

Wolfgang Amadeus  
**MOZART**

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**Missa in C**  
Dominicusmesse  
KV 66

per Soli (SATB), Coro (SATB)  
2 Flauti, 2 Oboi, 2 Corni, 2 Clarini, 2 Trombe, Timpani  
2 Violini, Viola e Basso continuo  
(Violoncello / Fagotto / Contrabbasso, Organo)  
3 Tromboni ad libitum

Stuttgarter Mozart-Ausgaben  
Urtext

Partitur / Full score



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Carus 40.613

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Violino I (CV 40.613/11), Violino II (CV 40.613/12),  
Viola (CV 40.613/13), Violoncello/Fagotto/Contrabbasso  
(CV 40.613/14), Organo (CV 40.613/49).

## Vorwort

Wolfgang Amadeus Mozart komponierte seine Messe in C-Dur KV 66 zur Primiz Cajetan Hagenauers, die der spätere Pater Dominicus am 15. Oktober 1769 im Salzburger Stift St. Peter feierte. Die nach dem Ordensnamen des Familienfreundes benannte „Dominicusmesse“ wurde – wie Abschriften aus Kloster Seeon<sup>1</sup> und St. Peter in Salzburg belegen – auch später noch in Mozarts Umkreis und 1773 sogar in Wien aufgeführt.

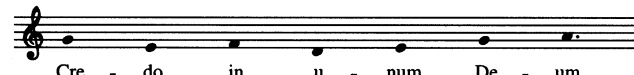
Es handelt sich also bei dieser Messe um eine „Missa solemnis“, d. h. um eine feierliche Messe mit großer Besetzung, wie man sie zu Hochfesten und besonderen kirchlichen Anlässen aufführte. Mozart betont den festlichen Charakter der Messe durch eine langsame Einleitung im *Kyrie* und zwei ausführlichen Fugen am Ende von *Gloria* und *Credo*. Seit Anfang des 18. Jahrhunderts war es üblich, die einzelnen Sätze der Messe in größere Abschnitte aufzuteilen und diese ähnlich wie in der Kantate als Arien, Duette und Chöre zu vertonen. So wechseln auch hier kürzere, zweiteilige Arien mit bewegten sinfonischen, aber auch feierlich würdevollen Abschnitten des Chores. Die umfangreiche Besetzung der Festmesse nutzt Mozart geschickt zur farblichen Differenzierung: Der Blechbläserchor aus zwei Hörnern und vier Trompeten verleiht den Fugen spätbarocken Glanz und den langsamen Tutti-Abschnitten wie „Gratias agimus“ und „Crucifixus“ sakrales Pathos, während im schnellen Tempo die Streicher dominieren. Flöten und Hörner treten im solistischen „Laudamus te“ und „Et in spiritum“ lieblich hervor. Die Instrumentalbegleitung enthält auch die thematische Substanz der einzelnen Sätze. Im *Credo* werden sogar mehrere Teile („Patrem omnipotentem“, „Et resurrexit“ und „Et unam sanctam“) durch ein ostinates Begleitmotiv thematisch verbunden, eine Technik, die Mozart vermutlich aus Messen des Salzburger Kirchenmusikers Johann Ernst Eberlin (1702–1762) kannte. Zudem beginnt auch das *Gloria* mit einem ähnlichen Motiv! Sprühende Freude zeigen die überschwängliche Verzierung der Oberstimmen und die stets nach oben strebenden C-Dur-Dreiklänge und Tonleitern der Streicher. Umso stärker wirkt ihre Umkehrung, wenn sich die gleichen Figuren im „Qui tollis“ in g-Moll nach unten bewegen oder wenn das „Crucifixus“ durch einen langsamen, abwärts gerichteten c-Moll-Dreiklang eröffnet wird. Insgesamt überwiegt in dieser Messe jedoch der heitere, oft auch tänzerische Charakter. Das gilt besonders für die galanten, aber nirgends virtuoson Solopartien und sogar für die „Et vitam“-Fuge des Chores. Der spielerische und harmonisch gewitzte Dialog zwischen Soli und Chor im „Hosanna“ und „Dona nobis“ zeigen die kompositorische Geschicklichkeit des erst dreizehnjährigen Mozart, dessen „Dominicusmesse“ hinsichtlich ihrer musikalischen Qualität bereits einen Großteil der Kirchenmusik seiner Zeitgenossen übertrifft.

Emmendingen, Juni 2001


Christine Martin

Vorschläge zur Ausführung der *Credo*-Intonation (s. dazu beispielsweise *Graduale Triplex*, Paris-Tournai, 1979):

Credo I.



Credo III.



## Zur Edition

Die Hauptquelle der *Missa* in C KV 66 ist die autographe Partitur, die in der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, unter der Signatur *Mus. ms. autogr. Mozart KV 49, 65, 66, 139* aufbewahrt wird. Als weitere Quelle diente eine Stimmenabschrift aus der Benediktinererzabtei St. Peter zu Salzburg. In der autographen Partitur sind noch keine Oboen, Hörner und Trompeten vorgesehen; diese sind aber im Salzburger Stimmensatz enthalten. Da dieser Stimmensatz offensichtlich für die Uraufführung der Messe in St. Peter am 5. Oktober 1769 nach dem Autograph angefertigt wurde und auch von Leopold sowie von Wolfgang Amadeus Mozart geschriebene Stimmen enthält, kann davon ausgegangen werden, dass die um die genannten Instrumente erweiterte Fassung als verbindlich anzusehen ist. Seit dem Erscheinen der Messe in der *Neuen Mozart-Ausgabe*<sup>2</sup> im Jahre 1968 sind keine neuen Quellen oder sonstigen Erkenntnisse zur Überlieferung des Werkes bekannt geworden, sodass der Notentext der vorliegenden Ausgabe mit dem dort veröffentlichten übereinstimmt.

Die instrumentale Bassstimme der *Missa* in C wird im Autograph lediglich mit „Bassi“ bezeichnet; in der Stimmenabschrift ist eine Orgel- sowie eine Violonestimme enthalten. Die Mitwirkung eines Fagottes in der Bassgruppe ist bei der Größe des verwendeten Orchesters anzunehmen. Die jeweils spielenden Bassinstrumente werden in den Quellen in der instrumentalen Bassstimme entweder durch die Beischriften „senza Organo“ bzw. „coll' Organo“ oder durch einen Schlüsselwechsel festgelegt. Ein Sopran- oder Altschlüssel (in der vorliegenden Ausgabe im Violinschlüssel wiedergegeben) verlangt die alleinige Begleitung durch die Orgel. Bei einem Wechsel in den Tenorschlüssel (in der Ausgabe mit *senza B[assi]* und *con B[assi]* gekennzeichnet, da der Tenorschlüssel durch den Bassschlüssel ersetzt wurde), spielen Orgel und Violoncello, aber kein 16'-Instrument. Die gesamte Bassgruppe spielt, wenn keine Kennzeichnung vorgenommen wurde.

Weder im Autograph noch im Stimmensatz sind Hinweise auf die Colla-parte-Mitwirkung von Posaunen enthalten, die die vokalen Alt-, Tenor- und Bassstimmen im Tutti verdoppeln. Da aber davon ausgegangen werden kann, dass dieser alten barocken und auch für die Aufführung von Mozarts Messen bezugten Salzburger Tradition auch bei dieser Messe gefolgt wurde, wurde im Stimmenvorsatz der Vermerk „ad lib.“ angebracht. Eng mensurierte Posaunen werden dem zarteren Klang der Instrumente zur Zeit Mozarts am ehesten gerecht.

Ergänzungen gegenüber den Quellen sind im Notentext in folgender Weise diakritisch gekennzeichnet: Beischriften durch kursive Type, Bögen durch Strichelung, Akzidentien und dynamische Angaben durch kleinere Type, Staccatozeichen durch Strichform. Auf Ergänzungen der Generalbassbezeichnung wurde verzichtet.

<sup>1</sup> Die aus Seeon stammenden, um 1770 von dem Salzburger Kopisten Joseph Richard Estlinger geschriebenen Stimmen wurden von Dr. R. Münster im Kollegiatstift St. Martin in Landshut aufgefunden. Dorthin gelangten sie durch den ehemaligen Seeoner Konventualen P. Nonnosus Reinhardt. Heute befinden sie sich in der Dombibliothek Freising.

<sup>2</sup> Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke*, Serie I: *Geistliche Gesangswerke*, Werkgruppe 1: *Messen und Requiem*, Abteilung 1: *Messen*, Band 1, hrsg. von Walter Senn, Kassel etc. 1968, S. 185–284.

## Foreword

Wolfgang Amadeus Mozart composed his Mass in C major KV 66 for the first High Mass celebrated by the newly-ordained Cajetan Hagenauer, known thereafter as Pater Dominicus, in St. Peter's Monastery, Salzburg, on the 15th October 1769. As is shown on copies from Seon Monastery<sup>1</sup> and St. Peter's in Salzburg, this work, known as the "Dominicus Mass" after the monastic name of the Mozart's family friend Hagenauer, was performed still later within Mozart's circle and in 1773 even in Vienna.

