

Wolfgang Amadeus
MOZART

Missa in c

KV 427 (417^a)

per Soli (SSTB), Coro (SATB/SATB)
Flauto, 2 Oboi, 2 Fagotti
2 Corni, 2 Clarini, 3 Tromboni, Timpani
2 Violini, Viola e Basso continuo
(Violoncello/Contrabbasso, Organo)

ergänzt und herausgegeben von
completed and edited by
Robert D. Levin

Stuttgarter Mozart-Ausgaben

Partitur / Full score



Carus 51.427

Meiner geliebten Frau / For my beloved wife
Ya-Fei Chuang

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Leitung: Helmuth Rilling

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Am 4. Januar 1783 schrieb Mozart seinem Vater aus Wien:

... wegen der Moral hat es ganz seine richtigkeit; – es ist mir nicht ohne vorsatz aus meiner feder geflossen – ich habe es in meinem herzen wirklich versprochen, und hoffe es auch wirklich zu halten. – meine frau war als ich es versprach, noch ledig – da ich aber fest entschlossen war sie bald nach ihrer genesung zu heyrathen, so konnte ich es leicht versprechen – zeit und umstände aber vereitelten unsere Reise, wie sie selbst wissen; – zum beweis aber der wirklichkeit meines versprechens kann die spart von der hälfte einer Messe dienen, welche noch in der besten hoffnung da liegt. –¹

Mozart bezieht sich offensichtlich auf ein in früheren, nicht erhaltenen Briefen gegebenes Versprechen. Es scheint eine Reise nach Salzburg zu beinhalten sowie die dortige Aufführung dessen, was am 4. Januar noch eine „halbe Messe“ war. Bei diesem Werk kann es sich nur um die c-moll-Messe KV 427/417^a handeln – die einzige ihrer Art, die sich in ihrer Anlage mit Bachs h-moll-Messe und Beethovens *Missa solemnis* vergleichen ließe.

Ein Grund dafür, dass sich der Besuch der Eheleute in Salzburg verzögerte, war Constanzes Schwangerschaft: der gemeinsame erste Sohn Raimund Leopold wurde am 17. Juni 1783 geboren. Als der Junge knapp einen Monat alt war, überließ ihn das Ehepaar der Obhut einer Amme und fuhr nach Salzburg, wo es am 29. Juli 1783 eintraf. Der Aufenthalt dauerte fast drei Monate; die Abreise aus Salzburg erfolgte am 27. Oktober. Mozart hatte die Partitur der Messe mitgenommen. Laut eines Eintrages im Tagebuch seiner Schwester Maria Anna (Nannerl), wurde die Messe, „bey welcher meine schwägerin die Solo Singt“², am Donnerstag, dem 23. Oktober geprobt und am Sonntag, dem 26. Oktober aufgeführt, also einen Tag vor der Abreise der Mozarts aus Salzburg. Die Mitwirkung Constanzes als Sopran verweist auf die Tatsache, dass es sich bei der von Nannerl in ihrem Tagebuch erwähnten Messe um die c-moll-Messe handeln muss, denn zu Beginn von Mozarts Ehe mit Constanze hatte er eine Reihe von Solfeggien (Vokalisieren) für sie komponiert, von denen eines – KV 393/385^b, Nr. 2 – größtenteils dem Sopran-Solo im *Christe eleison* entspricht.

Sollte es sich bei der am 26. Oktober 1783 aufgeführten Messe tatsächlich um die neue Komposition gehandelt haben, so gelang es Mozart jedoch nicht, das Werk zu vollenden. Der einzige Beleg für die in Salzburg vermutlich aufgeführten Teile der c-moll-Messe scheint ein in Salzburg hergestellter Stimmensatz zu sein. Wie alle anderen Stimmen von Mozarts Salzburger Kirchenmusik verblieb auch dieser bei Leopold Mozart in Salzburg. Nur vier Stimmen der c-moll-Messe scheinen überliefert zu sein: die drei Posaunenstimmen sowie das Orgel-Continuo. Aus Einzelheiten dieser Stimmen geht hervor, dass die Vorbereitungszeit für die Aufführung zu knapp war. Die Stimmen sind im Vergleich zur handschriftlichen Partitur einen Ganzton tiefer notiert und weisen zahlreiche Transpositionsfehler auf. Die Bassbezeichnung setzt zudem ab Takt 32 des SANCTUS innerhalb der *Hosanna*³-Fuge aus und fehlt gänzlich im *Benedictus*. Es wird allgemein angenommen, dass diese Stimmen einem vollständigen Satz angehörten, den Mozarts Schwester Nannerl der Stiftskirche Heilig Kreuz in Augsburg gemeinsam mit anderen Stimmensätzen von Mozarts sakraler Musik, welche in Leopold Mozarts Besitz verblieben waren, vermachte. Einige Zeit vor

1802 stellte der Chorleiter der Kirche Pater Matthäus Fischer, der Mozarts Kirchenmusik nachweislich regelmäßig aufführte,⁴ aus den Salzburger Stimmen eine Partitur der c-moll-Messe zusammen, die das gesamte KYRIE und GLORIA, das SANCTUS-*Hosanna* und das *Benedictus* (das mit der Wiederholung des letzten Teils der *Hosanna*-Fuge abschließt) enthält. Obwohl viele jener Stimmen verschollen sind, enthält das erhaltene Material nur diejenigen Sätze, die auch in Fischers Partitur überliefert sind. Es handelt sich somit offensichtlich um die einzigen von Mozart fertiggestellten. Weder die Stimmen noch Fischers Partitur enthalten das CREDO, AGNUS DEI oder *Dona nobis pacem*. Da die handschriftliche Partitur zum SANCTUS und für das ganze *Benedictus* verschollen ist, bildet Fischers Partitur die einzige Quelle für die Streicher- und Chorstimmen dieser Sätze. Unglücklicherweise reduziert seine Partitur die acht Chorstimmen des SANCTUS-*Hosanna* auf vier (mit Ausnahme der Takte 8–13, in denen beide Sopranstimmen wiedergegeben werden), so dass in Kombination mit der Auslassung der Fagottstimme ein Teil von Mozarts kontrapunktischer Linienführung verloren geht. Fischers *Hosanna*-Partitur stellt eine deutliche Verzerrung der Fuge dar. Der Versuch einer Rekonstruktion wird nur dadurch möglich, dass Mozarts Zusatzpartitur (vgl. unten) mit allen Holzbläsern, Blechbläsern und den Pauken erhalten ist.

Ein Großteil der autographen Partitur ist auf Wiener Papier mit 12 Liniensystemen notiert – dem Standardformat dieser Zeit. Es bedurfte einiger Kompromisse, um die große Besetzung der Messe diesem Format anzupassen. Die Messe ist für vier Solisten und Chor in variierender Besetzung (vierstimmig SATB, fünfstimmig SSATB und achttimmiger Doppelchor SATB/SATB) gesetzt, in dem nach Salzburger Tradition Alt, Tenor und Bass von Posaunen verdoppelt werden. Das Orchester besteht aus zwei Oboen (von denen eine im *Et incarnatus est* zur Flöte wechselt), zwei Fagotten, zwei Hörnern, zwei Trompeten, Pauken und Streichern mit Orgel. Selbst wenn die Posaunenstimmen in den Chorlinien notiert werden und sich jedes Holz- bzw. Blechbläserpaar ein System teilt, lässt ein vierstimmiger Chor keinen Raum mehr für eines der Instrumente; beim fünfstimmigen Chor müssen zwei Instrumente ausgelassen werden, beim achttimmigen Chor sechs. Mozart löste dieses Problem durch Zusatzpartituren für alle Chorsätze mit vollem Orchester.

¹ Mozart. *Briefe und Aufzeichnungen. Gesamtausgabe, herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, gesammelt (und erläutert) von Wilhelm A. Bauer und Otto Erich Deutsch* (4 Bde., nachfolgend Bauer-Deutsch I–IV, Kassel etc. 1962/63), auf Grund deren Vorarbeiten erläutert von Joseph Heinz Eibl (2 Kommentarbände, nachfolgend Eibl V–VI, Kassel etc. 1971); Bauer-Deutsch III, Nr. 719, Zeilen 10–17, S. 247–248.

² Bauer-Deutsch III, Nr. 765, Zeile 182, S. 290.

³ *Hosanna* ist die von Mozart verwendete Schreibweise, die in dieser Ausgabe durchgehend Verwendung findet. *Osanna* findet sich in Pater Matthäus Fischers Partiturabschrift, Andrés Erstdruck, der *Gesamtausgabe* von Breitkopf & Härtel, nachfolgende AMA („Alte Mozart-Ausgabe“), hrsg. v. Philipp Spitta (1882), und in den Vervollständigungen von Schmitt (jedoch nicht in der Neuauflage von 1955), Robbins Landon, Beyer und Maunder.

⁴ Nicht nur die Stimmen weisen Gebrauchsspuren auf; für viele dieser Werke gibt es darüber hinaus zusätzliche Stimmen in Fischers Handschrift.

Das Autograph hat folgende Bestandteile:

KYRIE und GLORIA: Diese Sätze sind durch eine Hauptpartitur auf Papier mit 12 Liniensystemen und eine 10-systemige Zusatzpartitur, die die in der Hauptpartitur fehlenden Instrumente wiedergibt, vollständig überliefert.

