

Franz
SCHUBERT

Messe in As

Mass in A flat major

D 678

Zweite Fassung / Second version

mit der Fuge „Cum Sancto Spiritu“ aus der ersten Fassung sowie einer Variante des „Osanna“
with the “Cum Sancto Spiritu” fugue from the first version as well as a variant of the “Osanna”

Soli (SATB), Coro (SATB)

Flauto, 2 Oboi, 2 Clarinetti, 2 Fagotti

2 Corni, 2 Trombe, 3 Tromboni, Timpani

2 Violini, Viola, Violoncello, Contrabbasso e Organo

herausgegeben von / edited by
Michael Heinemann

Stuttgarter Schubert-Ausgaben
Urtext

Klavierauszug / Vocal score

Mathias Siedel

revidiert von / revised by Axel Ruoff



Carus 40.659/03

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Vorwort

„Wer die As-Dur-Messe nicht kennt, kennt die volle Bedeutung Schuberts überhaupt nicht.“¹ Das Urteil Hermann Kretzschmars, diese Vertonung des Ordinarium missae sei ein zentrales Werk Schuberts, bestätigt der Komponist selbst: Nicht nur mit seinem Schreiben vom Februar 1828 an Schott, dem er ein Verzeichnis seiner Werke sandte und mitteilte, er wolle ihn mit dieser Messe (neben 3 Opern und einer Symphonie) „mit meinem Streben nach dem Höchsten in der Kunst bekannt machen“²; vielmehr beleuchten auch die Tatsache, dass es kein Auftrag war, dem Schubert mit der Komposition nachkam, wie auch die lange Entstehungszeit, die eine spätere Revision und den Austausch ganzer Teilsätze einschloss, dass hier kein Werk flüchtig skizziert wurde oder beiläufig entstand.

Mit der As-Dur-Messe hat es sich der Komponist nicht leicht gemacht: Erste Entwürfe zum Kyrie datieren vom November 1819, auch Gloria und Credo scheinen noch relativ zügig in der Folge entworfen worden zu sein. Doch den Schlusssatz des Agnus Dei konzipierte Schubert erst mehr als drei Jahre später, im Herbst 1822, vermutlich allein, um eine (allerdings nicht dokumentierte) Aufführung im darauf folgenden Frühjahr zu ermöglichen. Eine keineswegs leicht zu rekonstruierende Entstehungsgeschichte also, hinlänglich geeignet, das Klischee des wie in Trance komponierenden Künstlers zu widerlegen, zumal die As-Dur-Messe weitere drei Jahre später (1825/26) einer umfassenden Bearbeitung unterzogen wurde, die in dieser Ausgabe dokumentiert ist.

Ein Werk, das einen Komponisten über einen längeren Zeitraum und wiederholt beschäftigt hat, das zudem so vielfältige Spuren intensiver Arbeit ausweist, müsse – auch dies ein verbreiteter Topos von Künstlerbiografie und Musikgeschichtsschreibung – einen außergewöhnlichen Einblick in die Persönlichkeitsstruktur seines Verfassers bieten. Und doch ist der Schluss, diese Messe spiegele, zumal nicht als Auftragswerk entstanden, das Verständnis Schuberts von Religion und Frömmigkeit, zumindest voreilig.

Denn die Komposition einer Missa solemnis als einer reich besetzten und ausgedehnten „großen“ Messe, deren ungewöhnliche Tonart zudem Aufführungen kaum erleichtert³, könnte leicht als Ausweis der subjektiven Haltung eines Künstlers gewertet werden, der selbstgenügsam und lediglich zur höheren Ehre Gottes ein aufwendiges Werk schüfe; doch sind zugleich andere, durchaus handfestere Interessen zu erkennen, die sich mit Schuberts As-Dur-Messe verbinden: Die Demonstration kompositorischer Kompetenz, auch und gerade auf dem Gebiet liturgischer „Gebrauchs-“Musik, ist als Versuch Schuberts zu verstehen, sich über ein (neben der Oper) vielbeachtetes musikalisches Genre als seriöser Künstler zu profilieren. Auf diese Weise schien mit einer potentiellen Ernennung zum Hofmusiker eine keineswegs geringe gesellschaftliche Reputation erreichbar, wie Schubert gegenüber seinem Freund Josef von Spaun am 7. Dezember 1822 auch äußerte: „Meine Messe ist geendigt, und wird nächstens producirt werden; ich habe noch die alte Idee, sie dem Kaiser oder der Kaiserinn zu weihen, da ich sie für gelungen halte.“⁴

Diese Intention aber erforderte notwendigerweise ein gründliches Überdenken konventioneller Praktiken, und Züge mitunter fast mutwilliger Innovation trägt Schuberts As-Dur-Messe insbesondere in den ersten Sätzen: Das Kyrie gliedert sich, durchaus ungewöhnlich, in fünf Abschnitte; die doppelte instrumentale Introdution in unterschiedlichen Klangfarben greift eine Idee der ersten Messe in F-Dur auf und dient konsequent auch

im Folgenden zur Gliederung. Im ersten Teil des Gloria wird ein symphonischer Gestus zu einem breiten, den liturgischen Anlass weit überschreitenden Hymnus genutzt und auf diese Weise hier zugleich ein Pendant für die überbordende „Cum Sancto Spiritu“-Fuge – auch dies eine nun glückliche Lösung eines in der ersten Messe visierten Problems – ausgebildet. Und in einem dynamisch wie agogisch zurückgenommenen Mittelteil gibt Schubert nicht nur den Solostimmen weiten Raum, sondern erprobt in einer konzisen Verschränkung von Chor und Vokalsolisten wiederum Neues: Das Bemühen, Topoi von Messvertonungen auszuweichen, ist unverkennbar, wobei ein hohes Maß kompositorischer Durcharbeitung ein Abgleiten in lärmende, pathetisch-plumpe Akklamation nirgends zulässt. Hier freilich wäre ein Moment individuellen Zugangs zum liturgischen Text zu erkennen: Nachdenklich, verhalten nähert Schubert sich den vielfach vertonten Worten, und auch in Credo und Sanctus fehlt jedwede vordergründige Affirmation. Noch die Formel, mit der das Glaubensbekenntnis eingeleitet wird, erscheint in der wiederum doppelten instrumental Vorwegnahme so intim determiniert, dass schließlich eine Wiederholung der zweifachen Bläserakkorde hinreicht, das Wort „Credo“ fast als ein Erinnerungsmotiv zu vergegenwärtigen.⁵

Unübersehbar ist allerdings auch, mindestens in den letzten Sätzen, eine Vertonung in eher großen Zügen, eine weniger verdichtete thematische Arbeit, und vielleicht wurden nur im Blick auf eine leichtere Ausführbarkeit in der Revision etliche kunstvolle Details, von klanglicher Differenzierung und dynamischen Kontrasten zwischen einzelnen Stimmgruppen, geopfert. Die Aufgabe, künstlerischen Anspruch und liturgische Funktionalität miteinander zu vereinbaren, ist offenkundig noch nicht restlos gelöst.⁶

* * *

Nach Schuberts Tod ging das Autograph – die Arbeitshandschrift der ersten Fassung, in die er die Änderungen der zweiten Version eintrug – in den Besitz seines Bruders Ferdinand über, bei dem es auch Robert Schumann im Winter 1838/39 einsah. Aus dem Nachlass Ferdinand Schuberts gelangte das Manuskript in den Besitz der Gesellschaft der Musikfreunde in Wien, von der Carl Spina die Verlagsrechte erworben hatte, diese aber – ungeachtet selbst einer Intervention von Johannes Brahms – nicht nutzte. Erst Friedrich Schreiber, der 1872 Spinas Verlag übernahm, betrieb eine Drucklegung des Werkes, das 1875 mit dem Titel „Messe As dur für vier Singstimmen, Orchester u. Orgel von Franz Schubert. Nachgelassenes Werk“ erschien. Neben der Partitur erschienen zeitgleich im Wiener Verlag J. P. Gotthard Klavierauszug und Aufführungsmaterial.

Für vielfältige Hilfe bei der Erarbeitung dieser Ausgabe sei Frau Dr. Manuela Jahrmärker, München, und Herrn Dr. Erich-Wolfgang Partsch, Wien, auf das Herzlichste gedankt.

Berlin, im Sommer 2000

Michael Heinemann

¹ Hermann Kretzschmar, *Führer durch den Konzertsaal*, II. Abt., 1. Theil, Leipzig 1888, S. 195.

² Vgl. Otto Erich Deutsch, *Schubert. Die Dokumente seines Lebens (Neue Schubert-Ausgabe, Serie VIII, Bd. 5)*, Kassel 1964, S. 495.