This is a "Missa solemnis," that is, a solemn Mass employing larger scoring, which was performed for special religious occasions. Mozart underscored the solemn character of this Mass through a slow introduction in the *Kyrie* and through extensive fugues at the conclusions of the *Gloria* and *Credo*. Since the beginning of the 18th century it was common practice to divide the individual movements of the Mass into larger sections and, similar to a cantata, to set them as arias, duets and choruses. Thus, shorter, two-section arias alternate with lively symphonic, but also solemnly dignified sections by the choir. Mozart made skilful use of the rich scoring of this festive Mass to differentiate instrumental colouring: the brass ensemble of two horns and four trumpets gives the fugues late-baroque splendour and the slow tutti sections such as the "Gratias agimus" and "Crucifixus" sacred pathos, while in quicker pieces the strings predominate. Flutes and horns beautify the solo "Laudamus te" and "Et in spiritum." The instrumental accompaniment also contains the thematic substance of the individual movements. In the *Credo* several sections ("Patrem omnipotentem," "Et resurrexit" and "Et unam sanctam") are even thematically related by the use of an ostinato accompanying motive, which was a technique Mozart was probably familiar with from masses by the Salzburg church music composer Johann Ernst Eberlin (1702–1762). Moreover, the *Gloria* begins with a similar motive! Sparkling joy is depicted by the exuberant decoration of the upper parts and by the continually ascending C major triads and scales of the strings. All the more powerful is the inversion, when in the "Qui tollis" in G minor the same figures descend, and when the "Crucifixus" opens with a slow, downward-moving C minor triad. Overall, however, the Mass is predominantly cheerful, and often dancelike in character. This is especially true of the "galant" but never virtuosic solo sections, as well as for the choir's "Et vitam" fugue. The playful and harmonically adroit dialogue between soli and choir in the "Hosanna" and "Dona nobis" demonstrate the compositional skill of the then thirteen-year-old Mozart, whose *Dominicus Mass* already surpasses in quality a great deal of the church music by his contemporaries.

For suggestions on how to perform the intonation to the *Credo* see the German Foreword.

Emmendingen, June 2001  
Translation: John Coombs

Christine Martin

## Concerning this edition

The principal source of the Mass in C major KV 66 is the autograph score, which is preserved in the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, under shelf no. *Mus. ms. autogr. Mozart KV 49, 65, 66, 139*. An additional source is a set of parts from the Benedictine Archabbey of St. Peter in Salzburg. There is still no provision made for oboes, horns and trumpets in the autograph score. These are contained in the Salzburg set of parts. Since this set was obviously copied from the autograph score for the first performance of the Mass in S. Peter on 5th April 1769 and since they also contain parts written by Leopold as well as by Wolfgang Amadeus Mozart, it can be assumed that the version which has been enlarged by the above named instruments is the definitive version. Since the appearance of this Mass in the *Neue Mozart-Ausgabe*<sup>2</sup> in 1968 no new sources or other discoveries concerning this work's history have come to light, so the musical text of the present edition is identical with that of the 1968 publication.

The instrumental bass parts of this Mass in C major are designated merely as "Bassi" in the autograph; the copied parts contain an organ part as well as a violone part and a bassoon part. Due to the size of the orchestra, it can be assumed that a bassoon was also used among the bass instruments. The actual instruments which play will be determined either through specific indications ("senza Organo," "coll' Organo") or through a change in clef. A soprano or alto clef (indicated as the treble clef in this edition) call for the accompaniment to be played solely by the organ. When there is a change to tenor clef (indicated in this edition by *senza B[assi]* and *con B[assi]*, since the tenor clef is replaced by the bass clef), the organ and violoncello (but not a 16' instrument) play. All the bass instruments play when no indications are present.

Neither the autograph score nor the parts indicate the use *colla parte* trombones, which in tutti sections are used to double the alto, tenor and bass voices; but since it can be assumed that this ancient baroque tradition in performances of Mozart's masses in Salzburg Cathedral was also followed in this Mass, the trombone parts have been marked "ad lib." Narrow-bore trombones should be used, in view of the gentler sound of the instruments in Mozart's time.

Editorial additions to the musical text as given in the sources are identified as follows: alternative readings in italics, slurs by broken lines, accidentals and dynamic marking in small print, staccato by vertical dashes. No additions have been made to the continuo figuring.

<sup>1</sup> The parts from Seon, which were written about 1770 by the Salzburg copyist Joseph Richard Estlinger, were discovered by Dr. R. Münster in the Kollegiatstift St. Martin in Landshut. They were attained by the Kollegiatstift through P. Nonnosus Reinhardt, who formerly belonged to the monastery in Seon. Today they are preserved in the cathedral library in Freising.

<sup>2</sup> *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke*, series I: *Geistliche Gesangswerke*, section 1: *Messen und Requiem*, part 1: *Messen*, vol. 2, ed. by Walter Senn, Kassel, etc., 1968, p. 185–284.

## Avant-propos

Wolfgang Amadeus Mozart écrivit sa Messe en ut majeur KV 66 à l'occasion de la première messe de Cajetan Hagenauer, le futur Père Dominicus, le 15 octobre 1769 au monastère Saint-Pierre de Salzbourg. La messe, nommée « Dominicusmesse » d'après le nom que prit cet ami de la famille lorsqu'il devint moine, fut, comme des copies du monastère de Seeon<sup>1</sup> et de Saint-Pierre de Salzbourg l'attestent, donnée aussi plus tard dans l'entourage de Mozart et même à Vienne en 1773.

Conformément aux circonstances, il s'agit d'une « Missa solennis » comprenant une introduction lente et deux grandes fugues à la fin du *Gloria* et du *Credo*. Suivant la manière d'une « messe de cantate », de brefs arias en deux parties alternent avec des passages choraux animés, symphoniques, mais aussi pleins d'une dignité solennelle. Mozart utilise habilement la grande distribution de la messe pour créer des différences de coloris. Le chœur des cuivres constitué de deux cors et quatre trompettes donne aux fugues l'éclat du baroque tardif et aux lents passages de tutti tels que « Gratias agimus » et « Crucifixus » un pathos sacré, alors que les cordes dominant dans le tempo rapide. Les flûtes et les cors se distinguent avec tendresse dans le « Laudamus te » soliste et dans « Et in spiritum ». L'accompagnement instrumental contient également la substance thématique de chaque mouvement. Dans le *Credo*, plusieurs parties (« Patrem omnipotentem », « Et resurrexit » et « Et unam sanctam ») sont même unies thématiquement par un motif d'accompagnement obstiné, une technique dont Mozart avait certainement pris connaissance dans les messes de Johann Ernst Eberlin (1702–1762), compositeur de musique sacrée de Salzbourg. Le *Gloria* commence de plus par un motif semblable ! L'ornementation exubérante des parties supérieures et les gammes et accords d'ut majeur tentant de s'élever sans cesse expriment une joie étincelante. Leur retournement n'en est que plus efficace lorsque les mêmes figures se déplacent en sol mineur vers le bas dans le « Qui tollis » ou lorsque le « Crucifixus » s'ouvre sur un lent accord descendant d'ut mineur. Cependant, dans l'ensemble, c'est le caractère serein, parfois aussi dansant, qui prédomine dans cette messe. Ceci est surtout valable pour les parties de solo, galantes sans jamais être virtuoses, et même pour la fugue du chœur « Et vitam ». Le dialogue enjoué et adroit entre solistes et chœur dans les « Hosanna » et « Dona nobis » montrent l'habileté du compositeur, à peine âgé de treize ans dont la *Dominicusmesse* dépasse déjà une grande partie de la production de musique sacrée de ses contemporains par la qualité de sa composition.

Des propositions pour l'intonation du *Credo* sont indiquées au texte allemand.

Emmendingen, juin 2001  
Traduction : Jean Paul Ménière

Christine Martin

## Sur l'édition

La source principale de la Messe en Ut KV 66 est une partition autographe conservée à la Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv sous la cote *Mus. ms. autogr. Mozart KV 49, 65, 66, 139*. Une copie en parties séparées de l'abbaye bénédictine St Peter à Salzbourg a servi de source secondaire. Les hautbois, cors et trompettes ne sont pas encore prévus par la partition autographe, mais ils sont présents dans les parties séparées de Salzbourg. Comme ce jeu de parties séparées semble avoir été réalisé à l'occasion de la création de la Messe, à St Pierre, le 5 octobre 1769, d'après la partition autographe et contient également des parties copiées par Leopold et par Wolfgang, on est donc en droit d'attribuer une forte autorité à la version enrichie d'instruments supplémentaires. Depuis la parution de la Messe dans la *Neue Mozart-Ausgabe*<sup>2</sup> en juillet 1968, aucune source nouvelle ni aucune nouvelle information relative à la tradition de l'œuvre n'est à signaler. Le texte de la présente édition est donc identique avec celui de l'édition intégrale des œuvres de Mozart.

Dans l'autographe, la partie de basse instrumentale de la *Missa* en Ut porte la mention « Bassi »; en revanche, la copie en parties séparées comporte une partie d'orgue et de violone. En raison de l'importance des effectifs orchestraux, le groupe des instruments de basse était sans doute renforcé par un basson. Des indications spécifiques (« senza Organo », « coll' Organo »), l'entrée des parties vocales, ou encore la position des clefs identifient précisément les instruments de basse. Dans les sources, l'entrée de la partie de soprano ou d'alto est signalée par une clef d'ut-1<sup>ère</sup> (remplacée par une clef de sol dans la présente édition), celle du ténor par une clef d'ut-4<sup>e</sup> (remplacée ici par une clé de fa). Tant que la partie de basse comporte des silences, l'orgue joue seul. Ce n'est qu'avec l'introduction de cette partie que les autres instruments de basse font leur entrée. Ces changements de distribution sont signalés dans l'édition par les mentions *senza B[assi]* et *con B[assi]*.