CREDO: Das CREDO ist ebenfalls auf Papier mit 12 Liniensystemen notiert, ist jedoch in zweierlei Hinsicht unvollständig. (1) Es existieren nur zwei Sätze – *Credo in unum Deum* und *Et incarnatus est*. Der verbleibende Text des CREDO, vom *Crucifixus* bis zum *Et vitam venturi*, ist nicht vertont. Mozart scheint diese Sätze übersprungen zu haben und komponierte das *SANCTUS-Hosanna* und *Benedictus*. Hier spiegelt sich wahrscheinlich die gängige Praxis, das CREDO und *AGNUS DEI* an Wochentagen auszulassen; letzteres entfiel meist sogar sonntags.⁵ Der 26. Oktober ist der Feiertag des Heiligen Amandus, Bischof von Maastricht und zweiter Schutzheiliger des Klosters. Das CREDO wurde an den Feiertagen dieser Heiligen ebenfalls weggelassen, war jedoch Bestandteil der Messe, wenn der Festtag auf einen Sonntag fiel, was 1783 der Fall war.⁶ (2) Die beiden von Mozart entworfenen Sätze sind nicht voll instrumentiert. Die Holzbläser-, zweite Violin- sowie Bratschenstimmen des *Credo in unum Deum* sind unvollständig, und es fehlt von Trompeten und Pauken jegliche Spur. Das *Et incarnatus est* lässt außer im Vor- und Nachspiel die ersten und zweiten Violinen sowie die Bratschen vermissen.

[*SANCTUS* und *Benedictus*: Die Hauptpartitur für das *SANCTUS-Hosanna* ist ebenso wie die vollständige Partitur des *Benedictus* verschollen.]

Die Zusatzpartituren für das *GLORIA* und das *SANCTUS-Hosanna*, auf Salzburger Papier mit 10 Liniensystemen, sind anscheinend kurz vor der Aufführung notiert worden. Die Zusatzpartitur des *SANCTUS-Hosanna*, die alle Holzbläserstimmen beinhaltet, legt deutlich nahe, dass die nicht erhaltene Hauptpartitur aus einem achtstimmigen Doppelchor und den Streicherstimmen bestanden haben muss. Sie beweist, dass Mozart das *SANCTUS-Hosanna* komponiert haben muss (ebenso wie Fischers Partitur und die erhaltenen Stimmen, die auch Mozarts Autorschaft für das *Benedictus* belegen. Letzteres verwendet weniger Instrumente, so dass keine Zusatzpartitur notwendig war). Darüber hinaus existieren zwei Skizzen für das *Dona nobis pacem*, die sich in einem Konvolut mit Papieren befinden, die auch den Entwurf zu Mozarts unvollendeter Oper *L'Oca del Cairo*, KV 422 enthält, begonnen 1783 in Salzburg und nach seiner Abreise nach Wien fortgesetzt. Das Konvolut enthält außerdem den Entwurf einer achtstimmigen Doppelfuge, die für eine komische italienische Oper ungeeignet ist, den Text des *Crucifixus etiam pro nobis* jedoch perfekt umsetzen würde, wie sich weiter unten zeigen wird. Weitere Chorskizzen aus dem Jahr 1783, die nach der Abreise aus Salzburg datieren, können ebenfalls plausibel mit der Messe verbunden werden und untermauern die These, dass Mozart auch nach der Salzburger Aufführung die Absicht hatte, das Werk zu vollenden.

Warum brach Mozart jedoch sein Versprechen und ließ die Messe unvollendet? Das *Et incarnatus est* enthält Passagen der höchsten Ausstrahlung und Zärtlichkeit. Ist es möglich, dass sein neugeborenes Kind den Zeilen „hat Fleisch angenommen durch den Heiligen Geist [...] und ist Mensch geworden“ eine extrem persönliche Bedeutung verlieh? Noch keine zwei Monate alt verstarb Raimund Leopold am 9. August 1783 in Wien, während Mozart und Constanze in Salzburg waren und zweieinhalb Monate bevor die Messe als Fragment aufgeführt wurde. Auch

wenn der Tod von Säuglingen zu Mozarts Zeiten üblicher war und im Vergleich zu heute stoischer akzeptiert wurde, wäre es doch möglich, dass der trauernde Vater die Vollendung der Messe möglicherweise als zu schmerzvoll empfand und sich von diesem Vorhaben abwendete?⁷ Trotzdem wurde die Messe mehr als zwei Monate später aufgeführt. Außerdem arbeitete Mozart nach seiner Abreise von Salzburg nachweislich an ihr weiter, was entsprechende Theorien, die ohnehin ins Reich der Spekulation gehören, in Zweifel zieht. Nachdem Mozart am 9. Mai 1791 zum Assistenten von Leopold Hofmann (1738–1793), Chorleiter des Stephansdoms in Wien, ernannt wurde, hatte er Hoffnung, dessen Nachfolge anzutreten. Die Frage, ob Mozart sich der Messe erneut zugewendet hätte, hätte er Hoffmann überlebt, ist nicht zu beantworten.

Jeglicher Versuch, die c-moll-Messe zu vervollständigen, wird mit einschüchternden Herausforderungen konfrontiert. Zunächst müssen einige grundlegende Fragen gestellt werden:

1. Beinhaltete die von Mozart vorgesehene Orchesterbesetzung der beiden überlieferten CREDO-Sätze Instrumente, die sich nicht in den Partiturentwürfen finden?
2. Wie viele zusätzliche Sätze hatte Mozart für den Rest des CREDO vorgesehen?
3. Skizzierte Mozart Material für diese Sätze oder für das *AGNUS DEI*?
4. Fischers Partitur enthält bis auf eine Passage im *SANCTUS*, in der der Sopran in „Choro I“ und „Choro II“ geteilt ist, nur einen vierstimmigen Chor, obwohl das *SANCTUS-Hosanna* doppechörig besetzt gewesen sein muss. Entspricht der vierstimmige Satz den Salzburger Stimmen? Hat Fischer einfach entweder den ersten Chor abgeschrieben, so dass nur Chor II rekonstruiert werden muss, oder umgekehrt? Oder handelt es sich bei seiner Version um eine Zusammenstellung beider Chöre? Sollte dies der Fall sein, stammt die Komprimierung von Fischer, oder ist sie von Mozart in Salzburg selbst unternommen oder überwacht worden?

Die vorliegende Vervollständigung und Rekonstruktion von Mozarts c-moll-Messe strebt eine Beantwortung all dieser Fragen an:

1. Mozarts Orchesterbesetzung für das *Credo in unum Deum* entspricht immer derjenigen des *KYRIE* und des *GLORIA*, in denen bei der c-moll-Messe Trompeten und Pauken verwendet werden. Die zwölf Systeme des Partiturentwurfs enthalten nur Oboen, Fagotte, Hörner, Streicher und fünfstimmigen Chor, doch hätte Mozart sicherlich eine Zusatzpartitur für Trompeten und Pauken bei der Vollendung des Satzes niedergeschrieben. Das Autograph des *Et incarnatus est* weist zwischen den Systemen für das Solofagott und dem Solosopran zwei leere Systeme auf; doch finden sich solche leere Systeme auch in anderen seiner Werke, z. B. in Paminas Arie „*Ach ich fühl's*“ aus dem zweiten Akt der *Zauberflöte* KV 620, deren Instrumentierung mit der des *Et incarnatus est* identisch ist (Solo-Flöte, Solo-Oboe, Solo-Fagott und Streicher). Die Arie der Susanna „*Deh vieni, non tardar*“ aus dem vierten Akt von *Le Nozze di Figaro* KV 492 hat nicht nur dieselbe Besetzung, sondern steht mit F-Dur auch in

⁵ Vgl. Father Peter Allan CR, „Mozart and the Liturgy“, Anhang zum Klavierauszug von Philip Wilbys Vervollständigung der c-moll-Messe (London 2004), S. 177.

⁶ Mozart war dies möglicherweise zu spät aufgefallen, so dass er gezwungen gewesen wäre, Musik aus anderen Messen zu verwenden oder diesen Teil nicht aufzuführen. Die Aufzeichnungen der Kirche und ihrer Amtsinhaber geben keinen Aufschluss über die an diesem Tag aufgeführte Musik.

⁷ Paul Cornelson und andere haben auf diese mögliche Verbindung hingewiesen.

derselben Tonart und im selben Takt (6/8-Takt). Keine der beiden Arien verwendet Hörner, so dass die Entscheidung, sie wie in einigen früheren Vervollständigungen zu ergänzen, ungerechtfertigt erscheint.⁸

2. Im Allgemeinen vertonte Mozart die Texte des GLORIA und des CREDO als zwei große, nicht unterteilte Sätze. In jüngeren Jahren hatte er jedoch zwei größere Messen komponiert (die „Dominicus“-Messe in C-Dur KV 66, und die „Waisenhaus“-Messe in c-moll KV 139/47^a), bei denen er das GLORIA und CREDO in Einzelsätze unterteilte. Diese Unterteilungen sind mit denen der überlieferten Sätze aus KV 427 identisch. Nach dem Inhalt der früheren Messen hätte das CREDO somit fünf weitere Sätze enthalten sollen: *Crucifixus, Et resurrexit, Et in Spiritum Sanctum, Et unam sanctam* und *Et vitam venturi*.

3. Die Skizzen für das *Dona nobis pacem* wurden der c-moll-Messe zugeordnet, weil sie Text aus der Messe enthalten. Man kann jedoch die Möglichkeit nicht ausschließen, dass es andere für die Messe gedachte Skizzen gibt, die keinen solchen beinhalten könnten. Hier muss Mozarts Denkweise und nicht die unsere bedacht werden: Die Skizzen dienten ihm dazu, eine Idee später wieder zu erkennen, und nicht dazu, ihnen eine für Musikwissenschaftler unverwechselbare Identität zu verleihen. Wissenschaftler, die die 10% des erhaltenen Skizzenmaterials nach möglichen Bestandteilen der c-moll-Messe durchkämmen wollen, müssen flexiblere Kriterien verwenden. Verwendbare Skizzen könnten Orchestereinleitungen enthalten, vorwiegend dürfte es sich jedoch um Chor- und Gesangs Ideen handeln, die in Vokalschlüsseln notiert wären. Die Konventionen der Textvertonung dürften in Noten mit Fähnchen für Einzelsilben resultiert haben (statt der für die Instrumentalmusik üblichen Balken). Und schließlich sollten sich solche Skizzen mit einem Textabschnitt aus einem der fehlenden Sätze in Deckungsgleichheit bringen lassen. Arbeitet man sich durch alle überlieferten Skizzen aus den Jahren 1781 bis 1785, so findet man einige Skizzen, die mit großer Wahrscheinlichkeit tatsächlich ins Umfeld der c-moll-Messe einzuordnen sind. Sie stammen ausschließlich aus dem Jahr 1783, in dem Mozart neben der Messe nur an einem anderen großen Chor-/Gesangswerk arbeitete: *L'Oca del Cairo* KV 422. Es dürfte kaum schwierig sein, Musik für eine Messe von derjenigen für eine komische Oper zu unterscheiden. Das bereits erwähnte wichtige Beispiel der Exposition zu einer achtstimmigen Doppelfuge in d-moll, die sich wie die Skizzen des *Dona nobis pacem* im *Oca del Cairo*-Konvolut findet, belegt die Gültigkeit solcher Kriterien. Der Text *Crucifixus* passt überzeugend zum Hauptfugensubjekt, und d-moll wäre als Tonart nach dem F-Dur des *Et incarnatus est* plausibel.