³ Vgl. die Bemerkung von Heinrich Kreißle von Hellborn, *Franz Schubert. Eine biografische Skizze*, Wien 1861, S. 117, dass die As-Dur-Messe „Nicht öfter als Ein oder zwei Male, und da (nach Aussage Ferdinand Schubert's) in höchst ungenügender Weise“ aufgeführt worden sei.

⁴ Deutsch, *Dokumente*, S. 173. Vgl. hierzu auch Hans Jaskulsky, *Die lateinischen Messen Franz Schuberts*, Mainz 1986, S. 20ff.

⁵ Zu Schuberts Texteinrichtung des Ordinarium missae s. den Kritischen Bericht der Partitur.

⁶ Vgl. hierzu besonders: Manuela Jahrmärker, *Von der liturgischen Funktion zum persönlichen Bekenntnis. Die Kirchenmusik*, in: Walther Dürr und Andreas Krause (Hrsg.), *Schubert-Handbuch*, Stuttgart/Weimar usw. 1997, S. 345–378.

Foreword

"Anyone who does not know the Mass in A flat has no knowledge of the full significance of Schubert."¹ That judgement by Hermann Kretzschmar that this setting of the Ordinarium missae is of central importance among Schubert's works was confirmed by the composer himself: in February 1828, when sending a list of his works to Schott, he wrote that with this Mass (along with 3 operas and a symphony) he wanted the publisher "to become familiar with my striving toward the highest pinnacle of art."² It is also significant that Schubert was not commissioned to write this work, that its composition occupied him over a long period, and that he later revised it, replacing lengthy sections – all these facts show that what we have here is not a work which was sketched swiftly or casually.

Schubert did not make things easy for himself when composing the *Mass in A flat*. The first sketches for the *Kyrie* date from November 1819, after which the *Gloria* and *Credo* seem to have been drafted relatively quickly. However, it was not until more than three years later, in the autumn of 1822, that Schubert sketched the concluding *Agnus Dei*, apparently to enable a performance to take place early in the following year (although we have no record of any such performance). It is difficult to reconstruct the compositional process which produced the complete work, but whatever the details of that process, it certainly refutes the idea of Schubert as a composer who poured out music in a trance-like state. Furthermore, three years later (1825/26) the *Mass in A flat* underwent a comprehensive revision, which is documented in the present edition.

A work which occupied its composer over a long period, to which he returned several times, and which reveals many traces of intensive labour must – according to the tenets of artistic biography and the study of musical history – provide penetrating insight into the personality of its creator. In fact, however, the conclusion that this Mass, written without having been commissioned, throws revealing light on Schubert's attitude to religion and piety is, at least, over-hasty.

The composition of a *Missa solemnis*, a richly scored and large-scale "grand" Mass whose unusual tonality scarcely facilitates performances,³ could easily be taken to be the subjective act of an artist who wrote with no thought for self, solely to the greater glory of God. However, there are other, more prosaic interests to be recognized in connection with Schubert's *Mass in A flat*: such a demonstration of compositional skill in the field of liturgical music intended for practical use can be understood as an attempt by Schubert to establish his reputation in what was (along with opera) the musical genre of the greatest importance to a serious creative artist. In this way, with a potential appointment as a Court musician in view, a by no means negligible social reputation seemed attainable, as Schubert wrote to his friend Josef von Spaun on the 7th December 1822: "My Mass is complete, and will soon be produced. I still have the old idea of dedicating it to the Emperor or the Empress, as I consider it to be successful."⁴

However, this intention necessitated a fundamental rethinking of conventional practice, and especially the initial movements of Schubert's *Mass in A flat* are characterized by an almost willful innovation. Quite unusually, the *Kyrie* is divided into five sections; the doubled instrumental introduction, with differing timbres, takes up an idea from the first *Mass in F* and consistently serves the structure, even in the sections to follow. In the first part of the *Gloria* a symphonic gesture leads into a broad Hymnus which goes far beyond the liturgical demands of the words

and provides a counterpart to the powerful "Cum Sancto Spiritu" fugue – which here successfully solves the problem with which Schubert was confronted in the first Mass. In the middle section, which is marked by both dynamic and agogic restraint, Schubert not only gives the solo singers expressive melodic lines, but explores something new in the concise interweaving of choral and solo voices. There is an evident desire to avoid the platitudes of so many settings of the Mass; here a high level of complex working out of the melodic ideas never allows a descent into the empty pathos of mere noisy acclamation. Schubert's approach to the liturgical words has moments of individuality: he sets frequently repeated texts in a thoughtful, reflective manner, and even in the *Credo* and *Sanctus* there is no blatant affirmation. The musical formula preceding the declaration of faith is played, again in a doubled instrumental introduction, with such intimacy that the repetition of the two wind chords, now set to the word "Credo," almost has the effect of a recollected motive.⁵

It is unmistakable, however, that at least the last movements represent a more broadly conceived setting, marked by less subtle thematic workmanship and in the revised version, perhaps only to facilitate performance, some highly artistic details of tonal differentiation and dynamic contrasts between separate groups of voices, were sacrificed. The problem of how to reconcile artistic aspiration with a liturgical function has evidently not yet been completely solved.⁶

* * *

After Schubert's death the autograph score – the working manuscript of the first version, in which he entered the alterations of the second version – passed into the hands of his brother Ferdinand, at whose home Robert Schumann examined it during the winter of 1838/39. On the death of Ferdinand Schubert the manuscript became the property of the Gesellschaft der Musikfreunde in Vienna, which authorized Carl Spina to publish the work. However – despite an intervention by Johannes Brahms – Spina failed to publish it. Friedrich Schreiber, who had taken over Spina's company in 1872, was the first publisher to print this work, which was issued in 1875 under the title "Mass in A flat major for four voices, orchestra and organ by Franz Schubert. Op. posth." Simultaneously with the publication of the orchestral score the Viennese publisher J. P. Gottschard issued the piano score and performance material.

Most sincere thanks are offered to Dr. Manuela Jahrmärker, Munich, and to Dr. Erich-Wolfgang Partsch, Vienna, for their invaluable assistance in the preparation of this edition.

Berlin, summer 2000

Michael Heinemann

Translation: John Coombs

¹ Hermann Kretzschmar, *Führer durch den Konzertsaal*, II. Abt., 1. Theil, Leipzig 1888, p. 195.

² See Otto Erich Deutsch, *Schubert. Die Dokumente seines Lebens* (Neue Schubert-Ausgabe Serie VIII, vol. 5), Kassel 1964, p. 495.

³ See the remark by Heinrich Kreißle von Hellborn, *Franz Schubert. Eine biographische Skizze*, Vienna 1861, p. 117, that the *Mass in A flat* had been performed "no more than once or twice, and then (according to Ferdinand Schubert) in a highly unsatisfactory manner."

⁴ Deutsch, *Dokumente*, p. 173. See also in this connection Hans Jaskulsky, *Die lateinischen Messen Franz Schuberts*, Mainz 1986, p. 20ff.

⁵ Concerning Schubert's setting of the words of the *Ordinarium missae* see the Critical Report of the full score.

⁶ See particularly in this connection: Manuela Jahrmärker, *Von der liturgischen Funktion zum persönlichen Bekenntnis. Die Kirchenmusik*, in: Walther Dürr and Andreas Krause (eds.), *Schubert-Handbuch*, Stuttgart/Weimar etc., 1997, p. 345–378.

Messe in As

D 678 Zweite Fassung

Franz Schubert

1797–1828

Kyrie

Klavierauszug: Mathias Siedel (1929–1991)

revidiert von Axel Ruoff

Andante con moto

Legni (Flauto
Oboe I, II
Clarinetto I, II
Fagotto I, II)
Ottoni (Corni I, II
Tromba I, II
Trombone I-III)
Timpani
Arch, Organo

First system of the musical score. It includes staves for woodwinds (Flauto, Oboe I, II, Clarinet I, II, Bassoon I, II) and strings (Violins I, Violins II, Violas, Cellos, Double Basses). The tempo is marked 'Andante con moto'. Dynamics include *p* (piano) and *pp* (pianissimo). The key signature is A major (one sharp).

Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano part begins with the lyrics 'Ky - ri - e e - lei - - - son'. The other parts enter later. Dynamics include *Tutti p*.

Second system of the musical score, continuing the instrumental introduction. It includes staves for woodwinds and strings. Dynamics include *p* and *pp*.

Third system of the musical score, continuing the vocal parts. The Soprano part continues with 'e - lei - - son,'. Dynamics include *p*.

Fourth system of the musical score, continuing the vocal parts. The Soprano part continues with 'Ky - ri - e e - lei - son, e - lei - - son, Ky - ri - e,'. Dynamics include *p*.

