

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

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Urtext

Partitur / Full score



Carus 38.109

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Gloria

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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).

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 Sebastian Bachs 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 stärker 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 berücksichtigenden 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 bedeutende 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. Wiederrum 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 Chorfüge „Suscipe“ zeigt sich eine vollkommene Beherrschung 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 Operarien 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 2“, 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 Chorsatz 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 Violinen 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 beigelegt. 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 (Lauda-

mus), 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:

<i>Horn I:</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 Eb	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
<i>Horn II:</i>	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 (!) 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 b in der Quelle
178	T		in der Quelle fehlt ein b
178	Ob. II		in der Quelle fehlt ein b
179	Ob. II		Fälschlich b' notiert, die Note muß g' heißen
180	Ob. I		Vor e" fehlt das b
180	V. I		Vor e" fehlt das b
187	V. I+II, S, B		Fehlt jeweils ein b
188	Ob. I		Vor e" fehlt ein b
188	B, Bc.		Vor H fehlt ein b
189	Ob. II		Vor h' fehlt ein b
189	B, Bc.		Vor H fehlt ein b
190	Va., Bc.	1. 4tel	Vor 1. 8tel h und H fehlt ein b
196	V. I + A	1. 4tel	Fehlt vor h' und h" jeweils ein b
197	V. I	2. 4tel	Fehlt vor h' und h" jeweils ein b
197	S	1. 4tel	Vor h' fehlt ein b
202	V. I	3. 4tel	Vor 16tel Note a" fehlt ein b

II. Laudamus te			71	T	2. 4tel	In Partiturautograph fälsch-
1	ff Streicher	Die Bögen über Sextolen u. Triolen bedeuten kein von Bach gefordertes Legato				lich  statt 
51	V. I	Fälschlich 16tel Note es'' statt d'' notiert	87	T	1. 4tel	Letzte 8telnote falsch als cis' notiert, sie muß a heißen
94	Cb.	Fälschlich als es notiert, die Note muß f 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
III. Gratias agimus			146	Bc.	1. 4tel	Vor Vc./Cb. h wurde ein b ergänzt
7	Ob. I	Fälschlich g'' statt f'' notiert	164	Bc.	1. 4tel	1.+2. 16tel fälschlich g''+g'' notiert statt g''+h''
42	A	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	Fälschlich f'' statt d'' notiert				
89	V. II	Fälschlich a' statt b' notiert				
95	A	8tel und 2 16tel um einen Ton zu hoch notiert				
116	Bc.	Fälschlich c notiert, die Noten müssen A heißen				
IV. Domine Deus						
48	Ob. I	Vor letzter 16telnote f'' fehlt ein # in der Quelle				
56	V. II	Fälschlich 1. 16telnote d'' notiert, es muß e'' heißen				
101	Ob. I	Fälschlich als d''' notiert, die Note muß h'' heißen				
155	Bc.	8telnote fälschlich als H notiert, muß A heißen				
162	V. II	8telnote fälschlich als a' notiert, muß f' heißen				
194	Ob. I	1. 8telnote fälschlich als es'' notiert, muß g'' heißen				
V a Qui tollis						
55	V. II	Vor 1. 8telnote a fehlt ein b in der Quelle				
107	Vc.	Fälschlich als es notiert, muß g heißen				
V b						
10	Chor	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.	Vor 8telnote e fehlt ein b in der Quelle				
13	V. I	Letzte 8telnote fälschlich als es'' notiert, muß e'' sein				
14	A	2. 8telnote muß e' heißen, es fehlt das b				
23	Cb.	Fälschlich zwei 16tel statt zwei 8tel notiert				
28	T	Vor 1. 16telnote e' fehlt das b				
28	A	Vor 2. 8telnote e' fehlt das b				
76	S	Vor 2. 8telnote e'' fehlt das b				
78	A	Vor 1. 16telnote e' fehlt das b				
VI. Qui sedes						
15	V. II	Vor letzter 8telnote d'' fehlt in der Quelle ein #				
56	T	2. 8telnote fälschlich als e' statt fis' notiert				
70	V. II	Vor 1. 8telnote g' fehlt in der Quelle ein #				
VII. Quoniam tu solus						
3	Bc.	Letzte 8telnote fälschlich F statt A notiert				
8	Va. I	1. 8telnote wurde, wie in Takt 48 richtig notiert, analog von b in d' geändert				
18	V. I	Vor e' fehlt ein b				
30	V. I, II	Vor a fehlt in der Quelle ein b				
38	Ob. I, II, Fag.	f wurde den übrigen Stimmen entsprechend hinzugefügt				
38	V. I, II H. I, II	f wurde den übrigen Stimmen entsprechend hinzugefügt				
41	B	Fälschlich als b notiert, es muß a sein				
55	Va. I, II	Im Partitur-Autograph steht fälschlich f statt p				
66	V. I	Fälschlich als 16tel notiert, es müssen 8tel sein				
92	V. I, II	Letzte 8telnote falsch a' notiert, es muß f' sein				
93	Va. I, II	p wurde den übrigen Stimmen entsprechend hinzugefügt				
94	Ob. II, Va. II	hatten bei gleichen Tönen den Rhythmus  , der dem in Ob. I und Va. I stehenden Rhythmus  angeglichen wurde				
110	V. II	1. 8telnote fälschlich als es' notiert, es muß f' sein				
VIII. Cum sancto Spiritu						
9-11	V. I, II	Alle Vorschläge in nachgeschriebener Partitur falsch als „Forte“ notiert				
14	V. I, II	Betonungsstriche analog ergänzt				
17	V. II	1. 8telnote fälschlich als h'' notiert, es muß g'' sein				
18	Bc.	Generalbaßbezeichnung über 1. 8telnote 6 falsch				
20+21	Bc.	Generalbaßbezeichnung in nachgeschriebener Partitur unvollständig				
26	V. II	poco sciolto ergänzt				
44	Ob. II	Vor c'' fehlte ein #				
51	B	Fälschlich als a notiert, es muß h sein				
64+65	B	Fehlt in nachgeschriebener Partitur, wurde nach Stimmensatz ergänzt				
65	B	fehlt in nachgeschriebener Partitur, wurde nach Stimmensatz ergänzt				
77	A	Fälschlich als g' notiert, es muß fis' sein				
96	T	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 worldly 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 movement 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 unusable 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 (ˆ) 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.

5

f

f

5

5

6 6
4 3

9

9

9

6 6 5 3
4 3

14

f p

f p

f p f p

1

14

5 _____
3 _____

19

19

19

5 3 ——— 6 3 7 3 ——— 6 4 5 3 ——— 6 4 5 3 ——— 3#

23

29

23

28

p

p

p

28

28

3#

32

Musical score for measures 32-35, first system. Treble and bass clefs. Dynamics: p

Musical score for measures 32-35, second system. Treble and bass clefs. Includes a large watermark 'CARUS'.

35

Musical score for measures 32-35, third system. Treble and bass clefs. Includes a large watermark 'CARUS'.

32

Musical score for measures 32-35, fourth system. Treble and bass clefs.

36

36

36

#

5
3

41

f

f

f

41

f

41

f

_____ 6 7# 5
4 4 3

45

System 1: Treble clef, key signature of one sharp (F#). Measures 1-3 contain whole notes with stems up, tied across measures. Measure 4 contains a sixteenth-note triplet. Bass clef: Measures 1-3 contain quarter notes with stems up, tied across measures. Measure 4 contains a sixteenth-note triplet.

System 2: Treble clef, key signature of one sharp (F#). Measures 1-3 contain whole notes with stems up, tied across measures. Measure 4 contains a quarter note with a fermata. Bass clef: Measures 1-3 contain whole notes with stems up, tied across measures. Measure 4 contains a quarter note with a fermata.

System 3: Treble clef, key signature of one sharp (F#). Measures 1-3 contain sixteenth-note triplets. Measure 4 contains a sixteenth-note triplet. Bass clef: Measures 1-3 contain quarter notes with stems up, tied across measures. Measure 4 contains a sixteenth-note triplet.

45

System 4: Treble clef, key signature of one sharp (F#). Measures 1-3 contain whole rests. Bass clef: Measures 1-3 contain whole rests.

45

System 5: Treble clef, key signature of one sharp (F#). Measures 1-3 contain chords with stems up, tied across measures. Measure 4 contains a chord with stems up. Bass clef: Measures 1-3 contain quarter notes with stems up, tied across measures. Measure 4 contains a sixteenth-note triplet.

5
3

tenuto *f*

tenuto *f*

tenuto *f*

tenuto *f* *p*

tenuto *f* *p*

tenuto *p*

tenuto *p*

f *p*

f

tenuto *f*

55

p

p

p

p

55

55

p

6 5 4
4 3# 2

61

61

62

63

64

65

61

66

p

p

66

66

71

p f

p p p f f f

71

p f

71

p f

6# 4 5 3# 3 6 4

77

First system of musical notation, measures 77-80. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a dynamic marking of *f* (forte) and contains a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamic markings of *p* (piano) appear at the end of measures 79 and 80.

Second system of musical notation, measures 77-80. It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with long notes and rests. The bass staff continues the accompaniment. Dynamic markings of *f* and *p* are present.

Third system of musical notation, measures 77-80. It consists of three staves: a treble staff, an alto staff, and a bass staff. The treble staff has a melodic line with eighth notes. The alto staff contains a continuous sixteenth-note accompaniment. The bass staff provides a rhythmic accompaniment. A dynamic marking of *p* is visible at the end of measure 80.