4. Fischers Partitur bestätigt, dass die Salzburger Stimmen Mozarts Doppelchor im *Qui tollis* wiedergaben. Es ist deshalb unwahrscheinlich, dass Mozart den Doppelchor im *SANCTUS-Hosanna* durch einen zusammengewürfelt vierstimmigen Chor ersetzt hätte. Fischers Zuweisungen „Choro I“ und „Choro II“ belegen darüber hinaus, dass er sich der Existenz zweier Chöre durchaus bewusst war. Eine sorgfältige Untersuchung der Orchesterdoppelungen in der *Hosanna*-Fuge ergibt, dass der in Fischers Partitur überlieferte vierstimmige Chor, den bisherige Ausgaben als Chor I verwendeten, mit keinem der Mozart'schen Originalchöre identisch sein kann. Die Fuge besteht aus einem überwiegend in Achteln gehaltenen Hauptsubjekt und einem Gegenobjekt in Sechzehnteln. Die Posaunen verdoppeln nur das Hauptsubjekt am Fugensbeginn, womit angedeutet wird, dass ein Chor das Thema, der andere den Kontrapunkt singen soll. (Die Posaunen würden zusammensitzen, so dass eine Aufteilung des Themas auf beide Chöre die Vorteile der Posaunendoppelung größtenteils aufheben würde.) Die vorliegende Vervollständigung verteilt zum ersten Mal die Musik aus Fischers Kopie nach streng philologischen Gesichtspunkten.

Zusätzlich zu den bisher nicht verwendeten Skizzen existiert eine weitere Quelle, die der Vervollständigung dienlich sein könnte: 1785 wurde Mozart beauftragt, einen Psalm für ein Konzert der Wiener Tonkünstler-Societät zu komponieren. Er veranlasste die Schaffung eines italienischen Librettos, das an das KYRIE und GLORIA der Messe angepasst wurde, die nun unter dem Titel *Davide penitente* (KV 469) als Kantate aufgeführt wurde.⁹ Bei dieser Umgestaltung fügte er zwei neue Arien hinzu – eine Tenor-Arie, „*A te, fra tanti affani*,” in B-Dur (datiert auf den 6. März 1785) zwischen dem ehemaligen *Domine Deus* und dem *Qui tollis*, bzw. eine Sopran-Arie, „*Tra l'oscure ombre funeste*,” in c-moll beginnend und in C-Dur endend (datiert auf den 11. März 1785), zwischen dem ehemaligen *Qui tollis* und dem *Quoniam*, wobei ein Übergang zur Dominante von e-moll die nötige harmonische Verbindung schafft. Mozart ergänzte zudem eine Kadenz für die Solo-Soprane und den Tenor, die nach Takt 185 der früheren *Cum Sancto Spiritu*-Fuge eingeschoben werden sollte.¹⁰ Die Umarbeitung eines Großteils des für die Messe komponierten Materials für diese Einzelgelegenheit impliziert, dass Mozart keine weitere praktische Verwendung für seine Komposition sah, aber auch, dass er keinerlei ästhetische Bedenken hatte, die auf ein feierliches Gelübde zurückgehenden Früchte seiner Arbeit zu einem Stück Gebrauchsmusik umzugestalten.

Obwohl sie nicht für das CREDO oder das AGNUS DEI bestimmt waren, waren diese Arien doch dazu gedacht, gemeinsam mit der Musik für die Messe gehört zu werden. Der Umstand, dass Mozart keine Bedenken hatte, der Musik der Messe einen neuen italienischen Text anzupassen, legt nahe, dass es legitim wäre, die für *Davide penitente* komponierte Musik umgekehrt zur Ergänzung einiger fehlender Messsätze zu verwenden, wobei das Italienische durch Latein ersetzt wird. Aus Mozarts frühen Messen ist ersichtlich, dass das CREDO nur eine einzige Arie erfordert – das *Et in Spiritum Sanctum*. (Die übrigen Sätze sind Chorsätze). Das AGNUS DEI ist in der Regel ebenfalls ein Solosatz, womit insgesamt zwei Arien benötigt würden, um die Messe zu vervollständigen. Die Tenor-Arie aus *Davide penitente* ist für obligates Holzbläserquartett mit Flöte, Oboe, Klarinette und Fagott gesetzt. Die Besetzung der Messe enthält keine Klarinetten, und die idiomatische Kompositionsweise für Solo-Klarinette widersteht Adaptationen für andere Instrumente. Die Sopran-Arie fügt eine Flöte zu den beiden Oboen hinzu, während im *Et incarnatus est* eine der beiden Oboen zur Flöte wechselt. Für heutige Aufführungen ist dies jedoch unerheblich,

⁸ Franz Beyer weist auf diese und andere Mozart-Arien mit obligaten Bläsern ohne Hörner im Vorwort seiner Edition (Winterthur 1989) hin: Nr. 22 Cavatina, „*Ah dal pianto*“ (Sandrina) in a-moll für Oboe, Fagott und Streicher aus *La finta giardiniera* KV 196; Nr. 3 „*Ruhe sanft*“ (Zaide) in G-Dur für Oboe, Fagott und Streicher aus *Zaide* KV 345; und Nr. 12 „*In uomini!*“ (Despina) in F-Dur für Flöte, Oboe, Fagott und Streicher aus *Così fan tutte* KV 588 (Beyer, S. V), und seine Edition bringt Faksimiles der ersten Blätter von „*Ach ich fühl's*“ und *Et incarnatus est* auf einander gegenüber liegenden Seiten ([XIV] and [XV]), was deren identische Anlage bestätigt.

⁹ Lorenzo da Ponte wurde verschiedentlich als Librettist genannt, doch scheinen neuere Forschungen von Bruce Alan Brown diese Annahme zu widerlegen. Mozart weigerte sich, das Werk als eigenständige Komposition in sein thematisches Verzeichnis einzutragen. Stattdessen führt er die beiden neuen Arien einzeln als zur „SocietàsMusique“ gehörend auf, was, wie Bruce Alan Brown richtig bemerkt, „ob bewusst oder beiläufig ausformuliert, genau den ad-hoc-Charakter des Werkes erfasst.“ (Original: „whether consciously or casually chosen, perfectly captures the ad hoc character of the work.“) (Brown, „Mozart, Da Ponte, and the tradition of Italian psalm paraphrases: The case of *Davide penitente*, K. 469,“ unveröffentlichtes Manuskript. Übersetzung des Verfassers.)

¹⁰ Er erweiterte das umgearbeitete Werk nicht durch die Wiederverwendung des *SANCTUS* oder *Benedictus* und kehrte auch nicht zu den beiden unvollendeten CREDO-Sätzen zurück. Der erste dieser Sätze ist zwar ein Chor, doch der zweite, das *Et incarnatus est*, enthält konzertante Stimmen für Flöte, Oboe und Fagott und eine vollständige *cadenza in tempo*.

da immer ein zusätzlicher Flötist eingesetzt wird. Die Arie besteht aus einer langsamen Einleitung in c-moll im 3/8-Takt gefolgt von einem Allegro-Hauptteil in C-Dur (♯). Die Einleitung scheint ihrer Tonart nach und aufgrund ihres Ausdrucks ideal für das AGNUS DEI; der italienische Text endet mit dem Wort *pace* (Frieden) und verweist damit bereits auf das nachfolgende *Dona nobis pacem*. Das abschließende Motiv besteht aus einer fallenden Tonleiter, die exakt dem Inhalt der Skizzen zum *Dona nobis pacem* entspricht. Der Text des *Et in Spiritum Sanctum* passt zum Hauptteil der Arie, doch verwendet Mozart in seinen frühen Messen die Dominanttonart für diesen Text. Die Beibehaltung seines Tonartenkonzepts schien unerlässlich. Die Transposition der Arie von C nach G und vom Sopran zum Tenor ergibt die in Mozarts früheren Messen verwendete Vokalbesetzung.

Die neue Vervollständigung verwendet folgende Quellen und Verfahren, um den Torso von Mozarts Messe zu einem liturgisch vollständigen Werk zu ergänzen:

Cum Sancto Spiritu: Die Kadenz für die beiden Solo-Soprane und den Solo-Tenor aus *Davide penitente* ist als Option eingefügt worden; Partitur und Stimmen ermöglichen den Ausführenden je nach Wunsch die Beibehaltung der traditionellen Version ohne Kadenz.

Credo in unum Deum: Lücken in den Holzbläser- und Streicherstimmen wurden gefüllt; Trompeten, Pauken und *colla parte* geführte Posaunen (d. h. die Chorstimmen verdoppelnde Posaunen) hinzugefügt.

Et incarnatus est: Die fehlenden Teile der ersten und zweiten Violinen und der Bratschen wurden ergänzt.

Crucifixus: Aus einer Skizze aus dem Jahr 1783 wurde eine achtstimmige Doppelfuge für vierstimmigen Chor und Orchester entwickelt.

Et resurrexit: Ein vierstimmiger Chor wurde aus einer Skizze aus dem Jahr 1783 und einem Motiv aus dem *Credo in unum Deum* abgeleitet. (Mozart untermauert oft die Werkeinheit durch die Wiederverwendung von Motiven von Satz zu Satz; das Requiem KV 626 ist ein ausgezeichnetes Beispiel für diese Vorgehensweise.)