Fifth system of the musical score, continuing the instrumental introduction. It includes staves for woodwinds and strings. Dynamics include *p* and *pp*. The key signature changes to A minor (no sharps or flats).

Aufführungsdauer/Duration: ca. 65 min.

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Urtext
edited by
Michael Heinemann

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

Ky Ob.I Cl. Ob.I
 pp

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

VI.I +Cl.
 pp
 Ky - ri - e e - lei
 son, Ky - ri - e e - lei
 son, Ky - ri - e e - lei
 son, +Ob. Ky - ri - e e - lei - Legni

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

son.

son.

son.

Cl.I

VI.II Va. *pp*

pp VI.I

47

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

Chri - ste e - lei son,

Chri - e - lei son, Chri - ste,

Chri - ste lei - son,

Ob. *fp*

Fag.

Chri - ste e - lei son,

Chri - ste e - lei son,

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

Chri - ste e - lei son,

Cor. *p*

Ob. Cl. *p*

Fag.

Tutti

e - Tutti

e - Tutti

Tutti

59

Solo

Tutti

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

lei - son, e lei - son.

lei - son, e lei - son.

lei - son, e lei - son.

lei - son, Ob. Cl. e lei - son.

Corni

fp Fag.

pp Cl. I Fag. I

[illegible]

8

pp

Ky - ri - e e - lei - son,

pp

Ky - ri - e e - lei - son,

pp

Ky - ri - e e - lei - son,

pp

Ky - ri - e e - lei - son,

Ob.

pp

rp

84

This musical score is for the Kyrie section of a Mass. It features four staves of music. The first staff is a vocal line with the lyrics 'Ky - ri - e e - le - i - son, e lei -'. The second staff is another vocal line with the lyrics 'Ky - ri - e e - lei son, e - lei -'. The third staff is a vocal line with the lyrics 'Ky - ri - e e - le - son, e lei -'. The fourth staff is a piano accompaniment line with the lyrics 'e - le - i - son, e lei -'. The music is in G major (one sharp) and 4/4 time. There are large, stylized letters 'C' and 'A' overlaid on the score. The piano part includes dynamic markings like 'pp' and 'p'.

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

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

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

e - le - i - son, e lei -

[illegible]

son.

Solo

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

pp Cl.I

pp

Solo

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

Solo

Chri - ste e - lei - son,

Solo

Chri - ste e - lei - son,

Ob.

fp Fag.

Tutti

Chri - ste e - lei - son,

Tutti

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

Tutti

Chri - ste e - lei - son,

Tutti

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

Cl.

p

Fag.

fp

Gloria

Allegro maestoso e vivace

ff Tutti

Glo - ri - a, glo - ri - a in ex - cel - sis De - .

Glo - ri - a, glo - ri - a in ex - cel - sis De - .

Glo - ri - a, glo - ri - a in ex - cel - sis De - .

Glo - ri - a, glo - ri - a in ex - cel - sis De - .

Allegro maestoso e vivace

fz Tutti

ff stacc.

fz *8va*

7

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

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

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

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

fz *8va*

p

et in ter - ra

p

sis, et in ter - ra

p

sis, et in ter - ra

p

sis, et in ter - ra

p

-Fl.
-Ob.

-Cl.
-Fag.

-Ottone
-Timp.

Fl.
Ob.

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

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

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

+Fl.

+Ob.

Lau - da - mus te,

au - da - mus te,

Lau - da - mus te,

Lau - da - mus te,

fp *cresc.* *f* *ff*

+Fag.

Tutti

te,

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

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

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

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

-Fl.

-Ob.

+Cl.

+Ob.

Cl.

-Cor.

f

sim.

-Tr.

-Timp.

ri - fi - ca - mus te, glo - ri - fi - ca - mus te, ad - - o -
 ri - fi - ca - mus te, glo - ri - fi - ca - mus te, ad - - o -
 ri - fi - ca - mus te, glo - ri - fi - ca - mus te, ad - - o -
 ri - fi - ca - mus te, glo - ri - fi - ca - mus te, ad - o - ra - mus,
 Tutti: -Fl. -Ob. +Cl.
 -Cl. -Cor.
 -Tr. -Timp.

[illegible]

ad - o - ra - mus te, ad - o - ra - mus te,
 ad - o - ra - mus te,
 ad - o - ra - mus te,
 ra - mus, ad - o - ra - mus te, ad - o -

+Cl.
p
 -Cl.

ad - o - ra - mus, ad - o - ra - mus te, ad - o - ra - mus
 ad - o - ra - mus, ad - o - ra - mus
 ad - o - ra - mus, ad - o - ra - mus
 ra - mus, ra - mus ad - o - ra - mus

-Ob.
 +Cl.
p

Tutti
 glo - ri - fi - ca - mus, lau - da - mus te,
 Tutti *ff*
 te, glo - ri - fi - ca - mus, lau - da - mus te,
 Tutti *ff*
 te, glo - ri - fi - ca - mus, lau - da - mus te,
 Tutti *ff*
 te, glo - ri - fi - ca - mus, lau - da - mus te,
 Tutti (-Timp.)

cresc. f! -Cl.
ff

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

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

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

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

+Timp. -Timp.

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

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

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

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

te. *ff* Glo - ri - a,

te. *ff* Glo - ri - a,

te. *ff* Glo - ri - a,

te. *ff* Glo - ri - a, Tutti

-Legni Corni

-Ottoni *p* +Cl. +Fag. +Corni *ff*

Trb. I/II

stacc.

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

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

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

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

o, glo - ri - a, glo - ri in ex -

o, glo - ri - a, glo - ri in ex -

o, glo - ri - a, glo - ri in ex -

o, glo - ri - a, glo - ri in ex -

sis, glo - ri - a De -

cel - sis, glo - ri - a De -

cel - sis, glo - ri - a De -

cel - sis, glo - ri - a De -

o, glo - ri - a De - -

o, glo - ri - a De - -

o, glo - ri - a De - -

o, glo - ri - a De - -

fz

o, glo - ri - a De - - o, glo - ri - a De - -

o, glo - ri - a De - -

o, ri - a De - -

o, ri - a De - -

fz

Andantino

Andantino

Andantino

VI.I

pp VI.II

Andantino

pp VI.II

Solo

Gra - ti-as a - gi - mus, a - gi-mus ti - bi pro - pter—

mp - VI.II

+Cl.I

p

ma - gnam glo - ri-am tu - am, gra - as a - ri -

Solo

Gra - ti - as a - gi - mus ti -

Solo

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

Solo

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

+Va.

+VI.II

p Cl.

+Vc.

+Cb.

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

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

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

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

+Cl.

+Fag.

-Cl.

- Fag.

Tutti pp *Solo*

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

Tutti pp

a - gi - mus ti - - bi,

Tutti pp

a - gi - mus ti - - bi,

Tutti pp

a - gi - mus ti - - bi,

Cl.I

pp

ppp

Tutti pp *f*

mus, a - gi - mus ti - - bi. Do - mi - ne De - us, Rex coe -

pp *f*

a - gi - mus ti - - bi. Do - mi - ne De - us, Rex coe -

pp *f*

a - gi - mus ti - - bi. Do - mi - ne De - us, Rex coe -

pp *f*

a - gi - mus ti - - bi. Do - mi - ne De - us, Rex coe -

f *+Fag.* *+Cor.* *fz* *fz*

+Trb. *Tutti f*

Solo *Tutti f*

le - stis, gra - ti - as a - gi - mus. De - us Pa - ter,

Solo *Tutti f*

le - stis, gra - ti - as a - gi - mus. De - us Pa - ter,

Solo *Tutti f*

le - stis, gra - ti - as a - gi - mus. De - us Pa - ter,

Ob. *f* *+Fag.* *fz*

-Fag. *-Cor.* *-Trb.* *+Trb.*

Pa - ter o - mni - pot - ens, gra - ti - as a - gi - mus.

Pa - ter o - mni - pot - ens, gra - ti - as a - gi - mus.

Pa - ter o - mni - pot - ens, gra - ti - as a - gi - mus.

Pa - ter o - mni - pot - ens, gra - ti - as a - gi - mus.

Ob. *fz* *p* *tr*

-Fag.

-Trb.

f Tutti Do mi - ne Je - su Chri - ste, gra - ti - as a - gi - mus

f Tutti Do mi - ne Je - su Chri - ste, gra - ti - as a - gi - mus

f Tutti Do mi - ne Je - su Chri - ste, gra - ti - as a - gi - mus

f Tutti Do mi - ne Chri - ste, gra - ti - as a - gi - mus

Fag. *fz* *p* Ob.

