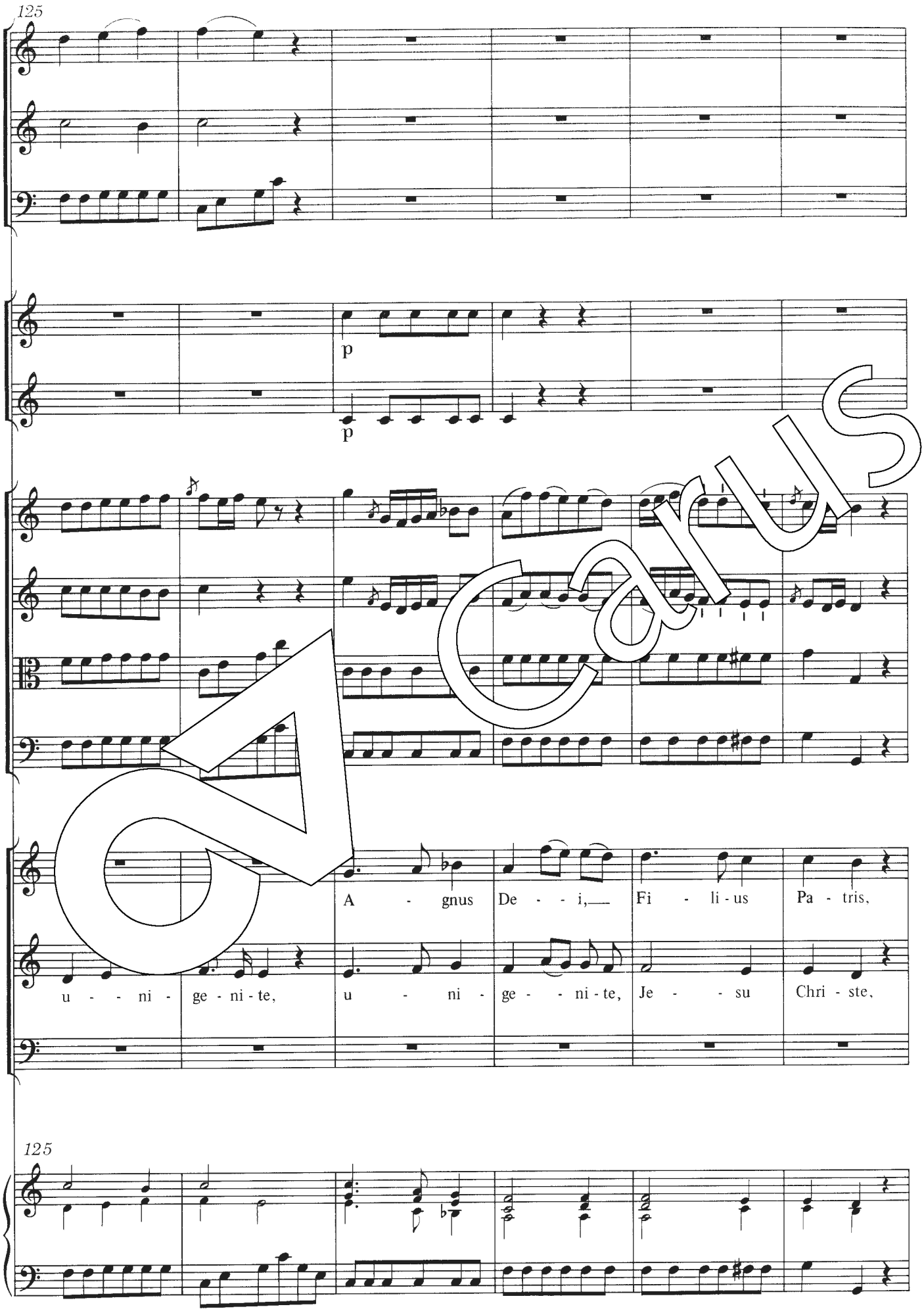
Carus



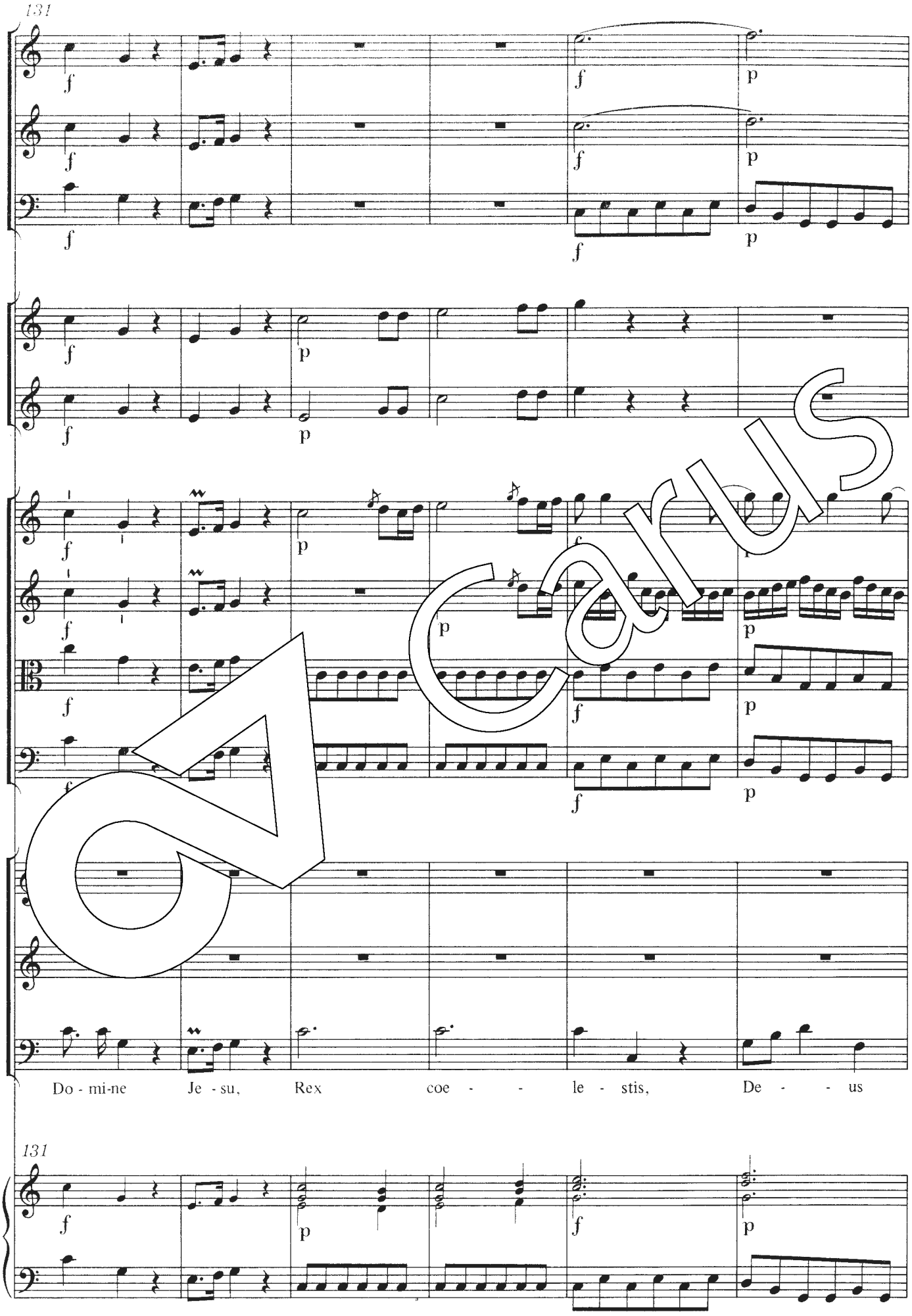
Carus



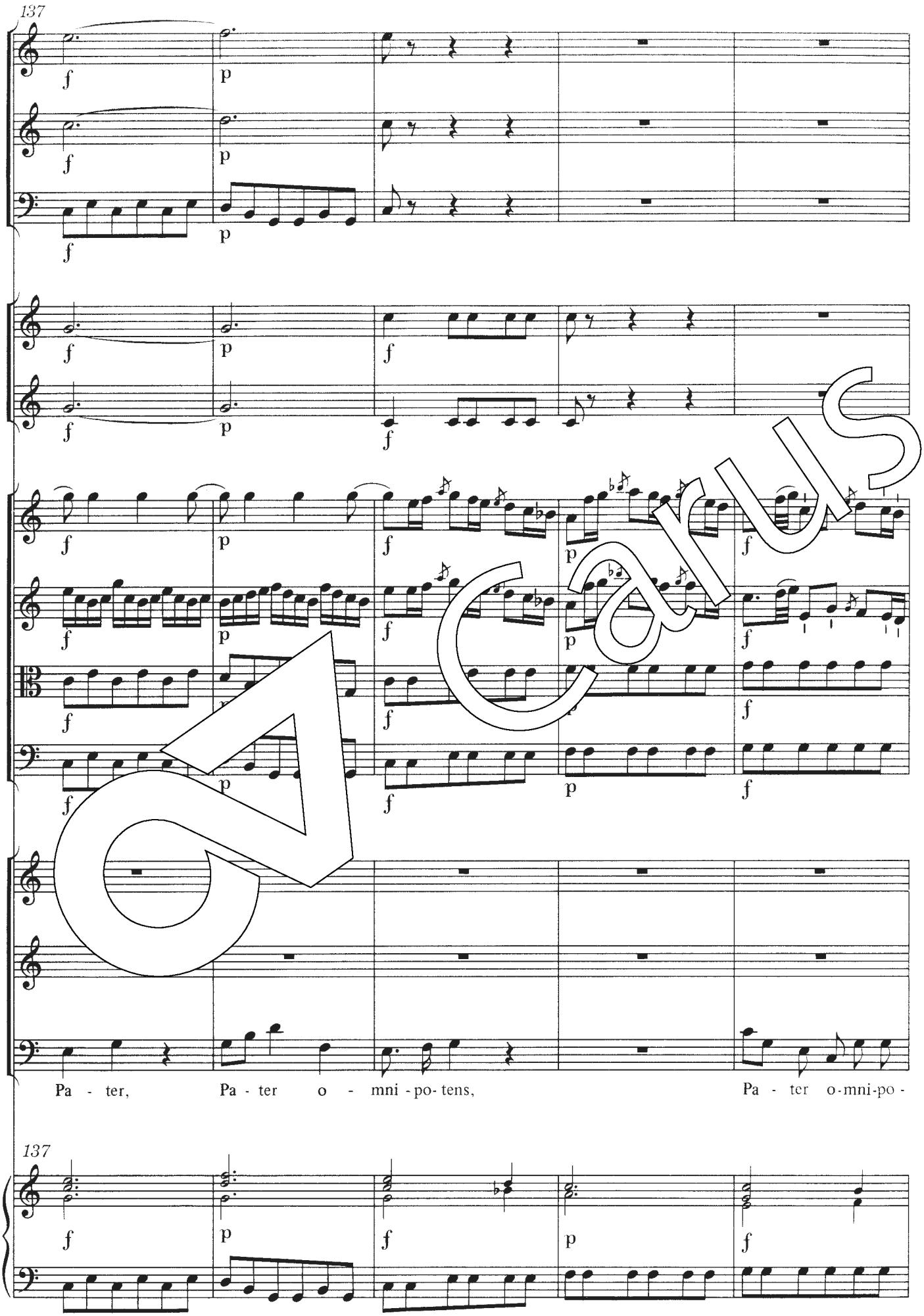
Carus


125
p
p
A - gnus De - - i,__ Fi - li - us Pa - tris,
u - - ni - ge - ni - te, u - ni - ge - - ni - te, Je - - su Chri - ste,
125

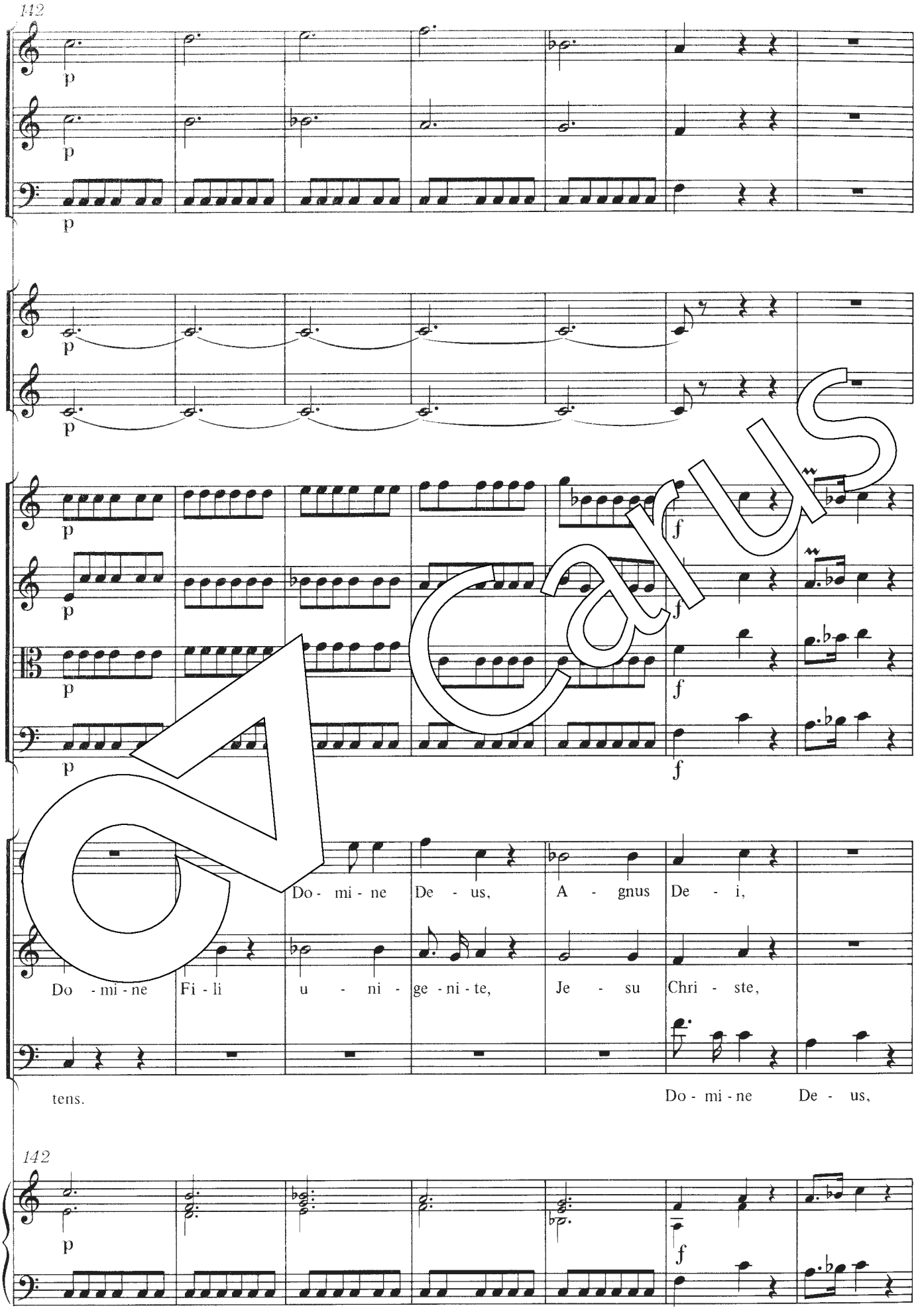
Carus



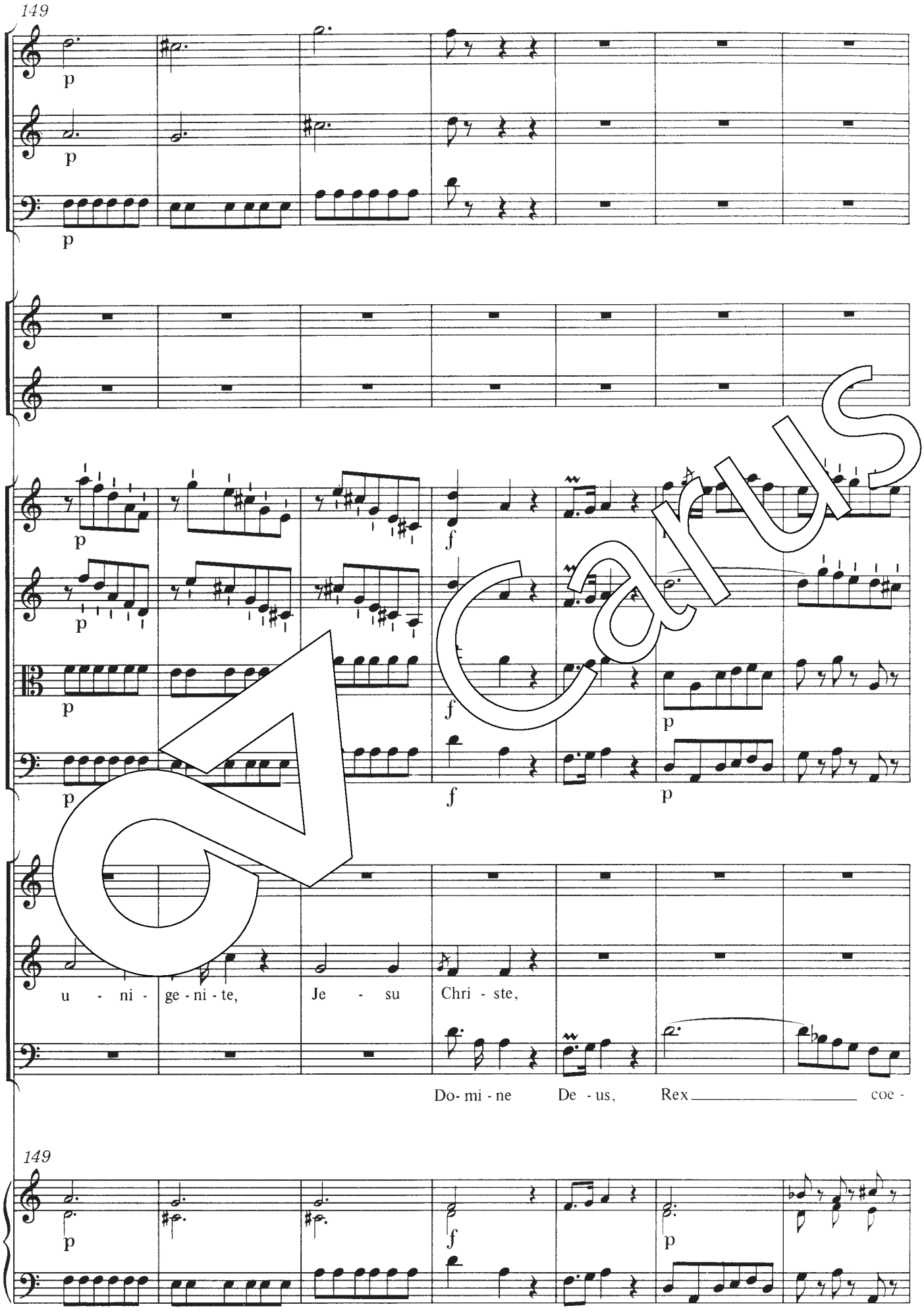
Carus



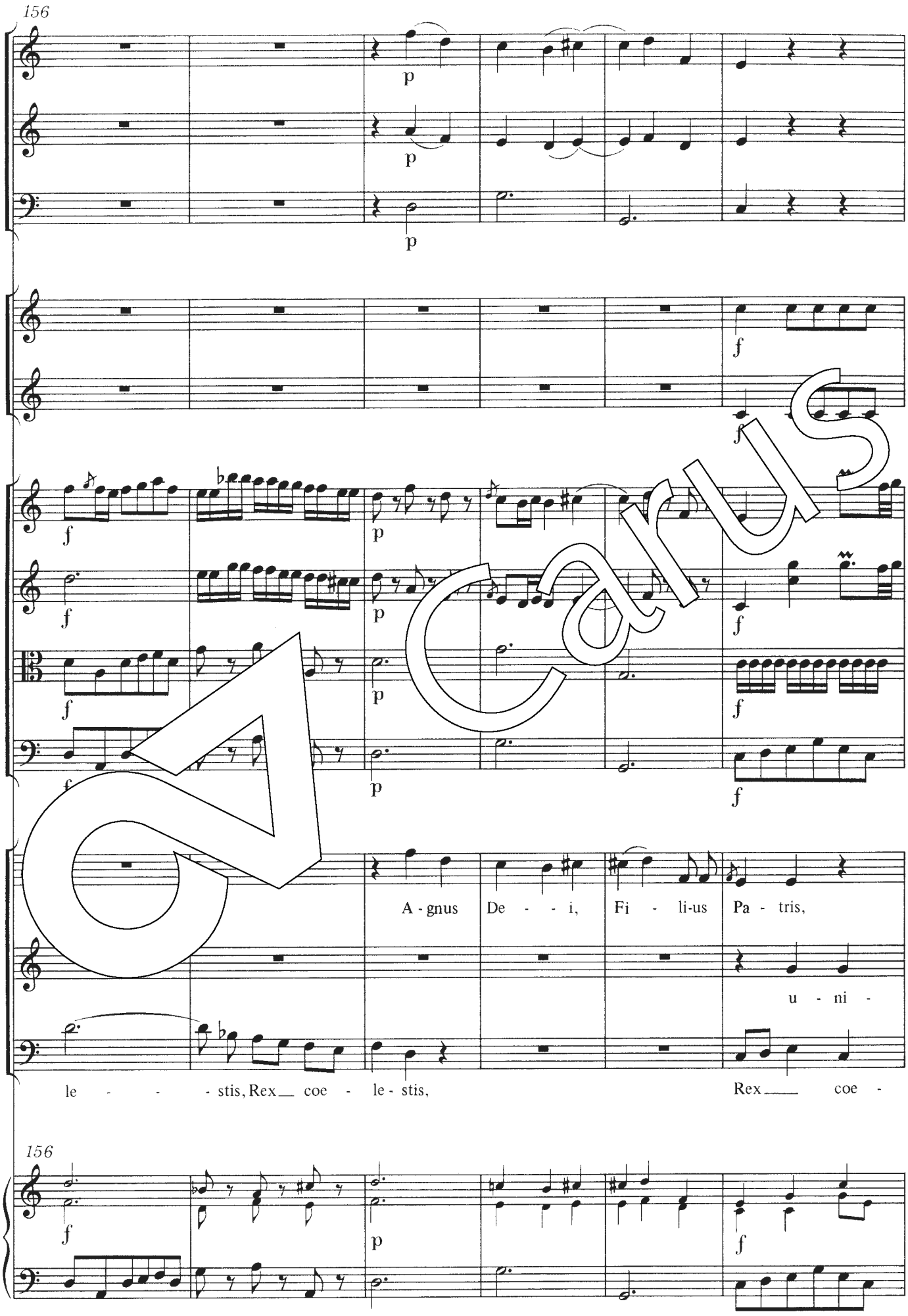
Carus


142
p
p
p
p
p
p
p
p
p
f
f
f
Do - mi - ne De - us, A - gnus De - i,
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,
tens.
Do - mi - ne De - us,
142
p
f

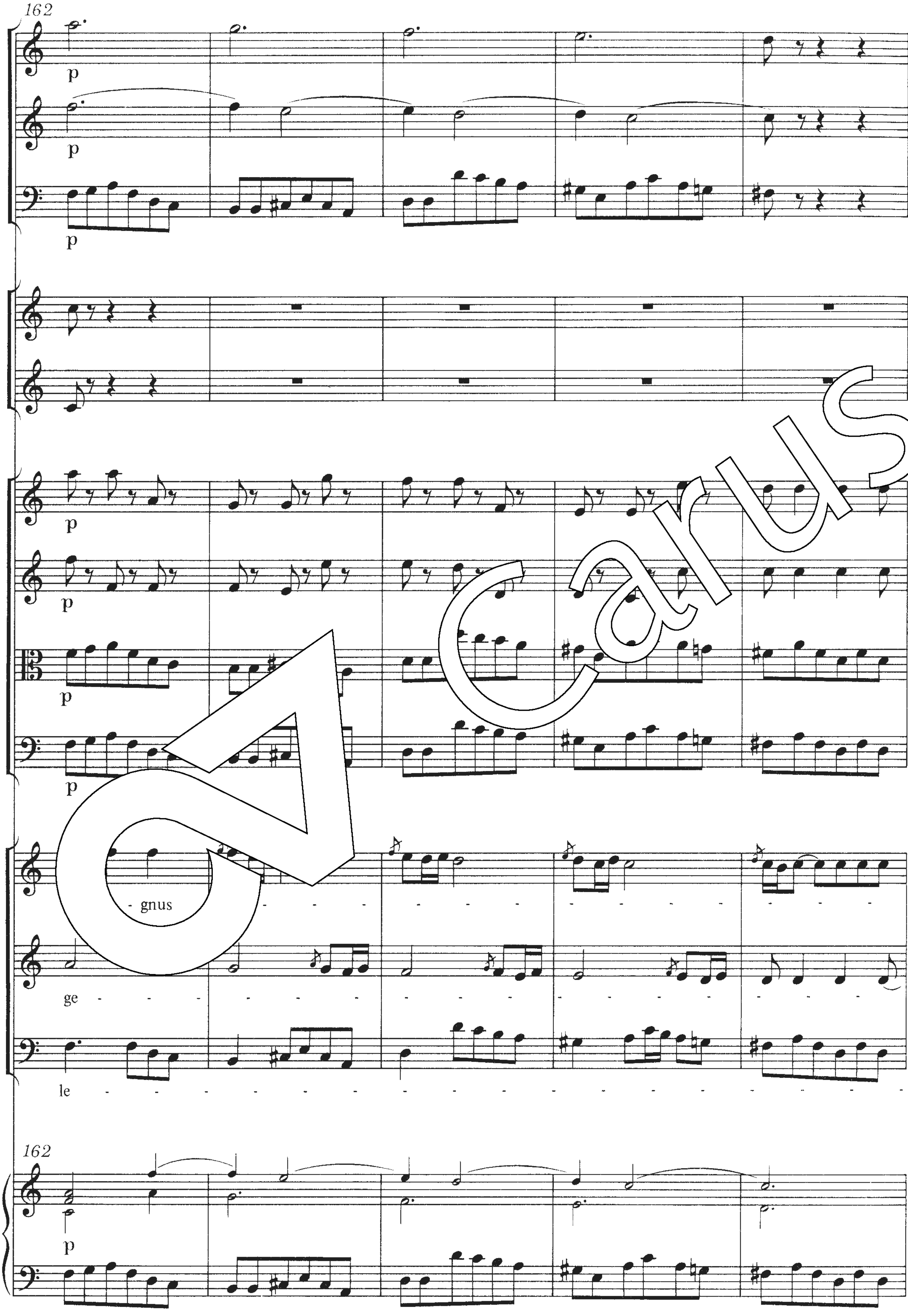
Carus


149
p
p
p
p
p
f
p
p
f
p
u - ni - ge - ni - te,
Je - su
Chri - ste,
Do- mi - ne
De - us,
Rex
coe -
149
p
f
p

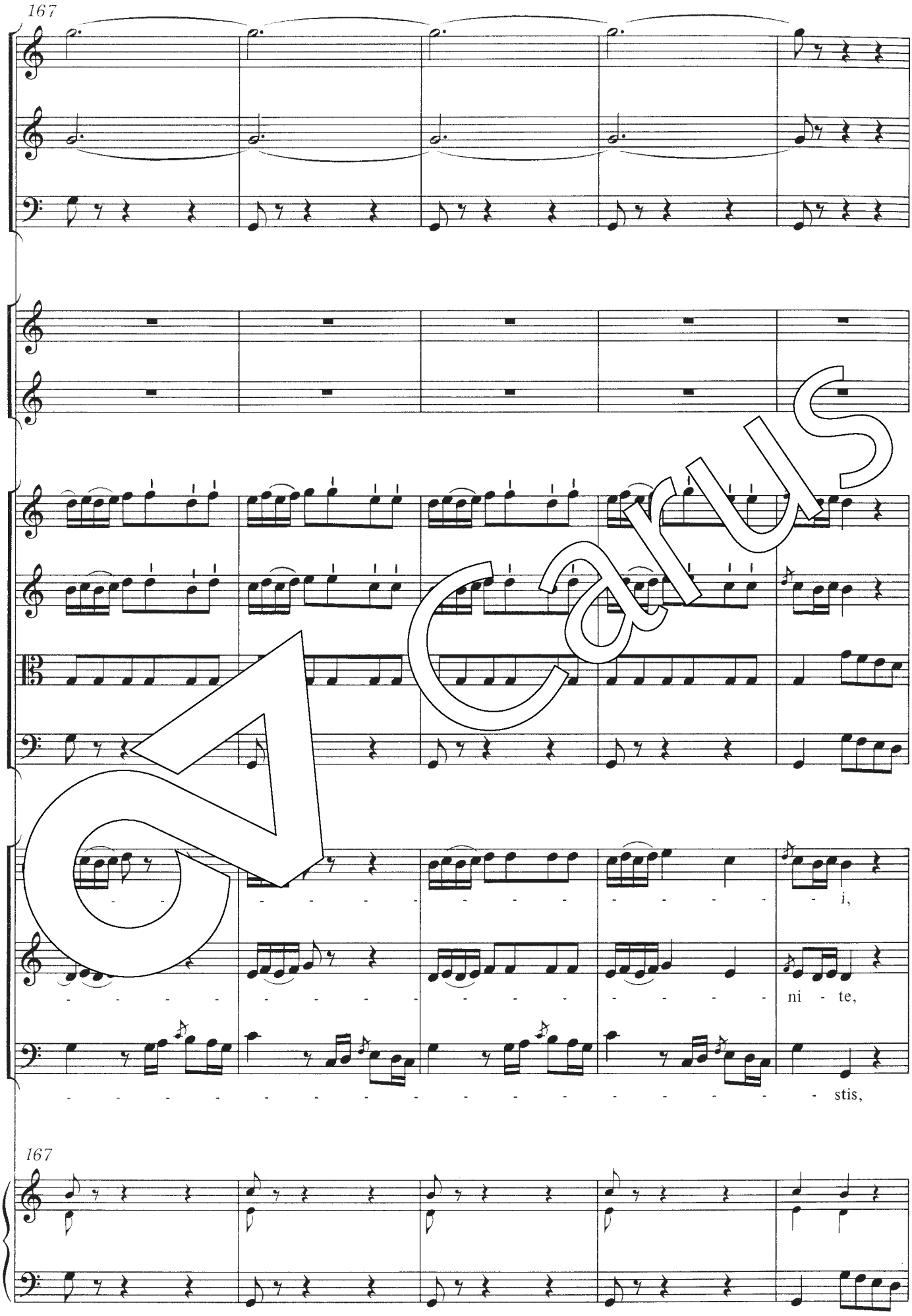
Carus


156
A - gnus De - - i, Fi - li-us Pa - tris,
u - ni -
le - - - stis, Rex coe - le - stis, Rex coe -
156

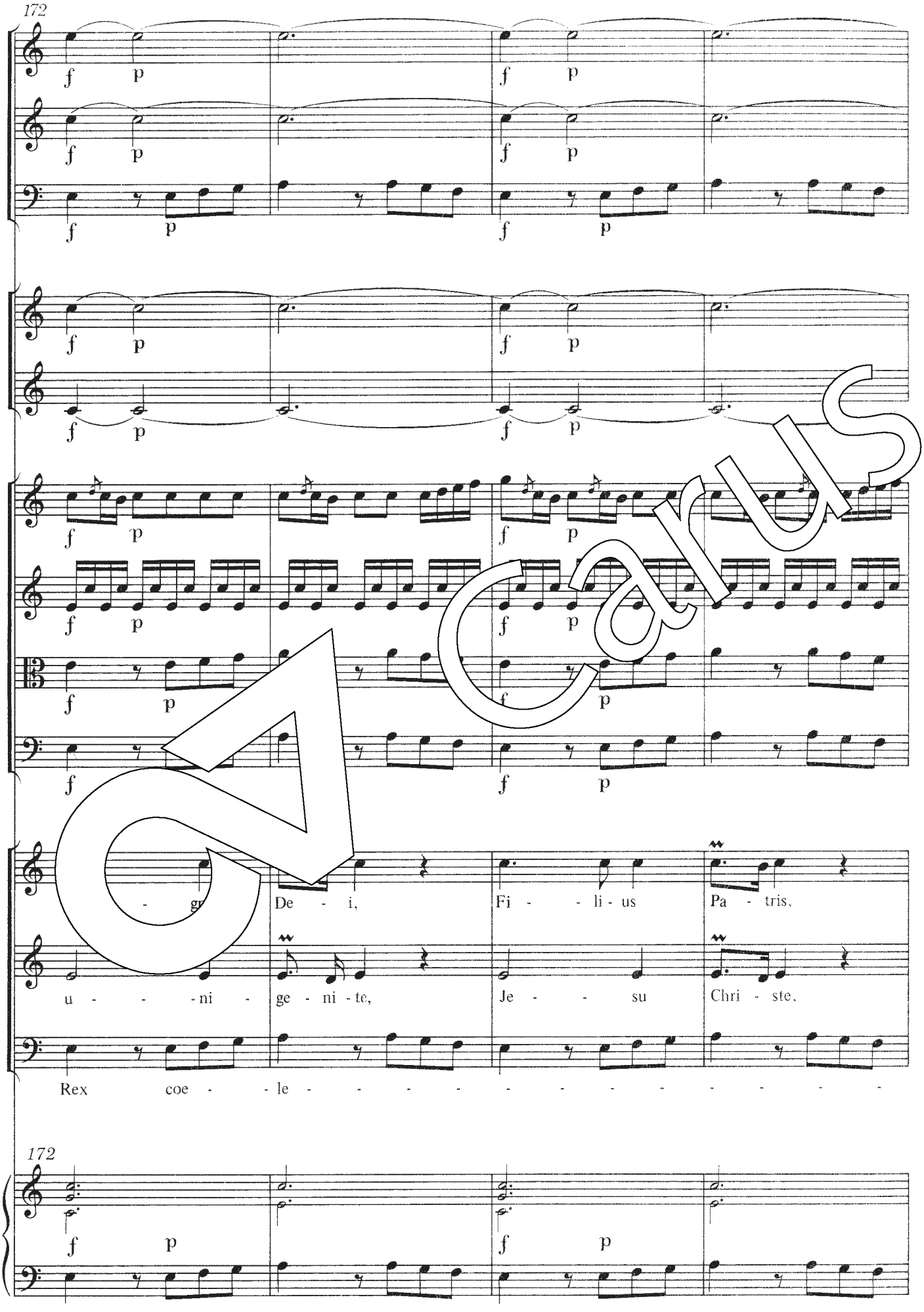
Carus



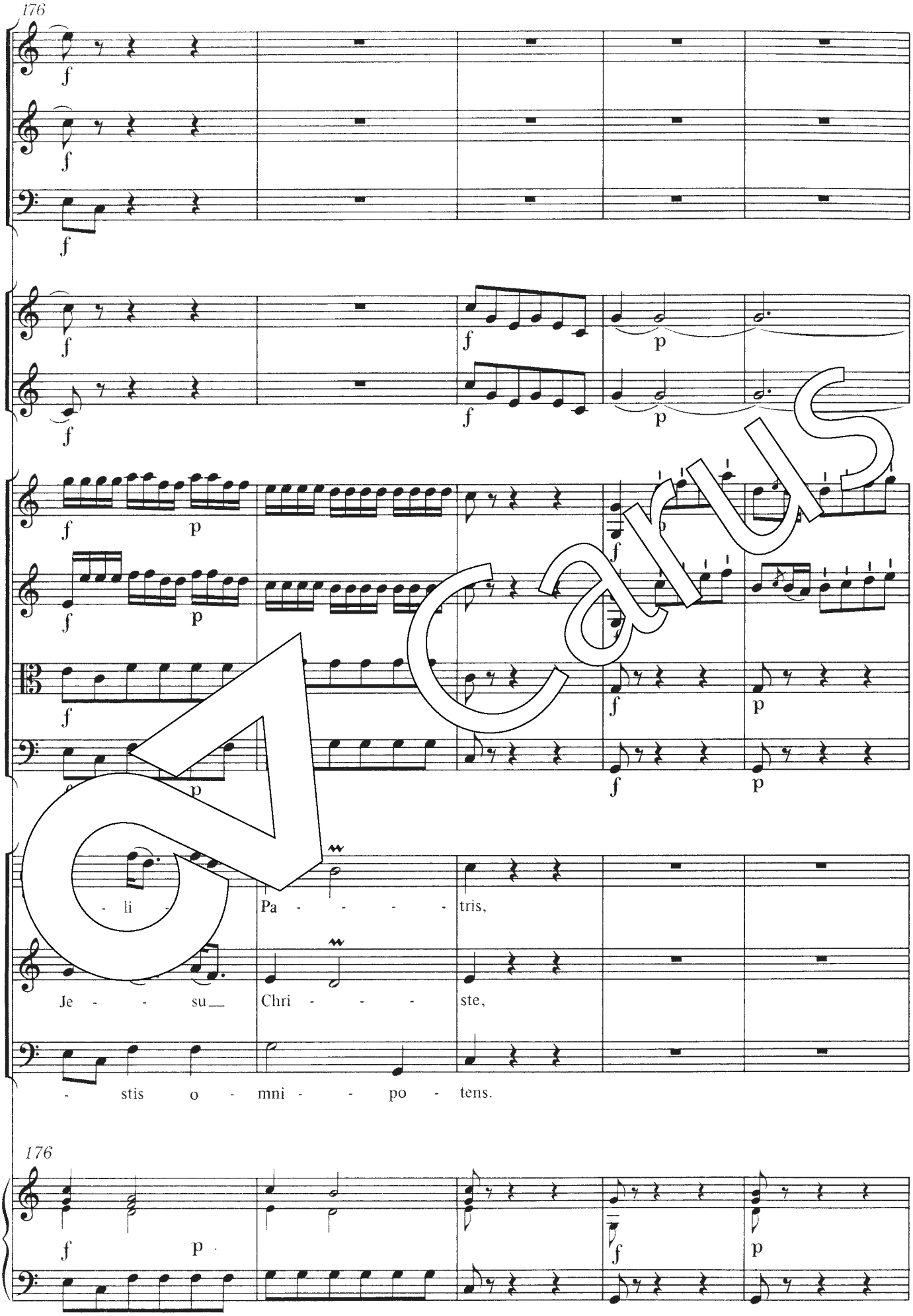
Carus



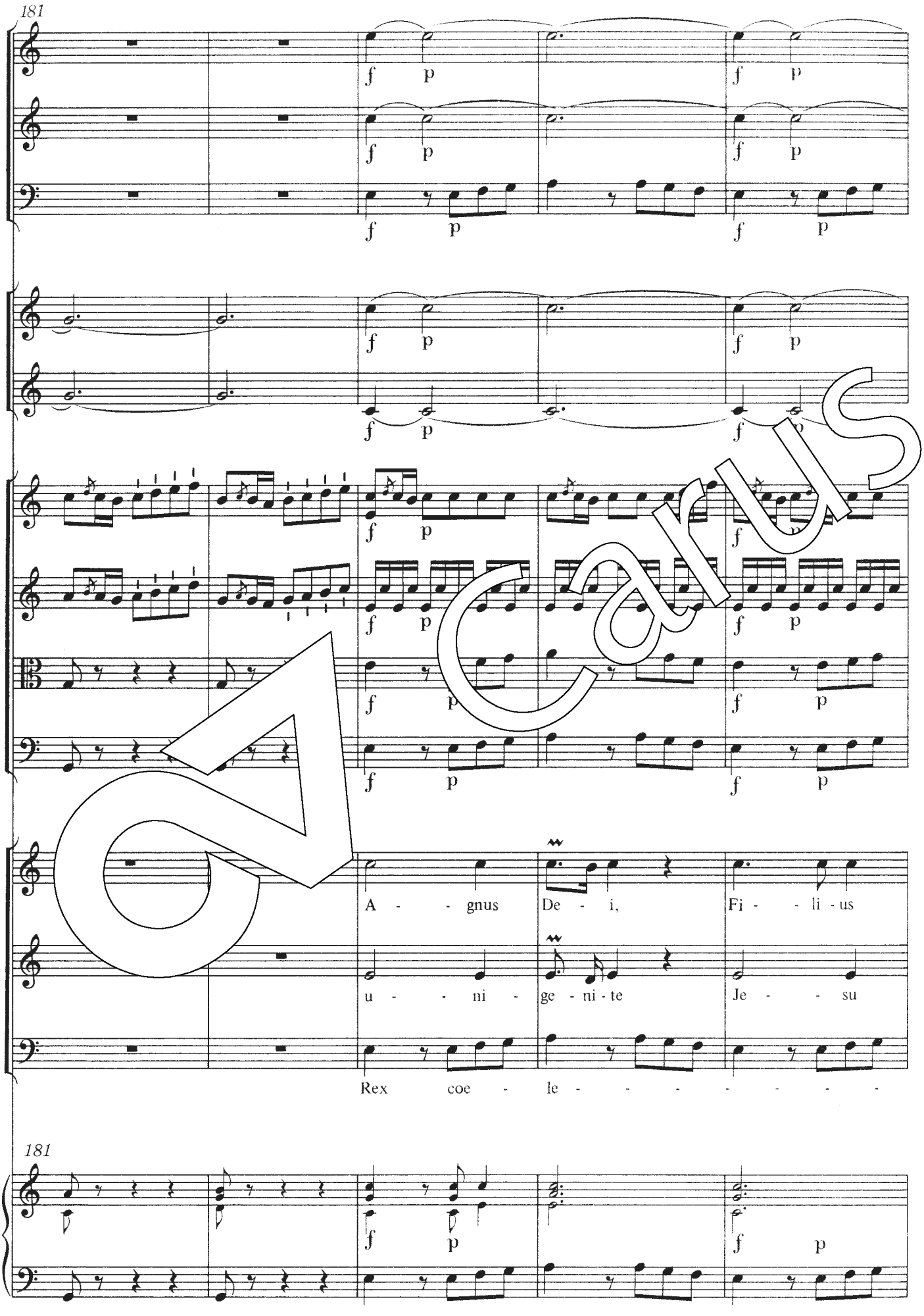
Carus


172
f p
- gi
De - i,
Fi - - li - us
Pa - tris,
u - - - ni -
ge - ni - te,
Je - - su
Chri - ste,
Rex coe - - le
172

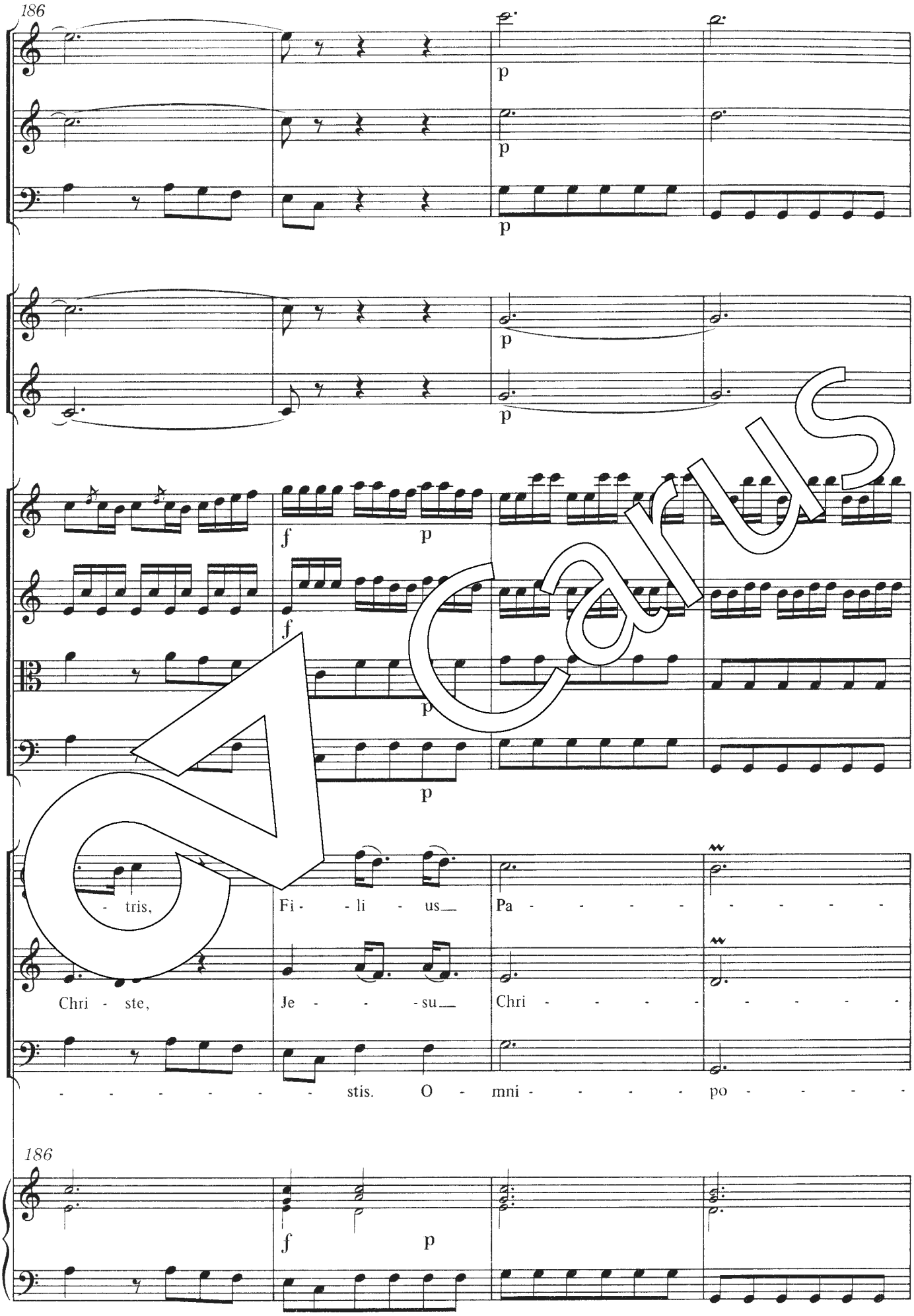
Carus



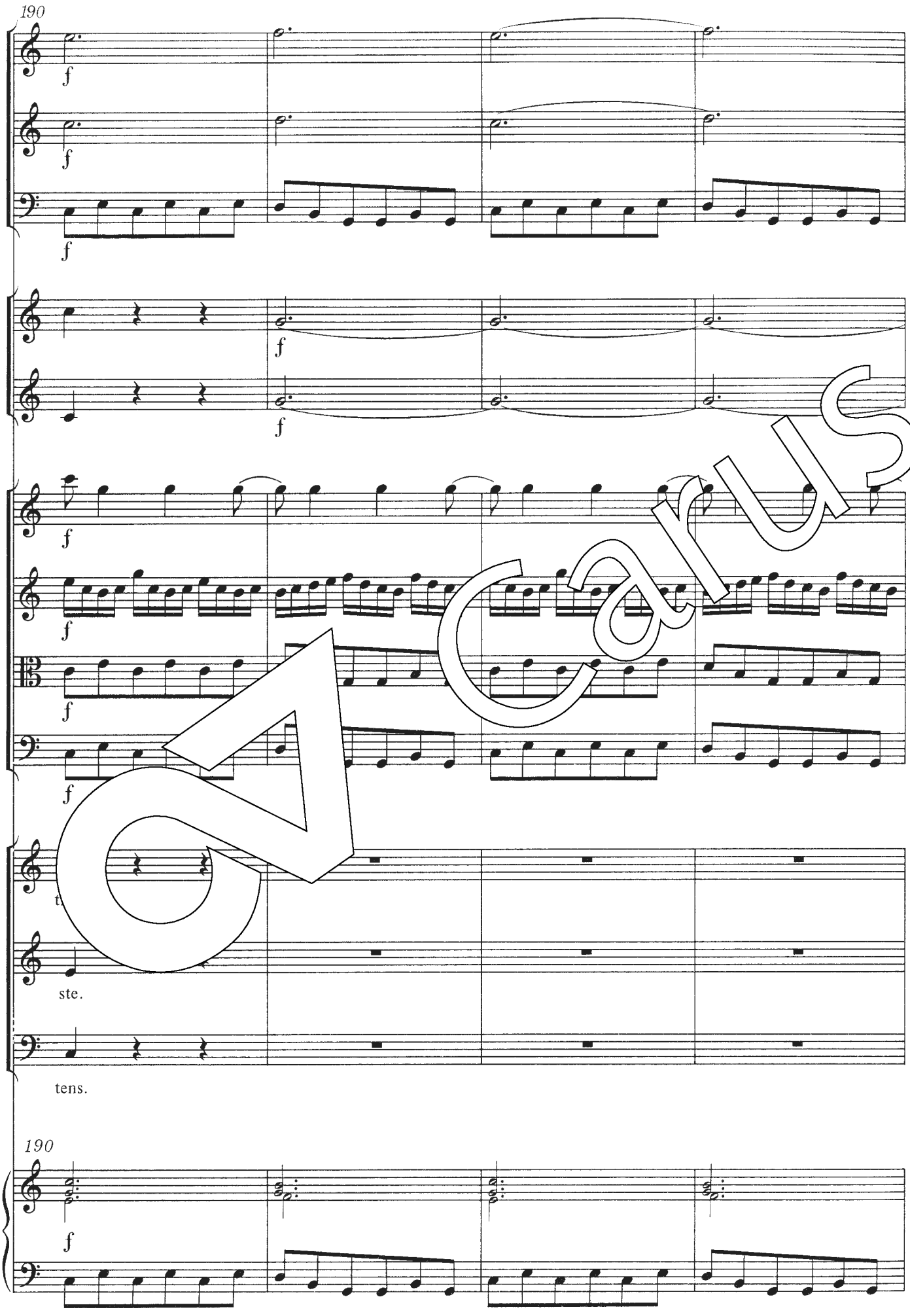
Carus



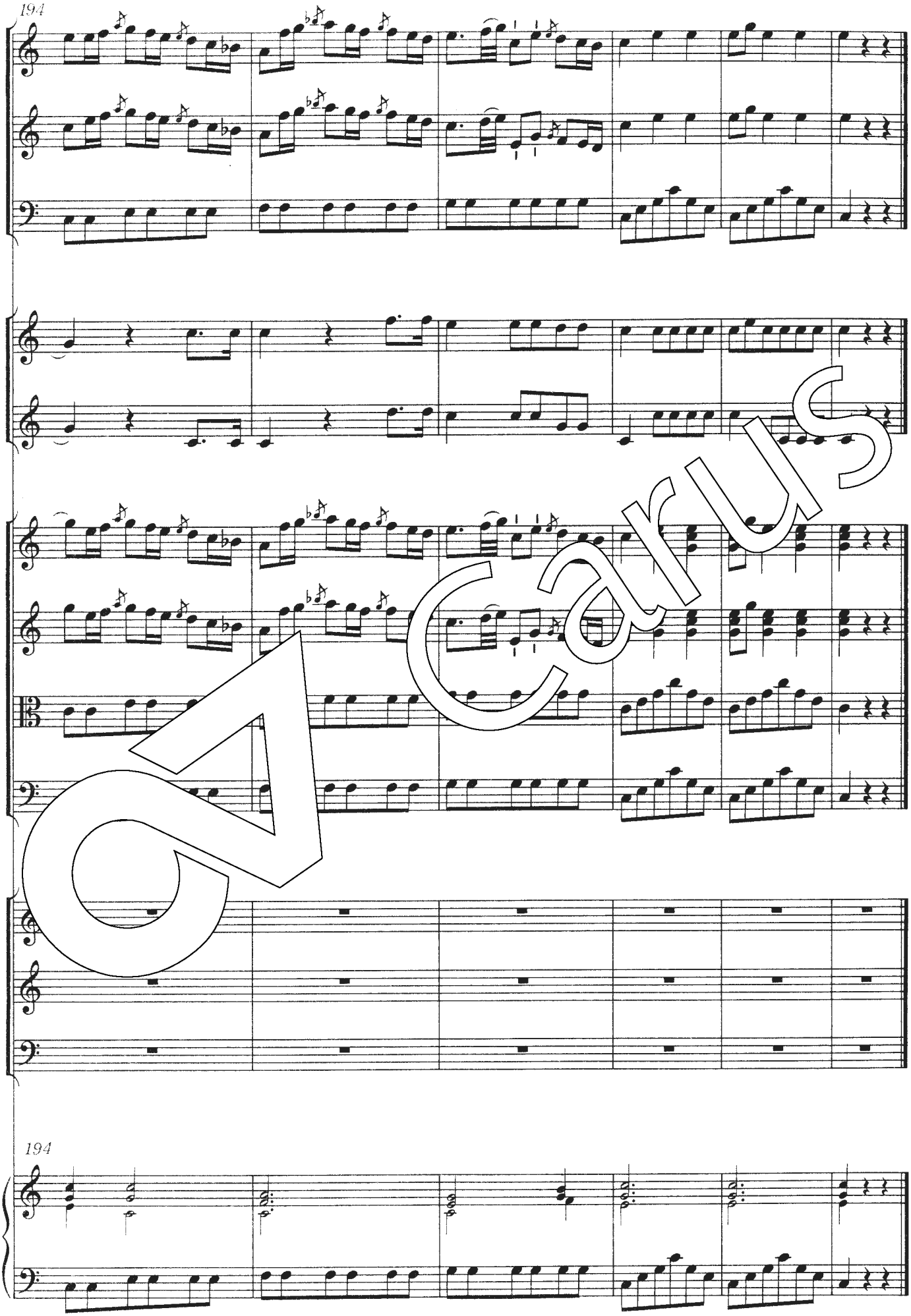
Carus


186
p
p
p
p
p
f
p
f
p
p
- tris,
Fi - - li - us
Pa - - - - - - - - - -
Chri - ste,
Je - - - - su
Chri - - - - - - - - - -
- - - - - - - - stis. O - mni - - - - - po - - - - -
186
f
p

Carus



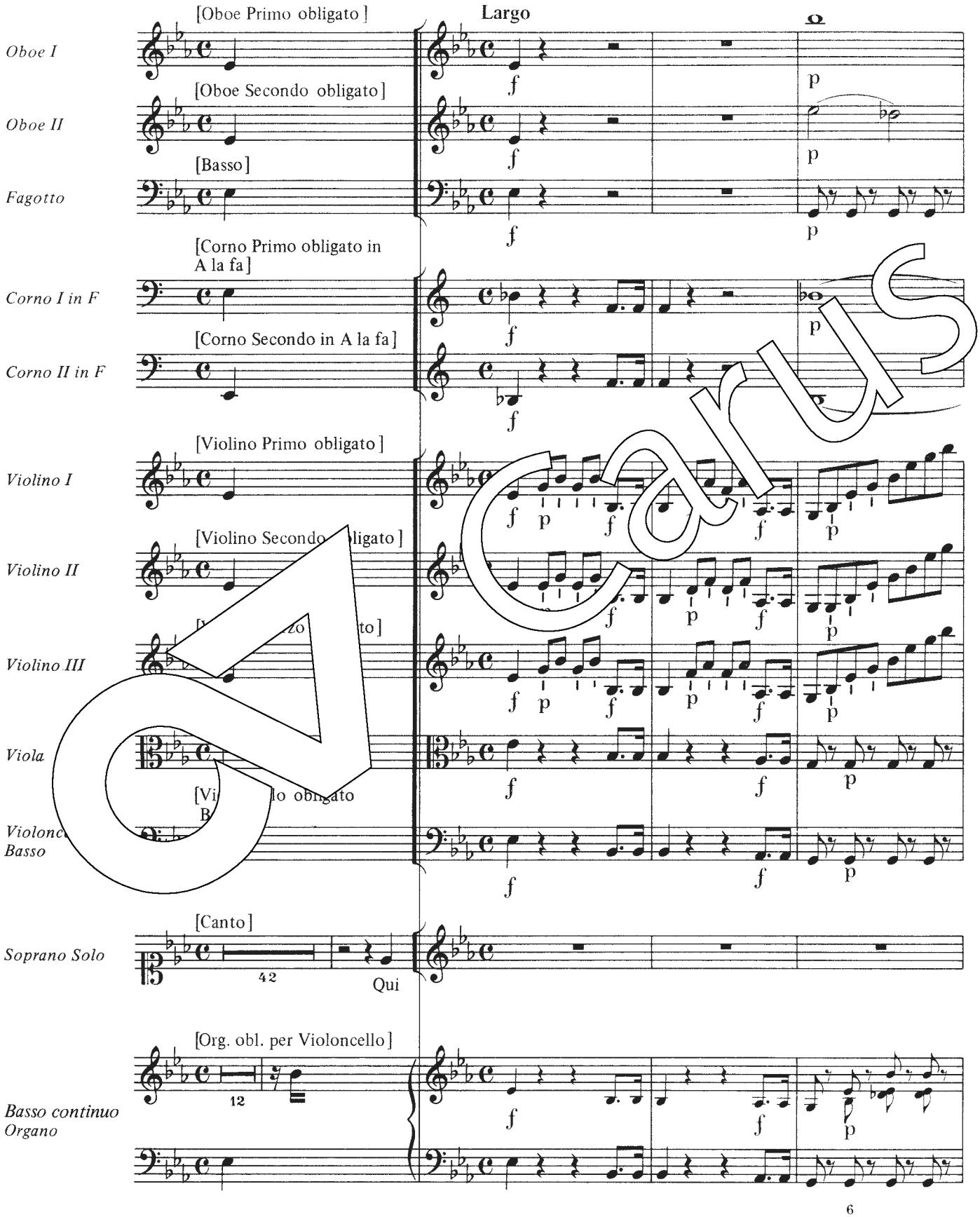
Carus



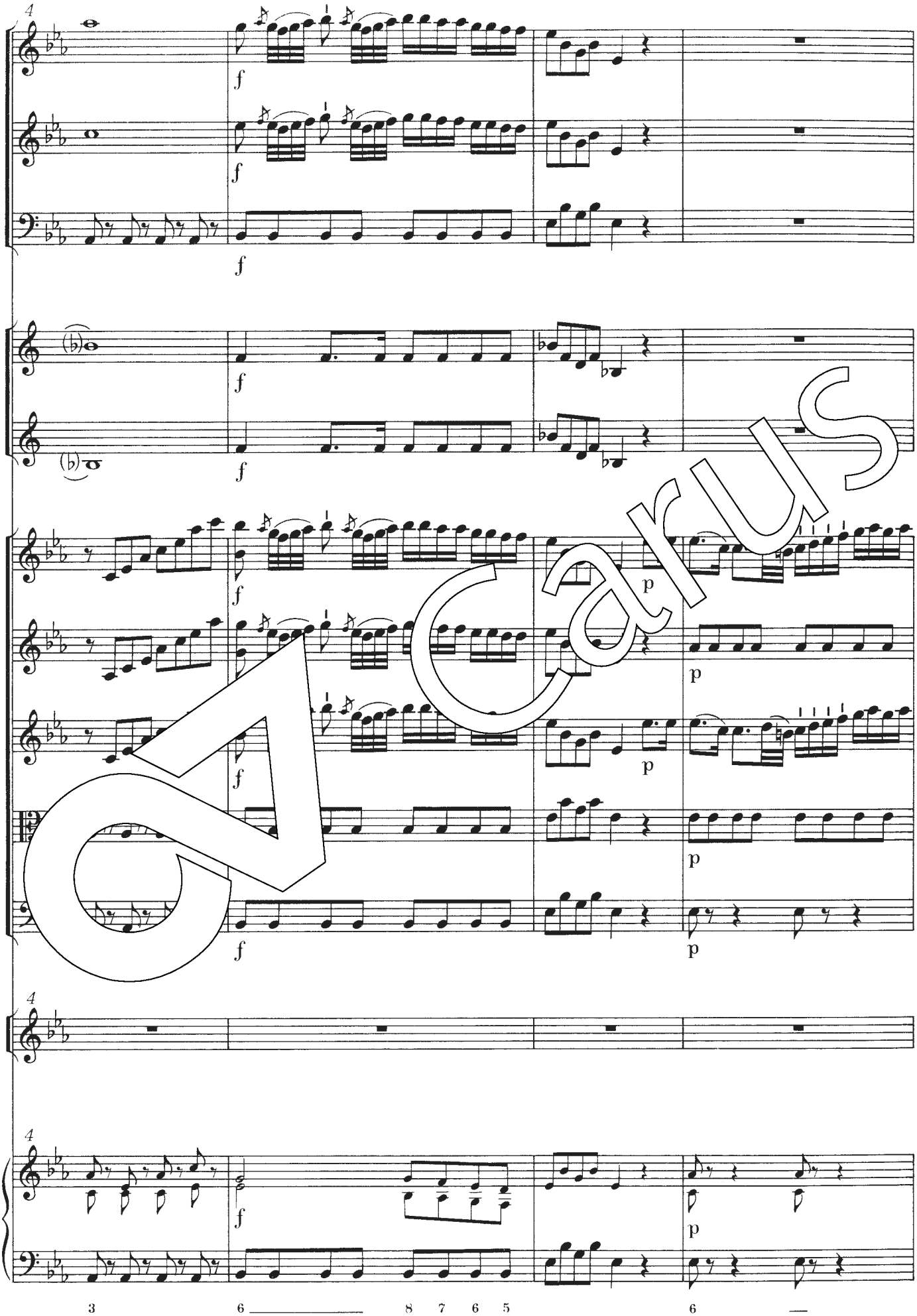
Carus

Va. Qui tollis

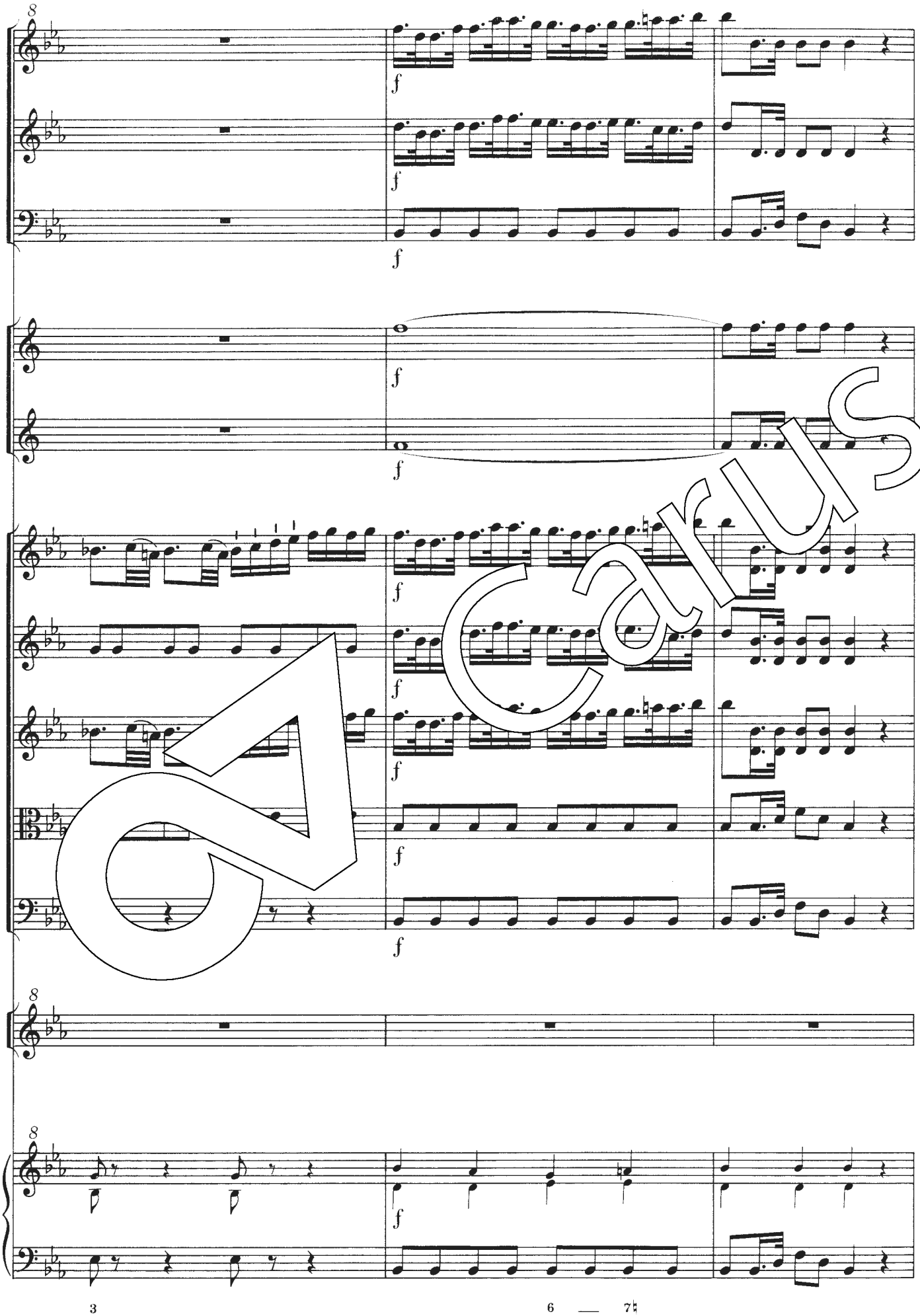
[Aria]