77

Fourth system of musical notation, measures 77-80. It consists of three staves: a treble staff, an alto staff, and a bass staff. The treble staff begins with a dynamic marking of *f*. The alto staff contains a melodic line with long notes. The bass staff provides a rhythmic accompaniment. Dynamic markings of *f* and *p* are present.

77

Fifth system of musical notation, measures 77-80. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a dynamic marking of *f*. The bass staff provides a rhythmic accompaniment. Dynamic markings of *f* and *p* are present.

81

p

p

p

p

p

p

p

p

p

8

p

81

p

p

6

5
3

86 *Tutti*
f

Tutti
f

Tutti
f

86 *Tutti*
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

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 -

92

6 6
4 3

96

96

sis De o, Glo - ri - a,
 ce - - - 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

102

102

o - ri - a ex - cel - - - sis

ri - a in ex - cel - - sis

Glo - ri - a in ex - cel - - sis

Glo - ri - a in ex - - cel - - sis

102

5
3

5
3

5
3

107

107

- o, 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 3#

111

111

Glo - ri - a in ex - cel - sis De - o,
 Solo
 o, Glo - ri - a in ex - cel - sis De - o,
 o, Glo - ri - a in ex - cel - sis De - o

111

5 6 7
 3# 4 5

Glo - ri - a De - - o, Glo - ri - a

sis, _____ Glo - ri - a De - - o, Glo - ri - a

5 6 7 6 3#
 3# 4 5 5

120

120

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

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

Tutti

in ex -

120

6
5

3#

5
3

3#

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

128

128

in sis, Glo - - ri - a,

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

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

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

128

7 6 #7 5
3 4 4 3

132

132

Glo - - - - - ri -
Glo - - - - - ri -
Glo - - - - - ri -
Glo - - - - - ri -

132

5
3

6
5

136

Musical score for the first system, measures 136-137. It features three staves: two treble clefs and one bass clef. Dynamics include 'f' and 'p'.

Musical score for the second system, measures 136-137. It features two treble clefs. Dynamics include 'fp'.

Musical score for the third system, measures 136-137. It features four staves: two treble clefs and two bass clefs. Dynamics include 'p', 'f', and 'fp'. A 'tenuto' marking is present in the first bass staff.

136

Musical score for the fourth system, measures 136-137. It features three staves: two treble clefs and one bass clef. Includes vocal lines with lyrics 'a, in ex -' and 'Solo' markings.

136

Musical score for the fifth system, measures 136-137. It features a grand staff (treble and bass clefs). Dynamics include 'f'.

3#

3#

142

142

Solo

in ex - cel - sis De -

o - ri - a De -

cel - sis, Glo - ri - a De -

142

3# 9 8 7 6 8 5

148

f

f

f

148

Tutti

Glo - - - - -

Tutti

Glo - - - - -

Tutti

o, Glo - - - - -

Tutti

Glo - - - - -

Glo - - - - - ri - a, Glo - - - - -

148

f

3 6 5 5 3#
4 4 3 4

154

154

ri a, Glo - ri -

154

5 3 5 3 3# 5# 3# 5#

4 4 4 4 4 4 4 4

159

159

ri - a, Glo - - - ri - a

a, Glo - - - ri - a

- ri - a

159

3# 5#

6 5

5 3#

5 3

164

164

in sis De - - - - -

cel - sis De - - - - -

in ex - cel - - sis De - - - - -

in ex - cel - - sis De - - - - -

164

6 3# 6 6 3#

5 4

168

168

168

172

172

172

3#

5 _____
3 _____

fp fp fp fp f

fp fp fp fp f

fp fp fp fp f

fp fp fp fp f

fp fp fp fp f

fp fp fp fp p p f

fp fp fp fp p p f

fp fp fp p p f

177

Solo in ter - ra pax, *Tutti* in ter - ra

Solo in ter - ra, *Tutti* in ter - ra

Solo in ter - ra pax, *Tutti* in ter - ra

Et in ter - ra, *Tutti* in ter - ra

Solo in ter - ra, *Tutti* in ter - ra

Solo in ter - ra, *Tutti* in ter - ra

Solo in ter - ra, *Tutti* in ter - ra

177

fp fp fp fp p p f

fp fp fp fp p p f

3b

6b 4

7b 6 5 3b

3b 6b 3# 4

fp fp fp fp

fp fp fp fp

fp fp fp fp

fp fp fp fp p

fp fp fp fp

fp fp p fp p

fp p

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

fp fp fp fp

in ter - ra, in ter - ra pax,

fp fp fp fp

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

fp fp fp fp

pax, et in ter - ra,

fp fp fp fp

fp fp fp fp p

3b 5 7# 5 5
3 3 4b 3 3

193

193 *Tutti*

ter - ra pax, et in

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

Tutti

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

193

6 6 5 3
4b

3 6b 3b

197

Canus

197

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

197

5 7b
3 5

5
3

3b

201

201

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

201

6 6b 3b 3b 3b

205

205

et in ter - - ra

ter - - - - - ra

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

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

205

3# 6b 7 3b

3# 3#

209 *Solo*

209

ho - mi - ni - bus bo - nae vo - lun -

ho - mi - ni - bus bo - nae vo - lun -

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

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

209

3# 6b 5 3b 5b 3#

215

215

tis, in ter - ra pax.

tis, in ter - ra pax.

ta - tis, in ter - ra pax.

ta - tis, in ter - ra pax.

215

3# 6b/4 5/3# 6b/4 6 3#

II. Laudamus te

[Duetto]

Oboe *Andante*

Oboe I

Oboe II

[Basso]

Fagotto

Corno in A la fà

Corno I in F

Corno II in F

V.V.

Violino I

V.V.

Violino II

Viola

Violoncello

Soprano Solo

Tenore Solo

Organo obbligato con Flautino

3

3

f

f

f

f

f

f

f

f

3

3

f

5 _____
3 _____

Musical score system 1, measures 7-10. Treble clef, key signature of two flats. Dynamics: p, f. Includes a large watermark 'CARUS'.

Musical score system 2, measures 11-14. Treble clef, key signature of two flats. Dynamics: p, f. Includes a large watermark 'CARUS'.

Musical score system 3, measures 15-18. Treble clef, key signature of two flats. Dynamics: p, f. Includes a large watermark 'CARUS'.

Musical score system 4, measures 19-22. Treble clef, key signature of two flats. Dynamics: p, f. Includes a large watermark 'CARUS'.

Musical score system 5, measures 23-26. Treble clef, key signature of two flats. Dynamics: p, f.

6 5
4 3

11

Solo
p
Solo
p
p

p
p
p

11

p
p
p

11

p

15

15

19 *Tutti*

19

19 *f*

6 6 5
3 3_h -

23

23

27

p

p

p

p

p

p

p

p

f

f

sciolto

3

6

6

27

p

p

27

p

f

5
3

6

30

f 6 3

f 7

f 6 3

Lau -

30

f

34



34

mus te, lau - da - mus,

34

5
3

38

f p

p p

f p p

f p

be - ne - di - ci - mus te,

a

38

f p

6 5
4 3

42

42

do - - - ra - mus, a - do - ra - mus te,

42

5 ——— 6 5

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

51 *Tutti*

f *Tutti* *p*

f *p*

f *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

p *p*

51

ca - mus — te, a - do - ra - mus, lau -

51

f *p* *f* *p*

55

f
f
f

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

te, lau - da - mus, a - - do - ra - - -
a - - do - ra - - -

55

f *p*

3♯ 5 6
4

5 _____ 6 5 6
 3 _____ 4 3

67

f

f

f

f

f

f

67

f

te.

- - - mus te.

67

f

71 *sciolto*

6 6 6 6 6 6 6 6 6 6 6 6

f

sciolto

6 6 6 6 6 6 6 6 6 6 6 6

71

6 3
4 4

74

74

Lau - da - mus te, ——— lau - da - mus,

74

7 4 3 5
5 2 3 3

79

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

glo - ri - fi - ca -

79

—

5 7b
3

6 5 3

84

mus te,

mus te, a - do - ra - mus

84

88

fp

fp

fp

fp

fp

fp

fp

fp

be - ne - di - ci - mus, lau - - da - mus, lau - da - - mus

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

88

fp

fp

6 5
4 3

93

Solo

p

93

te, a - - do - ra - mus, be - - ne -

te, a - - do - ra - mus, be - - ne -

93

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

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

Musical notation for the third system, including treble and bass staves with notes, dynamic markings like 'f' and 'p', and a sextuplet.

lau - da - - mus te, a - - do - -
 di - ci-mus, lau - da - - mus te, a - - do - -

Piano accompaniment for the third system, including treble and bass staves with notes and dynamic markings like 'f'.

9 8 6 5 3 5 3 7 4 2

101

Tutti

p

Tutti

p

p

p

p

3

6

3

101

ra mus te,

ra - - - mus te,

101

5 7 3
3 2

sciolto

ri - - fi - - ca - - - - - mus -

104

107

te,

8 glo - - ri - - fi - - ca - - - - - mus...

107

f p

6

6 5
4 3

110

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

110

114

114

114

III. Gratias agimus
[Aria]

Traverso **Andante**

Flauto I *f*

Flauto II *f*

[Basso] *f*

Fagotto *f*

V.V. *f*

Violino I *f*

Violino II *f*

(Viola) *f*

Viola I *f*

Viola II *f*

V. B. Solo *f*

Alto Solo *f*

Organo *f*

Basso continuo *f*

33 Gra -

This musical score is for Carus 38.109. It consists of two systems of staves. The first system includes a vocal line (treble clef) with a triplet of eighth notes in the first measure, and piano accompaniment in bass clef. The second system includes two vocal lines (treble clefs) with complex rhythmic patterns, piano accompaniment in bass clef, and a grand staff (treble and bass clefs) for the piano. A large, stylized watermark reading 'CARUS' is overlaid across the middle of the page.