Tutti *f* Fi - li u - ni - ge - ni - te, gra -

ti - bi.

Tutti *f* Fi - li u - ni - ge - ni - te,

ti - bi.

Tutti *f* Fi - li u - ni - ge - ni - te,

ti - bi.

Tutti *f* Fi - li u - ni - ge - ni - te,

ti - bi.

pp *f* *fz* *fz* Ob.

Fag.

Trb.

178

Solo ti - as a - gi - mus ti - - bi. *Tutti f* Do - mi - ne De - us,

Solo ti - as a - gi - mus ti - - bi. *Tutti f* Do - mi - ne De - us,

Solo ti - as a - gi - mus ti - - bi. *Tutti f* Do - mi - ne De - us,

Solo ti - as a - gi - mus ti - - bi. *Tutti f* Do - mi - ne De - us,

p *pp* *f* *fz*

Fag. *Cor.* *Trb.*

184

Rex coe - le - stis, De - us Pa - ter o - mni - pot - ens.

Rex coe - le - stis, De - us Pa - ter o - mni - pot - ens.

Rex coe - le - stis, De - us Pa - ter o - mni - pot - ens.

Rex coe - le - stis, De - us Pa - ter o - mni - pot - ens.

fz *fz* *fz* *fz* *fz*

Solo Gra - ti - as a - gi -

Solo Gra - ti - as

Solo Gra - ti - as

p *pp*

Archi

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

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

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

Cl.I *p* Va. *pp* VI.

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

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

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

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

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

tu - am, a - gi - mus ti - bi,

tu - am, a - gi - mus ti - bi,

tu - am, a - gi - mus ti - bi,

Cl.I *pp* Ob. *pp* *3* *Fag.*

Solo

Tutti

pp

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

a - gi-mus ti - bi.

a - gi-mus ti - bi.

a - gi-mus ti - bi.

Cl. I *ppp*

Ob. *ppp*

Fag. *ppp*

Allegro moderato

Solo

Do - mi-ne De - us, A - gnus i, qui tol - lec - ta

Allegro mod

Arch.

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

Tutti *pp* mun - di, mi - se - re - re, mi - se - re - re no - bis,

Tutti *pp* mi - se - re - re, mi - se - re - re no - bis,

Tutti *pp* mi - se - re - re, mi - se - re - re no - bis,

Cl. I
p
pp
Fag. >

Solo
Do - us, A - s De - i, qui tol - lis pec - ca - - - ta -

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

Tutti *pp*
mi - se - re - re, mi - se - re - re - no - - bis,

Tutti *pp*
mi - se - re - re, mi - se - re - re - no - - bis,

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

fp

Ob. *p* *pp* *Fag.*

Solo
Fi - li - us Pa - tris, - gnus De - i, o tol - ec - ca - - - ta -

pp
mi - se - re - re, mi - se - re - re - no - - bis.

pp
mi - se - re - re, mi - se - re - re - no - - bis.

Tutti pp
mun - di, *Tutti pp* mi - se - re - re, mi - se - re - re - no - - bis.

fp
mi - se - re - re, mi - se - re - re - no - - bis.

Carus 40.659/03

298

lus Do mi nus, tu

lus Do mi nus, tu

lus Do mi nus, tu

lus Do mi nus, tu

lus Do mi nus, tu

Tr. *fz*

ffz

304

so - lus, so - lus — San - ctus, tu so - lus Al - tis - si-mus, tu so - lus — Do - mi-nus,

so - lus, so - lus — San - ctus, tu so - lus Al - tis - si-mus, tu so - lus — Do - mi-nus,

so - lus, so - lus — San - ctus, tu so - lus Al - tis - si-mus, tu so - lus — Do - mi-nus,

so - lus, San - ctus, so - lus Al - tis - si-mus, tu so - lus — Do - mi-nus,

-Fl.
-Cl.
-Tr.
-Trb.
-Timb.

[illegible]

Solo *ff* Tutti *ff* *pp*

tu so - lus Al - tis - si - mus, tu, *pp*

tu so - lus Al - tis - si - mus, tu, *pp*

tu so - lus Al - tis - si - mus, tu, *pp*

tu so - lus Al - tis - si - mus, tu, *pp*

tu so - lus Al - tis - si - mus, tu, *pp*

-Legni +Ob.

-Ottoni *pp* +Fag.

-Timp. +Trb.III

pp

tu so - lus Do

so mi -

Do mi -

lus Do - mi - nus.

+Cl.

Sancto Spiritu (siehe Anhang, S. 92)

nus.

nus.

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

Tutti *f* Fag.

Trb.III

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

+Trb.II

f
Cum San - cto Spi - ri - tu in glo - ri - a
a - - m - cum San - cto Spi - ri -
De - i Pa tris, a - - men, a - - m - a -
Cor.
Tr.
+Trb.I

f
Cum San - cto Spi - ri - tu, in
De - i Pa - tris, a - - - men, a - - - men,
tu, in glo - ri - a De - - - i Pa - tris,
men, a - men, a - - - men,
+Fl.
+Ob.
+Cor.

[illegible]

374

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

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

Cor.

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

Cor.

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

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

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

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

433

trīs, a - men,

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

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

- men, men, a - men, a

ossia

- men, a - men, a

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

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

- men,

36

Com. 40.650

men, a - men, a - men.

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

a - men, a - men.

a - men, a - men.

men, a - men, a - men.

- Legni

Tr.

fz

fz

oni

Timp.

This musical score is for the hymn "Cum Sancto Spiritu" (G 100). It is written for a choir and a full orchestra. The score is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Cum Sancto Spiritu, in gloria Dei Patris." The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Cor.), Trumpet (Trb.), and Trombone (Tbn.). The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The lyrics are: "Cum Sancto Spiritu, in gloria Dei Patris. Amen, amen, amen, amen." The score is marked with a "G" and the number "100".

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

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

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

+Tr.
+Timp.

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

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

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

De - i Pa - tris, a

520

This image shows a page of a musical score for the hymn 'Amen' by J. S. Bach. The score is written for a choir and instruments. It features five staves: two for the vocal parts (Soprano and Alto) and three for the instrumental parts (Tenor, Bass, and Continuo). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics 'amen, a - men, a - men, a - men.' are written below the vocal staves. A large, stylized watermark 'Canva' is overlaid on the right side of the page. The score includes various musical notations such as notes, rests, and bar lines.

Credo

Allegro maestoso e vivace

Tutti *mf*

fp

Cre - do in u - num De - um, fa - cto - rem

Cre - do in u - num De - um, fa - cto - rem

Cre - do in u - num De - um, fa - cto - rem

Cre - do in u - num De - um, fa - cto - rem

Allegro maestoso e vivace

Cor.

Ob.

Cl.

Tr.

Trb.

12

coe - li et ter - rae.

coe - li et ter - rae

coe - li et

coe - li et

mf

Cre - do in fa -

Cre - do in fa -

Cre - do in fa -

Cre - do in fa -

Cor.

Ob.

Cl.

Tr.

Trb.

fp

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

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

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

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

um. *ff* Cre - do, *f* cre - do in u - num Do - mi - num Je - sum

um. *ff* Cre - do, *f* cre - do in u - num Do - mi - num Je - sum

um. *ff* Cre - do.

um. *ff* Cre - do.

p Tutti *ff* -Cor. *f* -Tr. *f* -Timp.

Chri - stum.

Chri - stum.

Cre do, *f* cre - do in Fi - li - i u - ni -

cre - in - li - um De - i u - ni -

-Ob. *f* -Cl. *f* -Cor. *f* -Tr. *f* -Timp.

- do. Et ex Pa - tre na - - tum an - te o - mni - a

Cre - do. Et ex Pa - tre na - - tum an - te o - mni - a

ge - ni - tum.

ge - ni - tum. Tutti *ff* -Cor. *f* -Tr. *f* -Timp.

sae - cu - la.

sae - cu - la.

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

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

Tutti *ff* *f*

-Ob.
-Cl.
-Cor.
-Tr.

Cre - do, De - um ve rum de De -

Cre - do, De - um ve de De - o

lu - mi - ne.

lu - mi - ne.