Et in Spiritum Sanctum: Tenor-Arie, bearbeitet aus dem Hauptteil der Arie „*Tra l'oscure ombre funeste*“ aus *Davide penitente* KV 469.

Et unam sanctam: Ein vierstimmiger Chor, abgeleitet aus einer Skizze aus dem Jahr 1783. Mozart notierte oft eine komplizierte Version einer Idee, um ihr letztendliches Potenzial auszuloten. In diesem Fall bestand die Herausforderung nicht in der Konzeption eines Satzes von Beginn an (wie etwa beim *Crucifixus*), sondern darin, eine einfachere Version desjenigen Materials zu erstellen, das am Satzende in chromatischerer Färbung zu hören ist.

Et vitam venturi: Eine vierstimmige Fuge basierend auf dem Kontrasubjekt des KYRIE. Mozart bevorzugt die Fuge für diesen Text. Das Kontrasubjekt des KYRIE eignet sich für diverse kontrapunktische Techniken wie Imitation und Engführung (eine Stimme setzt mit dem Thema ein, bevor eine andere es abgeschlossen hat), die dort jedoch keine Verwendung fanden. Das könnte darauf hinweisen, dass Mozart eine spätere Wiederverwendung des Motivs plante. Die Verwendung von Dur statt Moll sowie von *alla breve* anstelle des *Andante moderato* bewirkt eine auffallende Wandlung.

SANCTUS-Hosanna: Die Doppelchörigkeit wurde unter Anwendung streng philologischer Kriterien wieder hergestellt, so dass zum ersten Mal ein konsequenter Chorsatz für die *Hosanna*-Fuge geschaffen wurde.

AGNUS DEI: Adaptation der Einleitung von „*Tra l'oscure ombre funeste*“ aus *Davide penitente* KV 469 in der Originaltonart und -besetzung. Das AGNUS DEI erfordert eine dreifache Wiederholung des Textes bis zu den Worten „*miserere nobis*“, die zu einer Interpolation eines Schlussteils für vierstimmigen Chor führt – eine von Mozart verwendete Praxis.

Dona nobis pacem: Ein vierstimmiger Chor, entwickelt aus einer Skizze aus dem Jahr 1783.

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Übersetzung: Helga Beste

Robert D. Levin

Foreword

On 4 January 1783, Mozart wrote his father from Vienna,

... It is quite true about my moral obligation and indeed I let the word flow from my pen on purpose. I made the promise in my heart of hearts and hope to be able to keep it. When I made it, my wife was not yet married; yet, as I was absolutely determined to marry her after her recovery, it was easy for me to make it – but, as you yourself are aware, time and other circumstances made our journey impossible. The score of half of a Mass, which is still lying here waiting to be finished, is the best proof that I really made the promise.¹

Mozart is apparently referring to a vow discussed in prior letters that have not survived. The vow appears to encompass a journey to Salzburg and the performance there of what at the time of the January 4th letter was still “half of a Mass.” The work in question is assuredly the Mass in C minor, K. 427/417^a – the only such work between Bach’s Mass in B minor and Beethoven’s *Missa solemnis* of comparable scale.

One reason for the delay in the couple’s visit to Salzburg was Constanze’s pregnancy: the couple’s first son, Raimund Leopold, was born on 17 June 1783. When the infant was barely more than a month old he was left in the care of a nurse and the couple departed for Salzburg, arriving on 29 July 1783 for a stay of nearly three months; they departed on 27 October. Mozart brought the score of the Mass along. According to the diary of his sister Maria Anna (Nannerl) the mass, “in which my sister-in-law sings the solo,”² was rehearsed on Thursday, 23 October and performed on Sunday, 26 October – the day before Mozart and Constanze left for Vienna. The participation of Constanze as a soprano soloist points to the fact that the Mass which Nannerl mentioned in her diary must be the C-minor Mass, for at the outset of Mozart’s marriage to Constanze he composed a series of solfeggios (vocalises) for her, and one of these – K. 393/385^b, No. 2 – largely corresponds to the soprano solo in the *Christe eleison*.

If the mass performed on 26 October 1783 was indeed the new composition, Mozart had nonetheless failed to complete it. The only evidence of what portions of the C-minor Mass may have been performed would appear to be a set of parts produced in Salzburg. Like the rest of the parts to Mozart’s Salzburg church music, they remained there with Leopold Mozart. Only four of the parts to the C-minor Mass seem to have survived – those for the three trombones and the organ continuo. It is clear from details of the parts that time ran out in the preparation of the performance. The parts are notated a whole tone below the pitch of the autograph score and contain many transpositional errors. Furthermore, the figuration of the organ part stops at measure 32 of the SANCTUS within the *Hosanna*³ fugue, and there is no figuration whatsoever for the *Benedictus*. These parts are generally assumed to belong to a complete set that were bequeathed by Mozart’s sister Nannerl to the collegiate Church of the Holy Cross in Augsburg, Germany, along with the other sets of parts to Mozart’s sacred music that had remained in Leopold Mozart’s possession. Some time before 1802 the choir master of the church, Pater Matthäus Fischer, who demonstrably performed Mozart’s church music regularly,⁴ assembled a score of the C-minor Mass from the Salzburg parts, consisting of the entire KYRIE and GLORIA, the SANCTUS-*Hosanna* and the *Benedictus* (which ends with a return of the

latter part of the *Hosanna* fugue). Although most of those parts have disappeared, those that survive contain only the movements in Fischer’s score. Evidently these are the only ones Mozart completed. Neither the parts nor Fischer’s score contain the CREDO, AGNUS DEI or *Dona nobis pacem*. Given that the main autograph score to the SANCTUS and for the entire *Benedictus* has disappeared, Fischer’s score constitutes the only source for the strings and chorus for these movements. Unfortunately, his score reduces the eight choral parts of the SANCTUS-*Hosanna* to four (with the exception of mm. 8–13, where both soprano parts appear), which, together with the omission of the bassoons suppresses some of Mozart’s contrapuntal lines: Fischer’s *Hosanna* score severely distorts the fugue, and it is only because Mozart’s overflow score (cf. below) with all of the winds, brass and timpani has survived that it is possible to attempt a reconstruction.

Most of Mozart’s autograph score is notated on Viennese twelve-staff paper – the standard format during his lifetime. Fitting the large scoring of the Mass to this format engendered compromises. The Mass is scored for four soloists, chorus (varying from four-part SATB to five-part SSATB to eight-part double choir SATB/SATB), in which, following Salzburg practice, the alto, tenor and bass of the choir are doubled by trombones. The orchestra consists of two oboes (one of which switches to flute in the *Et incarnatus est*), two bassoons, two horns, two trumpets, timpani, and strings with organ. Even with the trombones sharing the choral staves and with each pair of wind and brass instruments on a single staff, a four-part chorus leaves no room for one of the instruments, five-part choruses leave out two, and an eight-part double choir leaves out six. Mozart solved this problem by creating overflow scores for all choral movements using full orchestra.

The autograph consists of the following:

KYRIE and GLORIA: These movements survive complete. They consist of a main score notated on twelve-staff paper and a ten-staff overflow score containing the instruments missing from the main score.

CREDO: The CREDO is likewise written on twelve-staff paper. It is incomplete in two respects: (1) There are only two movements – *Credo in unum Deum* and *Et incarnatus est*. The remainder of the CREDO text, from *Crucifixus* to *Et vitam ven-*

¹ *The Letters of Mozart & His Family. Chronologically Arranged, Translated and Edited with an Introduction, Notes and Indices by Emily Anderson. With extracts from the letters of Constanze Mozart to Johann Anton André translated and edited by C. B. Oldman.* London 1938: Macmillan (hereafter Anderson), III, letter 477, pp. 1243–44. For the original see the German Foreword, p. IV.

² Translated by the author. For the original quotation see the German Foreword, p. IV.

³ *Hosanna* is the spelling consistently used by Mozart and employed consistently in this edition. *Osanna* is found in Pater Matthäus Fischer’s copy of the score; André’s first edition; the Breitkopf & Härtel *Gesamtausgabe*, henceforth AMA (“*Alte Mozart-Ausgabe*”), edited by Philipp Spitta (1882); and the completions of Schmitt (but not the 1955 reissue), Robbins Landon, Bayer, and Maunder.

⁴ Not only do the parts show traces of use, but there are additional parts to many of these works in Fischer’s handwriting.

turi, is unset. Mozart apparently skipped those movements and composed the SANCTUS-*Hosanna* and *Benedictus*. This most likely reflects the normal practice of omitting the CREDO and AGNUS DEI on weekdays, and indeed the latter was normally omitted even on Sundays.⁵ October 26th is the feast-day of St. Amand, Bishop of Maastricht and the second patron of the monastery, and the CREDO was likewise omitted on such saint's days; but it was included when the feast fell on a Sunday, as was the case in 1783.⁶ (2) The two movements that Mozart did draft are not fully scored. The wind, second violin and viola parts to the *Credo in unum Deum* are incomplete, and there is no trace of trumpets or timpani. In the *Et incarnatus est* the first and second violins and viola are missing except for the introduction and postlude.

[SANCTUS and *Benedictus*: The main score of the SANCTUS-*Hosanna*, together with the complete score of the *Benedictus*, has been lost.]

The overflow scores of GLORIA and SANCTUS-*Hosanna*, on ten-staff Salzburg paper, were apparently notated soon before the performance. The overflow score of the SANCTUS-*Hosanna*, which contains *all* the winds, strongly implies that the lost main score must have consisted of an eight-part double chorus and the strings. It proves that Mozart composed the SANCTUS-*Hosanna* (as do Fischer's score and the surviving parts, which also attest to Mozart's authorship of the *Benedictus*. The latter uses reduced instrumental forces and therefore required no overflow score).