6

p crescendo

p crescendo

p crescendo

p crescendo

p crescendo

6

9

Solo
p

Solo
p

p

f

f

f

Solo

spiccato
p

Solo

spiccato
p

p

9

f

p

13

13

18

Tutti

f

Tutti

f

f

f

f

Tutti

f

Tutti

f

18

f

22

p

p

p

p

p

p

p

p

22

p

25 \flat

Canus

25

29

Musical score for the first system, measures 29-31. It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The first two staves have a melody with eighth notes and rests. The bass staff has a bass line with eighth notes and rests.

Musical score for the second system, measures 32-34. It consists of six staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one flat. The first two staves have a complex melodic line with sixteenth notes. The next two staves have a bass line with eighth notes and rests. The sixth staff is empty.

29

Musical score for the third system, measures 35-37. It consists of two staves: a treble clef and a bass clef. The key signature has one flat. The treble staff has a melody with eighth notes and rests. The bass staff has a bass line with eighth notes and rests.

32

f

f

f

f

f

f

f

f

p

p

p

p

p

Gra - ti - as a -

32

f

p

37

p

p

p

a - gi - mus ti - bi,

37

8

a - - - gi - mus ti - bi pro - - - pter

43

Solo

Solo

p

f

f

Solo

p spiccato

Solo

p spiccato

f

p

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

43

f

47

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

47

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

57 Tutti

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

- gnam glo - ri-am tu - - am, gra - - - ti - as

57

f *p*

61

a carus pro - pter ma - - - -

61

64

Three empty musical staves (treble, alto, and bass clefs) with a key signature of one flat (B-flat).

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes the following elements:

- Vocal Line 1 (Soprano):** Starts with a *crescendo* marking, followed by a *p* (piano) dynamic.
- Vocal Line 2 (Alto):** Starts with a *crescendo* marking, followed by a *p* dynamic.
- Vocal Line 3 (Tenor):** Starts with a *crescendo* marking, followed by a *p* dynamic.
- Vocal Line 4 (Bass):** Starts with a *crescendo* marking, followed by a *p* dynamic.
- Piano Accompaniment:** Features a steady eighth-note pattern in the bass clef and a more active melody in the treble clef.
- Lyrics:** The lyrics "gnam glo - ri - am" are positioned below the vocal lines.

64

Musical score for the third system, featuring piano accompaniment. The score includes the following elements:

- Piano Accompaniment:** Continues the eighth-note pattern in the bass clef and the melody in the treble clef.
- Dynamic:** A *p* (piano) dynamic marking is present.

67

f

f

f

f

f

f

tu am.

67

f

70

70

73

Solo
p

Solo
p

p

p

p

Solo spiccato

Solo spiccato

p

Gra - - - ti - as

73

p

77

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

77

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

Five empty musical staves, consisting of two treble clefs and three bass clefs, arranged in a grand staff format. The staves are blank, with only the clefs and a few bar lines visible.

A musical score for a second system, consisting of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment. Dynamics include *fp*, *f*, *p*, and *f*. The lyrics are: "ma".

A musical score for a third system, consisting of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *f* and *p*. The lyrics are: "ma".

92 Tutti

p

Tutti

p

p

p

p

p

p

92

p

crescendo f p f p f

crescendo f p f p

crescendo f p f p f

crescendo f p f

- gnam, glo - - ri - am tu - - - am,

100

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

gra - ti - as a - gi - mus, a - gi - mus

100

p *f* *p*

103

Solo

Tutti

f *p* *f* *p*

Solo

Tutti

f *p* *f* *p*

f *p*

f *f* *f* *p*

f *f* *f* *p*

f *p* *f* *p*

f *f* *f* *p*

f *p*

ti - bi pro - pter ma - - - gnam

103

f *f* *p*

107

f

f

f

f

f

f

f

f

glo - ri - am tu - - - - - am, glo - - ri - am,

107

f

110

p

p

p

p

p

p

p

f

f

f

glo - ri - am tu - - - - am, glo - ri - am tu - -

110

p

f

114

f *p* *f*

f *p* *f*

am.

114

f *p* *f*

117

f

f

117

f

IV. Domine Deus
[Terzetto]

Allegro con spirito

Oboe I
Oboe II
[Basso]
Fagotto

Corno I in C (alto)
Corno II in C (alto)

V.V.
Violino I
V.V.
Violino II
Viola
Viola

Violoncello
Basso
Basso

Solo
74 Do -

Alto Solo
64 Do -

[Basso]
51 Do -

(Organo)
Bassi
Basso continuo

5

Musical notation for the first system, measures 1-4. It consists of three staves: two treble clefs and one bass clef. The top two staves contain whole notes, and the bottom staff contains a rhythmic pattern of eighth notes.

Musical notation for the second system, measures 5-8. It consists of two treble clef staves. The top staff contains whole notes, and the bottom staff contains a rhythmic pattern of eighth notes.

Musical notation for the third system, measures 9-12. It consists of four staves: two treble clefs, one alto clef, and one bass clef. The top two staves contain eighth notes, the alto staff contains eighth notes, and the bottom staff contains eighth notes.

Musical notation for the fourth system, measures 13-16. It consists of three staves: two treble clefs and one bass clef. The top two staves contain whole notes, and the bottom staff contains whole notes.

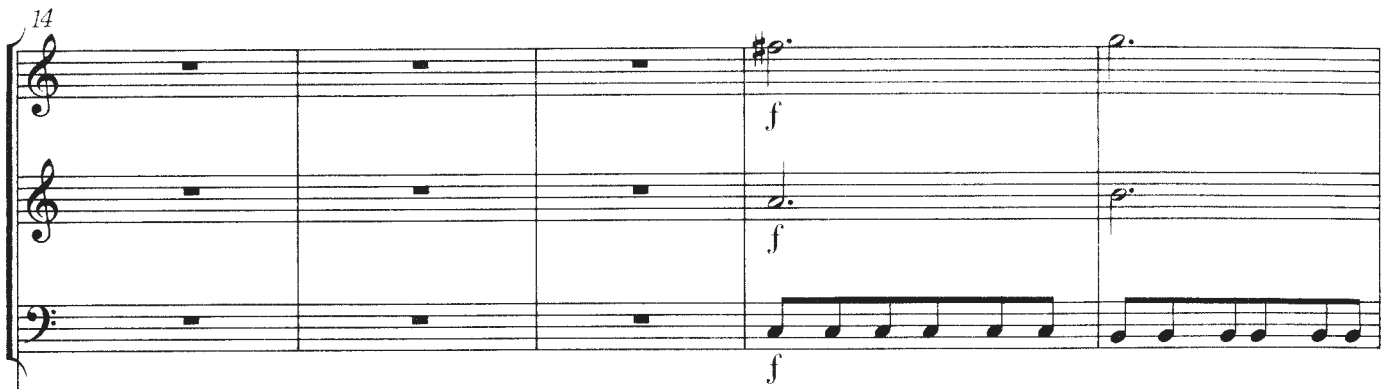
5

Musical notation for the fifth system, measures 17-20. It consists of two staves: a grand staff (treble and bass clefs). The top staff contains chords, and the bottom staff contains eighth notes.

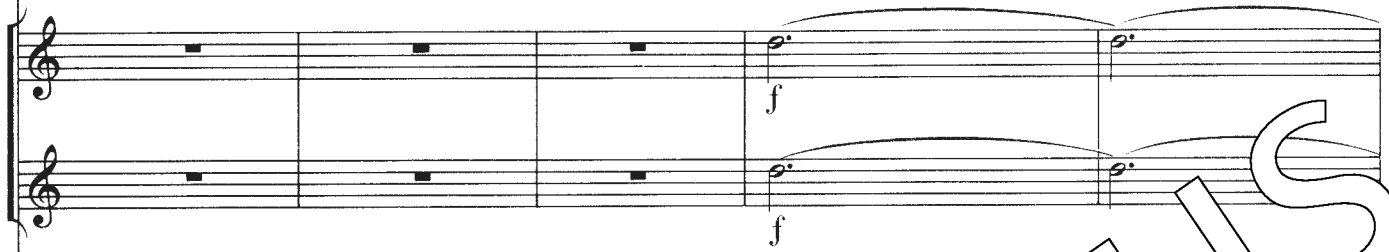
9

9

14



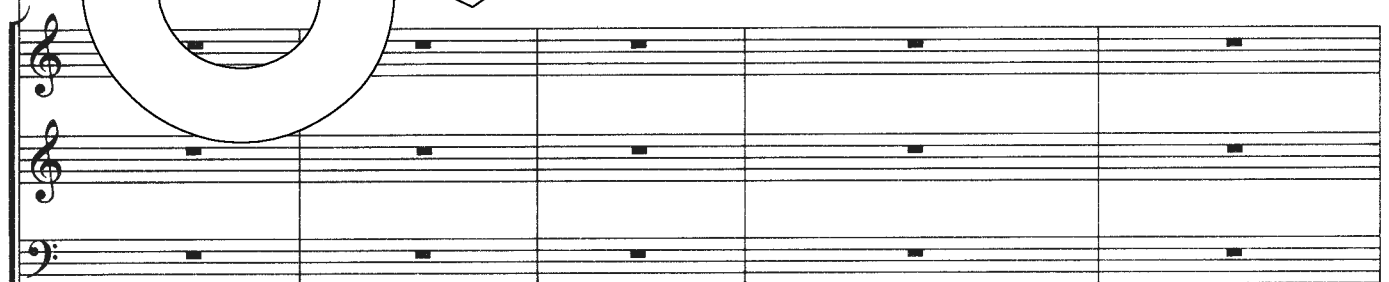
System 1: Three staves (treble, alto, bass). Treble and alto staves have whole rests. Bass staff has a whole rest followed by a half note G4, quarter notes A4, B4, C5, B4, A4, G4. Dynamics: *f* (forte) in the second measure.