Ni les parties séparées ni l'autographe ne donnent d'indication sur la participation colla-parte des trombones qui doublent l'alto et le ténor vocal ainsi que les parties de basse dans les tutti. On peut toutefois supposer comme acquis que cette ancienne tradition baroque salzbourgeoise dont témoignent les autres messes de Mozart, fut également observée pour l'exécution de la présente messe. En conséquence, la mention « ad lib. » figure en tête des armatures. On préférera à cet égard des trombones à diapason étroit dont le timbre plus doux correspondra mieux aux instruments en usage du temps de Mozart.

Les indications introduites par l'éditeur dans le texte musical sont obéissent aux conventions suivantes : mentions d'exécution en italiques, arcs de phrasé en pointillés, accidents et indications d'intensité en caractères plus petits, signes de staccato en forme de trait. Aucune modification n'a été apportée au chiffrage de la basse continue.

<sup>1</sup> Les parties écrites vers 1770 par le copiste de Salzbourg Joseph Richard Estlinger provenant de Seeon ont été découvertes par Robert Münster à la collégiale Saint-Martin de Landshut. Elles y arrivèrent par l'intermédiaire de Nonnosus Reinhardt, ancien père conventuel de Seeon. Elles sont conservées aujourd'hui à la bibliothèque de la cathédrale de Freising.

<sup>2</sup> Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke*, Série I : *Geistliche Gesangswerke*, Groupe d'œuvres 1 : *Messen und Requiem*, Volume 1 : *Messen*, tome 1, présenté par Walter Senn, Leipzig, 1968, p. 185–284.

# Missa in C

KV 66 • Dominicusmesse

Wolfgang Amadeus Mozart

1756–1791

Salzburg, Oktober 1769

## Kyrie

Adagio

Oboe I, II

Corno I, II  
in Do/C

Clarino I, II  
in Do/C

Tromba I, II  
in Do/C

Timpani  
in Do-Sol/c-G

Violino I

Violino II

Viola

Soprano

Alto  
Trombone alto  
ad lib.

Tenore  
Tromb'  
ad lib.

Bas

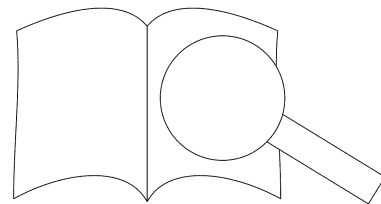
Aufführungsdauer / Duration: ca. 43 min.

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Urtext



4

*p* *cresc.* *f*

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

# 7 5 6 5 4 6 5 *p* 6 5 7 5

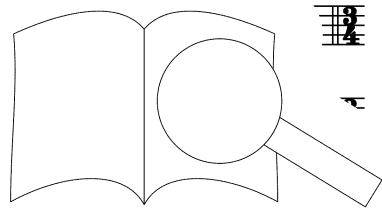
8

*p* *cresc.* *f*

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

6 5 4 *p* 6 4 7 *f* # 7 *f*

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Allegro

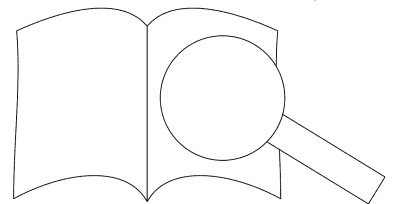
13

Musical score for measures 13-18. The piano part includes dynamics *f*, *p*, and *f*, and trills (*tr*). The solo line has fingerings: *f*, *p* 5 3, 6 4, 5 3, *f* 4 2, *p* 5 3, 6 4, 5 3.

19

Musical score for measures 19-24. It includes vocal lines with lyrics "Ky - ri - e," and a piano accompaniment. The piano part has dynamics *f*, *p*, and *f*. A "Tutti" section is marked at the bottom. Fingerings: *f* 6, 7 8 6 5 4 3, *p* 5 3, 6 4 5 3, *f* 2.

PROBEN  
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51

ri - e e - le - i - son.

Figured Bass: 4 3, # 6, 7, 4 2, # 5 3, 6 4 3

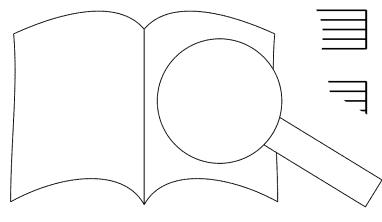
60

Tutti  
Chri  
Tutti  
Chri  
Chri  
Chri  
Tutti

Figured Bass: f 5 3, p 5 3, 6 4 3, f 6, 6 8 7 6 5, 6 5 4 3, b

PROBENPARTI

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79

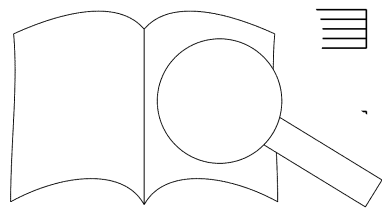
lei - son, e - lei - son, e - lei - son.  
 lei - son, e - lei - son, e - lei - son.  
 lei - son, e - lei - son, e - lei - son, e - lei - son.  
 lei - son, e - lei - son, e - lei - son.

7 6 6 6

86

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

8 6 7 7 6 5 6 6





# Gloria

Allegro moderato

Flauto I

Flauto II

Corno I, II  
in Fa/F

Clarino I, II  
in Do/C

Tromba I, II  
in Do/C

Timpani  
in Do-Sol/c-G

Violino I

Violino II

Viola

Soprano

Alto  
Trombone :  
ad lib

Bassi  
ed Organo

The musical score is arranged in a standard orchestral format. It includes staves for Flauto I and II, Corno I, II in Fa/F, Clarino I, II in Do/C, Tromba I, II in Do/C, Timpani in Do-Sol/c-G, Violino I and II, Viola, Soprano, Alto Trombone (ad lib), and Bassi ed Organo. The tempo is marked 'Allegro moderato'. The key signature has one sharp (F#) and the time signature is 3/4. The vocal parts (Soprano, Alto Trombone, Bassi ed Organo) have lyrics: 'glo - ri - a, glo - ri - a in ex - cel - sis De - o.' and 'ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.' The organ part includes a 'Tutti' marking and a 'so mb' marking. The score is overlaid with a large 'PROBEPARTITUR' watermark and a 'Carus-Verlag' logo.

5

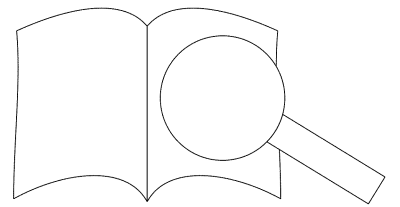
Et in ter-r bo-nae vo-lun-ta

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

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

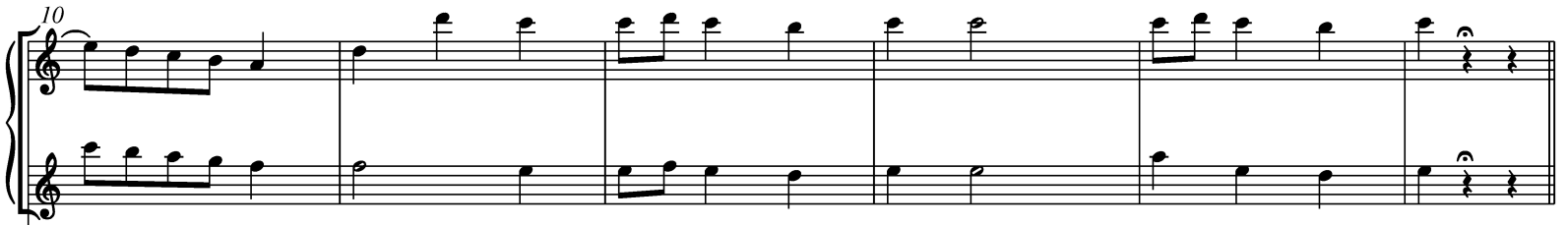
in ter-ra pax ho-mi-ni-bus bo-

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10



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



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



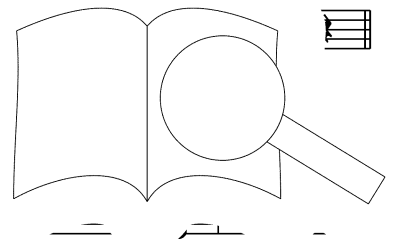
a - - - tis, vo-lun-ta - - - tis, bo - nae vo-lun-ta - - - tis.



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



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



Andante grazioso

Flauto I, II

Corno I, II  
in Fa/F

Violino I

Violino II

Viola

Soprano solo

Alto solo

Bassi  
ed Organo

16

*f*

22

*f*

*p*

*tr*

*p*

*p*

*p*

*fp*

*fp*

*p*

6 6 *fp*<sub>5</sub>

6 6 *fp*<sub>6</sub>

6 4 5 3

29

te. Be - ne - di - ci - mus te. mus

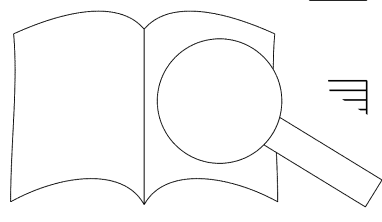
6 5 5 7

36

te. ne - di - ci - mus te. Lau - da

2 6 6 4 5 3 p 7 4 6 4 7 4

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43

Be - ne - di - ci - mus te,

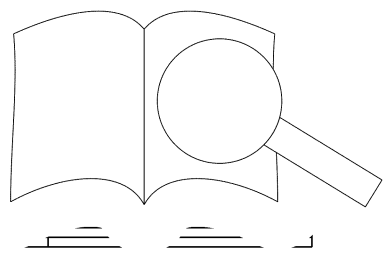
*fp* 8/6 7/5

52

Ad - o - ra - mus te.