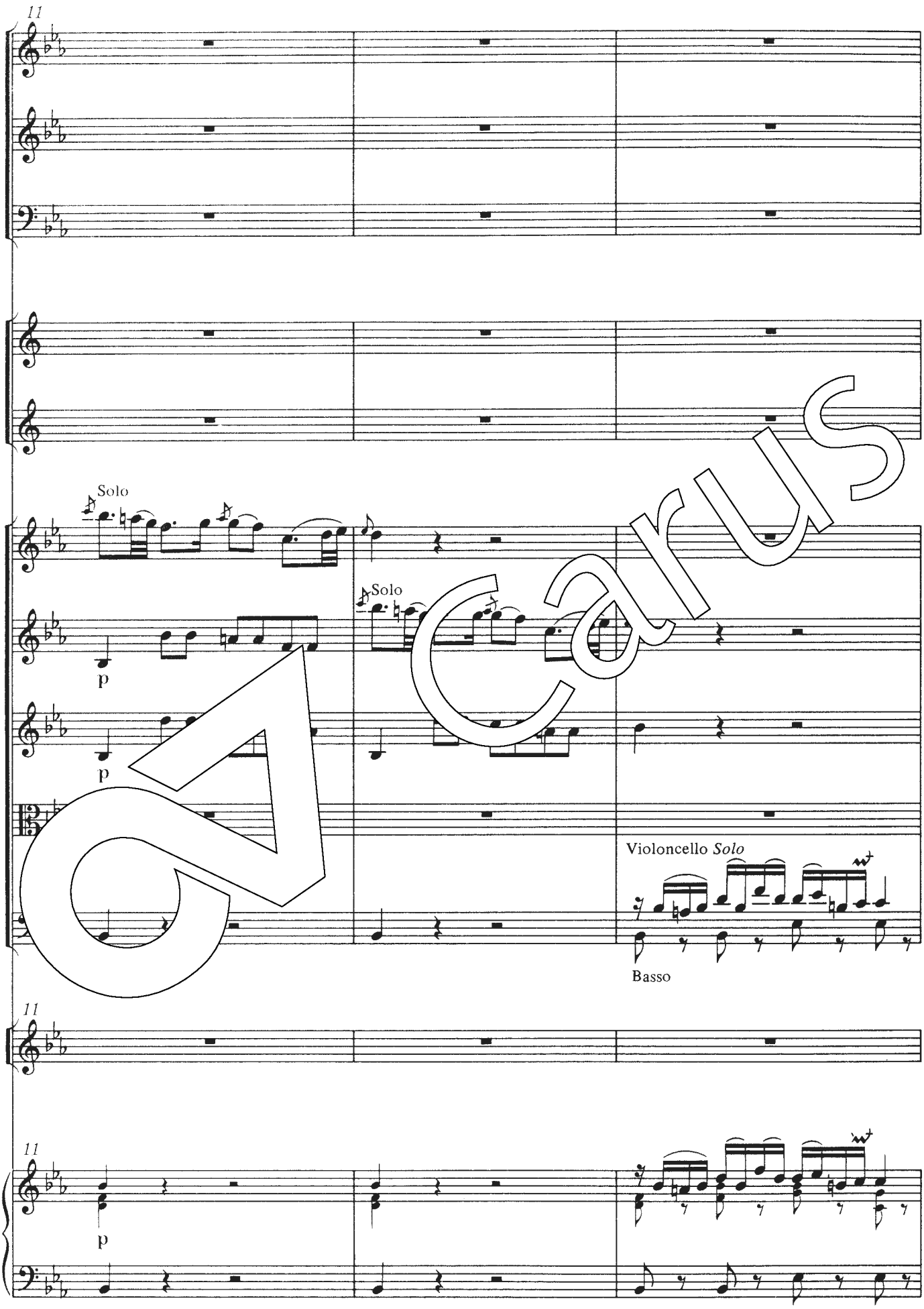
Carus



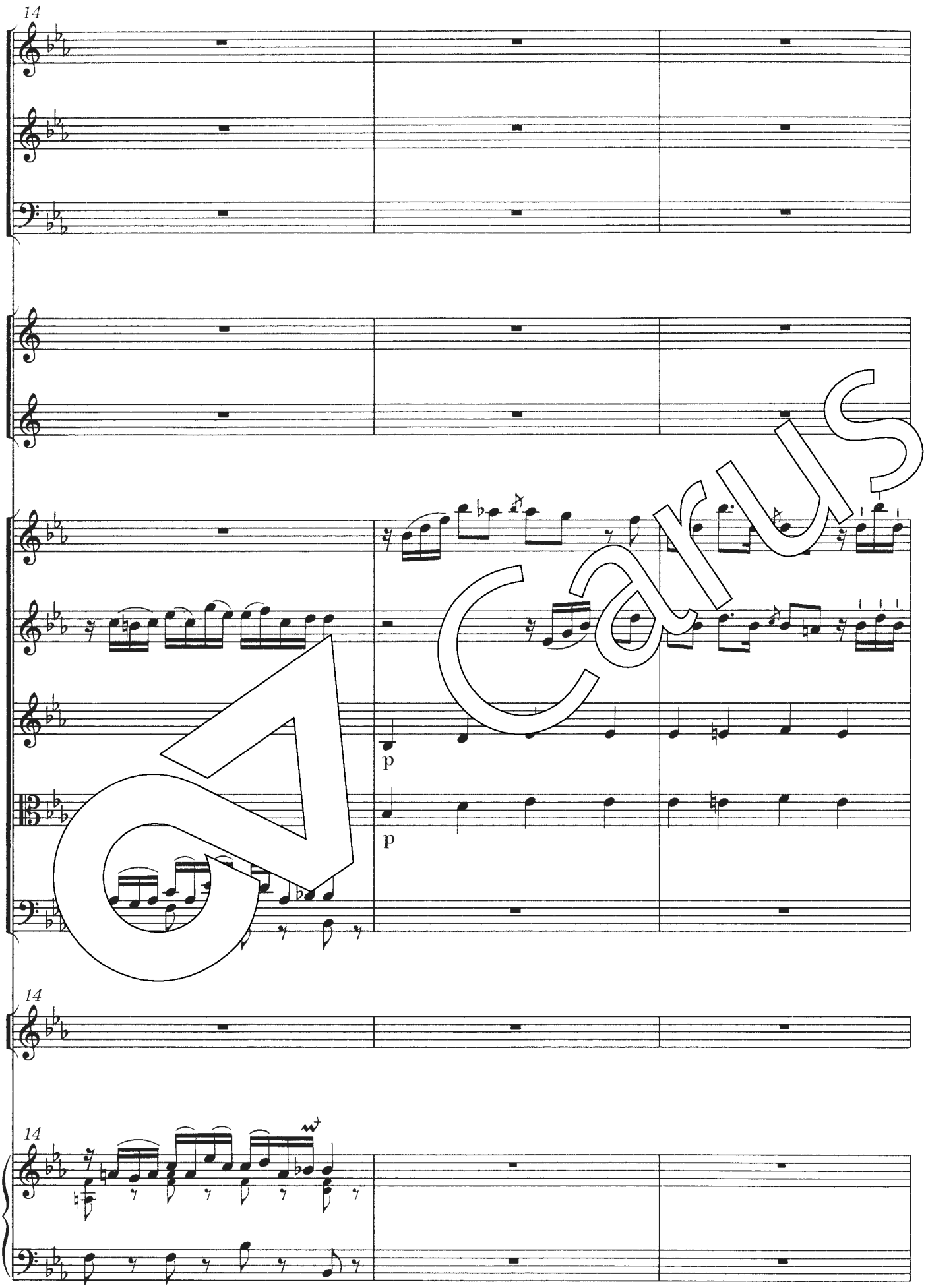
Carus



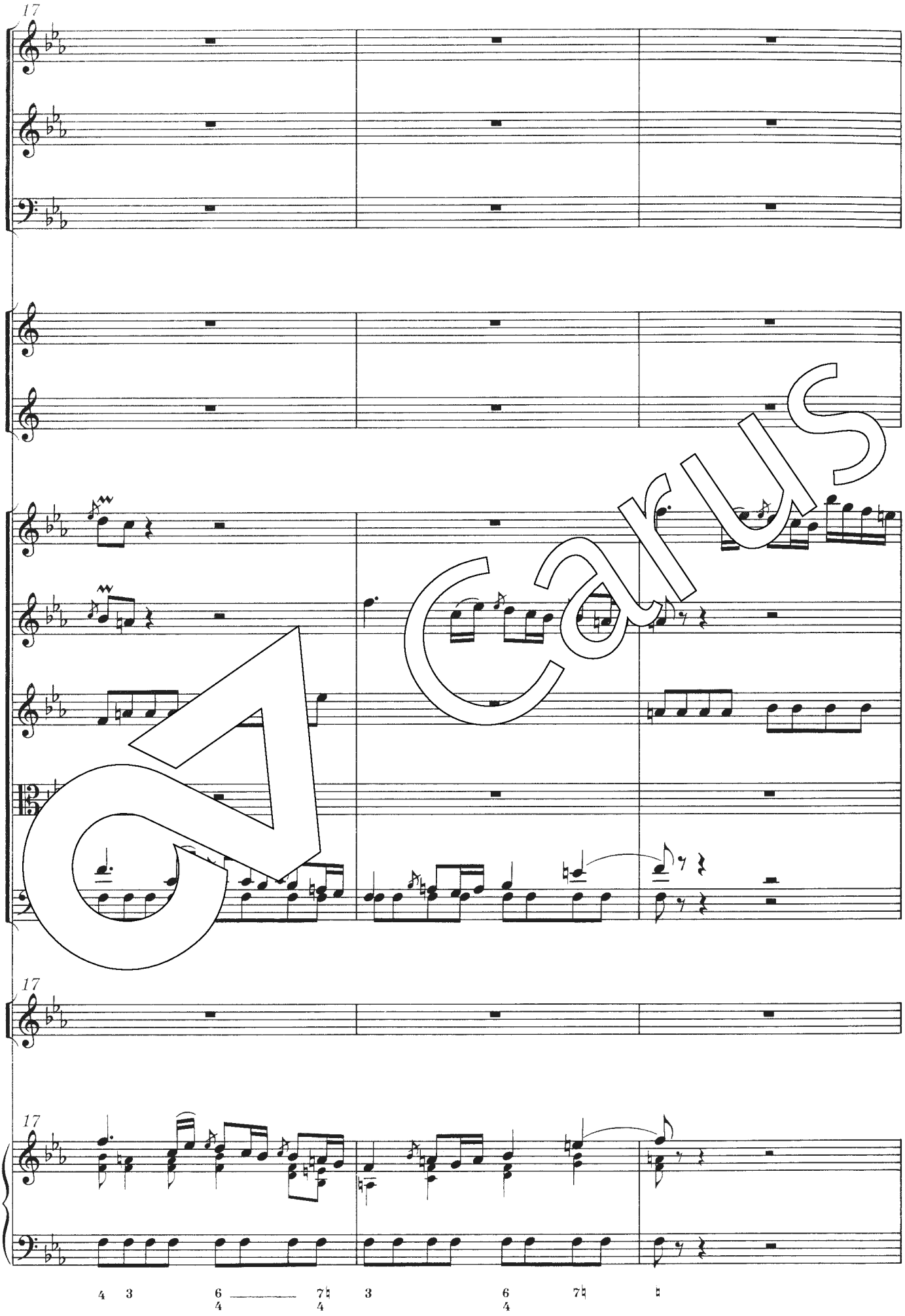
Carus



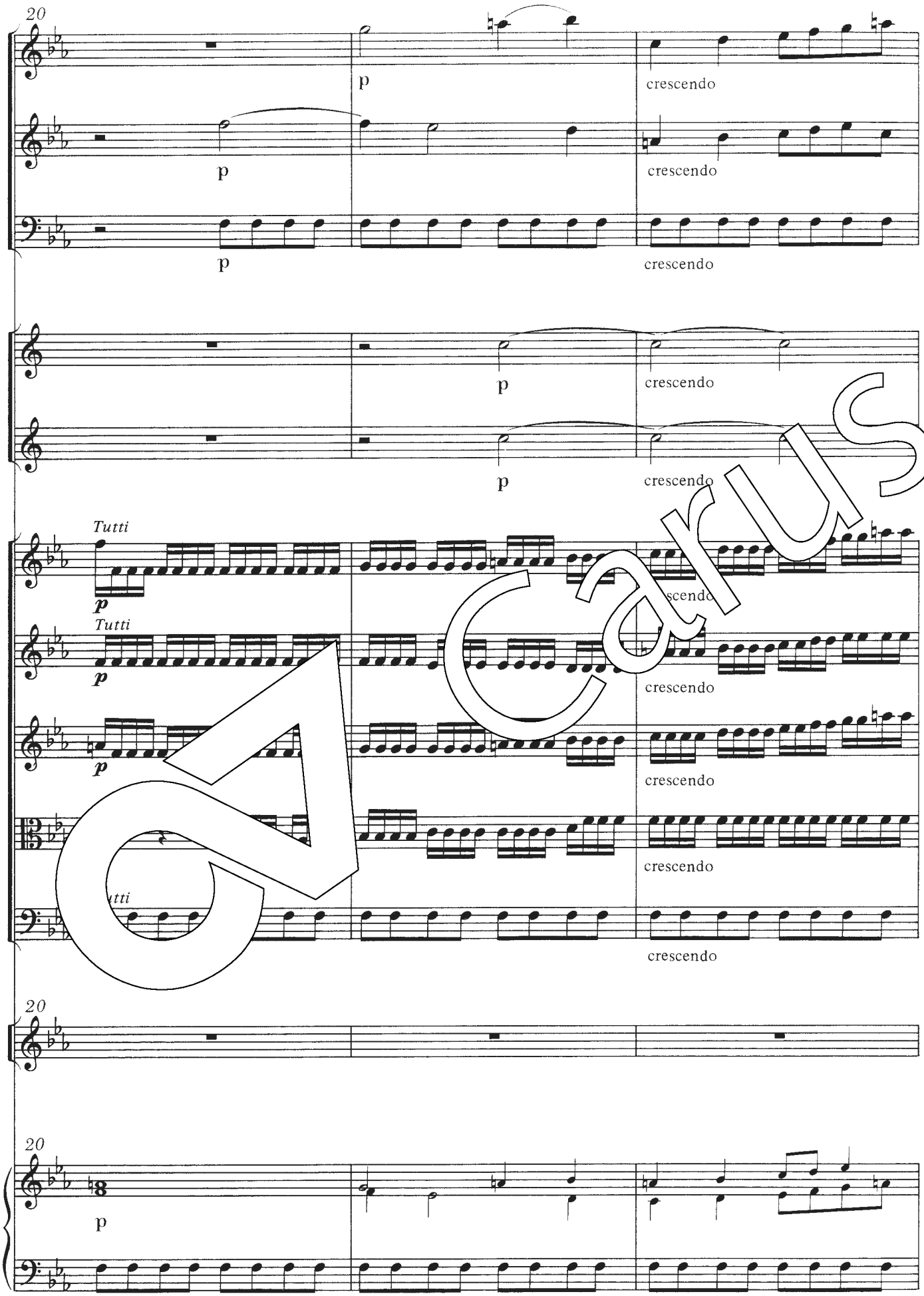
Carus



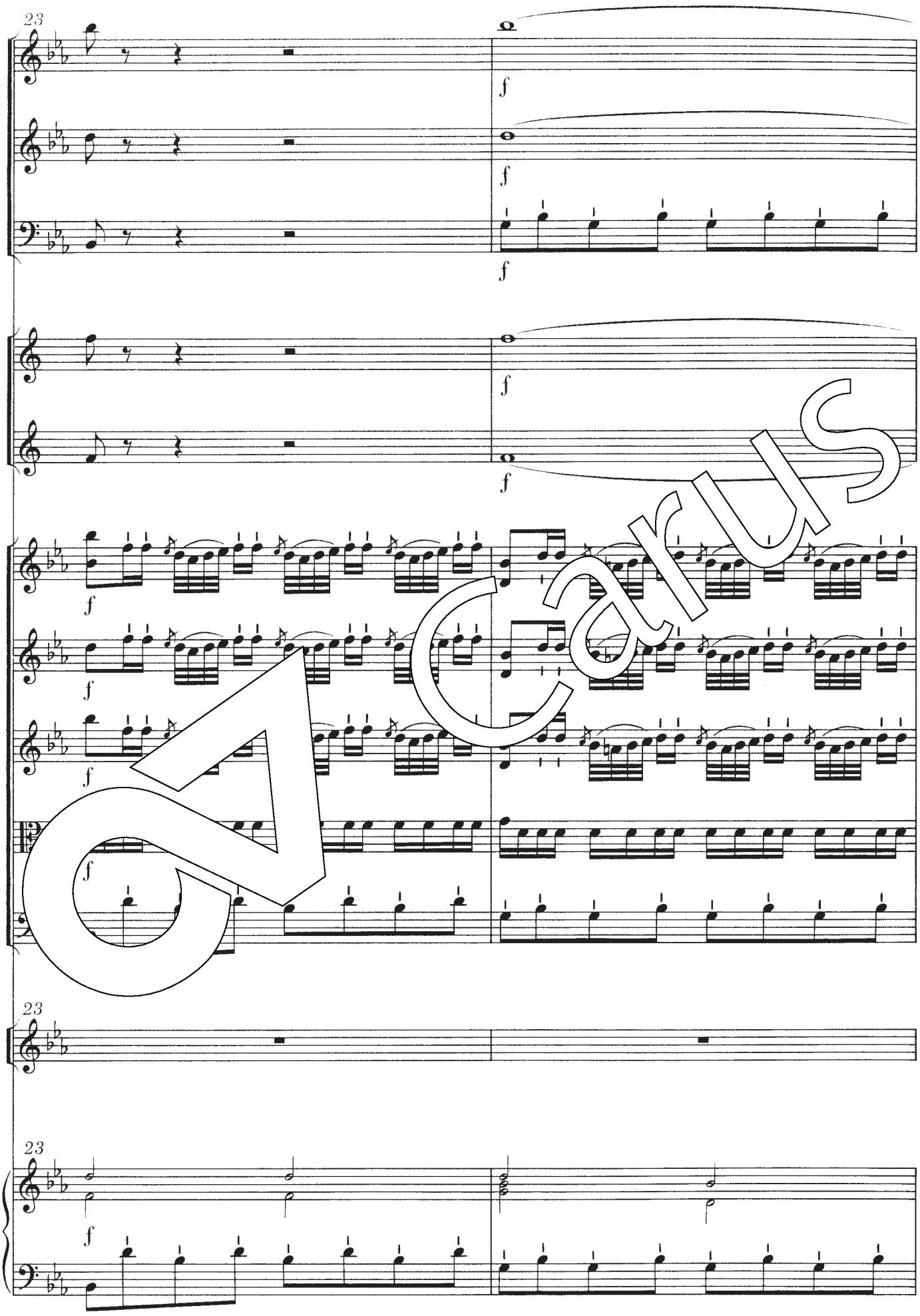
Carus



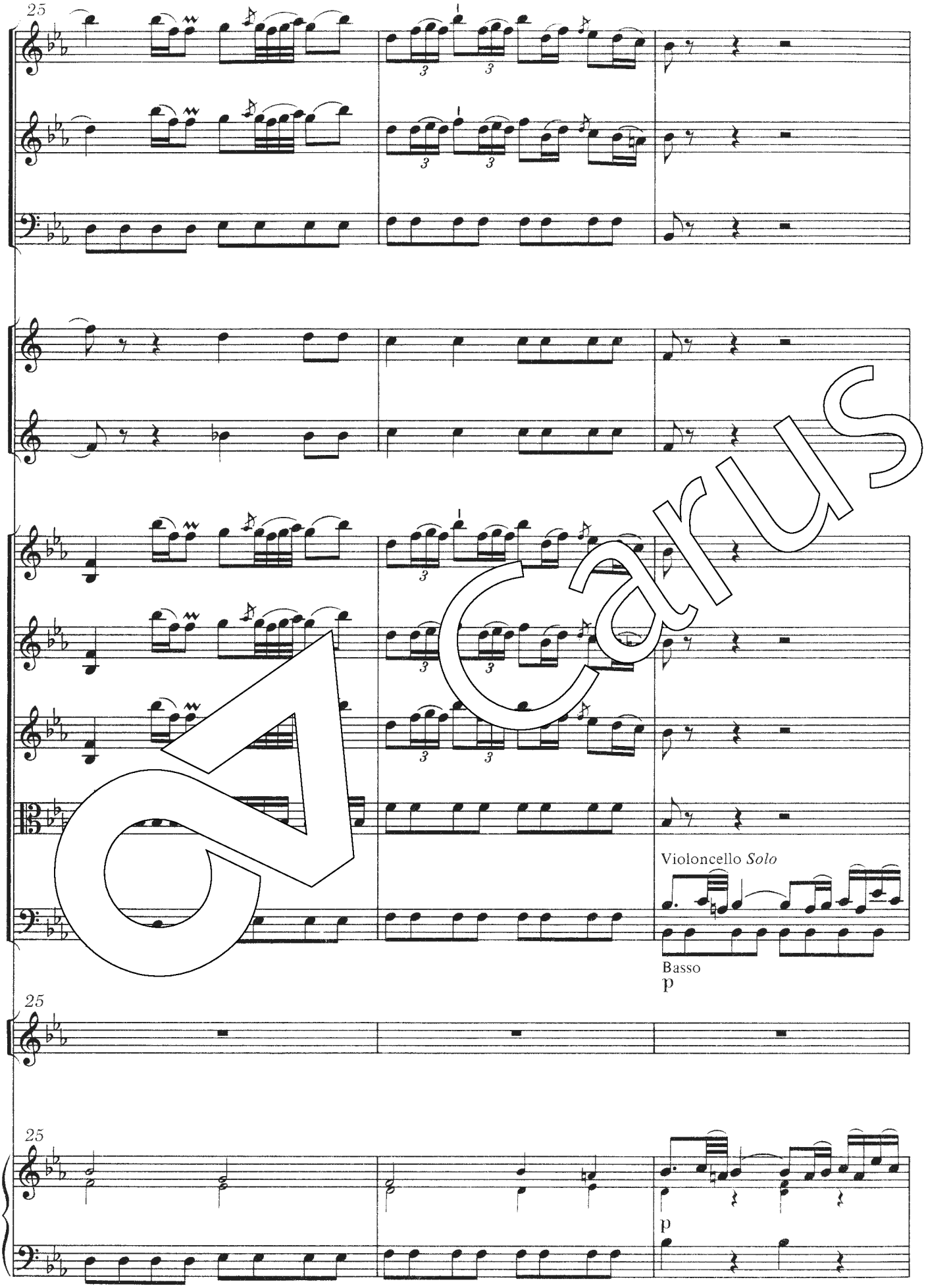
Carus



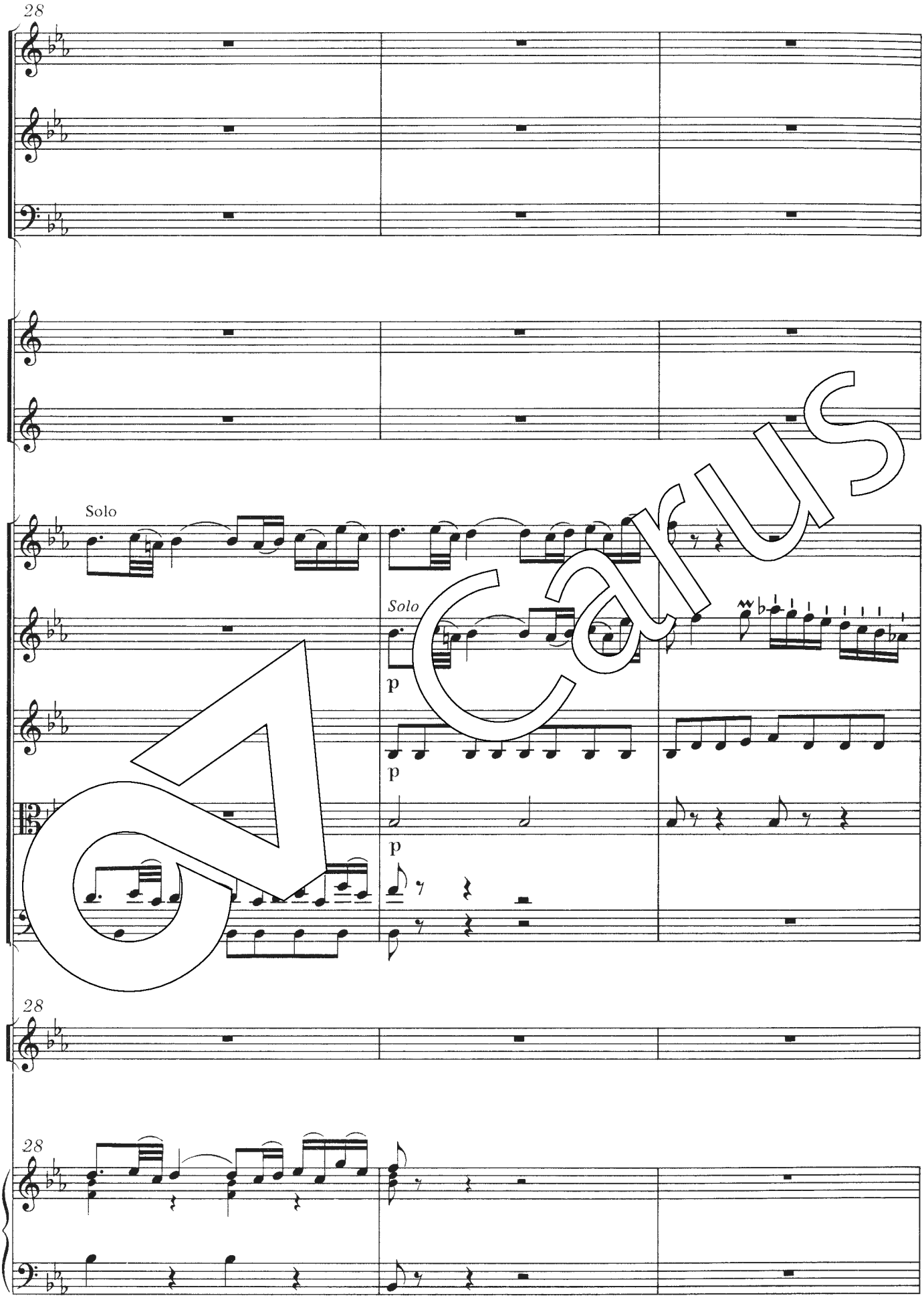
Carus



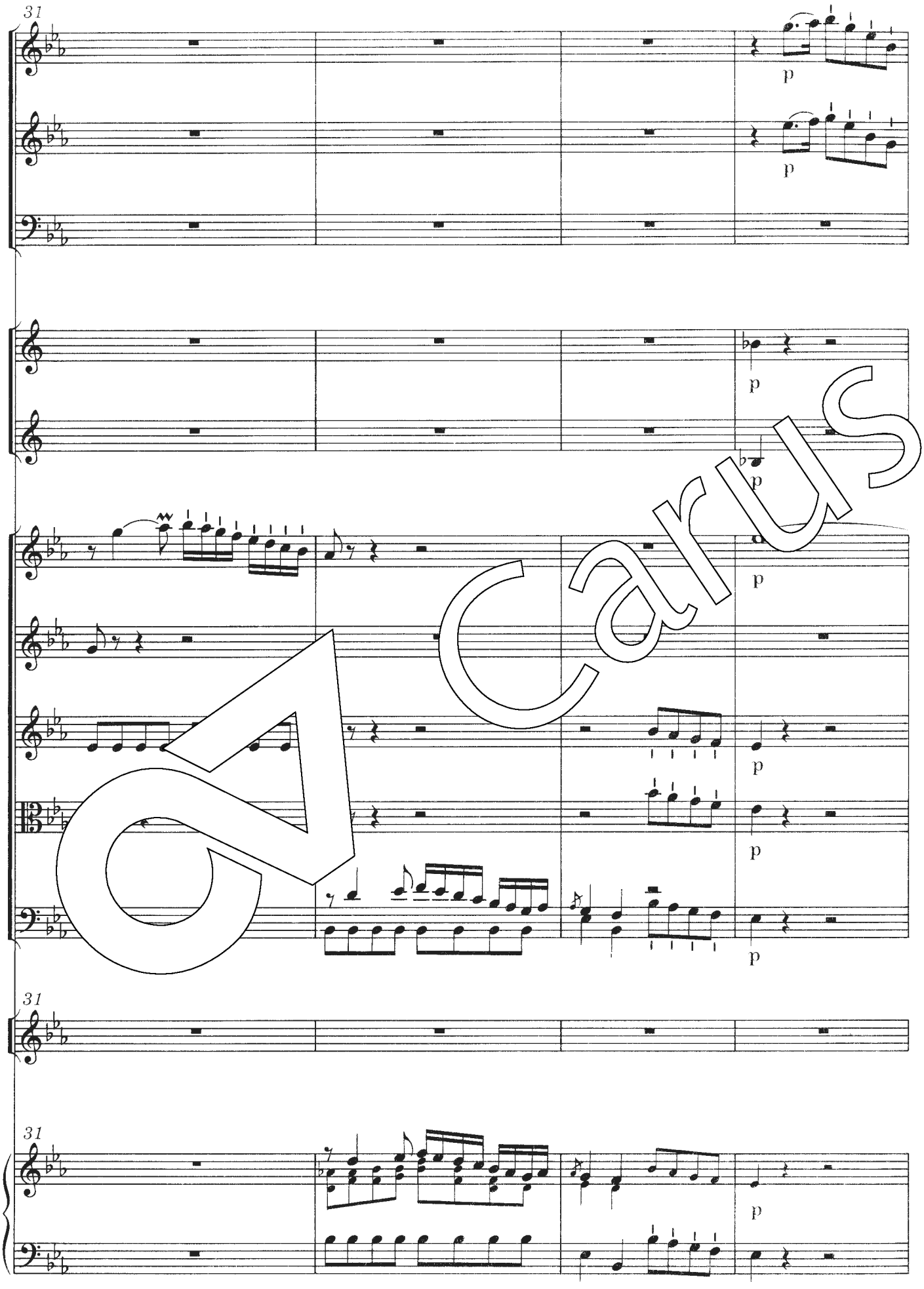
Carus



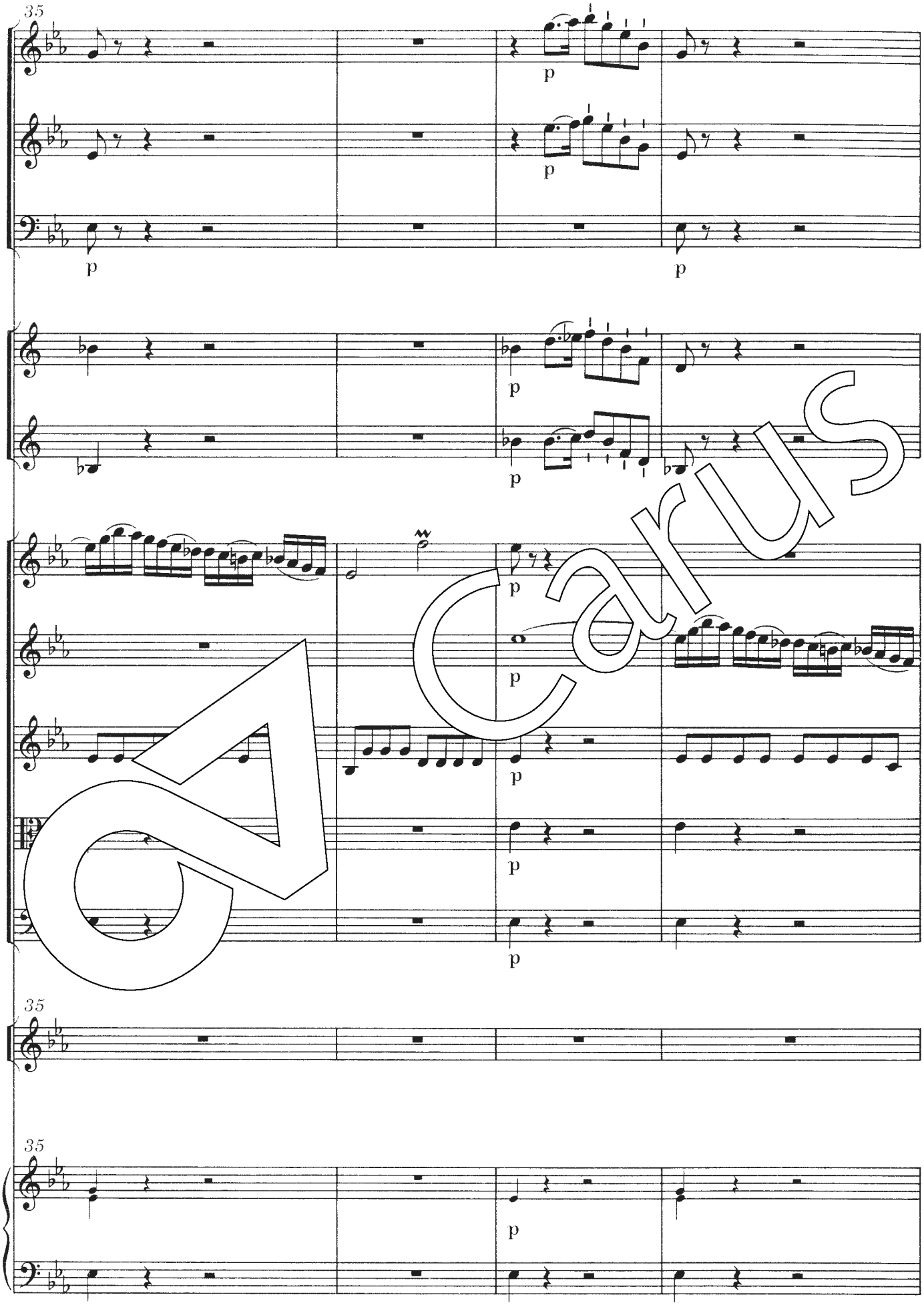
Carus



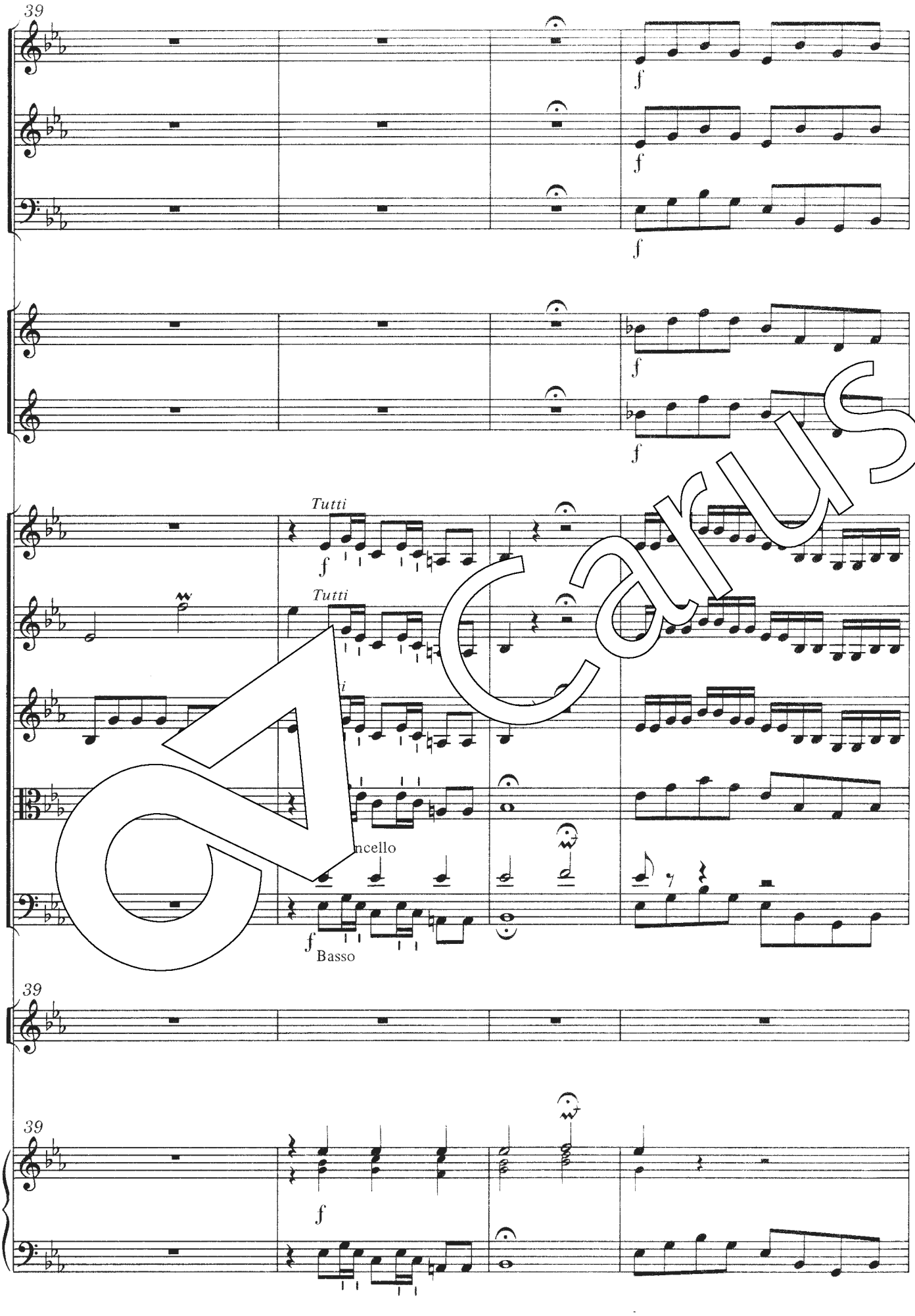
Carus



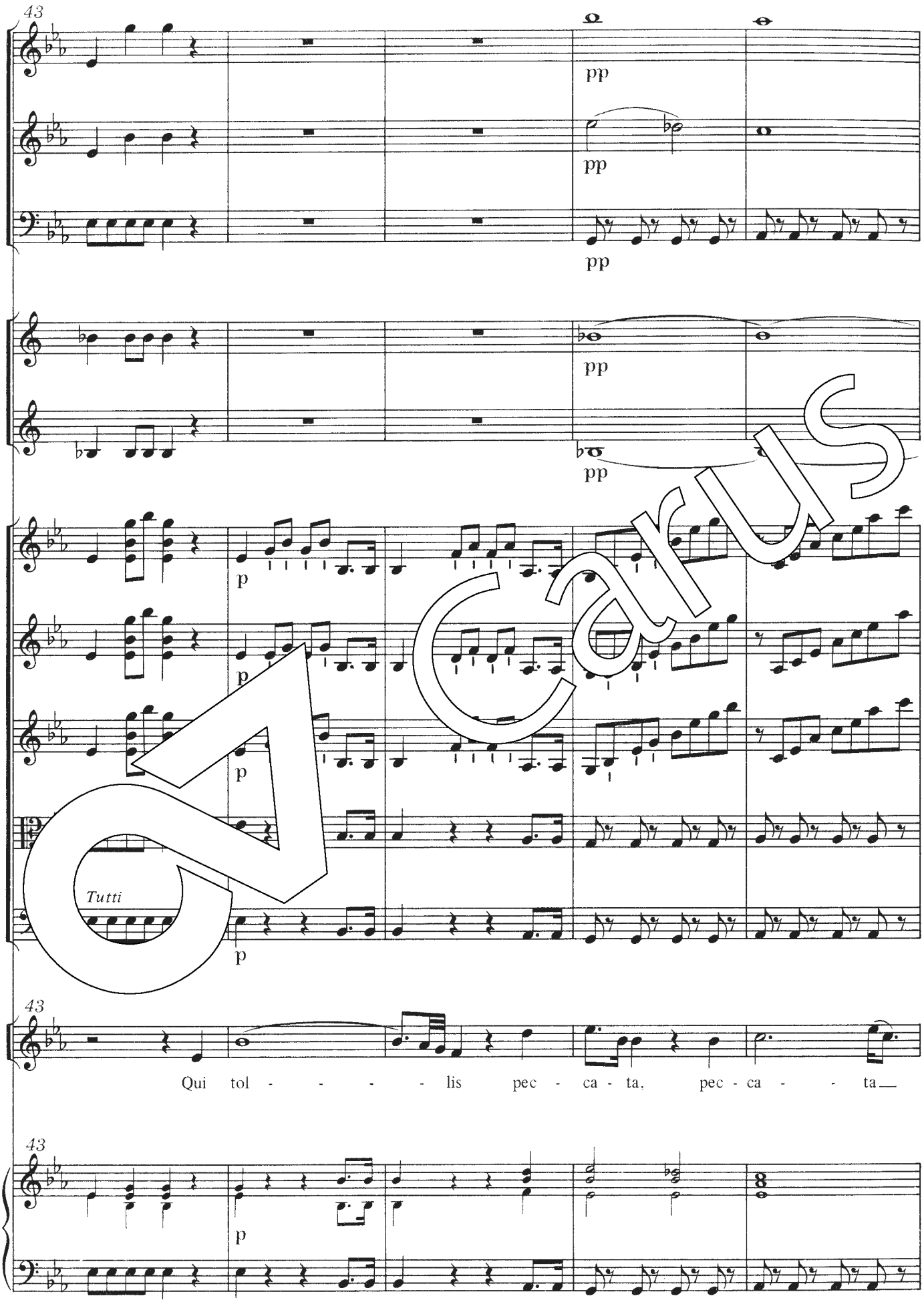
Carus



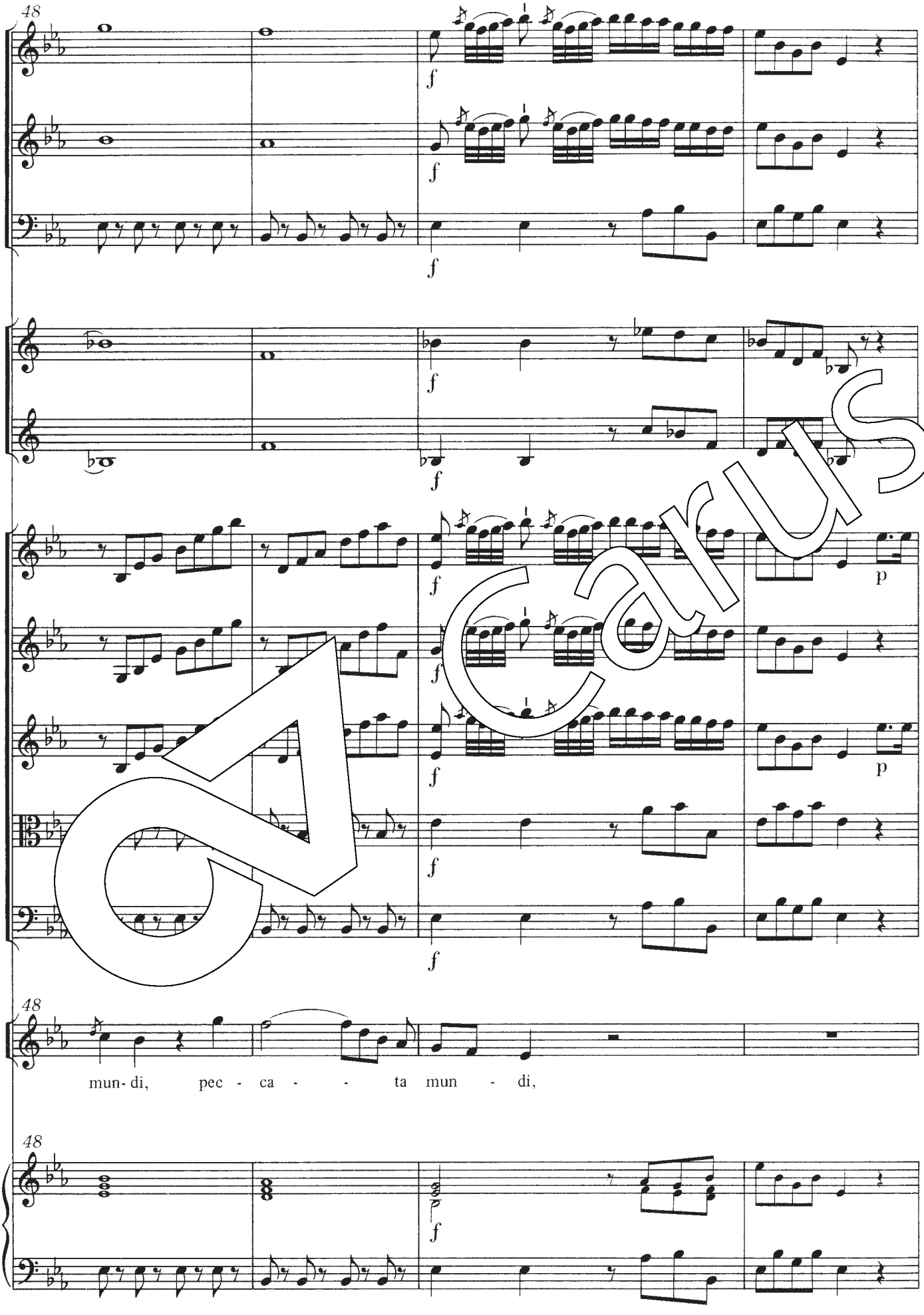
Carus



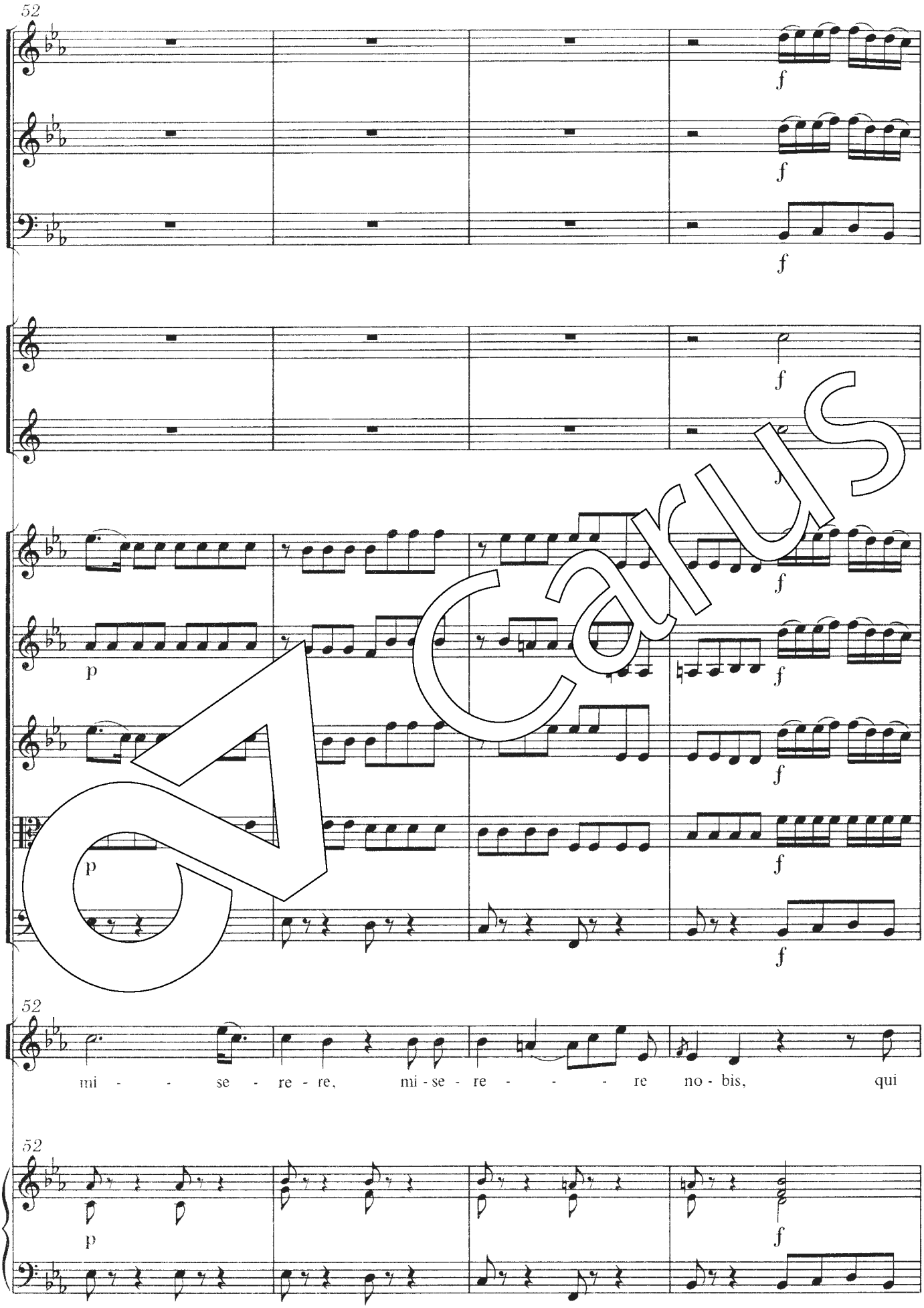
Carus



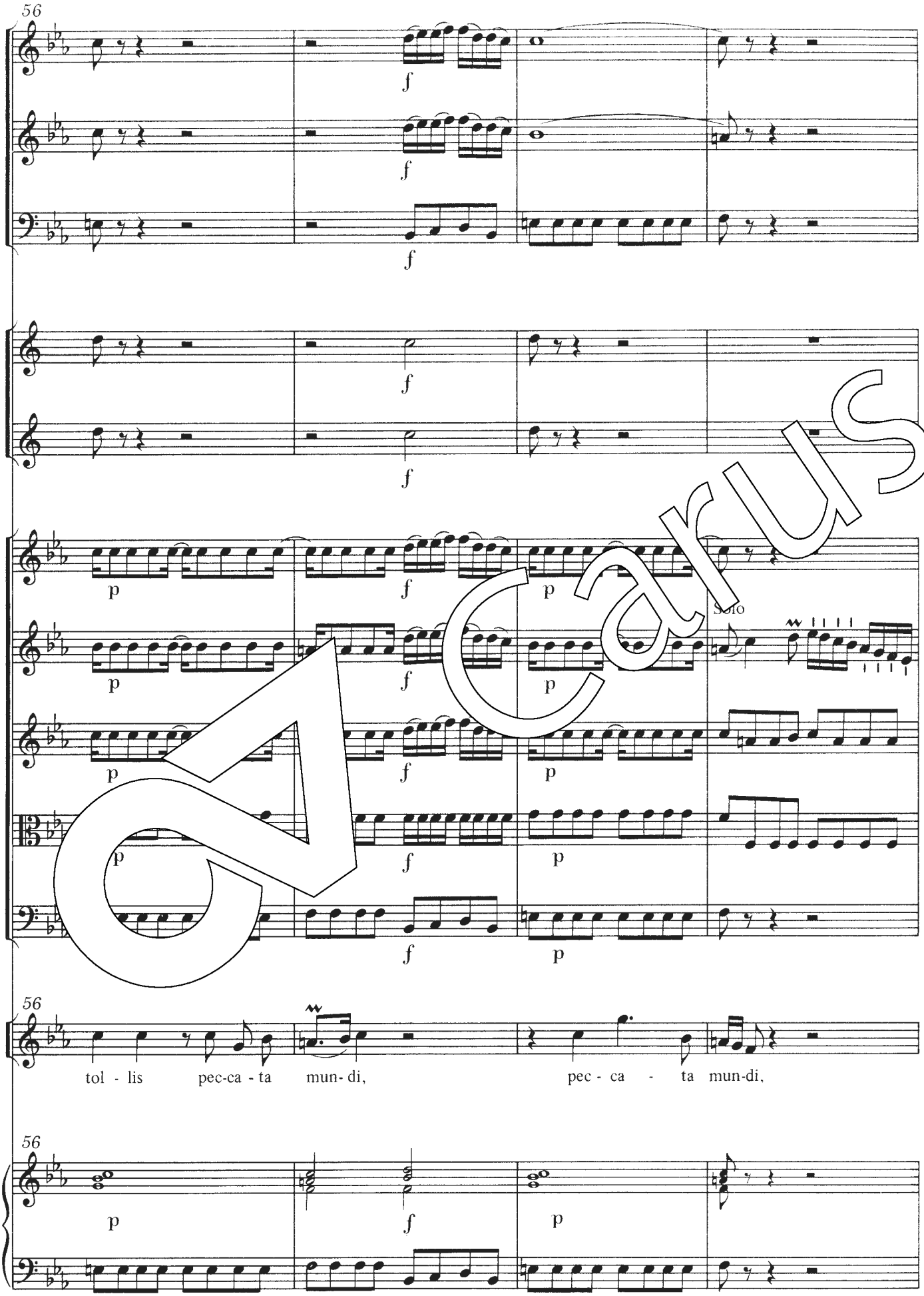
Carus



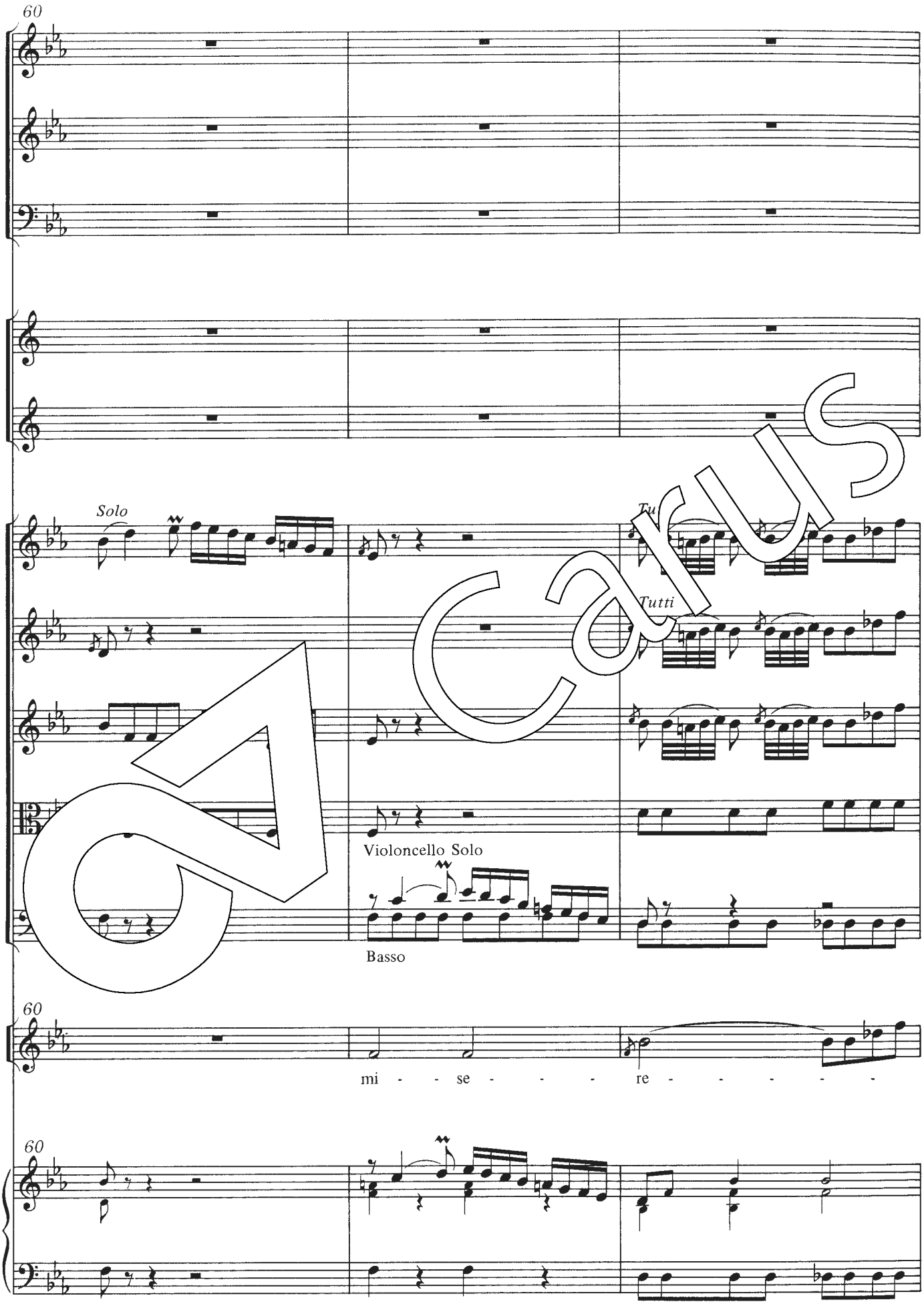
Carus



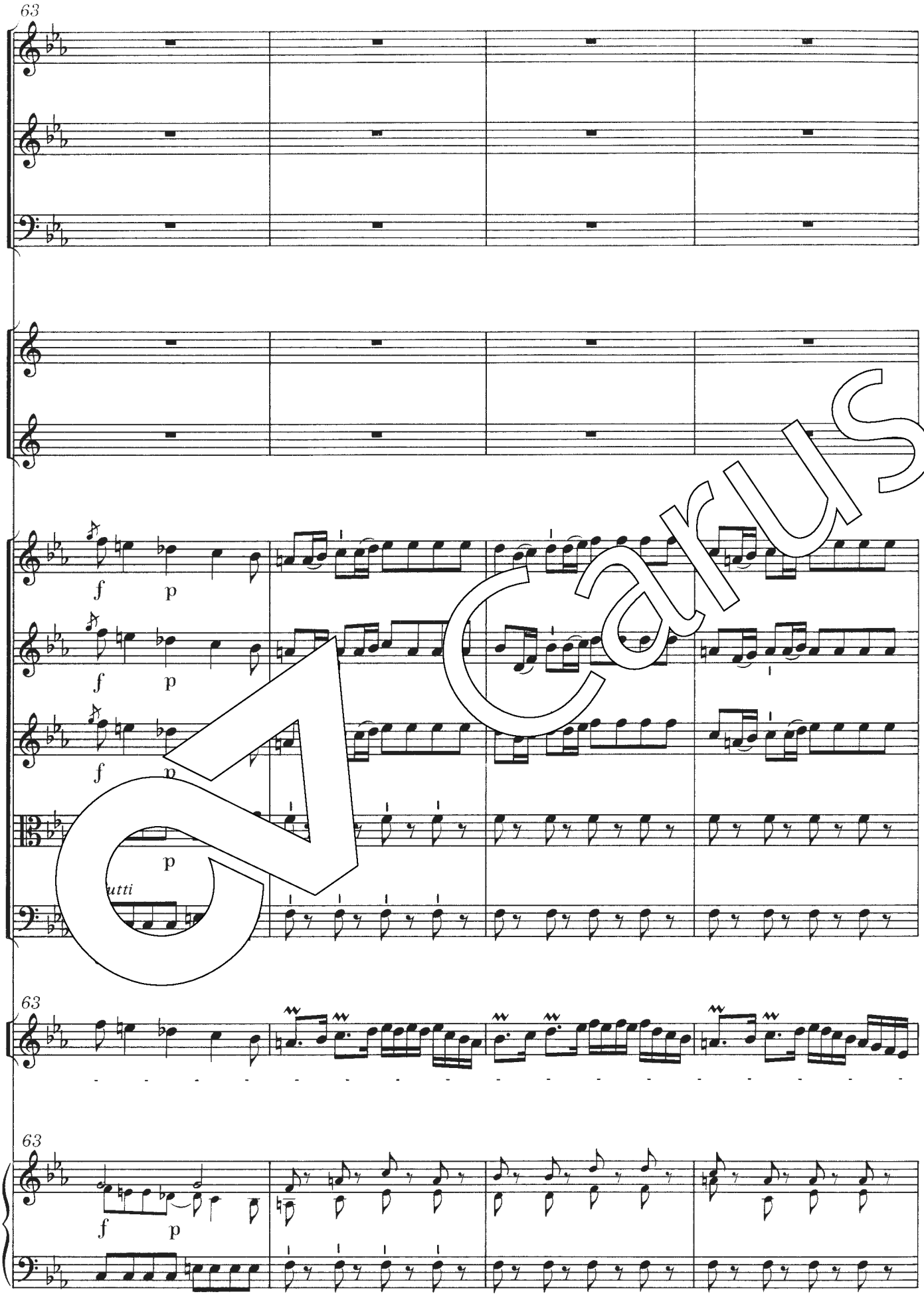
Carus



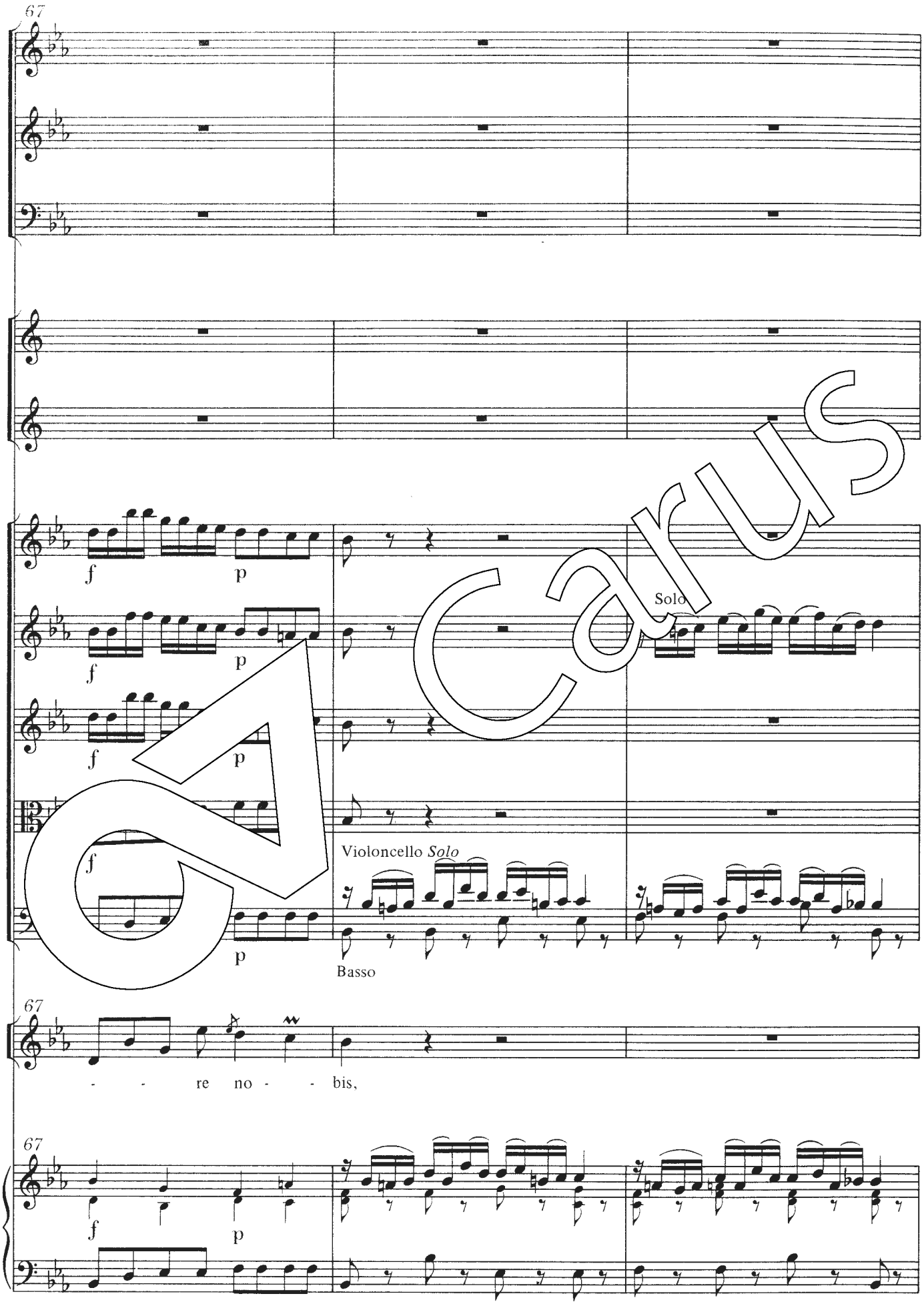
Carus



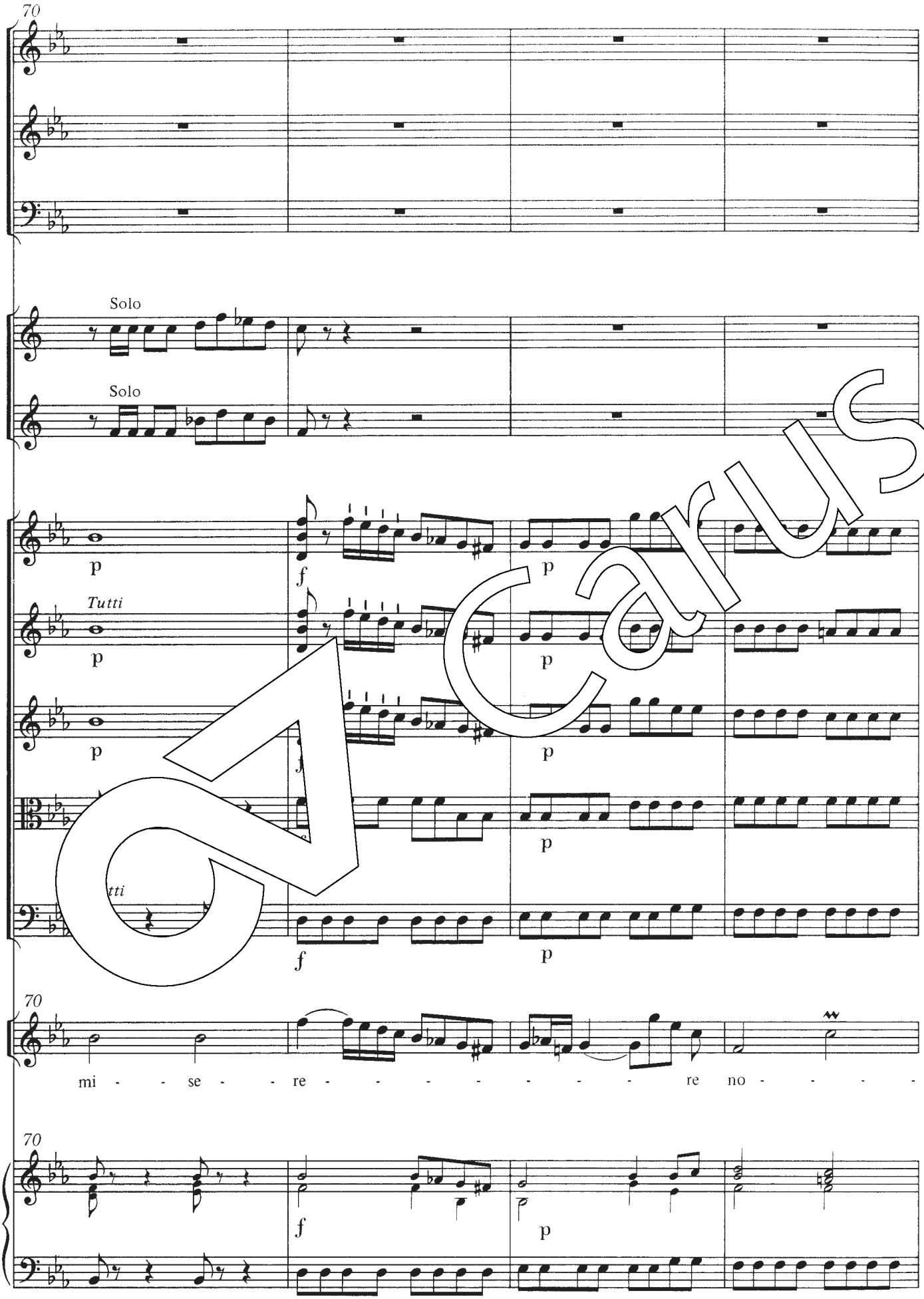
Carus



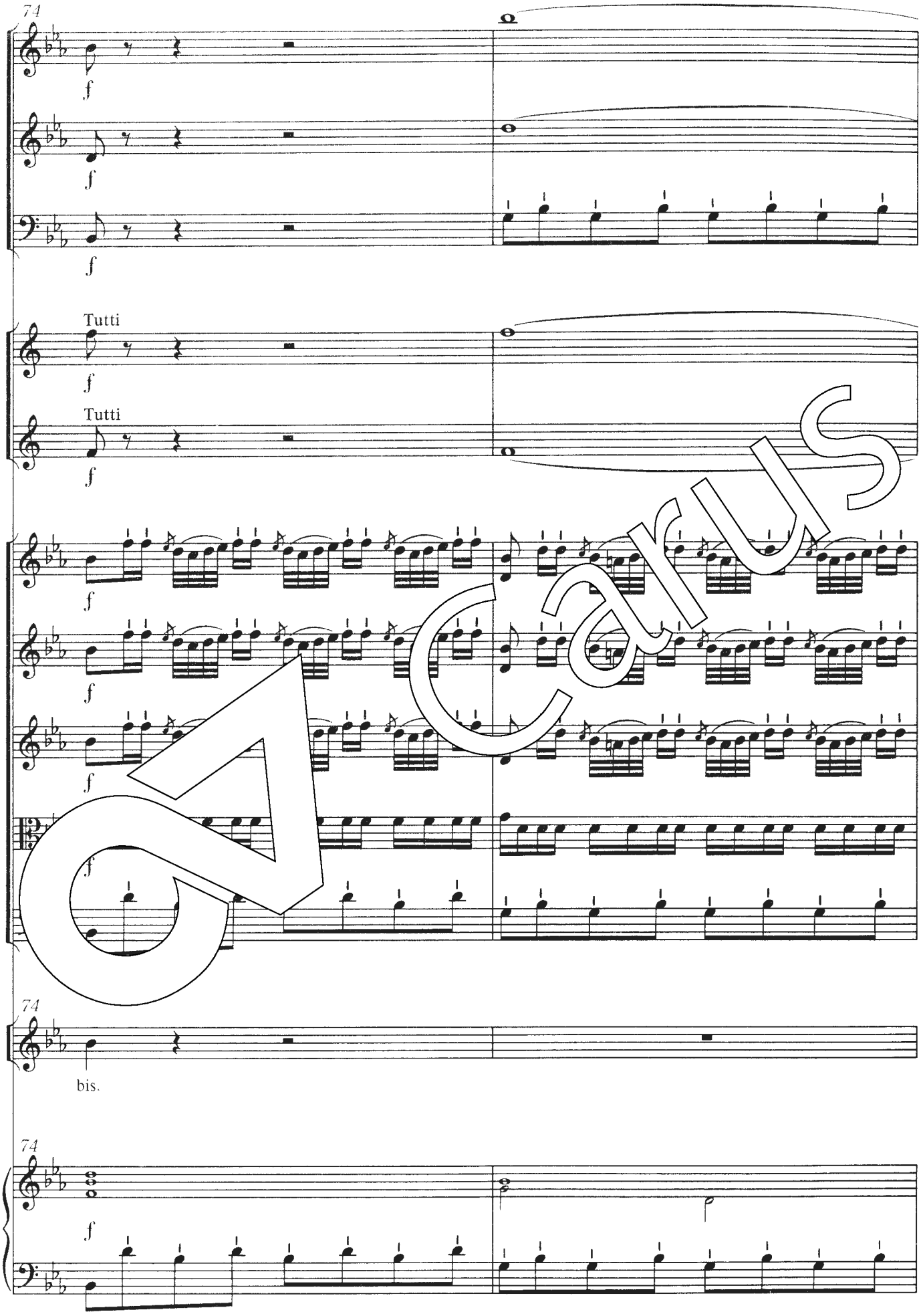
Carus



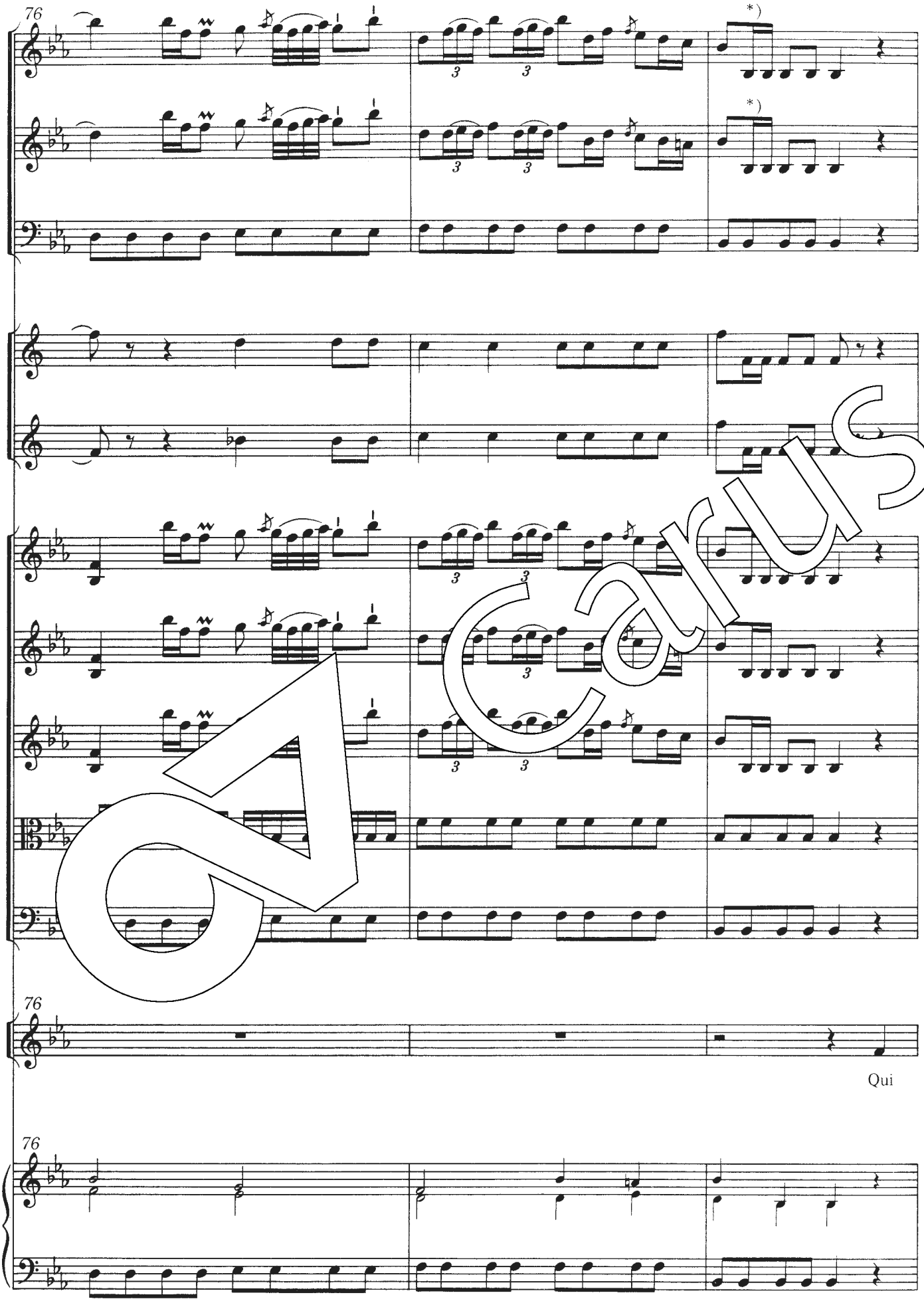
Carus



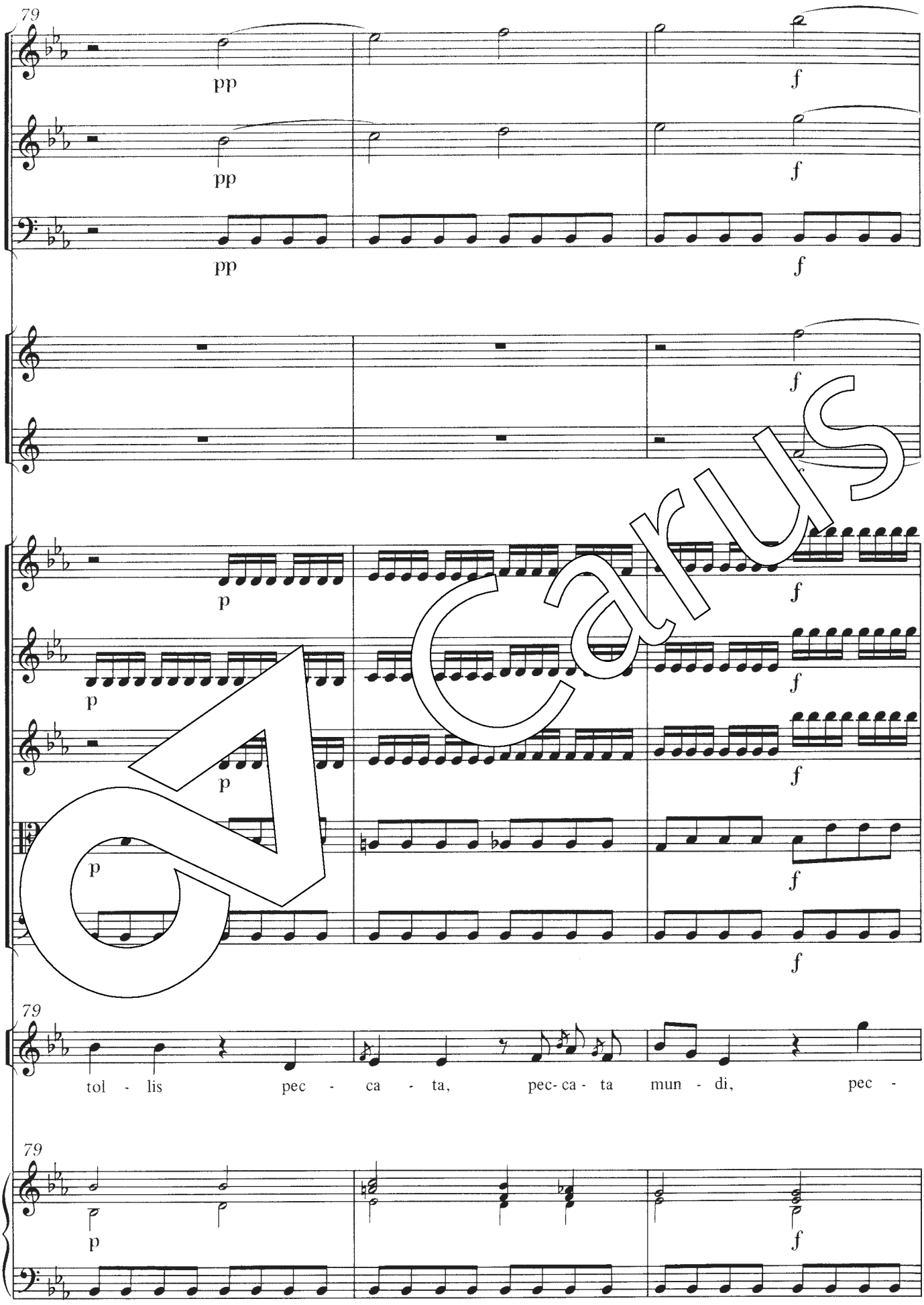
Carus



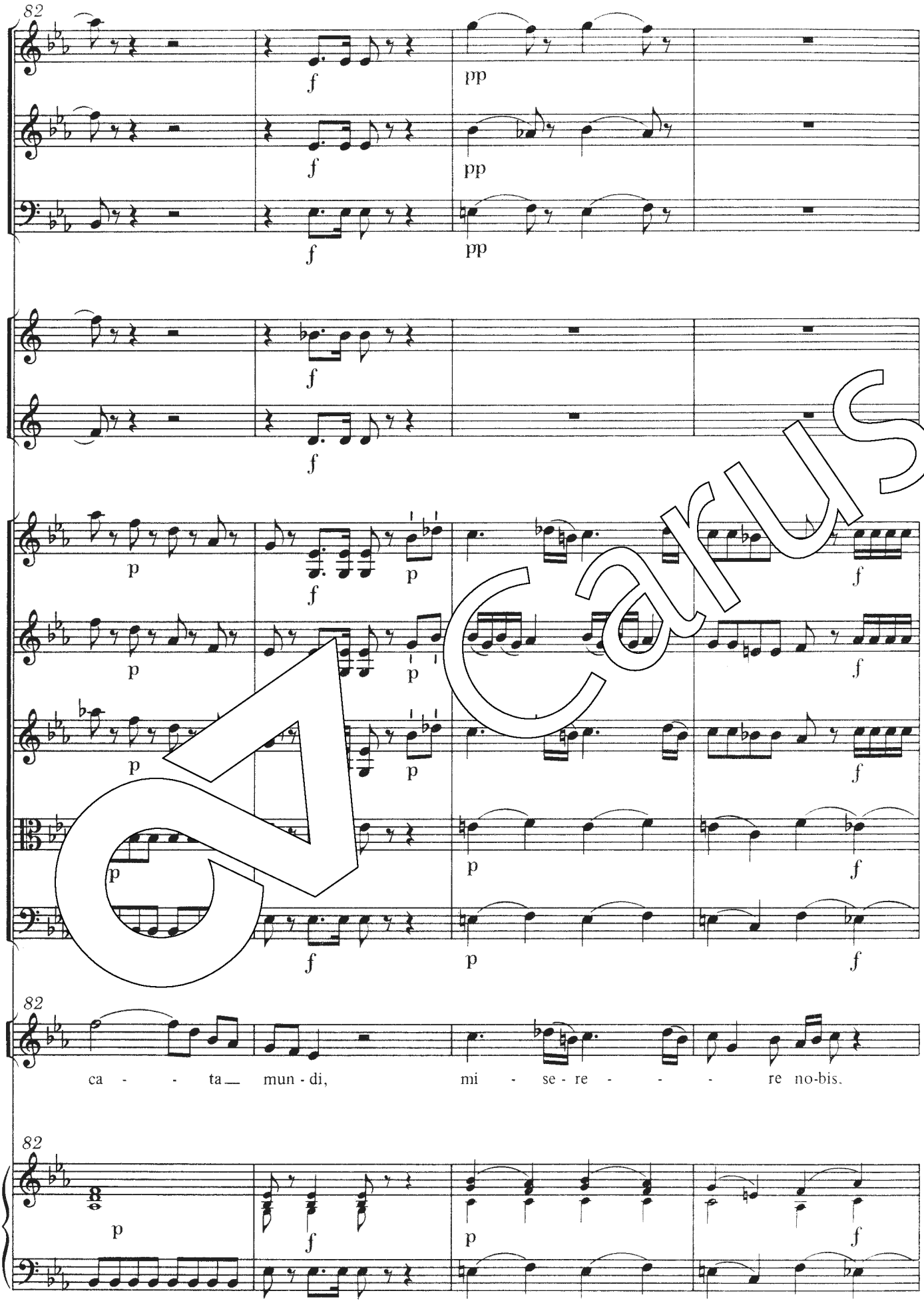
Carus



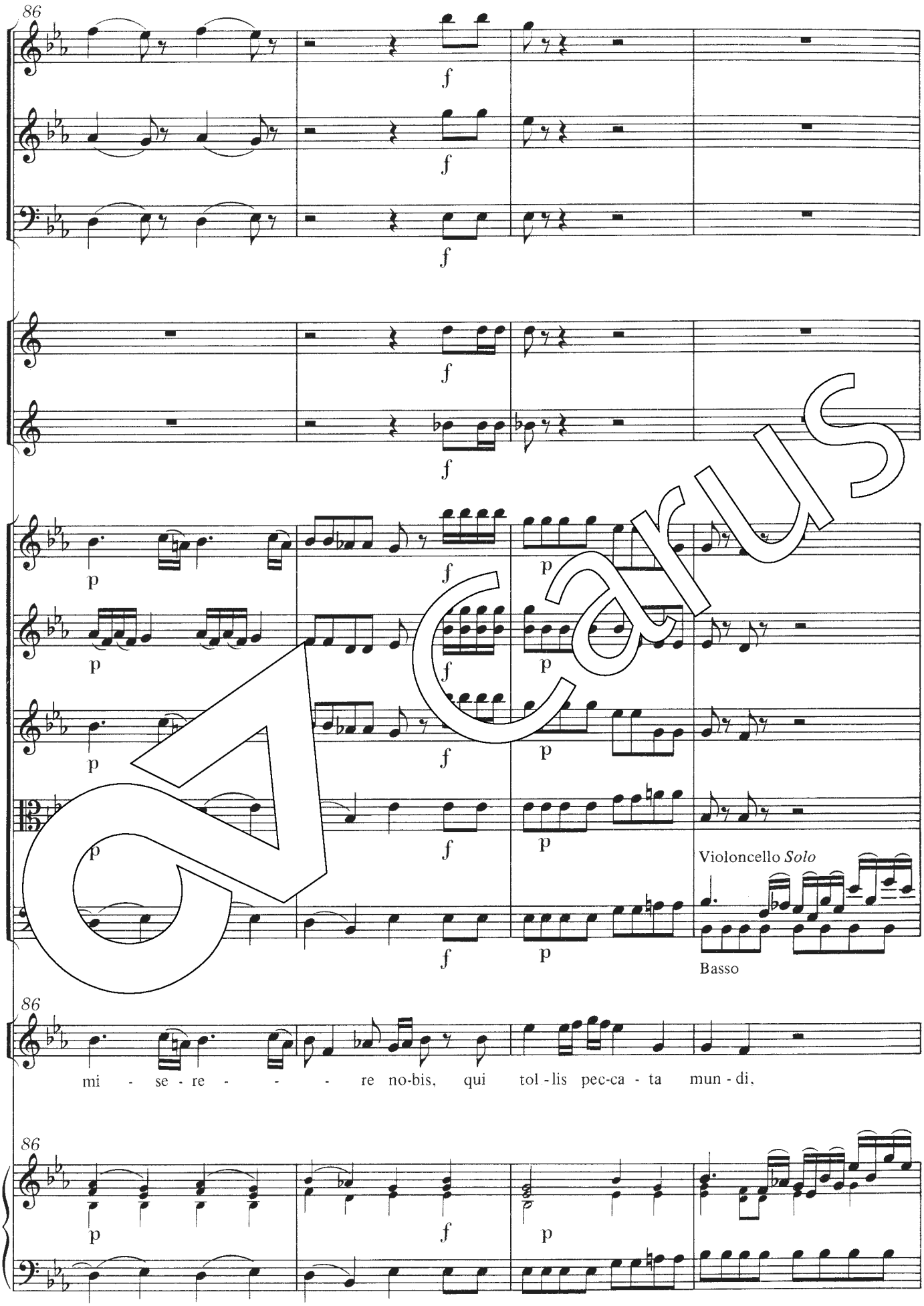
*) Werden deutsche Oboen verwendet, so entfallen diese Noten.
These notes will be omitted if German oboes are being used.