System 2: Three staves. Treble and alto staves have whole rests. Bass staff has a whole rest followed by a half note G4, quarter notes A4, B4, C5, B4, A4, G4. Dynamics: *f* (forte) in the second measure.



System 3: Five staves. Treble and alto staves have eighth-note patterns. Bass staff has a whole rest followed by a half note G4, quarter notes A4, B4, C5, B4, A4, G4. Dynamics: *f* (forte) in the second measure.



System 4: Three staves. Treble, alto, and bass staves all have whole rests.

14



System 5: Two staves (treble and bass). Treble staff has a whole rest followed by a half note G4, quarter notes A4, B4, C5, B4, A4, G4. Bass staff has a whole rest followed by a half note G4, quarter notes A4, B4, C5, B4, A4, G4. Dynamics: *p* (piano) in the first measure, *f* (forte) in the second measure.

19

System 1: Treble clef, 7/8 time signature. Measures 1-4. The first two measures contain complex sixteenth-note patterns in both hands. Measures 3 and 4 are mostly rests.

System 2: Treble clef. Measures 5-8. The first two measures contain eighth-note patterns. Measures 7 and 8 contain quarter notes and rests.

System 3: Treble clef. Measures 9-12. Measures 9-11 contain complex sixteenth-note patterns. Measure 12 contains a piano (*p*) dynamic marking and rests.

System 4: Treble clef. Measures 13-16. All measures contain rests.

19

System 5: Grand staff (treble and bass clefs). Measures 17-20. The bass line contains eighth-note patterns, while the treble line contains quarter notes.

24

p

p

p

p

p

p

24

p

28

First system of musical notation, measures 28-31. It consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *f*. The music features eighth-note patterns in the treble and bass lines, with some notes marked with fingering numbers (1, 2, 3, 4) and a circled sharp sign (#).

Second system of musical notation, measures 32-33. It consists of two treble clef staves. Both staves have a dynamic marking of *f*. The music continues with eighth-note patterns.

Third system of musical notation, measures 34-37. It consists of four staves: two treble clefs, one alto clef, and one bass clef. The first two staves have a dynamic marking of *f*. The music continues with eighth-note patterns and includes fingering numbers and circled sharp signs.

Fourth system of musical notation, measures 38-41. It consists of four empty staves (two treble clefs, one alto clef, one bass clef).

28

Fifth system of musical notation, measures 42-45. It consists of two staves: one treble clef and one bass clef. The first staff has a dynamic marking of *f*. The music continues with eighth-note patterns.

33

33

System 1: Treble and Bass staves. Treble clef, Bass clef. Measure 40-44. Dynamics: *f* (forte) starting at measure 45.

System 2: Treble and Bass staves. Treble clef, Bass clef. Measure 40-44. Dynamics: *p* (piano) in measures 40-44, *f* (forte) in measure 45.

System 3: Treble, Bass, and Cello/Double Bass staves. Treble clef, Bass clef, Cello/Bass clef. Measure 40-44. Dynamics: *f* (forte) in measure 45.

System 4: Treble and Bass staves. Treble clef, Bass clef. Measure 40-44. Dynamics: *f* (forte) in measure 45.

System 5: Treble and Bass staves. Treble clef, Bass clef. Measure 40-44. Dynamics: *f* (forte) in measure 45.

First system of musical notation, measures 1-4. It consists of three staves: two treble clefs and one bass clef. The top two staves have a melodic line with a slur over the first three measures. The bottom staff has a bass line with a 7-measure rest in the first measure.

Second system of musical notation, measures 5-8. It consists of two treble clefs and one bass clef. The top staff has a melodic line with a slur over the first three measures. The bottom staff has a bass line with a 7-measure rest in the first measure.

Third system of musical notation, measures 9-12. It consists of two treble clefs and one bass clef. The top staff has a melodic line with a slur over the first three measures. The bottom staff has a bass line with a 7-measure rest in the first measure.

Fourth system of musical notation, measures 13-16. It consists of two treble clefs and one bass clef. All staves are empty, indicating a section of the score that has been redacted or is otherwise blank.

Fifth system of musical notation, measures 17-20. It consists of two treble clefs and one bass clef. The top staff has a melodic line with a slur over the first three measures. The bottom staff has a bass line with a 7-measure rest in the first measure.

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

De - - us Pa - ter, Pa - ter o - mni - po - tens.

First system of musical notation, measures 61-63. It consists of three staves: two treble clefs and one bass clef. Dynamics include piano (p) and forte (f).

Second system of musical notation, measures 64-66. It consists of two treble clefs. Dynamics include piano (p) and forte (f).

Third system of musical notation, measures 67-70. It consists of four staves: two treble clefs and two bass clefs. Dynamics include piano (p) and forte (f).

Fourth system of musical notation, measures 71-73. It consists of two staves: one treble clef and one bass clef. The word "Do" is written under a note in the treble staff.

Pa - ter o-mni - po - tens

Fifth system of musical notation, measures 74-76. It consists of two staves: one treble clef and one bass clef. Dynamics include piano (p) and forte (f).

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with rests.

Second system of musical notation, consisting of two staves (treble and alto clefs) with rests.

Third system of musical notation, featuring a vocal line and piano accompaniment. A large watermark "CARUS" is overlaid on the music.

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment. A large watermark "CARUS" is overlaid on the music.

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

Fifth system of musical notation, consisting of two staves (treble and bass clefs) with piano accompaniment.

73

f

f

f

f

f

f

f

p

p

p

f

Chri - ste,

Do - - - - - mi - ne

73

f

p

77

p *f*

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

- - gnus De - i, Fi - li - us Pa - tris,
Do - - mi - ne

77

First system of piano accompaniment, measures 82-85. It consists of three staves: Treble, Middle, and Bass. Dynamics include *f* (forte) and *p* (piano).

Second system of piano accompaniment, measures 82-85. It consists of two staves: Treble and Bass. Dynamics include *f* and *p*.

Third system of piano accompaniment, measures 82-85. It consists of five staves: Treble, Middle, Bass, and two additional staves for a more complex texture. Dynamics include *f* and *p*.

Vocal line with lyrics for the third system, measures 82-85. The lyrics are: "A - - gnus De - i, Fi - li - us Fi - li, Je - - su Do - - mi - ne De - us, Rex coe - le - stis".

Fourth system of piano accompaniment, measures 82-85. It consists of two staves: Treble and Bass. Dynamics include *f* and *p*.

86

f *p*

f

f *p*

tris, A - gnus De - - - - -
Chri - ste, u - ni - ge - - - - -
o - mni - po - tens, Rex coe - le - - - - -

86

f *p*

91

Musical score system 1, measures 91-95. It consists of three staves: two treble clefs and one bass clef. The top two staves have a melodic line with a slur over measures 92-95. The bottom staff has a bass line with quarter notes and rests.

Musical score system 2, measures 96-100. It consists of two treble clef staves, both of which are empty.

Musical score system 3, measures 101-105. It consists of four staves: two treble clefs and two bass clefs. The top two staves have a melodic line with eighth-note patterns. The bottom two staves have a bass line with eighth-note patterns and rests.

Musical score system 4, measures 106-110. It consists of four staves: two treble clefs and two bass clefs. The top two staves have a melodic line with eighth-note patterns. The bottom two staves have a bass line with eighth-note patterns and rests.

91

Musical score system 5, measures 111-115. It consists of two staves: a treble clef and a bass clef. The top staff has a chordal accompaniment with chords and rests. The bottom staff has a bass line with eighth-note patterns and rests.

First system of musical notation, measures 96-99. It consists of three staves: two treble clefs and one bass clef. Dynamics range from forte (f) to piano (p).

Two empty musical staves, one treble and one alto clef.

Second system of musical notation, measures 100-103. It consists of four staves: two treble clefs and two bass clefs. Dynamics range from forte (f) to piano (p).

Vocal line with lyrics: "i, Fi - li - us Pa - ni - te, Je - su Chri - stis, Rex o - mni - po -"

Third system of musical notation, measures 104-107. It consists of two staves: one treble and one bass clef. Dynamics range from forte (f) to piano (p).

100

ste.

tens.

100

Musical score for the first system, measures 1-4. It features three staves: two treble clefs and one bass clef. Dynamics include 'f' and 'ff'.

Musical score for the second system, measures 5-8. It features two treble clefs. Dynamics include 'f'.

Musical score for the third system, measures 9-16. It features four staves: two treble clefs and two bass clefs. Dynamics include 'f' and 'p'. A large watermark 'CANUS' is overlaid on the score.

Musical score for the fourth system, measures 17-20. It features three staves: two treble clefs and one bass clef. Lyrics are present below the staves.

Fi - li - us Pa - - - tris,
 Je - - - su,
 De - us Pa - - - ter,

Musical score for the fifth system, measures 21-24. It features two staves: one treble clef and one bass clef. Dynamics include 'f' and 'p'.

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

113

113

Musical score for the first system, measures 1-4. It features three staves: two treble clefs and one bass clef. Dynamics include forte (f) and piano (p).

Musical score for the second system, measures 5-6. It features two treble clefs. Dynamics include forte (f) and piano (p).

Musical score for the third system, measures 7-10. It features four staves: two treble clefs and two bass clefs. Dynamics include forte (f) and piano (p).

Musical score for the fourth system, measures 11-14. It features two staves: one treble clef and one bass clef. Dynamics include forte (f) and piano (p).