Tutti *ff* *f*

-do, per quem o - mni - a fa - cta sunt,

ve - ro. Cre - do, per quem o - mni - a fa - cta sunt,

Cre - do, per quem o - mni - a fa - cta sunt,

Cre - do, per quem o - mni - a fa - cta sunt, per quem

Tutti *ff* *fz* *fz*

-Timp.

per quem o - mni-a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

per quem o - mni-a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

per quem o - mni-a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

o - mni-a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

fz *Tutti* *Ob.* *Archi* *P* *Cl.* *Fag.*

pro - pter no - stram sa - lu - tem de - scen - dit coe - lis de -

pro - pter no - stram sa - lu - tem de - dit de - lis, de -

pro - pter no - stram sa - lu - tem de - scen - dit coe - lis, de -

pro - pter no - stram sa - lu - tem de - dit de coe - lis, de -

de coe - lis. Cre - do, per quem o - mni-a

scen - dit de coe - lis. Cre - do, per quem o - mni-a

scen - dit de coe - lis. Cre - do, per quem o - mni-a

scen - dit de coe - lis. Cre - do, per quem o - mni-a

ff *Tutti* *fz* *-Timp.*

Grave

p *ff* *p* *pp*

Et in - car - na - - - tus est ex Ma - ri - a Vir - -

p *ff* *p* *pp*

Et in - car - na - - - tus est ex Ma - ri - a Vir - gi -

pp *p* *ff* *p* *pp*

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

pp *p* *ff* *p* *pp*

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

Grave

pp +Fag. *p* *ff* *p* *pp*

ff *p* *ffz* *ffz*

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

pp *ffz* *ffz*

Et ho - mo fa - ctus est.

pp *ffz* *ffz*

Et ho - mo fa - ctus est.

ff *p* *pp* *ffz* *ffz*

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

ppp *cresc.* *ffz* *ffz*

p *ff* *p* *f* *ff*

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

p *ff* *p* *f* *ff*

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

p *ff* *f* *ff*

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

p *ff* *f* *ff*

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

pp *p* *ff* *p* *f* *ff*

Corni

pp *ff* *ffz*

Et ho - mo fa - ctus est.

pp *ff* *ffz*

Et ho - mo fa - ctus est,

pp *ff* *ffz*

Et ho - mo fa - ctus est.

pp *ff* *ffz*

Et ho - mo fa - ctus est.

ppp *cresc.* *ff* *ffz*

+Corni

ff

Cru - ci - fi - xus, cru - ci -

ff

Cru - ci - fi - xus,

ff

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

Cru - ci - fi - xus, cru - ci - fi - xus

-Legni +Fag. +Ob.

Trb.II

ff

+Trb.III

ff^z *f^z*

fi - xus et - i - am pro no - bis, cru - ci - xus

cru - ci - fi - xus pro no - bis, cru - ci - fi - xus,

no - bis, pro no - bis, cru - ci - fi - xus,

et - i - am bis, cru - ci - fi - xus,

+Cl.

ff *f^z*

ff^z +Trb.I

cru - ci - fi - xus et - i - am pro no - bis,

cru - ci - fi - xus et - i - am pro no - bis, pro no - bis,

cru - ci - fi - xus pro no - bis,

cru - ci - fi - xus et - i - am pro no - bis,

Cl. Ob.

Fag.

Trb.I. Trb.III

pp
 cru - ci - fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to
pp
 cru - ci - fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to
pp
 cru - ci - fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to
pp
 cru - ci - fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to

pp
 Cl. I
 Ob. I
sim.

dim.
 pas - sus et se - pul - tus est.
dim.
 pas - sus et se - pul - tus est.
dim.
 pas - sus et se - pul - tus est.
dim.
 pas - sus et se - pul - tus est.
ppp
 pas - sus et se - pul - tus est.
 Fag. I
 Cor. I
 Et
 Et
 Et
 Et
 re - sur - re - xit ter - ti - a
 re - sur - re - xit ter - ti - a
 re - sur - re - xit ter - ti - a
 re - sur - re - xit ter - ti - a
 Tempo I
 Cor.
 Ob. Cl.
 Tr.
 Et Archi
 Trb.
 p

cresc. *poco* *a*

di - e, se - cun - dum Scri - ptu -

cresc. *poco* *a*

di - e, se - cun - dum Scri - ptu -

cresc. *poco* *a*

di - e, se - cun - dum Scri - ptu -

cresc. *poco* *a*

di - e, se - cun - dum Scri - ptu -

+Fag. *cresc.* *poco* *a*

ras. *poco* Et a - scen - dit in coe - lum:

ras. *poco* Et a - scen - dit in coe - lum:

ras. *poco* Et a - scen - dit in coe - lum:

ras. Et dit in coe - lum:

ff de - xte - ram Pa - tris, se -

se - det ad de - xte - ram Pa - tris, *ff* se -

ff se - det ad de - xte - ram Pa - tris, *ff* se -

ff se - det ad de - xte - ram Pa - tris, se -

f *cresc.* *cresc.* *ff*

+Trb. +Timp. *ff*

det, se - - - det ad de - xte - ram Pa - -

det, se - - - det ad de - xte - ram Pa - -

det, se - - - det ad de - xte - ram Pa - -

det, se - - - det ad de - xte - ram Pa - -

fz

tris, se - - - det, se - -

tris, se - - - det, se - -

tris, se - - - det, se - -

tris, se - - - det, se - -

fz *fz*

- xte - ram Pa - - tris, Et i - te -

det ad de - xte - ram Pa - - tris, Et i - te -

det ad de - xte - ram Pa - - tris, Et i - te -

det ad de - xte - ram Pa - - tris, Et i - te -

ffz

The image displays a page from a musical score for 'Gloria' by Johann Sebastian Bach. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely harpsichord or organ). The vocal parts are in G major, with the Soprano and Alto parts in G4 and G5, and the Tenor and Bass parts in G3 and G2. The keyboard part is in G major, with the right hand in G4 and G5, and the left hand in G3 and G2. The score includes the following lyrics: 'rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos'. The musical notation includes various notes, rests, and dynamic markings such as *fz* and *ffz*. The page is numbered 10.

[illegible]

251

f

Cre - - - do, cre - - - do in Spi - - -

f

Cre - - - do, cre - - - do in Spi - ri - tum

f

Cre - - - do, cre - - - do Spi - ri - tum

f

Cre - - - do, cre - - - do, cre - - -

f +Trb. I/II

256

- ri - tum San - - - ctum, San - - - ctum

San - - - ctum Do - - - mi - num, Spi - tum an - ctum,

San - ctum Do - mi - num, Spi - ri - tum San - - - ctum,

do, - do, - do,

num. Cre - - - do, cre - - -

Do - - - mi - num. Cre - - - do, cre - - -

Do - - - mi - num. Cre - - - do, cre - - -

cre - - - do, cre - - - do, cre - - -

fz +Timp.

do, et vi - vi - . . . fi - .

do, et vi - - vi - fi - can - - tem, et

do, et vi - - vi - fi - can - - tem, et

do, et vi - - vi - fi - can - - tem,

-Tr.

-Timp.

can - . . . tem.

vi - vi - fi - can - tem.

vi - vi - fi - . . . t

et vi - fi - can - tem;

cre - . do, qui ex -

do, cre - do, qui ex Pa - .

do, cre - do, qui ex Pa - .

do, cre - do, cre - do,

-Trb.

-Fag.

mul ad - o - ra - - - tur, qui cum Pa - tre et
 ad - o - ra - - - tur, qui cum Pa - tre et
 ad - o - ra - - - tur, qui cum Pa - tre et
 ad - o - ra - - - tur, qui cum Pa - tre et

fz fz fz fz

Fi - li - o con - glo - ri -
 Fi - li - o con - fi - ca - -
 Fi - li - o con - glo - ri - fi - ca - -
 Fi - li - o con - glo - fi - fi - ca - -

Tr. *fz fz fz fz ffz>*

qui lo - - cu - - tus
 tur: qui lo - - cu - - tus
 tur: qui lo - - cu - - tus
 tur: qui lo - - cu - - tus

fz fz fz fz

est per Pro - phe - tas.

est per Pro - phe - tas.

est per Pro - phe - tas.

est per Pro - phe - tas.

decresc.

- Ob. *p* >
- Cl. *p* >
- Fag. *p* >
- Cor. *p* >
- Trb. *p* >

p Con - fi - te -

p Con - fi - or u -

p Con - fi - or u -

Ob. *f*
Cl. *f*
Tr. *f*

Trb. *mf*
Cor. *mf*

stacc. sempre

fp num ba - ptis

fp num ba - ptis

fp num ba - ptis

fp num ba - ptis

ma in re - mis - si - o - -

ma in re - mis - si - o - -

ma in re - mis - si - o - -

ma *p* *f* *Cor.* *Ob. Cl.* in re - mis - si - o - -

Archi *f* *Trb.* *Tr.* *mf* (stacc.)

fp nem pec - ca - to - rum mor - tu -

fp nem pec - ca - to - rum mor - tu -

fp nem pec - ca - to - rum mor - tu -

ff Et vi - - tam ven - tu - - - ri

rum. *ff* Et vi - - tam ven - tu - - - ri

rum. *ff* Et vi - - tam ven - tu - - - ri

rum. *ff* Et vi - - tam ven - tu - - - ri

Archi *p* *ff* *fz* *fz* *fz*

Tutti

ff -Timp

sae - - cu - li, vi - -
 sae - - cu - li, vi - -
 8 sae - - cu - li, vi - -
 sae - - cu - li, vi - -

fz

tam ven - tu - - ri sae - li.
 tam ven - tu - - ri sae - cu li.
 8 tam ven - tu - - ri sae cu li.
 tam ven - ri - cu li.

fz

+Timp.