79
pp
pp
pp
f
f
f
f
p
p
p
p
f
f
f
f
79
tol - lis pec - ca - ta, pec- ca - ta mun - di, pec -
79
p
f

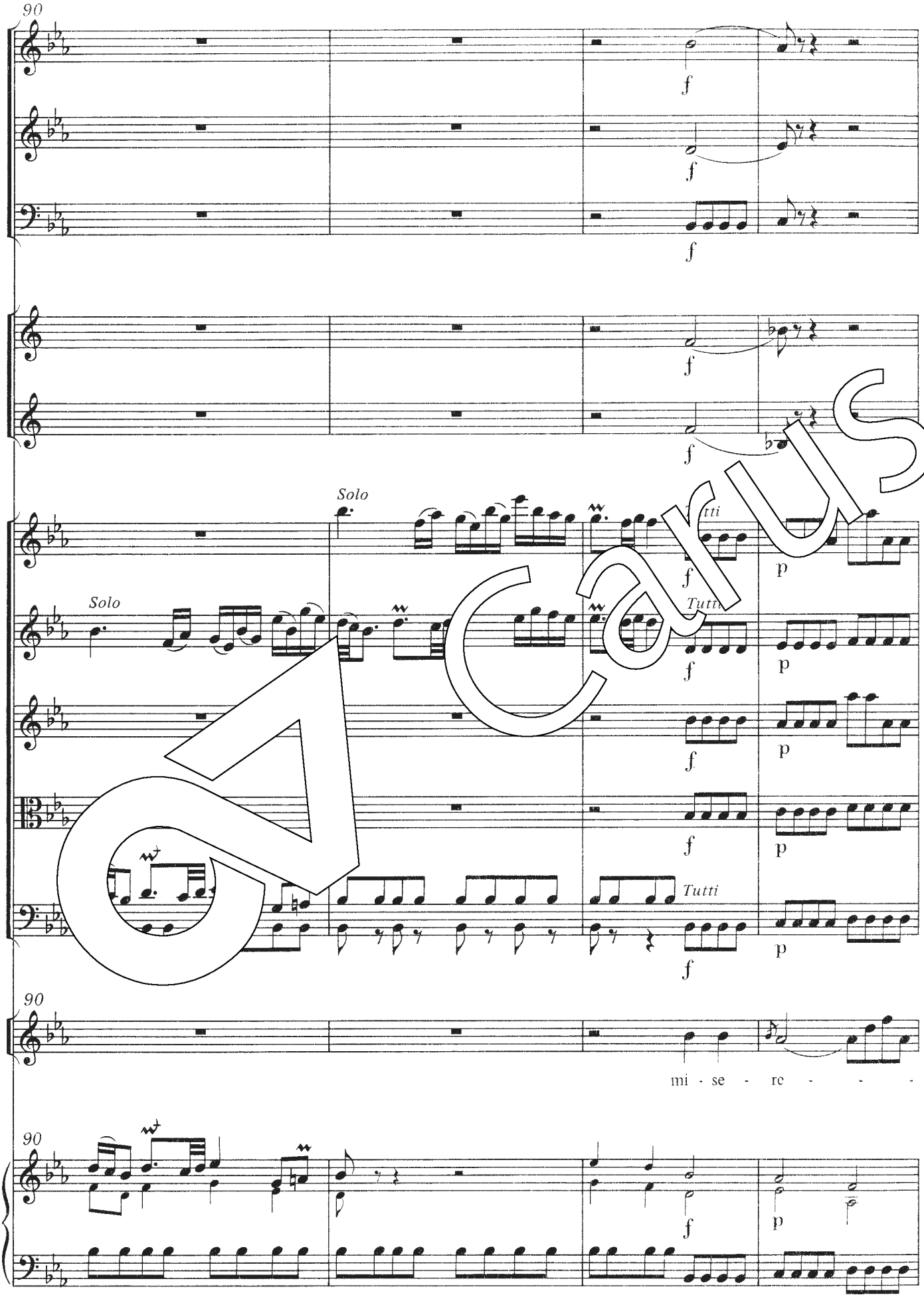
Carus



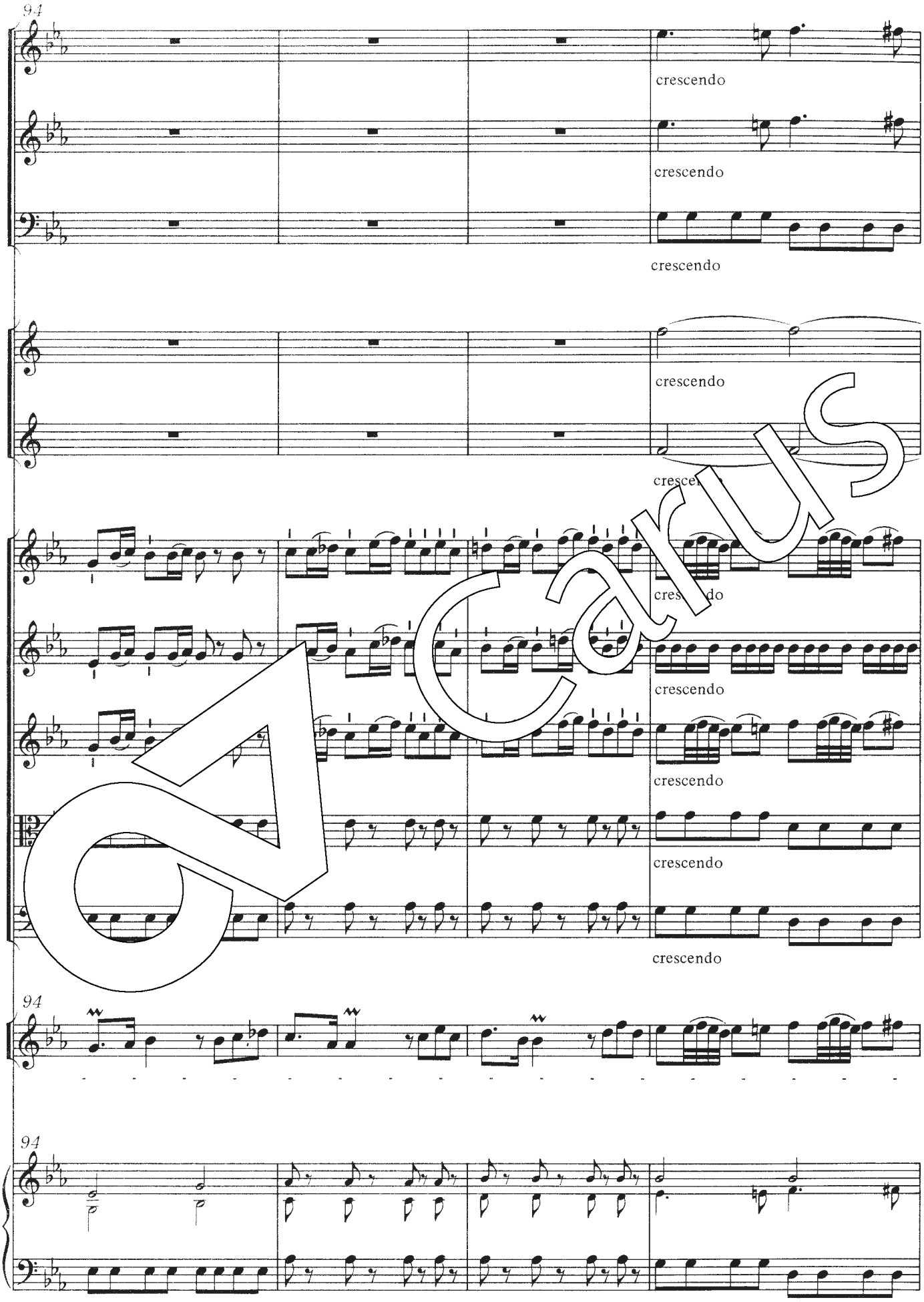
Carus


86
f
p
Violoncello *Solo*
Basso
mi - se - re - - - re no-bis, qui tol - lis pec-ca - ta mun - di,

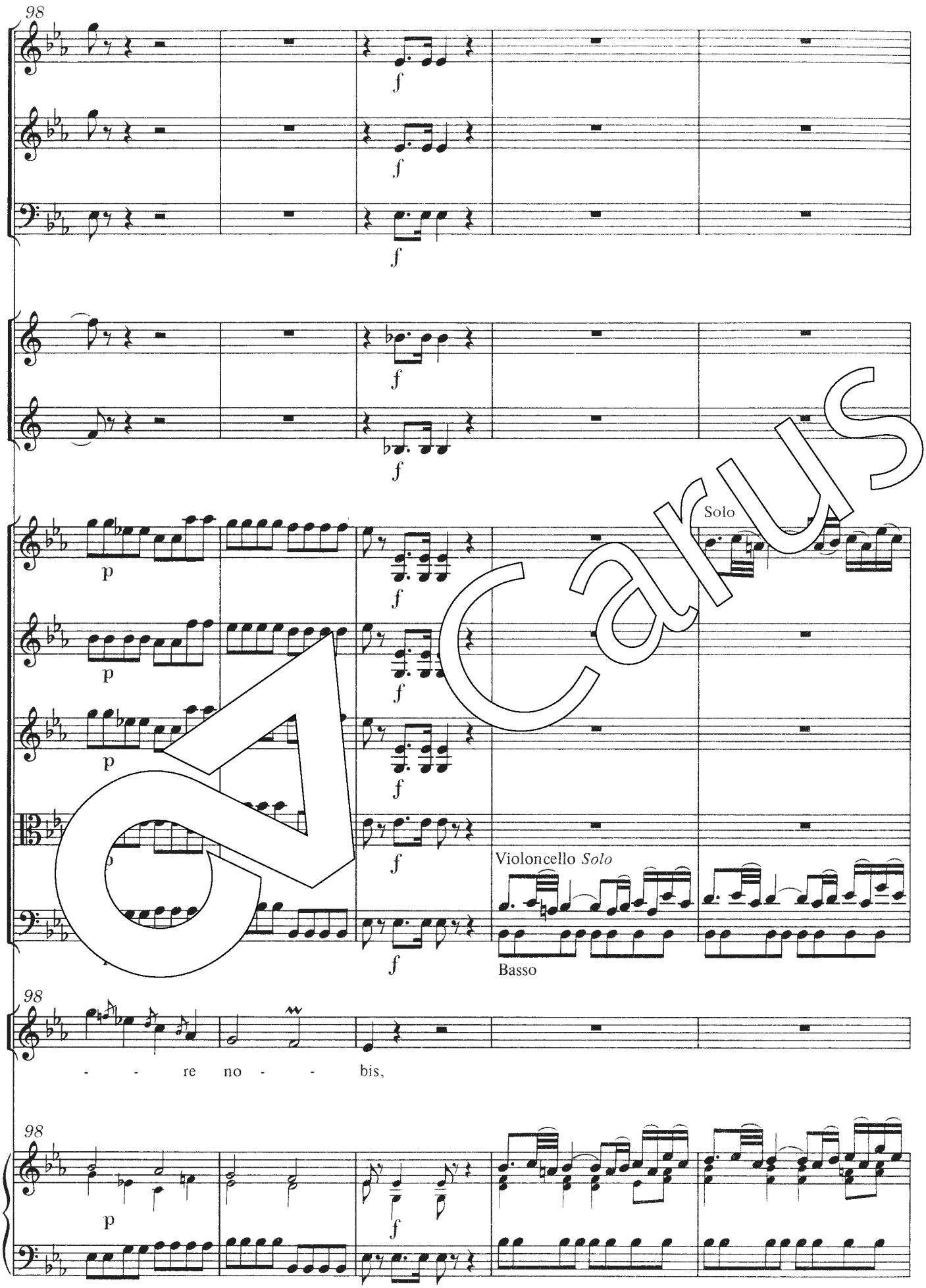
Carus



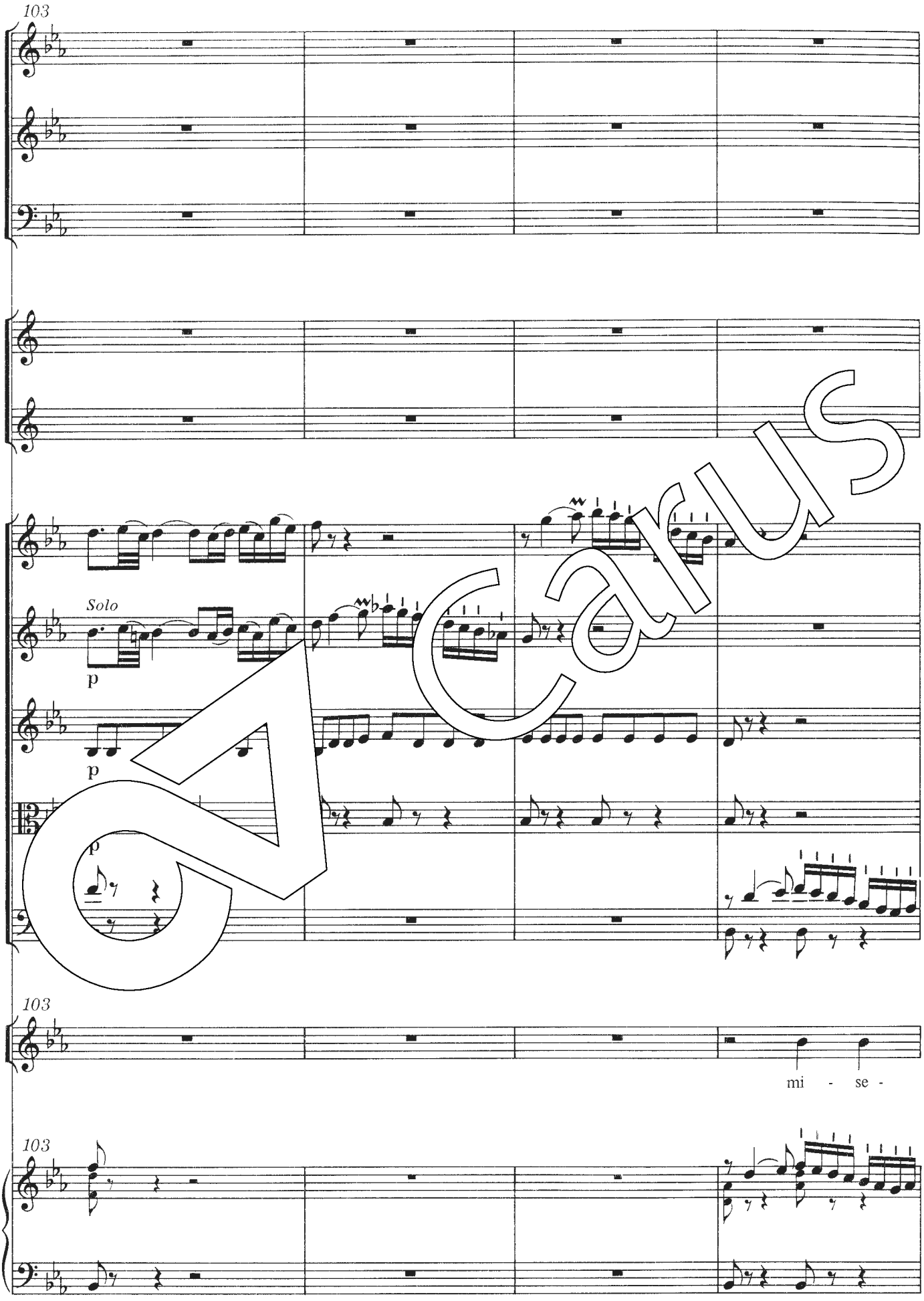
Carus


94
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
94
94

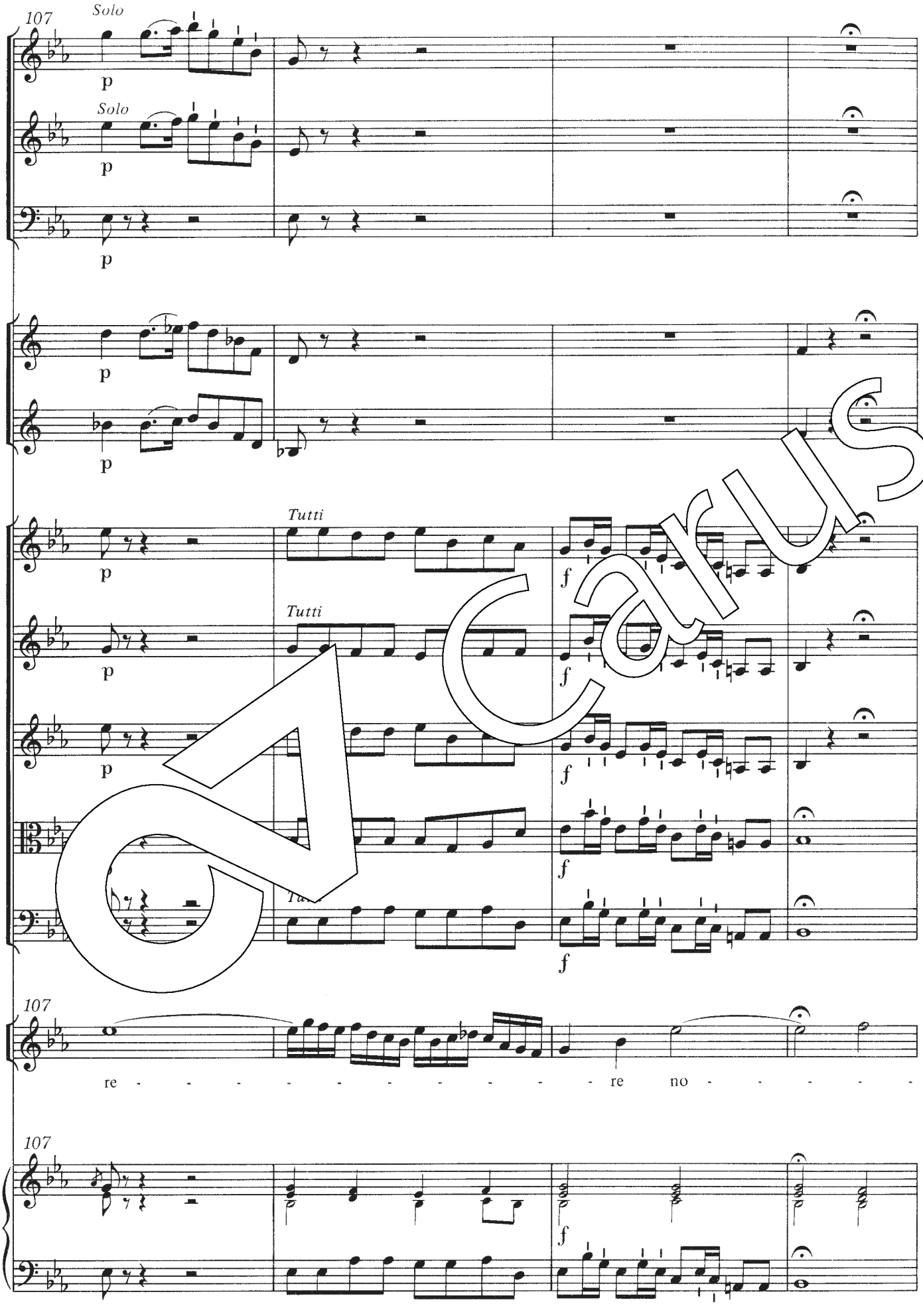
Carus



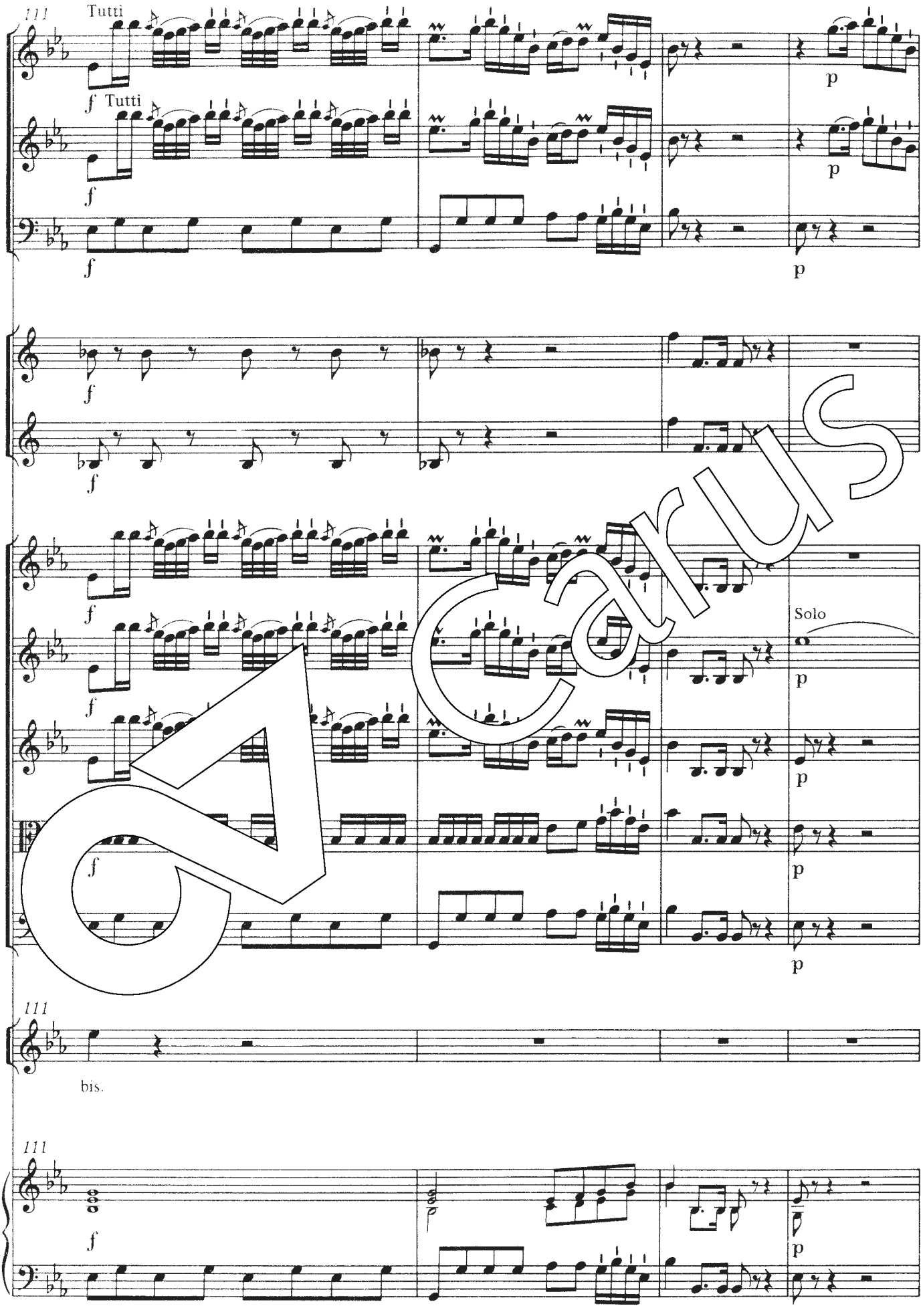
Carus



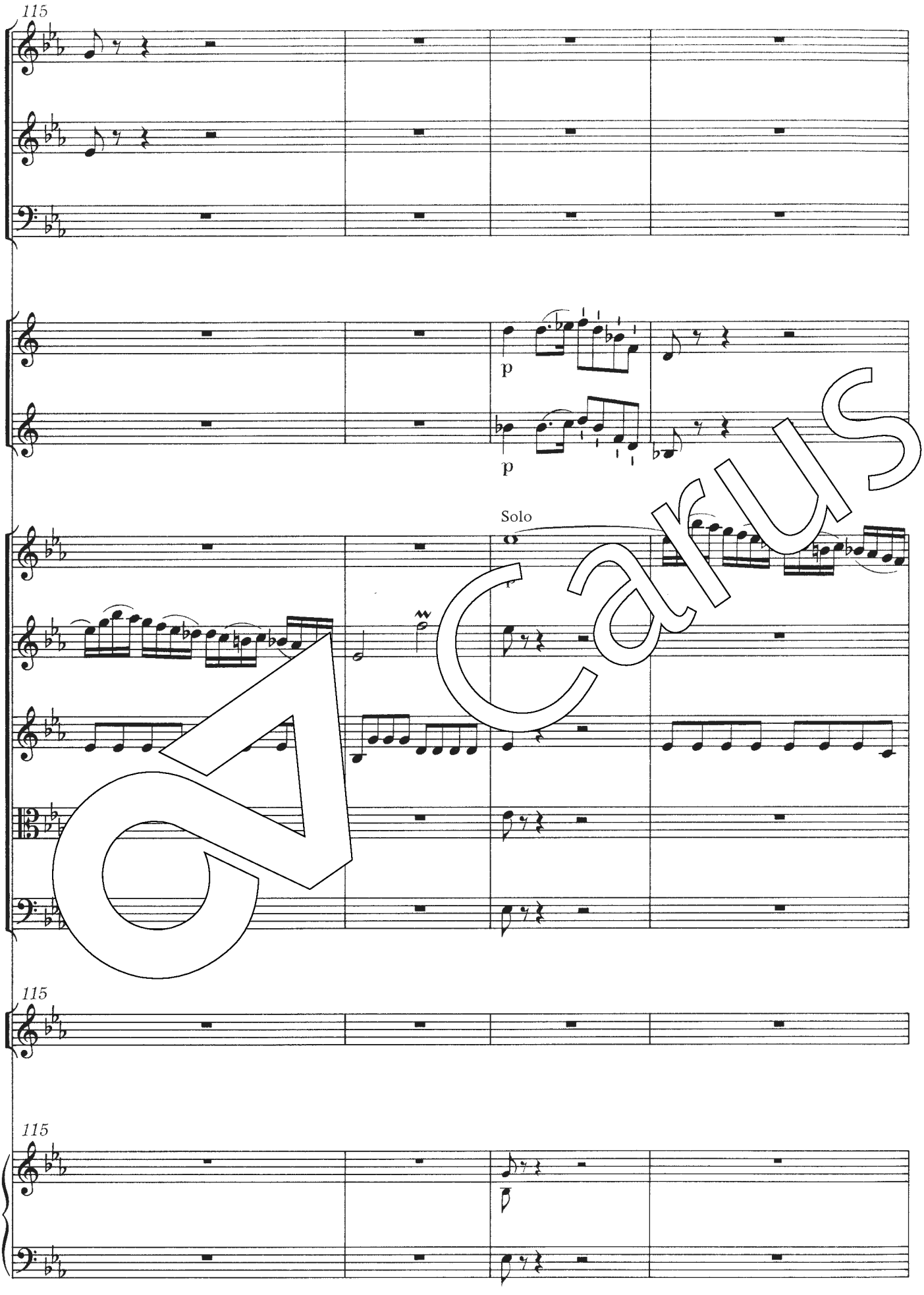
Carus



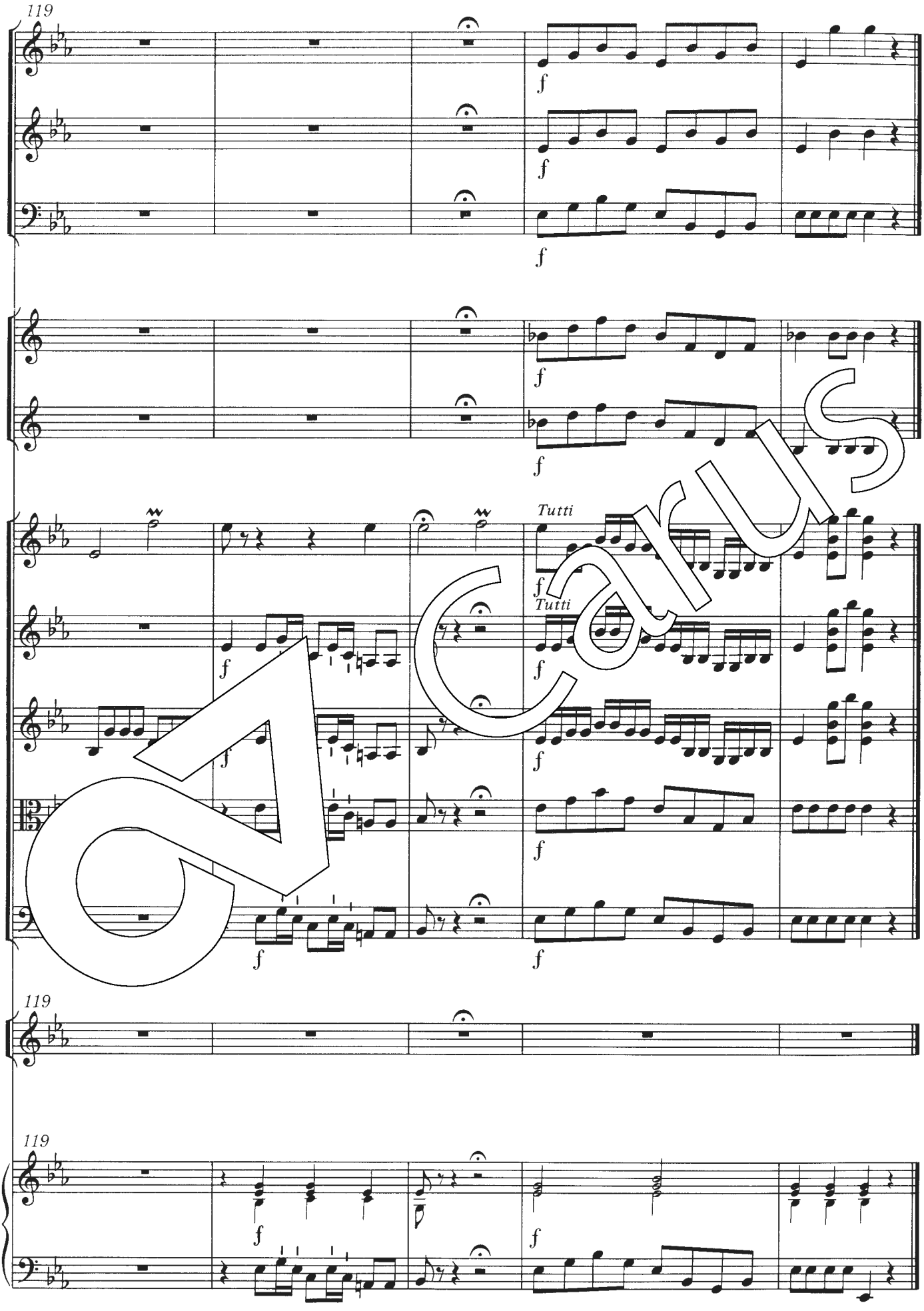
Carus



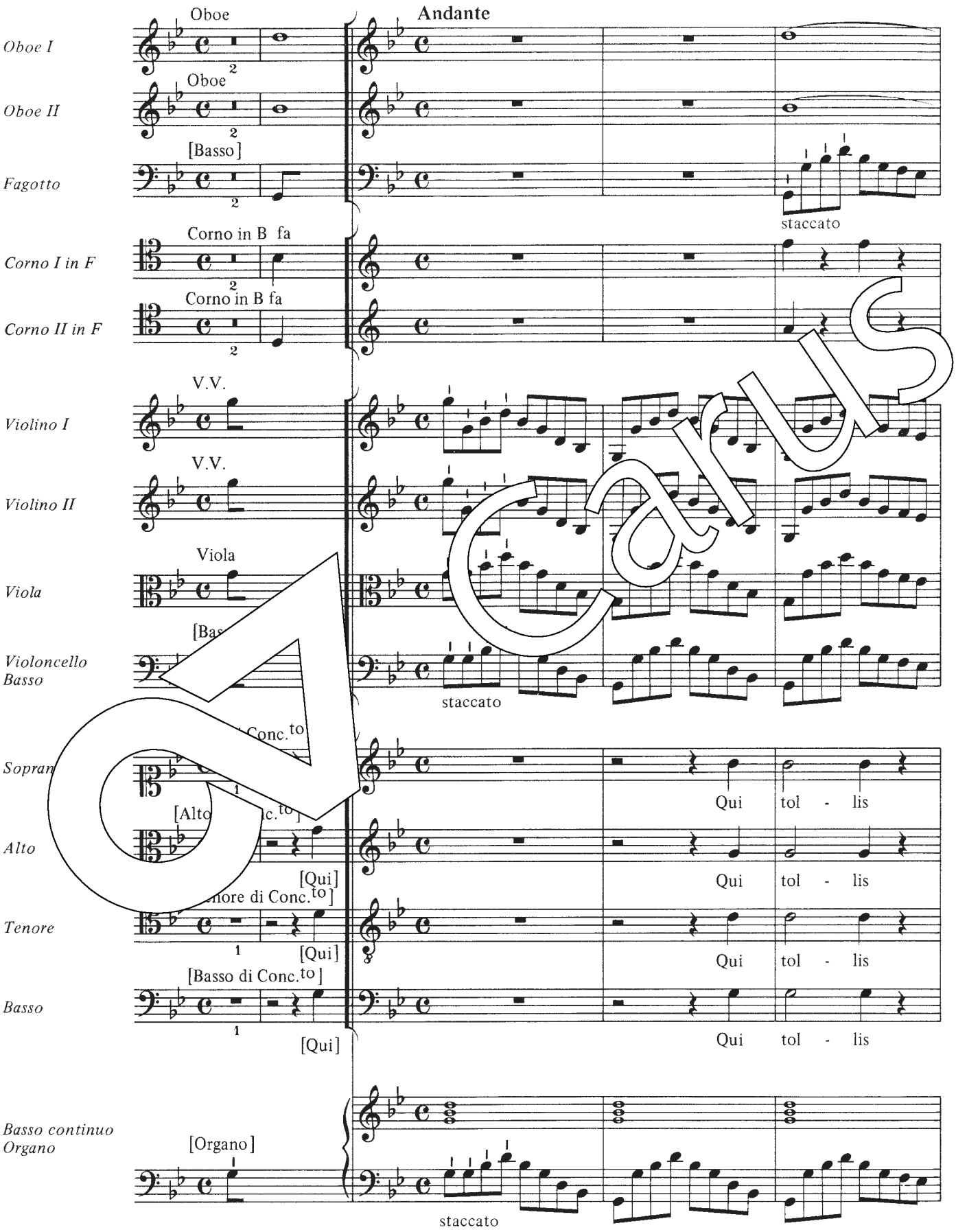
Carus



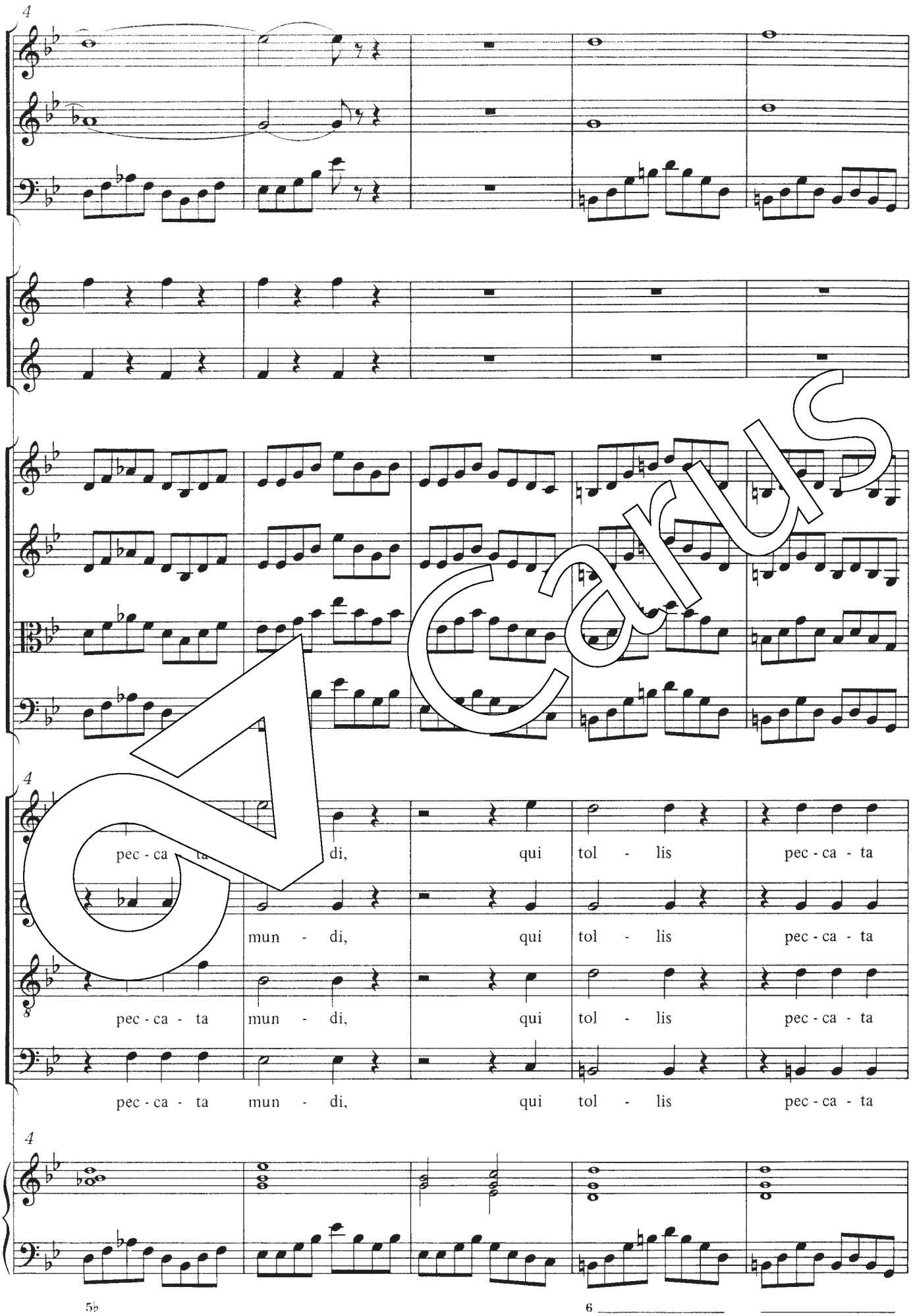
Carus



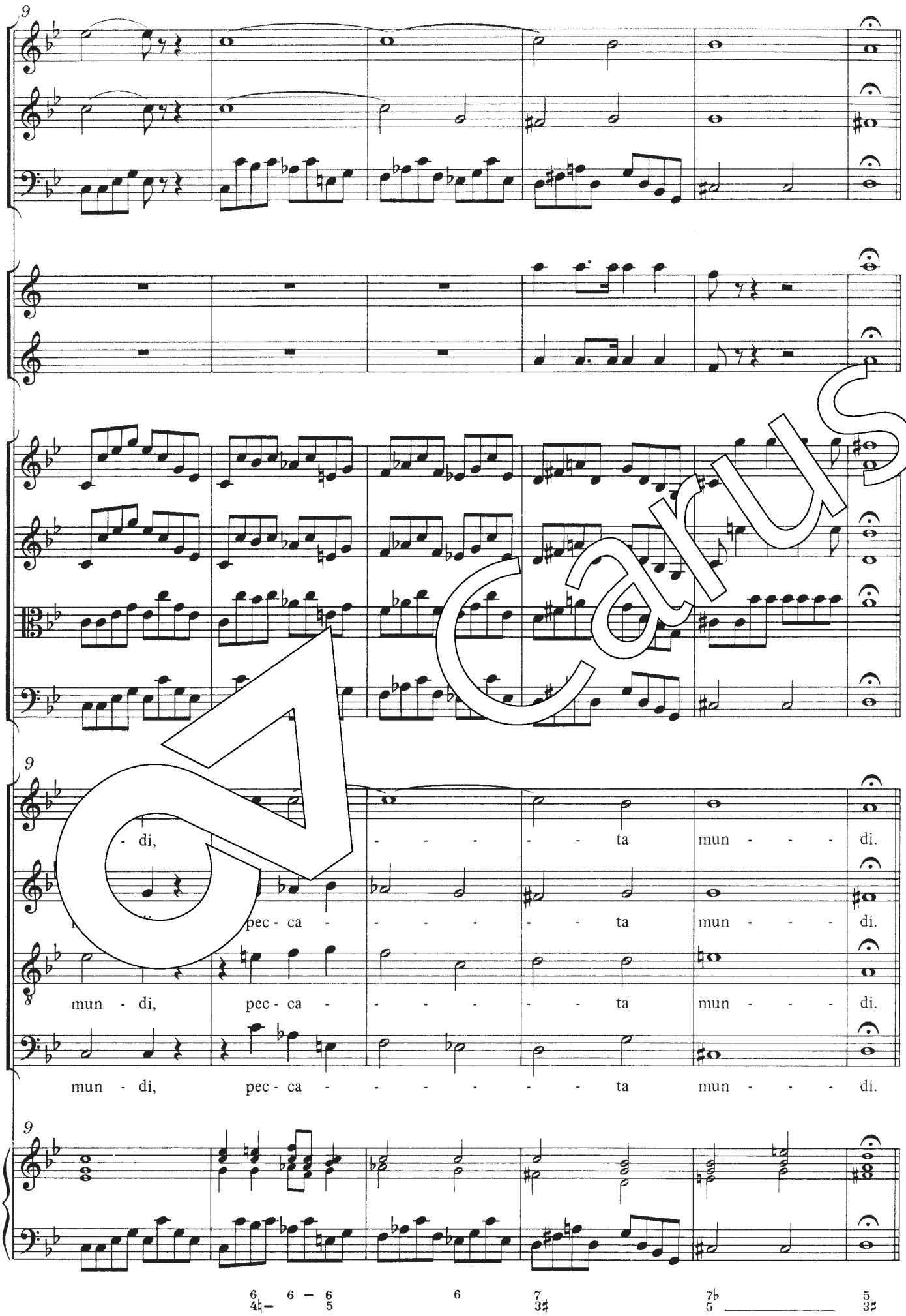
Carus


Andante
Oboe I
Oboe II
Fagotto
Corno I in F
Corno II in F
Violino I
Violino II
Viola
Violoncello
Basso
Sopran
Alto
Tenore
Basso
Basso continuo
Organo
Oboe
Oboe
[Basso]
Corno in B fa
Corno in B fa
V.V.
V.V.
Viola
staccato
staccato
staccato
Qui tol - lis
Qui tol - lis
Qui tol - lis
Qui tol - lis
[Qui]
[Qui]
[Qui]
[Organo]

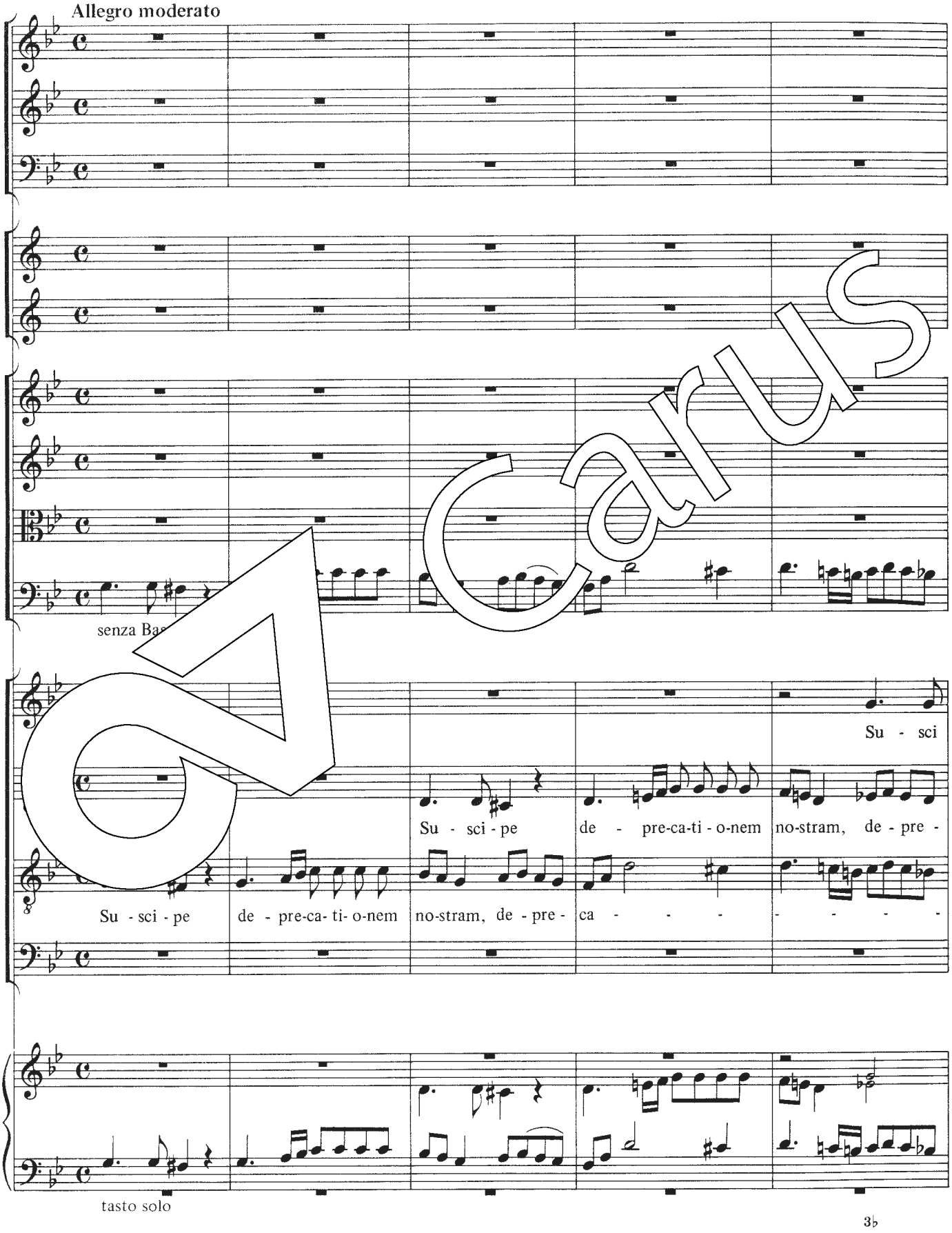
Carus


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

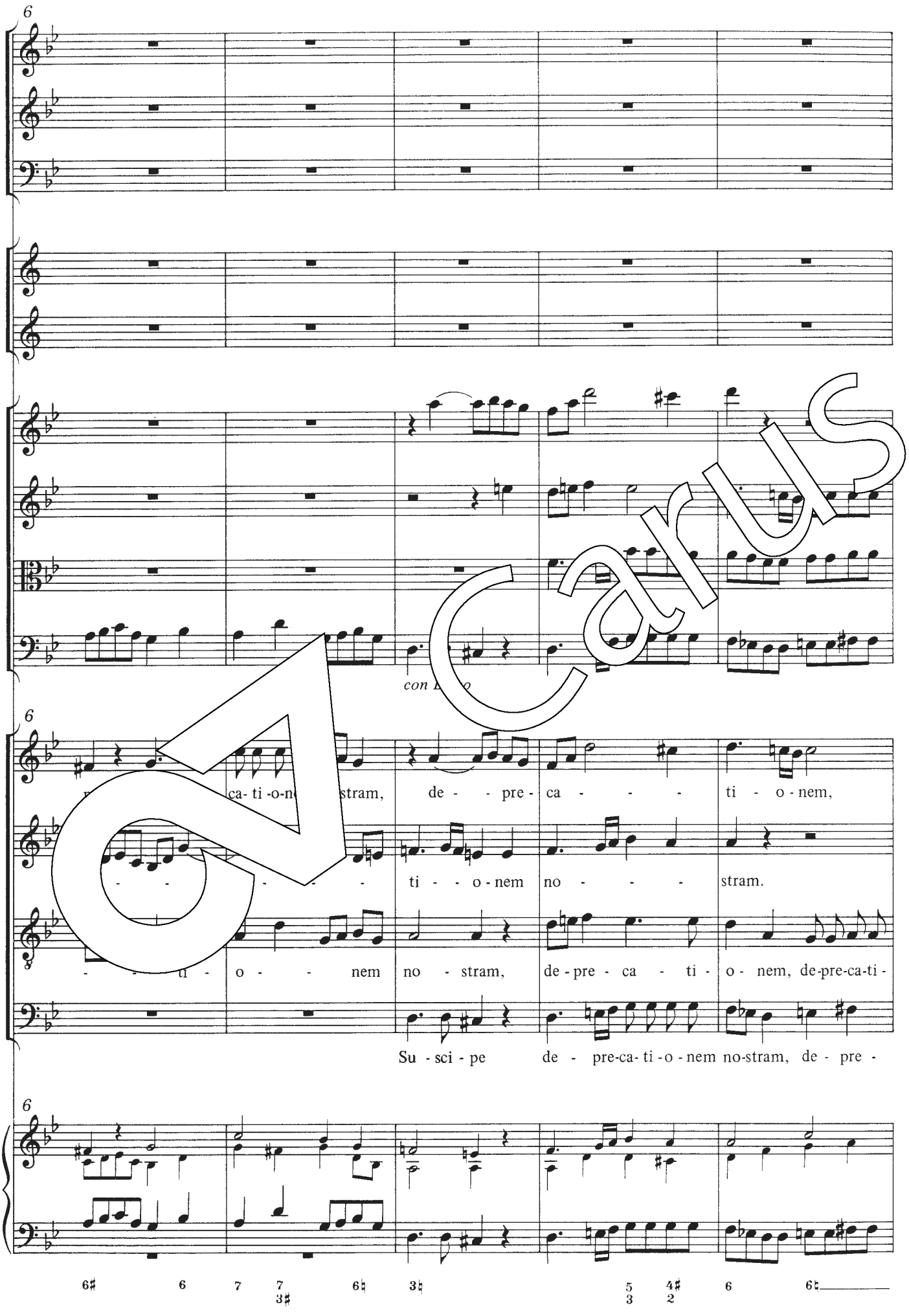
Carus


9
9
- di, - - - - - ta mun - - - - di.
pec - ca - - - - - ta mun - - - - di.
mun - di, pec - ca - - - - - ta mun - - - - di.
mun - di, pec - ca - - - - - ta mun - - - - di.
9

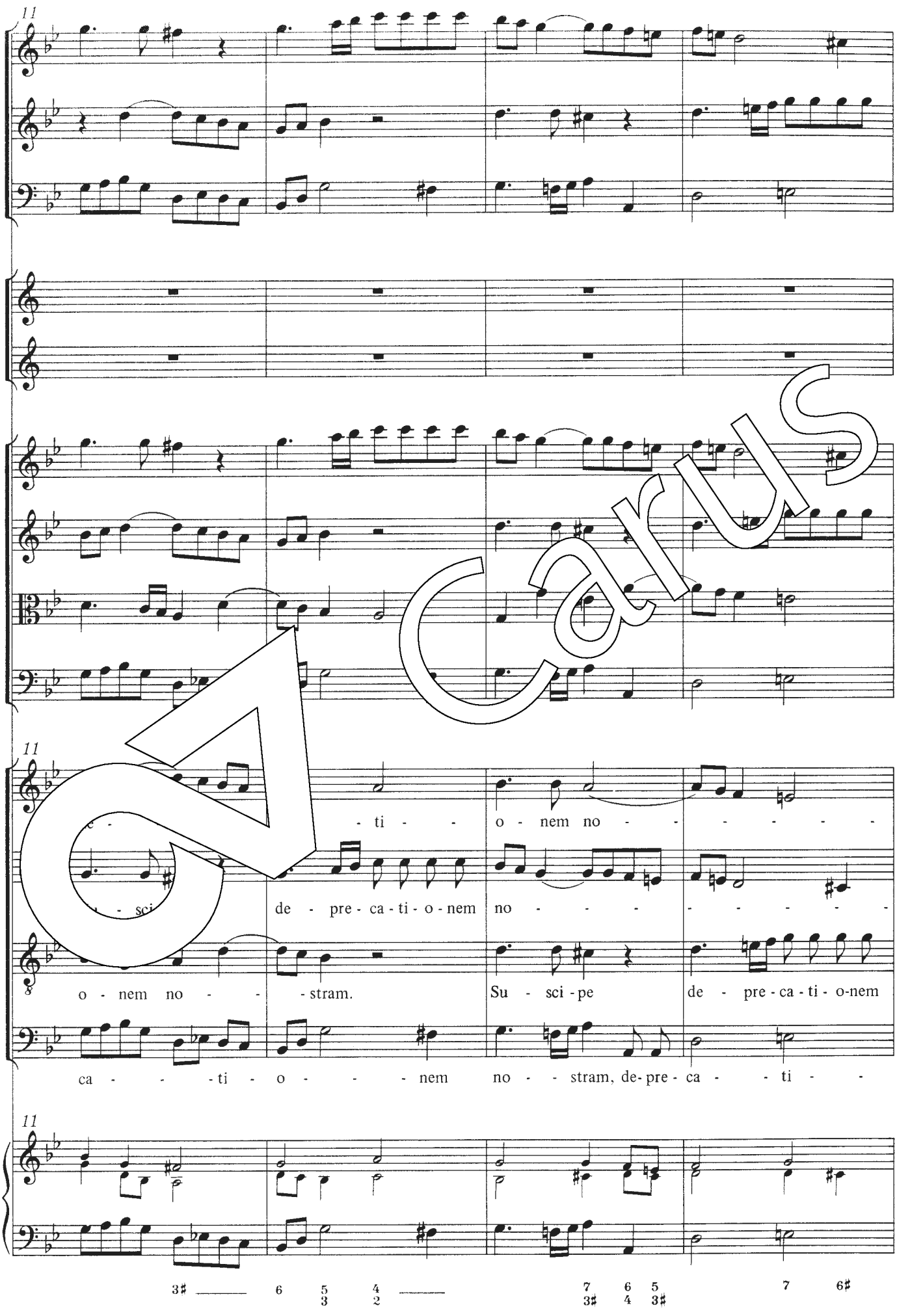
Carus


Allegro moderato
senza Bas
Su - sci - pe de - pre-ca- ti- o-nem no-stram, de - pre - ca - - - - - - - -
Su - sci - pe de - pre-ca-ti - o-nem no-stram, de - pre -
Su - sci
tasto solo
3♭

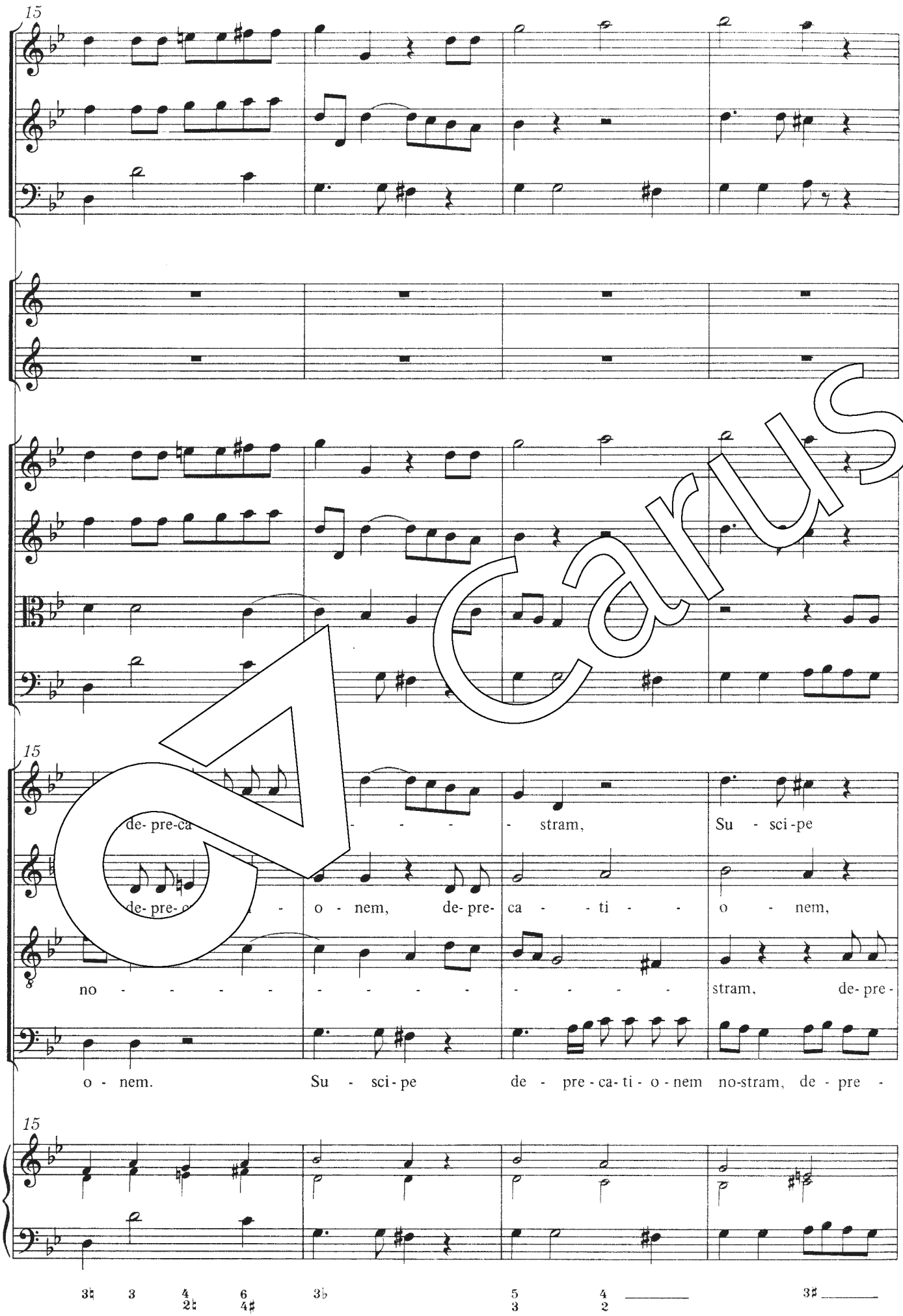
Carus


6
con
6
ca- ti -o-n stram, de - - pre - ca - - - ti - o - nem,
- - - - - - ti - - o - nem no - - - stram.
- - - ti - o - - nem no - stram, de - pre - ca - ti - o - nem, de-pre-ca-ti -
Su - sci - pe de - pre-ca- ti -o - nem no-stram, de - pre -
6
6♯ 6 7 7 3♯ 6♮ 3♮ 5 3 4♯ 2 6 6♮

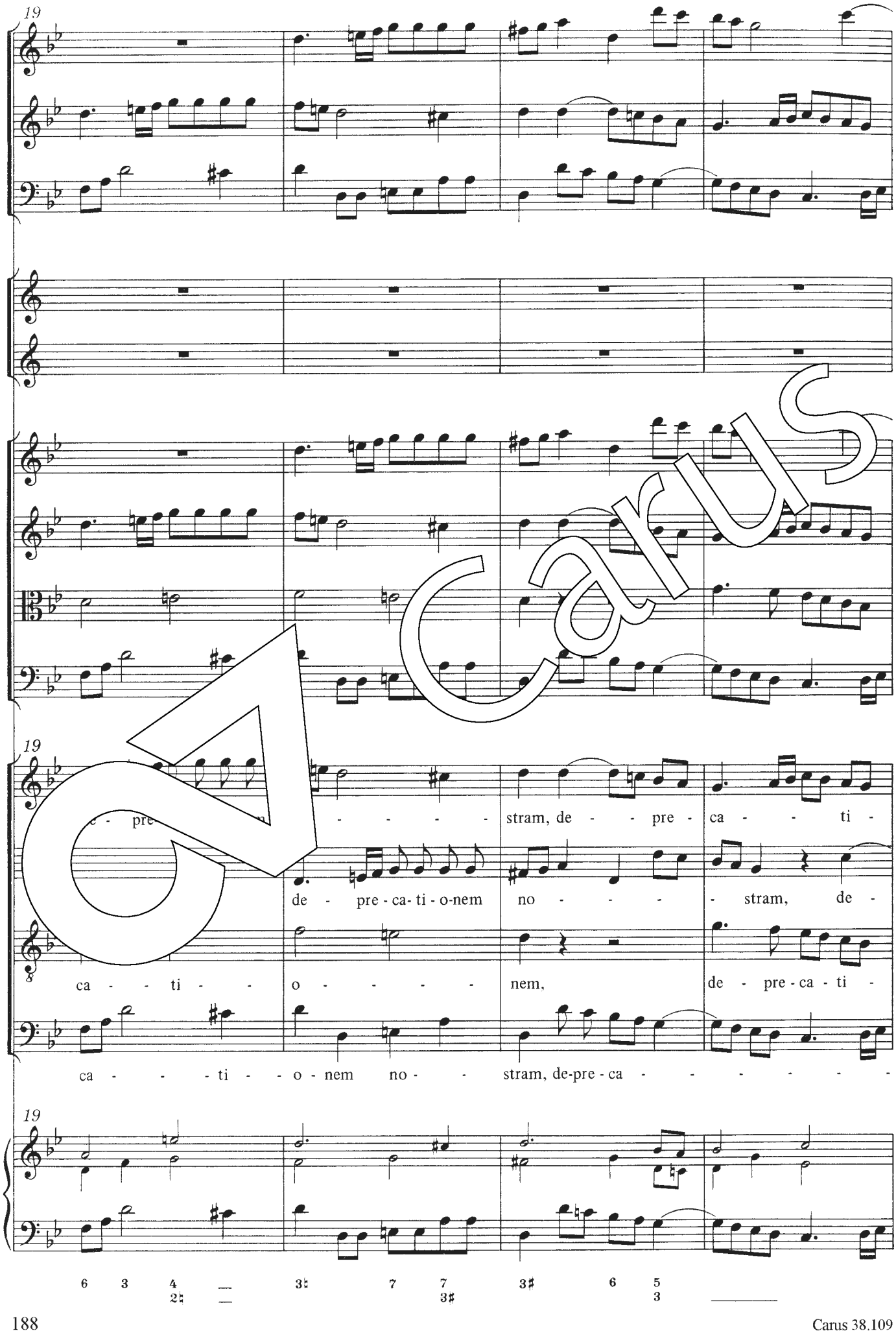
Carus


11
- ti - - o - nem no - - - - - - -
- sci de - pre - ca - ti - o - nem no - - - - - - - - -
o - nem no - - - stram. Su - sci - pe de - pre - ca - ti - o-nem
ca - - - ti - o - - - nem no - - stram, de- pre - ca - - ti - -
11
3♯ 6 5 4 7 6 5 7 6♯
3 2 3♯ 4 3♯

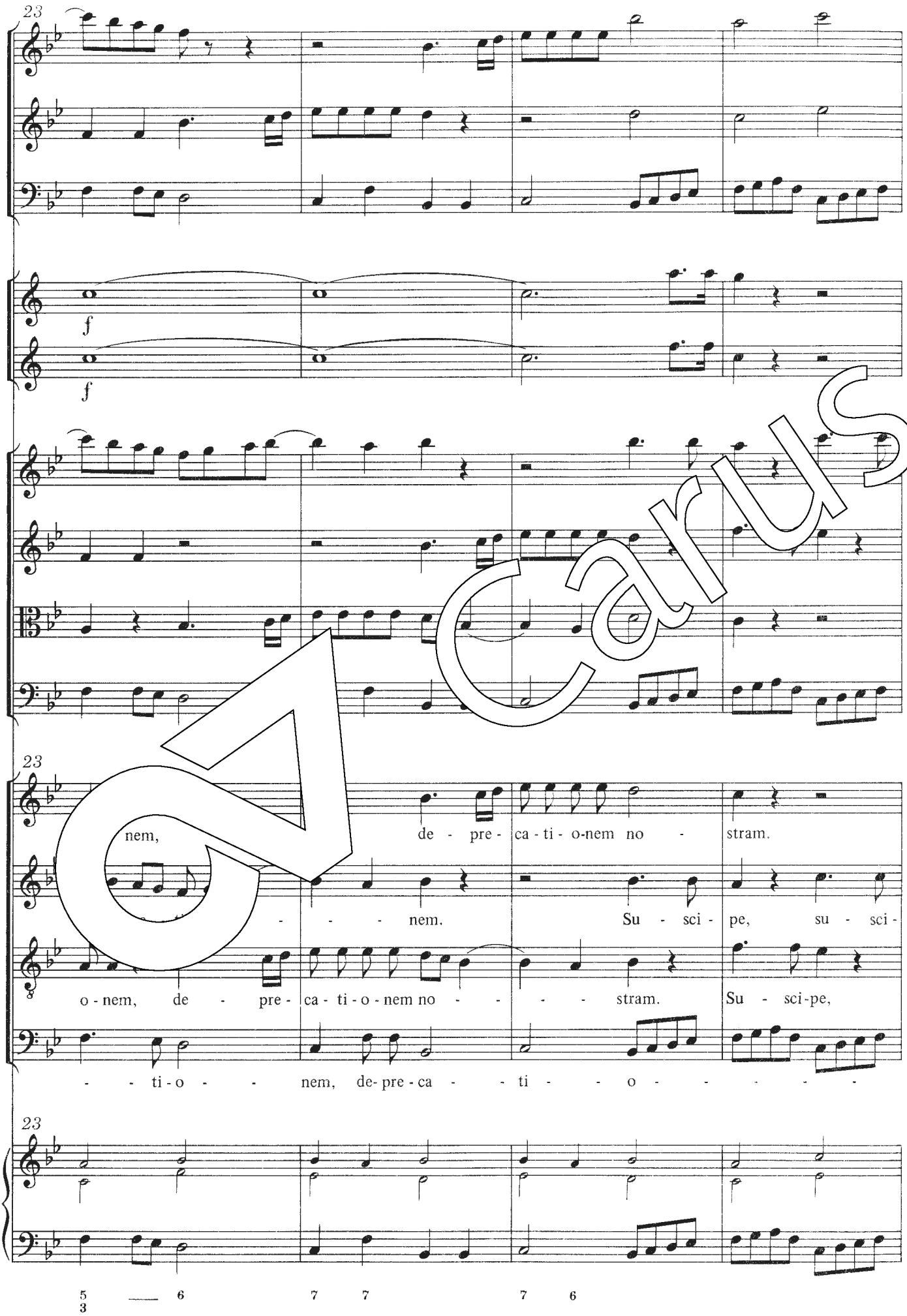
Carus


15
15
de- pre-ca - - - - - stram, Su - sci-pe
de- pre- - o - nem, de- pre- ca - - ti - - o - nem,
no - - - - - - - - - - - - - - - stram, de- pre-
o - nem. Su - sci- pe de - pre - ca- ti - o - nem no-stram, de - pre -
15

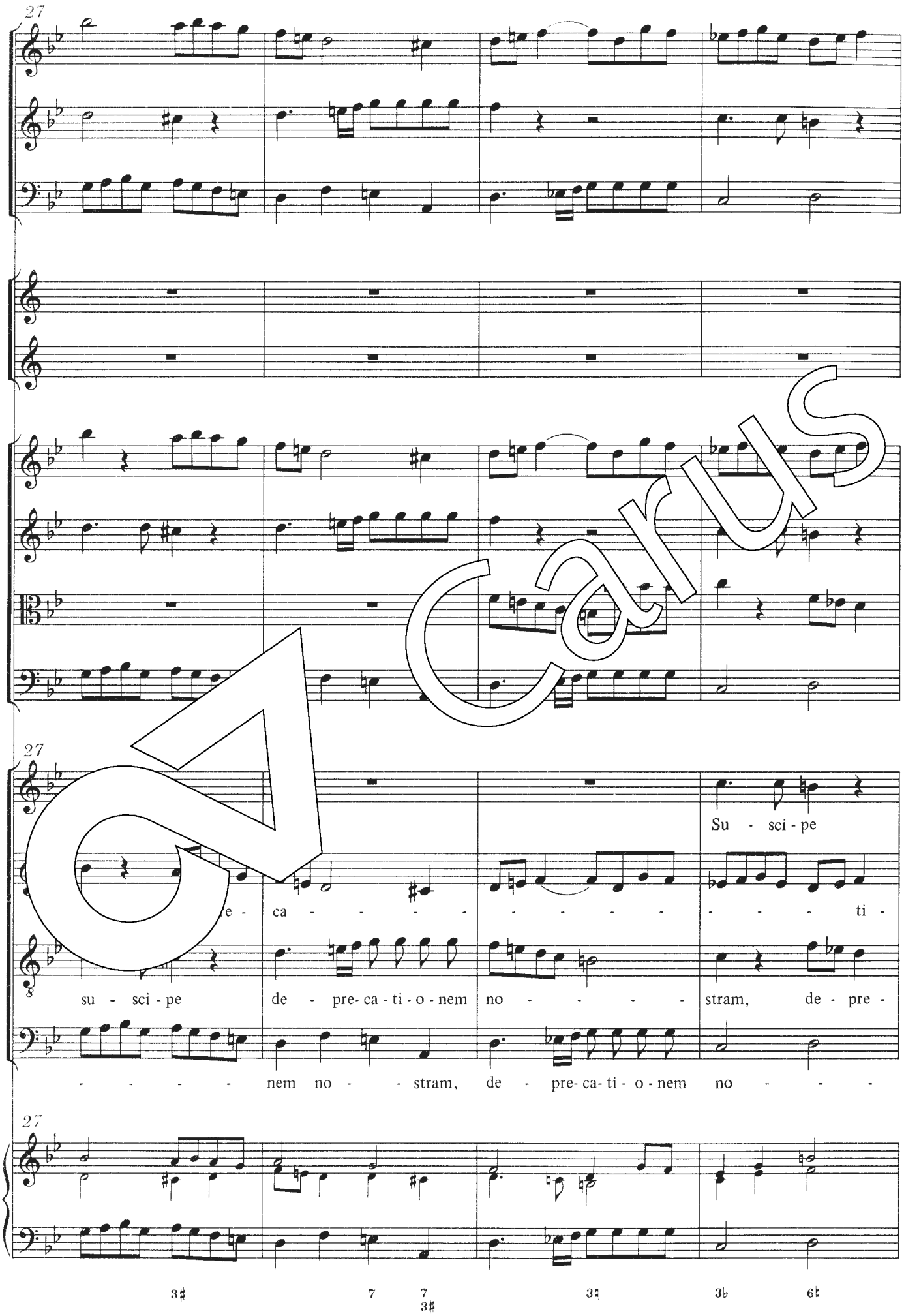
Carus


19
19
19
stram, de - - pre - ca - - ti -
de - pre - ca- ti - o-nem no - - - - stram, de -
ca - - - ti - - - o - - - - - nem, de - pre - ca - ti -
ca - - - - ti - - o - nem no - - stram, de-pre - ca - - - - - - -
6 3 4 3♮ 7 7 3♯ 6 5
2♮ 3♯ 3