Do - mi - ne Je - su, Rex coe - - le - stis, De - - us

Musical score for the fifth system, measures 15-18. It features two staves: one treble clef and one bass clef. Dynamics include forte (f) and piano (p).

First system of musical notation (measures 137-141). It consists of three staves: two treble clefs and one bass clef. Dynamics are marked as *f* and *p*.

Second system of musical notation (measures 142-146). It consists of three staves: two treble clefs and one bass clef. Dynamics are marked as *f* and *p*.

Third system of musical notation (measures 147-151). It consists of five staves: two treble clefs, one alto clef, and two bass clefs. Dynamics are marked as *f* and *p*.

Fourth system of musical notation (measures 152-156). It consists of three staves: two treble clefs and one bass clef. Dynamics are marked as *f* and *p*.

Pa - ter, Pa - ter o - mni - po - tens, Pa - ter o-mni-po -

Fifth system of musical notation (measures 157-161). It consists of two staves: a grand staff (treble and bass clefs). Dynamics are marked as *f* and *p*.

Musical score for measures 112-115. The upper staves (treble clef) contain melodic lines with a piano (*p*) dynamic marking. The lower staff (bass clef) features a rhythmic accompaniment of eighth notes, also marked *p*.

Musical score for measures 116-117. The upper staves (treble clef) contain melodic lines with a piano (*p*) dynamic marking. The lower staff (bass clef) continues the rhythmic accompaniment.

Musical score for measures 118-121. The upper staves (treble clef) contain melodic lines with piano (*p*) and forte (*f*) dynamic markings. The lower staff (bass clef) features a rhythmic accompaniment, also marked *p* and *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,

Musical score for measures 142-145. The upper staves (treble clef) contain melodic lines with piano (*p*) and forte (*f*) dynamic markings. The lower staff (bass clef) features a rhythmic accompaniment, also marked *p* and *f*.

Musical score for the first system, measures 1-6. It features three staves: two treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include piano (p) and forte (f).

Musical score for the second system, measures 7-12. It features two treble clef staves. The music continues with piano (p) dynamics.

Musical score for the third system, measures 13-18. It features four staves: two treble clefs and two bass clefs. Dynamics include piano (p) and forte (f).

Musical score for the fourth system, measures 19-24. It features two staves: one treble clef and one bass clef. The lyrics "u - ni - ge - ni - te, Je - su Chri - ste," are written below the treble staff.

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

Musical score for the fifth system, measures 25-30. It features two staves: one treble clef and one bass clef. Dynamics include piano (p) and forte (f).

Musical score for the first system, measures 156-159. It consists of three staves: two treble clefs and one bass clef. Dynamics include piano (p) and forte (f).

Musical score for the second system, measures 160-161. It consists of two treble clef staves. Dynamics include forte (f).

Musical score for the third system, measures 162-165. It consists of five staves: two treble clefs, a double bass clef, and two bass clefs. Dynamics include forte (f) and piano (p).

Musical score for the fourth system, measures 166-169. It consists of two treble clef staves and one bass clef staff. Lyrics are present below the staves.

A - gnus De - - i, Fi - li-us Pa - tris,

u - ni -

le - - - stis, Rex - - coe - le - stis,

Rex - - coe -

Musical score for the fifth system, measures 170-173. It consists of two staves: a treble clef and a bass clef. Dynamics include forte (f) and piano (p).

Musical score for the first system, measures 181-184. It features three staves: two treble clefs and one bass clef. Dynamics are marked 'f' and 'p'.

Musical score for the second system, measures 181-184. It features two treble clefs. Dynamics are marked 'f' and 'p'.

Musical score for the third system, measures 181-184. It features four staves: two treble clefs and two bass clefs. Dynamics are marked 'f' and 'p'.

Musical score for the fourth system, measures 181-184. It features three staves with vocal lines and a bass line. Lyrics are present.

A - - gnus De - i, Fi - - li - us
 u - - ni - ge - ni - te Je - - su
 Rex coe - le - - - -

Musical score for the fifth system, measures 181-184. It features two staves: a grand staff (treble and bass clefs). Dynamics are marked 'f' and 'p'.

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *f* at the beginning. The music features dotted half notes in the upper staves and a continuous eighth-note pattern in the bass staff.

Second system of musical notation. It consists of two treble clefs. The second staff has a dynamic marking of *f*. The music features dotted half notes in both staves.

Third system of musical notation. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. All staves have a dynamic marking of *f*. The music is more complex, with sixteenth-note patterns in the upper staves and eighth-note patterns in the lower staves.

Fourth system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first staff has a dynamic marking of *f*. The music features dotted half notes in the upper staves and eighth-note patterns in the bass staff.

ste.

tens.

Fifth system of musical notation. It consists of two staves: one treble clef and one bass clef. The first staff has a dynamic marking of *f*. The music features dotted half notes in the treble staff and eighth-note patterns in the bass staff.

194

194

Va. Qui tollis

[Aria]

[Oboe Primo obbligato] **Largo**

Oboe I

[Oboe Secondo obbligato]

Oboe II

[Basso]

Fagotto

[Corno Primo obbligato in A la fa]

Corno I in F

[Corno Secondo in A la fa]

Corno II in F

[Violino Primo obbligato]

Violino I

[Violino Secondo obbligato]

Violino II

[Violino Terzo obbligato]

Violino III

[Viola obbligato]

Viola

[Violoncello obbligato]

Violoncello

[Canto]

Soprano Solo

42 Qui

[Org. obl. per Violoncello]

Basso continuo

Organo

12

4

f f f

f f

f p p p p f p

4

4

f p

3 6 8 7 6 5 6 6 —

4 4 6 3 4 3 4

8

8

8

11

Solo

p

Solo

Violoncello Solo

Basso

11

11

p

14

14

14

17

17

17

4 3 6 7 3 6 7 ♯

4 4 4 4 ♯

20

p *crescendo*

p *crescendo*

Tutti *p* *crescendo*

Tutti *p* *crescendo*

p *crescendo*

Tutti *crescendo*

crescendo

20

20

p

23

f

f

f

f

f

f

f

f

f

23

23

f

25

Musical score for measures 25-27, first system. Treble clef, key signature of two flats. Features sixteenth-note runs and triplets in the upper staves, and a steady eighth-note bass line in the lower staff.

Musical score for measures 25-27, second system. Continuation of the first system with similar melodic and rhythmic patterns.

Musical score for measures 25-27, third system. Includes a 'Violoncello Solo' section with a 'Basso p' dynamic marking. A large watermark 'Gakus' is overlaid on the page.

25

Musical score for measure 25, fourth system. Treble clef, mostly rests.

25

Musical score for measures 25-27, fifth system. Treble clef, features chords and a dynamic marking 'p'.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) in a key signature of two flats. The staves are mostly empty, with a few small black squares indicating rests.

Second system of musical notation, consisting of two staves (treble and alto clefs) in a key signature of two flats. The staves are mostly empty, with a few small black squares indicating rests.

Third system of musical notation, consisting of five staves (treble, alto, two bass, and tenor clefs) in a key signature of two flats. The first staff is marked "Solo" and contains a melodic line. The second staff is also marked "Solo" and contains a melodic line starting with a piano "p" dynamic. The third staff contains a melodic line starting with a piano "p" dynamic. The fourth and fifth staves contain accompaniment, with the fourth staff starting with a piano "p" dynamic. A large, stylized watermark "SA CARUS" is overlaid on the system.

Fourth system of musical notation, consisting of one staff (treble clef) in a key signature of two flats. The staff is mostly empty, with a few small black squares indicating rests.

Fifth system of musical notation, consisting of two staves (treble and bass clefs) in a key signature of two flats. The first staff contains a melodic line starting with a piano "p" dynamic. The second staff contains accompaniment.

31

p

p

p

31

31

p

35

First system of musical notation, measures 35-38. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staves and a bass line in the lower staff. Dynamics include piano (p) markings.

Second system of musical notation, measures 39-42. It consists of two staves in treble clef. The music continues with melodic and harmonic development. Dynamics include piano (p) markings.

Third system of musical notation, measures 43-46. It consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music features a complex texture with multiple voices. Dynamics include piano (p) markings.

35

Fourth system of musical notation, measures 47-50. It consists of one staff in treble clef. The music is sparse, with mostly rests and occasional notes. Dynamics include piano (p) markings.

35

Fifth system of musical notation, measures 51-54. It consists of two staves in grand staff (treble and bass clefs). The music features a simple harmonic accompaniment. Dynamics include piano (p) markings.

39

39

39

43

pp

pp

pp

pp

pp

p

p

p

Tutti

p

43

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

43

p

52

f

f

f

f

p

f

f

f

f

52

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

p

f

52

p

f

First system of musical notation, measures 56-59. It consists of three staves: two treble clefs and one bass clef. The key signature has two flats. Dynamics include 'f' (forte) and 'p' (piano).

Second system of musical notation, measures 56-59. It consists of two treble clefs. The key signature has two flats. Dynamics include 'f' (forte).

Third system of musical notation, measures 56-59. It consists of six staves: three treble clefs, one alto clef, and one bass clef. The key signature has two flats. Dynamics include 'p' (piano) and 'f' (forte). A 'Solo' marking is present in the second treble staff. A large watermark 'Cakrus' is overlaid on the system.

Fourth system of musical notation, measures 56-59. It consists of one treble clef staff with lyrics underneath. The key signature has two flats. Dynamics include 'p' (piano) and 'f' (forte).

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

Fifth system of musical notation, measures 56-59. It consists of two staves: one treble clef and one bass clef. The key signature has two flats. Dynamics include 'p' (piano) and 'f' (forte).