In addition, there are two sketches for a *Dona nobis pacem*, found within a fascicle of papers that contain the draft to Mozart's unfinished opera *L'Oca del Cairo*, K. 422, begun in Salzburg in 1783 and continued after he departed for Vienna. The fascicle also contains a sketch for an eight-part double fugue unsuitable for an Italian comic opera but that parses perfectly to the text *Crucifixus etiam pro nobis*, as we shall see below. Further choral sketches from 1783 that postdate Mozart's departure from Salzburg plausibly may be connected with the Mass, supporting the hypothesis that Mozart did not abandon his intention of completing the work after the Salzburg performance.

Why did Mozart abandon his vow and leave the Mass unfinished? The *Et incarnatus est* contains some of the most radiant, tender music he ever penned. Is it conceivable that as he pondered a setting for the words "And was incarnated by the Holy Spirit [...] and made man" his newborn baby imparted an intensely personal meaning to that text? Raimund Leopold died in Vienna on 9 August 1783, less than two months old, while Mozart and Constanze were still in Salzburg, and 2½ months before the Mass was performed as a torso. Though infant mortality was then commonplace and accepted more stoically than now, is it possible that Raimund's grieving father turned away from the Mass as too painful to complete?⁷ Despite this, however, the Mass was performed more than two months later. Furthermore, Mozart demonstrably continued to work on it after his departure from Salzburg, casting doubt upon such theories, which in any case belong to the realm of speculation. Mozart's appointment on 9 May 1791 as assistant to Leopold Hofmann (1738–1793), choirmaster of St. Stephen's Cathedral in Vienna, gave him hope of being Hofmann's successor. Whether Mozart might have returned to the Mass had he survived Hofmann is unanswerable.

A completion of the C-minor Mass faces daunting challenges. First, there are fundamental questions that must be addressed:

1. Did Mozart's intended scoring for the two surviving movements of the CREDO include instruments not present in the draft scores?
2. How many additional movements did Mozart intend for the rest of the CREDO?
3. Did Mozart sketch material for those movements or the AGNUS DEI?
4. Fischer's score, except for one passage in the SANCTUS, in which the soprano is apportioned between "Choro I" and "Choro II", contains only a single four-part chorus, despite the fact that the SANCTUS-*Hosanna* must have been scored for double choir. Is the four-part setting what the Salzburg parts contained? Did Fischer simply copy out either Chorus I, requiring only the reconstruction of Chorus II, or vice versa? Or might his version represent a combination of both choirs? If so, was the condensation his work, or was it undertaken or supervised by Mozart in Salzburg?

The present completion and reconstruction of Mozart's C-minor Mass proposes answers to all of the foregoing questions:

1. Mozart's scoring for the *Credo in unum Deum* is always identical to that for the KYRIE and GLORIA, which in the case of the C-minor Mass includes trumpets and timpani. The twelve staves of the draft score contain only oboes, bassoons, horns, strings and five-part chorus, but there surely would have been an overflow score with trumpets and drums had Mozart finished the movement. The autograph of the *Et incarnatus est* contains two blank staves between the solo bassoon and the solo soprano staves, but such blank staves appear in other Mozart works, e. g., Pamina's aria "*Ach ich fühl's*" from Act II of *The Magic Flute*, K. 620, which has the same scoring (solo flute, solo oboe, solo bassoon and strings) as the *Et incarnatus est*. Another aria, Susanna's "*Deh vieni, non tardar*" from Act IV of *Le Nozze di Figaro*, K. 492, shares not only the same scoring but also the same key (F major) and meter (6/8). Neither aria uses horns, which suggests that the decision to add them in several prior completions is unjustified.⁸
2. Mozart generally set the texts of the GLORIA and the CREDO as two large movements without subdivisions. When he was quite young, however, he composed two masses on a grander scale (the "Dominicus" Mass in C major, K. 66, and the "Orphanage" Mass in C minor, K. 139/47^a), in which he divided the GLORIA and CREDO into sub-movements. These subdivisions are identical in the surviving movements of K. 427. The earlier masses imply that the CREDO was meant to contain five more movements: *Crucifixus*, *Et resurrexit*, *Et in Spiritum Sanctum*, *Et unam sanctam*, and *Et vitam venturi*.

⁵ Cf. Father Peter Allan CR, "Mozart and the Liturgy", appendix to the vocal score of Philip Wilby's completion of the C-minor Mass (London 2004), p. 177.

⁶ Mozart may have realized this too late, forcing him to use music from another of his masses or omitting the section in the performance. The written records of the church and its officials reveal nothing about what music was performed on that day.

⁷ Paul Corneilson and others have suggested this connection.

⁸ Franz Beyer mentions these and other Mozart arias with obbligato winds without horns in the foreword to his edition (Winterthur 1989): No. 22 Cavatina, "*Ah dal pianto*" (Sandrina) in A minor for oboe, bassoon and strings from *La finta giardiniera*, K. 196; No. 3 "*Ruhe sanft*" (Zaide) in G major for oboe, bassoon and strings from *Zaide*, K. 345; and No. 12 "*In uomini!*" (Despina) in F major for flute, oboe, bassoon and strings from *Così fan tutte*, K. 588 (Beyer, p. V), and his edition shows facsimiles of the first leaf of both "*Ach ich fühl's*" and *Et incarnatus est* on facing pages (IXIV and XV), confirming their identical layout.

3. The *Dona nobis pacem* sketches were attributed to the C-minor Mass because they include text from the Mass. One cannot exclude the possibility, however, that other sketches meant for the Mass might lack such text. We must consider Mozart's mindset, not ours: he sketched what enabled him to recognize an idea for later use, not to give it an unmistakable identity for musicologists. Scholars wishing to comb the 10% of surviving Mozart sketches for possible material for the C-minor Mass must employ more flexible criteria. Relevant sketches might include orchestral introductions, but primarily choral and vocal ideas, and these would be in vocal clefs. The conventions of textsetting would likely result in the use of notes with flags for individual syllables (rather than the beams used for instrumental music). Finally, such sketches ought to parse with a section of text from one of the missing movements. Combing through all surviving sketches from 1781 to 1785 reveals several sketches that in all likelihood are related to the C-minor Mass. They all stem from 1783, during which time the only other major choral/vocal work upon which Mozart labored besides the Mass was *L'Oca del Cairo*, K. 422. There ought to be little difficulty in distinguishing music intended for a mass from that for a comic opera. An important example, the exposition to an eight-part double fugue in D minor already mentioned and found, like the *Dona nobis pacem* sketches, in the *Oca del Cairo* fascicle, shows the value of such criteria. The primary fugue subject fits the *Crucifixus* text persuasively, and D minor is a plausible key to follow the F major of the *Et incarnatus est*.

4. Fischer's score confirms that the Salzburg parts reproduced Mozart's double choir in the *Qui tollis*, making it unlikely that Mozart would have replaced the double choir for the *SANCTUS-Hosanna* with a jerrybuilt four-part choir; and Fischer's "Choro I" and "Choro II" indications show that he was aware that there were two choirs. A careful examination of the orchestral doublings in the *Hosanna* fugue reveals that the surviving four-part chorus of Fischer's score, which prior editions have used as Choir I, cannot be identical with either of Mozart's original choirs. The fugue consists of a subject primarily in eighth notes and a countersubject in sixteenths. The trombones double only the subject at the outset of the fugue, implying that one choir should sing the subject, whereas the other sings the countersubject. (The trombones would sit together, so splitting the subject between the choirs would largely undo the advantage of the trombone doubling.) The present completion is the first to recast the music of Fischer's copy in a philologically rigorous way.

In addition to hitherto unused sketch material, there is a second possible resource in completing the Mass. In 1785 Mozart was commissioned to compose a Psalm for a concert of the Wiener Tonkünstler-Societät. He arranged for an Italian libretto to be fitted to the KYRIE and GLORIA of the Mass, which were performed as the cantata *Davide penitente* (K. 469).⁹ As part of this recasting he added two new arias – a tenor aria in B flat major, "A te, fra tanti affani" (dated 6 March 1785) between the former *Domine Deus* and *Qui tollis*, and a soprano aria beginning in C minor and ending in C major, "Tra l'oscura ombre funeste" (dated 11 March 1785), between the latter and the former *Quoniam*, with a transition to dominant of E minor to provide the necessary tonal link. Mozart also added a cadenza for the solo sopranos and tenor to be interpolated after m. 185 of the former *Cum Sancto Spiritu* fugue.¹⁰ The adaptation of the bulk of what Mozart had composed of the Mass for this lone occasion implies that Mozart saw no further practical use for his composition, but also that he saw no aesthetic objection in turning the fruit of a solemn vow into a piece of *Gebrauchsmusik*.

Although not designed for the CREDO or the AGNUS DEI, these arias were conceived to be heard with the music of the Mass. The fact that Mozart saw no objection to fitting a new Italian text to the music of the Mass suggests that it would be legitimate to use the music composed for *Davide penitente* to supply some of the missing movements of the Mass by employing the reverse procedure, with Latin replacing the Italian. From Mozart's early masses we see that the CREDO requires only a single aria – the *Et in Spiritum Sanctum*. (The remaining movements are choral.) The AGNUS DEI is normally also a solo movement, so two arias are indeed required to finish the Mass. The tenor aria from *Davide penitente* is scored for an obbligato wind quartet of flute, oboe, clarinet and bassoon. The Mass does not include clarinets in its scoring, and the idiomatic writing for solo clarinet resists adaptation to another instrument. The soprano aria adds a flute to the two oboes, whereas in the *Et incarnatus est* one of the oboists switches to flute. For performances today, however, this is scarcely important, as a separate flutist is always used. The aria consists of a slow introduction in C minor in 3/8 time, followed by a main Allegro in C major (in ♯). The introduction seems ideal in key and expressive tone for the AGNUS DEI; the Italian text ends with the word *pace* (peace), foreshadowing the *Dona nobis pacem* to follow, with a final motive featuring a descending scale figure that reflects the exact content of the *Dona nobis pacem* sketches. The main section of the aria fits the text *Et in Spiritum Sanctum*; but Mozart uses the dominant key for this text in his early full-length masses. It seemed essential to preserve Mozart's key scheme. Transposing the aria from C to G, and from soprano to tenor, yields the voice Mozart uses in the earlier masses.