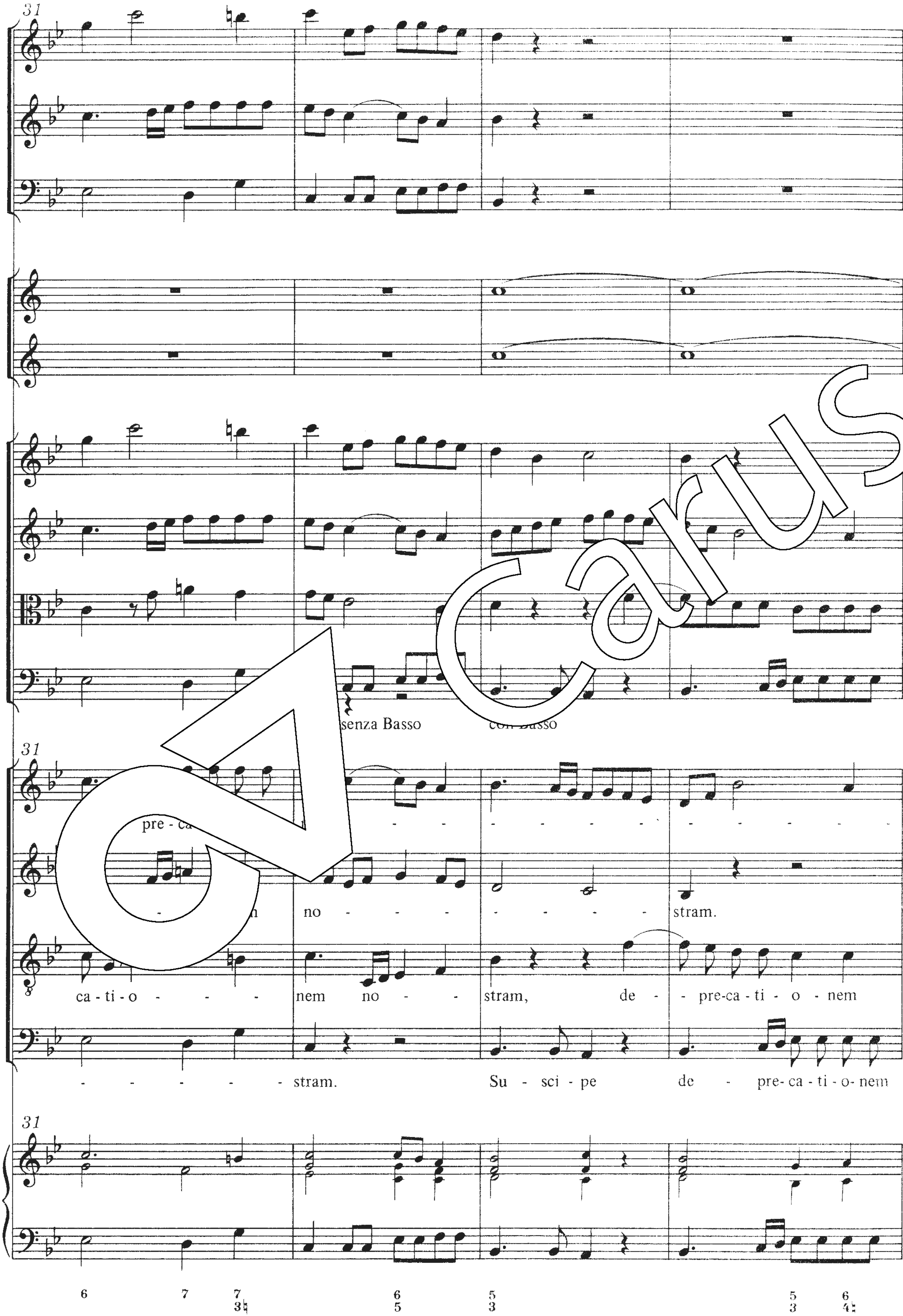
Carus

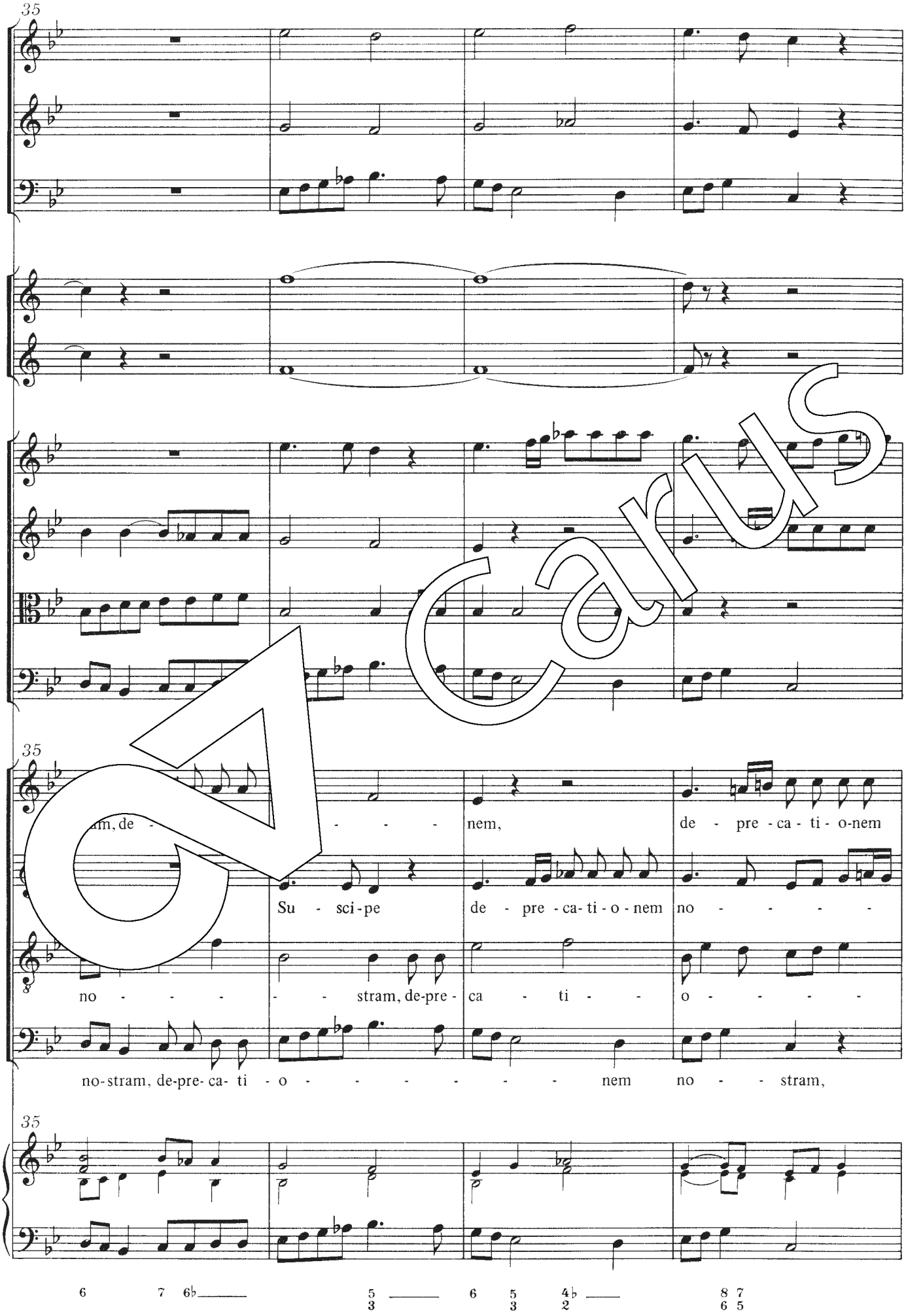

23
f
f
23
nem, de - pre - ca - ti - o-nem no - stram.
- - - - nem. Su - sci - pe, su - sci -
o - nem, de - pre - ca - ti - o - nem no - - - - stram. Su - sci-pe,
- - ti - o - - nem, de- pre - ca - - ti - - o - - - - -
23
5 6 7 7 7 6
3

Carus

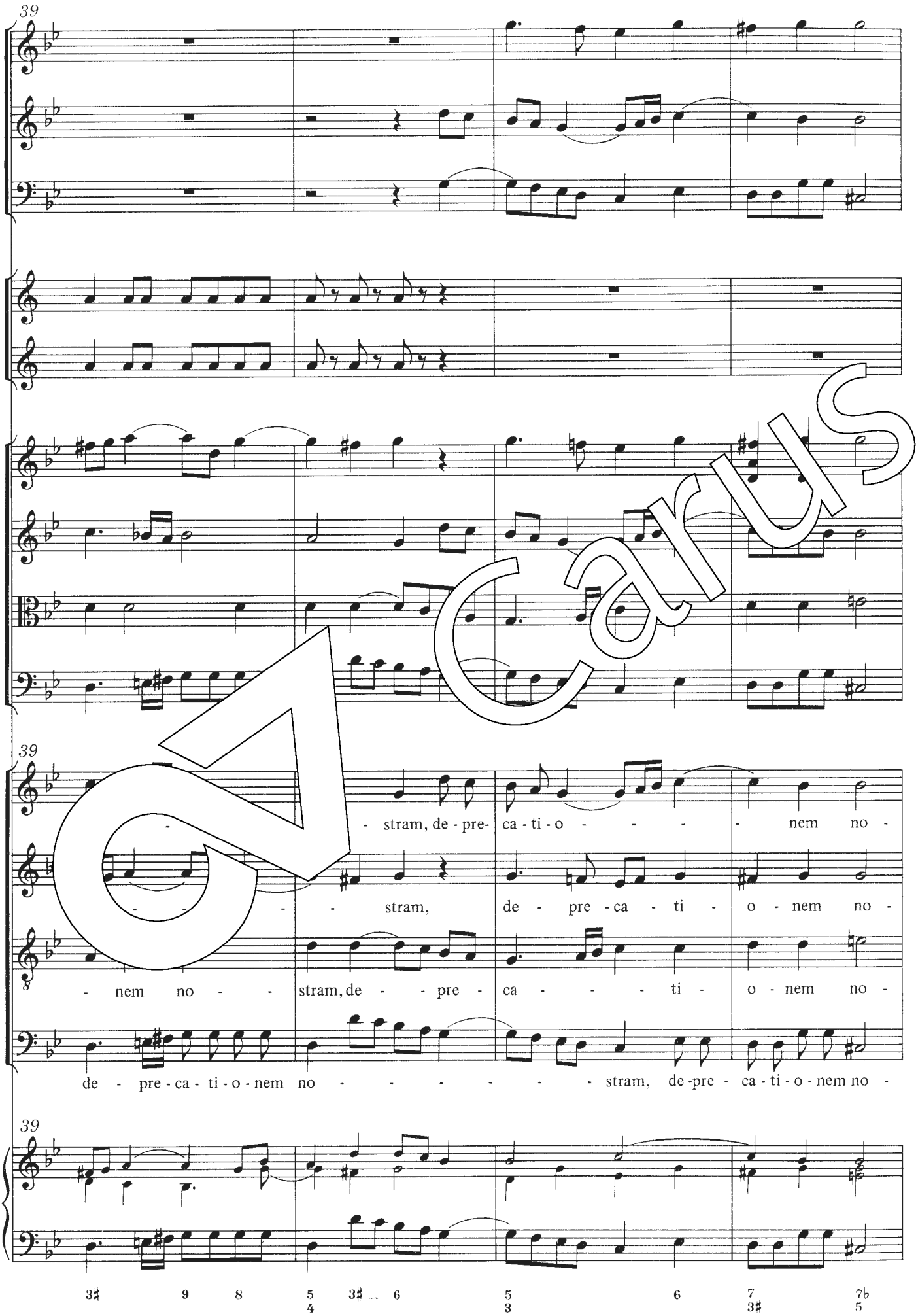

27
27
Su - sci - pe
e - ca - - - - - - - - - - - - ti -
su - sci - pe de - pre- ca - ti - o - nem no - - - - - stram, de - pre -
- - - - - nem no - - stram, de - pre- ca- ti - o - nem no - - -
27
3♯
7
7
3♯
3♮
3♭
6♮
3♯

Carus

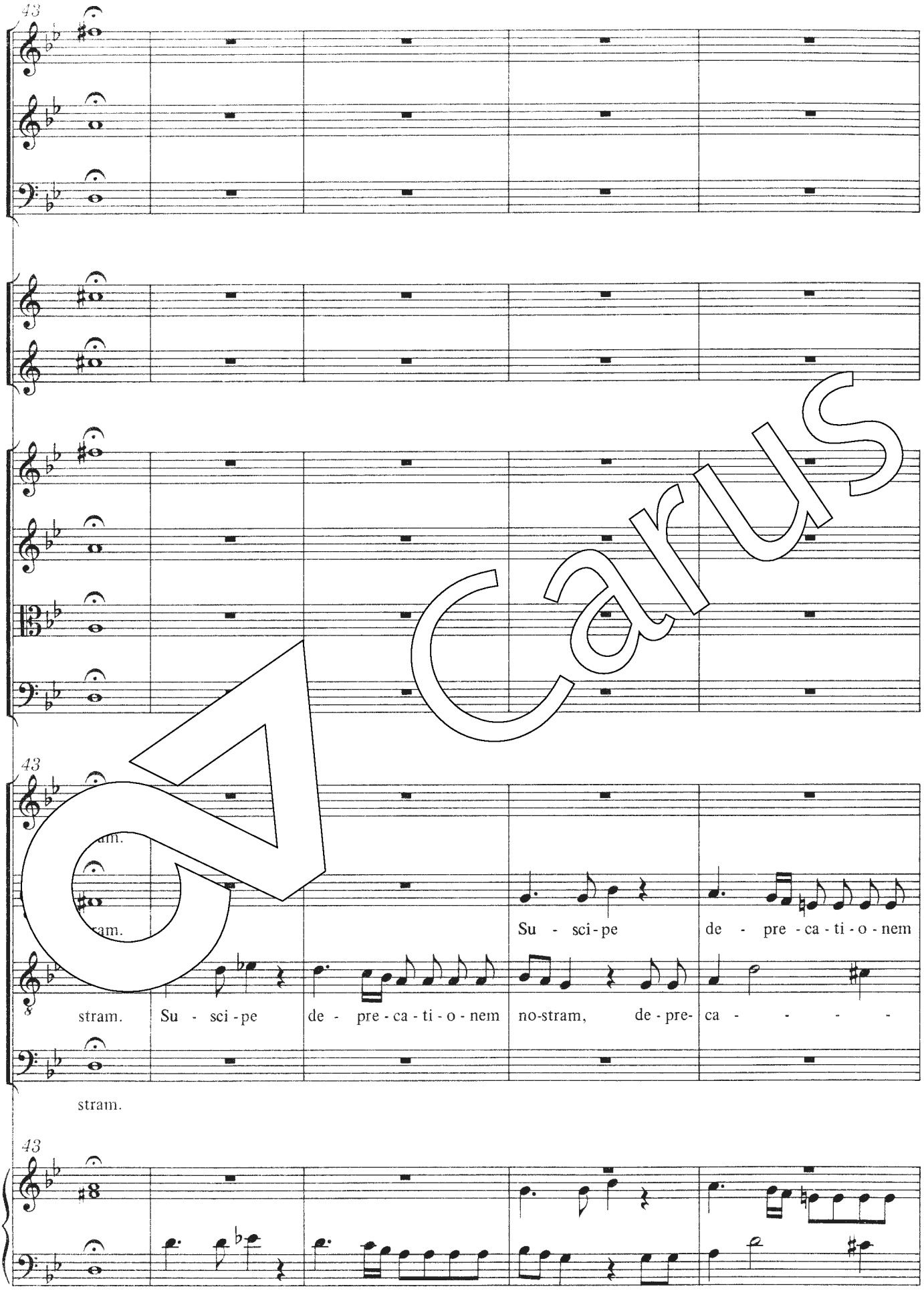

31
senza Basso
con Basso
31
pre - ca
no - - - - - - - stram.
ca - ti - o - - - nem no - - stram, de - pre-ca-ti - o - nem
- - - - - - stram. Su - sci - pe de - pre-ca-ti-o-nem
31


35
35
35
am, de - - - - - nem, de - pre - ca - ti - o-nem
Su - sci-pe de - pre - ca-ti - o - nem no - - - - -
no - - - - - stram, de-pre - ca - ti - - o - - - - -
no-stram, de-pre- ca- ti - o - - - - - - - - nem no - - stram,

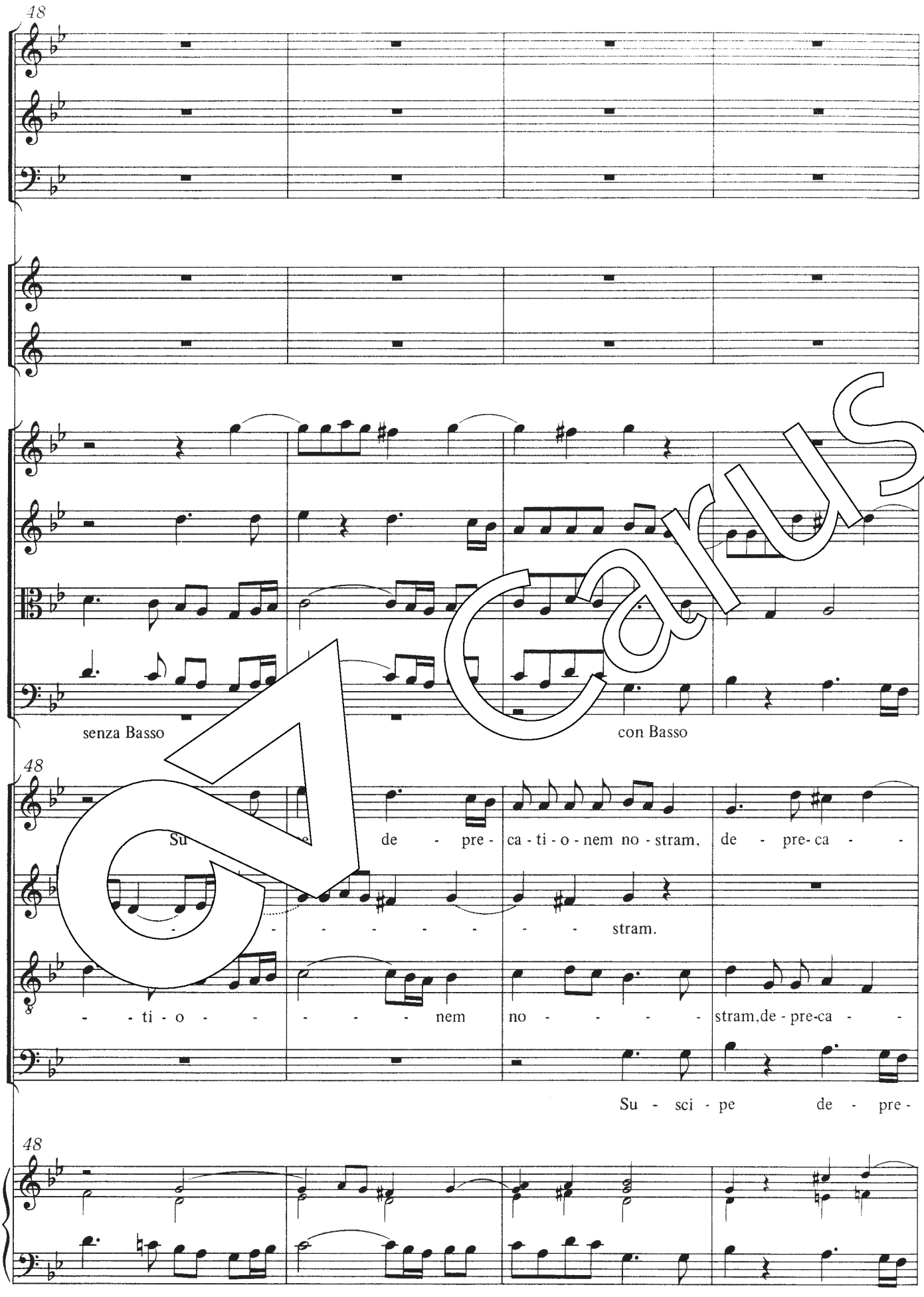
Carus


39
- stram, de - pre- ca - ti - o - - - - nem no -
- - - - stram, de - pre - ca - ti - o - nem no -
- nem no - - stram, de - - pre - ca - - - - ti - o - nem no -
de - pre - ca - ti - o - nem no - - - - - - - stram, de - pre - ca - ti - o - nem no -
39
39
3♯ 9 8 5 4 3♯ 6 5 3 6 7 3♯ 7♭ 5

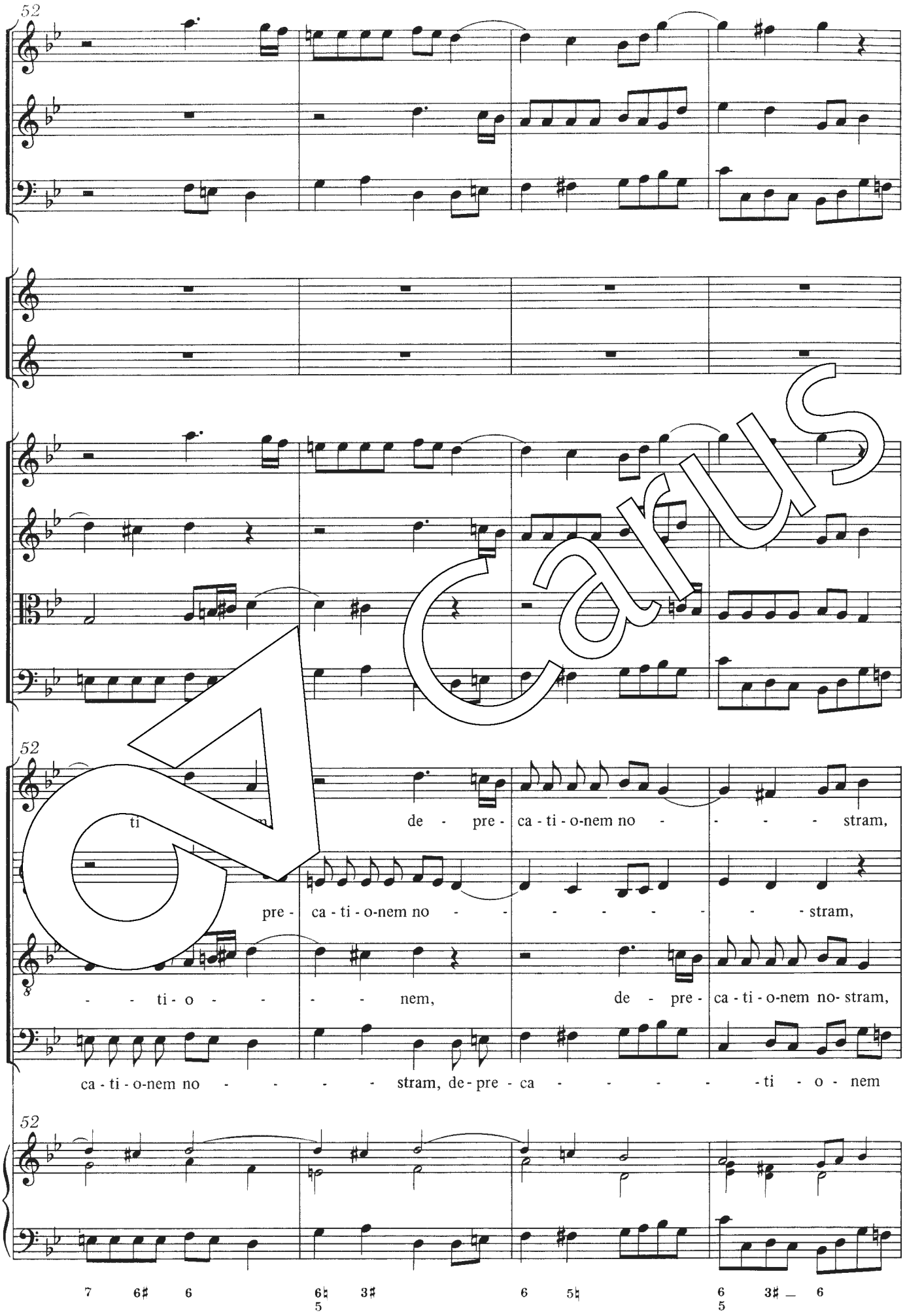
Carus


43
43
43
stram.
Su - sci - pe
de - pre - ca - ti - o - nem
no-stram,
de - pre-
ca -
Su - sci - pe
de - pre - ca - ti - o - nem
stram.
tasto solo

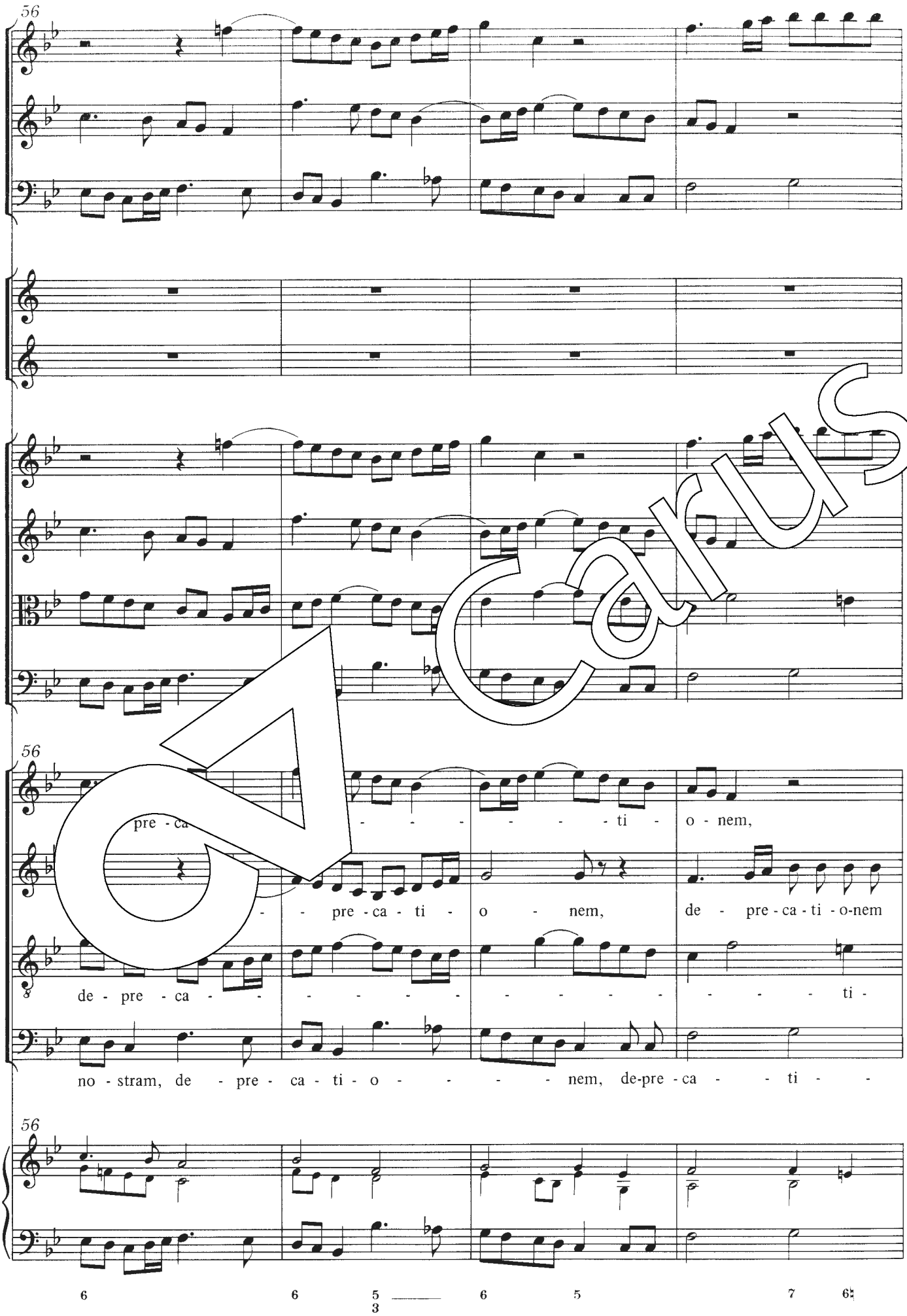
Carus


48
senza Basso
con Basso
48
Su
de - pre - ca - ti - o - nem no - stram, de - pre - ca -
- - - - - - - - stram.
- - ti - o - - - - - nem no - - - - - stram, de - pre - ca -
Su - sci - pe de - pre -
48

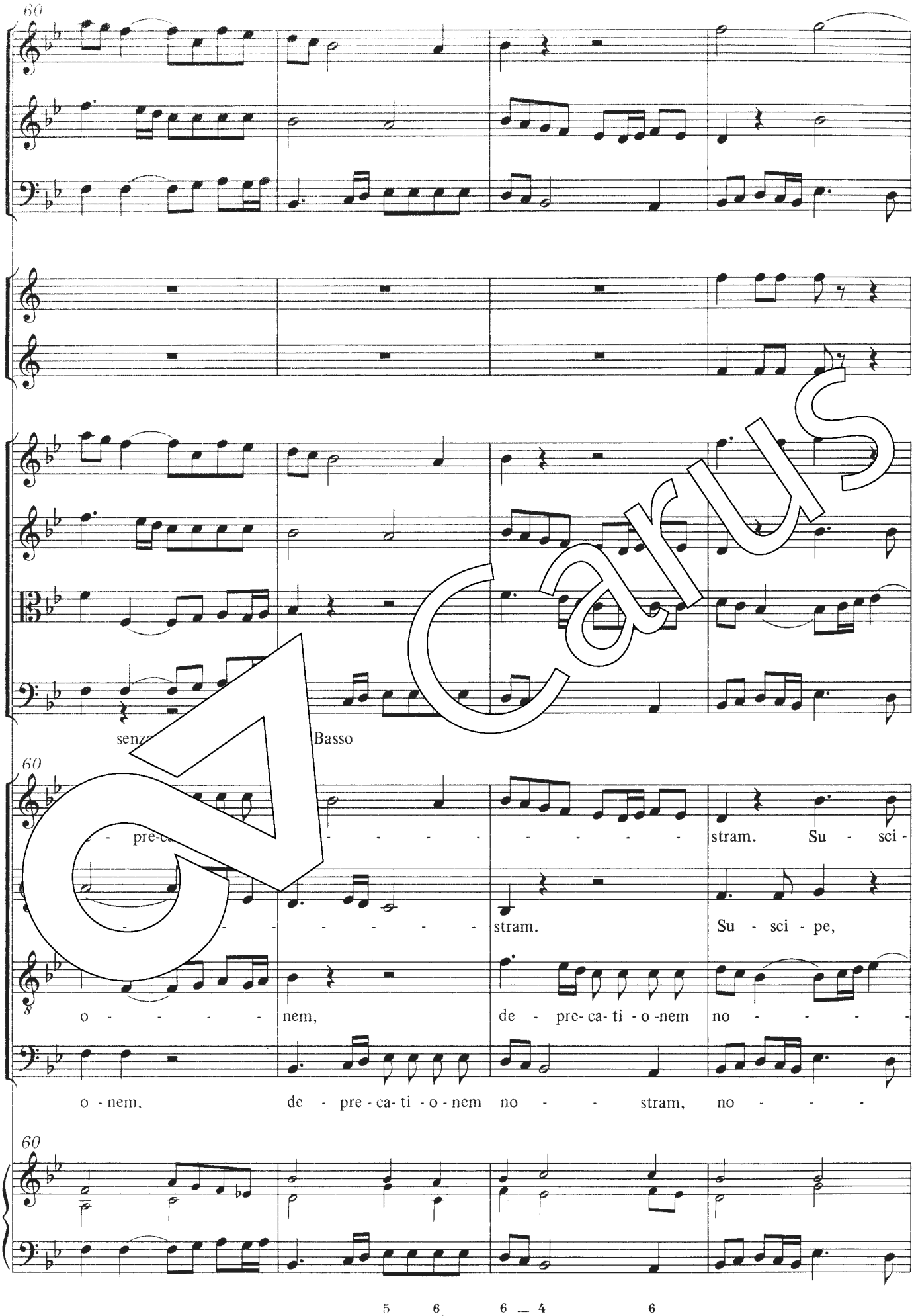
Carus


52
52
ti
de - pre - ca - ti - o-nem no - - - - stram,
pre - ca - ti - o-nem no - - - - - - - - stram,
- - ti - o - - - - nem, de - pre - ca - ti - o-nem no- stram,
ca - ti - o-nem no - - - - stram, de - pre - ca - - - - - - ti - o - nem
52
7 6♯ 6 6♮ 3♯ 6 5♮ 6 3♯ 6
5 5

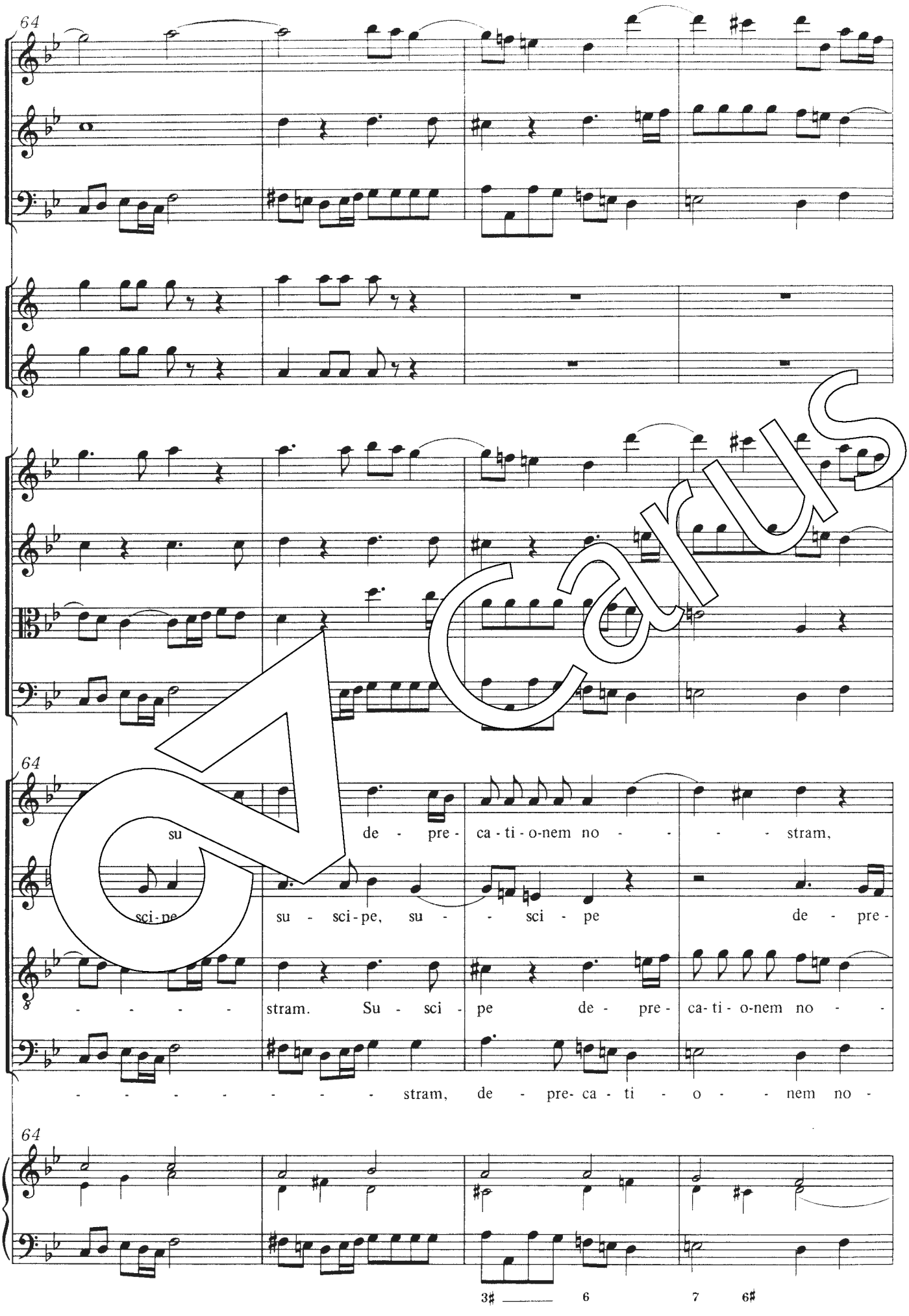
Carus


56
pre - ca - - - - - - - - ti - o - nem,
- - pre - ca - ti - o - nem, de - pre - ca - ti - o-nem
de - pre - ca - - - - - - - - - - - - - - - - ti -
no - stram, de - pre - ca - ti - o - - - - - nem, de-pre - ca - - ti - -
6 6 5 3 6 5 7 6♮

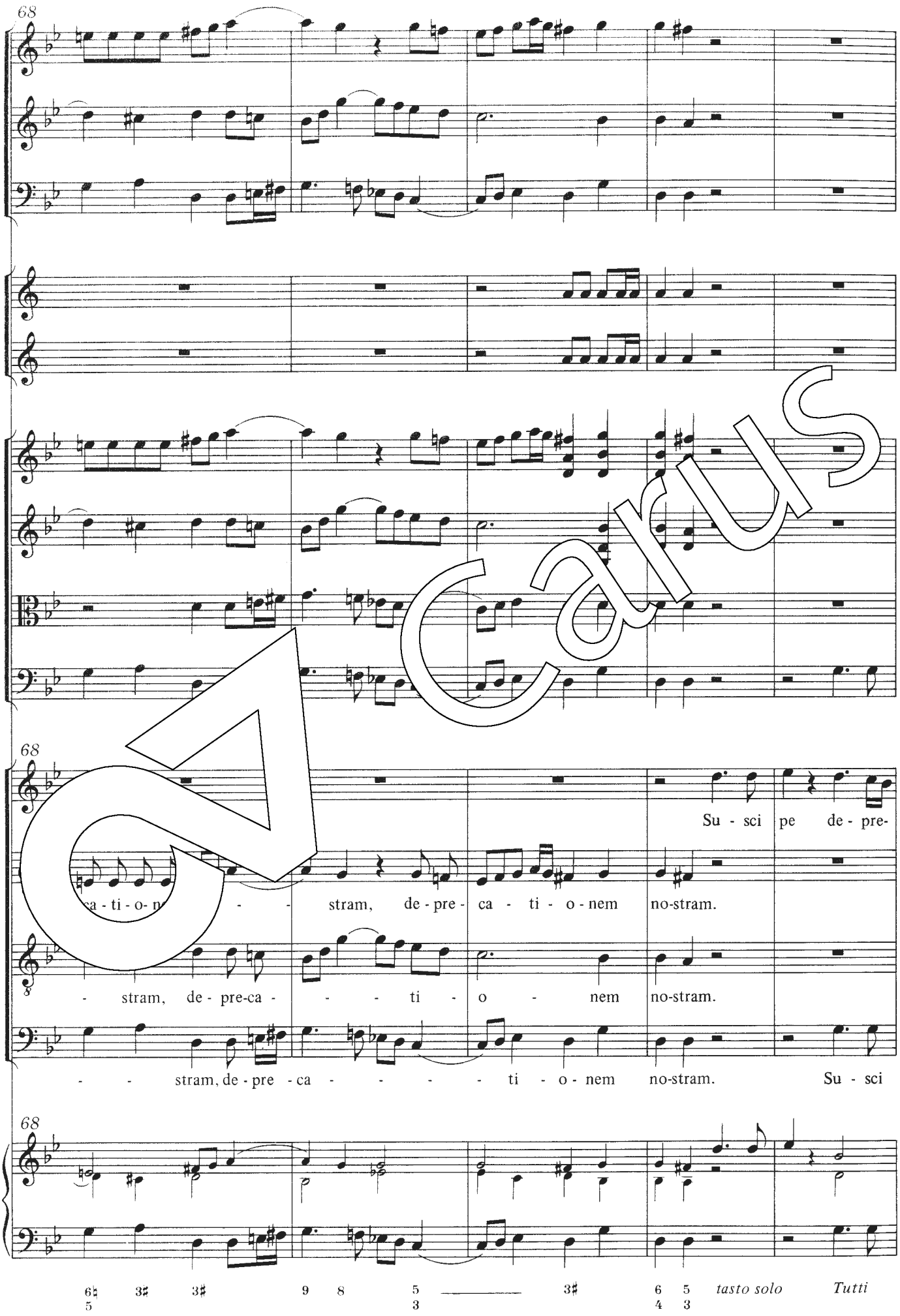
Carus


60
senza
Basso
60
pre-ca-
stram.
Su - sci -
stram.
Su - sci - pe,
8
o - - - - -
nem,
de - pre-ca- ti - o -nem
no - - - -
o - nem,
de - pre - ca- ti - o - nem
no - - stram,
no - - -
60
5 6 6 — 4 6
3 4♮ 2

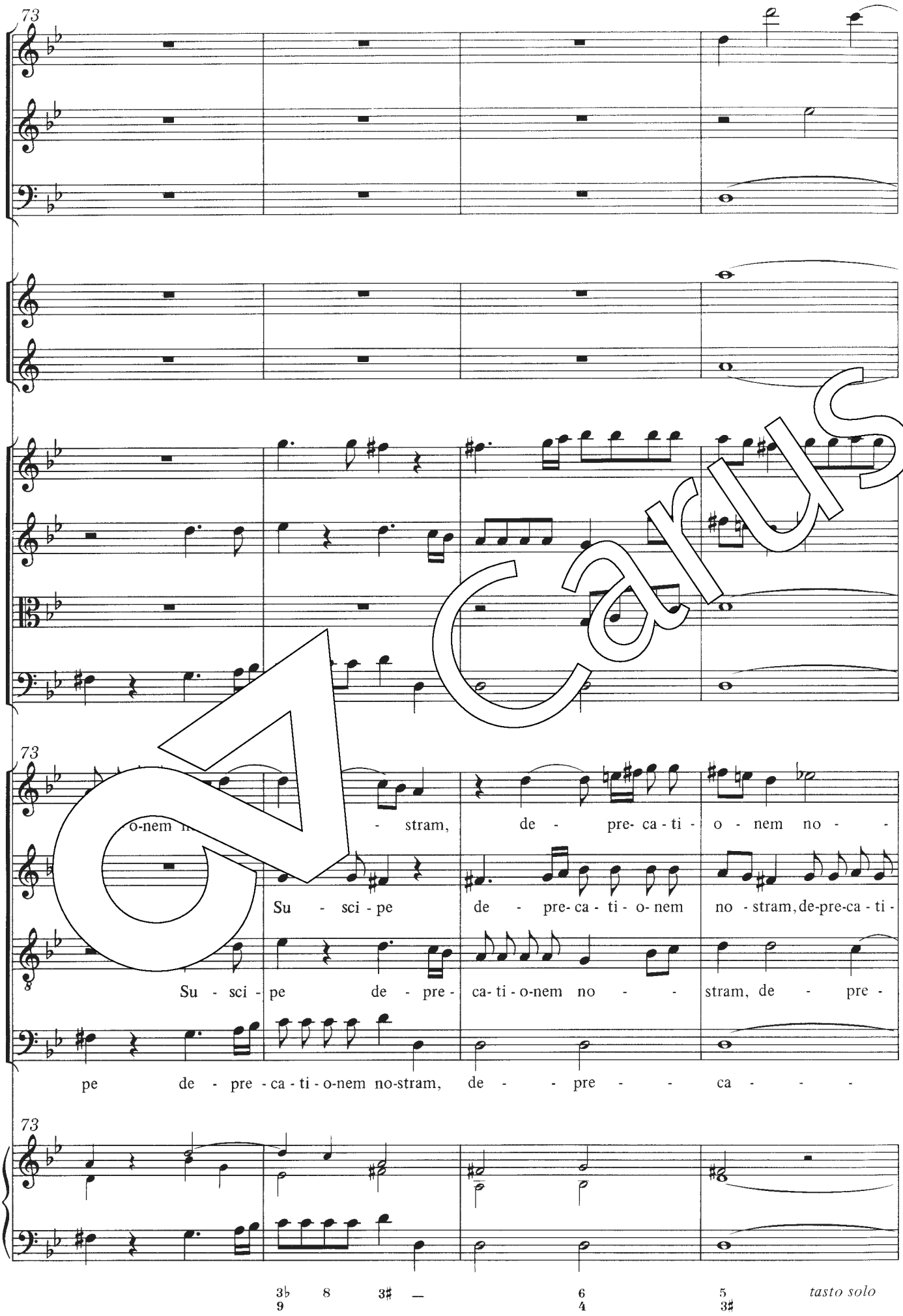
Carus


64
su de - pre - ca - ti - o-nem no - - - - stram,
sci - pe su - sci - pe, su - - sci - pe de - pre -
8 - - - - - stram. Su - sci - pe de - pre - ca - ti - o-nem no - -
- - - - - - - - - stram, de - pre- ca - ti - o - - nem no -
64
3♯ 6 7 6♯

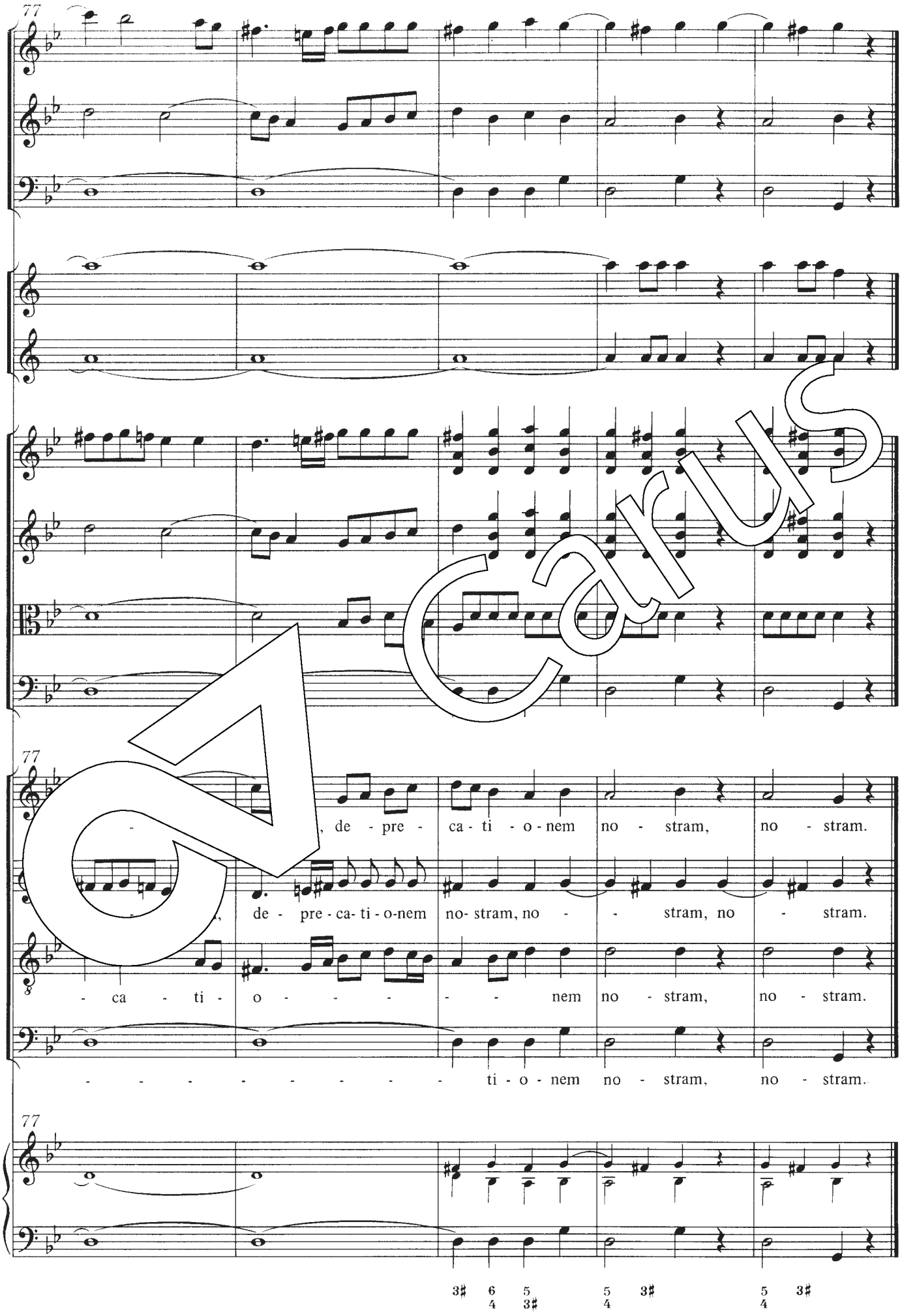
Carus


68
68
Su - sci pe de - pre-
ca - ti - o- n - - - stram, de - pre - ca - ti - o - nem no-stram.
8
- stram, de - pre-ca - - - - ti - o - nem no-stram.
- - stram, de - pre - ca - - - - - ti - o - nem no-stram. Su - sci
68
6♮ 3♯ 3♯ 9 8 5 3♯ 6 5 tasto solo Tutti
5 3 4 3

Carus


73
o-nem n
- stram,
de - pre- ca - ti - o - nem no -
Su - sci - pe
de - pre- ca - ti - o- nem no - stram, de-pre-ca - ti -
Su - sci - pe de - pre -
ca- ti - o-nem no - - stram, de - pre -
pe de - pre - ca - ti - o-nem no-stram, de - - pre - - ca - - -
73
3♭ 8 3♯ — 6 5 tasto solo
9 4 3♯

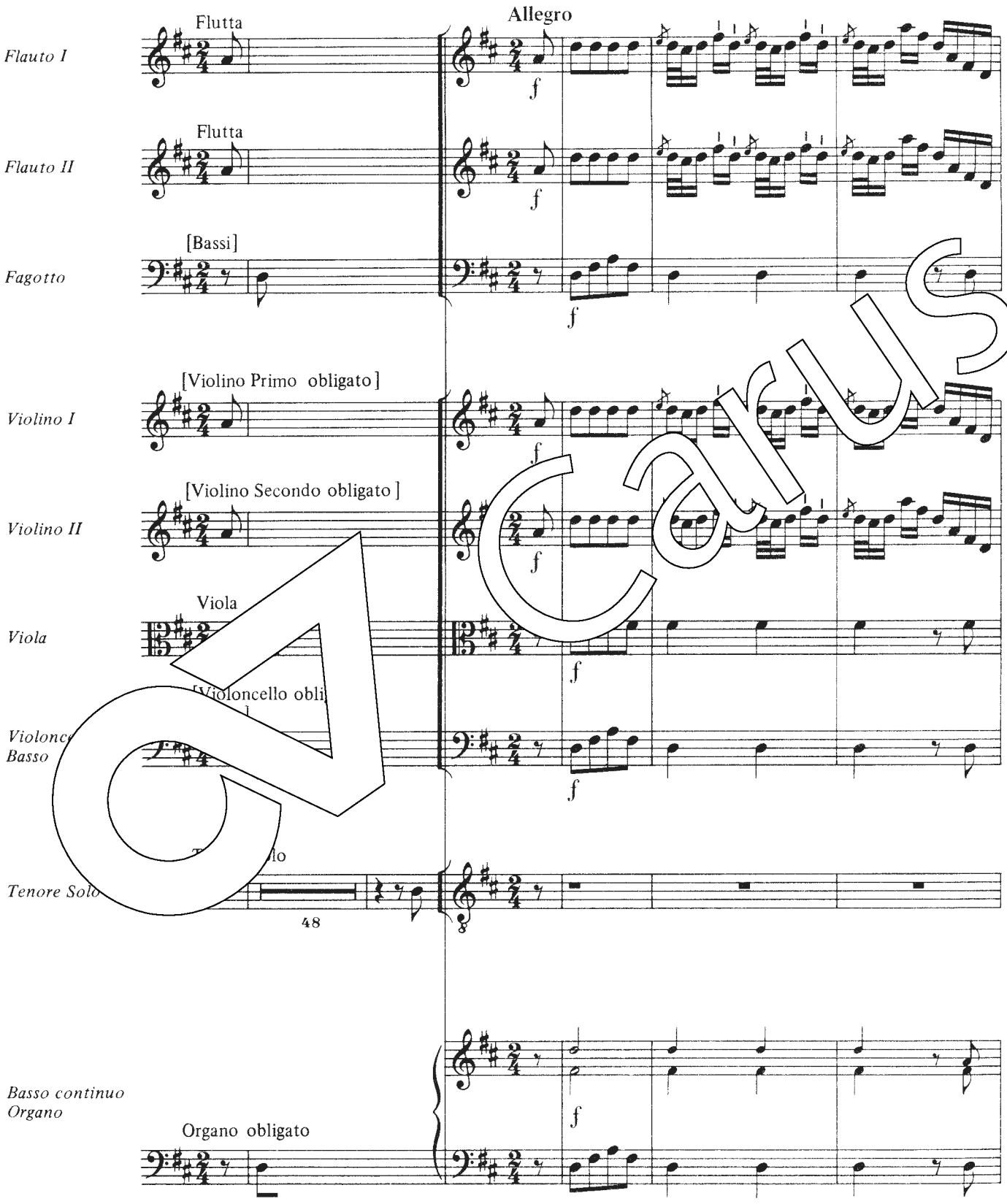
Carus


77
, de - pre - ca - ti - o - nem no - stram, no - stram.
, de - pre - ca - ti - o-nem no- stram, no - - stram, no - stram.
- ca - ti - o - - - - - nem no - stram, no - stram.
- - - - - - - - - - ti - o - nem no - stram, no - stram.
77
3♯ 6/4 5/3♯ 5/4 3♯ 5/4 3♯

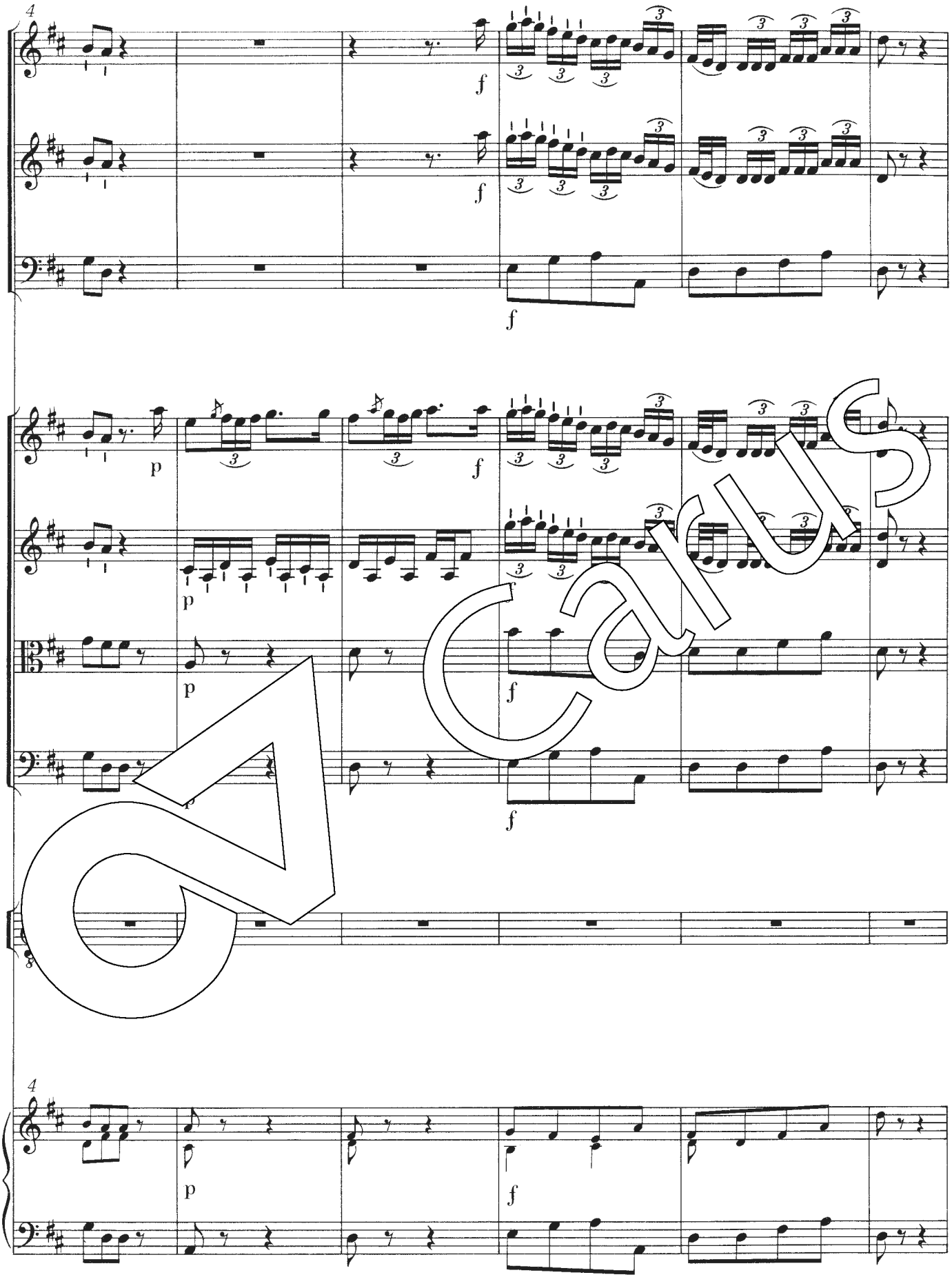
Carus

VI. Qui sedes

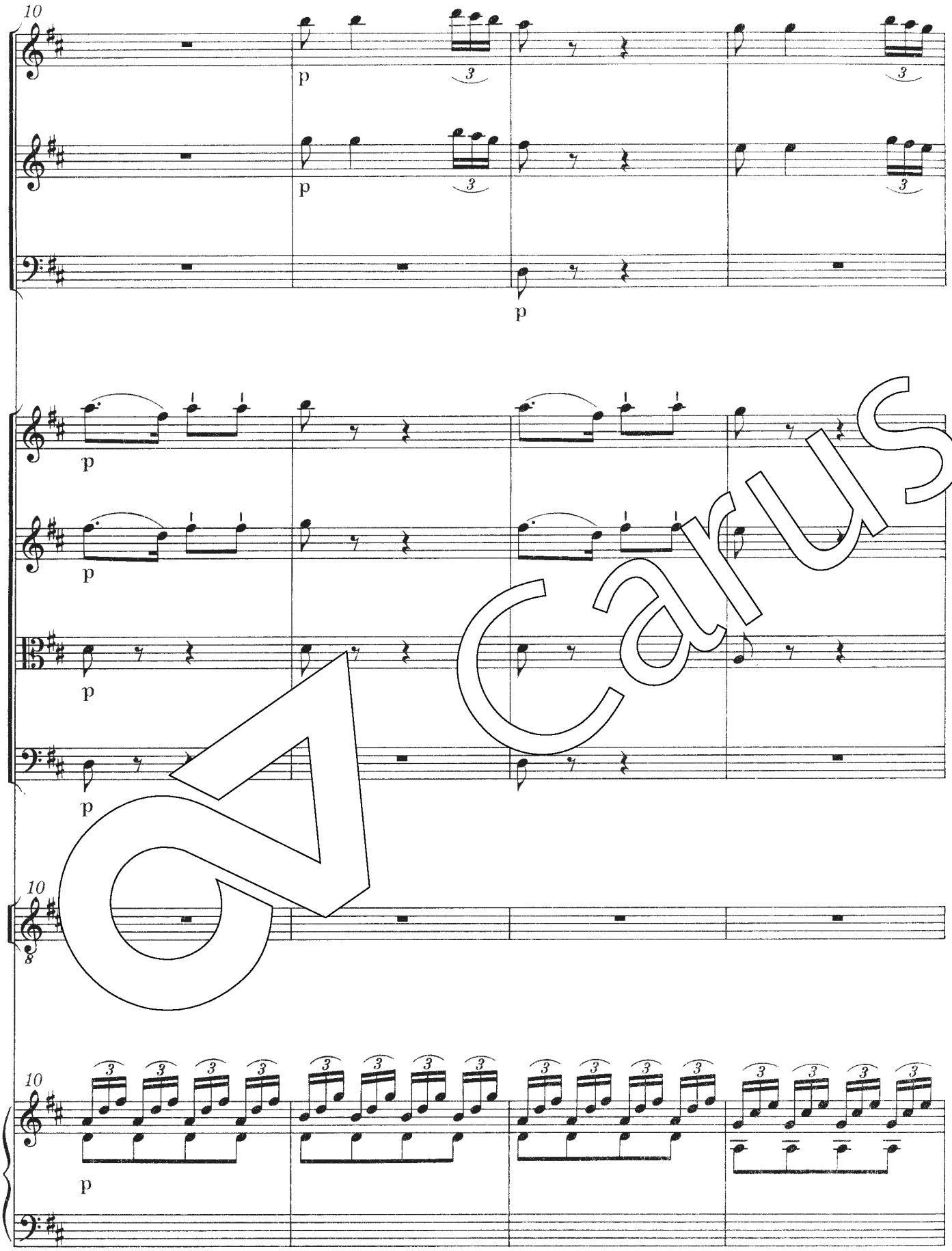
[Aria]