Three staves of musical notation, all containing rests. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature has two flats.

Three staves of musical notation, all containing rests. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature has two flats.

Five staves of musical notation. The top staff is marked *Solo* and contains a vocal line. The second staff contains a vocal line with *Tu* and *Tutti* markings. The third and fourth staves are for a vocal line. The fifth staff is for a *Violoncello Solo* (Cello) and is also marked *Basso*. A large watermark 'CARUS' is overlaid on the system.

One staff of musical notation in treble clef with the lyrics "mi - - se - - - re - - -". The key signature has two flats.

Two staves of musical notation for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats.

Musical staff system 1, consisting of two staves (treble and bass clefs). The notes are mostly rests, indicating a silent or sustained section.

Musical staff system 2, consisting of two staves (treble and bass clefs). The notes are mostly rests, indicating a silent or sustained section.

Musical staff system 3, consisting of five staves. The notation includes various rhythmic patterns and dynamics. The first three staves are marked with *f* and *p*. The fourth staff is marked with *p* and *utti*. A large watermark "Cakus" is overlaid on the system.

Musical staff system 4, consisting of a single staff. The notation includes various rhythmic patterns and dynamics, with accents (*^*) over some notes.

Musical staff system 5, consisting of two staves (treble and bass clefs). The notation includes various rhythmic patterns and dynamics, with *f* and *p* markings.

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

p

Violoncello Solo

Basso

re no - bis,

f *p*

70

Solo

p *f* *p*

Tutti *p*

p *p*

tti *f* *p*

70

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

70

f *p*

74

f

f

f

Tutti

f

Tutti

f

f

f

f

f

74

bis.

74

f

76

Musical score for the first system, measures 76-78. It features two treble staves and one bass staff. The music includes trills, triplets, and a fermata. An asterisk (*) is placed above the final measure of the first two staves.

Musical score for the second system, measures 76-78. It features two treble staves. The music includes trills, triplets, and a fermata.

Musical score for the third system, measures 76-78. It features four treble staves and one bass staff. The music includes trills, triplets, and a fermata. A large watermark 'Gakus' is overlaid on the score.

76

Musical score for the fourth system, measures 76-78. It features one treble staff. The music includes a fermata. The word "Qui" is written below the staff.

76

Musical score for the fifth system, measures 76-78. It features a grand staff (treble and bass). The music includes chords and a fermata.

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

79

pp pp f f pp f

p p p p f f f f

79

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

79

p f

82

f *pp*

f

p *f* *p* *f*

82

ca - ta - mun - di, mi - se - re - re no - bis.

82

p *f* *p* *f*

86

f
f
f

f
f

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

Violoncello Solo
Basso

86

mi - se - re - - - re no-bis, qui tol - lis pec-ca - ta mun - di,

86

p *f* *p*

90

f
f
f

f
f

Solo

Solo

Tutti

Tutti

Tutti

Tutti

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

90

f *p*

mi - se - re

90

f *p*

94

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

94

94

107 *Solo*
p
Solo
p
p

p
p

Tutti
p
Tutti
p
p
Tutti
f
f
f
f

107
re - - - - - re no - - - - -

107
f

111 Tutti

f

p

f

f

f

f

f

Solo

p

p

p

p

111

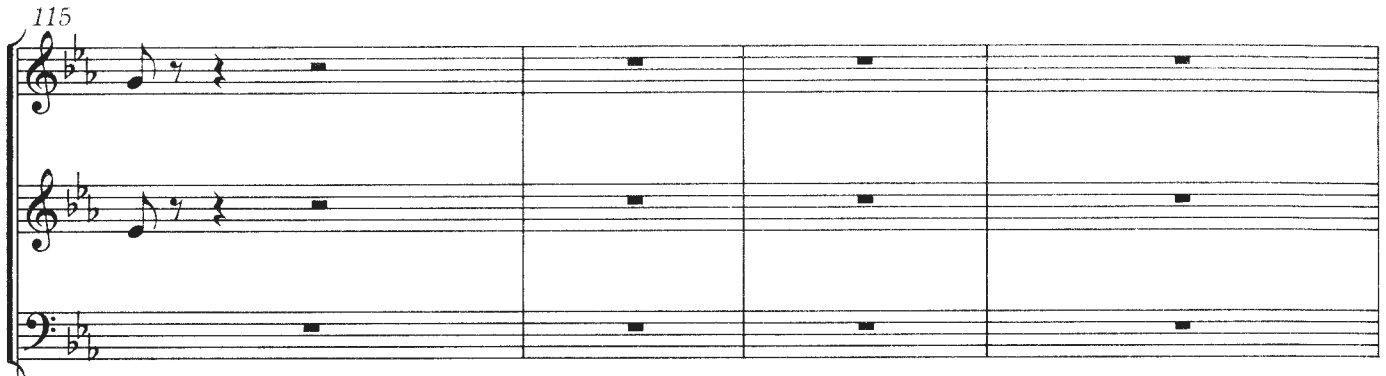
bis.

111

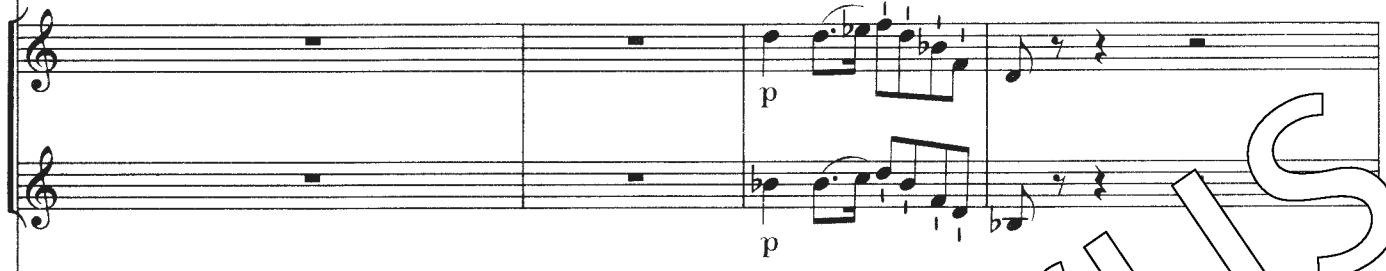
f

p

115



System 1: Treble and Bass clefs, key signature of two flats, time signature of 4/4. The first measure contains a quarter note G4, followed by rests in the second and third measures, and a quarter note G4 in the fourth measure.

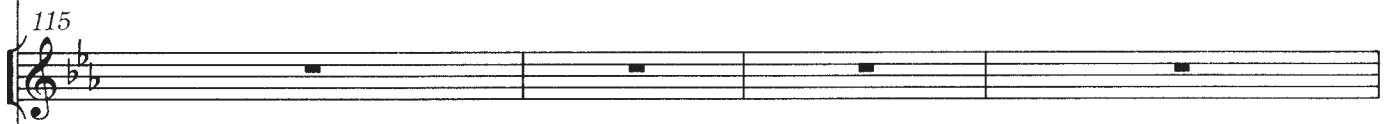


System 2: Treble and Bass clefs, key signature of two flats, time signature of 4/4. The first measure contains a quarter note G4, followed by rests in the second and third measures, and a quarter note G4 in the fourth measure. The fifth measure contains a piano (p) dynamic marking and a sixteenth-note triplet starting on G4.



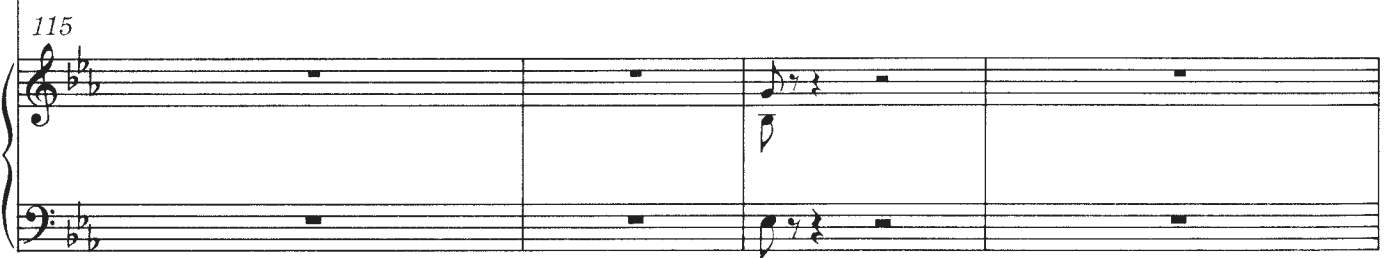
System 3: Treble and Bass clefs, key signature of two flats, time signature of 4/4. The first measure contains a quarter note G4, followed by rests in the second and third measures, and a quarter note G4 in the fourth measure. The fifth measure contains a piano (p) dynamic marking and a sixteenth-note triplet starting on G4. The sixth measure contains a "Solo" marking and a sixteenth-note triplet starting on G4. The seventh measure contains a quarter note G4, followed by rests in the eighth and ninth measures, and a quarter note G4 in the tenth measure. A large watermark "Cakrus" is overlaid on the system.

115



System 4: Treble clef, key signature of two flats, time signature of 4/4. The first measure contains a quarter note G4, followed by rests in the second and third measures, and a quarter note G4 in the fourth measure.

115



System 5: Treble and Bass clefs, key signature of two flats, time signature of 4/4. The first measure contains a quarter note G4, followed by rests in the second and third measures, and a quarter note G4 in the fourth measure. The fifth measure contains a piano (p) dynamic marking and a sixteenth-note triplet starting on G4. The sixth measure contains a quarter note G4, followed by rests in the seventh and eighth measures, and a quarter note G4 in the ninth measure.