A - - - - -

A - - - - -

A - - - - -

A - - - - -

fz

fz

370

men, a

men, a

men, a

men, a

Tutti

- Ottoni

- Timp.

376

men,

men,

men,

men,

- Legni

- Ottoni

- Timp.

Solo

a - men, a - men,

Solo

a - men, a - men,

Solo

a - men, a - men,

Solo

a - men, a - men,

a

+Ob.

+Cl.

+Cor.

Tr.

Timp.

Tr.

Timp.

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

Tutti ff

p

ff Tutti

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

fz

fz

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

fz

fz

-Fag.

Solo

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

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

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

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

- Timp. Tr. Timp. +Fa -Cor.

Tutti *ff*Tutti *ff*Tutti *ff*Tutti *ff*Tutti *ff*

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

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

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

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

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

fz simile fz fz

418

men, a - men,

men, a - men,

men, a - men,

men, a - men,

- Ob.
- Cl.
- Fag.

423

a - men, a - men.

a - men, a - men.

a - men, a - men.

a - men, a - men.

+ Ob.
+ Cl.
Tutti

p
cresc.
cresc.
ff

Sanctus

Andante

11 *fp* *decresc.*

ctus, *fp* *decresc.*

ctus, *fp* *decresc.*

8 ctus, *fp* *decresc.*

ctus,

- Legni
- Vl.

fp *decresc.* *p* *pp*

+Cl. +Va.

+Fag.

-Cor.
-Tr.

15 *ff*

San ctus

San ctus

San ctus

+Vl.

nus De - us Sa - - - ba -

Do - mi - nus De - us Sa - - - ba -

Do - mi - nus De - us Sa - - - ba -

Do - mi - nus De - us Sa - - - ba -

+Timp.

oth. Ple - - ni sunt

oth. Ple - - ni sunt

oth. Ple - - ni sunt

oth. Ple - - ni sunt

ffz *decresc.* *p* *-Cor.* *Tr.* *Timp.*

22.

coe - li et ter - - ra,

coe - li et ter - - ra,

coe - li et ter - - ra,

coe - li et - - ra,

+Fl.
+Ob.

+Fag. Timp.

- ni sunt coe - li et ter - -

ple - - ni sunt coe - li et ter - -

ple - - ni sunt coe - li et ter - -

ple - - ni sunt coe - li et ter - -

The image displays a musical score for the song "The Rose Tree." It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts enter with the lyrics "ra," on a dotted quarter note. The piano accompaniment begins with a series of eighth and sixteenth notes, creating a rhythmic melody. The score is presented in a clear, professional layout with standard musical notation.

This image shows a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a keyboard instrument (likely harpsichord or organ). The lyrics are in Latin: 'ple - ni sunt coe - li et ter'. The music is in G major and 4/4 time. The page is numbered 7 in the bottom right corner. A large, stylized watermark 'Gloria' is overlaid on the score.

ple - ni - sunt glo - ri - a tu -

ple - ni - sunt glo - ri - a tu -

ple - ni - sunt glo - ri - a tu -

ple - ni - sunt glo - ri - a tu -

+Cl.
+Cor.

a, glo - ri - a tu -

a, glo - ri - a tu -

a, glo - ri - a tu -

a, glo - ri - a tu -

a, glo - ri - a tu -

a, glo - ri - a tu -

a, glo - ri - a tu -

a, glo - ri - a tu -

a, glo - ri - a tu -

decresc.

Osanna (Variante, siehe Anhang, S. 103)

30 Allegro

p O - san - na in ex - cel - sis De - o, o -
p O - san - na in ex - cel - sis De - o, o -
O - san - na, o - san - na,
O - san - na,

Allegro

Ob. >
Cl.
Cor. I.
fp
fp
fp
fp + Cor. II

35
san - na, o - san - na, *cresc.*
san - na, o - san na, o - san na in *cresc.* ex -
o - san o - sa - na in ex -

+Ob.
+Cl.
+Trb.
+Fag. *cresc.*
p
na, o - san - na, o -

cel - sis De - o,
cel - sis De - o, *p* o - san - na in ex - cel - sis De - o,
o - san a, -Fl. o - san - na in ex - cel - sis De - o,

+Fl.
fz *fz* *ffz* *fp* *fp*
-Fl.
-Ob.
-Cl.
-Tr.
-Trb.
-Timp.

Benedictus

Andante con moto

Solo
Be - ne - di - ctus
Be - ne - di - ctus
Be - ne - di - ctus

Fl. I
Ob. I
p Fag. I
Vc.
quasi pizz.

-Fl.
-Ob. I
-Fag. I

7
qui ve - nit in no - mi - ne Do - mi - ni,
qui ve - nit in no - mi - ne Do - mi - ni,
qui ve - nit in no - mi - ne Do - mi - ni,
di - ctus qui ve - nit in no - mi - ne
be - ne - di - ctus qui ve - nit in no - mi - ne
be - ne - di - ctus qui ve - nit in no - mi - ne

-Fag. I
-Ob. I
+Fl.
p

Tutti f

Do - mi - ni. Be - ne - di - ctus qui ve - nit in

Tutti f

Do - mi - ni. Be - ne - di - ctus qui ve - nit in

Tutti f

Do - mi - ni. Be - ne - di - ctus qui ve - nit in

Tutti f

Be - ne - di - ctus qui ve - nit in

+Cor.

f +Achi

+Cb.

Solo

no - mi - ne Do - mi - ni. Be - ne -

Solo

no - mi - ne Do - mi - ni. Be - ne -

Solo

no - mi - ne Do - mi - ni. Be - ne -

Solo

no - mi - ne Do - mi - ni. Be - ne -

-Fl. -Ob.

-Fag. -Cor.

p

di qui ve - nit in no - mi - ne

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

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

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

+Ob.I

p

Soli

Do - mi - ni, be - ne - di - ctus qui

Do - mi - ni, be - ne - di - ctus qui

Do - mi - ni, be - ne - di - ctus qui

Tutti *p* be - ne - di - ctus qui ve -

Tutti *p* be - ne - di - ctus qui ve -

Tutti *p* be - ne - di - ctus qui ve -

Tutti *p* be - ne - di - ctus qui ve -

-Ob. +Fl. +Fag. +C.

40

Soli

ve - nit,

ve - nit,

ve - nit,

Tutti

f qui ve - nit in no - mi - ne Do - mi -

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

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

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

cresc.

f

ni.
ni.
ni.
ni.

p

pp

-Fl.
-Ob.
-Cor. -Fag.

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

pp

+Fl.
+Ob. I
+Fag. I

62

no - - - mi - ne Do - - mi - ni. Be - ne -

no - - - mi - ne Do - - mi - ni. Be - ne -

no - - - mi - ne Do - - mi - ni. Be - ne -

Be - ne -

Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

+Cor.

67

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

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

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

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

Solo

ni. Be - ne Solo di - ctus qui ve -

Do - mi - ni. Solo Be - ne - di - ctus qui

Do - mi - ni. Be - ne - di - ctus qui ve -

Do - mi - ni.

- Fl.
- Ob. II

- Fag. II

- Cor.

p

Soli

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

Tutti

p

be-ne-

p

be-ne-

p

be-ne-

p

be-ne-

Soli

be-ne - ctus qui ve - nit in
 be-ne - ctus qui ve - nit in
 ctus qui ve - nit in

Tutti

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

+Fl.

+Cor.

+Ob.II

87

Soli

no - mi - ne Do - mi - ni, be - ne - di - ctus qui

no - mi - ne Do - mi - ni, be - ne - di - ctus qui

no - mi - ne Do - mi - ni, be - ne - di - ctus qui

Tutti

ni, be - ne - di - ctus qui

ni, be - ne - di - ctus qui

ni, be - ne - di - ctus qui

92

Soli

ctus ve - no - mi - ne Do - ctus qui ve - no - mi - ne Do

ctus ve - no - mi - ne Do - ctus qui ve - no - mi - ne Do

ctus ve - no - mi - ne Do - ctus qui ve - no - mi - ne Do

nit, ve - nit, ve - nit, ve - nit

nit, ve - nit, ve - nit, ve - nit

nit, ve - nit, ve - nit, ve - nit

ve - nit, ve - nit, ve - nit, ve - nit

ve - nit, ve - nit, ve - nit, ve - nit

ve - nit, ve - nit, ve - nit, ve - nit

cresc.