6/4 6/4 5/4

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58

Glo - ri - fi - ca - mus te, i - ca - mus te.

6 5 *fp* 6 4 4

64

Lau - da - mus te. Be - ne - di - ci - mus te.

*fp* *f* *p* *f* *p* *p* *p*

# *fp*  $b_7$  6 7 7

70

*f* *p* *fp* *f*

*fp* *p* *fp* *fp*

*fp* *f* *p* *fp*

Lau - da

Glo-ri-fi-ca - mus te. Ad-o-ra - mus te. mus te.

*fp* 7 6 7 6

76

*p* *fp* *fp* *p* *fp* *f*

*p* *fp* *p* *fp* *f*

*p* *fp* *f*

- ne - di - ci-mus te, Glo-ri-fi - ca - mus

*fp* 8 7 8 7 6 6# 9 8 7

85 Fl I  
Fl II

te. Glo-ri - fi - ca - mus te.  
te. Glo-ri - fi - ca - mus te.

5 4 5 6

93 Adagio

Flauto I, II  
Corno I, II  
in Fa/F  
Clarino I, II  
in Do/C  
Tromba I, II  
in Do/C  
Timpani  
in Do-Sol/c-G  
Violino I  
Violino II  
Violoncello  
Basso

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

5 5

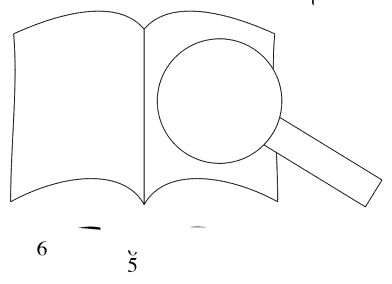
96

Allegro

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

*senza B*      *con B*

6 4      5 3      6 5      6 5 5      6 5



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100

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

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

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

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

*senza B con B*

Vj.

*fp*

*fp*

*fp*

*fp*

*Solo*

*fp*

6 5 6 6 6 7 5 5 - 7 5 3

111

Do

7 6 5 6 4

117

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

*fp* *f*

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

125

Pa - - - ter, - - - mni - pot - ens. Do - mi - ne De - us,

6 4 5 3 7 # = 6 4 =

130

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

# = 6 4 = 5 - 6 5 7 4/2 6 6 #

135

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

8 3 3 6 3 7 # 6 5 #

140

u - ni - ge - ni - te,

6 6 4 # 8 3 3 3 6 6 4 6 6 6 4 # 5

147

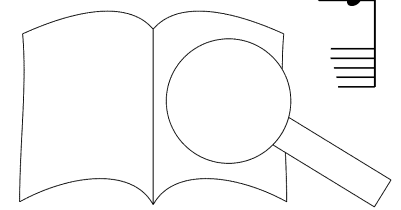
Je - su - su Chri - ste, Je - - - - su,

5 4 # 6 6 5 7

Je - - - - su Chri - ste. Do - mi - ne De - us,

6 4 5 # #

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158

De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

163

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

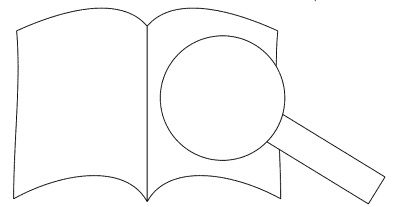
168

De - i,

174

tris.

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180 **Un poco adagio**

Oboe I, II *f*

Corno I, II  
in Fa/F *f* <sup>a2</sup>

Violino I *f* *p* *f* *p* *f* *p*

Violino II *f* *p* *f* *p* *f* *p*

Viola *f* *p* *f* *p* *f* *p*

Soprano

Alto  
Trombone alto  
ad lib.

Tenore  
Trombone tenore  
ad lib.

Basso  
Trombone basso  
ad lib.

Bassi  
ed Organo *f* *p* *f* *p*

*Tutti*

183

*f* *Tutti*

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

*f* *Tutti*

Qui tol - lis pec -

*f* *Tutti*

Qui tol - lis pec

*f* *Tutti*

Qui tol - lis pec

*f* *Tutti*

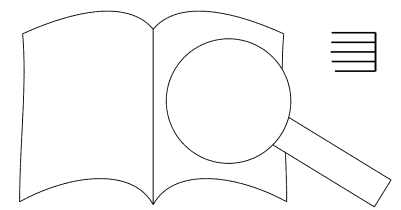
Qui tol - lis pec

*f* *Tutti*

Qui tol - lis pec

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

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

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

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

5 3 p 6 4 f 7 # p 6 4 2

- lis pec - ca - - - ta, pec - ca - ta mun - - -

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

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

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

# 3 5 7 4 b7 6 b7



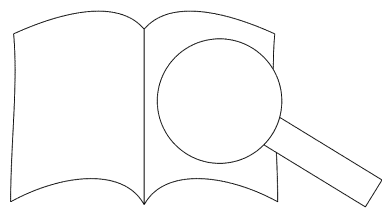
mi - - - se - - - re - - - re, mi -  
 mi - - - se - - - re - - - re ne  
 mi - - - se -  
 mi - - - se - re re,

6 4 7 # 5 6 5

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

7 6 4 # 5

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227

Quo - - ni - am tu so - lus,

232

tu so - lus San-ctus. Tu so - lus

237

Do - mi-nus. Tu so - lus San - - -

tasto solo

242

- ctus. Tu, tu so -

249

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

5 7 6 6 6 4 5 6 5

254

Chri - - - - ste.

6 4 5 6 6 6 6 6

259

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

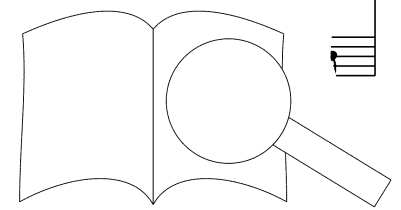
p p

264

San - ctus, tu so - lus San -

7 5 5 7 9 5 7 9 5 7

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268

ctus

7 7 6 7 8 6 6  
4 6 4 4 3 6  
2

273

Do - mi - nus. Tu - si -

b5 b5 b5

278

mus. - lus, tu so - lus San-ctus.

6 6 5 7 6

283

Tu so - lus Do-mi-nus.

6 p6 5 7 6

288

*p*  
*fp*  
*fp*

Tu so - lus San - - - - -

6 *fp* 6 *tasto solo*

293

*p*

- ctus. Tu, tu so - lus - - - - - su, Je - su

6 6 5 7 6 6

300

*cresc.*  
*cresc.*  
*cresc.*  
*tr*  
*cresc.*

Chri - - - - - Je - - - - - su Chri - - - - -

6 4 *b5* 5 6 6 4 5 3

*f*

ste.

*f* 6 6 6 6 6 6 6 6 6 6 6 7 3

310

Oboe I, II

Corno I, II  
in Do/C

Clarino I, II  
in Do/C

Tromba I, II  
in Do/C

Timpani  
in Do-Sol/c-G

Violino I

Violino II

Viola

Soprano

Alto  
Trombone alto  
ad lib.

Tenore  
Trombone tenore  
ad lib.

Basso  
Trombone basso  
ad lib.

Bassi ed Organo

Tutti

Cum San-cto Spi - ri - tu, in glo - ris. A - men, a

Tutti

1 1 1 1 1 1 1 1 . . . 1 1 1 1 1 1 1 1 1 1 1 1 1 1

318

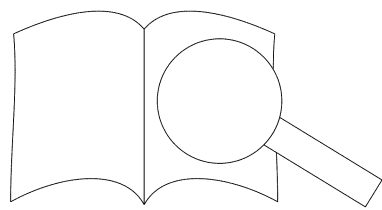
to Spi - ri - tu, in glo - ri - a De - i Pa -

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

1

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Ob I

Ob II

Musical notation for the first system, featuring two staves for Oboe I (Ob I) and Oboe II (Ob II). The Ob II staff contains a melodic line with eighth and sixteenth notes, while the Ob I staff is mostly empty.

A system of five empty musical staves, likely for strings or other instruments, with no notation present.

Musical notation for the third system, showing two staves with melodic lines. The notation includes eighth and sixteenth notes with stems.

A system of two empty musical staves.

Tutti

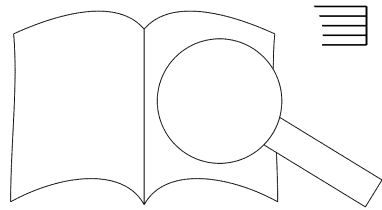
Cum

Ob

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

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

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



6 7 6 b5 5 6 5 4/2 5 4/2 5 6 5 6 5 3 4 3 5 6

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Piano accompaniment for the first system, measures 334-340. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Piano accompaniment for the second system, measures 341-347. The right hand continues the melodic line, and the left hand maintains the accompaniment pattern.

Bass line for the second system, measures 341-347. It consists of a simple eighth-note accompaniment.

Piano accompaniment for the third system, measures 348-354. The right hand continues the melodic line, and the left hand maintains the accompaniment pattern.

*Tutti*  
Cum San-cto Spi - ri-a De-i Pa-tris. A - men, a - - -

Vocal line for the first part of the third system, measures 348-354. The melody is in a higher register and includes a fermata over the final note.