First system of musical notation, measures 119-122. It consists of three staves (treble, alto, and bass clefs). The music is in a key with two flats and a 4/4 time signature. The first two staves have rests in measures 119 and 120, followed by rhythmic patterns in measures 121 and 122. The bass staff has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *f* (forte).

Second system of musical notation, measures 123-126. It consists of three staves. Measures 123 and 124 have rests in the first two staves. Measures 125 and 126 feature rhythmic patterns in the first two staves. The bass staff continues with eighth-note accompaniment. Dynamics include *f* (forte).

Third system of musical notation, measures 127-130. It consists of five staves. Measures 127 and 128 have rests in the first two staves. Measures 129 and 130 feature rhythmic patterns in the first two staves. The bass staff continues with eighth-note accompaniment. Dynamics include *f* (forte) and *Tutti*. A large watermark 'CARUS' is overlaid on the system.

Fourth system of musical notation, measures 131-134. It consists of one staff (treble clef). The first two staves from the previous system are empty. Measures 131 and 132 have rests. Measures 133 and 134 feature rhythmic patterns. Dynamics include *f* (forte).

Fifth system of musical notation, measures 135-138. It consists of two staves (treble and bass clefs). Measures 135 and 136 have rests in the first staff. Measures 137 and 138 feature rhythmic patterns in both staves. Dynamics include *f* (forte).

Vb. Qui tollis
[Coro]

Oboe *Andante*

Oboe I

Oboe II

[Basso]

Fagotto

Corno I in B fa

Corno II in F

V.V.

Violino I

Violino II

Viola

Violoncello Basso

Sopran

Alto

Tenore

Basso

Basso continuo Organo

staccato

staccato

staccato

Qui tol - lis

Qui tol - lis

Qui tol - lis

Qui tol - lis

Qui

staccato

4

Musical score for the first system, measures 4-7. It features a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern of eighth notes.

Musical score for the second system, measures 8-11. The vocal line consists of quarter notes, and the piano accompaniment continues with eighth notes.

Musical score for the third system, measures 12-15. This system includes a large watermark reading "CARUS" diagonally across the page.

4

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

Musical score for the fourth system, measures 16-19. This system contains the Latin lyrics for the vocal line, with a piano accompaniment below. A large watermark "CARUS" is also present.

4

Musical score for the fifth system, measures 20-23. It features a vocal line with sustained notes and a piano accompaniment with eighth notes.

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

6 6 - 6
4# - 5

6

7
3#

7b
5

5
3#

Vc. Suscipe deprecationem

Allegro moderato

senza Bass

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 - ca - - - - -

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

tasto solo

6

con Lento

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

11

11

8

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

ca - - - ti - o - - - nem no - - stram, de - pre - ca - - ti - -

- ti - - o - nem no - - - - -

- sci - de - pre - ca - ti - o - nem no - - - - -

11

3# ——— 6 5 4 ——— 7 6 5 7 6#
3# 3 2 3# 4 3#

19

19

ca - - pre - - - - - 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 - - - - -

19

6 3 4 — 3# 7 7 3# 6 5 3

23

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

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 - - - - -

3#

7

7
3#

3#

3b

6#

31

31

senza Basso con Basso

31

pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

31

6 7 7 3 4 6 5 3 5 3 6 4

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

3# 9 8 5 3# 6 5 6 7 7b 5
4 3

43

Carus

43

am.
am.

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

stram.

43

tasto solo

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

56

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 - -

56

6

6

5
3

6

5

7

6

60

senza Basso

60

pre-
stram. Su - sci -
stram. Su - sci - pe,
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

64

64

su de - pre - ca - ti - o - nem no - - - - - stram,

sci - pe su - sci - pe, su - - - - - sci - pe de - pre -

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

- - - - - stram, de - pre - ca - ti - o - - - - - nem no - - - - -

64

3# 6 7 6#

68

68

Su - sci pe de - pre -
 ca - ti - o - nem - - - - - stram, de - pre - ca - ti - o - nem no - stram.
 - - - - - 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 3 3 3 3 4 3

73

73

o-nem no - 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^b 8 3[#] - 6 5 3[#] *tasto solo*

77

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.

77

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

VI. Qui sedes

[Aria]

Allegro

The musical score is arranged in a system with the following parts from top to bottom:

- Flauto I**: Flute I, treble clef, 2/4 time, starting with a *Flutta* dynamic marking.
- Flauto II**: Flute II, treble clef, 2/4 time, starting with a *Flutta* dynamic marking.
- Fagotto**: Bassoon, bass clef, 2/4 time, starting with a *[Bassi]* dynamic marking.
- Violino I**: Violin I, treble clef, 2/4 time, starting with a *[Violino Primo obligato]* dynamic marking.
- Violino II**: Violin II, treble clef, 2/4 time, starting with a *[Violino Secondo obligato]* dynamic marking.
- Viola**: Viola, alto clef, 2/4 time, starting with a *Viola* dynamic marking.
- Violoncello obli**: Cello, bass clef, 2/4 time, starting with a *Violoncello obli* dynamic marking.
- Tenore Solo**: Tenor Solo, bass clef, 2/4 time, starting with a *Tenore Solo* dynamic marking.
- Basso continuo**: Continuo, bass clef, 2/4 time, starting with a *Basso continuo* dynamic marking.
- Organo**: Organ, bass clef, 2/4 time, starting with a *Organo obbligato* dynamic marking.

The score is in the key of D major (two sharps) and 2/4 time. A large watermark 'Canus' is overlaid across the center of the page. The number '48' is printed below the Tenore Solo staff.

4

f

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

4

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

10

p

3

3

p

p

p

p

p

10

p

10

p

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

14

f

spiccato *p* *pp* *f*

spiccato *p* *f*

piano *f*

f

14

f

19

19

19

23

23

27

27

27

33

Musical score for measures 33-38, consisting of three staves (treble, middle, and bass clefs) with rests.

Musical score for measures 33-38 with active notation. The score includes treble, middle, and bass clefs. Dynamics include *p*. A large watermark "CARUS" is overlaid on the score.

33

Musical score for measures 33-38, consisting of two staves (treble and bass clefs) with rests. Dynamics include *p*.

39

First system of musical notation, measures 39-42. It features two treble staves and one bass staff. The key signature is one sharp (F#). The music includes dynamic markings of 'f' and triplets in the treble staves.

Second system of musical notation, measures 39-42. It features two treble staves, a middle staff with a 12/5 time signature, and one bass staff. The music includes dynamic markings of 'f' and triplets.

39

Third system of musical notation, measures 39-42. It features a single treble staff with a 12/5 time signature.

39

Fourth system of musical notation, measures 39-42. It features a grand staff with treble and bass staves.

44

44

48

48

8

ai se - des ad dex - - - - - te - ram Pa - tris, ad

48

Two systems of empty musical staves. The first system consists of three staves (treble, treble, and bass clefs) with a key signature of one sharp (F#) and a common time signature. The second system also consists of three empty staves with the same key signature and time signature.

Musical score for vocal parts. It features four staves: two treble clefs and two bass clefs. The music includes triplets and a forte (f) dynamic marking. The lyrics are: "e - ram, ad dex - - te - ram Pa - tris,". A large, stylized watermark "CARUS" is overlaid on the score.

Piano accompaniment musical score. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The music includes a forte (f) dynamic marking.

Three empty musical staves (treble, alto, and bass clefs) with a key signature of one sharp (F#) and a common time signature.

Four musical staves (treble, alto, bass, and bass clefs) with a key signature of one sharp (F#) and a common time signature. The music features a piano (*p*) to forte (*f*) dynamic range. A large watermark 'Canus' is overlaid on the score.

59

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

59

Two musical staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The piano part features a piano (*p*) to forte (*f*) dynamic range.

Empty musical staves for the first system, including treble and bass clefs with a key signature of two sharps.

Musical score for the second system, featuring piano (*p*) and forte (*f*) dynamics and triplet markings. The score includes treble and bass clefs with a key signature of two sharps.

Vocal line with lyrics: bis qui se - - des ad dex - te - ram Pa - - -

Piano accompaniment for the second system, showing chordal textures and bass line. The score includes treble and bass clefs with a key signature of two sharps.

70

p

p

p

Canus

70

tr

tr

70

8

75

crescendo

crescendo

crescendo

crescendo

crescendo

cresc

f

f

8

... tris, mi - se -

75

f

79

Empty musical staves for the first system, including treble, alto, and bass clefs.

Musical score for the second system, featuring vocal lines and piano accompaniment with dynamics markings.

Musical score for the third system, including lyrics: mi - sc - re - re - no - bis, qui.

Musical score for the fourth system, featuring piano accompaniment with triplets.

84

p

p

p

f

p

f

p

f

p

f

p

ad dex - te - ram, ad dex - te - ram Pa - tris, mi - se -

84

f

p

Empty musical staves for the first system, consisting of three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#).

Musical score for the second system, featuring four staves. The first staff is the vocal line, starting with a piano (*p*) dynamic and including a *crescendo* marking. It features several triplet markings (indicated by a '3' in a circle) over the final measures. The second and third staves are piano accompaniment, also starting with *p* and including *crescendo* markings. The fourth staff is the bass line, starting with *p* and including *crescendo* markings. The lyrics "se - re - re - no - bis, mi - se - re -" are written below the vocal line.

Musical score for the third system, featuring a single staff with lyrics. The lyrics are "se - re - re - no - bis, mi - se - re -". The staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music includes a fermata over the first measure and a trill over the eighth measure.