Soli

mi - ni.

mi - ni.

mi - ni.

mi - ni.

Tutti

Tutti

Tutti

Tutti

Coro

be-ne - di - ctus qui ve -

be-ne - di - ctus qui ve -

be-ne - di - ctus qui ve -

be-ne - di - ctus qui ve -

be-ne - di - ctus qui ve -

102 Tutti

nit in mi - ne Do - mi - ni.

nit in mi - ne Do - mi - ni.

nit in mi - ne Do - mi - ni.

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

Cor.

cresc.

cresc.

cresc.

cresc.

p

Cor.

107

pp

pp

Osanna (Variante, siehe Anhang, S. 103)

30 Allegro

p O - san - na in ex - cel - sis De - o, o -
p O - san - na in ex - cel - sis De - o,
p O - san - na, o - san - na,
p O - san - na,
 Allegro
 Ob.
 Cl.
 Cor. I *fp*
fp *fp* *fp* *fp* + Cor. II

35

san - na, o - san - na, *cresc.*
 san - na, o - san na, o - san na in ex -
 o - san o - san - na in *cresc.* ex -
fp *p* *cresc.*
 +Ob. +Fag.
 +Cl. *cresc.*
 +Trb.
 na, o - san - na, o -
 cel - sis De - o,
 cel - sis De - o, *p* o - san - na in ex - cel - sis De - o,
 o - san - na, -Fl. -Ob.
 Tutti *fz* *fz* *ffz* *fp* *fp* *fp*
 +Fl. -Cl.
 +Timp. -Tr. -Trb. -Timp.

san - na, o - san - na,

san - na, o - san - na, o - san - na

o - san - na, o - san - na, o - san - na

o - san - na, o - san - na, o - san - na

fp *fp* *p* +Ob. +Cl. +Fag.

cresc. o - san -

cresc. in ex - cel - sis o,

cresc. in ex - sis De o,

in - sis - o, o -

na, o - san - na.

san - na, o - san - na.

san - na, o - san - na.

san - na, o - san - na.

fz *ffz*

Agnus Dei

Adagio

Adagio

5

Solo

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

Solo

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

Solo

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

Solo

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

+Cl.I

+Trb.III

-Trb.III

ca - ta, pec - ca - ta mun -

ca - ta, pec - ca - ta mun -

ca - ta, pec - ca - ta mun -

ca - ta, pec - ca - ta mun -

-Cl.

+Fl.

+Ob.

-Fag.

+Cl.

+Fag.I

Trb.

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

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

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

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

-Cl.II

+Fag.II

+Cor.

Trb.

bis.

bis.

bis.

bis.

Solo

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

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

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

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

+Cl.

Trb.III

+Fag.II

+Fl.

+Ob.

-Fag.

pp

32

f Tutti

ta mun di: mi - se - re - re, mi - se -

ta mun di: mi - se - re - re, mi - se -

8 ta mun di: mi - se - re - re, mi - se -

ta mun di: mi - se - re - re, mi - se -

+Cl. -Fl. -Ob. +Fag. -Fag. +Trb. *pp*

38

fp re - re no bis.

fp re - re no bis.

fp re - re no bis.

fp re - re no bis.

+Cor. *fp* -Cl. -Fag. -Cor. Trb. Solo

A - gnus De - i, A - gnus De - i,

A - gnus De - i,

A - gnus De - i,

A - gnus De - i,

+Cl. *p* +Fag. I +Trb. III

49

p Tutti *pp*

A - gnus, A - gnus De i.

p Tutti *pp*

A - gnus, A - gnus De i.

p Tutti *pp*

A - gnus, A - gnus De i.

fp +Fl. A - gnus, *fp* A - gnus De i.

fp +Ob. *pp*

fp +Cor. +Trb. I/II

55 Allegretto
Solo

[illegible]

Allegretto

[illegible]

Solo

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

Solo

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

Solo

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

do - na no - bis pa - cem,

- Legni

- Ottoni *decresc.*

p + Cl.

- Timp.

Tutti

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

cem, do - na no - bis pa -

cem, do - na no - bis pa -

cem, do - na no - bis pa -

do - na

+ Ob.

f Tutti

ff Tutti

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

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

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

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

(*decresc.*)

Solo *f* Tutti Solo

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

Solo *f* Tutti Solo

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

Solo *f* Tutti Solo

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

pa - cem, pa - cem,

Fl. Ob.

p

Legni Corni

ff

Fag.

Trb.

Tutti *fp* Solo Tutti

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

Tutti *fp* Solo Tutti

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

Tutti *fp* Solo Tutti

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

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

Legni

fp Ottoni

Fl.

p Ob. I Cl. I

no - bis pa - cem,

no - bis, no - bis pa - cem,

no - bis, no - bis pa - cem,

no - bis, no - bis pa - cem,

(-Tr. Tutti - Timp.)

cresc. ff

Ob. I Cl. I

p

Fag.

Solo

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

Solo

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

Solo

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

Fl.

Cor.I

Cl.

Tutti *ff*

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

Tutti *ff*

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

Tutti *ff*

no - bis pa - - cem, do - a - bis pa -

Tutti *ff*

do - na no - bis pa -

ff

ff

Solo

do - na no - bis pa - - cem,

Solo

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

Solo

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

cem,

Fl.

Ob.I

Fag.I

p

ff

Tutti f do - na no - bis pa - - cem, do - na
Tutti f do - na no - bis pa - - cem, do - na
Tutti f do - na no - bis pa - - cem, do - na
Tutti f do - na no - bis pa - - cem, do - na
Tutti f do - na no - bis pa - - cem, do - na
ff *p* Fl. *Ob. I*
Fag. I

Tutti f no - - bis pa - - cem, do - na no -
Tutti f no - - bis pa - - cem, do - na no - bis
Tutti f no - - bis pa - - cem, do - na no - bis
Tutti f no - - bis pa - - cem, do - na no - bis
Tutti f do - na no - bis
p Legni *fz* *p*
Corni
Solo pa - - - - - cem, do - na no - bis pa - -
Solo pa - - - - - cem, do - na no - bis pa - -
Solo pa - - - - - cem, do - na no - bis pa - -
Solo pa - - - - - cem, do - na no - bis pa - -
Ob. I *Fag. I* *Legni* *fp*

142

This musical score is for a section of a larger work, starting at measure 142. It features five staves. The first four staves are vocal parts, likely for a choir or soloists, with lyrics in Italian. The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is marked 'Tutti'. The score includes various musical notations such as notes, rests, dynamics (f, p, ff), and articulation marks. The lyrics are 'cem, do - na no - bis pa -'. The piano part includes a section marked 'Ortoni'.

Tutti

cem, do - na no - bis pa -

f *Tutti* *p*

cem, do - na no - bis pa -

f *Tutti* *p* *ff*

cem, do - na no - bis pa -

f *Tutti* *p*

cem, do - na no - bis pa -

ff *p* - Ortoni

[illegible]

Anhang

Cum Sancto Spiritu (1. Fassung der Fuge)

333

nus.

nus.

nus.

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

f

339

f

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

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

fz

f

Cum San-cto Spi - ri - tu, in

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

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

fz

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

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

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

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

men, cum San-cto Spi - ri - tu, in - ri -

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

men,

fz

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

ff Pa - tris, a - men, a - men, cum San-cto Spi - ri - tu, in

ff Pa - tris, a - men, a - men, cum San-cto Spi - ri - tu, in

ff cum San-cto Spi - ri - tu, in

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

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

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

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

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

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

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

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

a Pa - tris, a - - men, cum San - cto

glo - ri - a Pa - tris, a - - men, cum San - cto

glo - ri - a Pa - tris, a - - men, cum San - cto

glo - ri - a Pa - tris, a - - men, cum San - cto

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

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

glo - ri - a Pa - tris, in
 glo - ri - a Pa - tris, in
 glo - ri - a Pa tris, in glo - ri - a,
 glo - ri - a tris, in glo ri - a e -