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

Vocal line for the second part of the third system, measures 355-361. The melody continues with a similar rhythmic pattern.

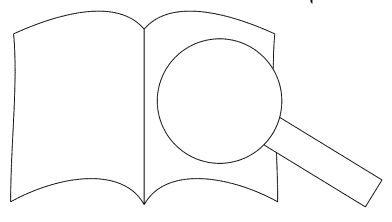
„a - men, a - - - - men, a - men, a-men, a - men, a - - -

Vocal line for the third part of the third system, measures 362-368. The melody continues with a similar rhythmic pattern.

- - men, a - - - - men, a - - - 1

Vocal line for the fourth part of the third system, measures 369-375. The melody concludes with a fermata.

Bass line for the third system, measures 348-375. It provides a steady accompaniment for the vocal parts.



4 2 6 5      4 2 6 4 6 7 # 6 4 7 # 5 5 6 # 6 5 6



First system of piano accompaniment, measures 342-347. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment, measures 348-353. The right hand continues the melodic pattern, and the left hand maintains the bass line.

Third system of piano accompaniment, measures 354-359. The right hand has a more active melodic line with some slurs, and the left hand continues the bass line.

Vocal line for the first system, measures 342-347. The lyrics are: "a - - - - - men, a - - - - - men, a - - - - - men,"

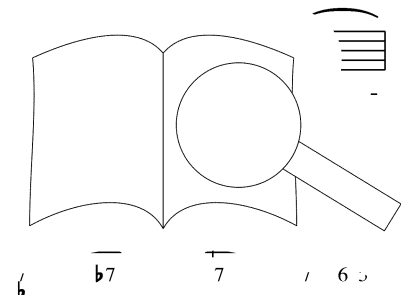
Vocal line for the second system, measures 348-353. The lyrics are: "a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -"

Vocal line for the third system, measures 354-359. The lyrics are: "- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,"

Vocal line for the fourth system, measures 360-365. The lyrics are: "Cum San-cto Spi - ri - tu, in"

Fifth system of piano accompaniment, measures 360-365. The right hand has a melodic line with slurs, and the left hand has a bass line. The tempo marking *con B* is present.

6 6 5 # 4 6 5 4 6 7 6 6 6 5 4 2 6 6 b7 7 6 5

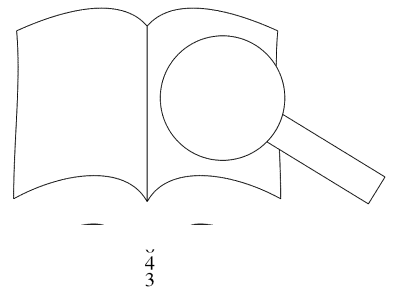


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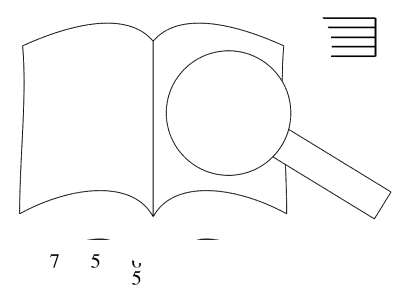
350

a - - - - - men, a - - - - - men, a - men, a - men,  
 - men, ne. te - - - - - en, a - - - - - men, a - - - - - men, a - men. Cum San - cto Spi - ri -  
 nen. Cum Sancto Spi - ri -

i-p. Patris. A - men, a - - - - - men, a - - - - - men, a - men, a - men,  
 4 6 6 5 b4 6 6 6 b 6 b 6 5 #



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375

Musical notation for the first system, including a piano introduction with a trill.

Musical notation for the second system, including piano accompaniment.

Musical notation for the third system, including piano accompaniment.

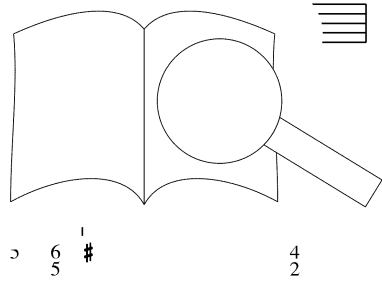
Cum San-cto Sr - - - - ri-a De-i - - - - Pa-tris. A - men, a - - -

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

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

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

Musical notation for the final system with figured bass.



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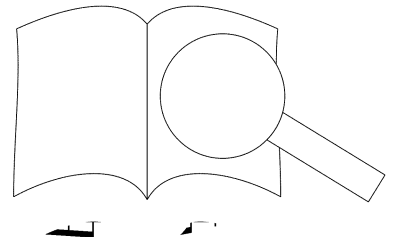
Musical notation for the first system, including piano accompaniment and vocal lines.

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

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

Musical notation for the fourth system, including piano accompaniment and vocal lines.

Musical notation for the fifth system, including piano accompaniment and vocal lines.



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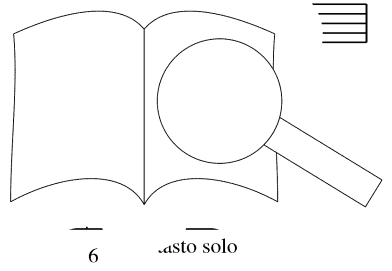
Cum San-cto Spi - ri - tu, in glo - - -

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

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

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

6 6 5 6 4 3



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Two staves of piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Three staves of piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of chords and rhythmic patterns that support the vocal lines.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. This section continues the harmonic support for the vocal parts.

Single staff of vocal notation with lyrics: - ri-a De - - - - - men, a - - - - men,

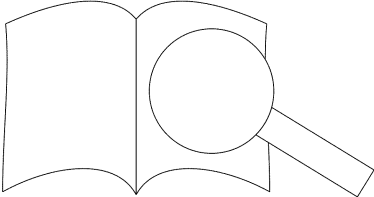
Single staff of vocal notation with lyrics: - ri-a De - a-t. - - - - - men, a-men, a - - - - men, a - - - - -

Single staff of vocal notation with lyrics: - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,

Single staff of vocal notation with lyrics: - - - - - men, a - - - - - men, a - - - - - men, a - - - - -

Single staff of piano accompaniment in bass clef, providing the final harmonic support for the vocal lines.

5 4 3 7 b5 4/2 6 5 3 3 6 5 3



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

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

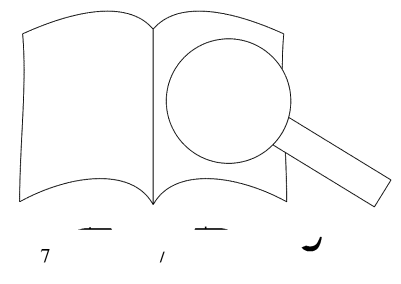
men, a - men, a - men, a - men.

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

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

6 6 5 / 6 5 4 3 / 7 /

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# Credo \*

**Molto allegro**

Oboe I, II  
Corno I, II in Do/C  
Clarino I, II in Do/C  
Tromba I, II in Do/C  
Timpani in Do-Sol/c-G  
Violino I  
Violino II  
Viola  
Soprano  
Alto Trombone alto ad lib.  
Tenore Trombone tenore ad lib.  
Basso Trombone basso ad lib.  
Bassi ed Organo

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

\* Zu Beginn des Credo ist eine Intonation zu singen (s. den Vorschlag auf S. III) / An intonation should be sung to begin the Credo (see suggestion, p. III)

9

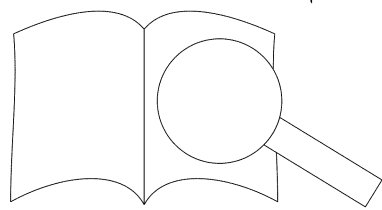
Et in u-num Do - mi-num Je  
 Et in u-num Do - mi-num am,  
 Et in u-num Do - mi-num m stum,  
 Et in u-num Do - mi-num ur1 - stum,

6 5 6 4 5 6 4 6 4 6 4 5

14

De - i u - ni - ge - - ni - tum.  
 li - um De - i u - ni - ge - - ni - tum.  
 - li - um De - i u - ni - ge - - ni - tum.  
 Fi - li - um De - i u - ni - ge - - ni - tum.

F. p 6 - 5 b7 f 5 5 7 6 4 5 3 5 6 5 6 4 5



19

Et ex Pa - tre na - - tum an - te sae - cu - la.  
 Et ex Pa - tre na - - tum an - n. cu - la.  
 Et ex Pa - tre na - - tum a' - cu - la.  
 Et ex Pa - tre na - - tum sae - cu - la.