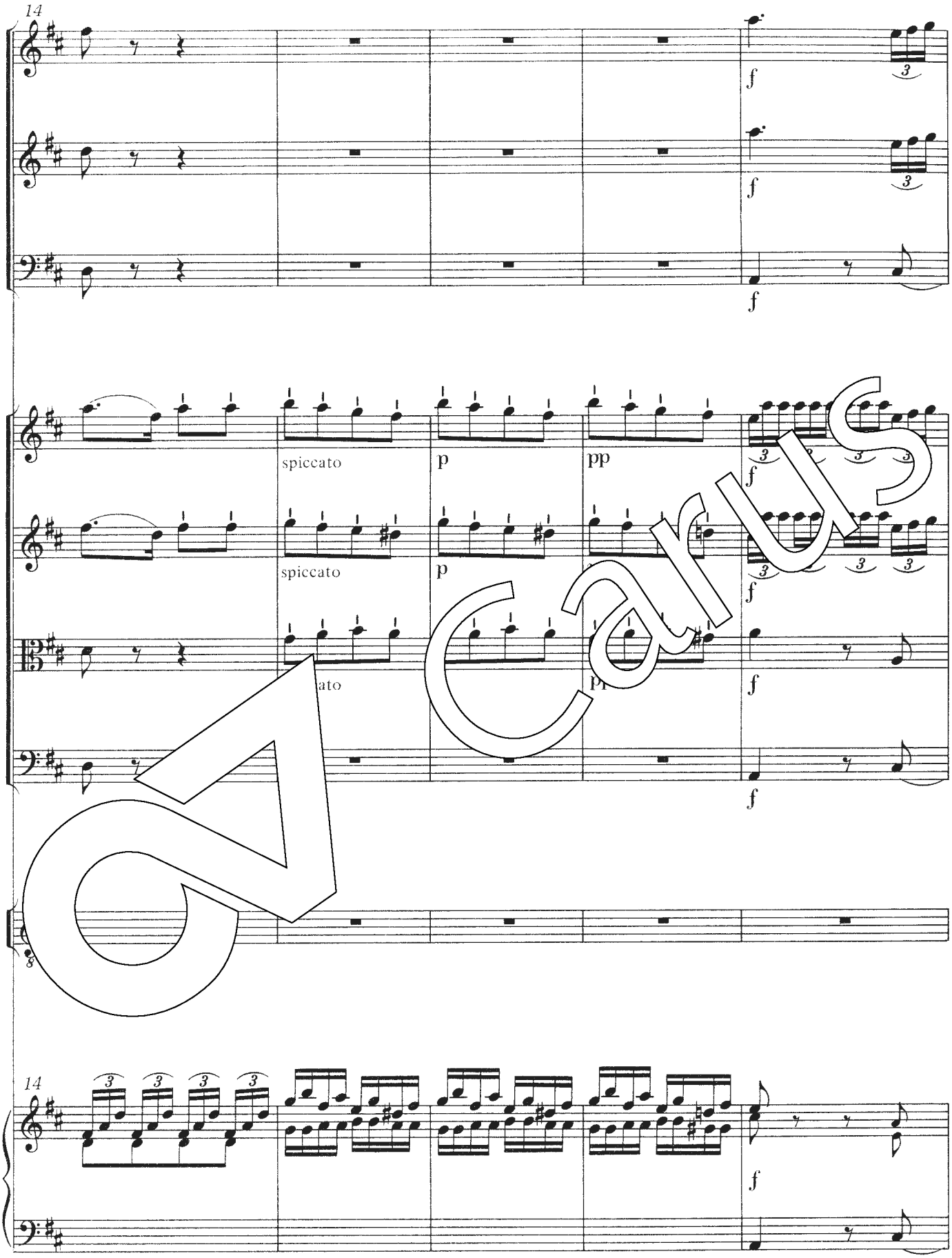
Carus



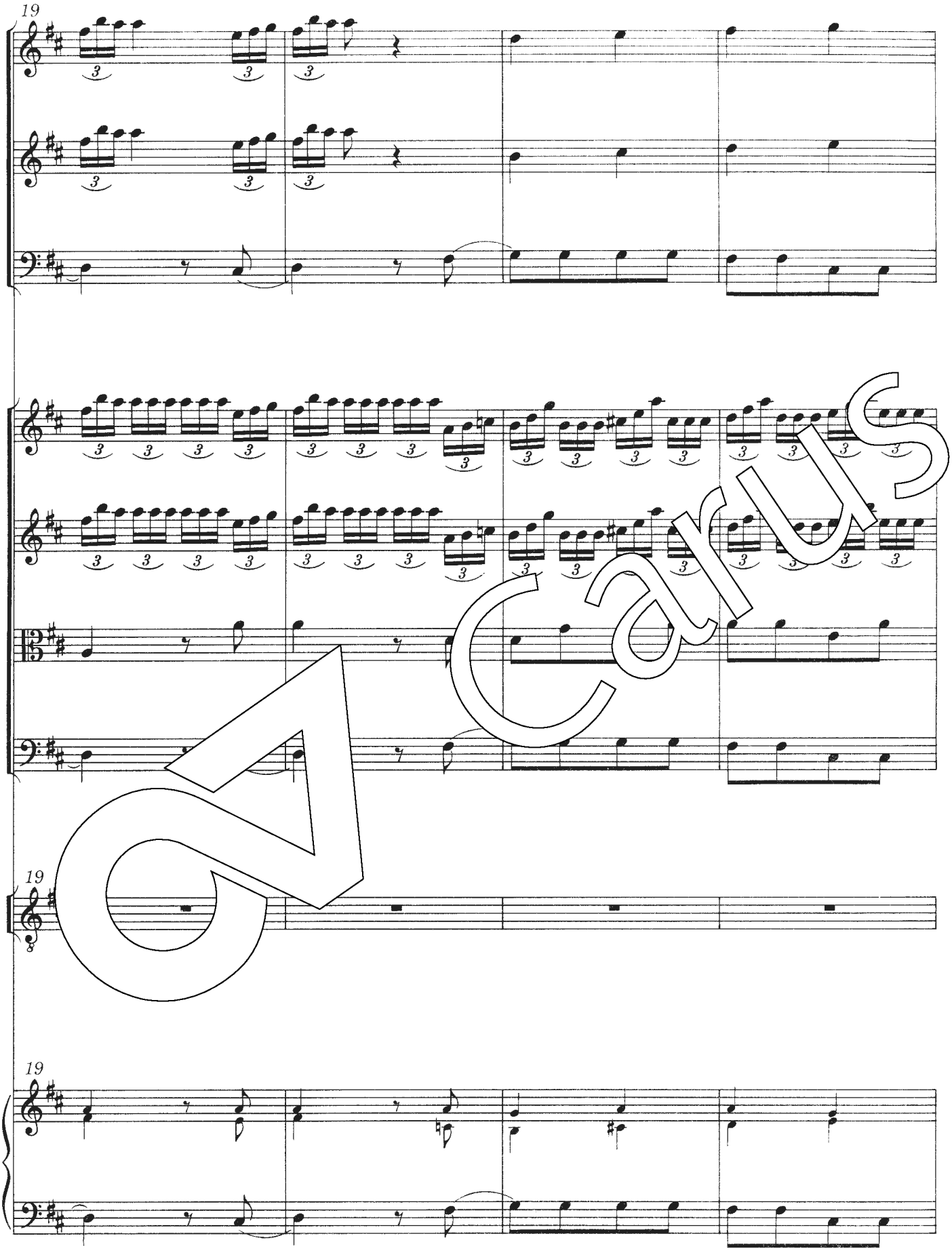
Carus



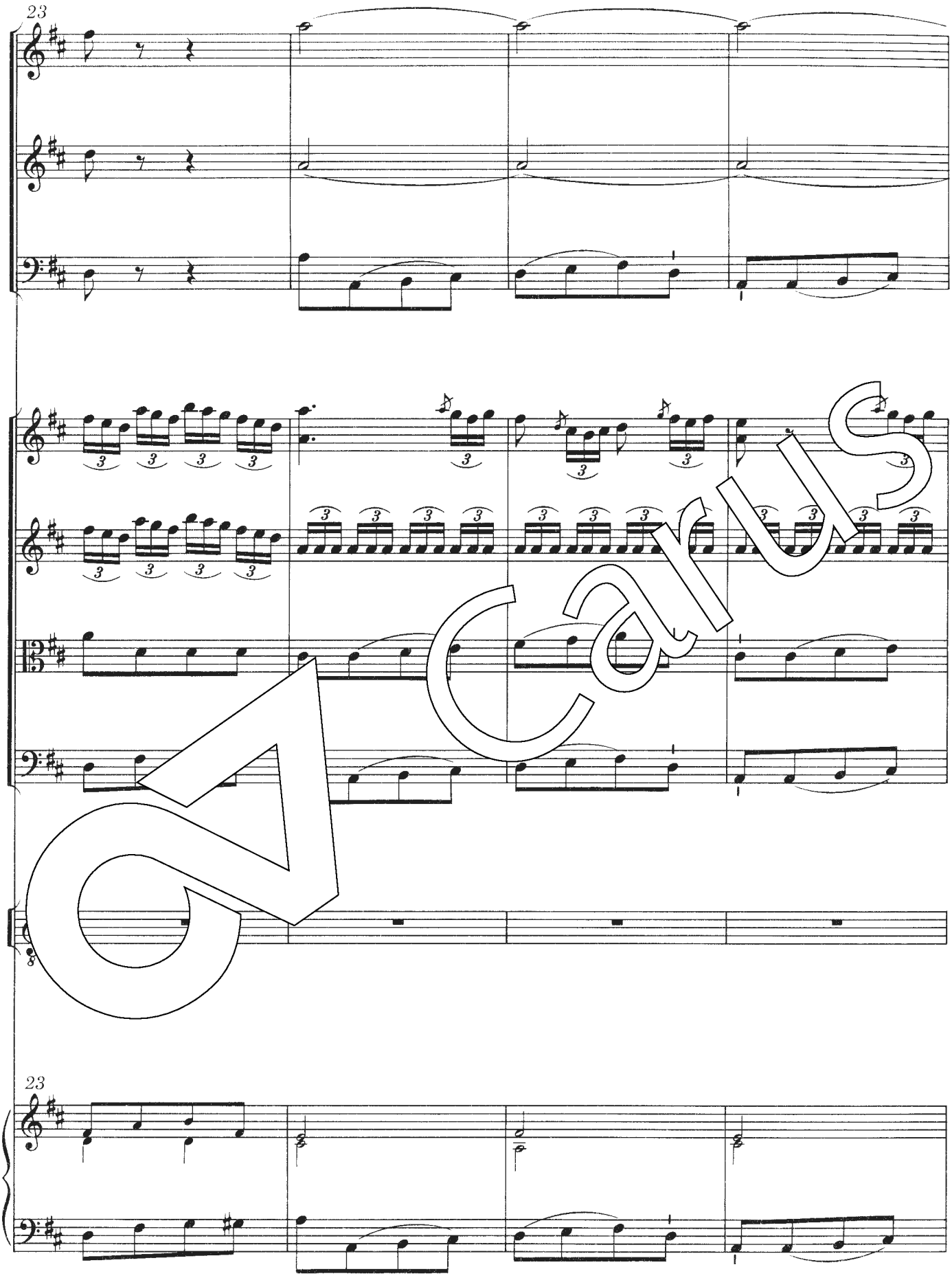
Carus



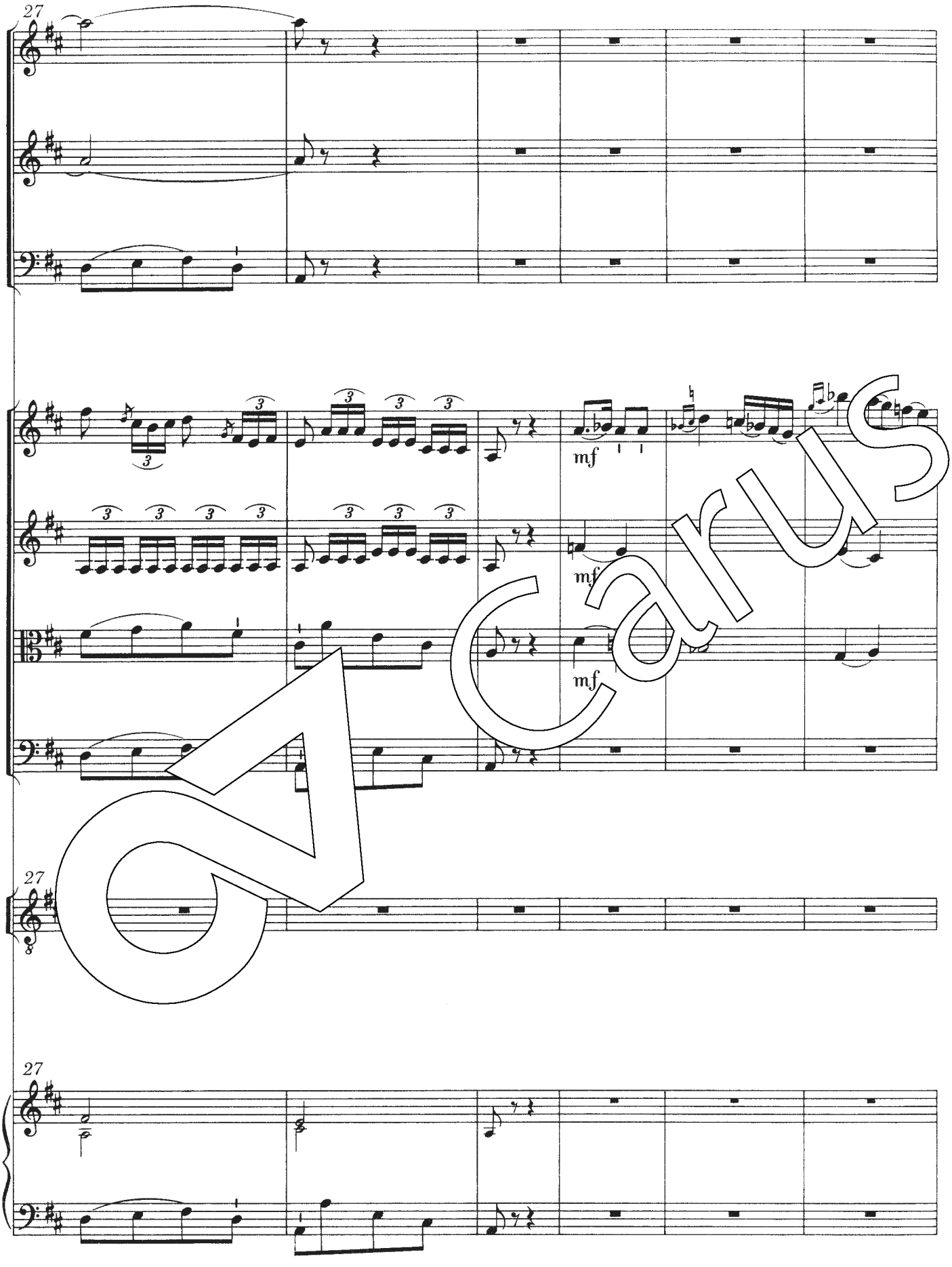
Carus



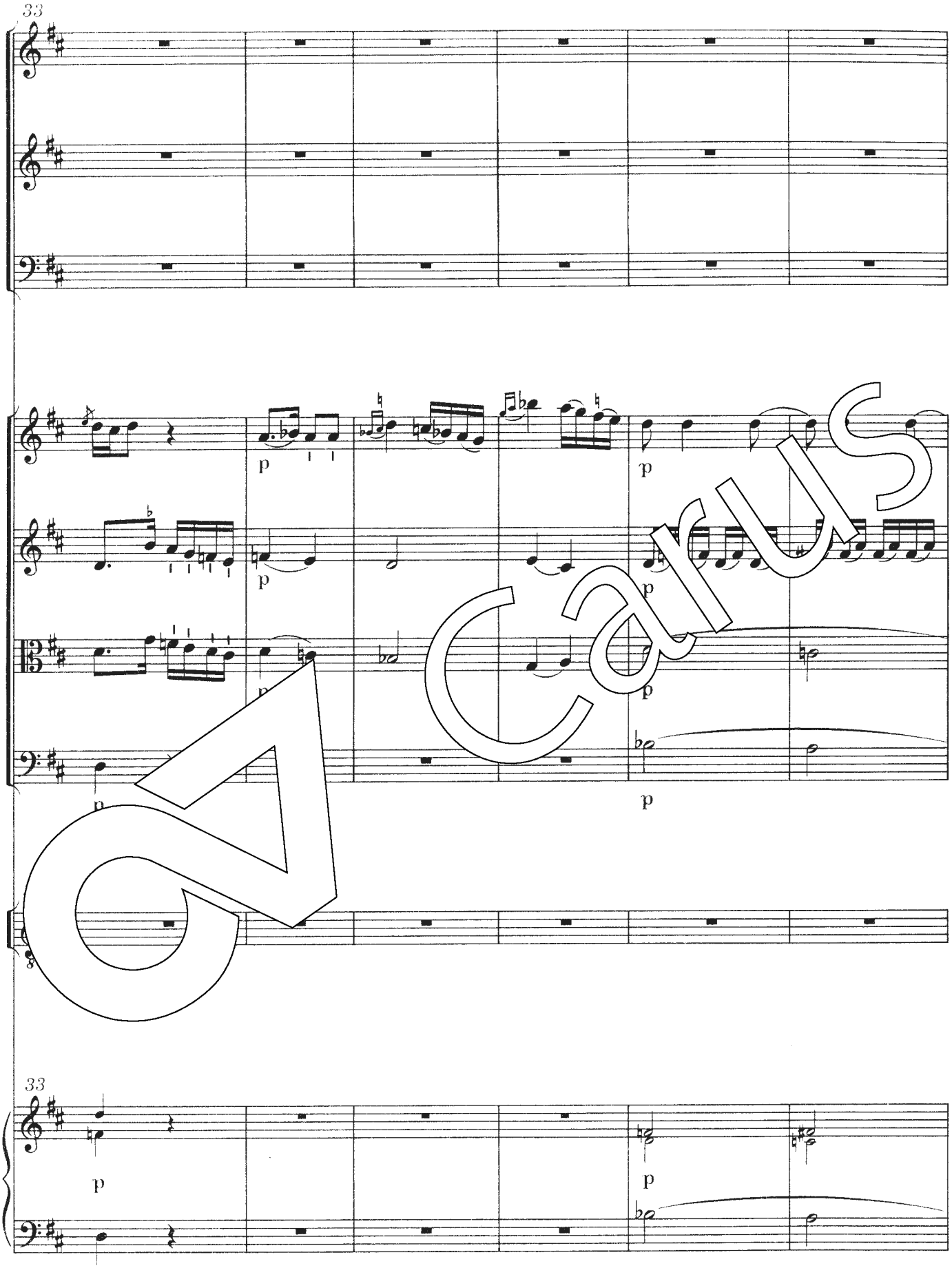
Carus



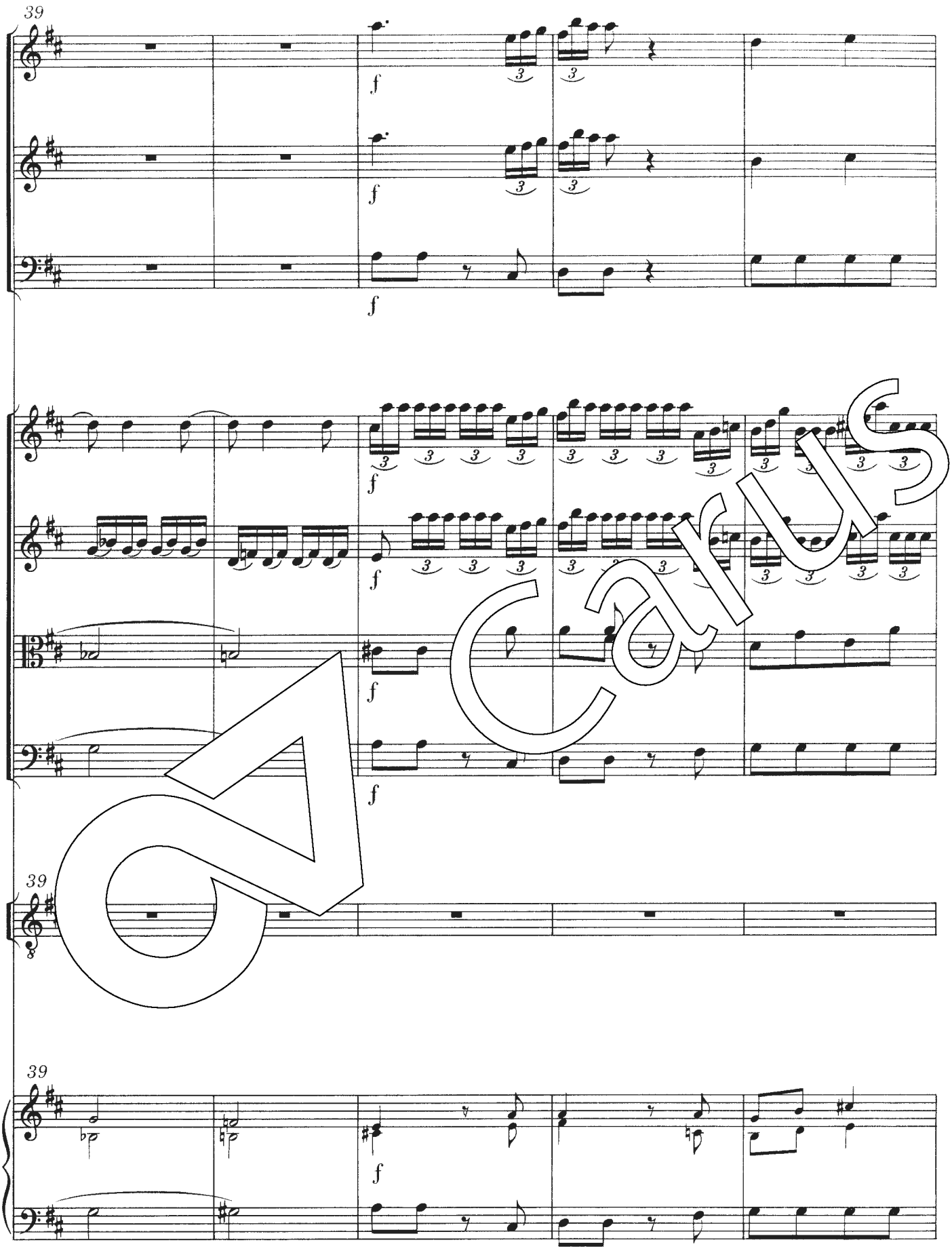
Carus



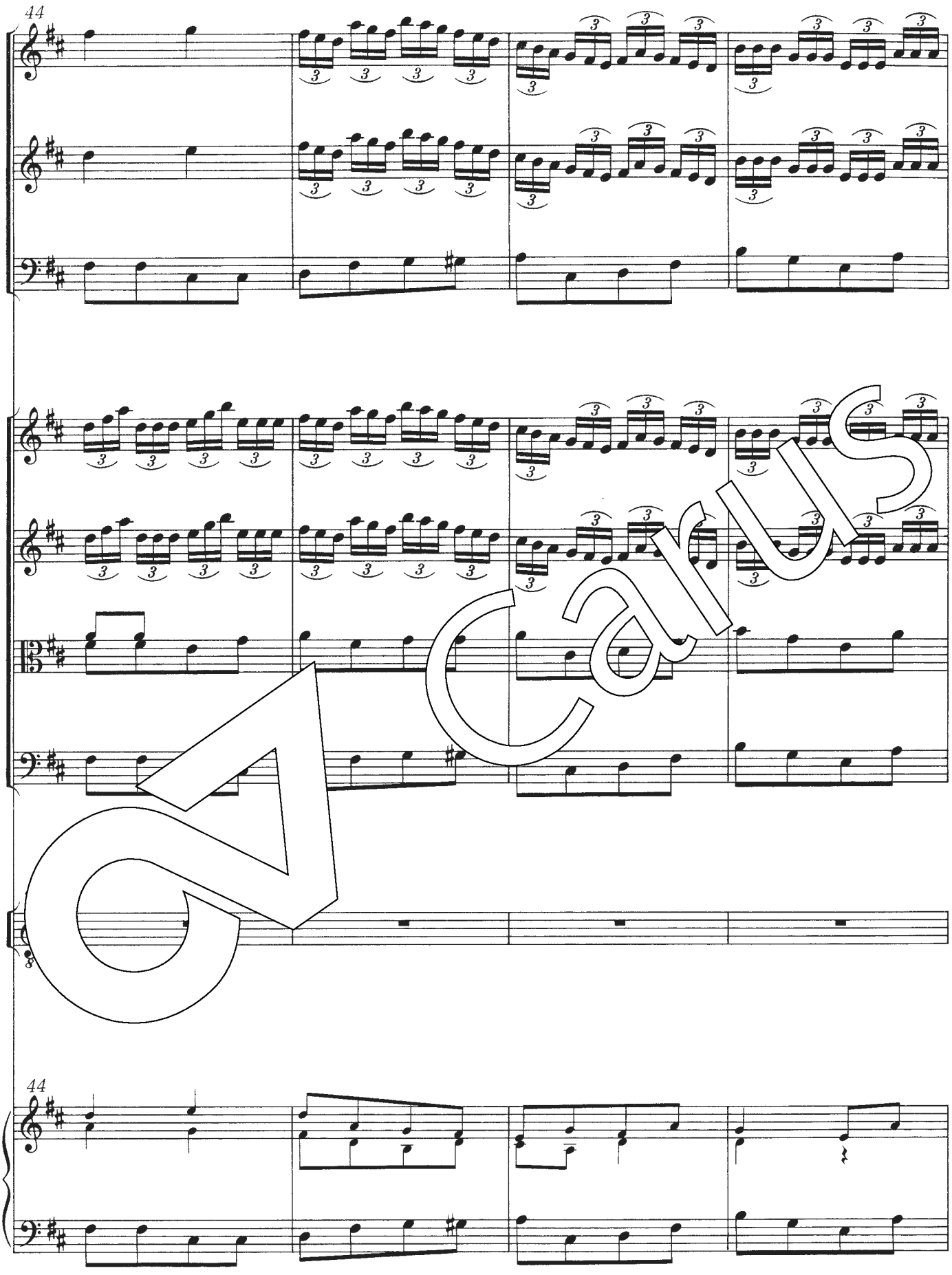
Carus



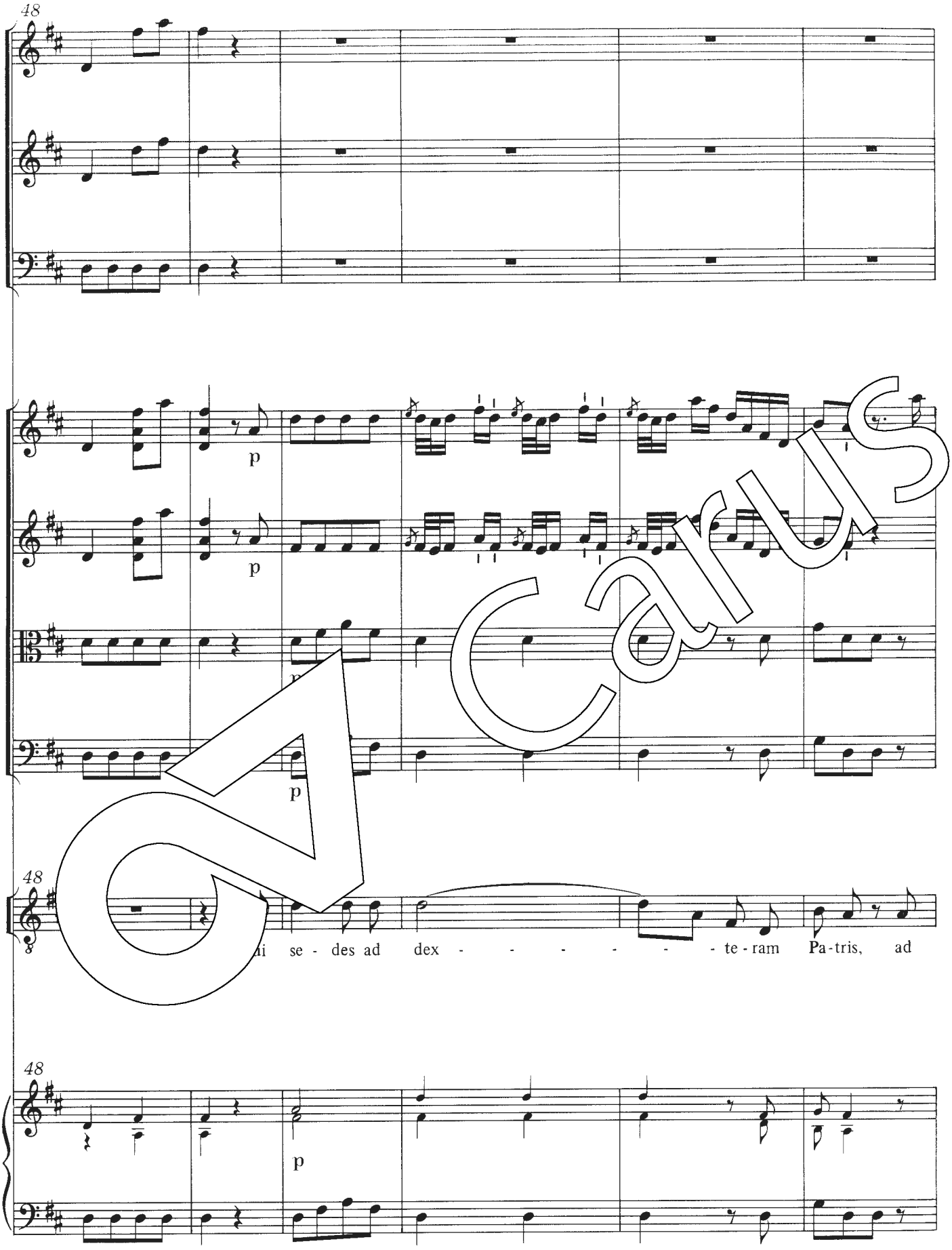
Carus



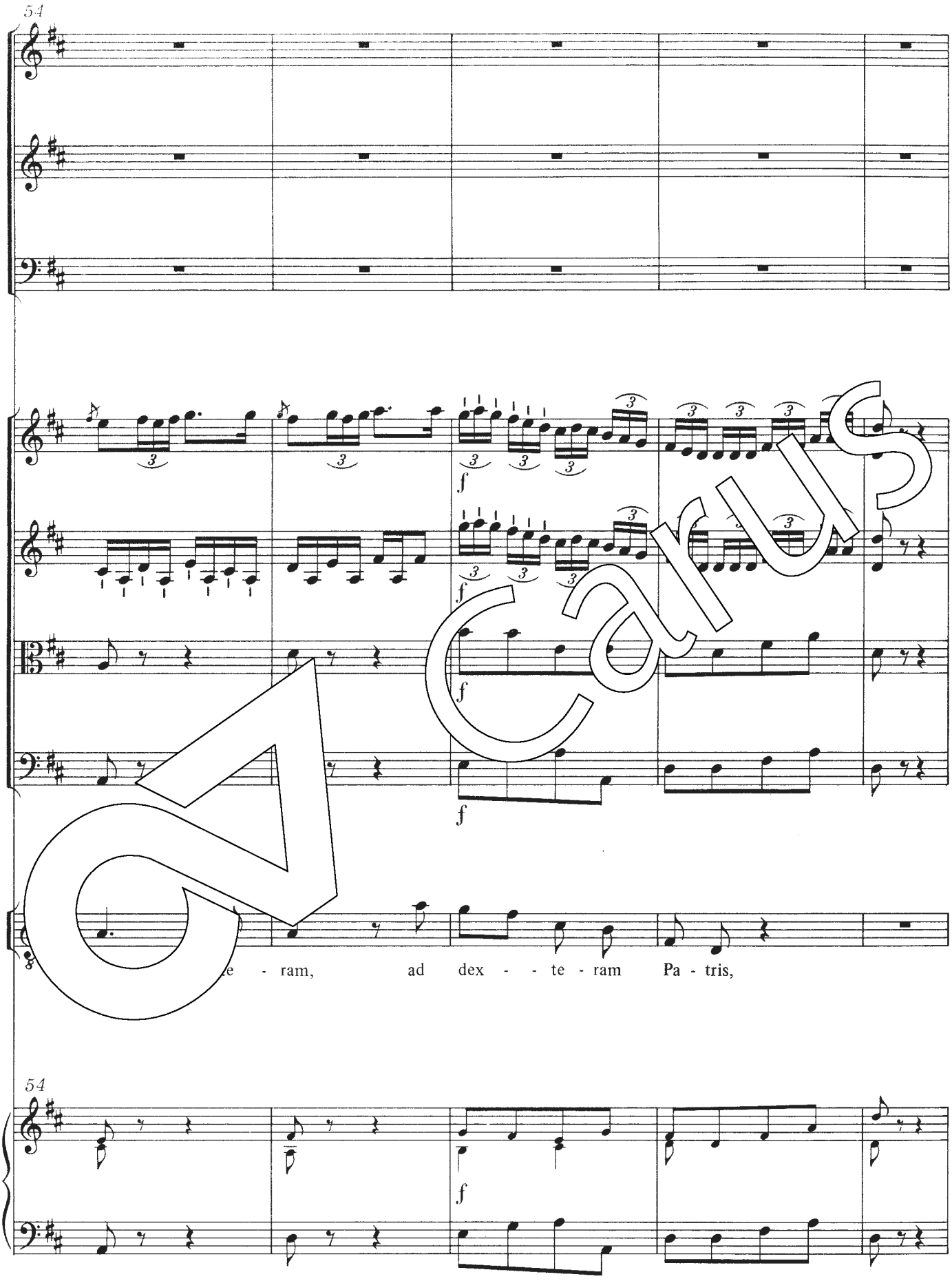
Carus



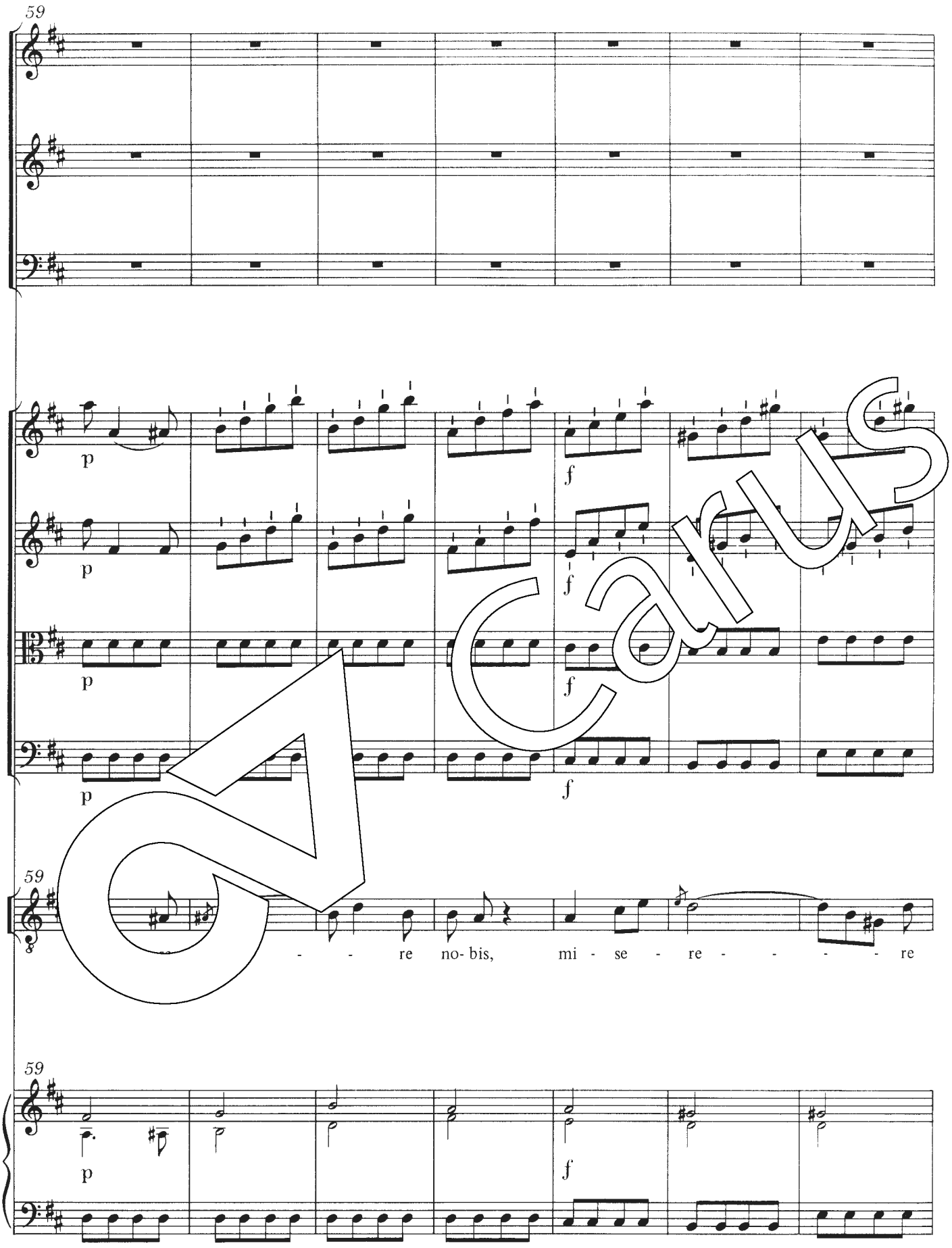
Carus



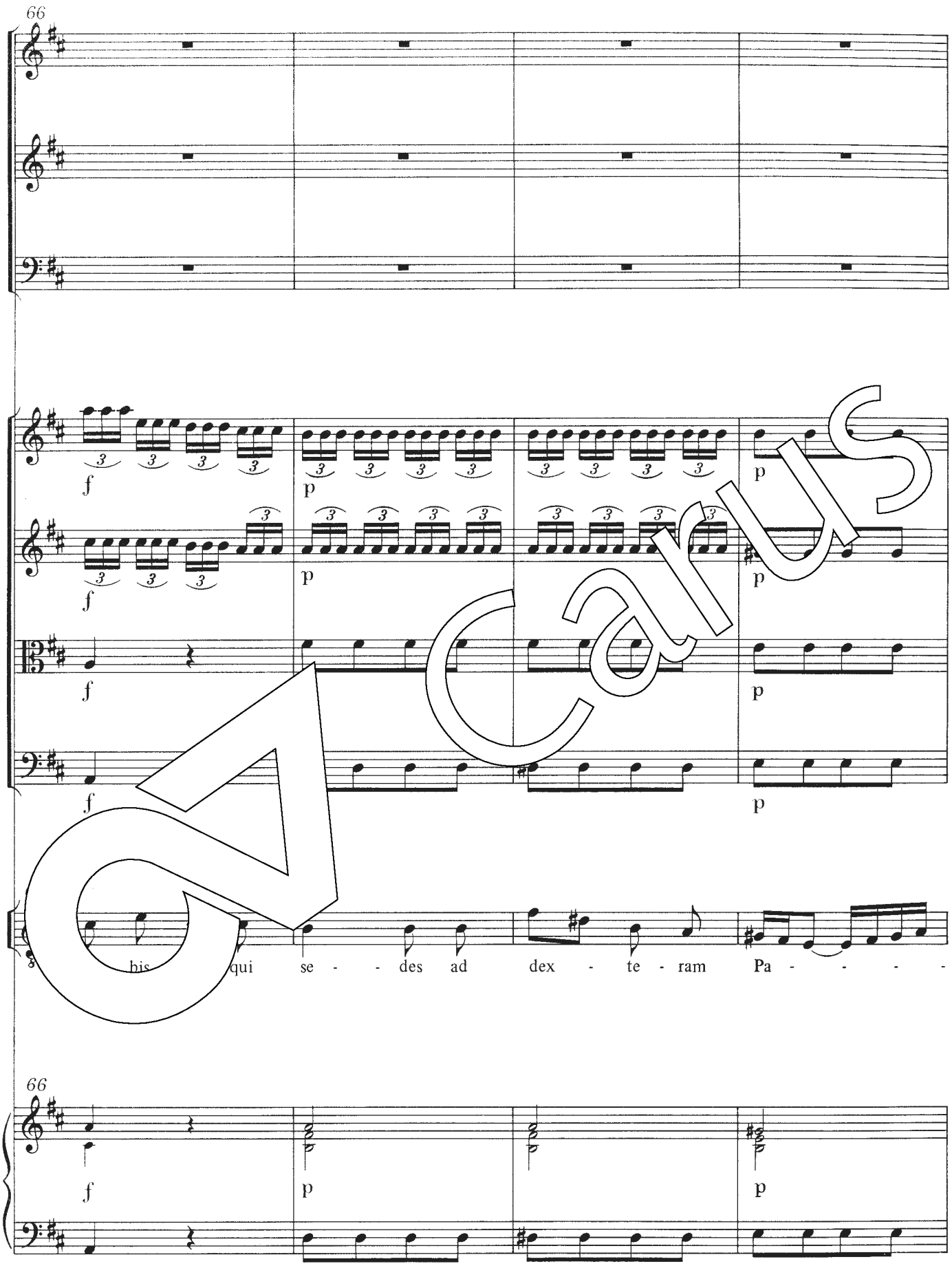
Carus



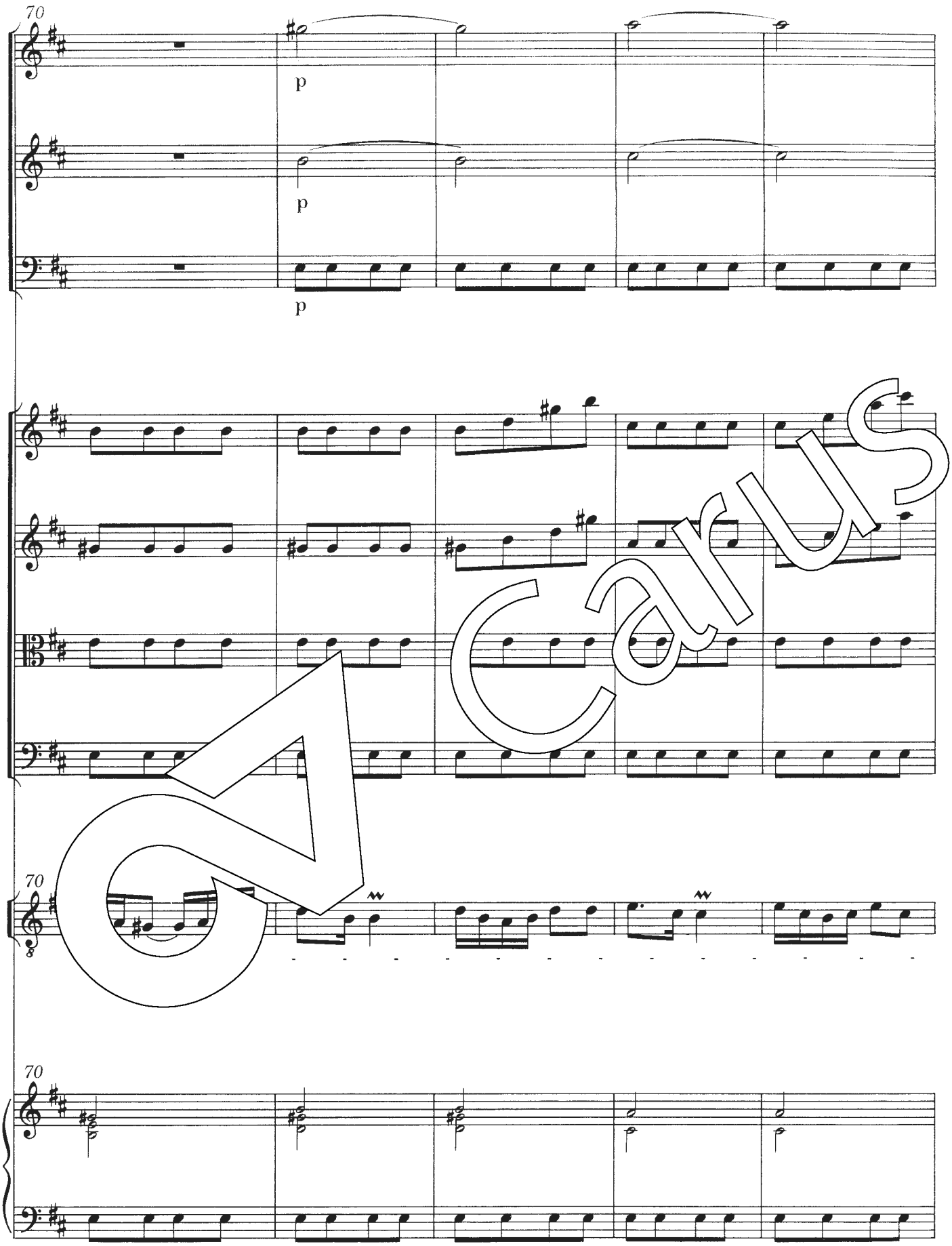
Carus



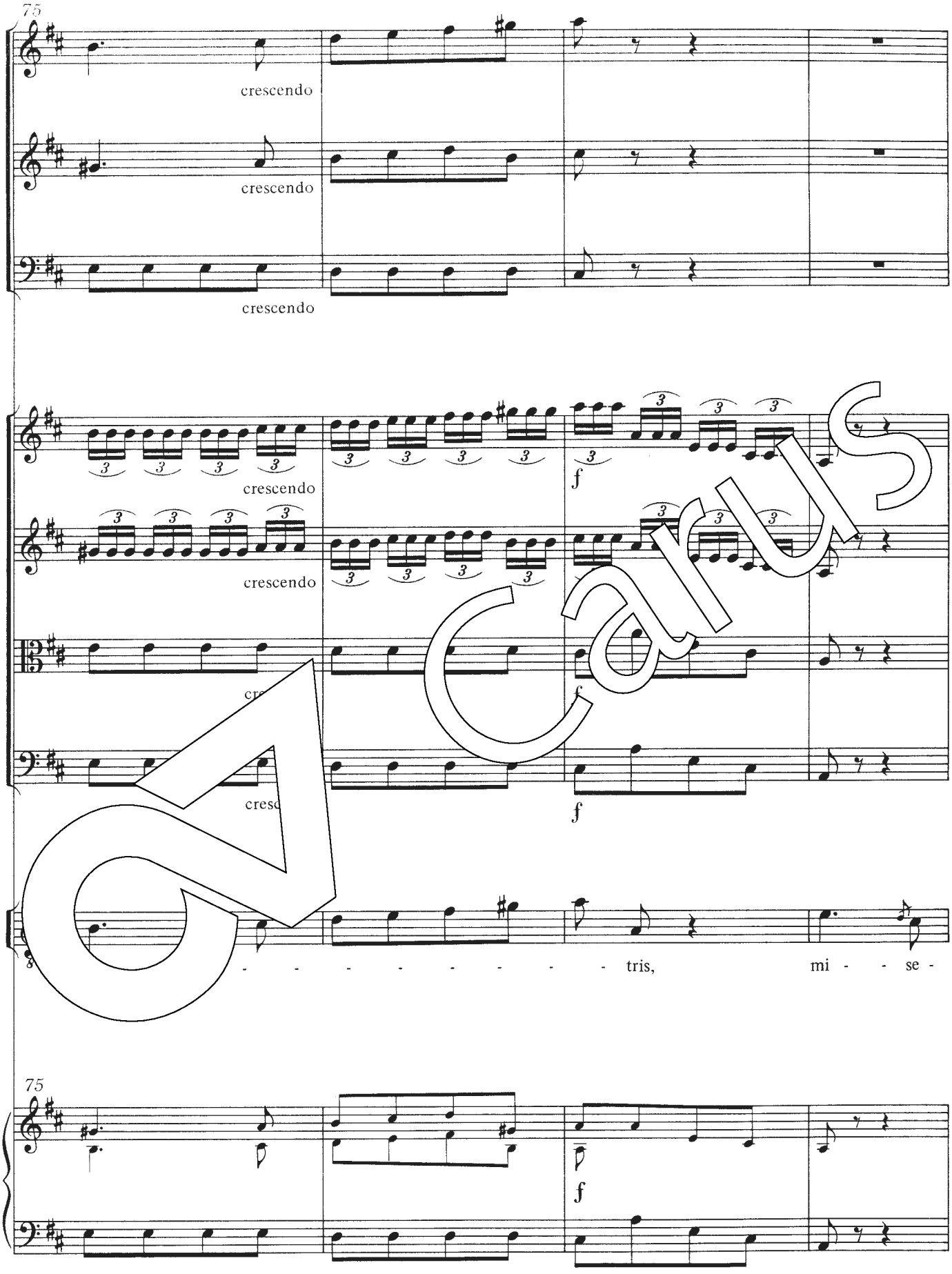
Carus



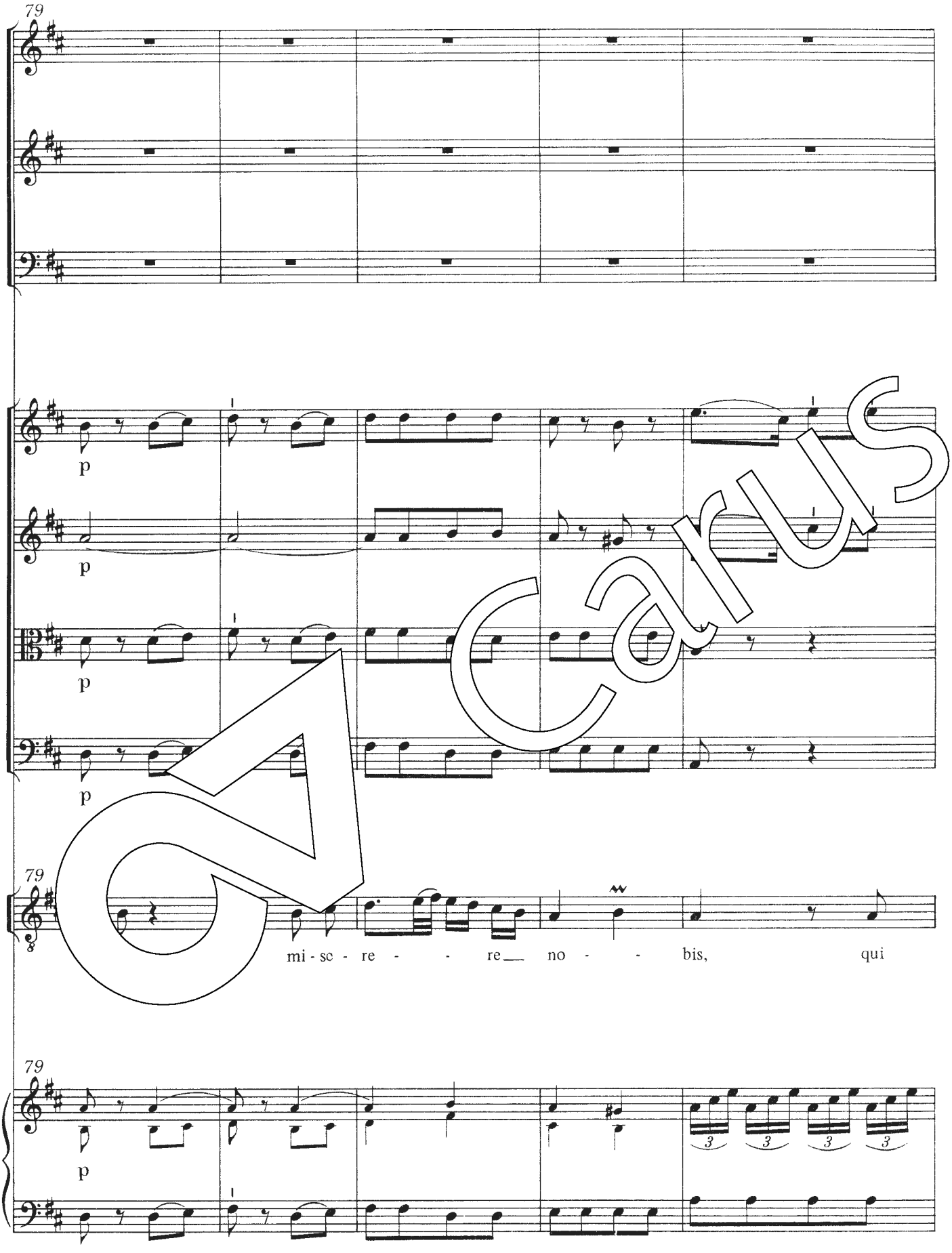
Carus



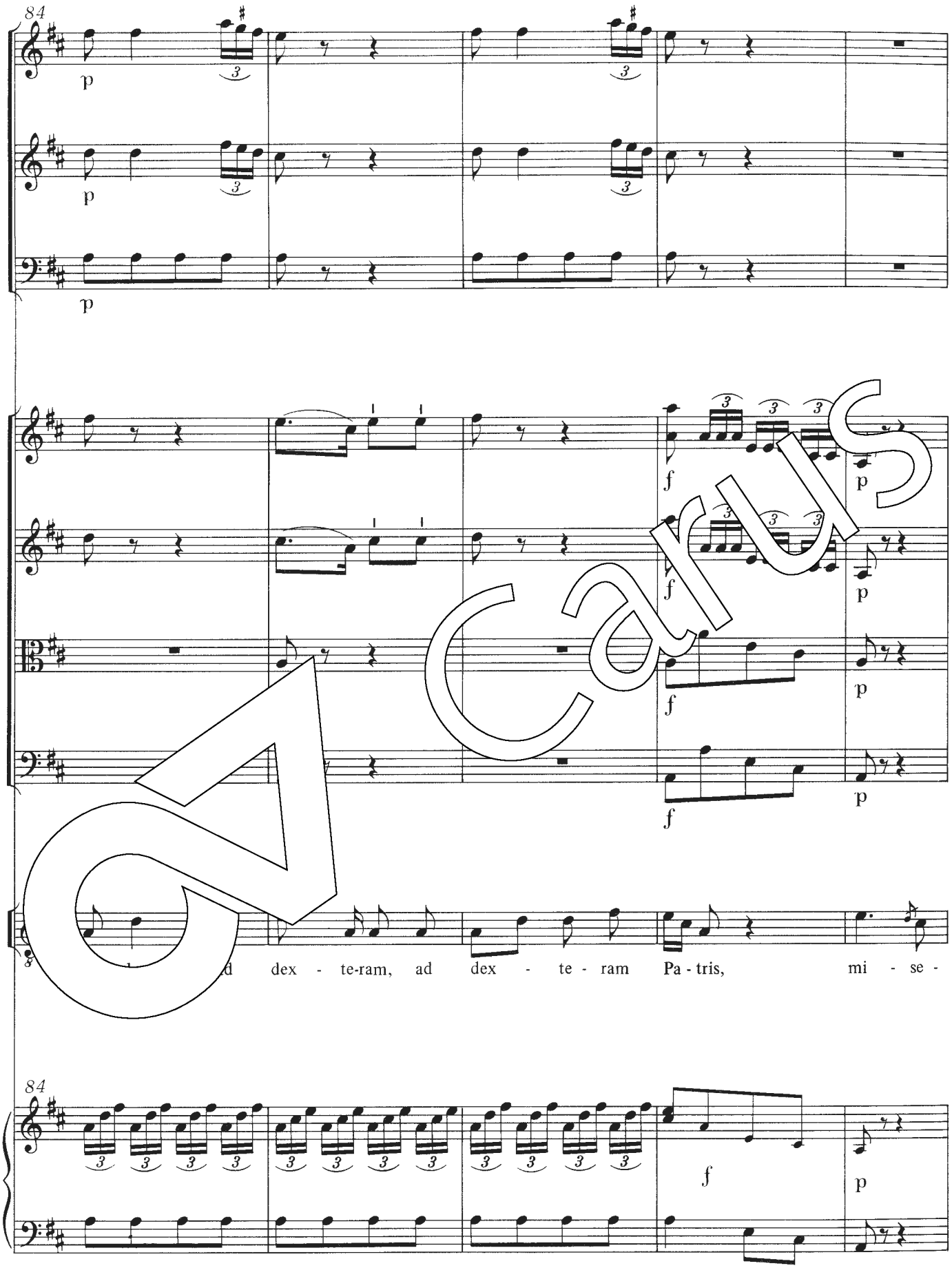
Carus


75
crescendo
crescendo
crescendo
crescendo
crescendo
f
f
f
- - - - - - - - - tris, mi - - se -
75
f

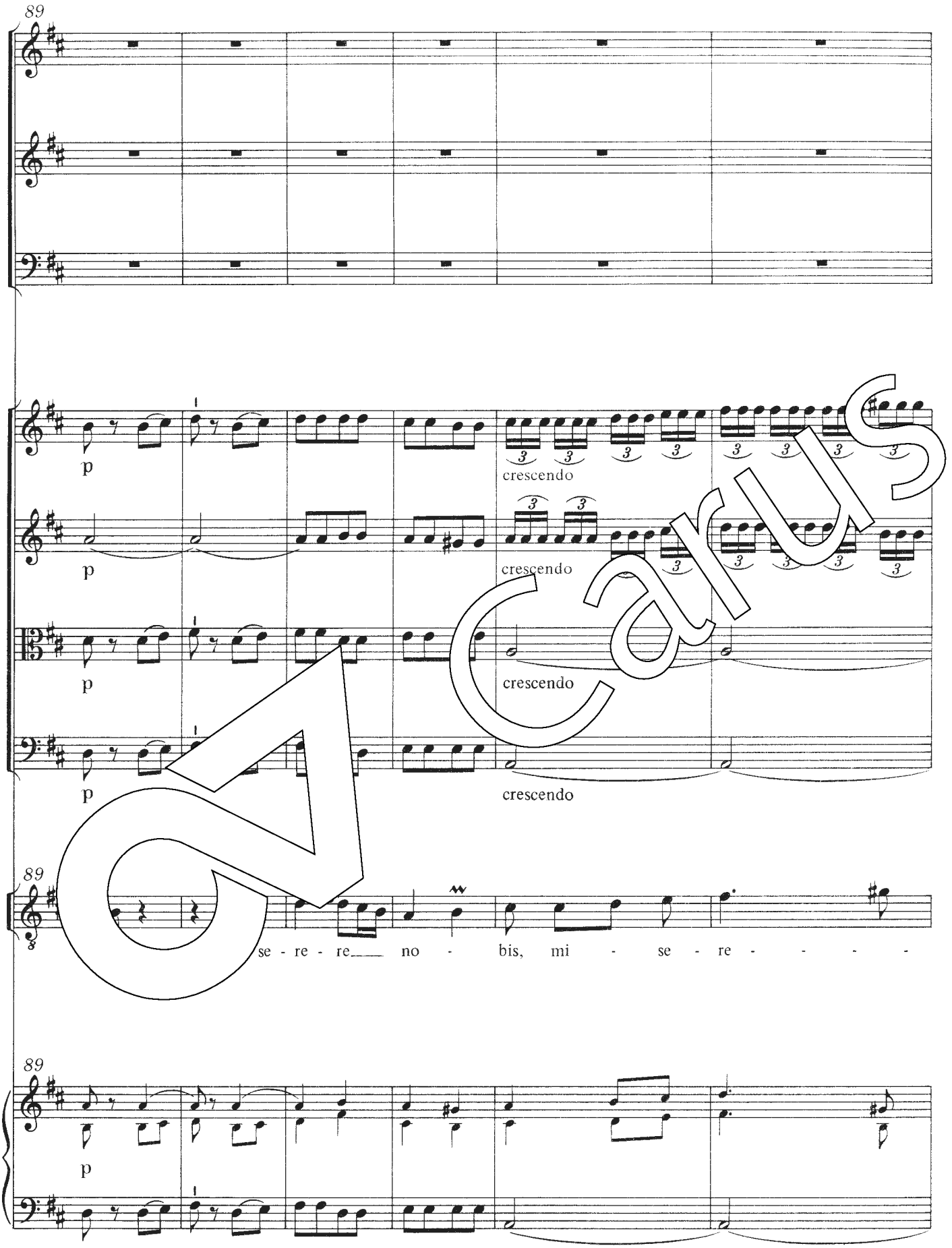
Carus



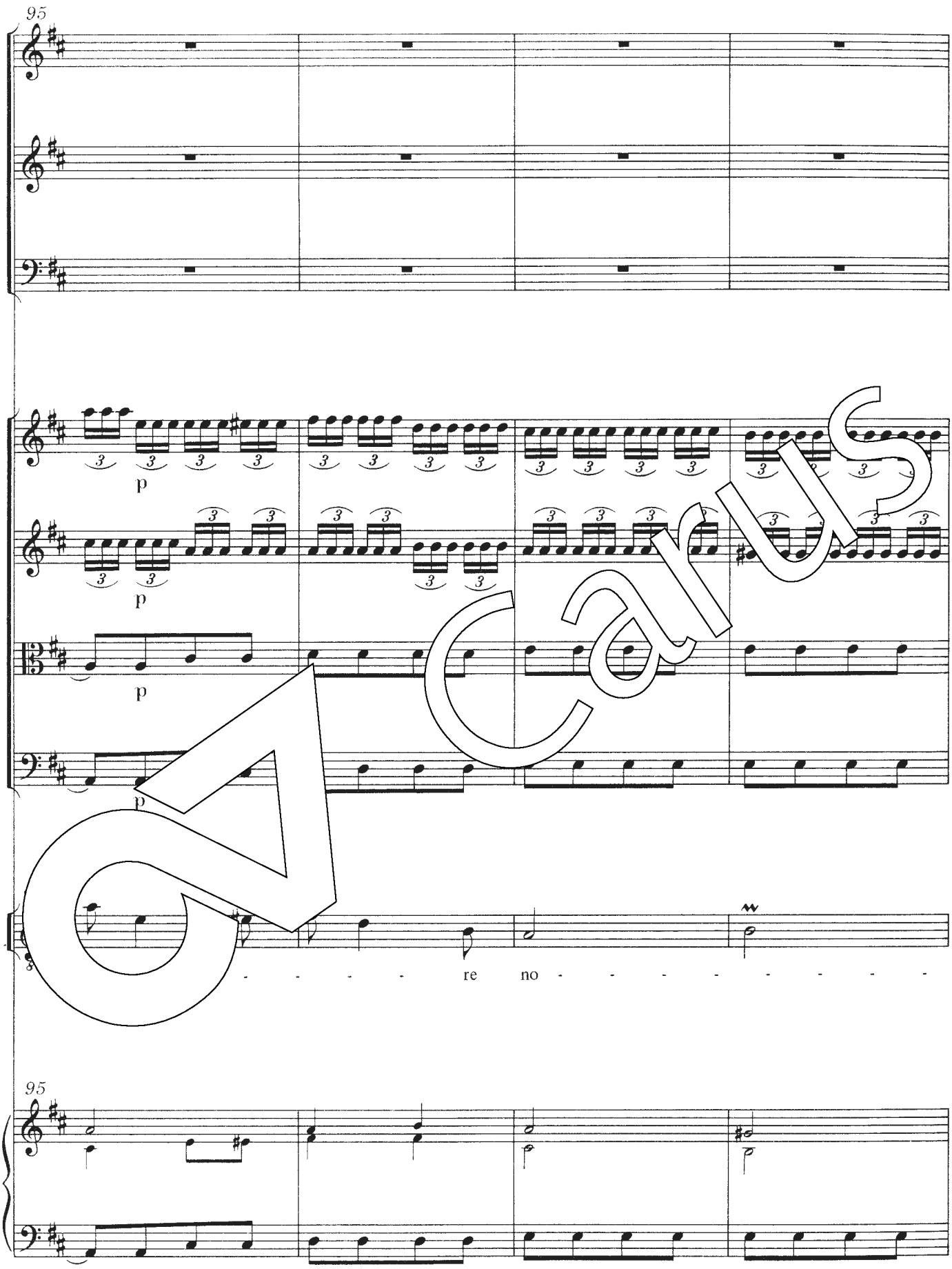
Carus



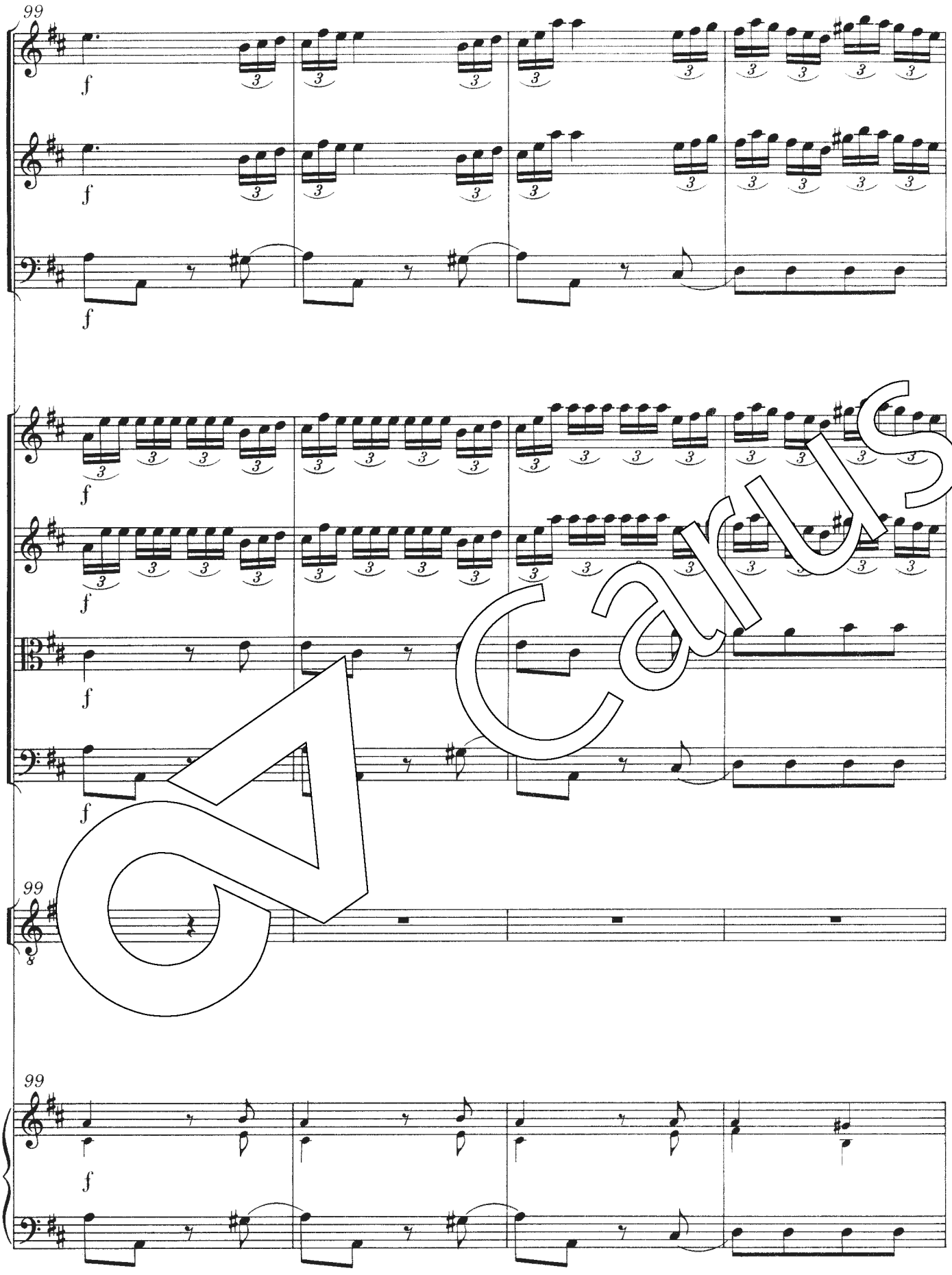
Carus


89
p
crescendo
p
crescendo
p
crescendo
p
crescendo
89
se - re - re no - bis, mi - se - re - - - -
89
p