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

f *p* *f*

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

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

in glo - ri - a De - i Pa -

in glo - ri - a De - i Pa -

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

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

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

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

Pa - tris, a - men,

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

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

in glo - ri - a

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

p *f*

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

p *f*

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

f

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

fz fz fz fz fz *p*

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

p

ff

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

ff

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

ff

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

ff

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

ff ben marcato

ff

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

ff

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

ff

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

ff

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

fz

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

fz

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

fz

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

fz

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

fz

fz

fz

fz

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

p *cresc.* *cresc.* *cresc.* *cresc.*

p *cresc.* *fz* *>*

glo - ri - a Pa - tris, a - - men, glo ri a
 glo - ri - a Pa - tris, a - - n, in glo - ri - a
 glo - ri - a Pa - tris, a - - men in glo - ri - a
 glo - ri - a tris, a - - en, in glo - ri - a

ff *fz* *fz* *fz* *fz* *fz*

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

fz *fz* *fz* *fz* *fz*

De - i Pa - tris,

De - i Pa - tris,

De - i Pa - tris,

De - i Pa - tris,

p

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

ff *fz* *fz* *fz* *fz*

Osanna (Variante der 2. Fassung)

30 Allegro moderato

p O - san - na in ex - cel - sis De - o, o -
O - san - na in ex - cel - sis De - o, o -
O - san - na, o - san - na,
O - san - na,

Allegro moderato
fp

35

san - na, o - san - na, o -
san - na, o - san - na, - san na in ex - cel - sis
o - san - na ex - cel - sis
na, o - san - na, o -
De - o, o -
De - o, o - san - na in ex - cel - sis De - o,
san - na, o - san - na in ex - cel - sis De - o,
ff

cresc.
esc.
p
fz
fz
p
ff
fp
fp
fp
fp

san - na, o - san - na, o - san - na

san - na, o - san - na, o - san - na

o - san - na, o - san - na, o - san - na

o - san - na, o - san - na, o - san - na

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

cresc. *ff* o - san in ex - cel - sis De o, o - san - na, o - san - na, o - san - na, o - san - na

cresc. *ff* ex - cel - sis De o, o - san - na, o - san - na, o - san - na, o - san - na

cresc. *ff* ex - cel - sis De o, o - san - na, o - san - na, o - san - na, o - san - na

in *ff* sis De o, o - san - na, o - san - na, o - san - na, o - san - na

fz *ff>*

f *fz*



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Bach, C. P. E.: Magnificat Wq 215 / BR E4	carus plus	33.215/03	Herzogenberg: Die Geburt Christi op. 90		40.196/03
- Heilig Wq 217 / BR F77		33.217/03	- Die Passion op. 93		40.197/03
Bach, J. S.: sämtliche Kantaten · complete cantatas			- Erntefeier op. 104		40.198/03
- Himmelfahrtsoratorium · Ascension oratorio			Homilius: Johannespassion · St. John Passion		
BWV 11	carus plus	31.011/03	- HoWV I.4	carus plus	37.103/03
- Messe in h-Moll · Mass in B minor BWV 232	carus plus	31.232/03	- Markuspassion · St. Mark Passion HoWV I.10		37.110/03
- Johannes-Passion · St. John Passion BWV 245	carus plus		- Passionskantate HoWV I.2		37.104/03
- Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Weihnachtsoratorium · Christmas oratorio		
Fassung · version II (1725)		31.245/53	- HoWV I.1	carus plus	37.105/03
Fassung · version IV (1749)		31.245/03	Mauersberger: Christvesper RMWV 7		7.201/03
- Magnificat in D BWV 243	carus plus	31.243/03	Mendelssohn: Christus MWV A 26 (Teil 1/Part 1)	carus plus	40.169/03
- Markus-Passion · St. Mark Passion BWV 247		31.247/03	- Christus MWV A 26 (Teil 2/Part 2)	carus plus	40.170/03
- Matthäus-Passion · St. Matthew Passion BWV 244	carus plus	31.244/03	- Der 42. Psalm · Psalm 42 MWV A 15	carus plus	40.072/03
- 4 Missae in F, A, g, G BWV 233-236		31.233/03-31.236/03	- Elias · Elijah MWV A 25	carus plus	40.130/03
- Osteroratorium · Easter Oratorio BWV 249		31.249/03	- Hymne „Hör mein Bitten“ · „Hear my prayer“		
- Weihnachtsoratorium · Christmas Oratorio			- MWV B 49	carus plus	40.131/03
- BWV 248	carus plus	31.248/53	- Lauda Sion MWV A 24	carus plus	40.077/03
Beethoven: Missa in C op. 86	carus plus	40.688/03	- Lobgesang, Sinfonie-Kantate MWV A 18	carus plus	40.076/03
- Missa solemnis op. 123	carus plus	40.689/03	- Magnificat in D MWV A 2	carus plus	40.484/03
- Symphonie Nr. 9 op. 125. Finale	carus plus	23.801/03	- O Haupt voll Blut und Wunden MWV A 8	carus plus	40.129/03
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Brahms: Ave Maria op. 12		40.180/03	- Wer nur den lieben Gott lässt walten		
- Der 13. Psalm		40.182/03	- MWV A 7	carus plus	40.133/03
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Buxtehude: Also hat Gott die Welt geliebt BuxWV 5		36.010/03	- Exsultate, jubilate KV 165		40.767/03
- Das Jüngste Gericht		36.019/03	- Missa in c (Wachsmesse) KV 139		40.614/03
- Membra Jesu nostri		36.013/03	- Missa brevis in G KV 142	carus plus	40.623/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03	- Missa in C (Spätspergelmesse · sparrow)	carus plus	40.625/03
- Requiem in c	carus plus	40.086/03	- KV 220		
Dvořák: Messe in D op. 86	carus plus	40.653/03	- Missa in C (Krönungsmesse · coronation Mass)	carus plus	40.626/03
- Stabat Mater op. 58, Bearb. für Kammerorch.		27.212/53	- KV 317		
Fauré: Requiem op. 48 (version symphonique, 1910)	carus plus	27.313/03	- Missa solemnis in G KV 317	carus plus	40.618/03
- Requiem op. 48 (avec petit orchestre, 1890)		27.313/03	- Missa in c KV 427 · Christus/Wolf	carus plus	40.619/03
Frank, César: Die Sieben Worte · The seven words		40.010/03	- Missa in c KV 427 · Levin		51.651/03
- Messe in A op. 12		40.610/03	- Missa in c KV 427 · Maunder		51.620/03
Gounod: Requiem in C op. posth.		27.312/03	- Requiem KV 626 · Levin		51.626/53
- Messe solennelle de sainte Geneviève		27.095/03	- Requiem KV 626 · Süßmayr	carus plus	51.626/03
Händel: Alexander's Feast	carus plus	55.075/03	- Requiem KV 626 · Süßmayr	carus plus	40.059/03
- Brockes Passion HWV 42	carus plus	55.048/03	Puccini: Messa a 4 voci (Messa di Gloria) SC 6	carus plus	40.645/03
- Israel in Egypt	carus plus	55.054/53	Rheinberger: Der Stern von Bethlehem op. 164	carus plus	50.164/03
- Judas Maccabaeus		55.063/03	- Missa in A op. 126		
- Messiah HWV 56	carus plus	55.056/03	- für Frauenchor · for women's choir	carus plus	50.126/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Missa in B op. 172 für Männerchor · for men's choir		50.172/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in C op. 169		50.169/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Requiem op. 60		50.060/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater op. 16		50.016/03
- Ode for St. Cecilia's Day (Cäcilienode)			Rossini: Petite Messe solennelle	carus plus	40.650/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messa di Rimini		40.674/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Miserere		40.805/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater	carus plus	70.089/03
- Ode for St. Cecilia's Day (Cäcilienode)			Ryba: Missa pastoralis bohémica		40.678/03
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- Ode for St. Cecilia's Day (Cäcilienode)			Salieri: La Passione di Gesù Cristo		40.942/03
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- Ode for St. Cecilia's Day (Cäcilienode)			- Magnificat in C D 486	carus plus	70.053/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in G D 167	carus plus	40.675/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in As D 678	carus plus	40.659/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in Es D 950	carus plus	40.660/03
- Ode for St. Cecilia's Day (Cäcilienode)			Schütz: Weihnachts-Historie	carus plus	20.435/03
- Ode for St. Cecilia's Day (Cäcilienode)			Suppé: Missa pro defunctis, Requiem		40.085/03
- Ode for St. Cecilia's Day (Cäcilienode)			Telemann: Die Tageszeiten		39.137/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Donner-Ode		39.142/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Hosanna dem Sohne David		39.117/03
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- Ode for St. Cecilia's Day (Cäcilienode)			Verdi: Requiem	carus plus	27.303/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater		27.294/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Te Deum		27.194/03
- Ode for St. Cecilia's Day (Cäcilienode)			Vivaldi: Beatus vir (Ps 111) RV 597		40.012/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Credo RV 591	carus plus	40.004/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Dixit Dominus (Ps 109) RV 594		40.007/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Gloria RV 589	carus plus	40.001/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Kyrie RV 587		40.005/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Magnificat RV 610	carus plus	40.002/03