6 7 = 5

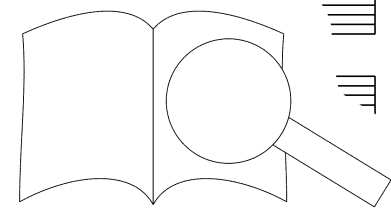
23

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

b5 # 5 # 6

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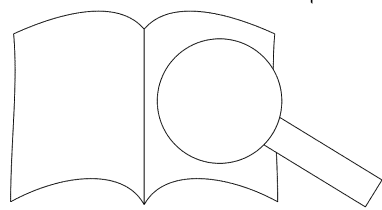
De - um ve - rum de De - o ve - - - ro. , non  
 De - um ve - rum de De - o ve - - - ro. ni-tum, non  
 De - um ve - rum de De - o ve - - - ro. ni-tum, non  
 De - um ve - rum de De - o ve - - - ro. Ge - ni-tum, non

6 5 4 6 5 3

on - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:  
 con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti  
 ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti  
 fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti

4 2 6 5 4 2 6 5 4 2

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36

per quem o - mni-a fa - cta sunt. per nos  
 per quem o - mni-a fa - cta sunt. pro - pter nos  
 per quem o - mni-a fa - cta sunt. qui pro - pter nos  
 per quem o - mni-a fa - cta sunt. Qui pro - pter nos

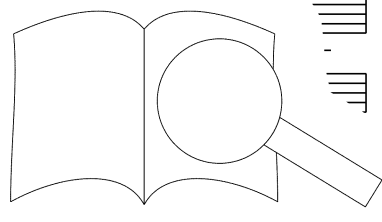
6 5 5 4 - # 5 # 5 8

40

et pro - pter no - stram sa - lu - tem dit,  
 ho mi - nes, et pro - pter no - stram sa - lu - tem de - sc  
 mi - nes, et pro - pter no - stram sa - lu - tem de - sc  
 ho - mi - nes, et pro - pter no - stram sa - lu - tem de - sc

4 6 6 7 6

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44

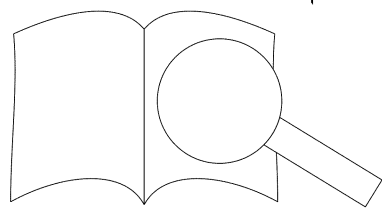
de - scen - dit, de - scen - dit de cae  
 scen - dit, de - scen - dit, de - scen - dit de cae  
 scen - dit, de - scen - dit, de - scen - dit de cae  
 scen - dit, de - scen - dit, de - scen - dit de cae

7 6 7 6 6

48

scen - dit, de - scen - dit, de - scen - dit de cae  
 scen - dit, de - scen - dit, de - scen - dit de cae  
 scen - dit, de - scen - dit, de - scen - dit de cae  
 scen - dit, de - scen - dit, de - scen - dit de cae

7 6 7 6 6 8 7 6 6 5





52

lis, de - scen - dit de cae - - - - - lis, cae -  
 lis, de - scen - dit de cae - - - - - de cae -  
 lis, de - scen - dit de cae - - - - - s, de cae -  
 lis, de - scen - dit de cae - - - - - - lis, de cae -

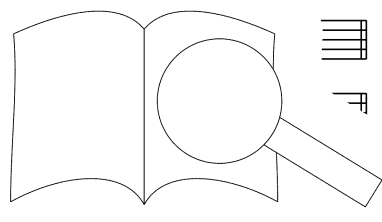
6 6 6 6  
 3 4 5

57

lis, de - scen - dit de cae - - - - - lis, cae -  
 lis, de - scen - dit de cae - - - - - de cae -  
 lis, de - scen - dit de cae - - - - - s, de cae -  
 lis, de - scen - dit de cae - - - - - - lis, de cae -

5 5 6 6 5  
 4 3

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62 Adagio

Violino I *p*

Violino II *p*

Viola *p*

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

Alto solo  
Et in - car - na - tus est de Spi - ri - tu Sar

Tenore solo  
Et in - car - na - tus est de Spi -

Basso solo  
Et in - car - na - tus est de cto Ma - ri - a

Bassi ed Organo  
*Solo senza B* *con B*

*p* 8 6 7 5 3 6 4

68

Vir - gi - n e s est. Et in - car - na - tus est de Spi - ri - tu

fa - ctus est. Et in - car - na - tus est de Spi - ri - tu

mo fa - ctus est. Et in - car -

Et ho - mo fa - ctus est. Et in - car

*fp* *fp*

5 3 6 8 7 5 6 4 6 4 6 7

74

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

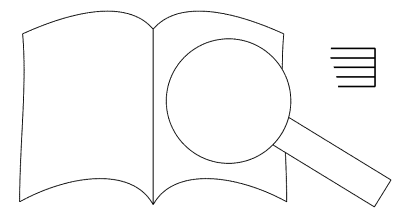
6/4 5/4 6 7 6 6/4

80

Vir-ctus est. mo fa-ctus est. ho-mo fa-ctus est. gi-ne: Et ho-mo fa-ctus est.

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

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85

Et in - car - na - tus est,

Et in - car - na - tus est,

Et in - c

Et

7 6 6 5 5 4

92

et in -

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

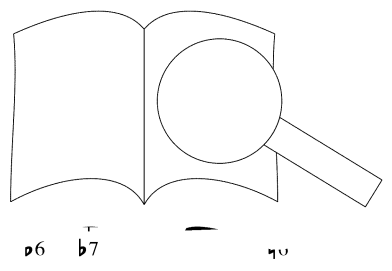
in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri

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

8 7 5 6 b5 b7 9 8 6 5 b6 6

6 7 10

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99

ho - mo fa-ctus est.

Et in-car-na-tus est

ho - mo fa-ctus est.

Et in-car-na-tus est

ho - mo fa-ctus est.

na- de Spi-ri-tu

ho - mo fa-ctus est.

n-c. est de Spi-ri-tu

5

f 5 6 6 5

5

7

7

105

San -

ri - a Vir - gi-ne: Et ho - - mo fa - - ctus est,

Ma - ri - a Vir - gi-ne: Et ho - - mo fa - - ctus est,

ex Ma - ri - a Vir - gi-ne: Et ho - - mo fa -

cto ex Ma - ri - a Vir - gi-ne: Et ho - - mo fa

6

4

5

6

7

6

5

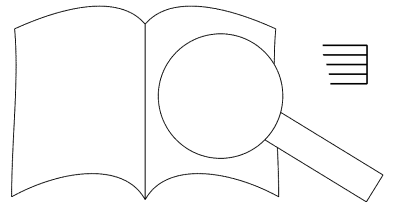
6

6

4

5

5



110

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

ex Ma - ri - a Vir - gi-ne: Et ho - - mo fa - ctus

ex Ma - ri - a Vir - gi-ne: Et ho - - mo fa -

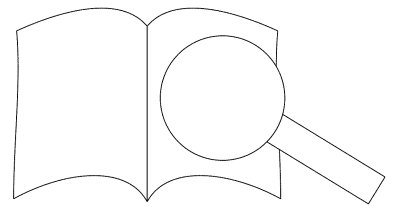
ex Ma - ri - a Vir - gi-ne: Et ho - - mo

6 7 5 6 6

114

7 4 3 6 7 6 6 4 5 3

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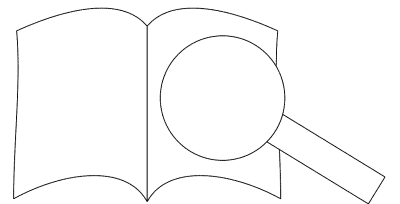
sub Pon - ti - o Pi - la - to  
 sub Pon - ti - o Pi - la - to  
 sub Pon - ti - o Pi - la - to  
 sub Pon - ti - o Pi - la - to

us, sus  
 pas - sus  
 pas - sus  
*con B*

6 7 6 5  
 4 2 3 4 3

et se - pul - - - - tus est.  
 et se - pul - - - - tus est.  
 et se - pul - - - - tus est.  
 et se - pul - - - - tus est.

6 5 4 7 6 4 6 5 4 3



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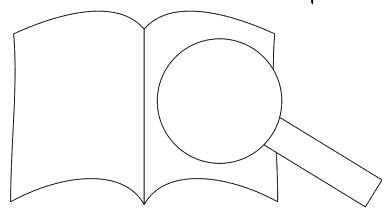




cae - lum: se - det, se - det ad dex - - - te m ven -  
 cae - lum: se - det, se - det ad dex - - - te-rum ven -  
 cae - lum: se - det, se - det ad dex - - - te-rum ven -  
 cae - lum: se - det, se - det ad dex - - - te-rum ven - Et i - te-rum ven -

o - ri - a, ju - di - ca-re vi - - - vos et mor -  
 cum glo - ri - a, ju - di - ca-re vi - - - vos  
 us est cum glo - ri - a, ju - di - ca-re vi - - - vos  
 tu - rus est cum glo - ri - a, ju - di - ca-re vi - - - vos

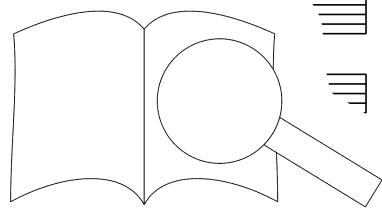
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tu - os: cu - - jus re - - gni non e - rit fi - nis,  
 tu - os: cu - - jus re - - gni non e - rit fi - nis,  
 tu - os: cu - - jus re - - gni non e - rit fi - nis,  
 tu - os: cu - - jus re - - gni no. nis,

re - - gni non e - rit fi - - nis,  
 cu - - jus re - - gni non e - rit fi - - n,  
 - - jus re - - gni non e - rit fi - - n,  
 cu - - jus re - - gni non e - rit fi - - n

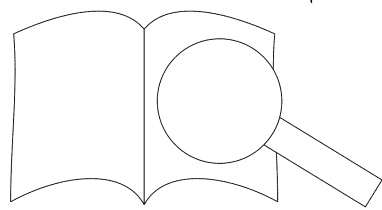
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non, non, non e - rit - fi nis,  
 non, non, non e - rit

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

6/5      6/4/3      6      6





200 Fl I, II

qui ex Pa-tre Fi-li-o - que pro - ce-dit, qui ex Pa -

# 4/2 6 6/4 5/4 4/2 6 6/5

208

Fi - li - o - que pro - ce

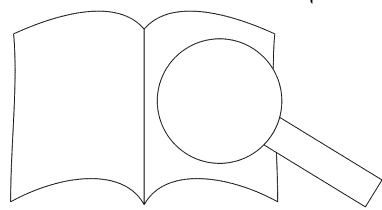
6/5 6 7 6 7 6 4 5

216

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

*p* 6 4 6 4 6 6 4 2 6 6 8/6 7/5 2 6 6

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225 Fl I

Fl II

cu - tus est per Pro - phe - tas, qui lo - cu - tus est per Pro -

6 6 5 — 6 2 6

Fl I, II

233

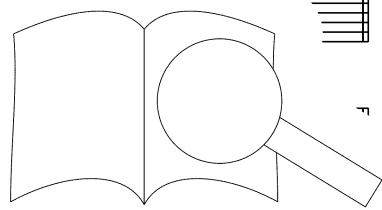
lo - - - cu - tus - - - tus est per Pro - phe - tas, qui lo -

6 5 6 4 3 6 7 5

241

cu - tus est per Prophe - tas.