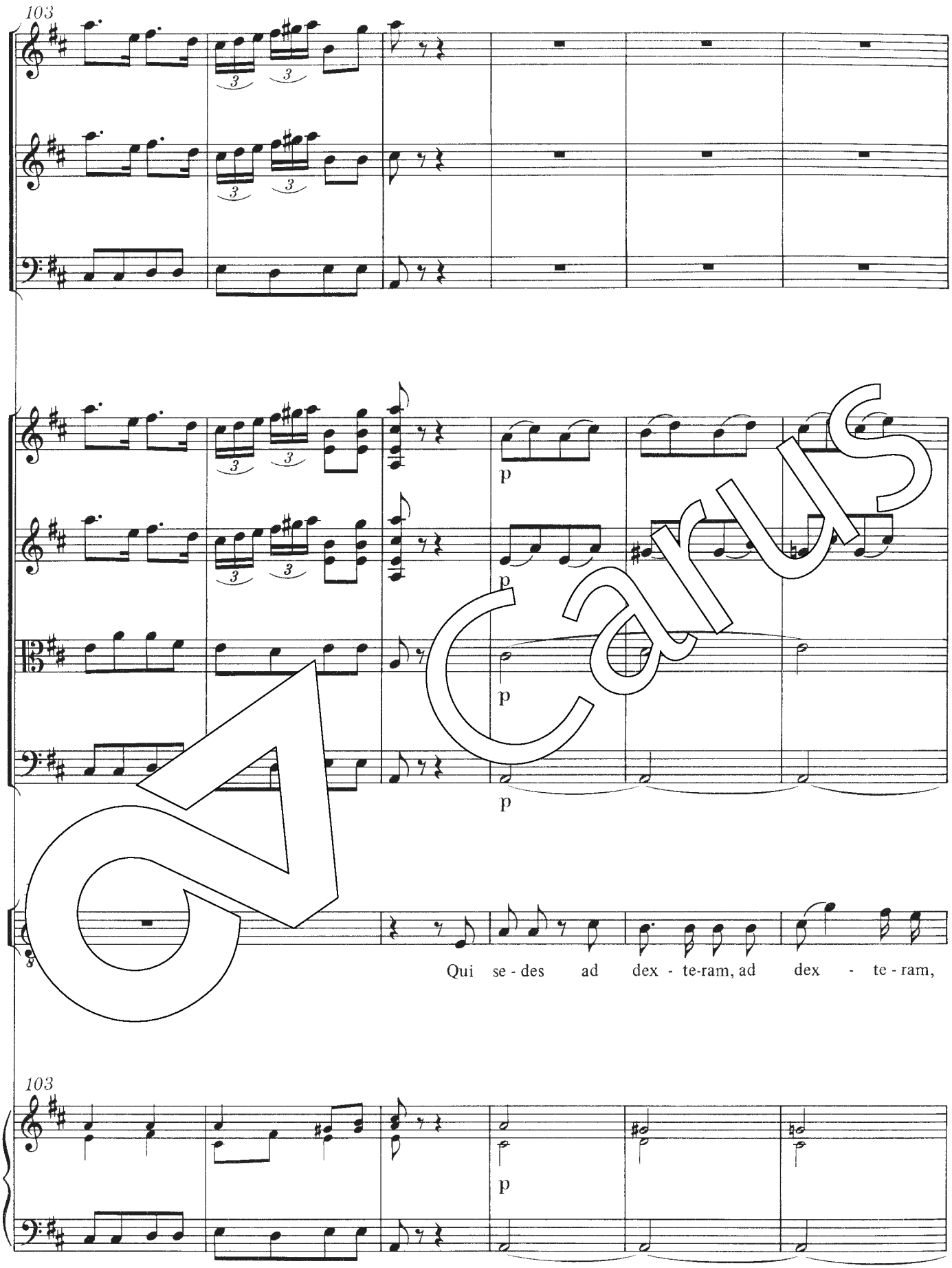
Carus



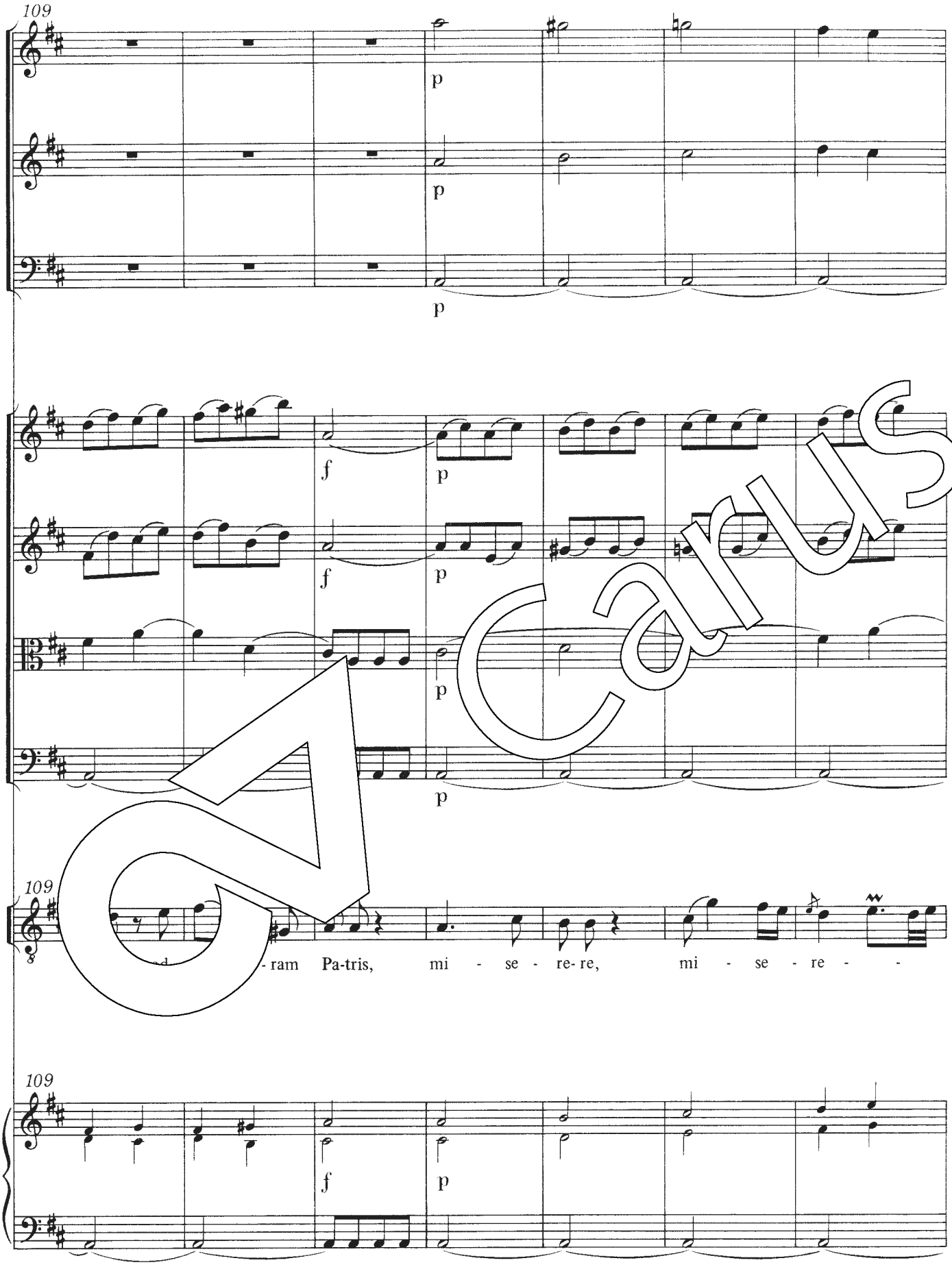
Carus



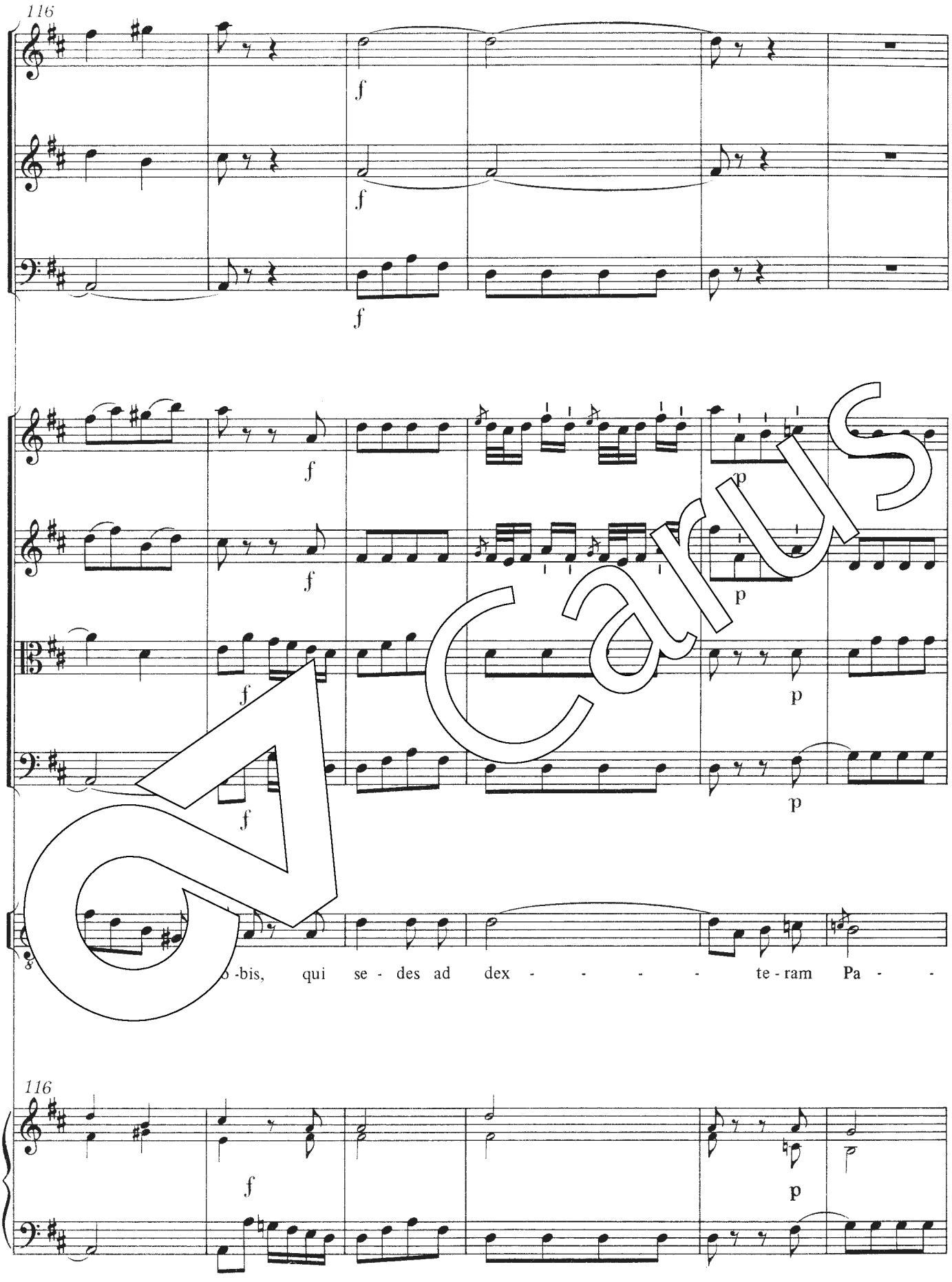
Carus



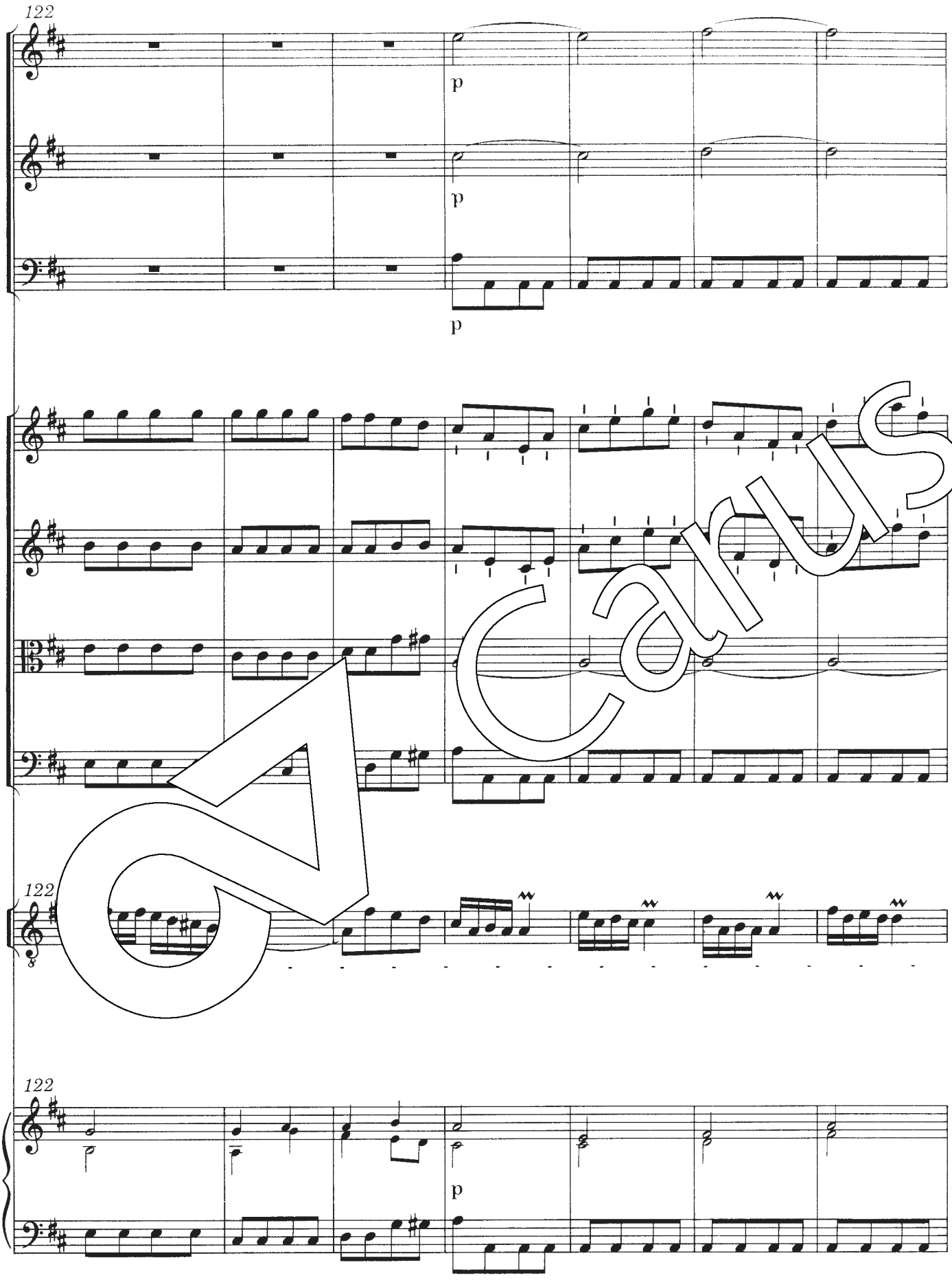
Carus



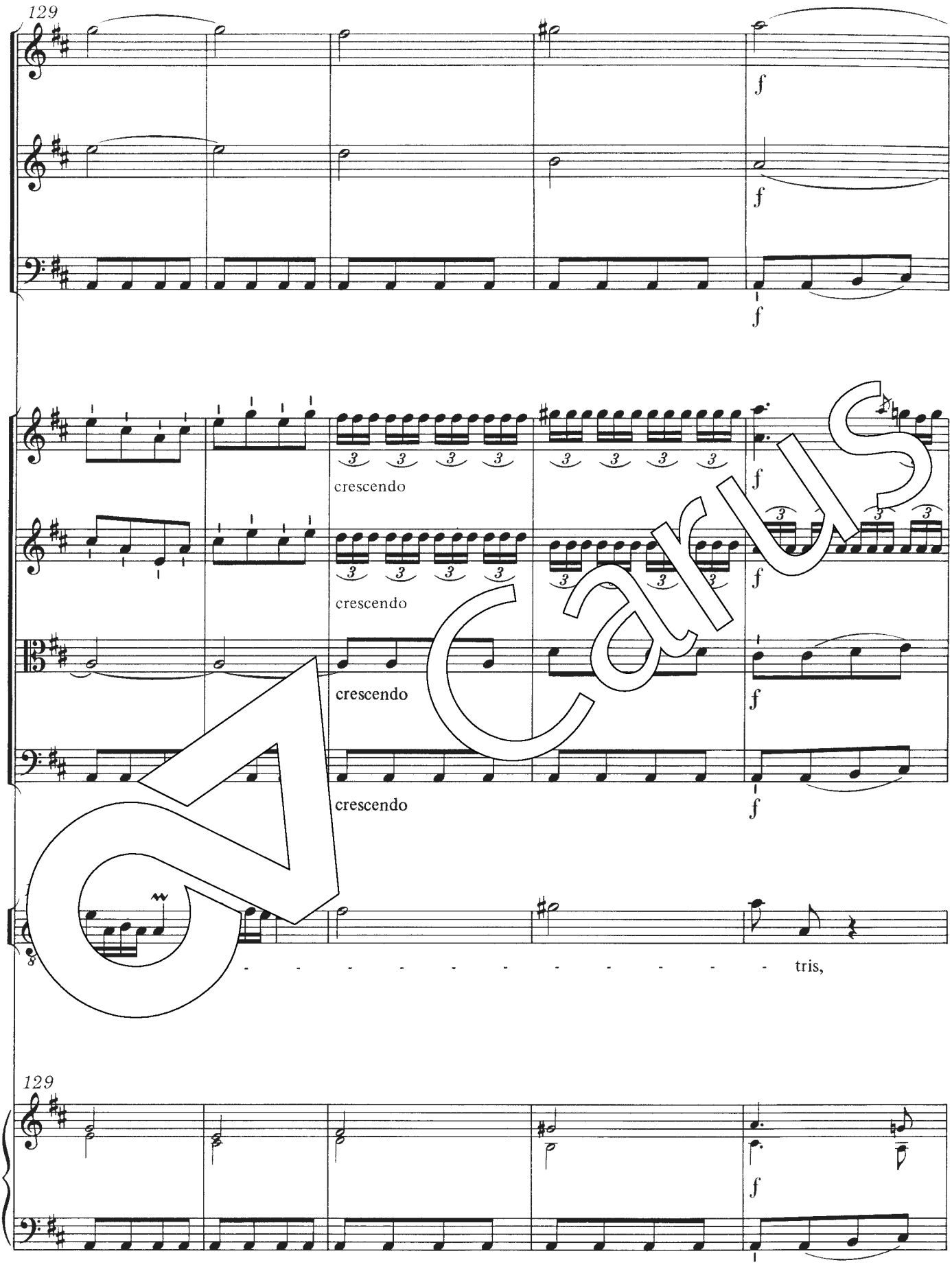
Carus



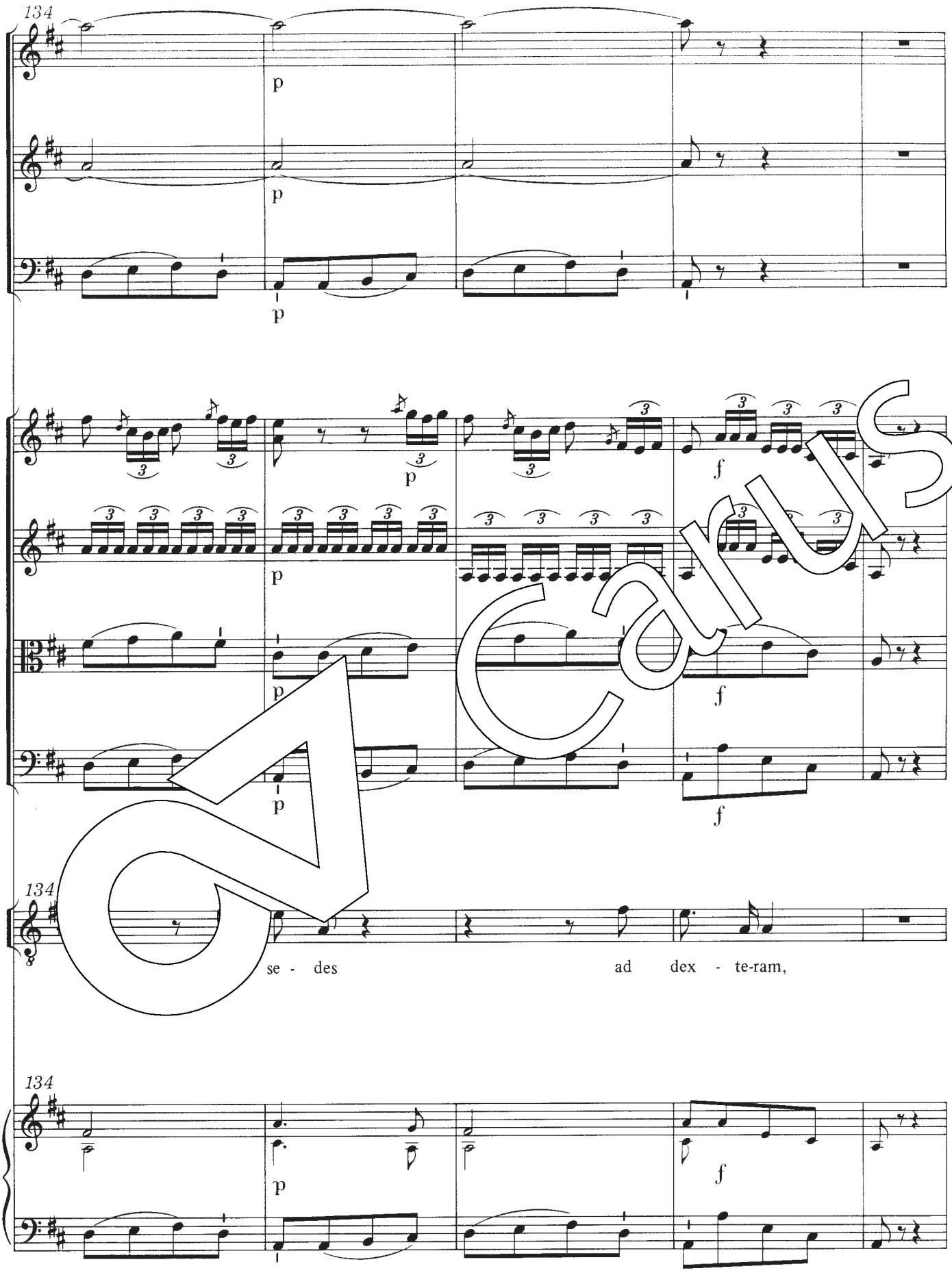
Carus



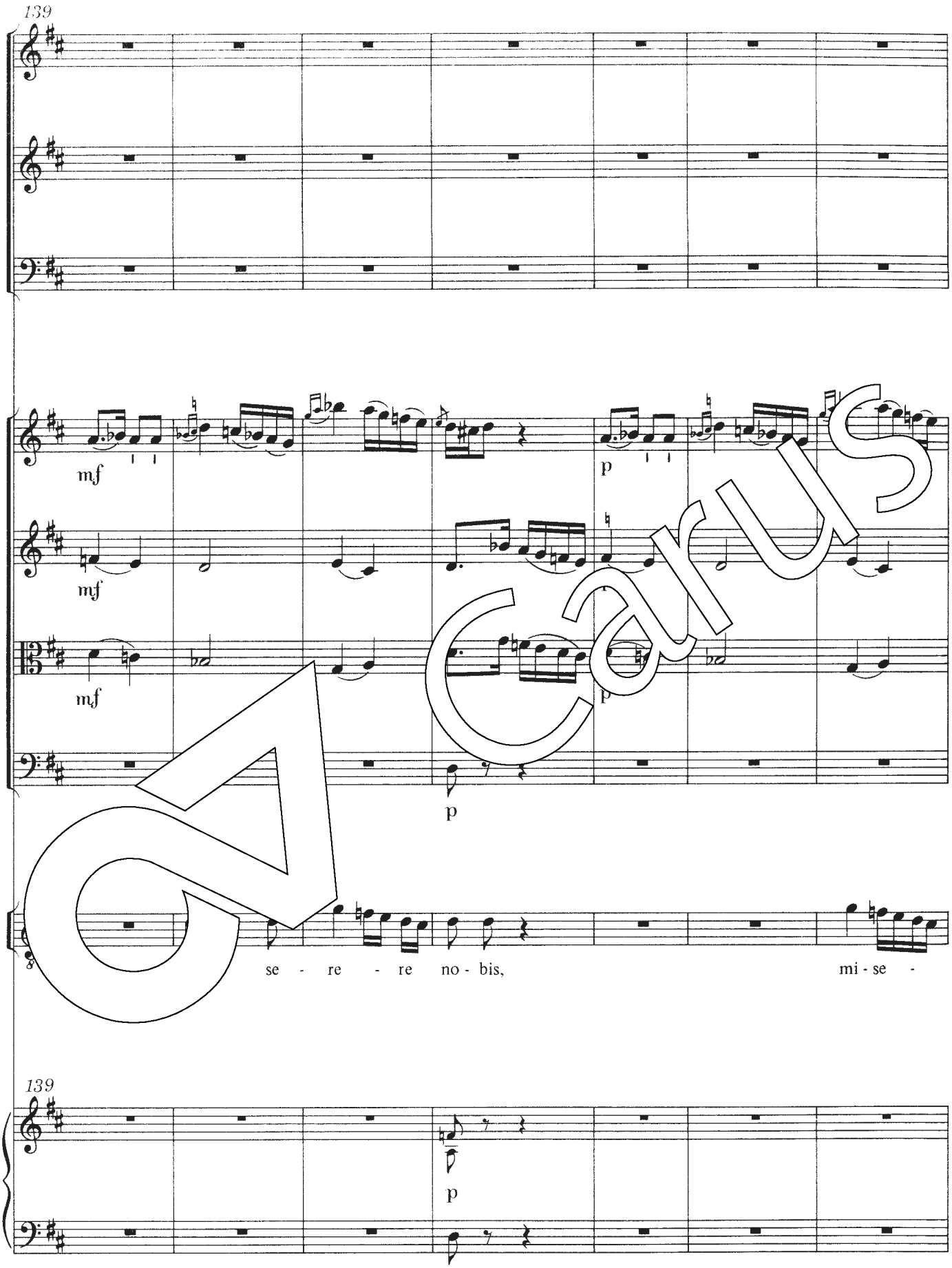
Carus



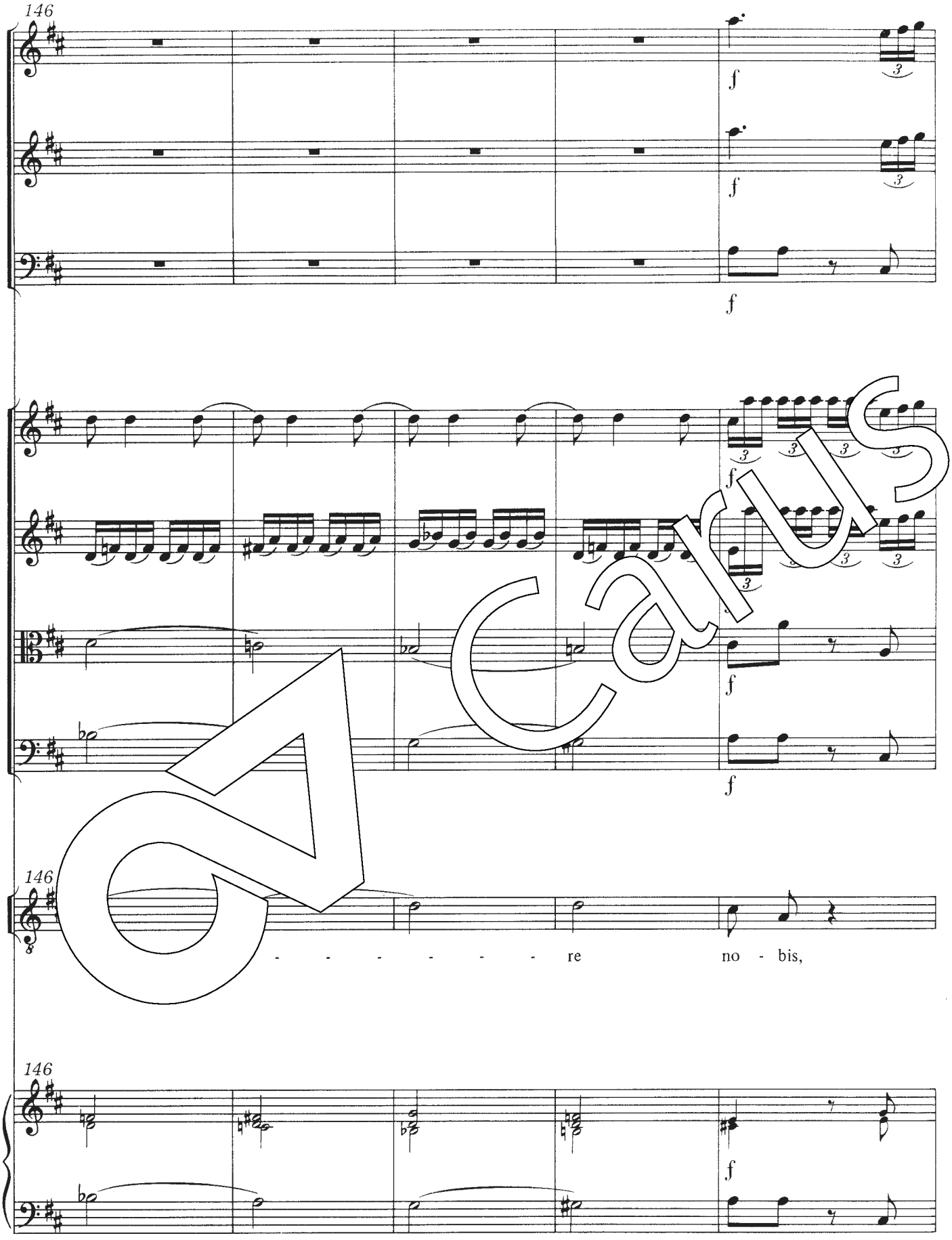
Carus



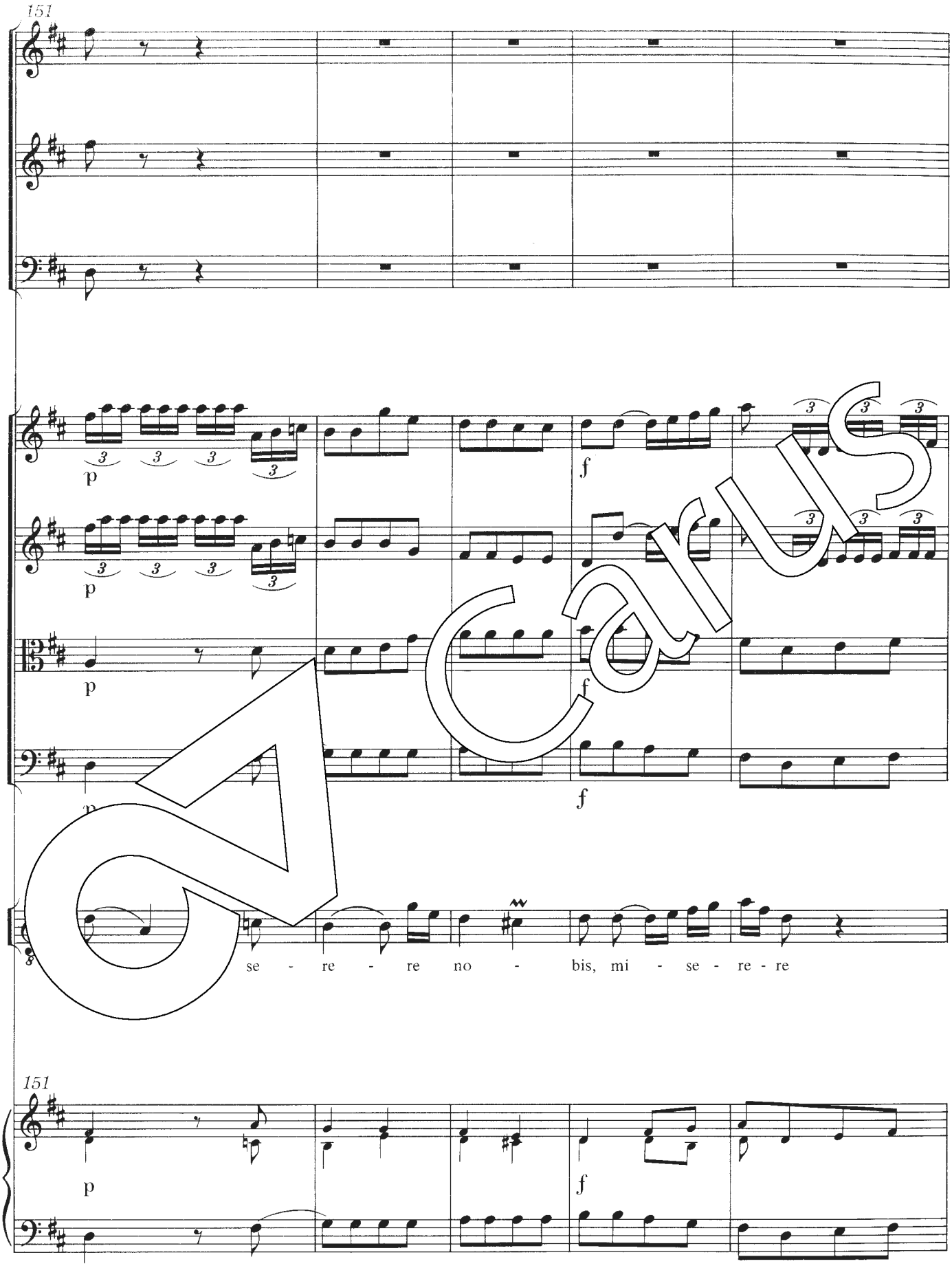
Carus



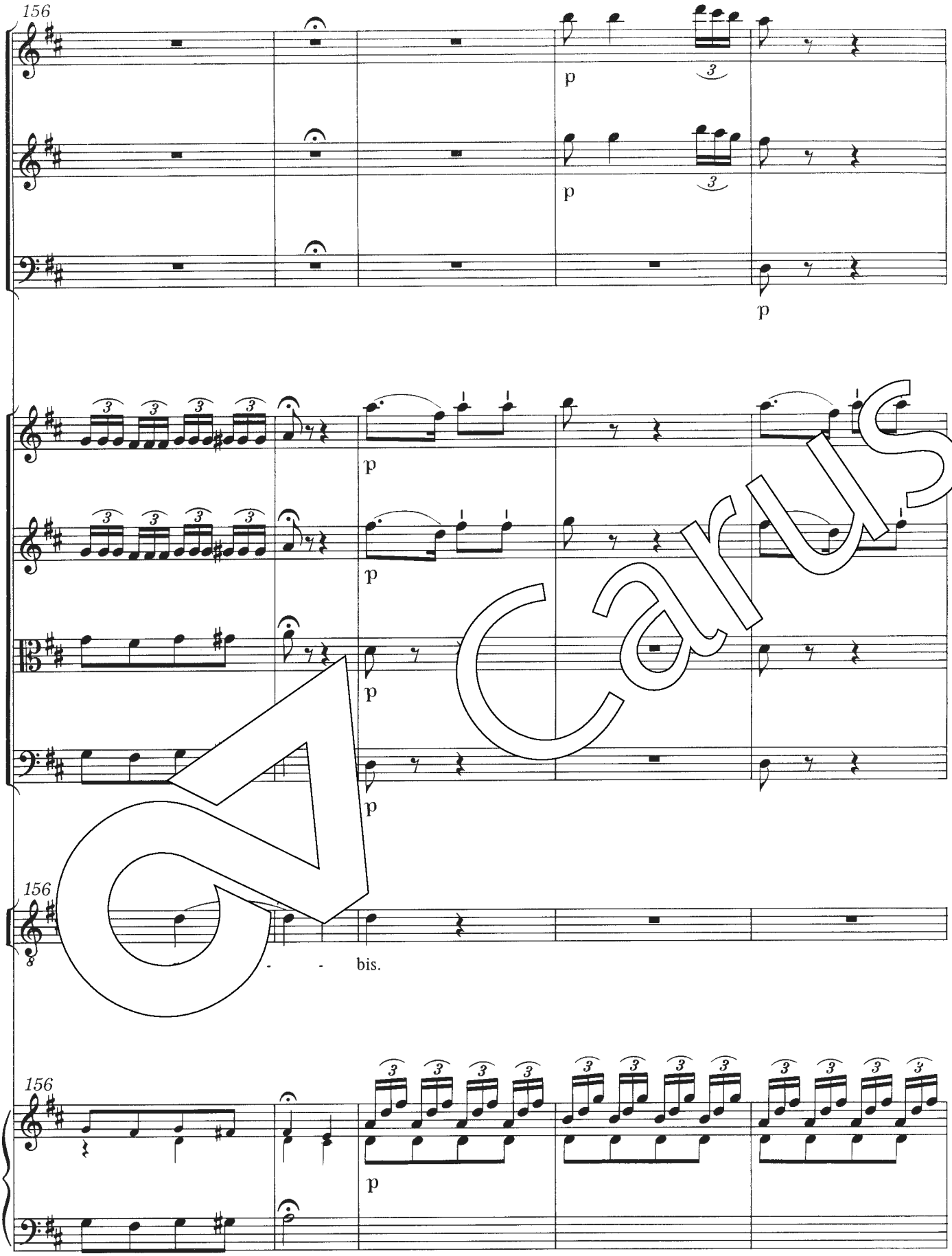
Carus



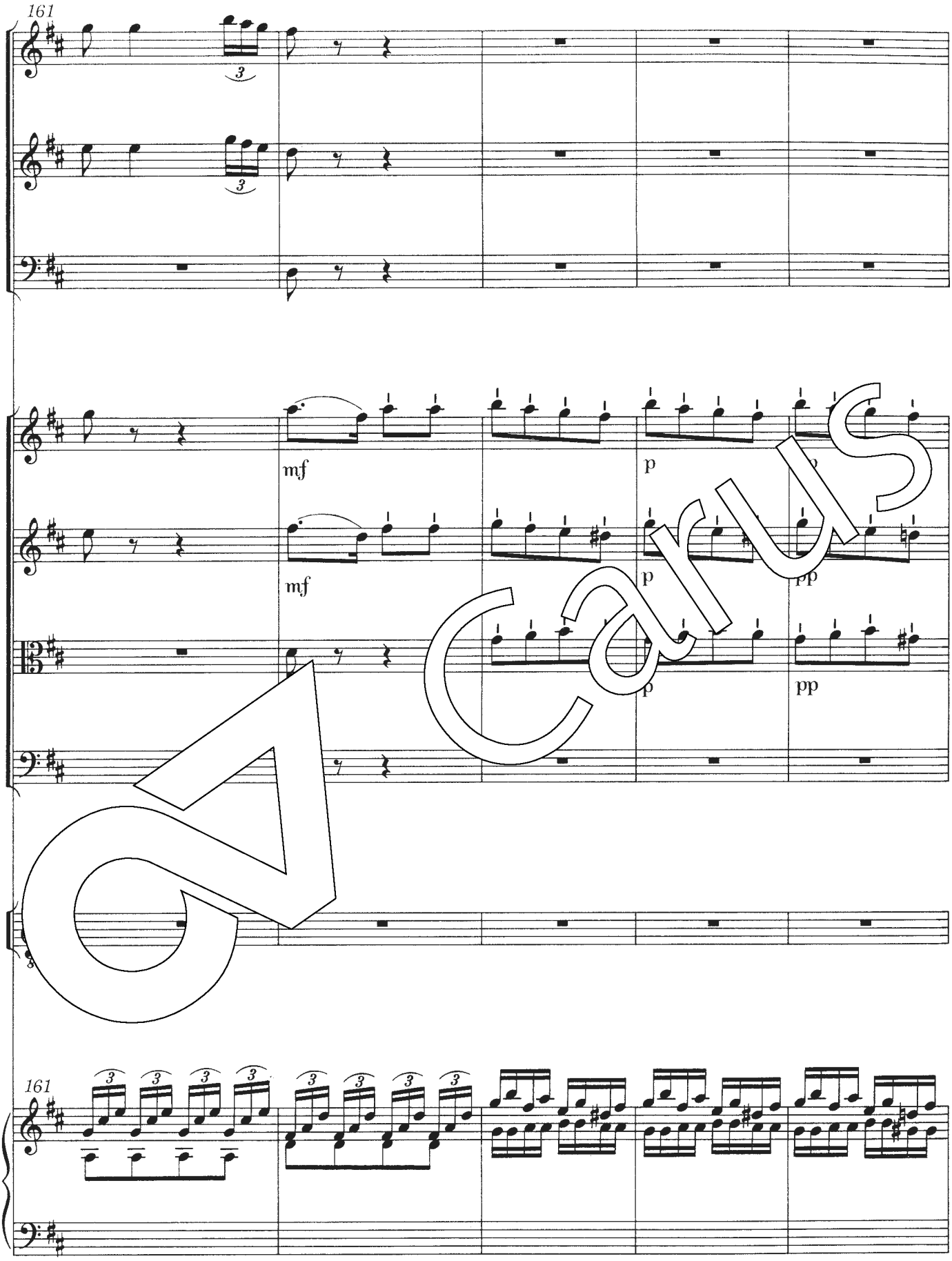
Carus



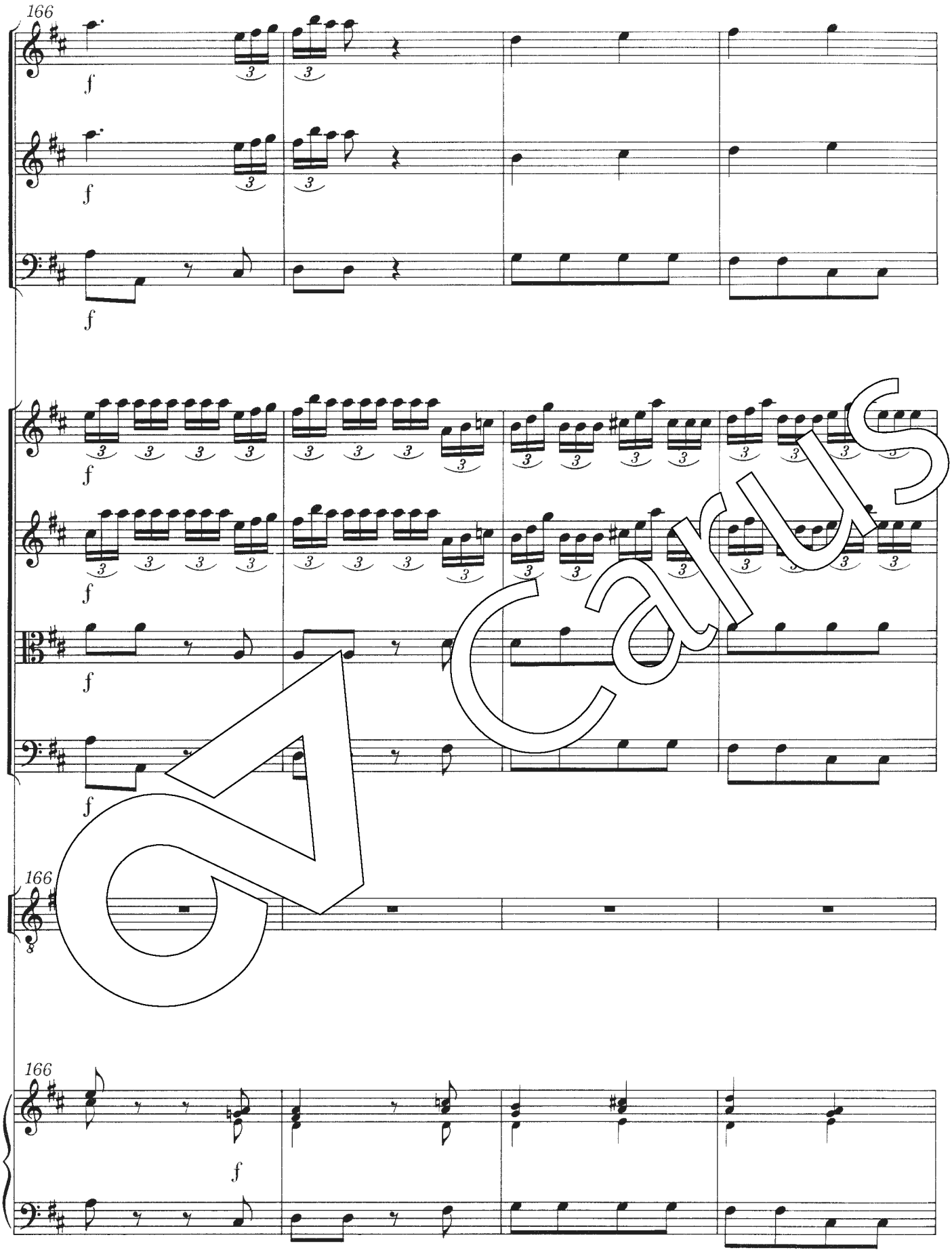
Carus



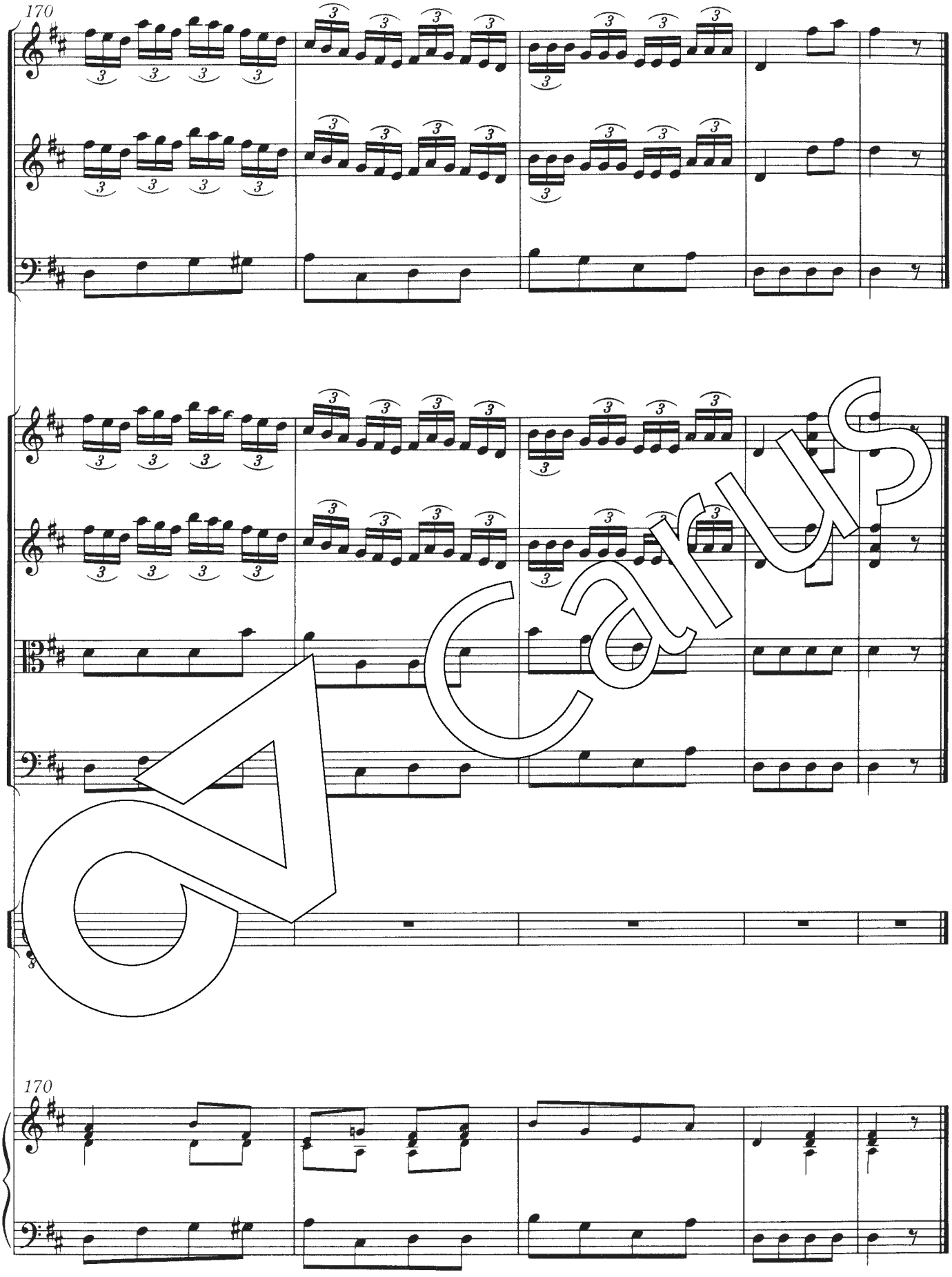
Carus



Carus



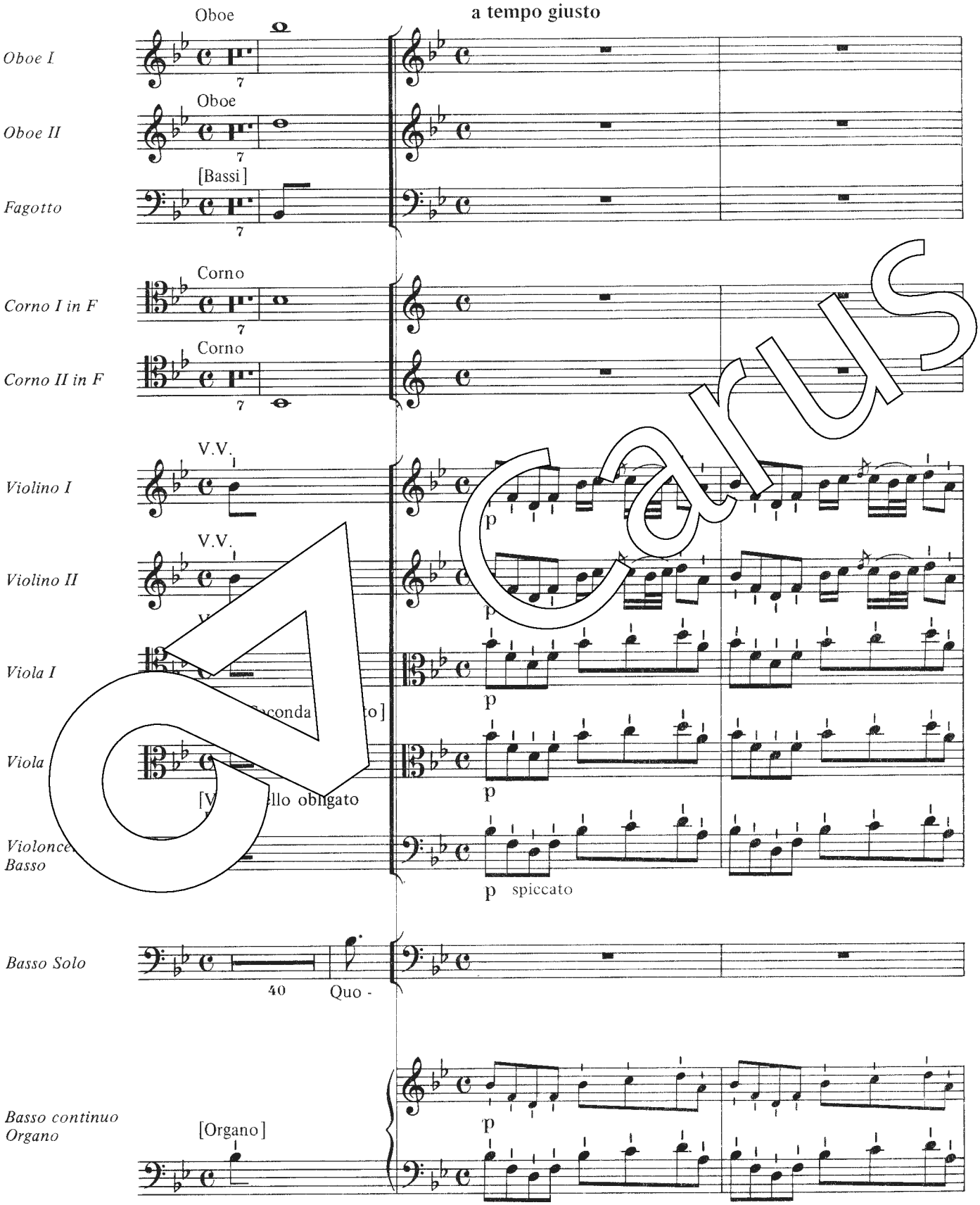
Carus



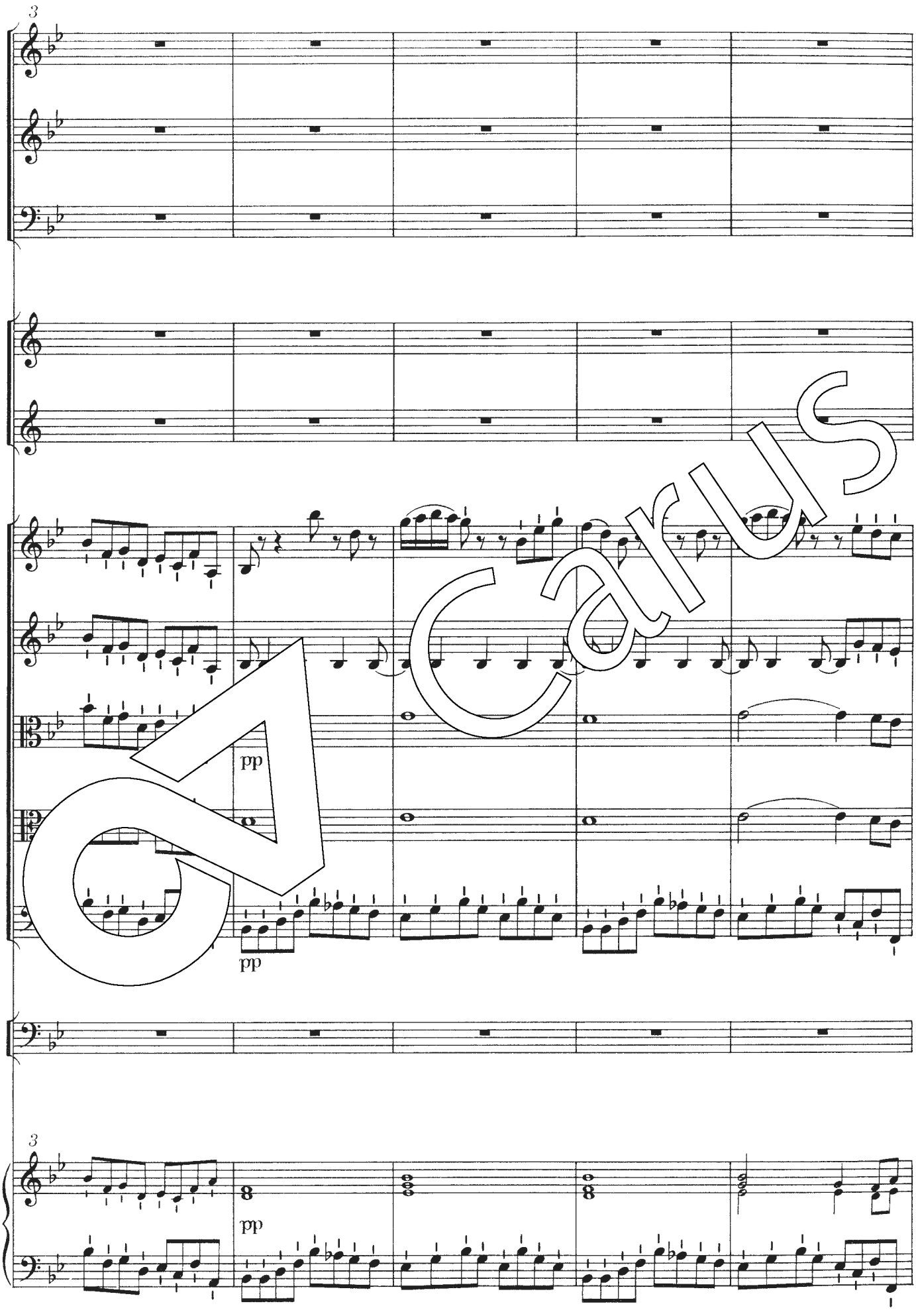
Carus

VII. Quoniam

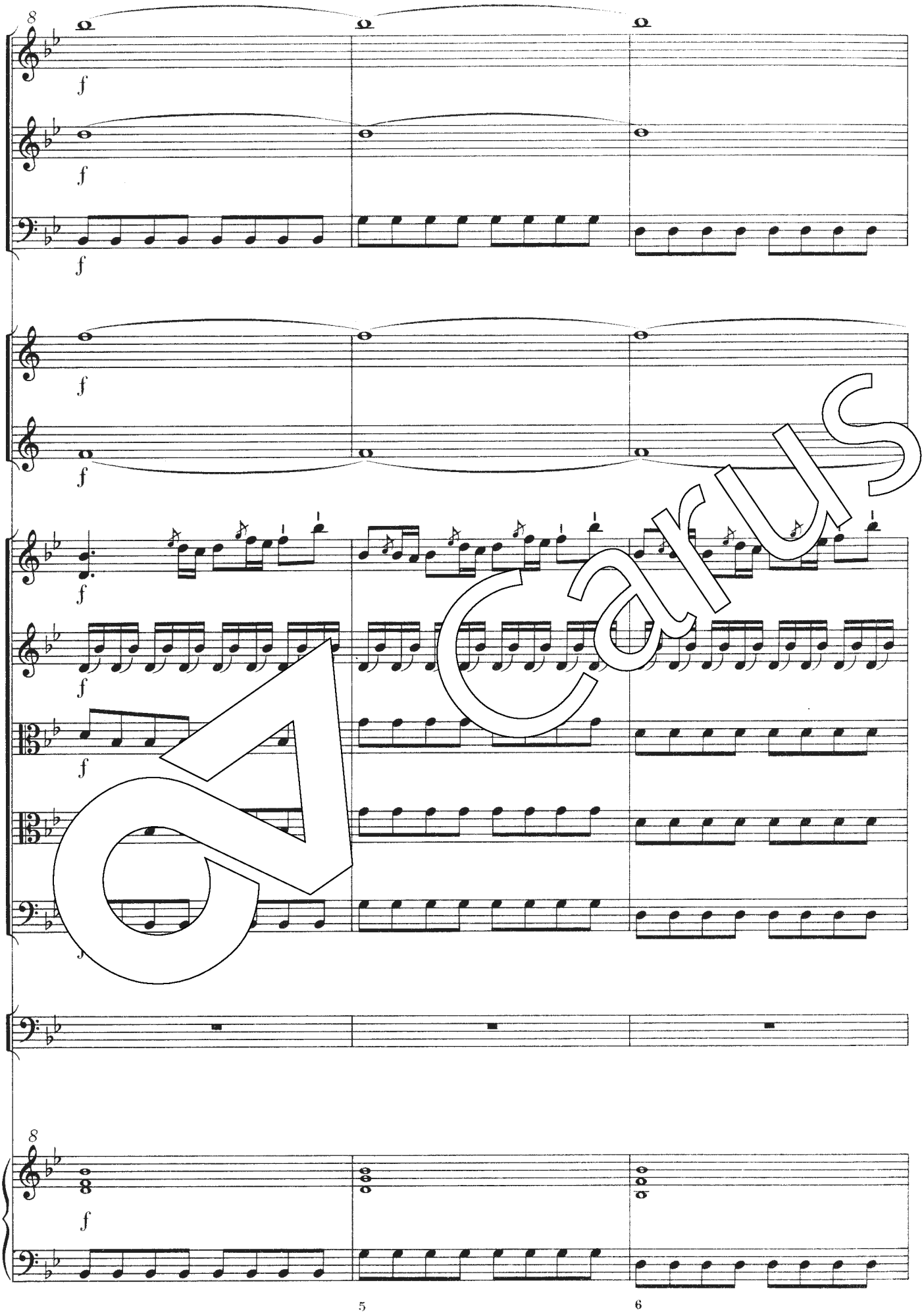
[Aria]



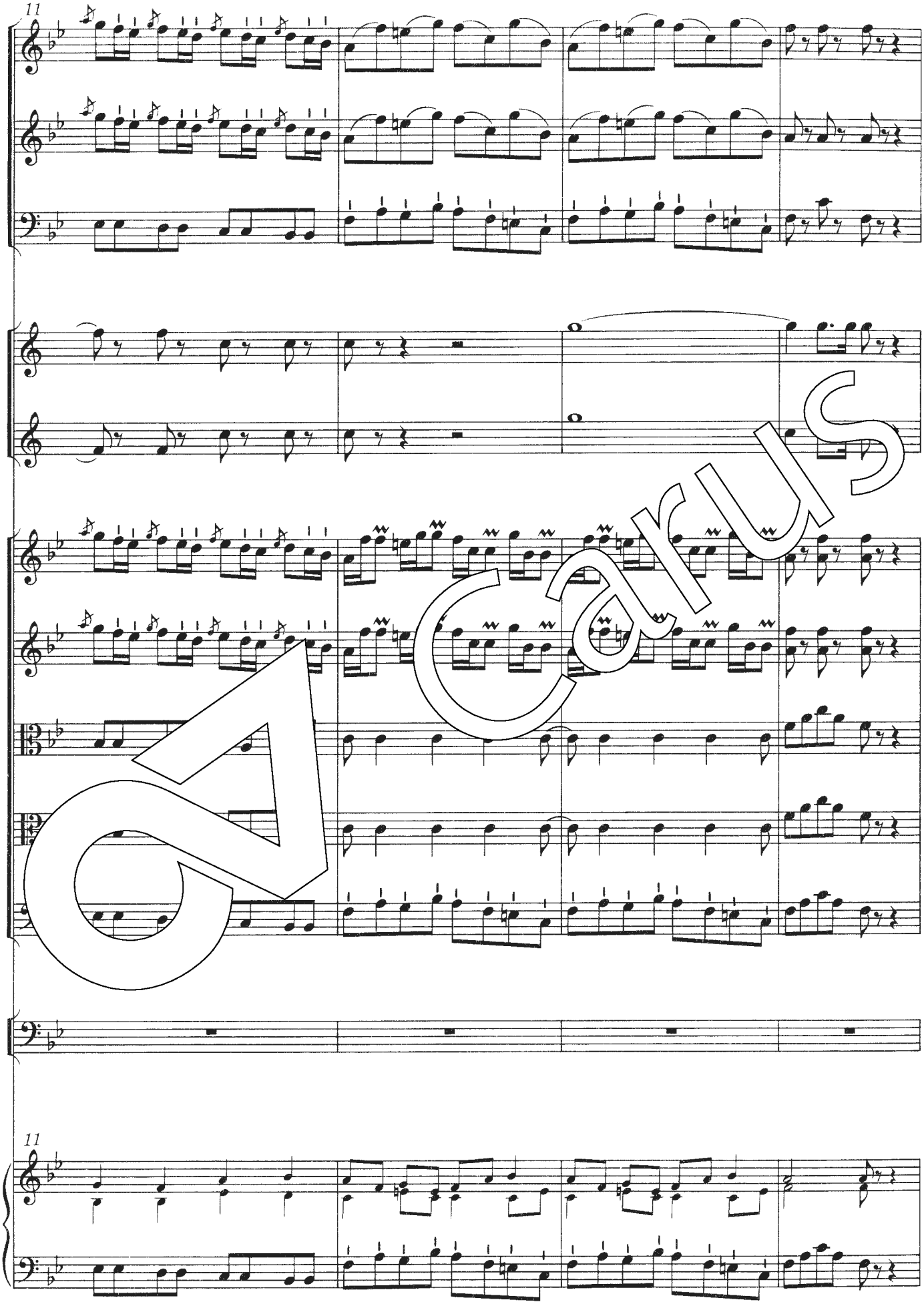
Carus



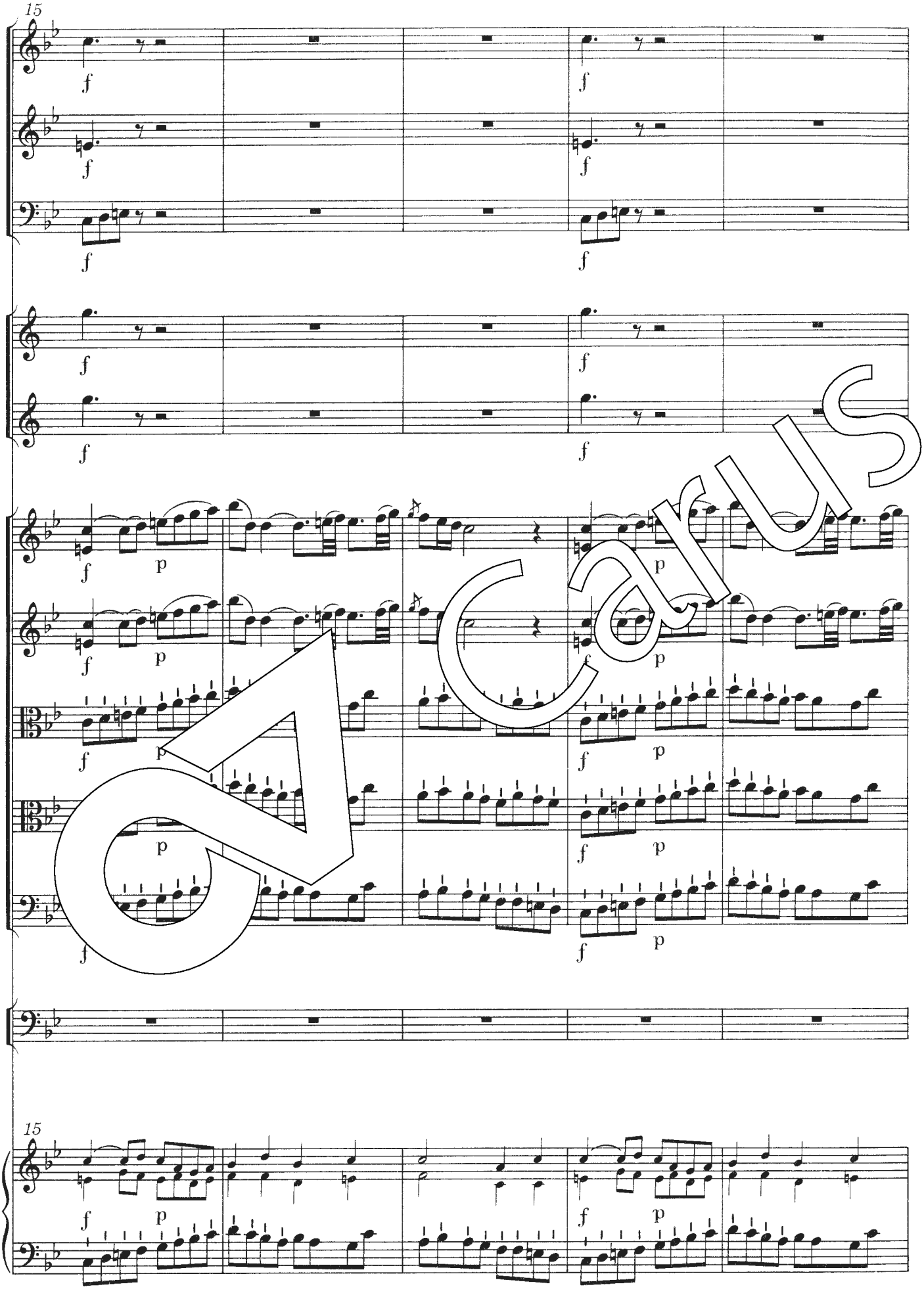
Carus



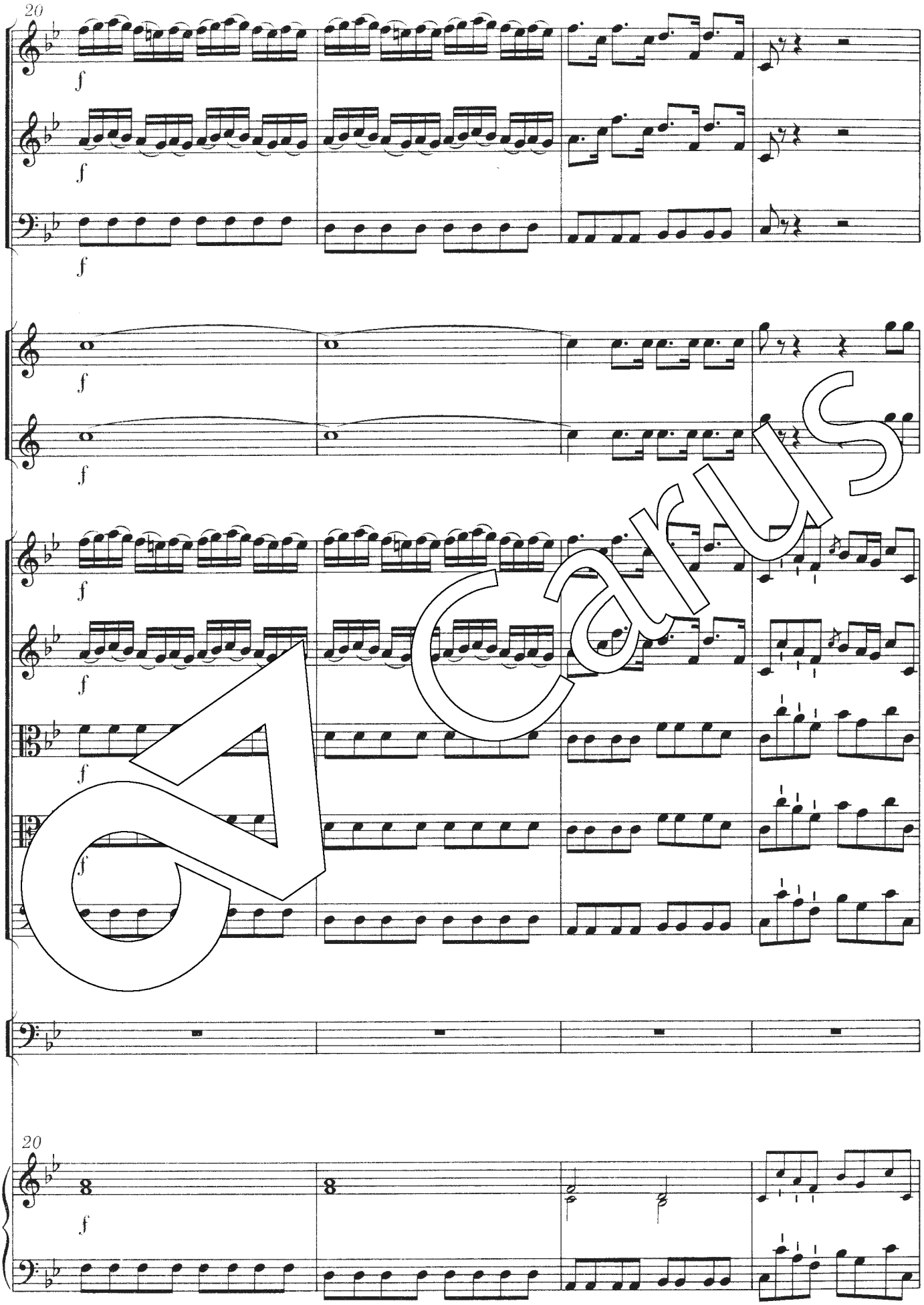
Carus



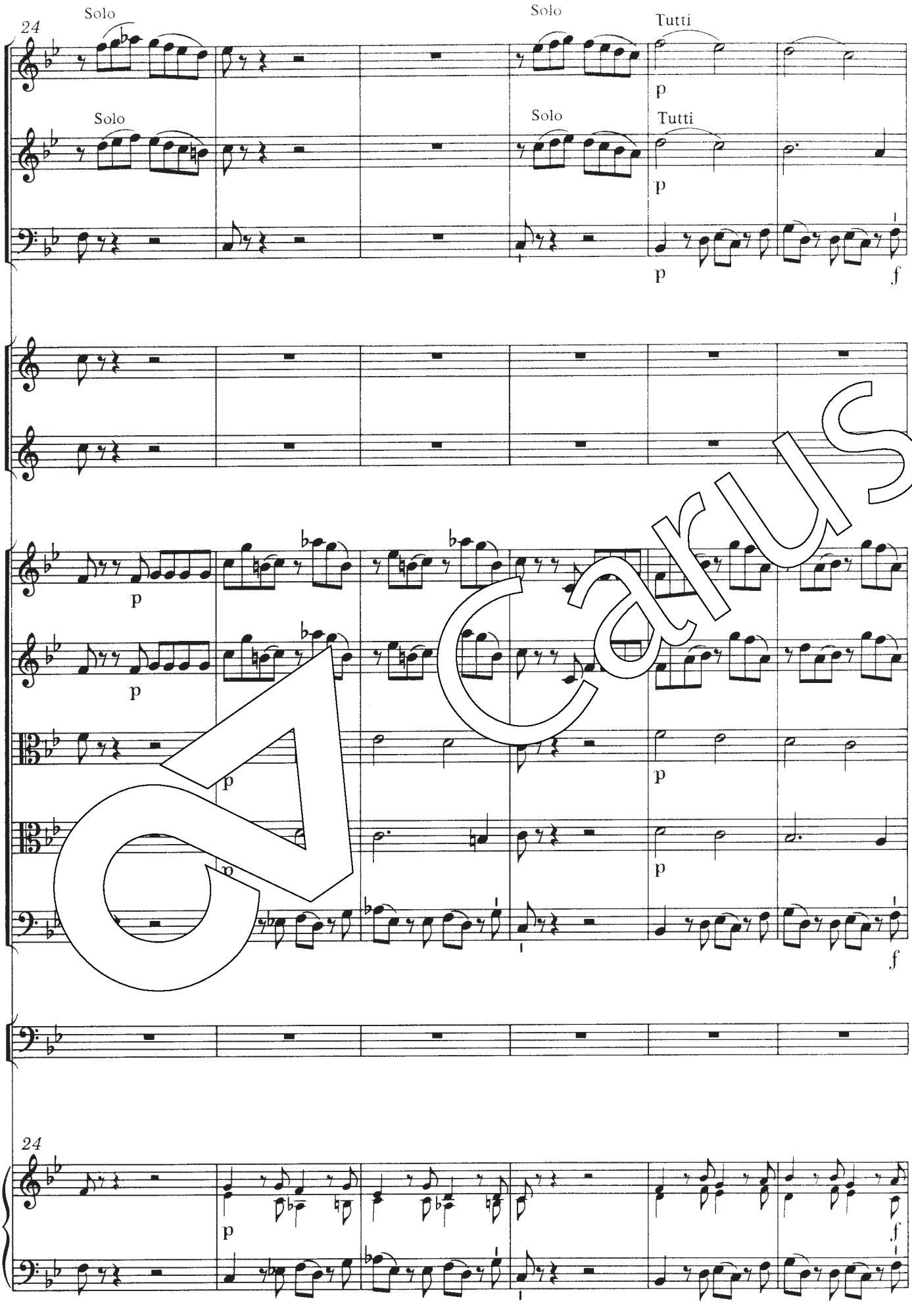
Carus



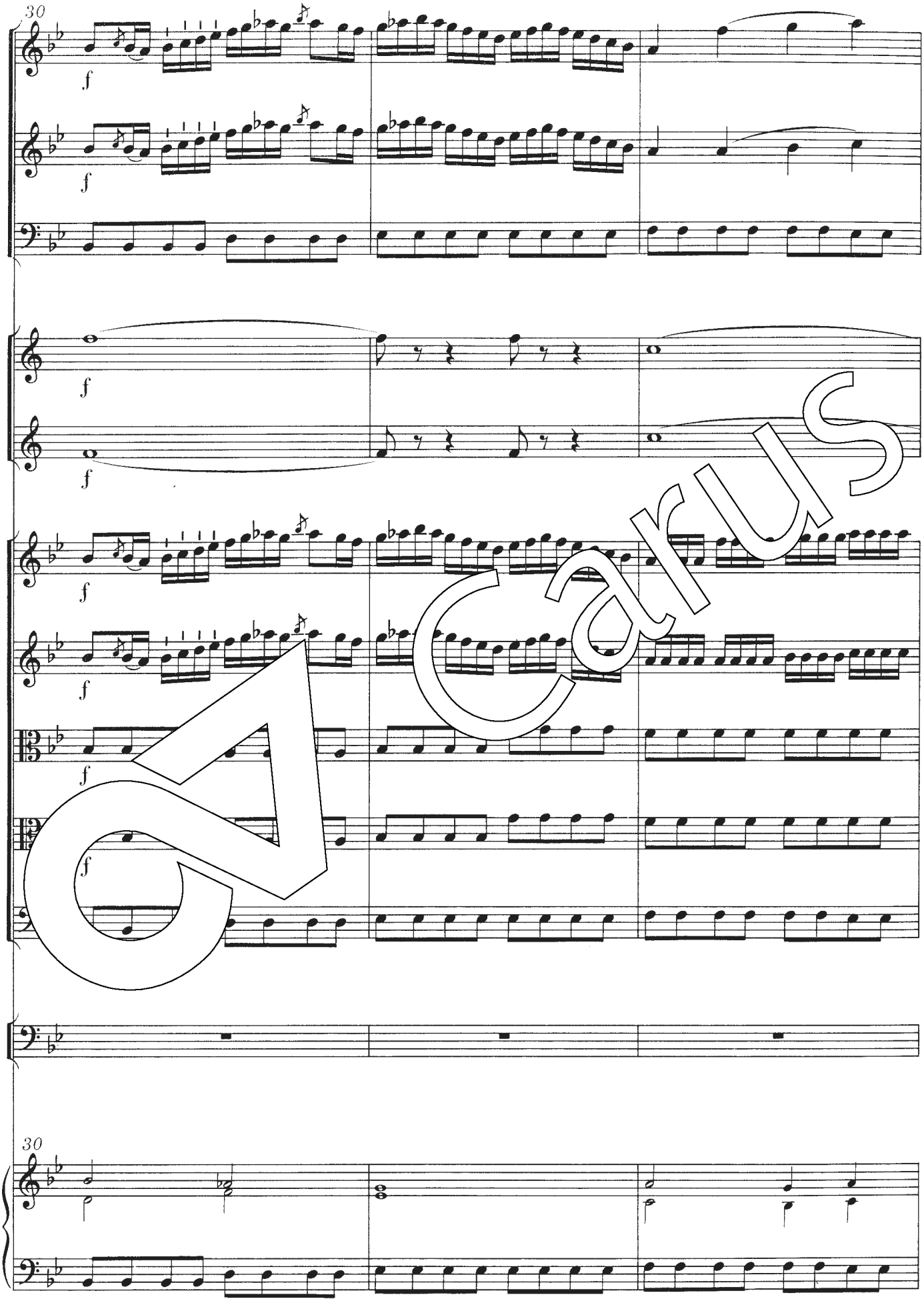
Carus



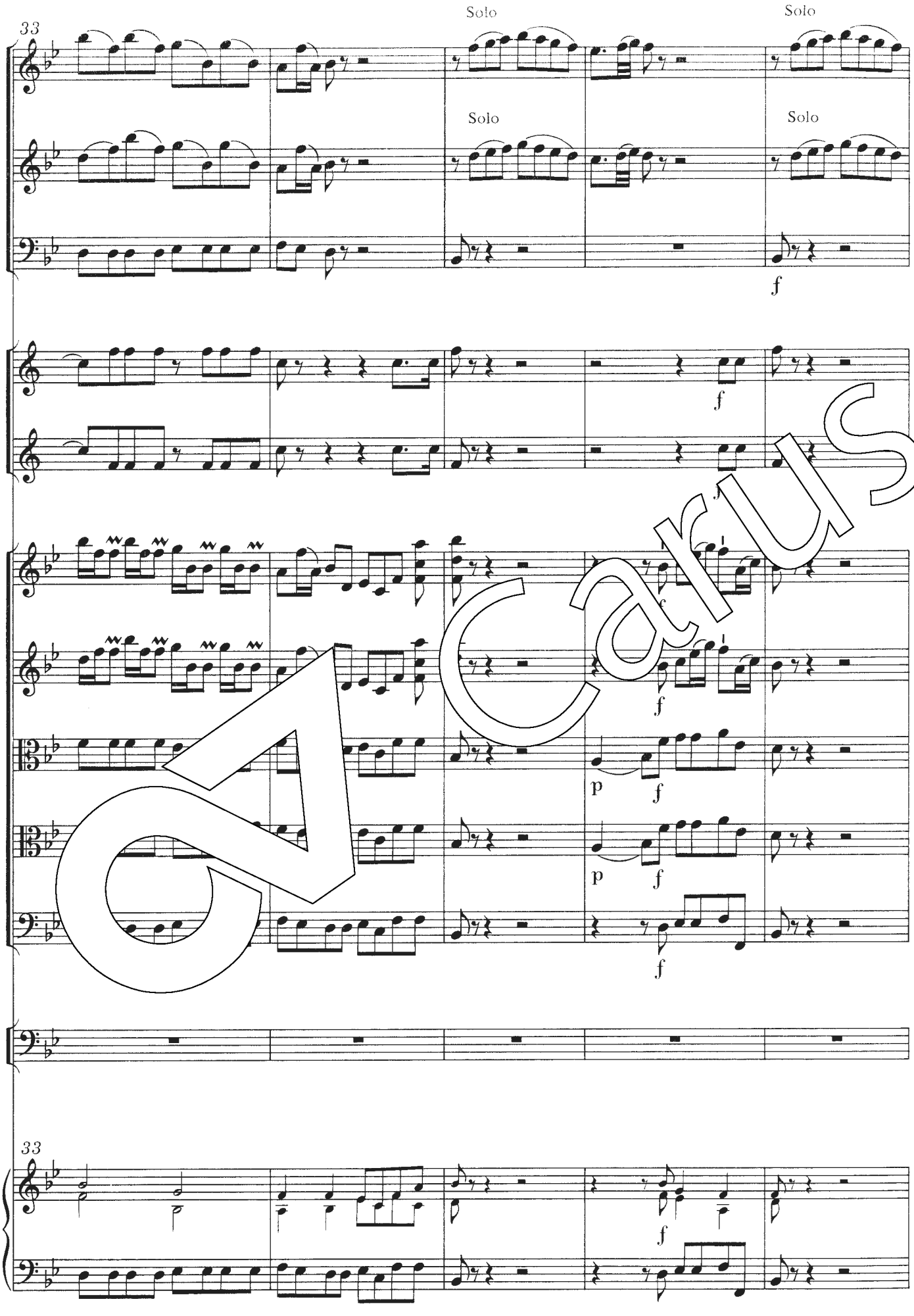
Carus



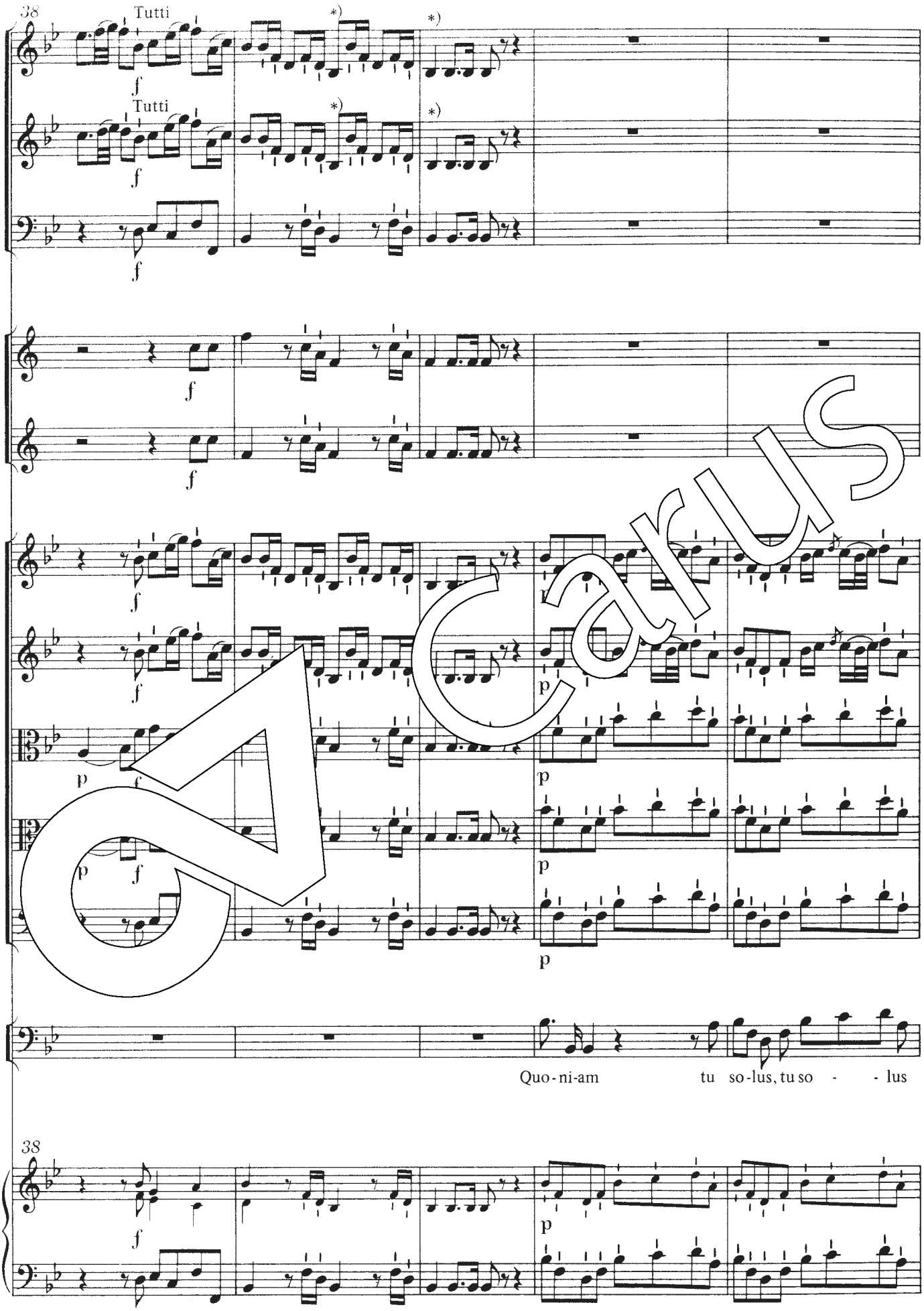
Carus



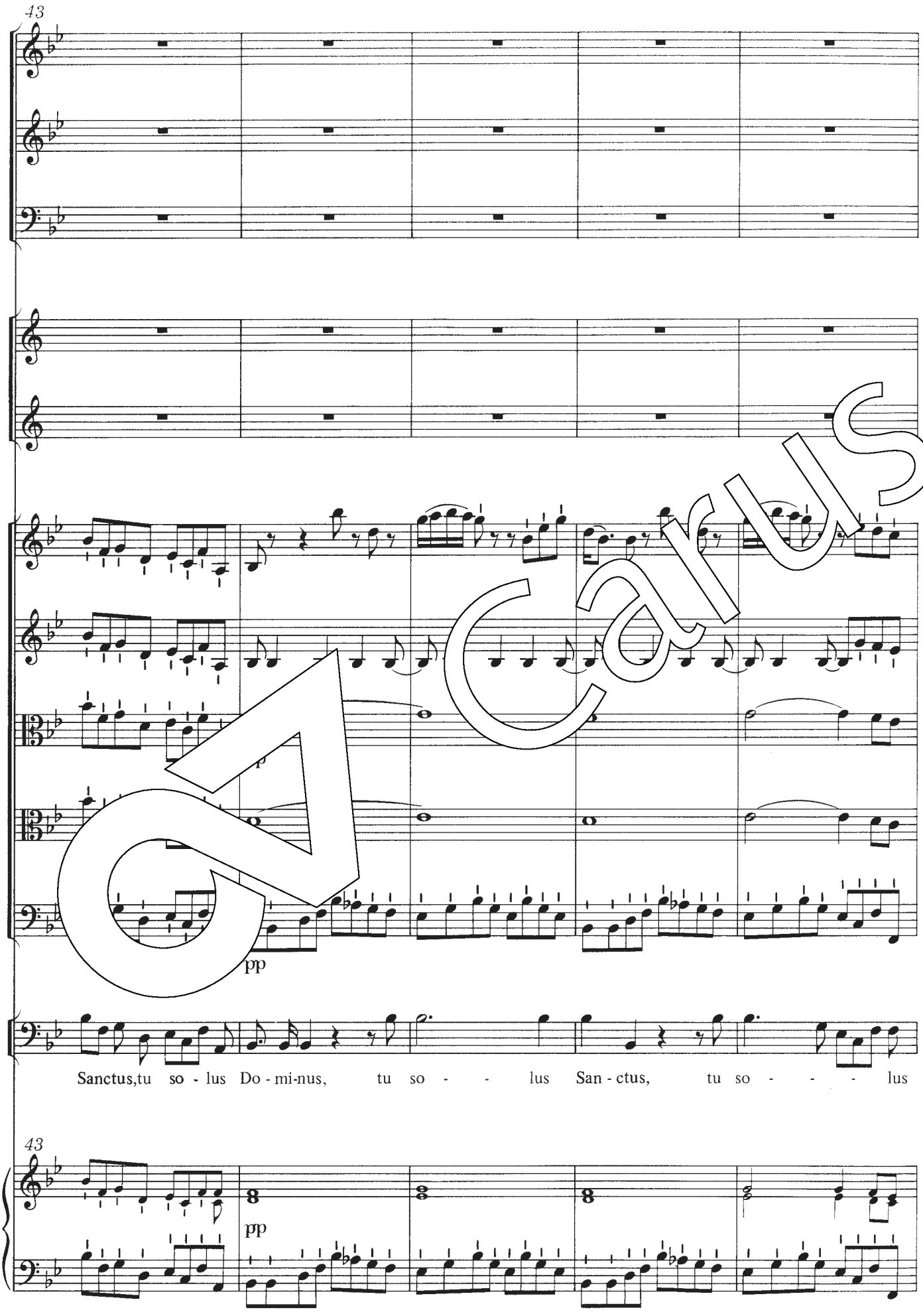
Carus



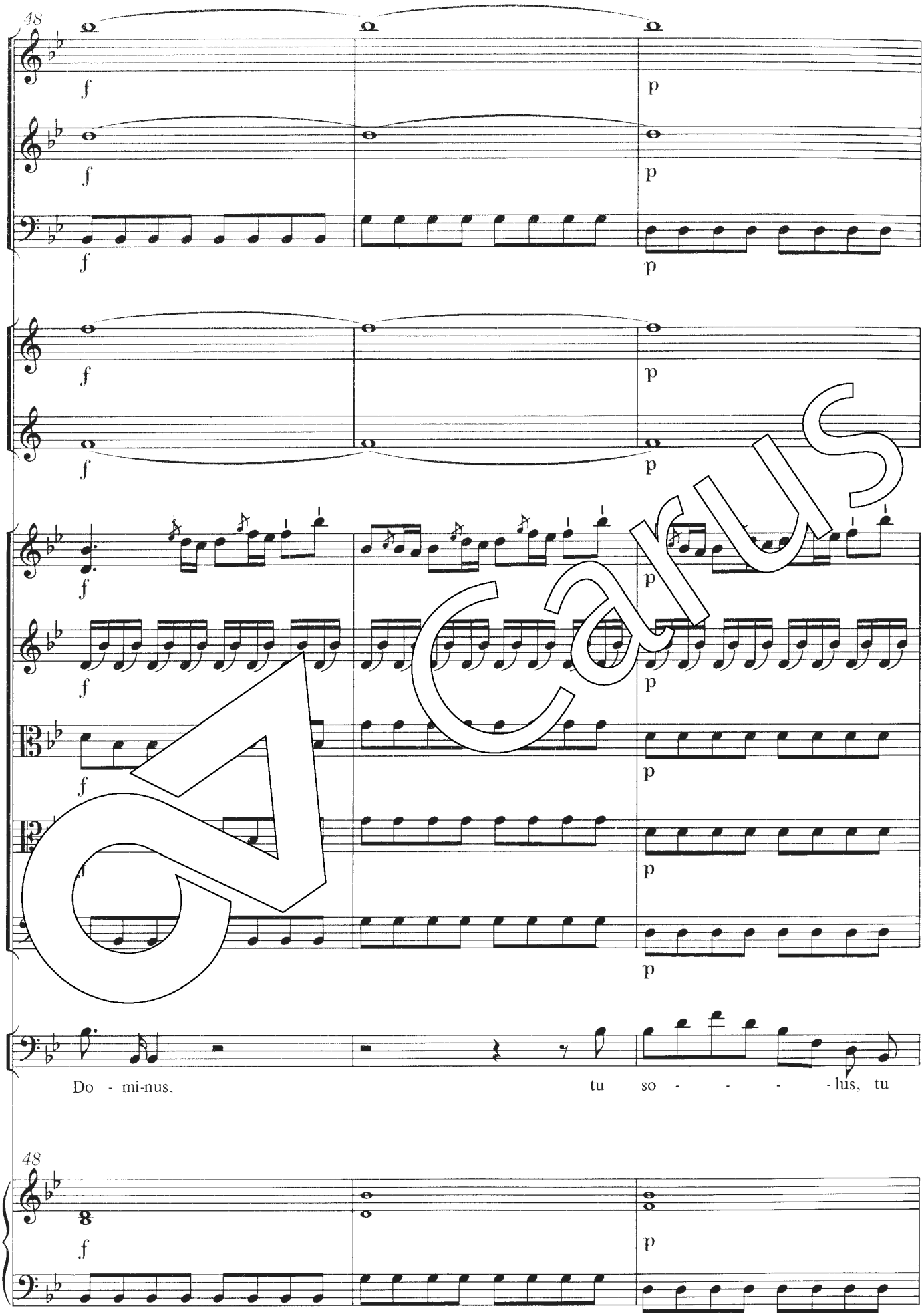
Carus



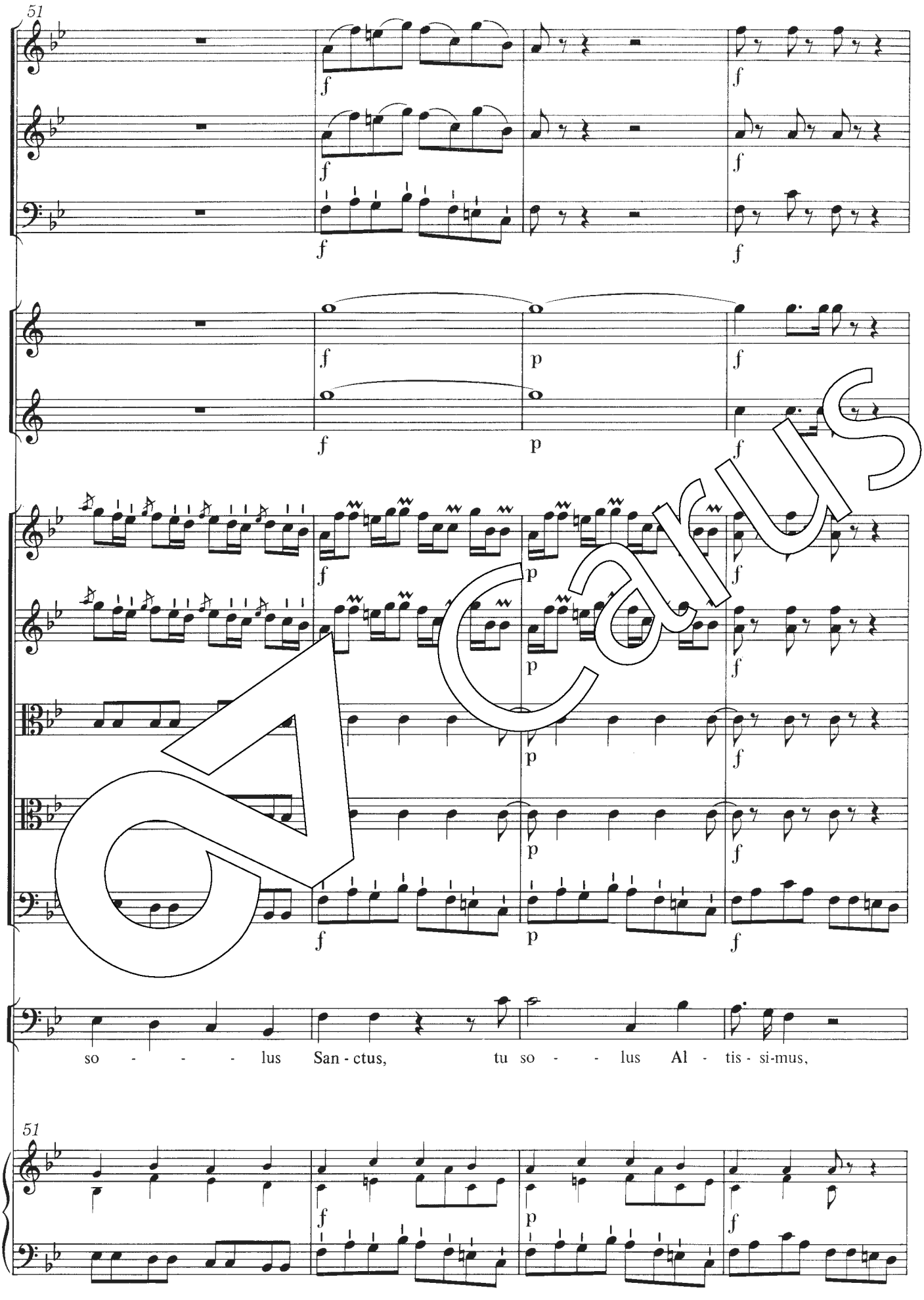
*)*Werden deutsche Oboen verwendet, so entfallen diese Noten.*
These notes will be omitted if German oboes are being used.