Musical score for the fourth system, featuring two staves (treble and bass clefs). The first staff starts with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes in the treble and bass lines.

Four empty musical staves, two treble clefs and two bass clefs, with a key signature of two sharps (F# and C#).

Musical score for the second system. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features piano (p) dynamics and numerous triplet markings (indicated by a '3' in a circle). The melody is primarily eighth-note based. A large, stylized watermark 'CARUS' is overlaid on the score.

re no

Musical score for the third system. It consists of two staves: a treble clef and a bass clef. The music features piano (p) dynamics and includes chords and eighth-note patterns. A large, stylized watermark 'CARUS' is overlaid on the score.

99

f

f

99

f

99

f

103

Musical score for the first system, measures 103-105. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps (F# and C#). The first two measures contain eighth-note patterns with triplets. The third measure has a quarter rest. Measures 4 and 5 are empty staves.

Musical score for the second system, measures 103-105. It consists of four staves: two treble clefs, one bass clef, and a vocal line. The key signature is two sharps. Measures 103-105 contain eighth-note patterns with triplets. The vocal line begins in measure 104 with a piano (*p*) dynamic. A large, stylized watermark 'CARUS' is overlaid on the score.

Qui se - des ad dex - te - ram, ad dex - te - ram,

103

Musical score for the third system, measures 103-105. It consists of two staves: a grand staff (treble and bass clefs). The key signature is two sharps. Measures 103-105 contain eighth-note patterns with triplets. The piano (*p*) dynamic is indicated in measure 104.

109

p

p

p

f

p

f

p

p

p

109

8

- ram Pa-tris, mi - se - re - re, mi - se - re - -

109

f

p

Musical score for the first system, measures 116-120. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). Dynamics include 'f' (forte) and 'f' (forte).

Musical score for the second system, measures 121-125. It consists of four staves: two treble clefs and two bass clefs. Dynamics include 'f' (forte) and 'p' (piano).

o-bis, qui se-des ad dex- - - - te-ram Pa - -

Musical score for the third system, measures 126-130. It consists of two staves: a grand staff (treble and bass clefs). Dynamics include 'f' (forte) and 'p' (piano).

122

Musical score for the first system, measures 122-127. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps (F# and C#). The first two staves have whole rests in measures 122-124, followed by half notes in measures 125-127. The bass staff has whole rests in measures 122-124, followed by a quarter-note pattern in measures 125-127. Dynamics markings 'p' are present in measures 125, 126, and 127.

Musical score for the second system, measures 128-133. It consists of five staves: two treble clefs, one alto clef, and one bass clef. The key signature is two sharps. The music features eighth-note patterns in the upper staves and quarter-note patterns in the lower staves. A large, stylized watermark 'Canus' is overlaid across the system.

122

Musical score for the third system, measures 128-133. It consists of one treble clef staff. The key signature is two sharps. The music features eighth-note patterns with accents in measures 128-133. A large, stylized watermark 'Canus' is overlaid across the system.

122

Musical score for the fourth system, measures 128-133. It consists of two staves: one treble clef and one bass clef. The key signature is two sharps. The music features chords in the treble staff and quarter-note patterns in the bass staff. Dynamics markings 'p' are present in measures 128 and 129.

Musical score for the first system, measures 129-133. It features two treble staves and one bass staff. The top two staves have long notes with slurs, and the bass staff has a rhythmic accompaniment. Dynamics include 'f' in the final measure.

Musical score for the second system, measures 134-138. It features two treble staves, two bass staves, and a vocal line. The treble staves contain triplets and are marked 'crescendo' and 'f'. The bass staves have a rhythmic accompaniment. The vocal line includes the word 'tris,'.

Musical score for the third system, measures 139-143. It features a grand staff (treble and bass) and a vocal line. The grand staff has chords and a rhythmic accompaniment. The vocal line includes the word 'tris,'.

134

p

p

p

p

p

f

f

134

p

f

se - des ad dex - te-ram,

134

p

f

mf p

mf p

mf p

p

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

146

f

f

146

re no - bis,

146

f

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

156

First system of musical notation, measures 156-159. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). Measures 156 and 157 contain whole rests. Measure 158 features a piano (*p*) dynamic and a triplet of eighth notes. Measure 159 continues with a piano (*p*) dynamic and a triplet of eighth notes. A large watermark 'Canus' is overlaid on the right side of this system.

Second system of musical notation, measures 156-159. It consists of five staves: two treble clefs, one bass clef, and two more staves. Measures 156 and 157 feature a continuous triplet of eighth notes in the first two treble staves. Measures 158 and 159 feature a piano (*p*) dynamic and a triplet of eighth notes in the first two treble staves. A large watermark 'Canus' is overlaid across the center of this system.

156

Third system of musical notation, measure 156. It consists of a single treble clef staff. The measure contains a half note with a fermata. A large watermark 'Canus' is overlaid on the left side of this system. The word 'bis.' is written below the staff.

156

Fourth system of musical notation, measures 156-159. It consists of two staves: a treble clef and a bass clef. The key signature has two sharps (F# and C#). Measures 156 and 157 feature a piano (*p*) dynamic and a triplet of eighth notes in the treble staff. Measures 158 and 159 feature a piano (*p*) dynamic and a triplet of eighth notes in the treble staff.

161

161

166

f

f

f

f

f

f

f

166

f

166

f

170

Musical score for measures 170-173, first system. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex rhythmic pattern with many triplets. The left hand has a simpler accompaniment.

Musical score for measures 170-173, second system. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex rhythmic pattern with many triplets. The left hand has a simpler accompaniment.

Empty musical staff with a treble clef and a large watermark "Carus" overlaid.

170

Musical score for measures 170-173, third system. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex rhythmic pattern with many triplets. The left hand has a simpler accompaniment.

VII. Quoniam

[Aria]

Oboe *a tempo giusto*

Oboe I

Oboe II

[Bassi]

Fagotto

Corno

Corno I in F

Corno II in F

V.V.

Violino I

Violino II

Viola I

Viola II

[Violoncello obbligato]

Violoncello

Basso

Basso Solo

40 Quo -

Basso continuo

Organo

The musical score is arranged in a system with multiple staves. The top staves are for Oboe I and II, Bassoon, and Horns I and II. Below these are the Violin I and II staves, followed by Viola I and II, and the Violoncello/Bass staff. At the bottom are the Bass Solo and Basso continuo/Organo staves. The score is in a key with two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'a tempo giusto'. A large, stylized watermark 'CANUS' is overlaid across the center of the page. The number '40' is written below the Bass Solo staff, and the word 'Quo -' is written below it. The word 'Organo' is written above the Basso continuo staff.

3

pp

pp

3

8

f

f

f

f

f

f

f

f

8

f

5

6

11

11

15

f f f

f f

f p f p f p f p

15

f p f p

20

f

f

f

f

f

f

f

f

f

f

20

f

24

Solo

Solo

Tutti

p

p

p

f

p

p

p

p

f

24

p

f

30

f

f

f

f

30

f

33

Solo

Solo

33

38 *Tutti* *f* *) *)

f *f*

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

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

38 *f* *p*

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

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

48

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

48

51

so - - - lus San - ctus, tu so - - lus Al - tis - si-mus,

51

55

p p p f

p p p p f f f f

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

55

60

f f f f

f f f f

p f p p f p p f p f p

60

p f p f p

so - - - lus Do - mi-nus,

Je - - - - -

74

f

f

f

f

f

f p f p f p f p

f p f p f p f p

f p f p f p f p

f p f p f p f p

f p f p f p f p

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

74

f p f p f p

79

f

f

f

f

f

f

f

f

f

f

ste.

79

f

f

82

Solo

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

82

Solo

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

quo-ni-am tu

91

p

p

p

p

p

p

p

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

91

p

San - - - ctus, tu so - - - lus

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

Solo

109

- - ctus, Je - su Chri - - - ste, tu so - lus San-ctus,

109

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

118 Tutti

ste. Je - su Chri - - ste.

118

122

122

() entfällt / to be omitted

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

5

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

8 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 6

4 3

9

9

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

Pa - tris, De - - - i Pa - - tris.

Pa - tris, De - - - i Pa - - tris.

9

20

20

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

7/3 ——— 6/4 5/3 ——— 6/4 5/3 3#

24

p
p
p

p
p
poco sciolto
p

24

m
p

Solo
Cum San - -
Solo
Cum San - -

A - - men.
A - - men.

24

p

29

cto Spi - ri - tu in glo - - - ri - a

cto Spi - ri - tu in glo - - - ri - a

29

33

33

ris, Pa - - - tris,
Pa - tris, Pa - - - tris,
Tutti
in glo - ri - a

33

De - - i Pa - - - tris. A - -

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

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

De - - - i Pa - - - tris.

41

41

A

41

4 3# 4 3 4 3 3# 6/5;

6 # 5 5 6 5 5 4 3#

51

51

men, a - - - -

men, a - - - -

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

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

51

5 6 2 6 6 6 4

55

p

p

p

p

p

p

55

men,

men,

men,

55

p

60

60

cum Sa - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri -

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

in glo - ri - a, in glo - ri -

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

60

5 3# 3# 3# 3# 3#

65

p f

p f

p f

f

f

p f

p f

p f

f

65

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

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

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

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

p f

65

p f

70

70

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

men, a - - - - -

70

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

75

75

75

3# 6 5#

3# 5#

5 3

6 5 3 6

80

80

men,

a - - - men,

men,

80

5 3
4

86

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

90

90

men. A - - - -

De - i Pa - tris. A - - - -

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

Pa - - - - tris. A - - - -

90

6
5

5
4

3

94

men, a - men, a - men.

a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

94

3 7 3 7 5