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



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249  
Moderato

Oboe I, II

Corno I, II  
in Do/C

Clarino I, II  
in Do/C

Tromba I, II  
in Do/C

Timpani  
in Do-Sol/c-G

Violino I

Violino II

Viola

Soprano

Alto  
Trombone alto  
ad lib.

Tenore  
Trombone tenore  
ad lib.

Basso  
Trombone basso  
ad lib.

Bassi ed Organo

Et u-nam san - ctam ca - tho - li - cam et a - po - si -

Et u-nam san - ctam ca - tho - li - cam et a - li - ae - si -

Et u-nam san - ctam ca - tho - li - cam et a - po - Ec - cle - si -

Et u-nam san - ctam ca - tho - li - cam Ec - cle - si -

254

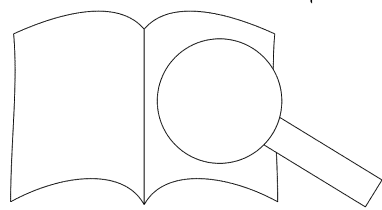
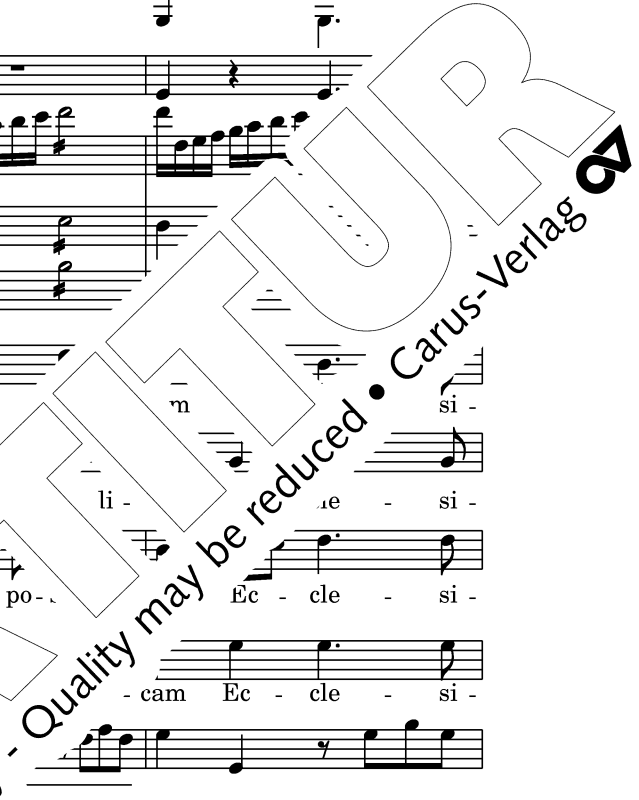
Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

Con - fi - te - or u - num ba - ptis - ma

Con - fi - te - or u - num ba - ptis - ma in re -

am. Con - fi - te - or u - num ba - ptis - ma

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





to - rum. Et ex-spe - cto, et ex-spe - cto re - cti -  
 pec-ca-to-rum. Et ex-spe - cto, et ex-spe - cto su - am, re-sur-re-cti -  
 to - rum. Et ex-spe - cto, et ex-spe - cto re - cti -  
 pec-ca-to-rum. Et ex-spe - cto, et ex-spe - cto cti - o - nem, re-sur-re-cti -

5 6 5 8 6 5 8 6 5 8 6

Adagio

o - nem mor-tu - o - rum, mor-tu - o - rum, mor - tu - o - rum.  
 mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.  
 mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.  
 o - nem mor-tu - o - rum, mor-tu - o - rum, mor-tu - o - rum.

8 7 5 8 7 5 4 7 3 6 4 6 4 7 3

Allegro

Ob I 270

Musical notation for the first system, featuring two staves for Oboe I (Ob I) and Oboe II (Ob II). The music is in 2/4 time and begins with a treble clef. The Ob I part starts with a series of quarter notes, while the Ob II part has a more active melody with eighth notes and a long slur.

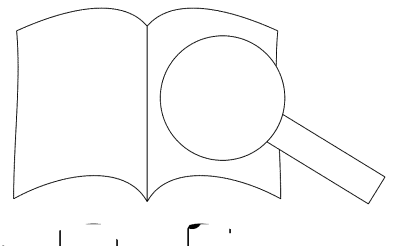
Three empty musical staves, likely for woodwind instruments, positioned in the second system.

A single empty musical staff, likely for a bass instrument, positioned in the third system.

Musical notation for the fourth system, featuring three staves for woodwind instruments. The notation includes various note values and rests.

Vocal line with lyrics: "Et vi-tam ven - tu - ri A - - - men. Et vi - - - tam ven - tu - ri". The lyrics are written below the vocal staff, which is in 2/4 time.

Musical notation for the fifth system, featuring three staves for woodwind instruments. The notation includes various note values and rests.



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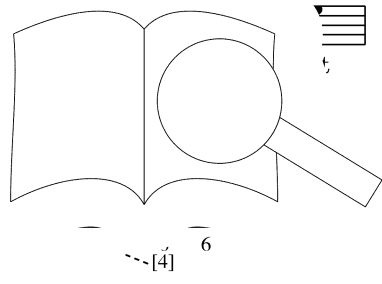
Musical notation for the first system, including piano accompaniment and vocal lines.

Empty musical staves for the second system.

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

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

Musical notation for the fifth system, including piano accompaniment and vocal lines.



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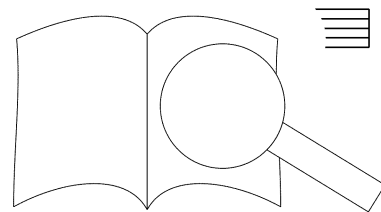


sae - cu-li. A - - - - - men, a - - - - - men.

sae - c - - - - - men. Et vi - tam ven - tu - ri, ven - tu - ri

Et vi - tam ven - tu - ri, ven - tu - ri

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



6 8 7      6      6      6 5      7      7

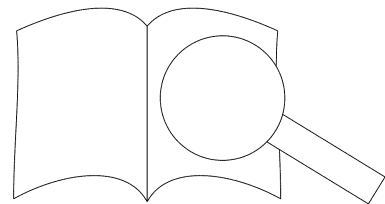
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306

sae - cu - li. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

men, a - - - - - men, a - - - - - men. Et vi - tam ven - tu - ri, ven - tu - ri, men, a - mer

7 5 5 5 8 7 5 8 7 5



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Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music consists of several measures of notes and rests.

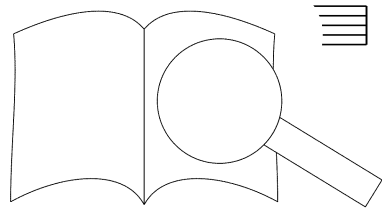
Empty musical staves for the second system, including a grand staff and two additional staves.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The music consists of several measures of notes and rests.

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

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs. The music consists of several measures of notes and rests.

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323

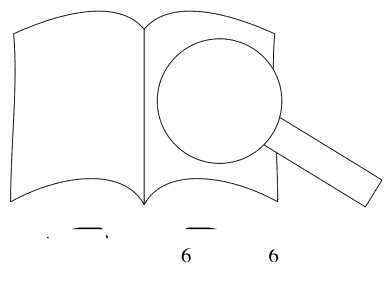
men, a - nr - men, a - men, a - men, ven - tu - ri

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

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

vi - tam ven - tu - ri, et vi - tam ven - tu - ri, et vi - tam ven -

*con B*



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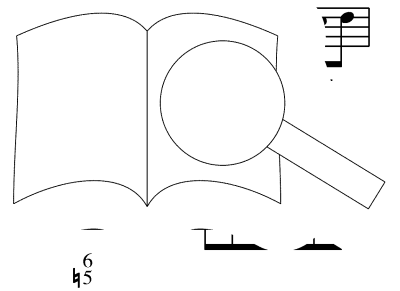


sae - cu-li. A Et

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

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

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



7 7 6 6 5 7 6 7 6 6 7

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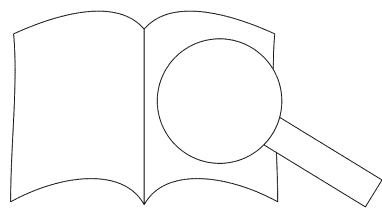
340

vi - tam ven - tu

men. vi 1 sae - cu-li. A - men, a - - - men, a - - -

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

a - men. Et vi - - tam ven - tu - ri sae - - -



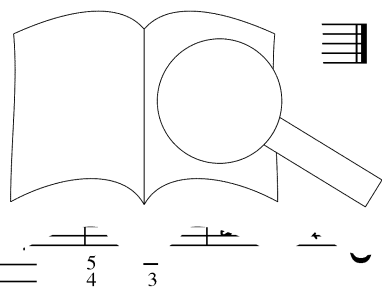
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- men, a - - - en, a - men, a - men, a - - - men, a - men.