43
pp
Sanctus,tu so - lus Do - mi-nus, tu so - - lus San - ctus, tu so - - - lus
43
pp

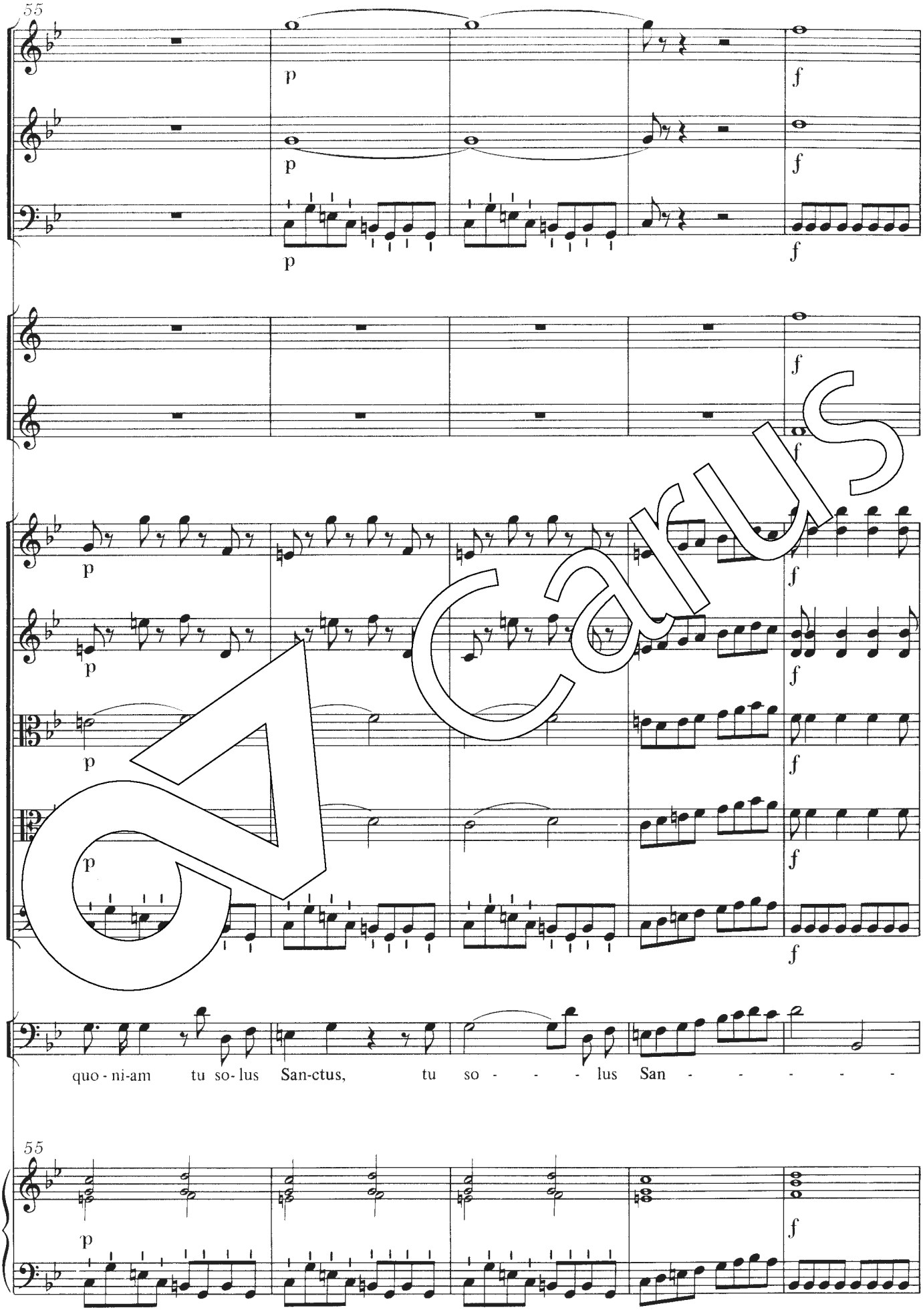
Carus



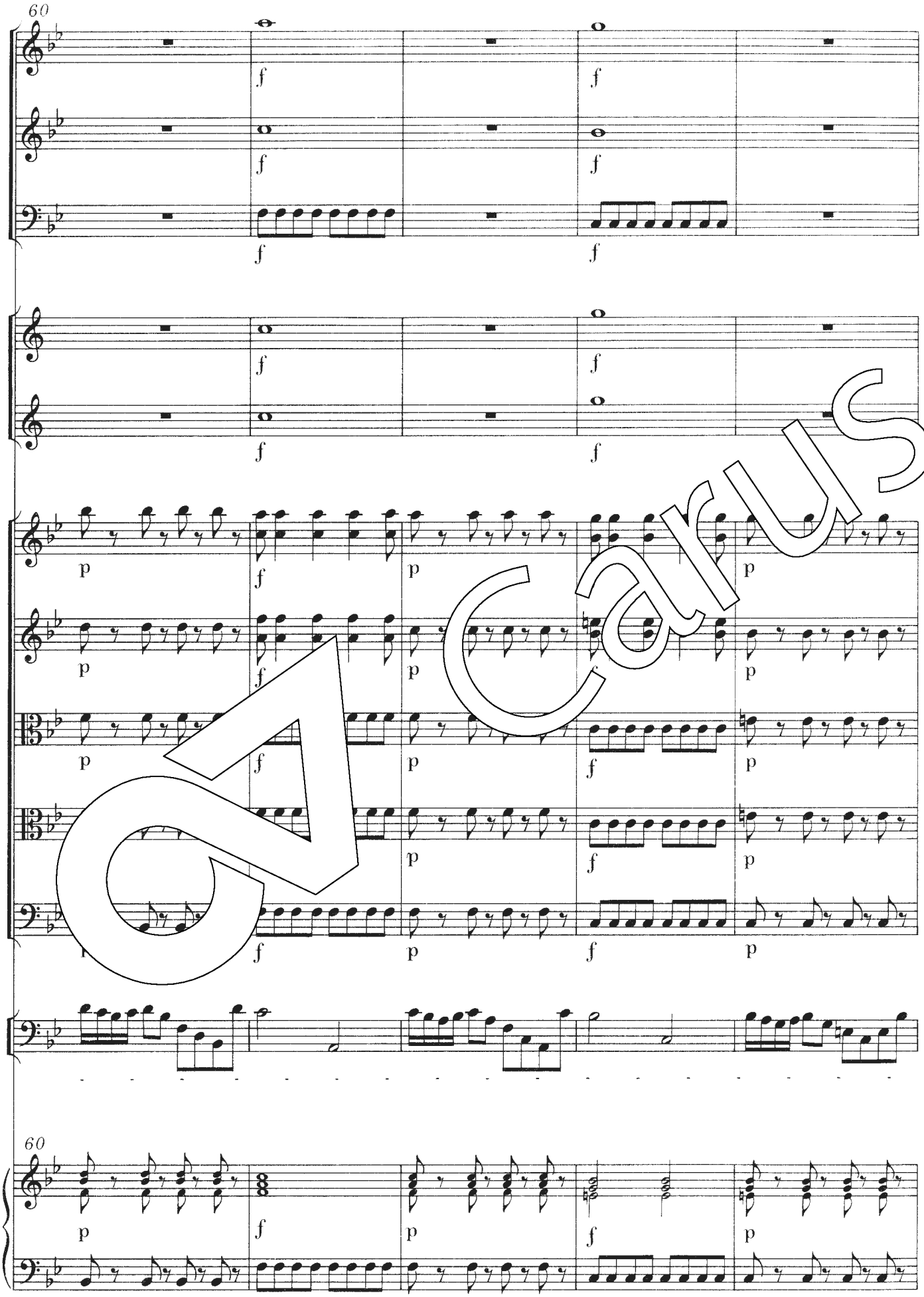
Carus



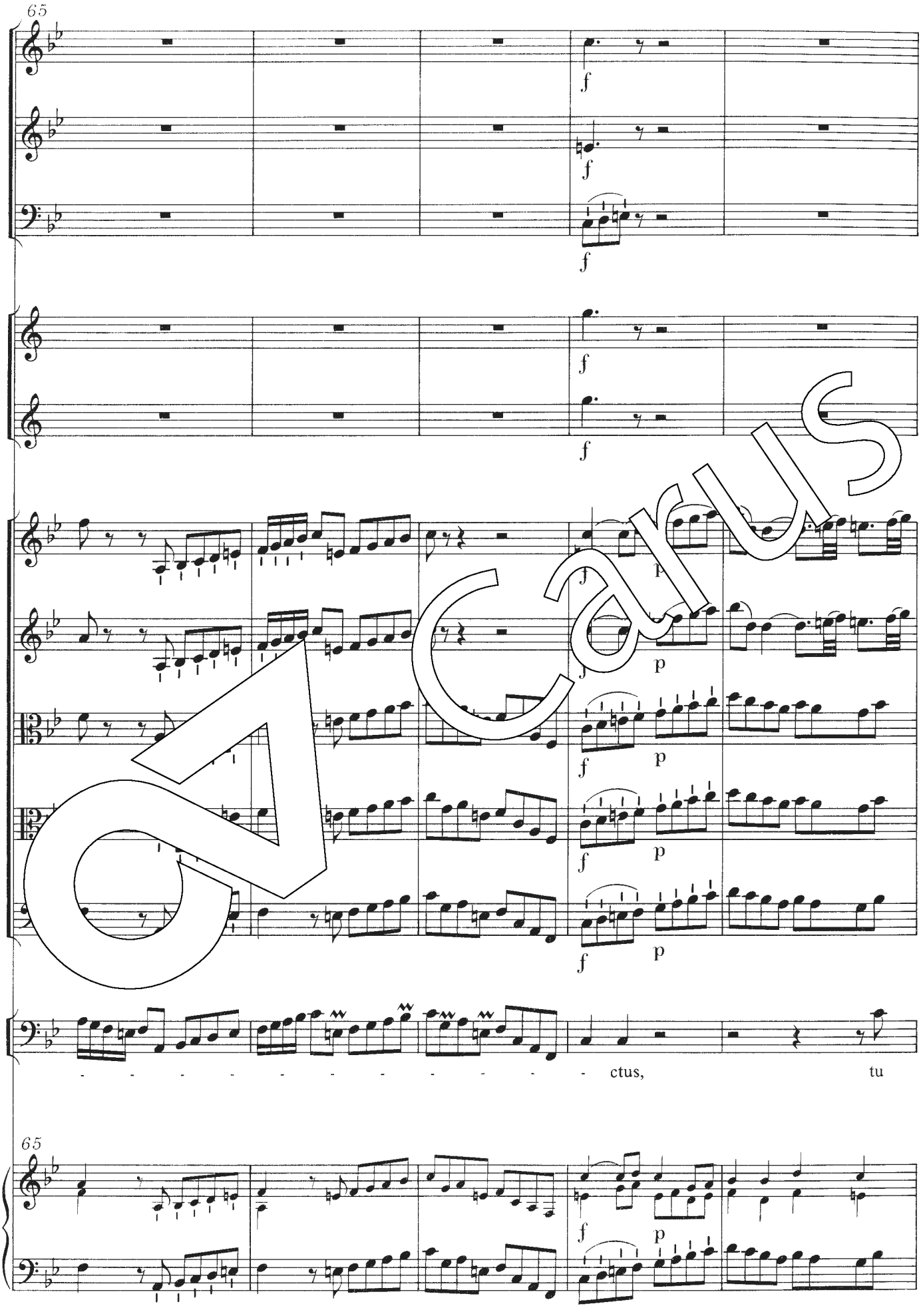
Carus



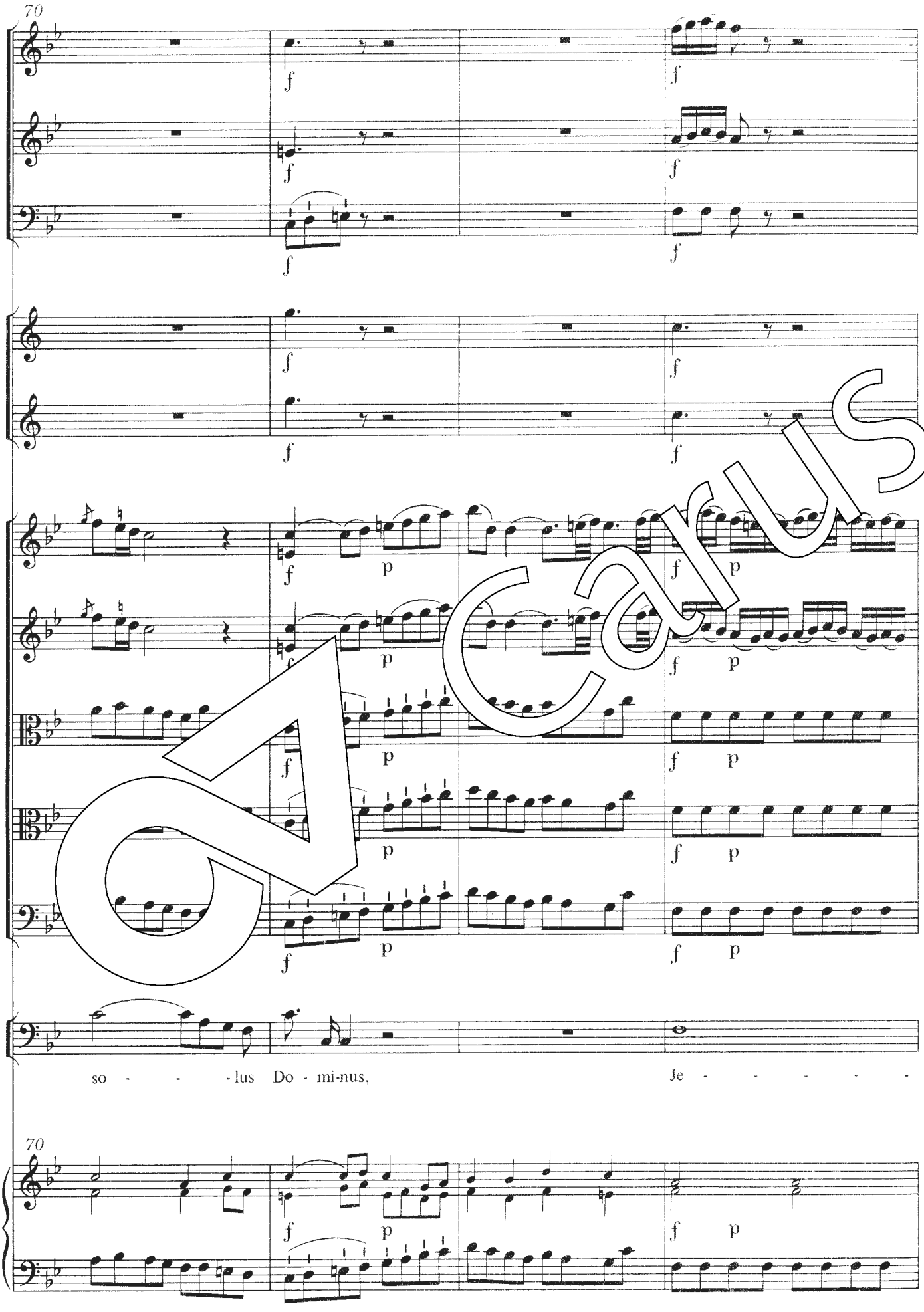
Carus



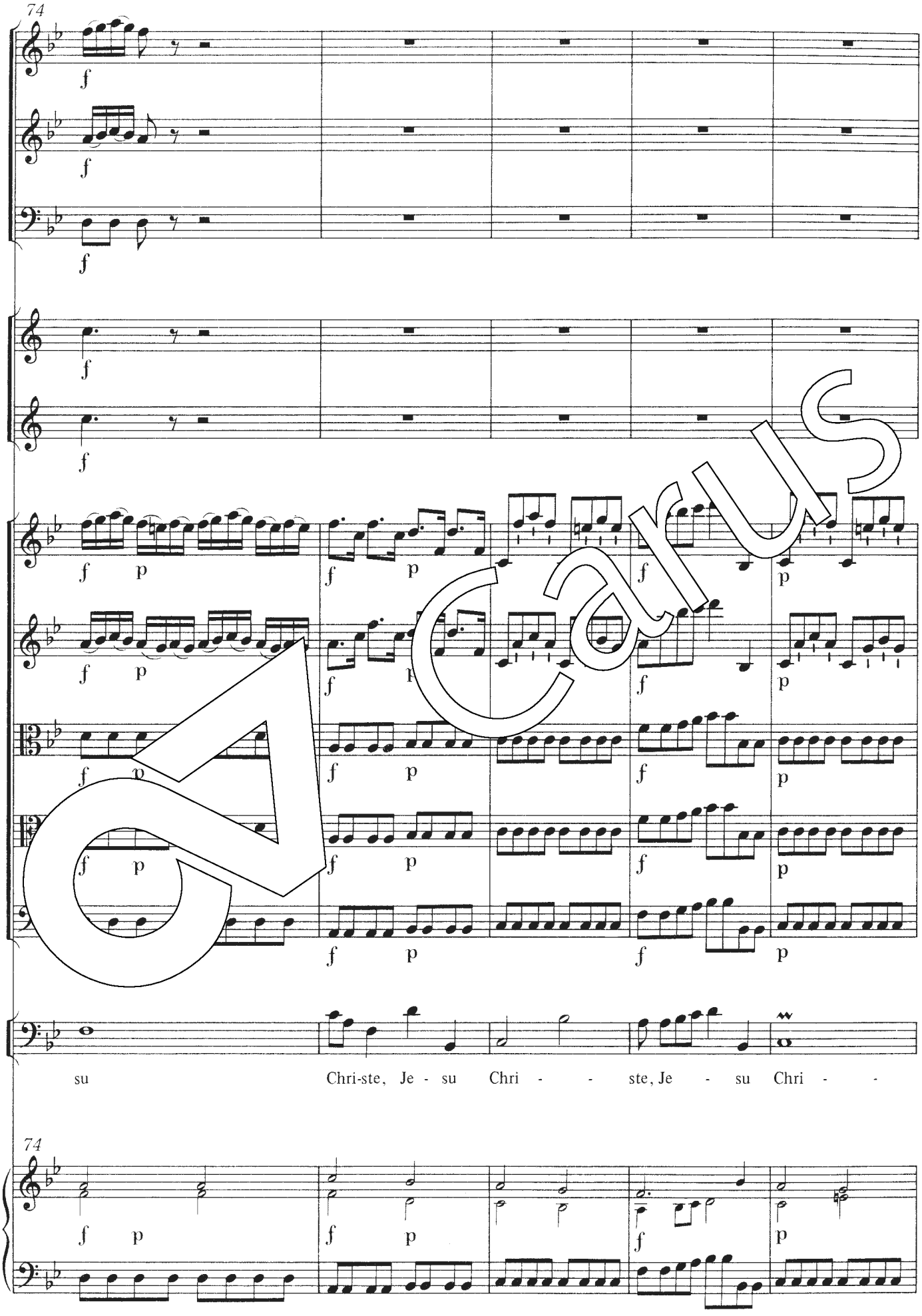
Carus



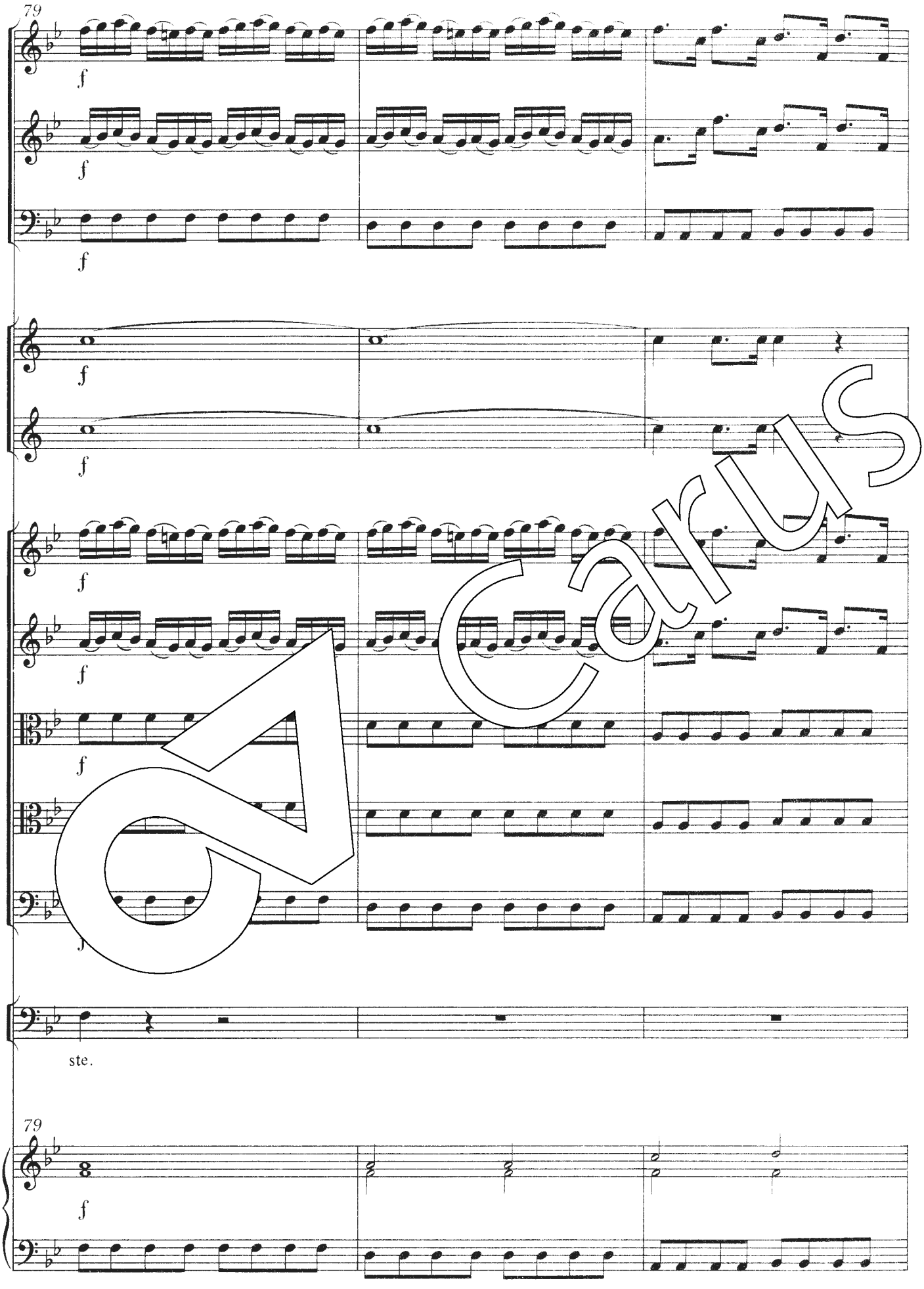
Carus



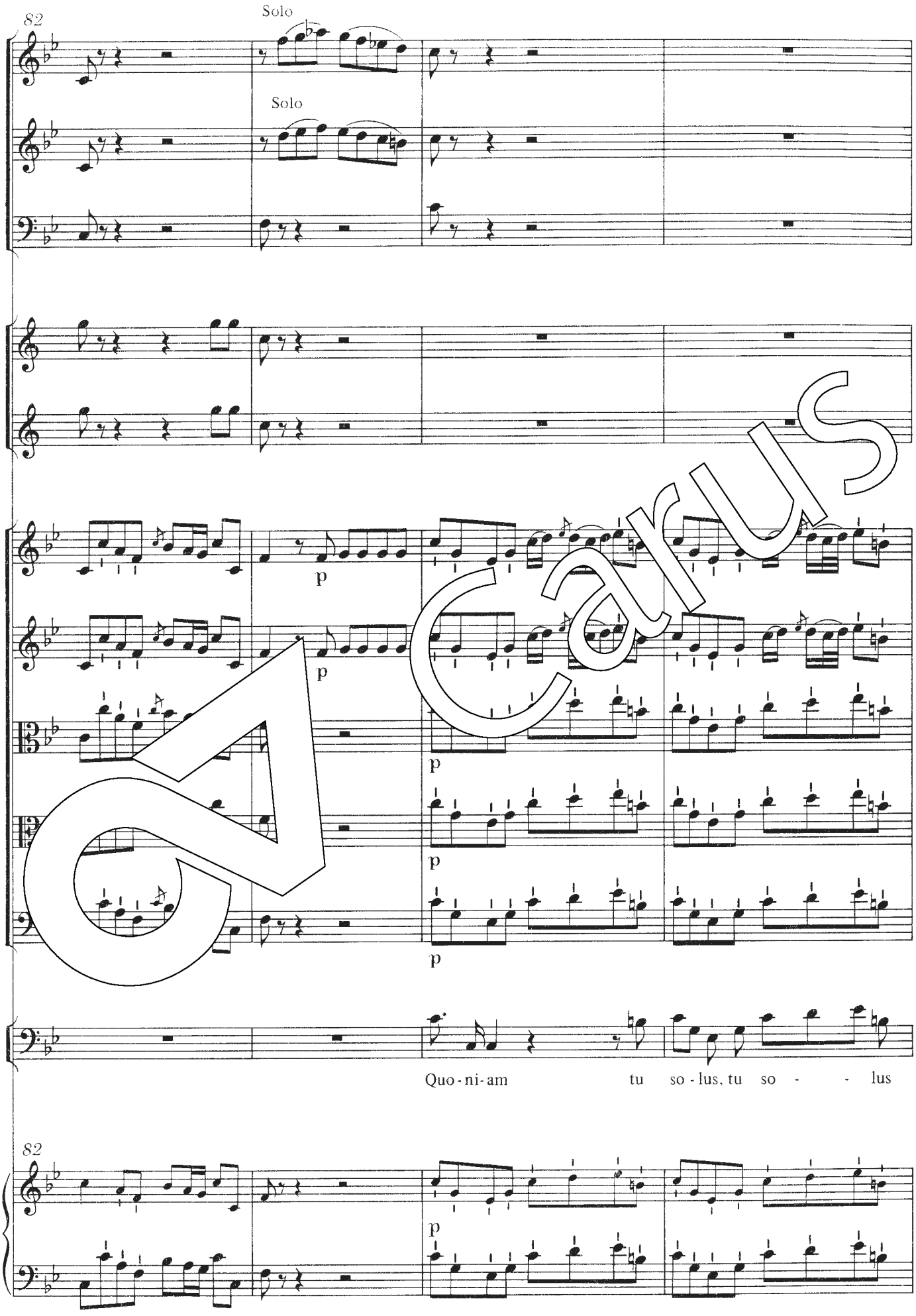
Carus



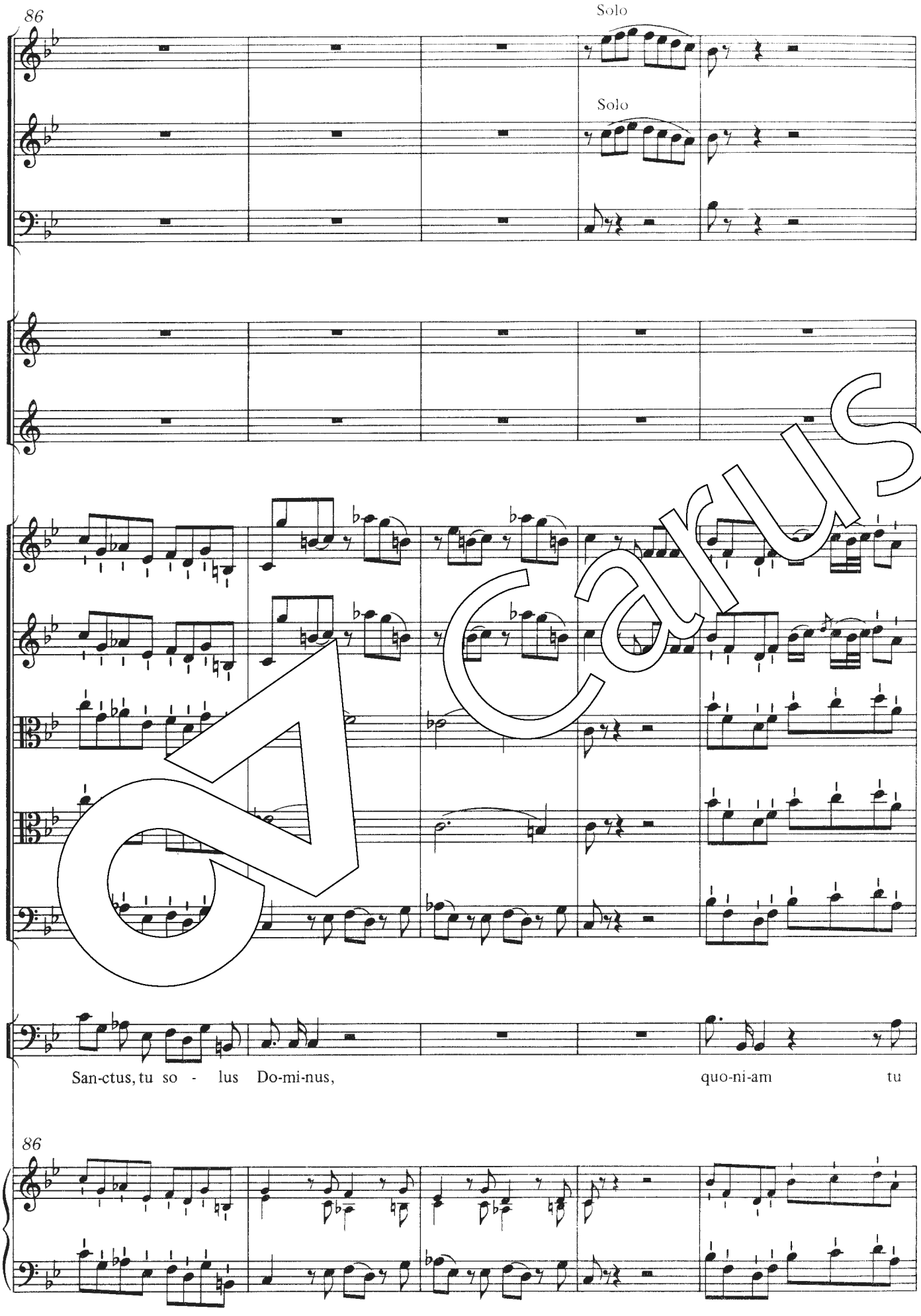
Carus



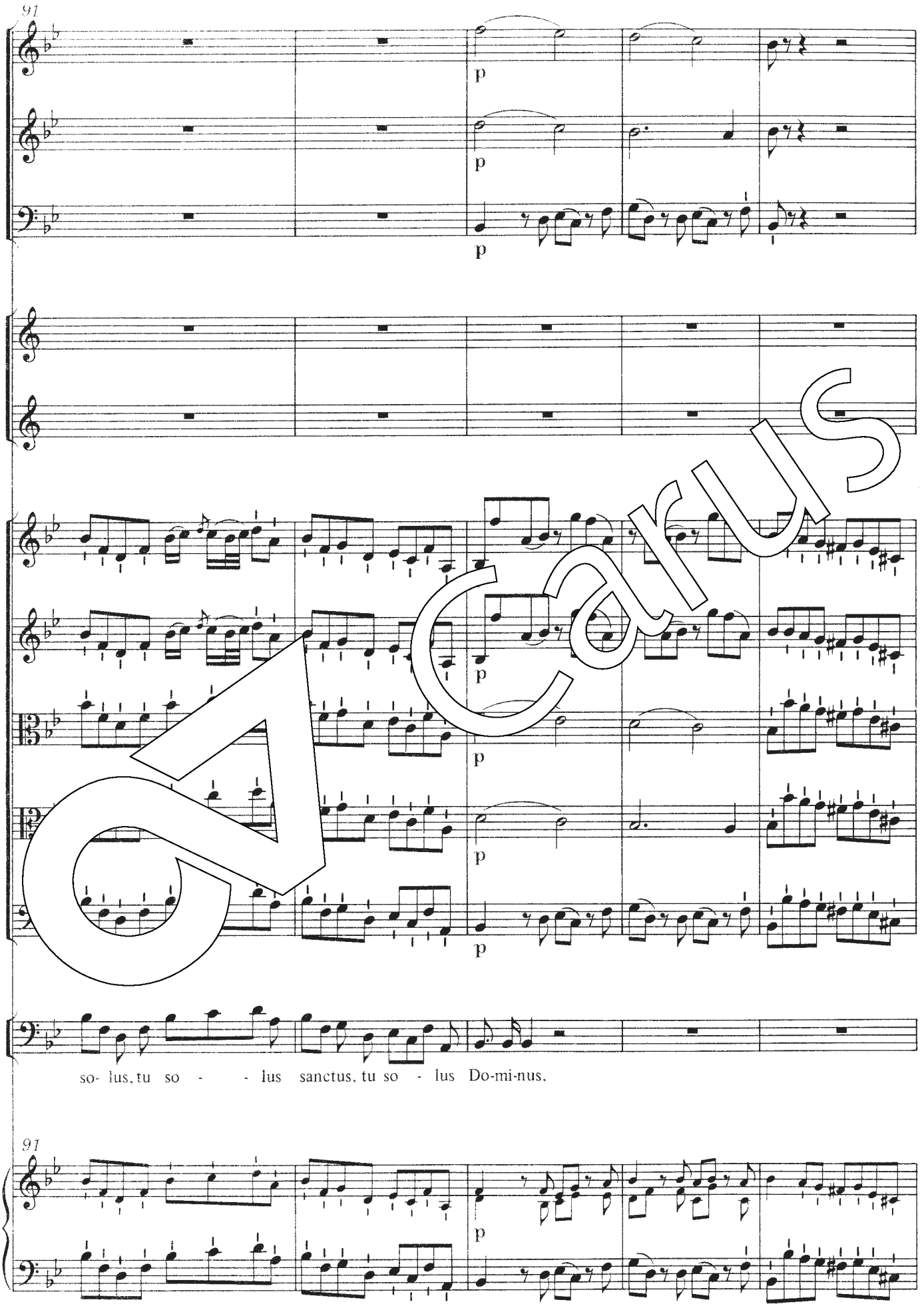
Carus



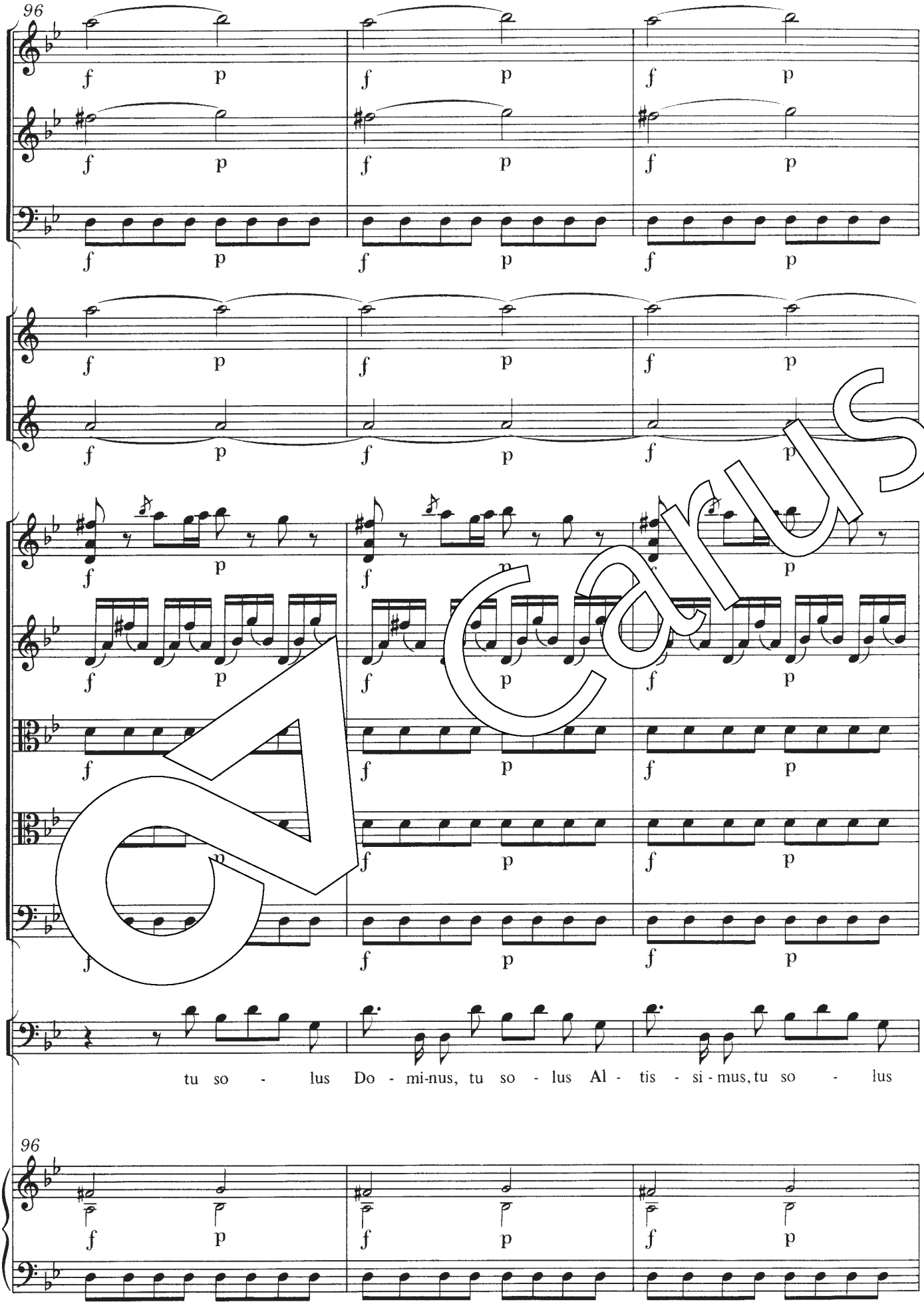
Carus



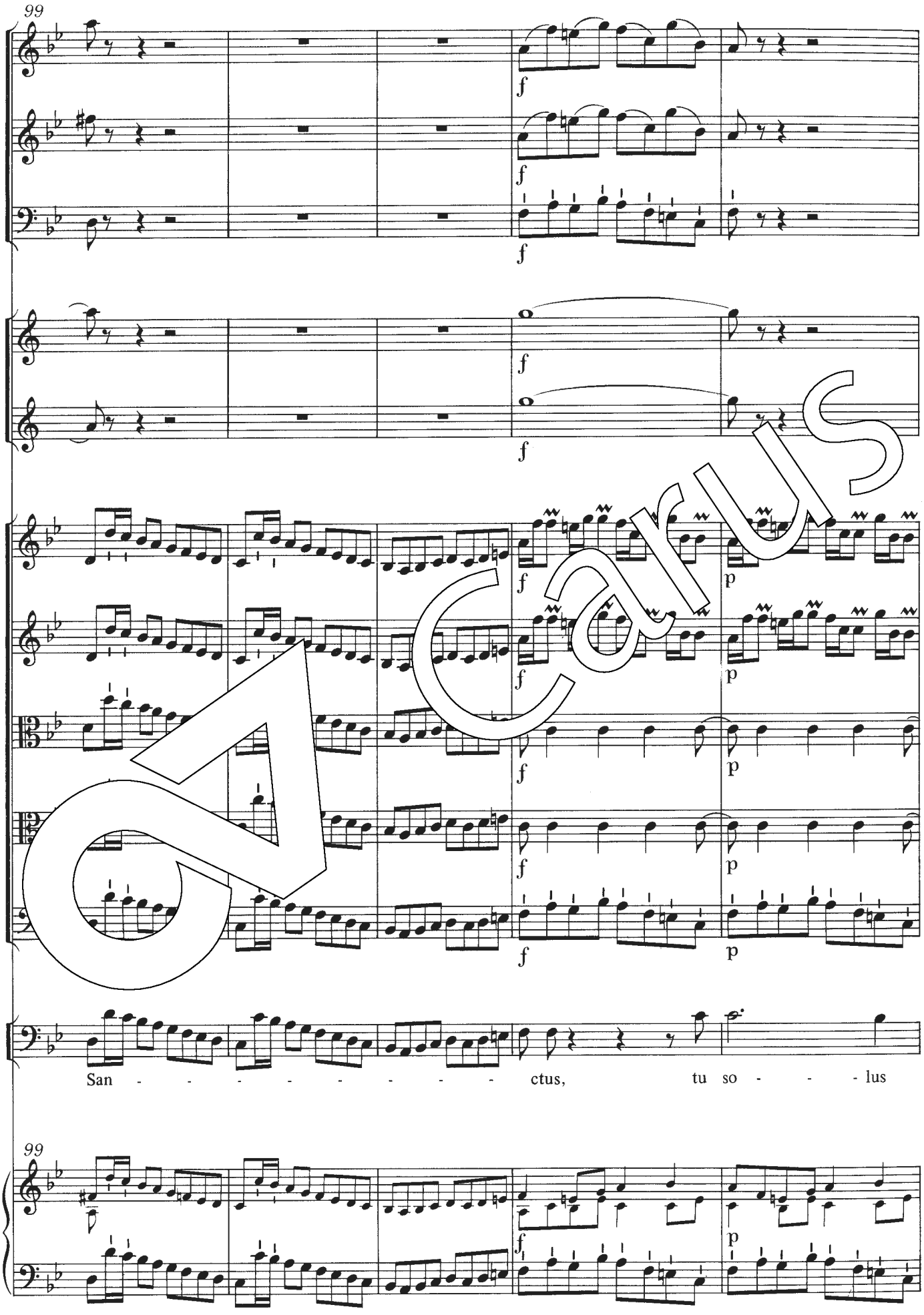
Carus



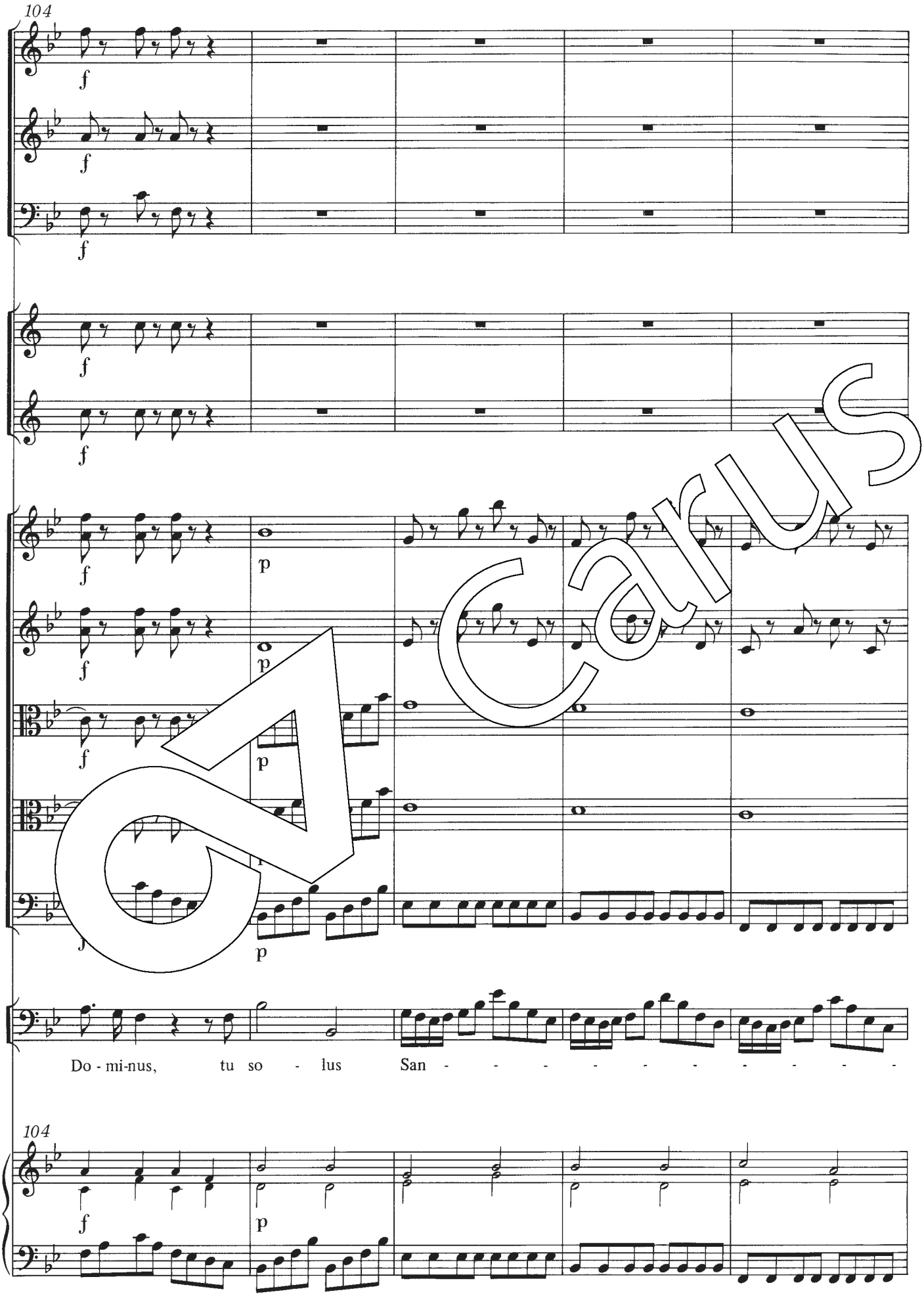
Carus



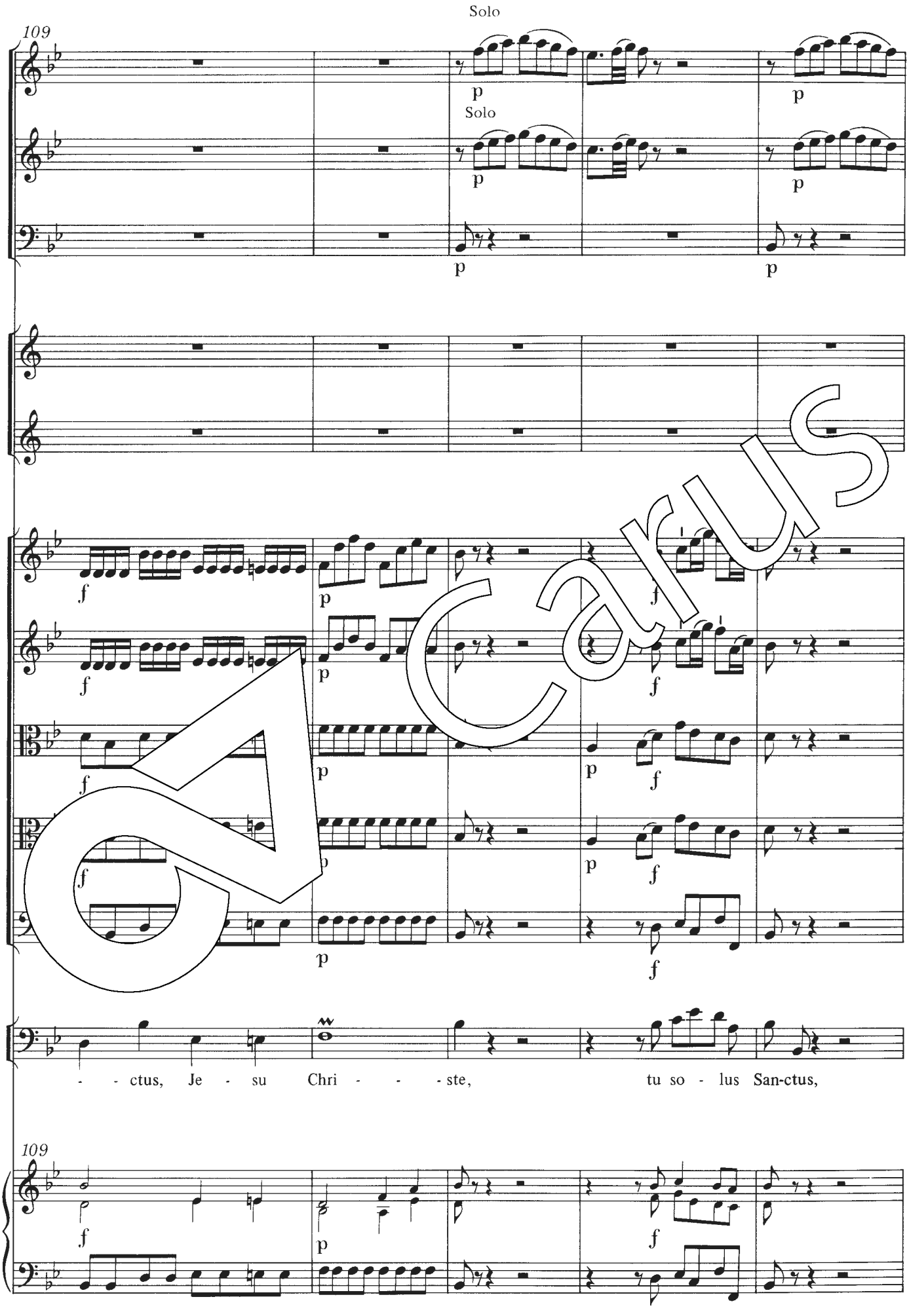
Carus



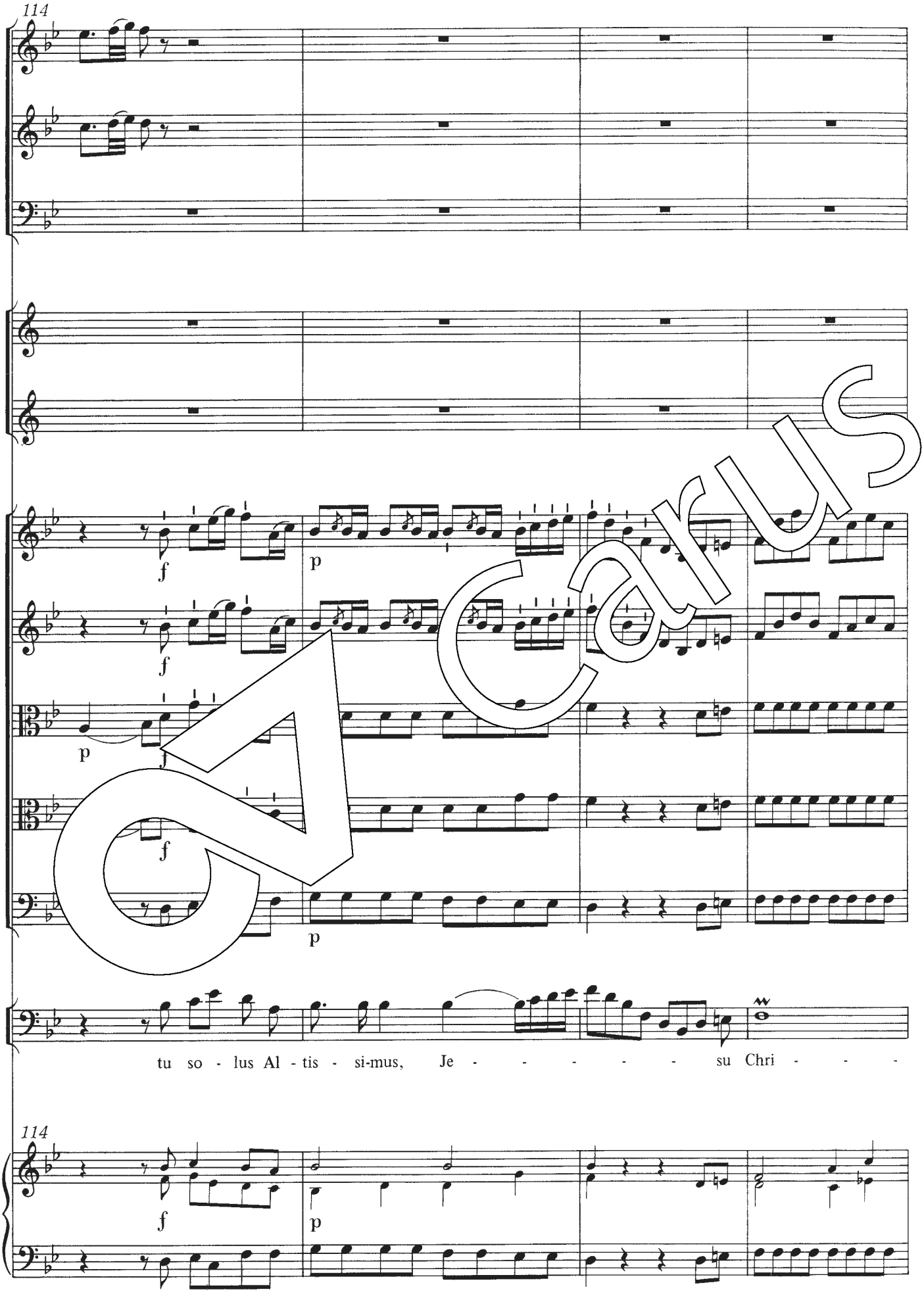
Carus



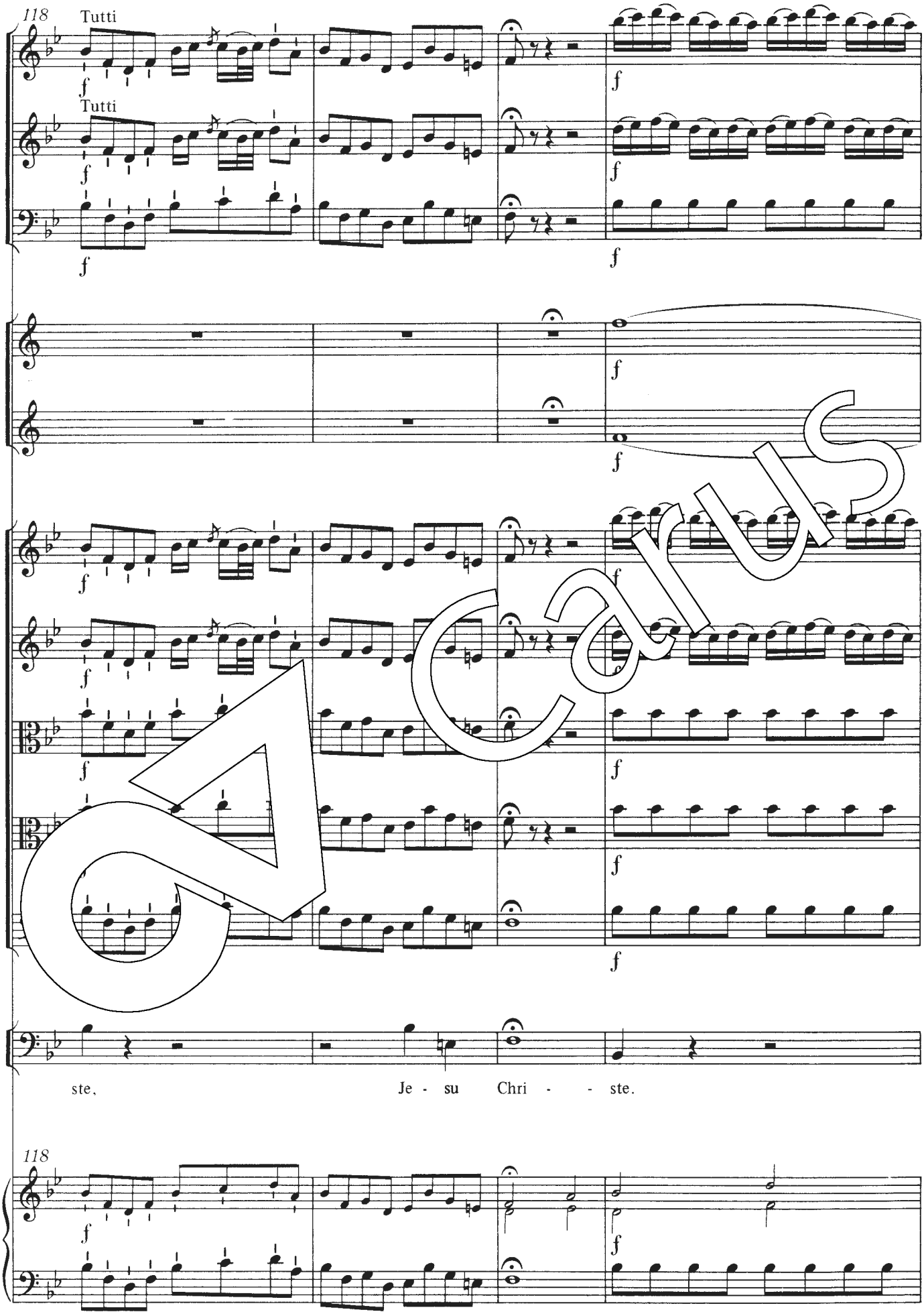
Carus



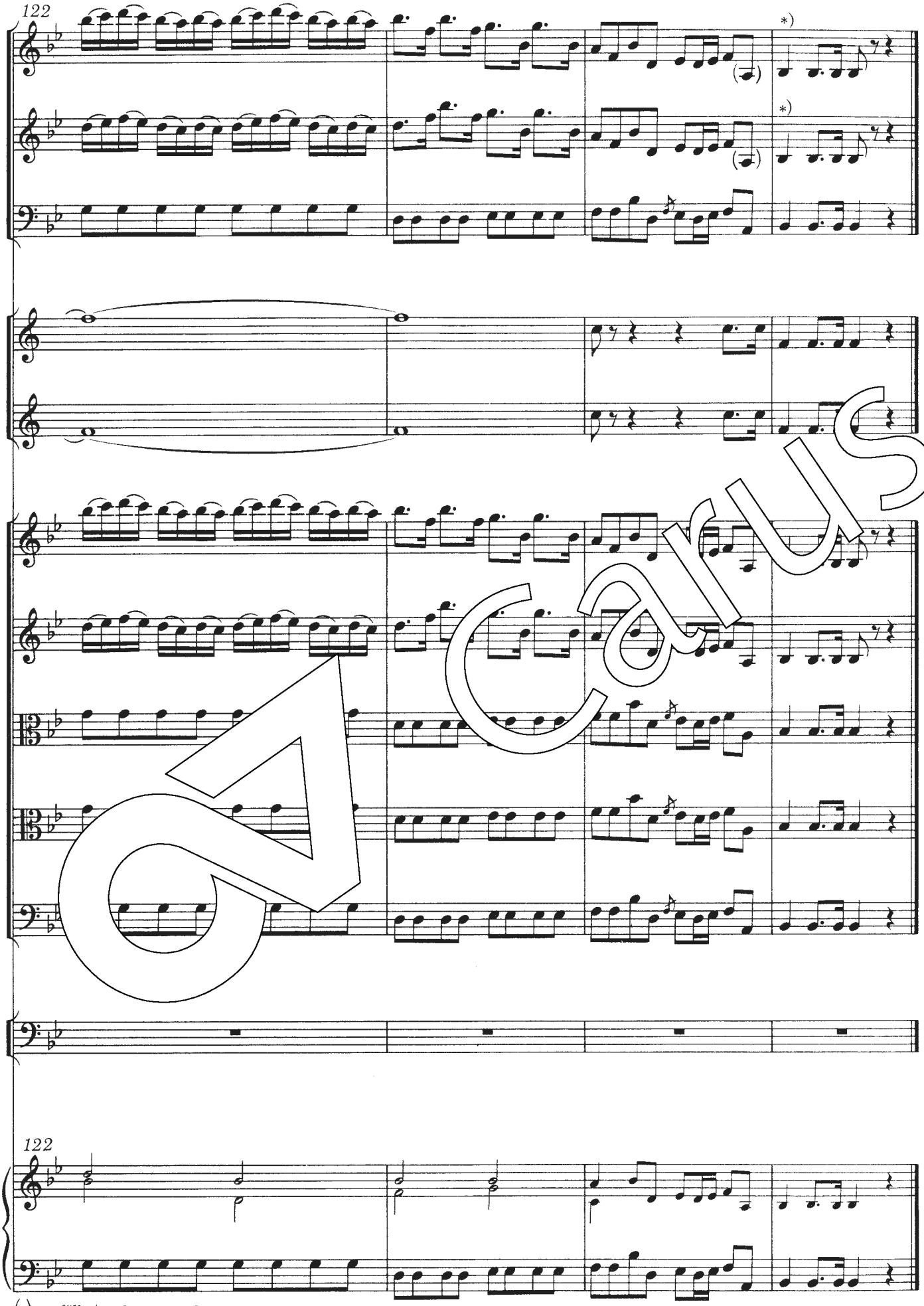
Carus



Carus



Carus

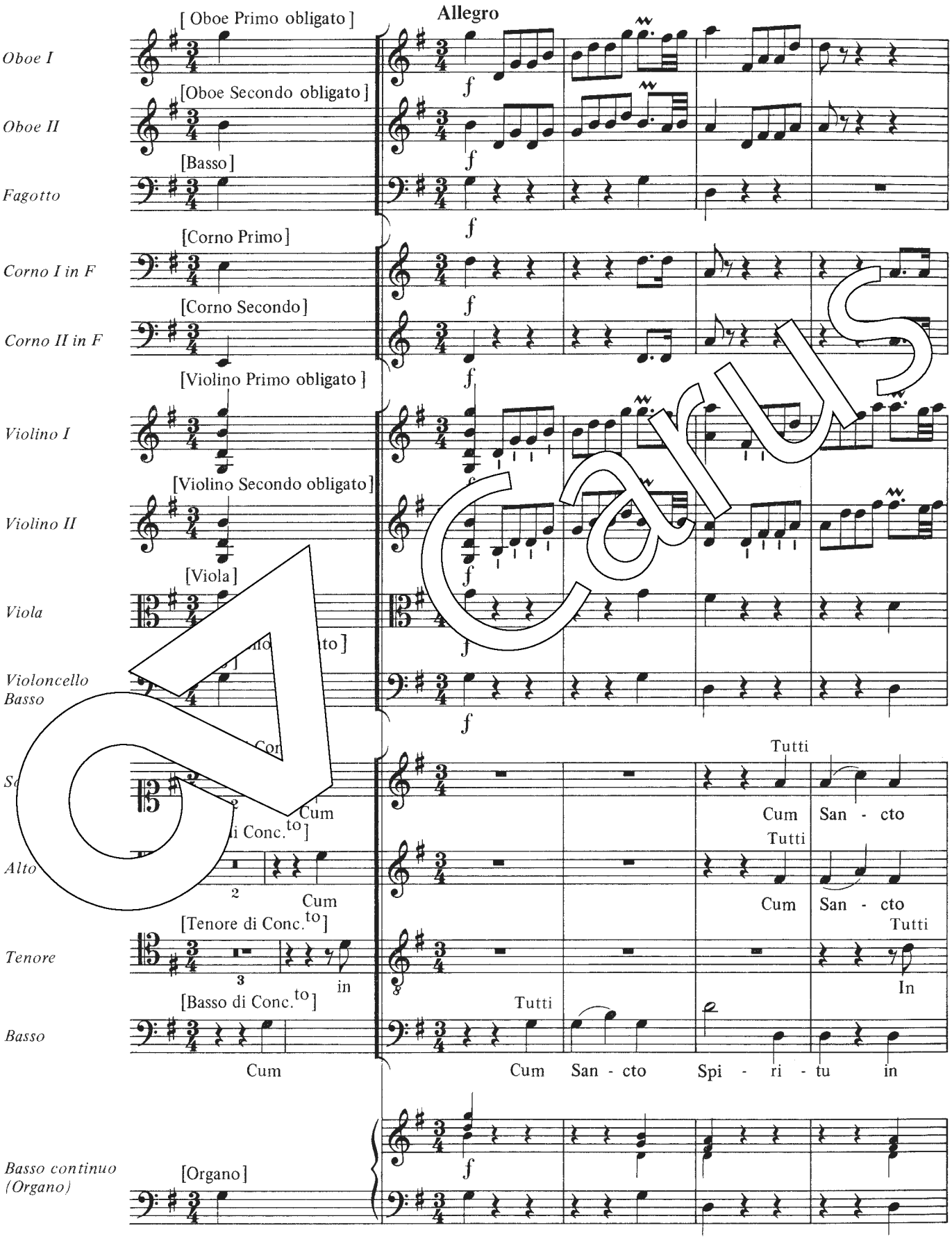


( ) *entfällt / to be omitted*

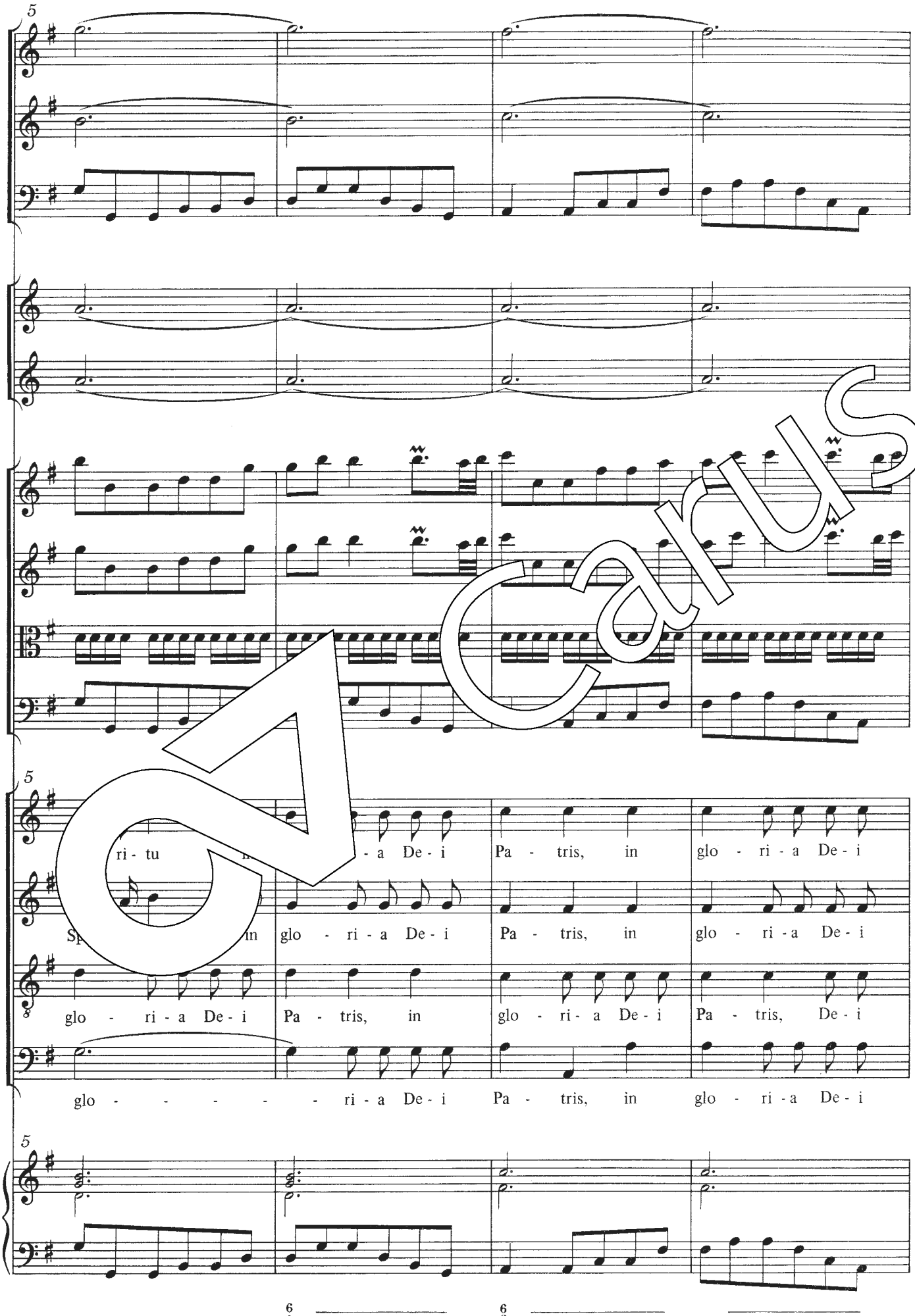
**)Werden deutsche Oboen verwendet, so entfallen diese Noten.*
These notes will be omitted if German oboes are being used.