The new completion employs the following sources and procedures to make Mozart's Mass torso into a liturgically complete work:

Cum Sancto Spiritu: The vocal cadenza for two solo sopranos and solo tenor from *Davide penitente* has been introduced as an option; the score and parts allow performers to retain the traditional version without the cadenza if they prefer.

Credo in unum Deum: Gaps in the winds and strings have been filled in, and trumpets, timpani and *colla parte* trombones (i. e., doubling the choir) have been added.

Et incarnatus est: The missing portions of Violins I and II and viola have been supplied.

Crucifixus: An eight-part double fugue for four-part chorus and orchestra has been developed from a 1783 sketch.

Et resurrexit: A four-part chorus has been derived from a 1783 sketch and a motive from the *Credo in unum Deum*. (Mozart often enhances unity by reusing motives from movement to movement; the Requiem, K. 626, provides an outstanding example.)

⁹ It has been suggested that Lorenzo da Ponte might have been the librettist, but recent work by Bruce Alan Brown appears to refute this hypothesis. Mozart declined to enter it into his thematic catalogue as a composition in his own right, listing instead the two new arias individually as belonging to the "SocietätsMusique," which, as Bruce Alan Brown rightly observes, "whether consciously or casually chosen, perfectly captures the ad hoc character of the work. (Brown, "Mozart, Da Ponte, and the tradition of Italian psalm paraphrases: The case of *Davide penitente*, K. 469," unpublished manuscript.)

¹⁰ He did not expand the recasted work by reusing the *SANCTUS* or *Benedictus*, nor did he return to the two unfinished CREDO movements. The first, to be sure, is a chorus, but the second, the *Et incarnatus est*, contains concertante parts for flute, oboe and bassoon and a full-fledged *cadenza in tempo* for the three obbligati and the solo soprano – elements that are echoed in part by the new tenor aria.

Et in Spiritum Sanctum: Aria for tenor, transcribed from the main section of the aria “*Tra l’oscure ombre funeste*” from *Davide penitente*, K. 469.

Et unam sanctam: A four-part chorus derived from a 1783 sketch. Mozart often notates a complicated version of an idea to see its ultimate potential. Here the challenge was not to develop a movement from a beginning (e.g., the *Crucifixus*), but to derive a simpler version of material heard in a more chromatic guise at the end of the movement.

Et vitam venturi: A four-part fugue based on the countersubject of the KYRIE. Mozart prefers a fugue for this text. The KYRIE countersubject is susceptible to a variety of contrapuntal procedures, such as imitation and stretto (having one voice enter with the subject before another is done) – that were not exploited there. This could imply that Mozart intended to reuse the motive later. The use of major instead of minor and *alla breve* rather than *Andante moderato* effects a striking transformation.

SANCTUS-Hosanna: The double choir scoring has been restored, using strict philological criteria, producing a consistent choral texture in the *Hosanna* fugue for the first time.

AGNUS DEI: Adaptation of the introduction to “*Tra l’oscure ombre funeste*” from *Davide penitente*, K. 469, in the original key and scoring. The *AGNUS DEI* requires a triple statement of the text (up to the words “*miserere nobis*”), resulting in the interpolation of a final section for four-part chorus – a practice observed by Mozart.

Dona nobis pacem: A four-part chorus derived from a 1783 sketch.

The present edition reflects an examination of all the primary sources to the Mass. I would like to express my thanks to Dr. Josef Manèal (Augsburg, Germany) and the directors and staff at the Stadt- und Staatsbibliothek, Augsburg; Dr. Hellmut Hell and the staff of the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz; Dr. Christiane Wiebel of the Kunstsammlungen der Veste Coburg (Germany); Matylda Czekaj-Krasicka and Agnieszka Mietelska-Ciepierska of the Biblioteka Jagiellońska, Kraków (Poland); AR Dorothea Hunger of the Österreichische Nationalbibliothek, Vienna (Austria); Ara Guzelimian of Carnegie Hall, New York (USA) for commissioning the new completion; The Maria and Robert A. Skirnick Fund for New Works at Carnegie Hall and the Skirnicks themselves for their generosity and warmhearted support in funding it; John Harbison (Cambridge, MA, USA) and Helmuth Rilling (Warmbronn, Germany), whose perspicacity in reviewing the work in progress improved it immeasurably (the faults that remain are mine alone); Prof. Dr. Cliff Eisen (London, UK), Dr. Faye Ferguson (Salzburg), Mme Geneviève Geffray (Salzburg, Austria), Dr. Ernst Hintermaier (Salzburg), Dr. Ulrich Konrad (Würzburg, Germany), Dr. Reinhold Kubik (Vienna, Austria), Dr. Ulrich Leisinger (Salzburg), John and Jude Lubrano (Lloyd Harbor, NY, USA), and Prof. Dr. Neal Zaslaw (Ithaca, USA) for help and advice; Günter and Dr. Johannes Graulich of Carus-Verlag; Miriam Pfadt of Carus for her tireless cooperation and patience in preparing the edition for performance and publication by Carus; and above all to my beloved wife, Ya-Fei Chuang, to whom the completion is dedicated.

Cambridge, December 2005

Robert D. Levin

5

Tutti f
Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e e - lei - son.

Tutti f
Ky - ri - e e - lei - son, e - lei - son.

Tutti f
Ky - ri - e e - lei - son.

Tutti f
Ky - ri - e e - lei - son.

Tutti f
Ky - ri - e e - lei - son.

Tutti
6 4 43 6 b5

11

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

Ky - - - ri - e e -

4 ♯3 6
b5 7 — 7 6 6 — 4 ♯3 6
 ♯

The first system of the musical score consists of four staves. The top two staves are for the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom two staves are for the vocal parts, with the soprano line on top and the bass line below. The music is in a minor key and features a mix of eighth and sixteenth notes.

The second system continues the musical score with four staves. The piano accompaniment and vocal lines are consistent with the first system, showing a continuation of the melodic and harmonic themes.

The third system of the score features four staves. The piano accompaniment includes some more complex rhythmic patterns, while the vocal lines continue their melodic progression.

The fourth system consists of four staves. The piano accompaniment has a more active role with sixteenth-note patterns, and the vocal lines are more melodic.

The fifth system shows four staves. The piano accompaniment is relatively quiet, and the vocal lines are more prominent.

The sixth system includes four staves with lyrics. The lyrics are: "lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son." The piano accompaniment provides a steady harmonic background.

The seventh system features four staves with lyrics: "Ky - ri - e - e -". The piano accompaniment continues to support the vocal melody.

The eighth system consists of four staves. The piano accompaniment has a more active role with sixteenth-note patterns, and the vocal lines are more melodic.

Piano accompaniment for the first system, measures 19-22. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

Two empty vocal staves (treble and alto clefs) for the first system, measures 19-22.

One empty bass staff (bass clef) for the first system, measures 19-22.

Piano accompaniment for the second system, measures 23-26. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music continues with similar rhythmic patterns and includes some slurs.

Piano accompaniment for the third system, measures 27-30. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music features more complex rhythmic figures and slurs.

Two empty vocal staves (treble and alto clefs) for the second system, measures 23-26.

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

Vocal line for the second system, measures 23-26. It consists of two staves (treble and alto clefs) with lyrics written below the notes.

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

Vocal line for the third system, measures 27-30. It consists of two staves (treble and alto clefs) with lyrics written below the notes.

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

Vocal line for the fourth system, measures 31-34. It consists of two staves (treble and alto clefs) with lyrics written below the notes.

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

Vocal line for the fifth system, measures 35-38. It consists of two staves (treble and alto clefs) with lyrics written below the notes.

Piano accompaniment for the fifth system, measures 35-38. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music concludes with a final cadence.

7 4 5 b7 7 4 5 6 8 6 8 6 8 6 8
4 2 4 4 2 5 6 5 4 5 6 5 6
3 b3 []

* Vgl. Vorwort. / Cf. Foreword.

p
pp
p

p

p
p
p

p
tr
Chri - - - ste e - lei - son, e - lei-son.
Tutti p
son. Chri -
Tutti p
son. Chri -
Tutti p
son, e - lei -
Tutti p
son, e - lei -