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

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

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



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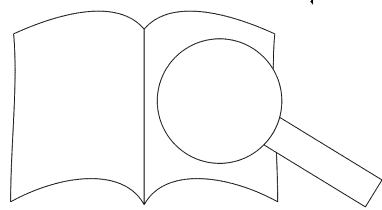




glo - - ri - a tu - a, ple - ni sunt cae - li et - ter - ra.  
 glo - - ri - a tu - a, ple - ni, ple - ni sunt cae - li et - ter - ra.  
 glo - - ri - a tu - a, ple - ni cae - li et - ter - ra.  
 glo - - ri - a tu - a, senza B

ple - - ni sunt cae - li, sunt cae - li et - ter - ra.  
 ple - ni, ple - - ni sunt cae - li et - ter - ra.  
 ple - ni sunt cae - li, sunt cae - li et - ter - ra.  
 con B

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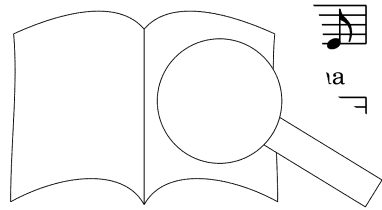


ri - a tu -  
ri - a, glo - ri - a tu -  
ri - a tu -  
ri - a, glo - ri - a

38 Moderato

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

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Piano accompaniment for measures 42-45, featuring intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

Piano accompaniment for measures 46-49, continuing the arpeggiated texture with dynamic markings of *f* and *tr*.

*Tutti*  
 in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis.  
 in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis.  
 Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis.  
 Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis.

Piano accompaniment for measures 46-49, including figured bass notation: 6 4 5 3, 6 5, 6 5, 6 5.

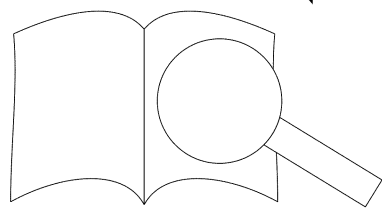
Piano accompaniment for measures 50-53, featuring a more rhythmic accompaniment with dynamic markings of *p* and *f*.

Piano accompaniment for measures 54-57, continuing the rhythmic accompaniment with dynamic markings of *p* and *f*.

- sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis, in  
 na x-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis,  
 in ex-cel-sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis,  
 ho-san-na in ex-cel-sis. Ho-san-na in ex-cel-sis, e. - sis.

Piano accompaniment for measures 58-61, including figured bass notation: 7 6 - 6 6 5 4 3, 5 p 6 7 6 - 7 6 - 7 6 f 6 - 6 6 5 4 3.

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# Benedictus

Allegro moderato

Violino I *f simile*

Violino II *f simile*

Viola *f*

Soprano solo

Alto solo

Tenore solo

Basso solo

Bassi ed Organo *f* Solo

4

- ne-di-ctus qui ve - nit in no - mi-ne Do - mi -

Be - ne - di - ctus q - ne

tasto solo

8

ni. Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

ctus qui ve - nit in no - - - mi - ne Do - mi - ni. Be - ne - as

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

ve - nit in no - mi - ne Do - - - - mi - ni. - a qui

tasto solo

7 6 7 6

12

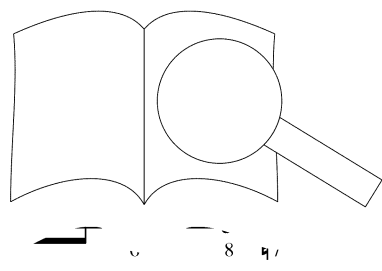
ni - ne Do - mi - ni.

no - mi - ne Do - mi - ni. Be - - - ne - di - ctus qui ve - nit in

mi - ne, no - mi - ne Do - mi - ni.

in no - mi - ne Do - mi - ni.

7 6 7 6 5 4 3 7 6 5



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16

Be - - ne - di - ctus, - be - ne - di - ctus, be  
no - mi-ne Do - - mi - ni.  
Be-ne - di-ctus qui ve - - ni'

6 6 6 5 7 5 6 6

20

di nit in no - - mi-ne Do - mi-ni. Be-ne-di-ctus qui ve-nit  
Be - - ne - di - ctus qui ve-nit, qui ve-nit in  
Be - - ne - di - ctus, be-ne - - ctus, be-ne - di - ctus,  
*senza B*

6 5 6 6 6 # 6 45 5 7

24

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

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

*attacca*

29 **Moderato**

Oboe I, II  
 Corno I, II in Do/C  
 Clarino I, II in Do/C  
 Tromba I, II in Do/C  
 Timpani in Do-Sol/c-G  
 Violino I  
 Violino II  
 Viola  
 Soprar  
 A 1.  
 T1.  
 ad lib  
 Bassi ed Organo

*f* Tutti *Solo*  
 Ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na  
*f* Tutti *Solo*  
 Ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na  
*f* Tutti *Solo*  
 Ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na  
*f* Tutti *Solo*  
 Ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na

*p* 6 5 6 7 *f* 6 5 4 6 5 *p* 5 6 7 6 5 9 8 7



# Agnus Dei

Allegro moderato

Oboe I, II

Corno I, II  
in Do/C

Clarino I, II  
in Do/C

Tromba I, II  
in Do/C

Timpani  
in Do-Sol/c-G

Violino I

Violino II

Viola

Soprano

Alto  
Trombone alto  
ad lib.

Tenore  
Trombone tenore  
ad lib.

Basso  
Trombone basso  
ad lib.

Bassi ed Organo

Solo

8 3 3 3 6 3 3 3 3 6 6 4 - < ;

*p* 6 b5 b b6 4

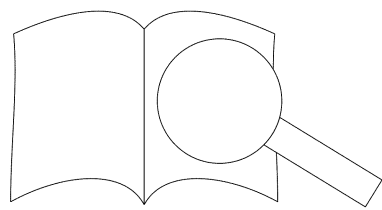
6

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

Solo

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

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

Mi - se - re - - no - -

Mi - se - re - - se - re - re no -

*p* *Tutti*

7 7# 7 6 5 7 4 2 b7 6 5 4 3

30

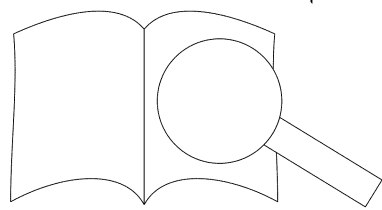
A - gnus De - i, qui tol - - lis pec - ca - ta mun -

A - gnus De - i, qui

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

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

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







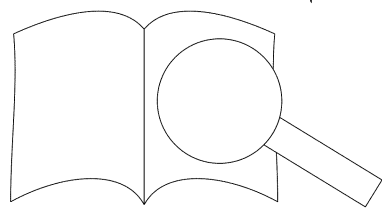
do - na no - bis pa - cem, pa-cem, do - na  
 pa - cem, do - na no - bis pa - cem, pa-cem, do - na  
 do - na no - bis pa - cem, pa-cer  
 do - na no - bis pa - cem

Tutti Solo

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

ff

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62

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

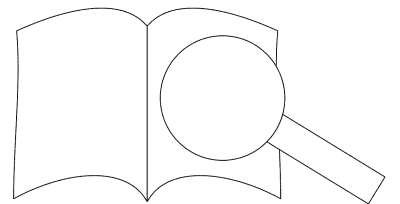
do - - - na no - bis pa - cem,  
 do - - - na no - bis pa - ce  
 do - - - na no - bis pa - ce  
 do - - - na no - bis pa - ce

*Tutti*

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

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

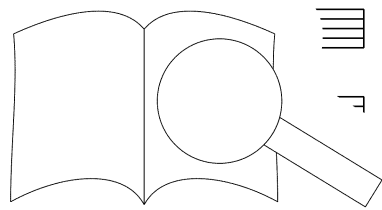
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na no - - - bis, do - na no -  
 na no - - - bis, do - na cem,  
 na no - - - bis, do - - - cem,  
 no - bis, do - na no - bis, do pa - cem,

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

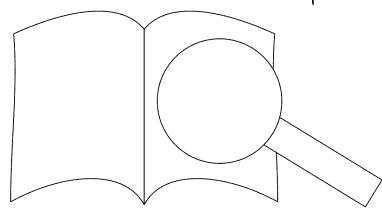
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no - bis, do - na no - bis pa - cem, pa-cem, do - -  
 no - bis, do - na no - bis pa - cem, pa-cem, do - -  
 pa - cem, do - na no - - - bis pa-cem, no - - -  
 no - bis, do - na no - bis pa - - - cem. bis, do - na

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

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

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

no - - bis, do - na no - bis pa - - am, na no - bis

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

$\frac{b7}{3}$   $\frac{4}{2}$   $\frac{b7}{3}$   $\frac{7}{4}$   $\frac{b7}{3}$   $\frac{7}{4}$

129

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

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

$\frac{6}{5}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{6}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{6}{6}$   $\frac{6}{6}$   $\frac{7}{7}$

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