VIII. Cum Sancto Spiritu

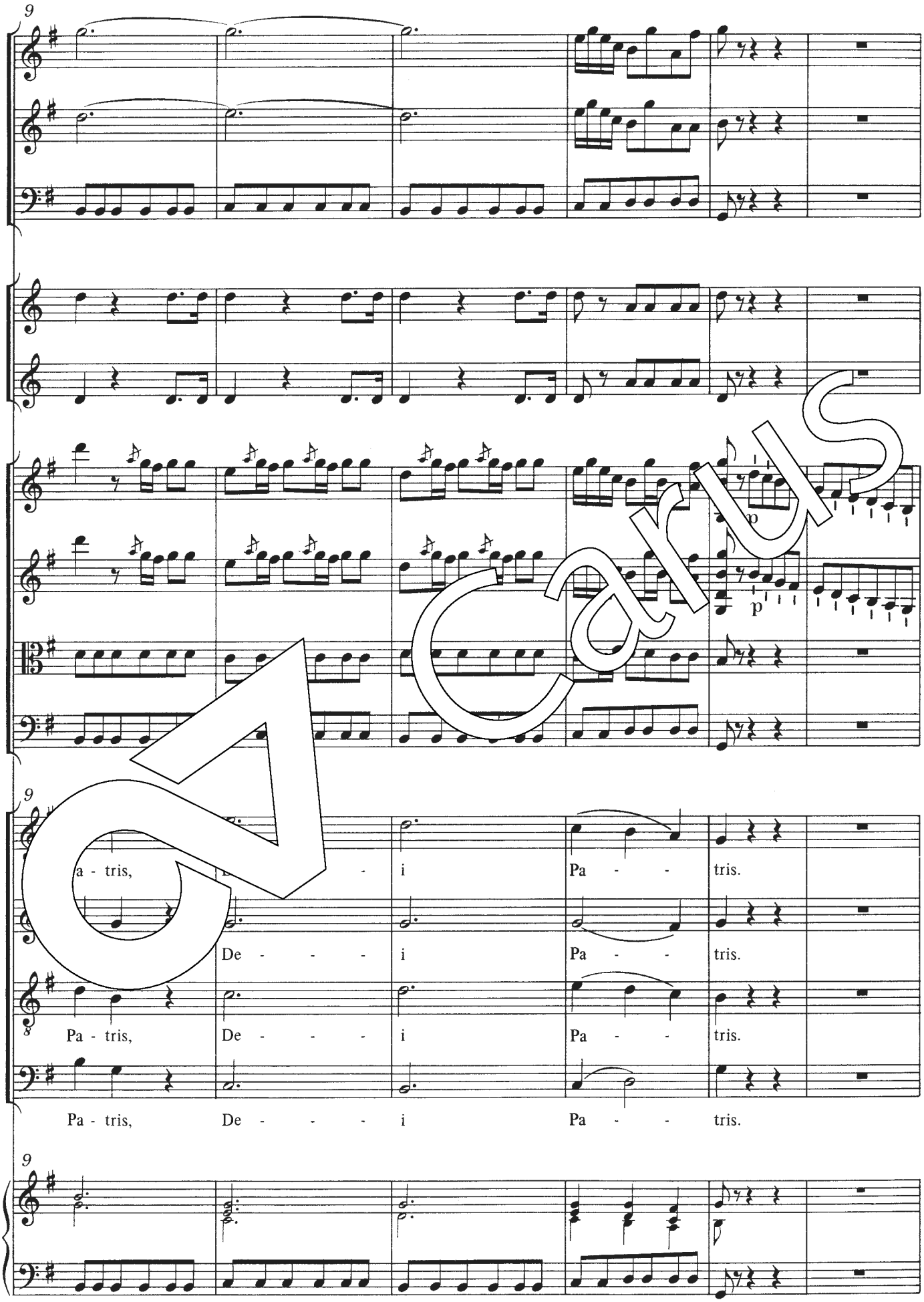
[Coro]



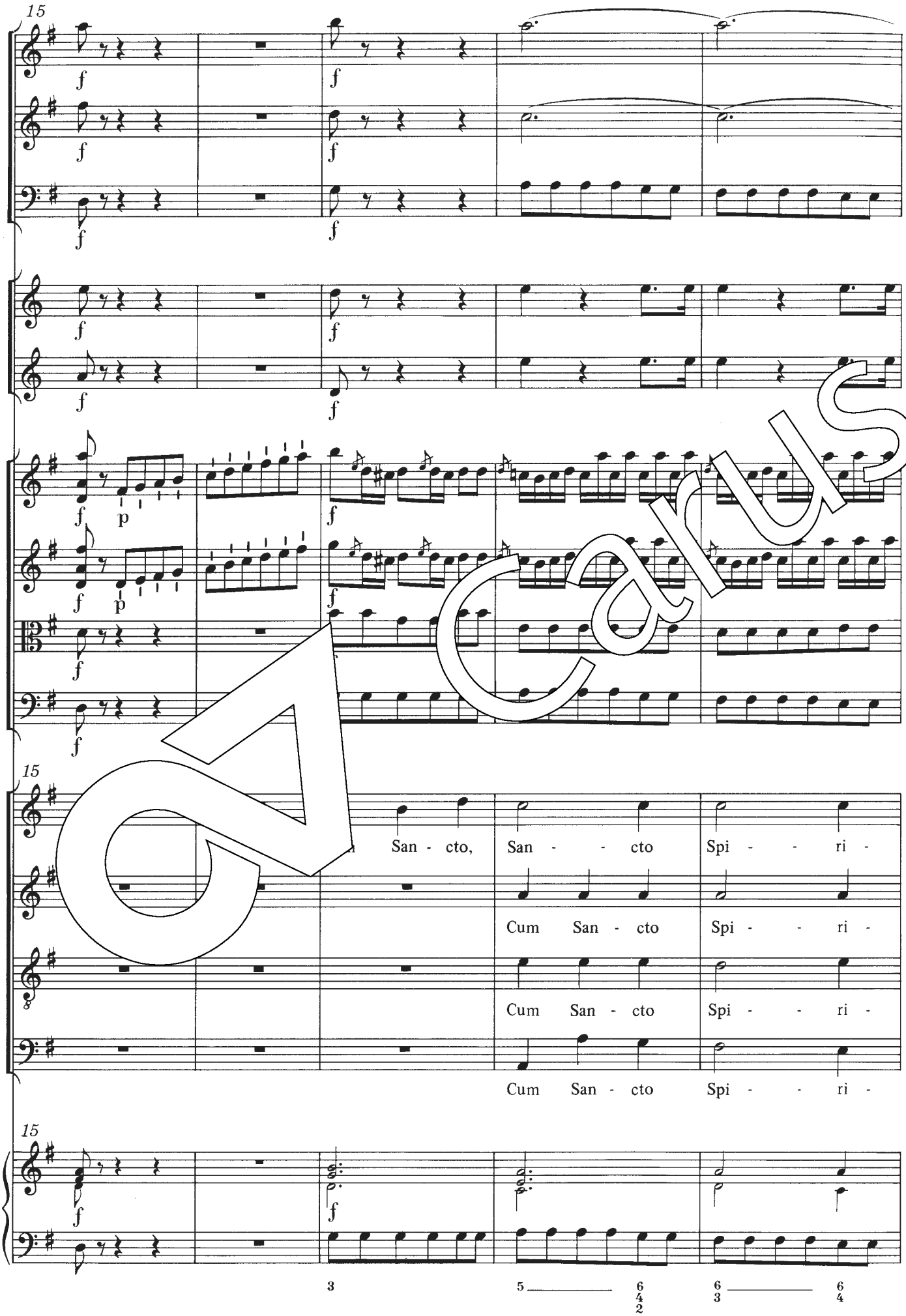
Carus


5
ri - tu
- a De - i Pa - tris, in glo - ri - a De - i
Sp in glo - ri - a De - i Pa - tris, in glo - ri - a De - i
glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, De - i
glo - - - - - ri - a De - i Pa - tris, in glo - ri - a De - i
5
6/4
6/3

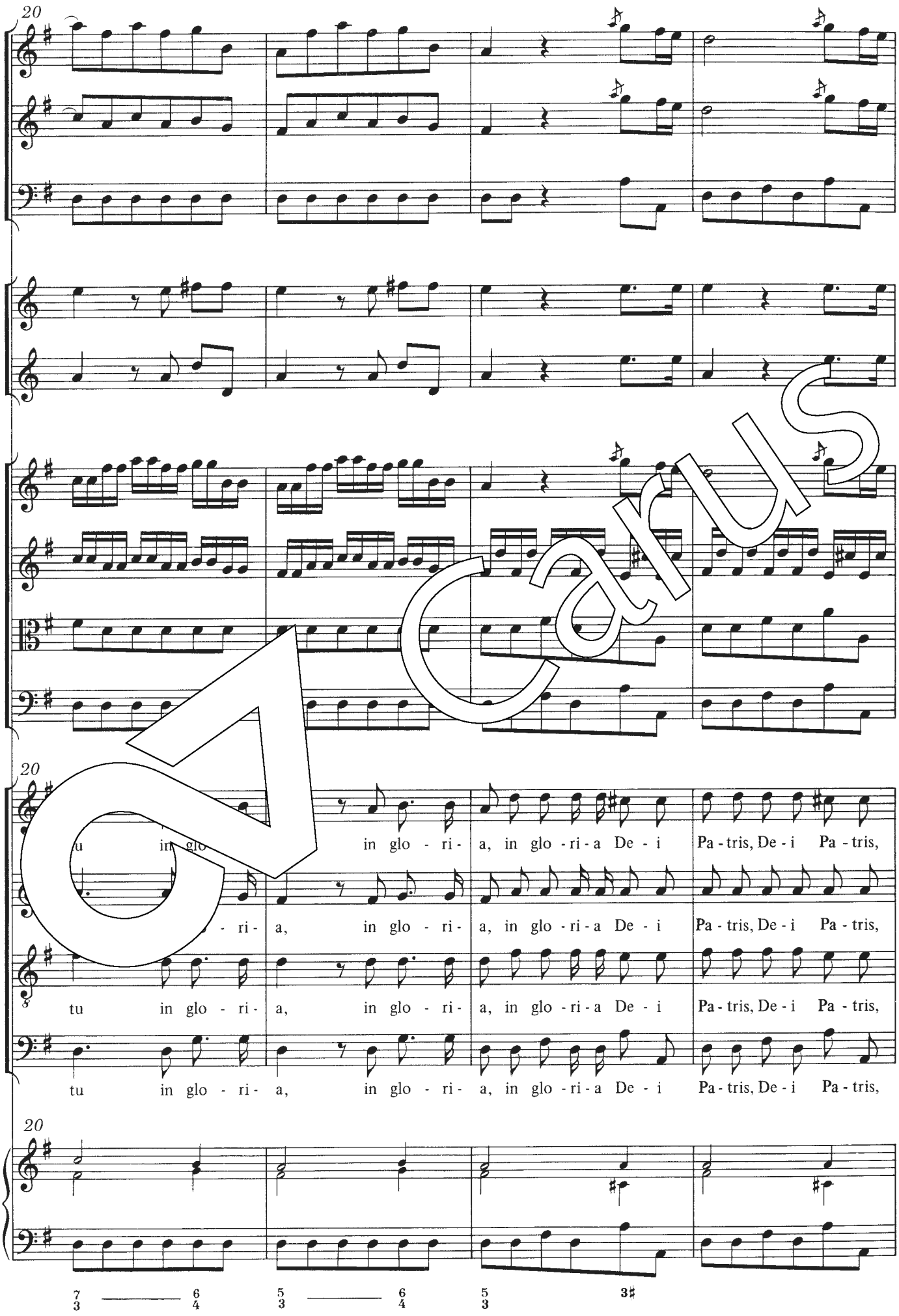
Carus


9
p
p
9
a - tris,
i
Pa - - tris.
De - - - -
i
Pa - - tris.
8
Pa - tris,
De - - - -
i
Pa - - tris.
Pa - tris,
De - - - -
i
Pa - - tris.
9
6
6 5
4 3

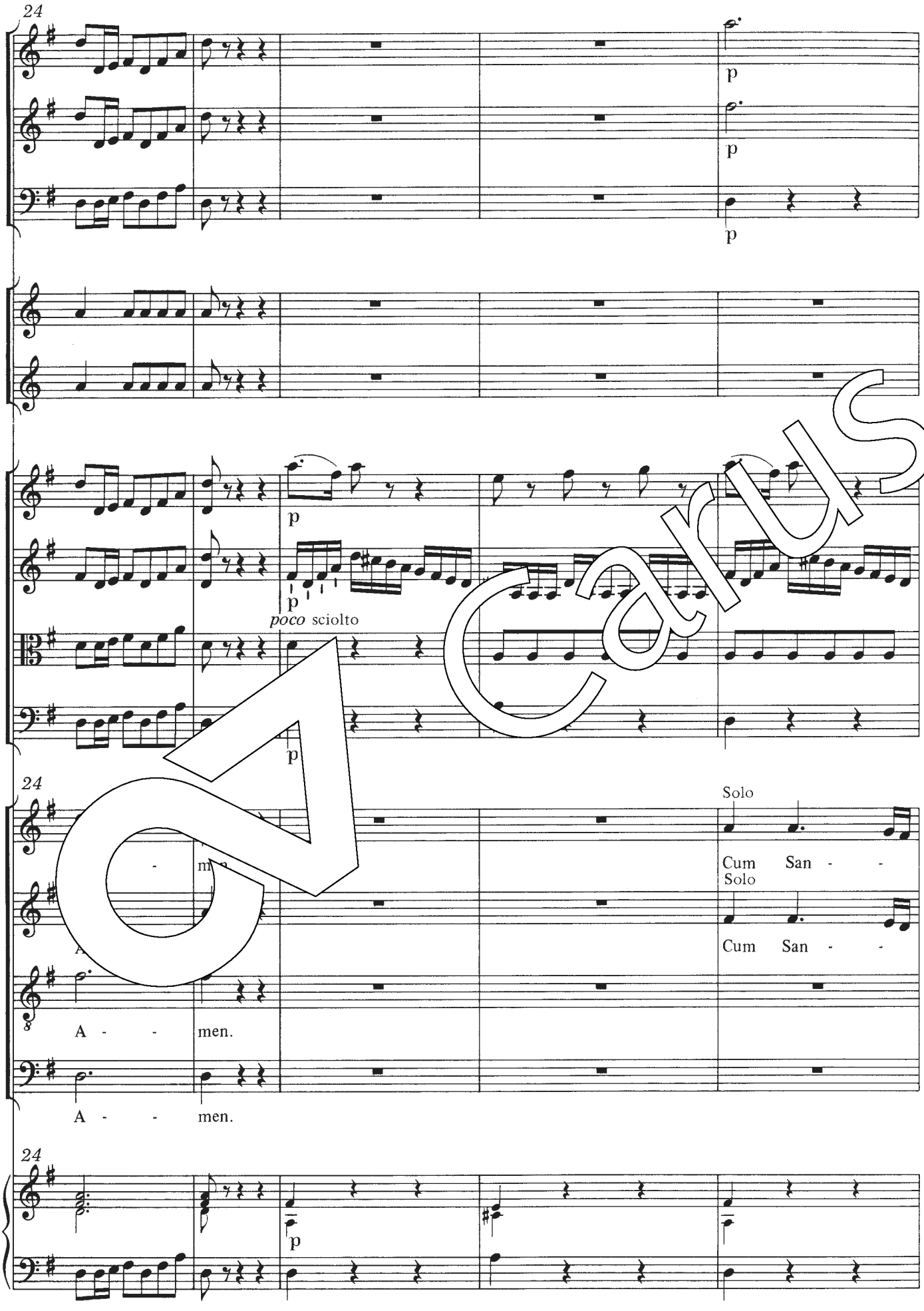
Carus


15
f
p
San - cto,
San - - cto
Spi - - ri -
Cum San - cto
Spi - - ri -
Cum San - cto
Spi - - ri -
Cum San - cto
Spi - - ri -
15
3
5
6
4
2
6
3
6
4

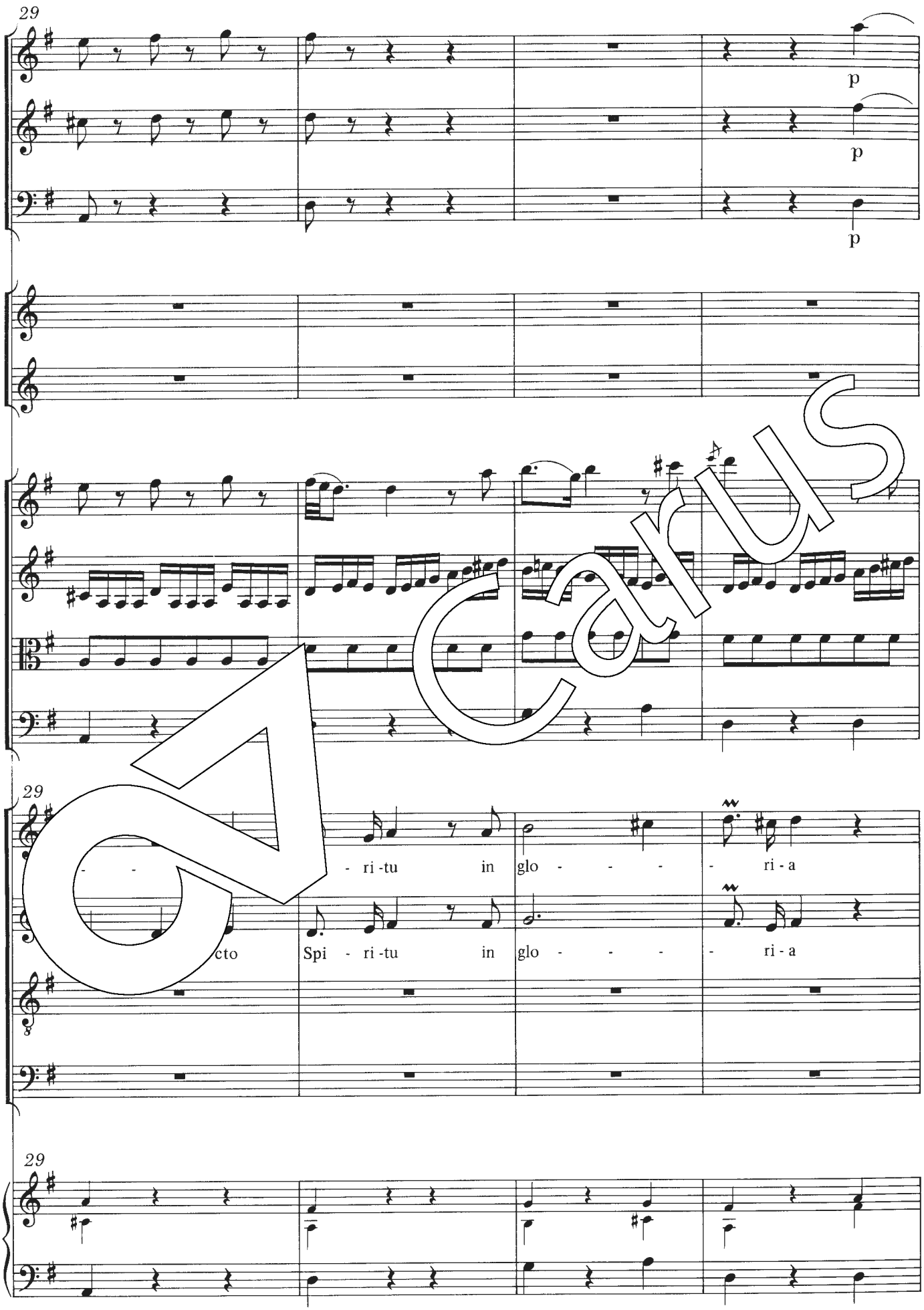
Carus


20
20
tu in glo - ri - a, in glo - ri - a, in glo - ri - a De - i Pa - tris, De - i Pa - tris,
tu in glo - ri - a, in glo - ri - a, in glo - ri - a De - i Pa - tris, De - i Pa - tris,
tu in glo - ri - a, in glo - ri - a, in glo - ri - a De - i Pa - tris, De - i Pa - tris,
20
7 6 5 6 5 3♯
3 4 3 4 3

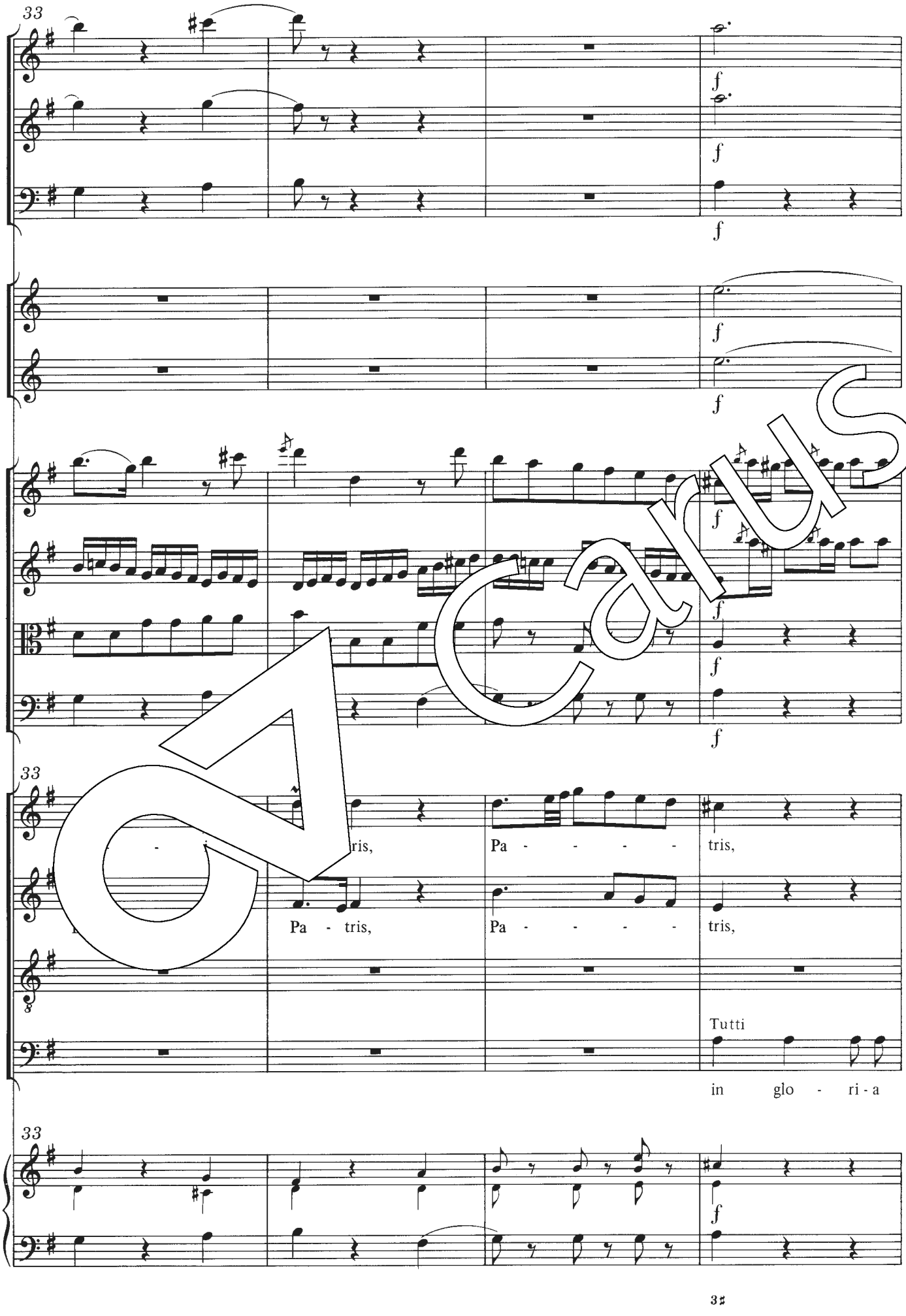
Carus


24
p
p
p
p
p
poco sciolto
p
24
Solo
Cum San - -
Solo
Cum San - -
A - - men.
A - - men.
24
p

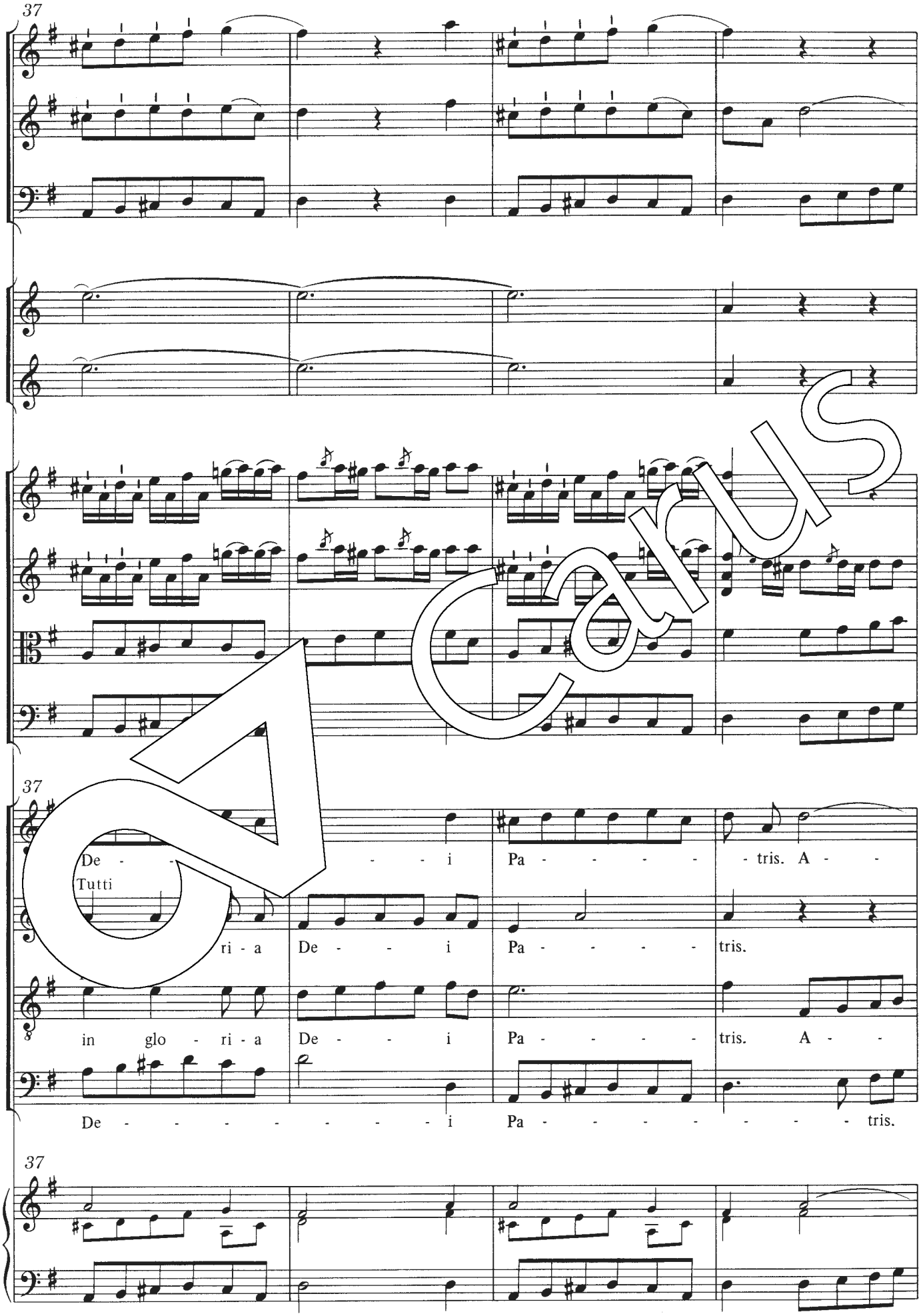
Carus



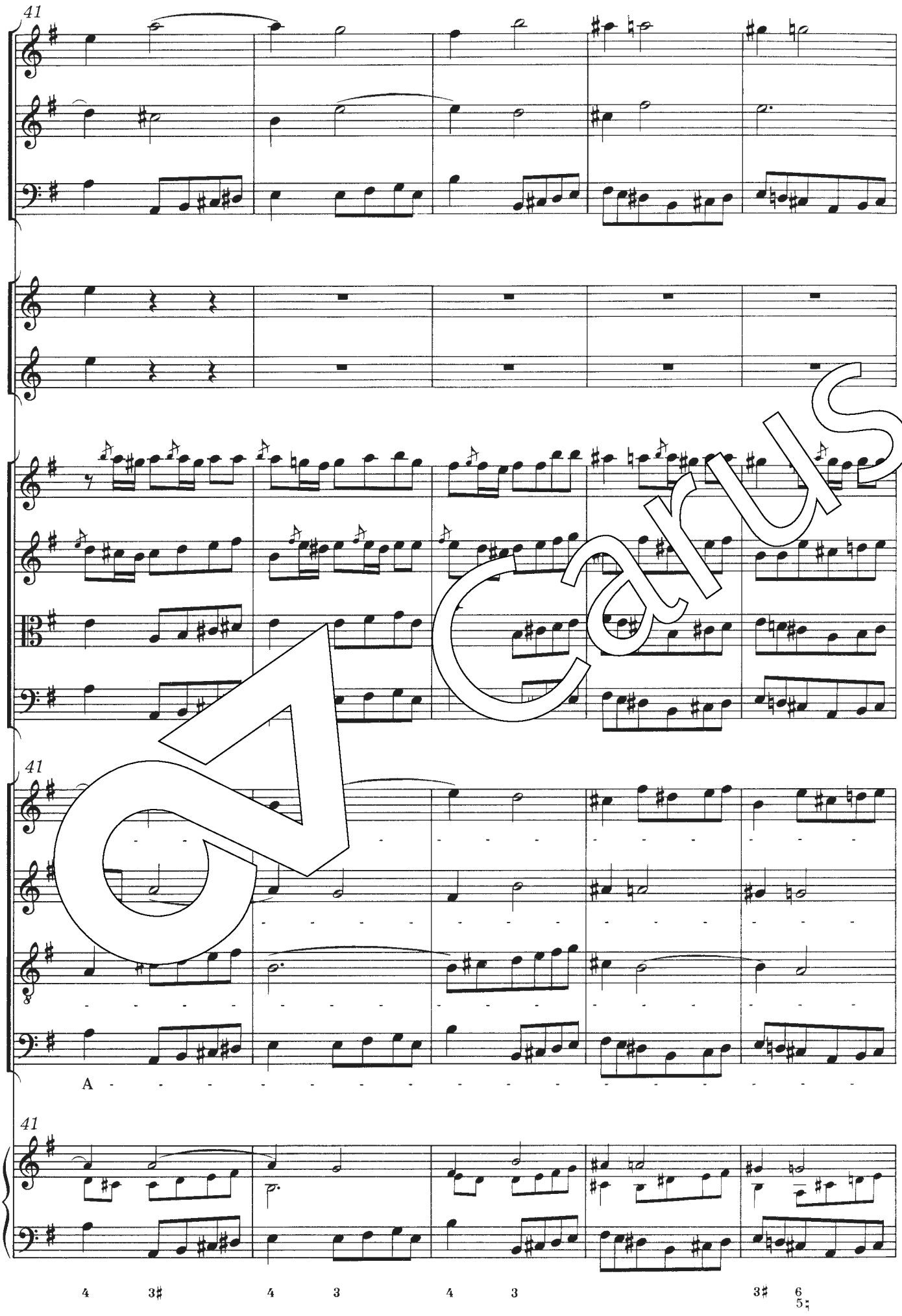
Carus



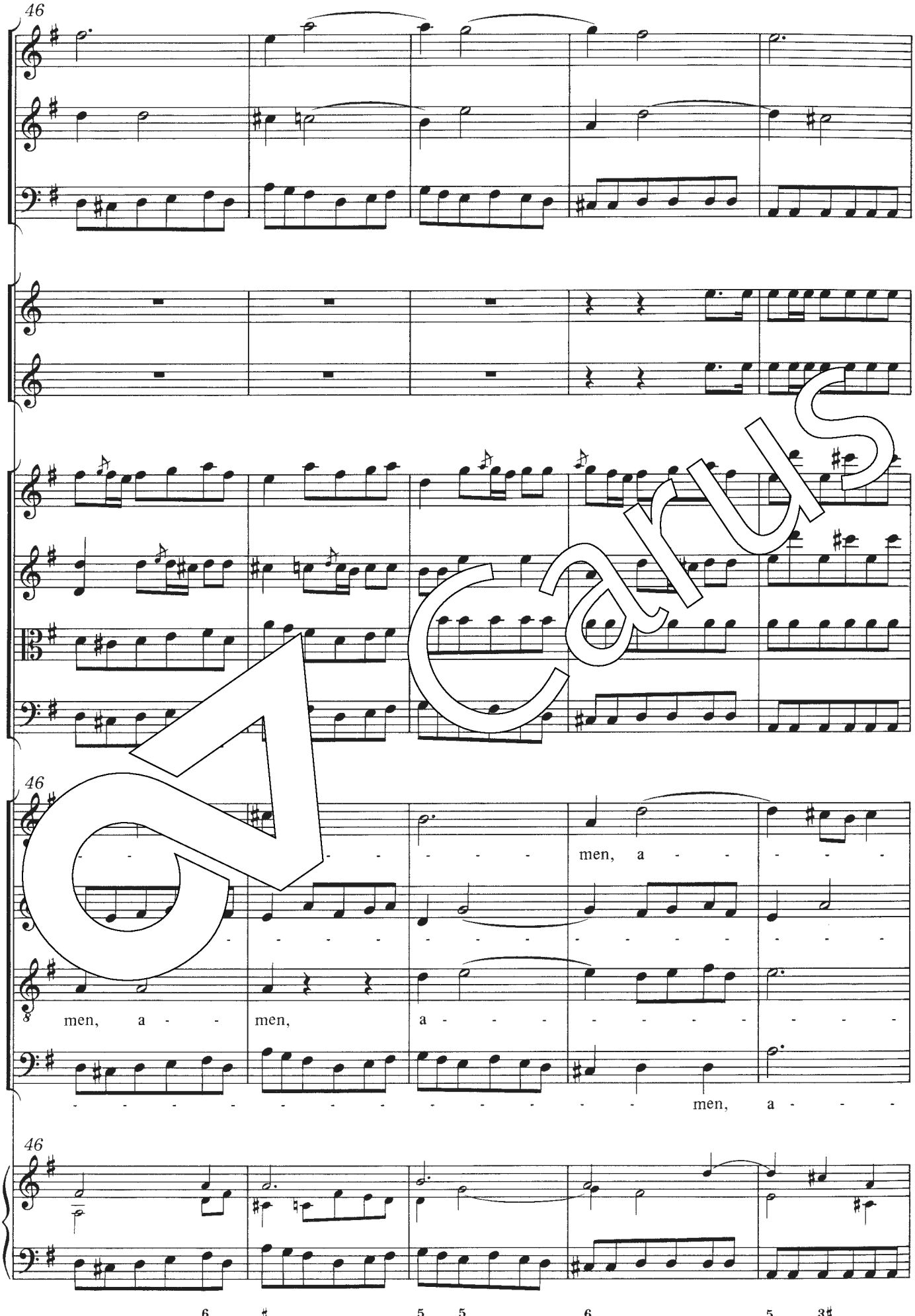
Carus


37
37
Tutti
De - - - i Pa - - - - - tris. A - -
ri - a De - - i Pa - - - - tris.
in glo - ri - a De - - i Pa - - - - tris. A - -
De - - - - - - - - i Pa - - - - - - - - tris.
37

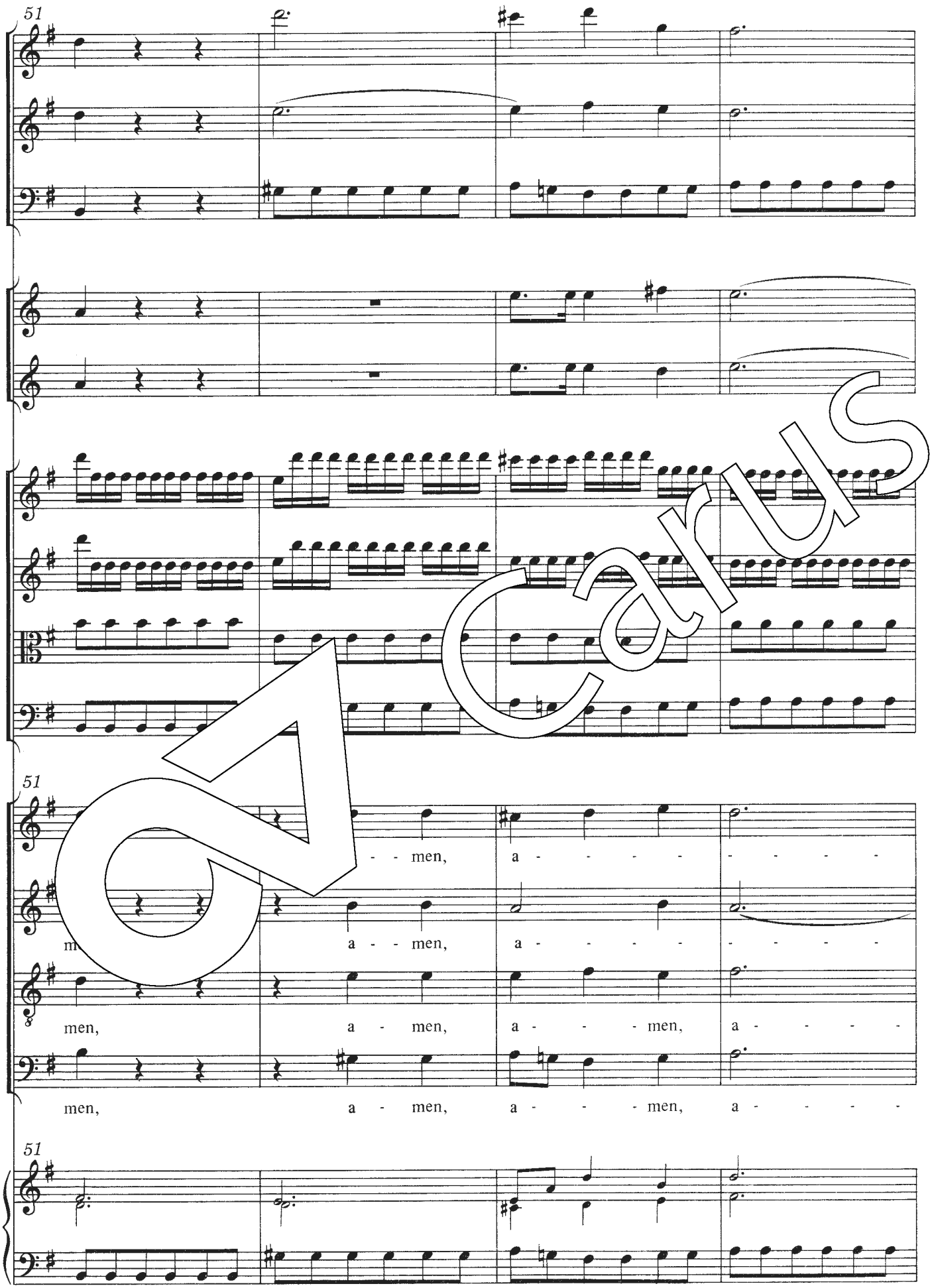
Carus



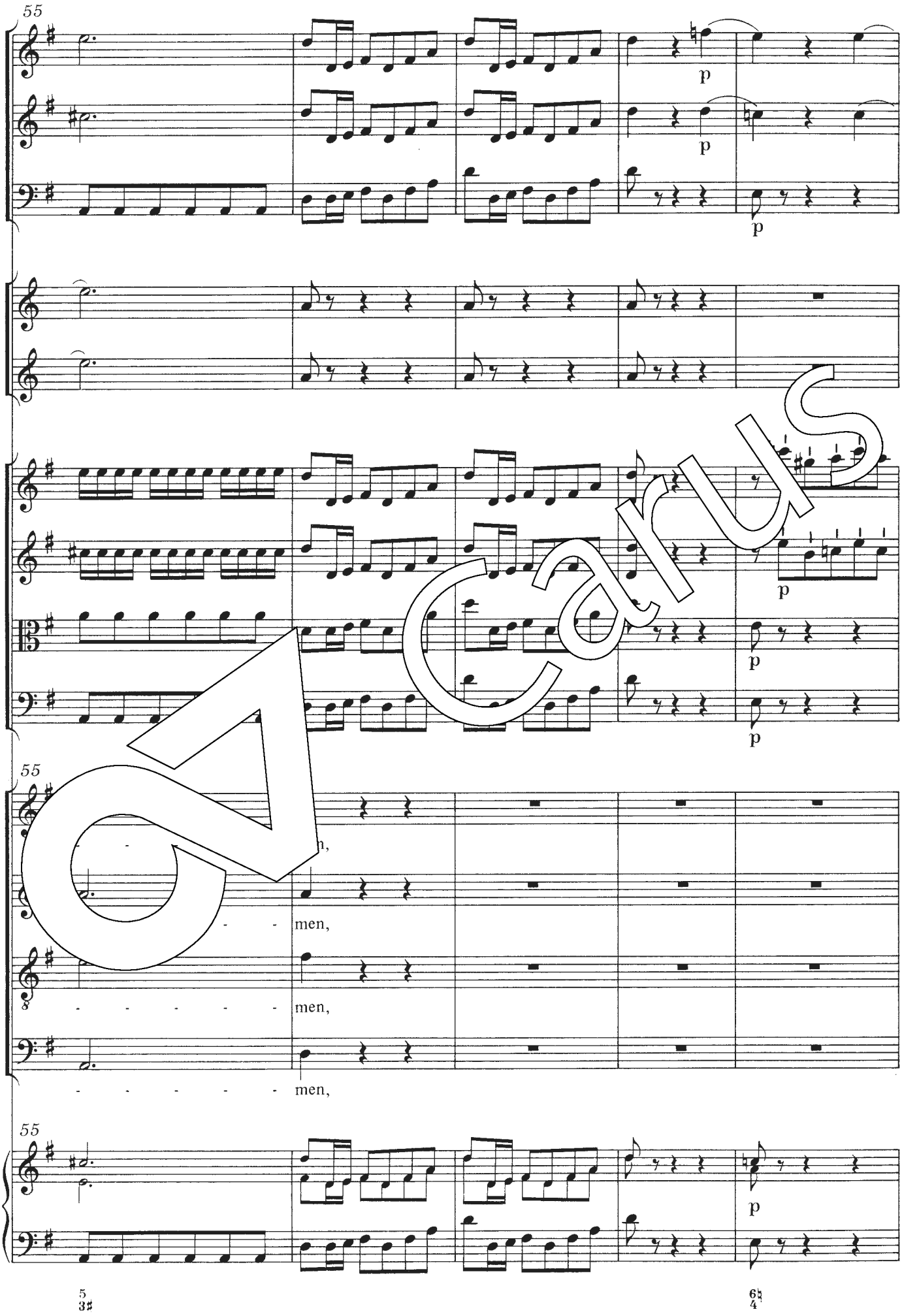
Carus



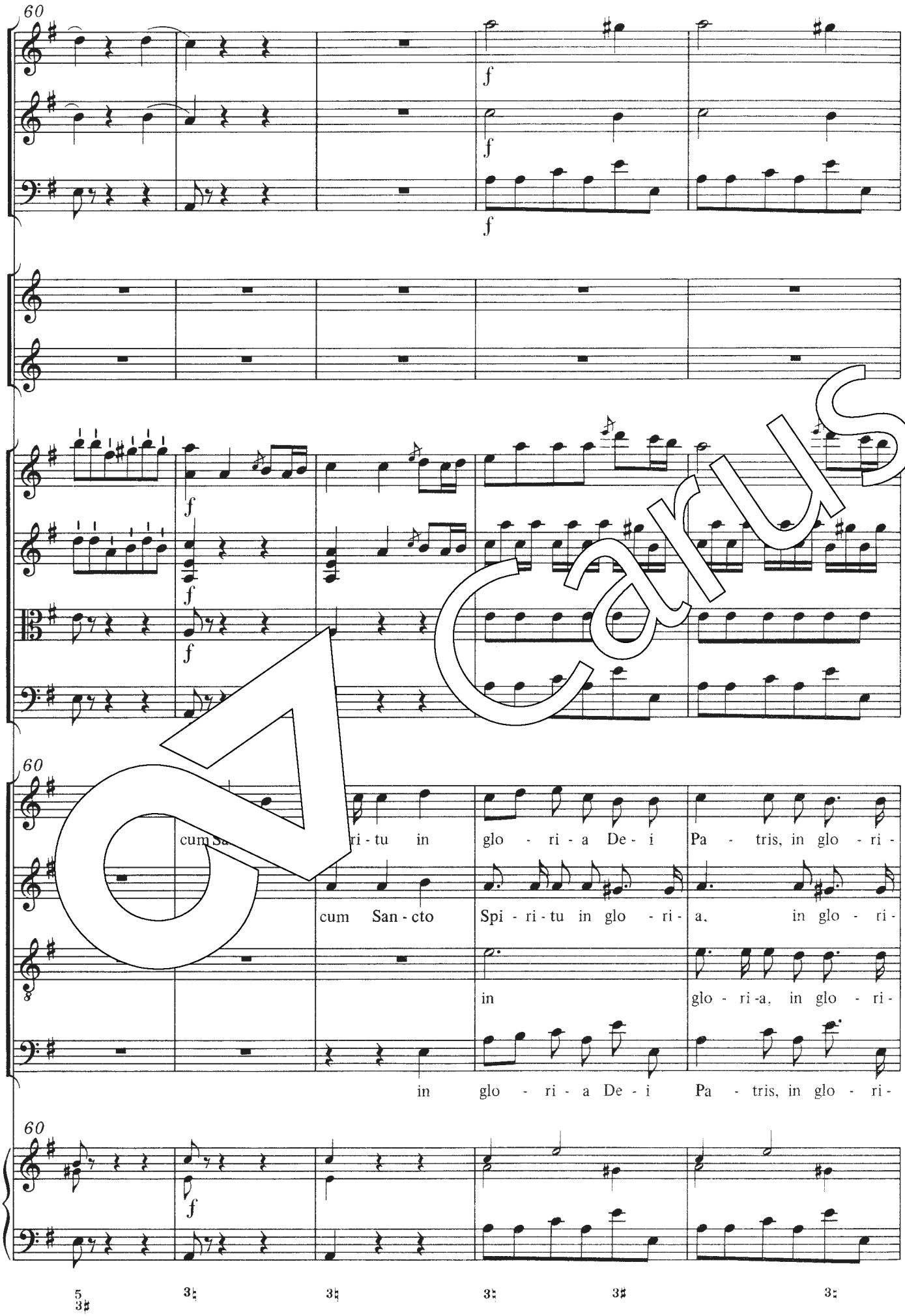
Carus



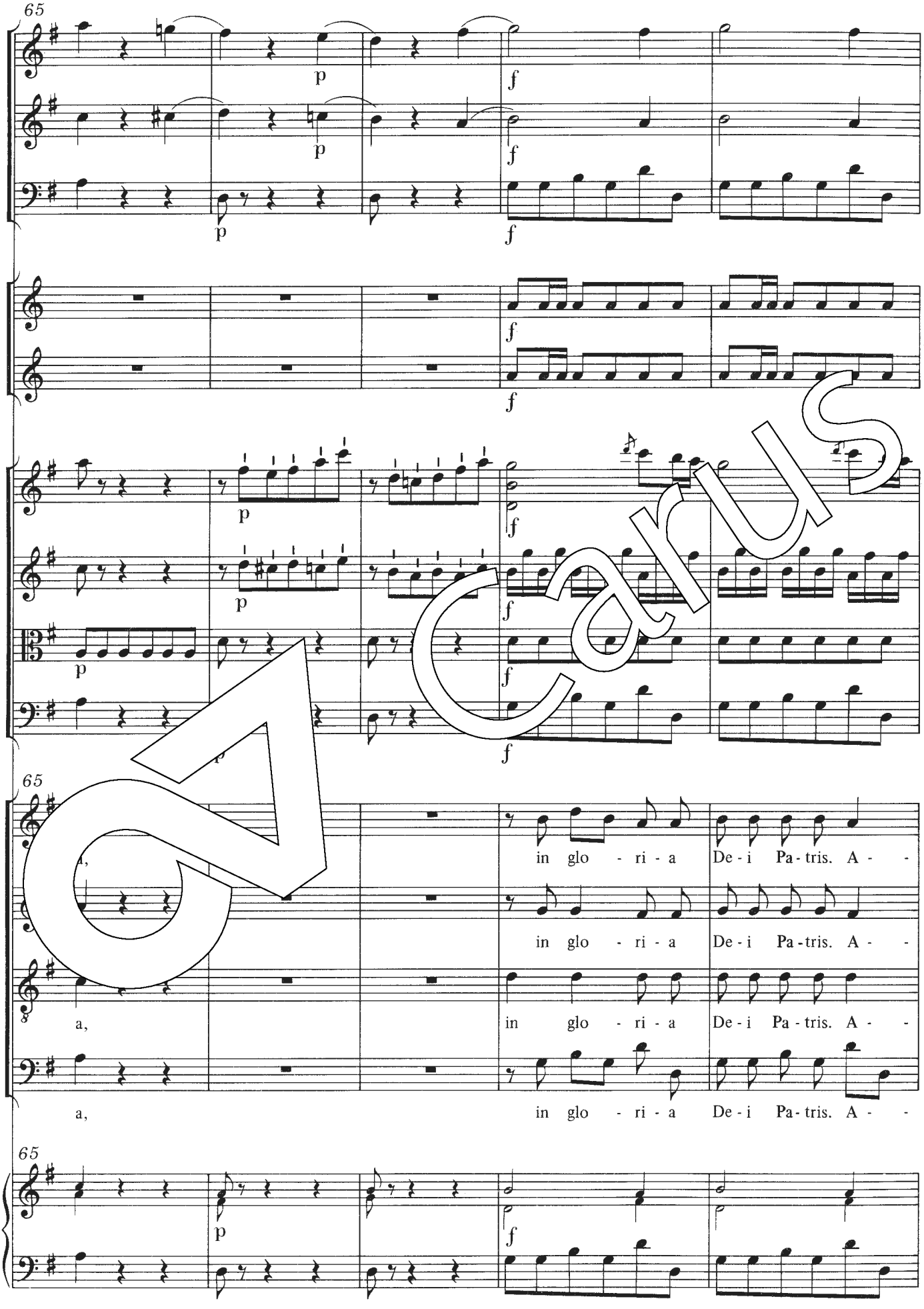
Carus



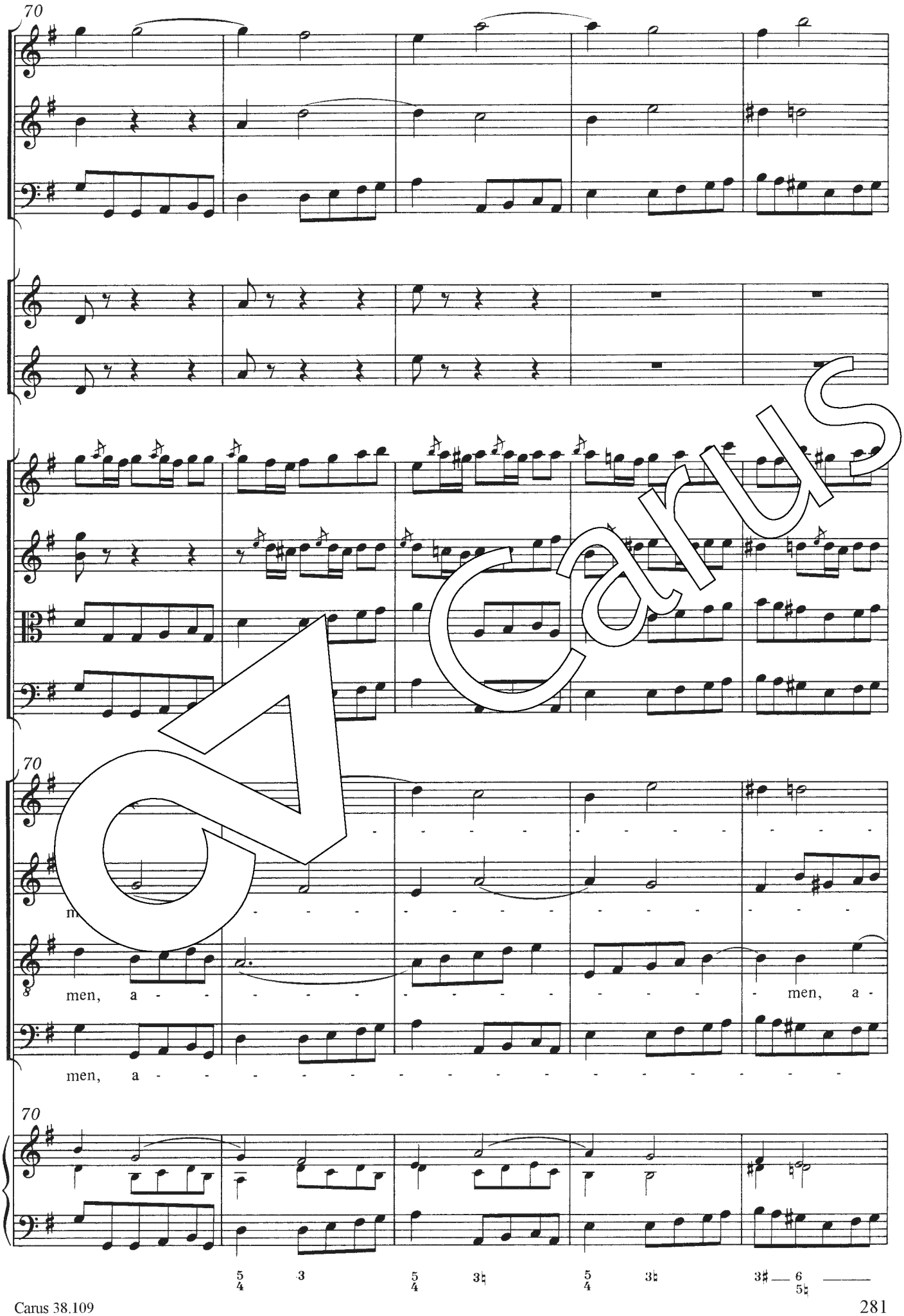
Carus


60
f
f
f
f
f
60
cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri -
in glo - ri - a De - i Pa - tris, in glo - ri -
60
f
5
3♯
3♮
3♮
3♮
3♯
3♮

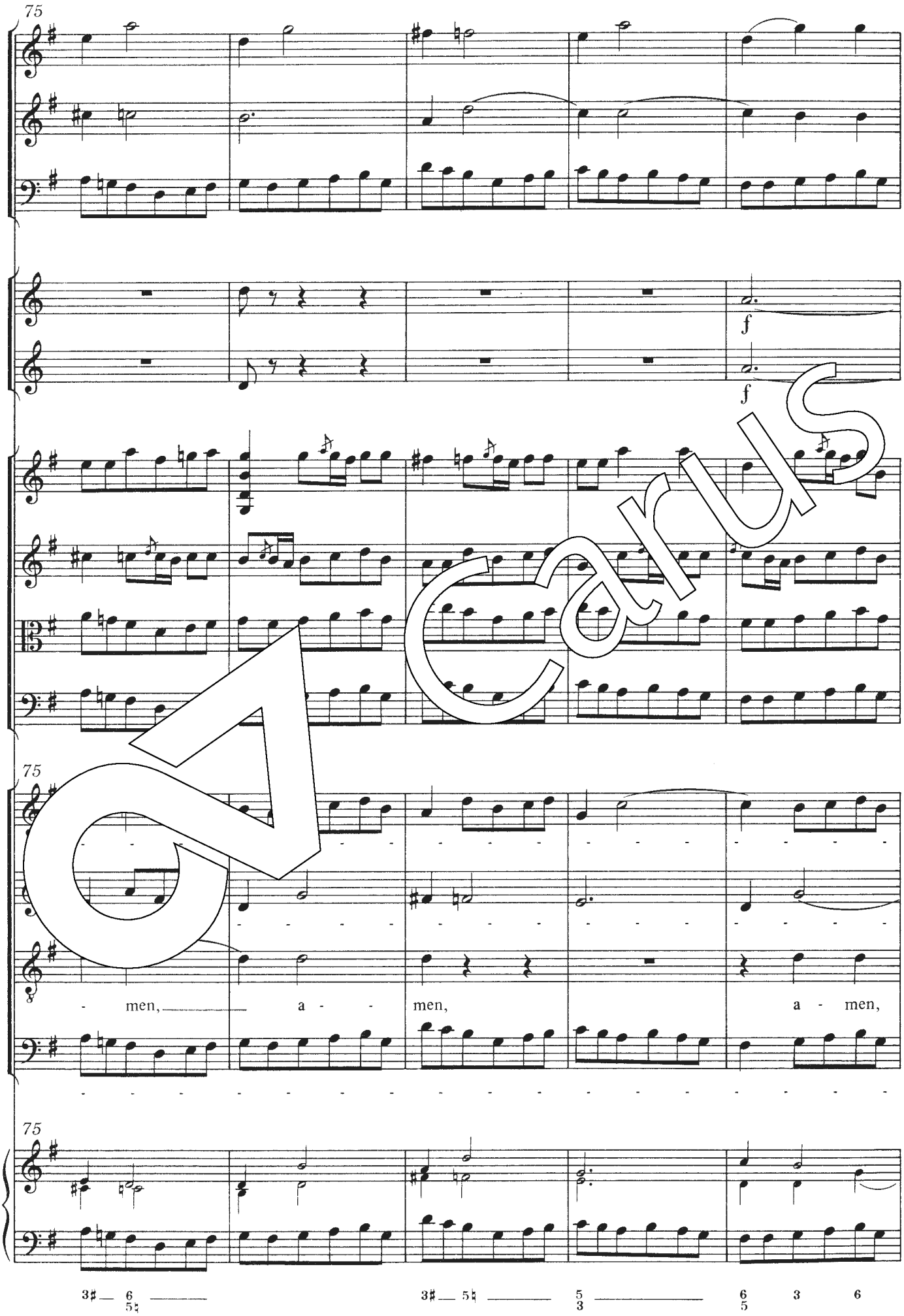
Carus



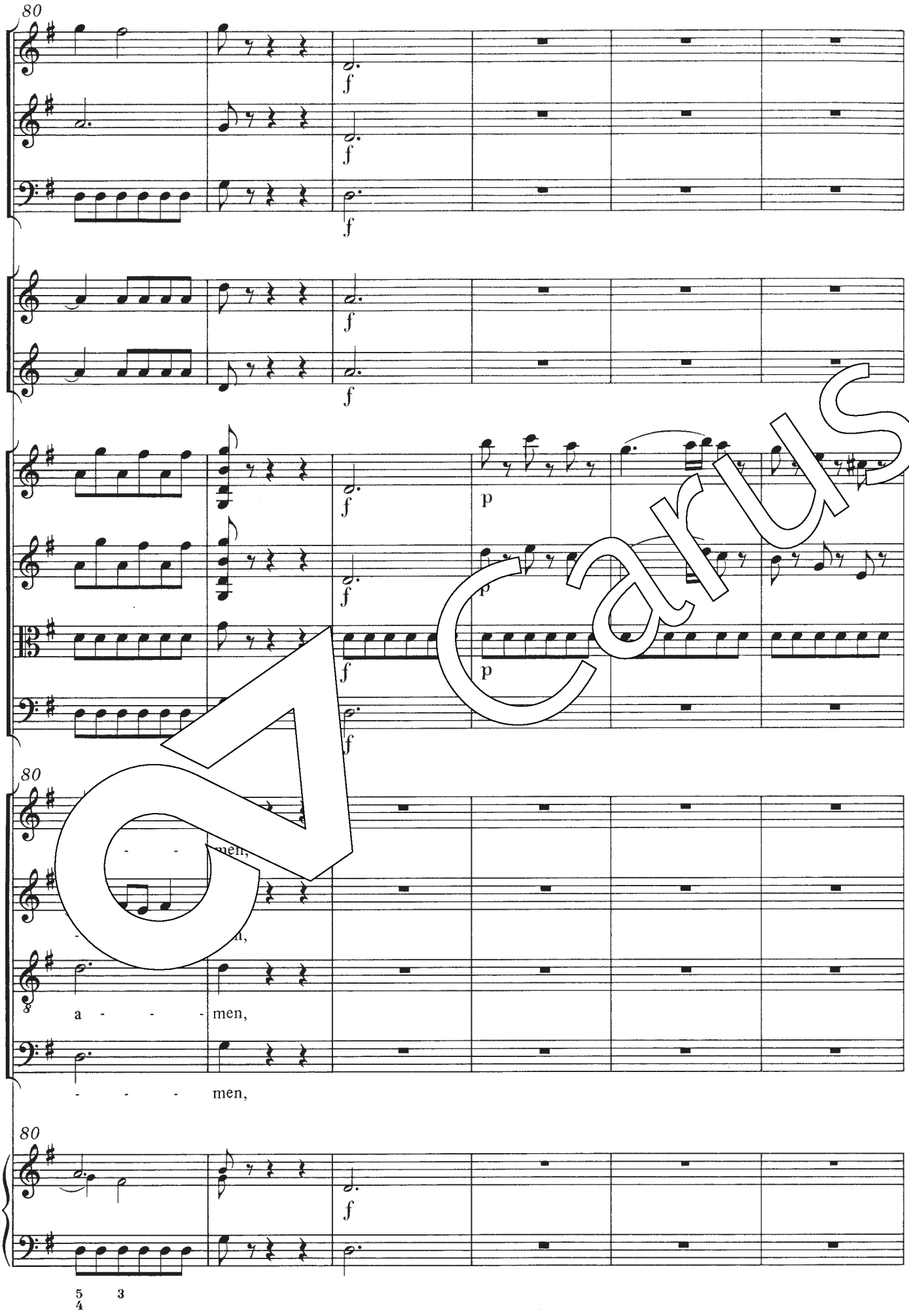
Carus



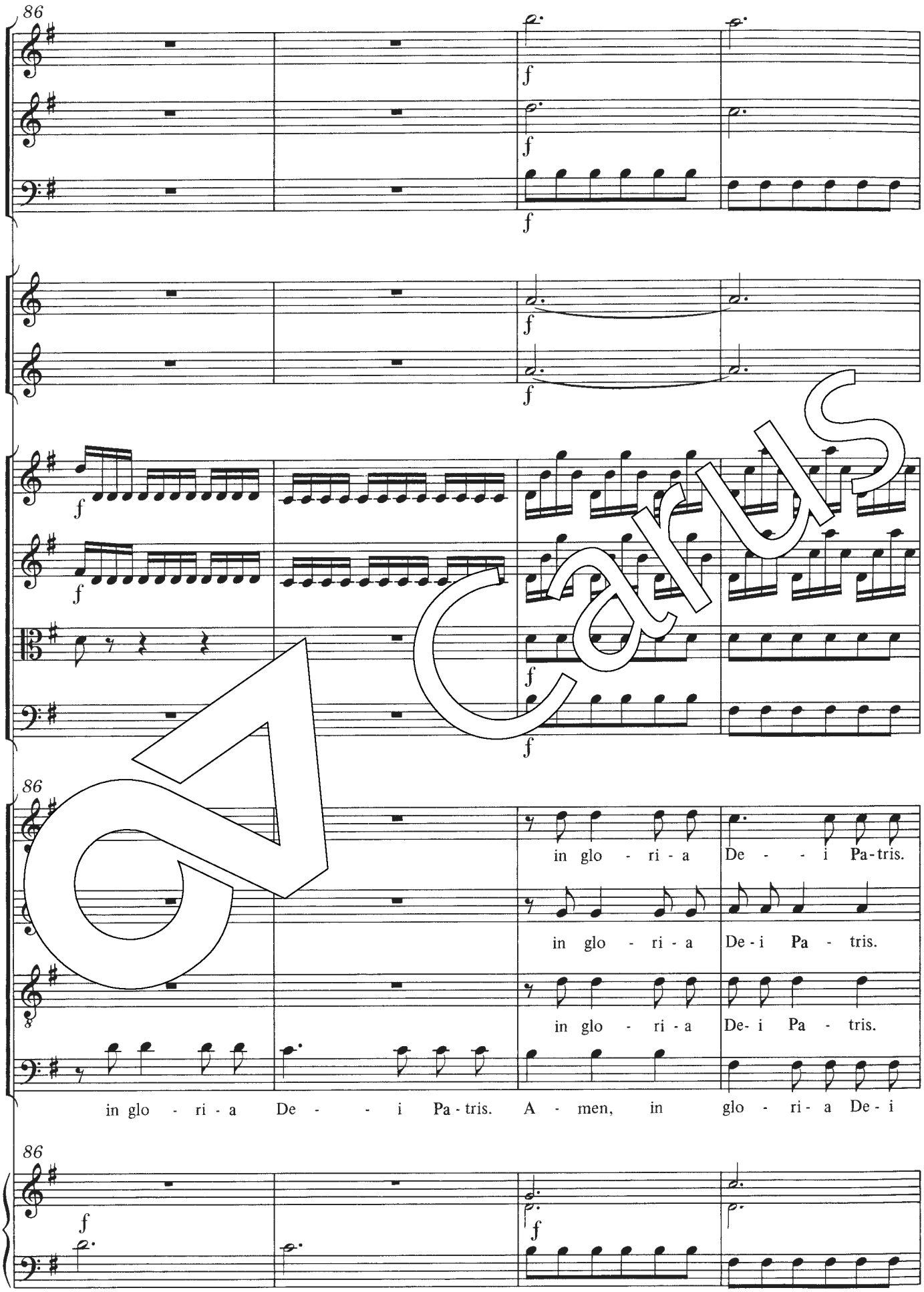
Carus



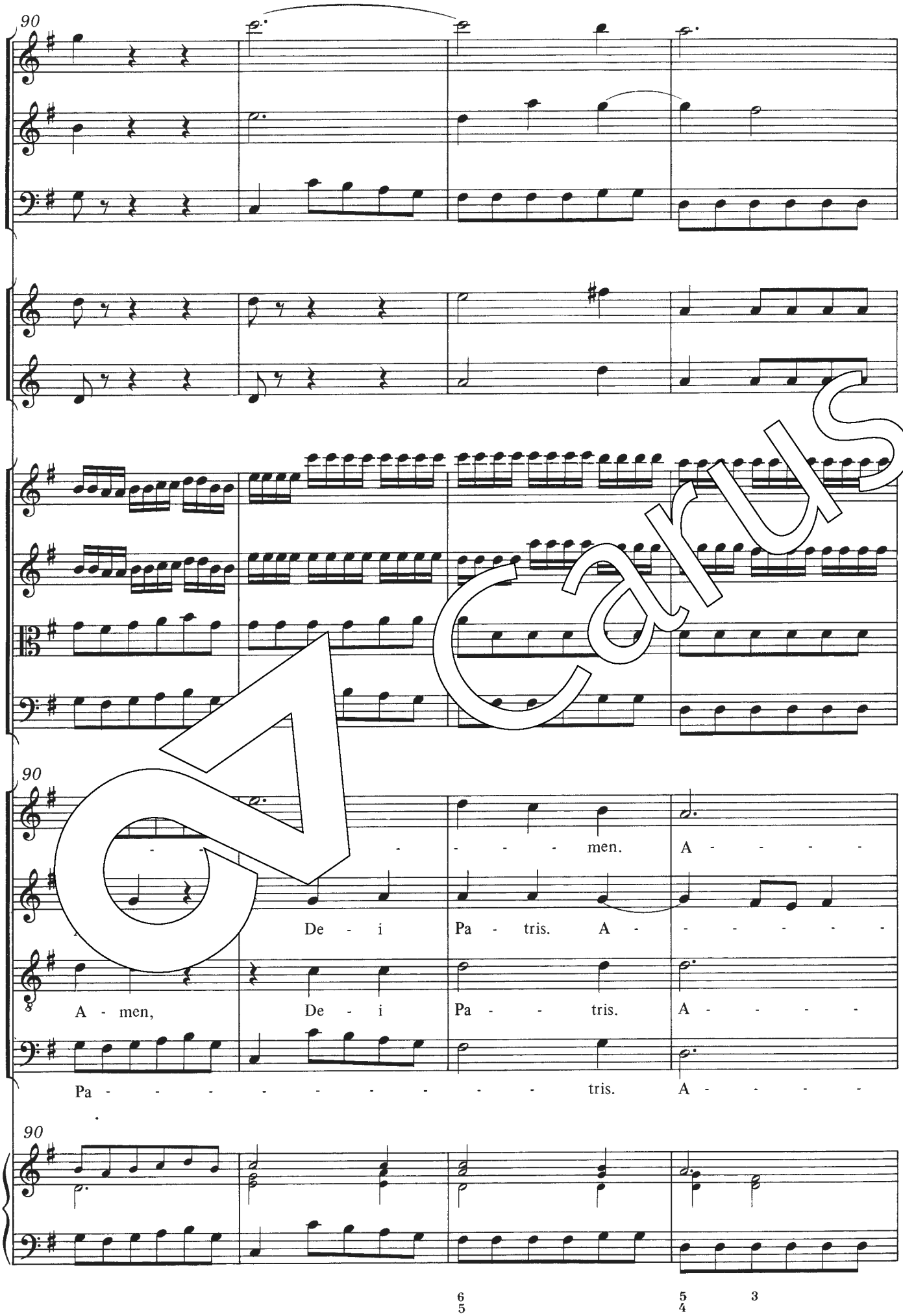
Carus



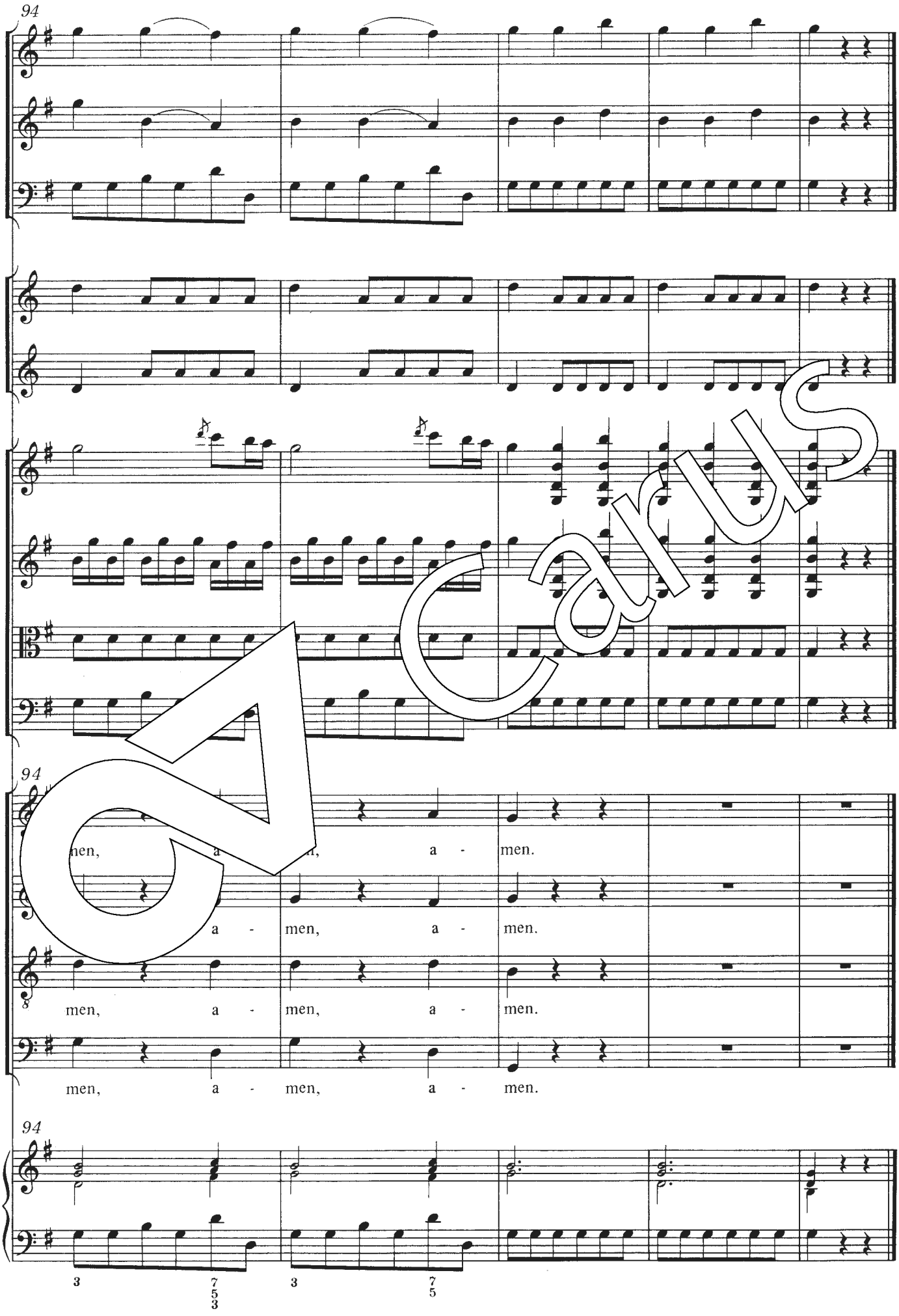
Carus


86
f
86
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 De - - i Pa - tris. A - men, in glo - ri - a De - i
86
tasto solo
6
5

Carus



Carus



Carus