Solo
p

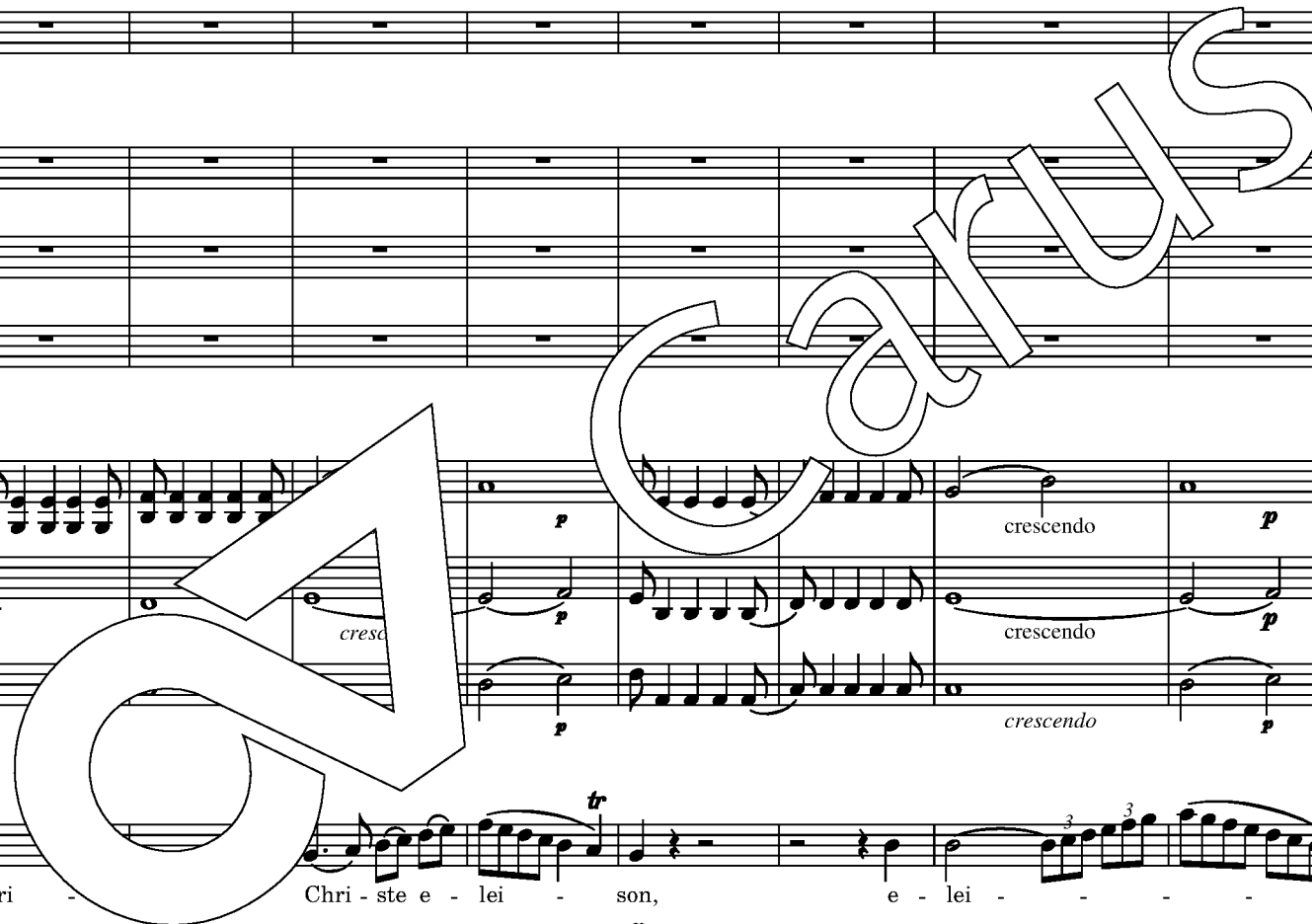
Chri - ste e - lei - son, e - lei -

ste, Chri - ste, Chri-ste

ste, Chri - ste, Chri-ste

son. Chri - ste

son. Chri - ste



cre - - scendo *f*

cre - - scendo *f*

cre - - scendo *f*

cre - - scendo *f*

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

cre - *f* *p*

cre - - scendo *f* *p*

cre - - scendo *f* *p*

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

cre - - scendo *f*

e - lei - son, e - lei - son, e - lei - son, *f*

cre - - scendo *f*

e - lei - son, e - lei - son, e - lei - son. *f*

cre - - scendo *f*

e - lei - son, e - lei - son, e - lei - son, *f*

cre - - scendo *f*

e - lei - son, e - lei - son, e - lei - son, *f*

cre - - scendo *f* *p* *p* *f*

6 5 6 4 3 2 6

Musical score for the first system, featuring a grand staff with piano (*p*) dynamics. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The music consists of sustained notes in the upper register and moving lines in the lower register.

Musical score for the second system, consisting of empty staves.

Musical score for the third system, consisting of empty staves.

Musical score for the fourth system, featuring piano (*p*) dynamics and melodic lines. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The music consists of moving lines in the upper register and sustained notes in the lower register.

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

Musical score for the fifth system, consisting of empty staves.

Musical score for the sixth system, featuring piano (*p*) dynamics and melodic lines. The notation includes a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of moving lines in the lower register.

Org: tasto solo

62

p

- son. Chri-ste e - lei

p

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

p

Chri - ste e - lei - son,

p

e - lei - - - son.

p

e - lei - - - son.

p

mf

$\frac{4}{2}$ 6 8 *p* $\frac{4}{2}$ Org: *tasto solo* 6 6 b7

68

Tutti *f*

Ky - - ri - e e - lei - son. Ky -

Tutti

5 — 8 [] 6 — 5 — 3 — *f* 6 4 3 6 — $\flat 5$ — $\flat 4$ — 8 — 6

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

Tutti f e - lei - son, e - lei - son. Ky - ri - e,

Tutti f Ky - - - ri - e e - lei - son. Ky -

Tutti f Ky - ri - e e -

Piano accompaniment for the first system, measures 78-81. The music is in a minor key and 4/4 time. It features a complex texture with multiple voices in both hands, including some trills and slurs.

Two empty vocal staves (soprano and alto) for the first system, measures 78-81.

Two empty vocal staves (soprano and alto) for the second system, measures 82-85.

Piano accompaniment for the second system, measures 82-85. The music continues with similar complexity and includes some trills.

Piano accompaniment for the third system, measures 86-89. This system features prominent trills in the upper voices of the piano part.

Two empty vocal staves (soprano and alto) for the third system, measures 86-89.

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

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

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

Piano accompaniment for the fourth system, measures 90-93. The music continues with a steady bass line and active upper voices.

7 4 5 b7 [-] 7 4 5 b7 6 8 6 8 6 8 6 8

3 [-] 2 4 [-] b3

First system of piano accompaniment, measures 86-89. The music is in a 4/4 time signature with a key signature of two flats. The right hand has a simple accompaniment pattern, while the left hand has a more active bass line.

Second system of piano accompaniment, measures 90-93. The right hand has a simple accompaniment pattern, while the left hand has a more active bass line. A dynamic marking of *p* is present at the start of measure 93.

Third system of piano accompaniment, measures 94-97. The right hand has a simple accompaniment pattern, while the left hand has a more active bass line. A dynamic marking of *p* is present at the start of measure 97.

Fourth system of piano accompaniment, measures 98-101. The right hand has a simple accompaniment pattern, while the left hand has a more active bass line. A dynamic marking of *p* is present at the start of measure 98.

Fifth system of piano accompaniment, measures 102-105. The right hand has a simple accompaniment pattern, while the left hand has a more active bass line.

Vocal line for the first part of the system, measures 102-105. The lyrics are: Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - .

Vocal line for the second part of the system, measures 102-105. The lyrics are: Ky - ri - e e - lei - son. Ky - ri - e e - .

Vocal line for the third part of the system, measures 102-105. The lyrics are: Ky - ri - e e - lei - son. Ky - ri - e .

Vocal line for the fourth part of the system, measures 102-105. The lyrics are: Ky - ri - e e - lei - son. Ky - ri - e e - .

Sixth system of piano accompaniment, measures 102-105. The right hand has a simple accompaniment pattern, while the left hand has a more active bass line. A dynamic marking of *p* is present at the start of measure 102.

Gloria

2. Gloria

Allegro vivace

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II in Do / C

Clarino I, II in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello e
Contrabbasso

Organo

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenore, Basso) are written in a four-part setting. The lyrics are: "Glo - - - ri - a" for Soprano and Alto; "Glo - - - ri - a in ex - cel -" for Tenore and Basso. The instrumental parts include Oboe I and II, Bassoon I and II, Horns I and II in C, Clarinets I and II in C, Timpani in C-G, Trombones Alto, Tenor, and Bass, Violins I and II, Viola, Violoncello and Contrabasso, and Organ. The tempo is marked "Allegro vivace".

First system of piano accompaniment, consisting of four staves (two treble and two bass clefs).

Second system of piano accompaniment, consisting of four staves (two treble and two bass clefs).

Third system of piano accompaniment, consisting of four staves (two treble and two bass clefs).

Fourth system of piano accompaniment, consisting of four staves (two treble and two bass clefs).

Vocal line with lyrics:

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

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

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

in ex-cel - - - - - sis De-o.

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

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

13

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

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

cel-sis, in ex-cel-sis, in ex - cel - - - sis, in ex - cel - - -

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

6 5 6 6
4 3 4 4

17

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

7 6 5 4 3 [] 6 7 6 5 4 3
4 [] 3 [] 3 [] 4 4 4 3 [] 1

21

cel-sis, in ex-cel-sis. Et in - ter - - ra, in ter - ra pax ho - mi - ni-bus

cel-sis, in ex-cel-sis. Et in - ter - ra, in ter - ra pax ho - mi - ni-bus

cel-sis, in ex-cel-sis. Et in - ter - ra pax ho - mi - ni-bus

cel-sis, in ex-cel-sis. Et in - ter - - ra pax ho - mi - ni-bus

p Org: tasto solo



First system of piano accompaniment. Treble and bass staves. Dynamics include *f*.

Second system of piano accompaniment. Treble and bass staves. Dynamics include *f*.

Third system of piano accompaniment. Treble and bass staves. Dynamics include *f*.

Fourth system of piano accompaniment. Treble and bass staves. Dynamics include *f*.

Vocal line with lyrics for the fifth system. Treble and bass staves. Dynamics include *f*. Lyrics: *ta - - - - - tis. Glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -*

Sixth system of piano accompaniment. Treble and bass staves. Dynamics include *f*.

Piano accompaniment for the first system, measures 36-39. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Piano accompaniment for the second system, measures 40-43. The right hand has a sustained chord with a melodic line, and the left hand continues with eighth notes. The dynamic marking *a 2* is present.

Piano accompaniment for the third system, measures 44-47. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes.

Piano accompaniment for the fourth system, measures 48-51. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes.

Vocal line with lyrics for the fifth system, measures 52-55. The lyrics are: *cel-sis, in ex-cel - sis De - sis, in ex-cel - sis, in ex-cel - sis, in ex-cel - sis*. The melody is in a soprano or alto range.

Piano accompaniment for the sixth system, measures 56-59. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes. The dynamic marking *a 2* is present.

6 5 4 6 7 6
4 3 4 5 4 3
4 [—] 3 [—]

First system of piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Second system of piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Third system of piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Fourth system of piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Fifth system of piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Sixth system containing vocal staves with lyrics:

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

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

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

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

Seventh system of piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Fingerings for the piano accompaniment:

5 [] 6 [] 7 [] 6 [] 5 []

3 [] 4 [] 4 [] 3 []

p Et in - ter - - - ra, in ter - ra pax ho - mi - ni-bus bo - - - -

p Et in - ter - ra, in ter - ra pax ho - mi - ni-bus

p Et in - ter - ra pax ho - mi - ni-bus

p Et in - ter - - - ra pax ho - mi - ni-bus

p Org: tasto solo 6 5

Empty musical staves for piano accompaniment, consisting of two systems of two staves each (treble and bass clef).

Empty musical staves for piano accompaniment, consisting of two systems of two staves each (treble and bass clef).

Musical staves with piano accompaniment. A large, stylized watermark 'CARUS' is overlaid across the staves.

Musical staves with piano accompaniment. A large, stylized watermark 'CARUS' is overlaid across the staves.

Vocal staves with lyrics and piano accompaniment. The lyrics are:

nae vo - - - lun - - - ta - - -

bo - - - nae vo - - - lun - - - ta - - -

bo - - - nae vo - lun - ta - - -

bo - - - nae vo - lun -

Piano accompaniment staves with chord symbols:

4+ 2 b7 6 4 7 6 - 7 #7

b3 2 b5 5 #2 # 43 -

55

p *pp*

a 2

p *pp*

pp

pp

pp

ta - - - tis.

ta - - - tis.

ta - - - tis.

ta - - - tis.

5 4 3 4 *Org: tasto solo* *pp*

10 *a 2*

6 [] 7 [] *Org: tasto solo*

14

p p p f f

- - - mus te. - - -

f 6 6 [] *Org: tasto solo*

19

p p p f f p

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

p f 6 6 [] *Org: tasto solo*

24

di - ci - mus te. Ad - - - o -

5 6 4
5 2

28

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

7 6 7 6 6
43 43[-] 5[-] 4

33

p

a 2 *a 2*

4 4 6 6 #6

[6] 7 7 46 7 7 46 7
Org: tasto solo

mus te.
5 - 6 7
43

fp fp fp fp
Ad - o - ra - mus te. Glo - ri - fi -
Org: tasto solo 5 - 6 7 Org: tasto solo

83

p *p* *tr* *tr* *tr* *tr* *p*

Lau - da -

89

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

Be - ne - di - ci - mus te, —

6 —
4 —

p *f* 6

Org: tasto solo

95

p *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *p*

be - ne - di - ci - mus te.

6 —
4 —

p [5 —] 6 —
4 — 5 —

Org: tasto solo

100

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

4/2 6 7

105

46 46 6/5

110

7 4/2 5/3 6/4 7 Org: tasto solo

* Vgl. Vorwort. / Cf. Foreword.
Carus 51.427

116

mus te. Ad - o - ra - mus te.

6 7 Org: *tasto solo*

121

Glo - ri - fi - ca -

6 7 Org: *tasto solo*

126

b7 6

4

ma - gnam glo - ri-am tu - - - am. Gra - - ti -

ma - gnam, ma - gnam glo - ri-am tu - - - am. Gra - - ti -

ma - gnam, ma - gnam glo - ri-am tu - - - am. Gra - - ti -

ma - gnam, ma - gnam glo - ri-am tu - - - am. Gra - - ti -

#5 6 = 4 4/3 = 4 3 = 6 4/5 = 4/3 = 6 Org: tasto solo

7

as a - gi - mus pro - - pter ma - gnam glo-ri-am, pro - - pter ma - gnam
 as a - - - gi - mus pro - - pter ma - gnam
 as a - - - gi - mus pro - - pter ma - gnam glo-ri-am, pro - - pter ma - gnam
 as a - - - gi - mus pro - - pter ma - gnam glo-ri-am, pro - - pter ma - gnam
 as a - - - gi - mus pro - - pter ma - gnam glo-ri-am, pro - - pter ma - gnam

$\begin{matrix} \sharp 6 \\ 4 \\ \sharp 3 \end{matrix}$
 $\begin{matrix} \sharp 7 \\ 5 \\ 3 \end{matrix}$
6
 $\begin{matrix} 4 \\ 2 \end{matrix}$
 $\begin{matrix} \sharp 6 \\ 4 \\ 3 \end{matrix}$

10

20

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

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

27

ens.
Do - mi - li u - ni - ge - ni-te, Je - su Chri-ste. Do - mi - ne -

to solo

34

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

b3 b7 7 7 7 5 6 4 5 3 3

62

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

7 7 7 8 6 4 5 [-]

69

Fi - - - li - us Pa - - - tris Fi - - - li - us,
Pa -

$\frac{4}{3}$ [-] $\frac{4}{3}$ [-] 6 [-] $\frac{4}{3}$ [-]

74

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

$\frac{6}{3}$ 7 [-] $\frac{8}{6} = \frac{6}{4} = \frac{5}{\#}$ $\frac{4}{3}$ [-] 6 [-] $\frac{4}{3}$ [-]

81

tris. A - tris, Fi - li-us, gnus

6 [] 5 7 7 7 45 5 6
3 3

87

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

Org: tasto solo

7 3

94

Fi - li-us Pa - tris.
Fi - li-us Pa - tris.

Org: tasto solo

7 6 # 5 #

6. Qui tollis

Largo

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II in Sol / G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Soprano

Alto

Tenore

Basso

Bassi ed Organo

The musical score is arranged in a standard orchestral layout. It includes staves for Oboe I and II, Fagotto I and II, Corno I, II in Sol / G, Trombone alto, tenore, and basso, Violino I and II, Viola, Soprano, Alto, Tenore, Basso, and a Coro II section with Soprano, Alto, Tenore, and Basso parts. The Basses and Organ part is marked with 'Solo' and 'Tutti' sections. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo'. The vocal parts have lyrics: Soprano: 'Qui tol - -', Alto: 'Qui', Tenore: 'Qui', Basso: 'Qui'. The organ part includes fingering numbers: 6, 7, 6, 7, 6, 7, 7, 5, 6, 5, 6.

16

re, se-re-re no-bis. Qui tol-lis

se-re-re no-bis. Qui tol-

mi-se-re-re no-bis. Qui tol-

mi-se-re-re no-bis. Qui tol-

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

mi-se-re-re no-bis.

mi-se-re-re no-bis.

mi-se-re-re no-bis.

mi-se-re-re no-bis.

6 7 #6 7 6 7 6

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line with a fermata and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

Fifth system of musical notation, including lyrics: *mundi, qui tol - lis, qui pec - ca - di, qui tol - lis, qui tol - lis lis mun - di, qui tol - lis, qui lis pec - ca - ta mun - di, qui tol - lis pec -*

Sixth system of musical notation, including lyrics: *Qui tol - lis pec - ca - ta, qui tol - lis, qui Qui tol - lis, qui tol - lis, qui Qui tol - lis pec - ca - ta, qui tol - lis, qui Qui tol - - lis, qui tol - - lis pec - ca - -*

Seventh system of musical notation, featuring piano accompaniment and chord diagrams below the staff.

di, sus - ci-pe, sus - ci-pe, sus - ci-pe de-pre-ca - ti - o-nem

sus - ci-pe de-pre-ca - ti - o - nem

di, sus - ci-pe de-pre-ca - ti - o - nem

di, sus - ci-pe de-pre-ca - ti - o - nem

di, sus - ci-pe, sus - ci-pe, sus - ci-pe de-pre-ca-ti - o-nem

di, sus - ci-pe, sus - ci-pe, sus - ci-pe de-pre-ca-ti - o-nem

di, sus - ci-pe, sus - ci-pe, sus - ci-pe de-pre-ca-ti - o-nem

di, sus - ci-pe, sus - ci-pe, sus-ci-pe de-pre-ca-ti - o-nem

no - - - stram. Qui se - - - des ad dex - te - ram Pa - - - tris,

no - - - stram. Qui se - - - des ad dex - te - ram Pa - - - tris,

no - - - stram. Qui se - - - des ad dex - te - ram Pa - - - tris,

no - - - stram. Qui se - - - des ad dex - te - ram Pa - - - tris,

no - - - stram. Qui se - - - des, qui

no - - - stram. Qui se - - -

no - - - stram. Qui se - - -

no - - - stram. Qui se - - -

[1 1 1] 5 — 6 — 7 — 6 — 7 — 6 — 7 — b6 — 5 — 6 — b6 — b5 — 4 — 4 — 3 — 4 — 3 —

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

6	b7	b6	5	4	6	7	#	8	#	9	b9	8
4	3	4	3	4	3	4	3	4	3	7	7	6
b3				b3						4	5	b3

First system of piano accompaniment, measures 40-43. It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Vocal line for the first system, measures 40-43. The melody is simple and follows the harmonic structure of the piano accompaniment.

Second system of piano accompaniment, measures 44-47. Similar to the first system, it features a consistent eighth-note bass line and a melodic treble line.

Third system of piano accompaniment, measures 48-51. This system introduces a more complex texture with sixteenth-note patterns in both the treble and bass staves. A dynamic marking of *p* (piano) is present.

Vocal line for the third system, measures 48-51. The lyrics are: "se - des, qui se - - - des ad dex - te - ram Pa - - -". A dynamic marking of *p* is present.

Vocal line for the fourth system, measures 52-55. The lyrics are: "se - des, qui se - - - des, qui se - des ad dex - te - ram Pa - - -". A dynamic marking of *p* is present.

Fifth system of piano accompaniment, measures 56-59. It continues the sixteenth-note texture. A dynamic marking of *p* is present.

8 6 6 6 5 4 5 5 5 6 6 6 6 *p* Org: tasto solo
 4 b6 5 4 b7 [] 6 5 b3 b3 b6 6 6 6
 4 3 3 3 3 3 4 3 4

44

tr^{is}, mi - se - re - re, mi - se - re-re no-bis,
mi - se - re-re no-bis,
tr^{is}, - - re, mi - se - re-re no-bis,
tr^{is}, mi - se - re - re, mi - se - re-re no-bis,

tr^{is}, mi - se - re - re, mi - se - re-re
tr^{is}, mi - se - re - re, mi - se - re-re
tr^{is}, mi - se - re - re, mi - se - re-re
tr^{is}, mi - se - re - re, mi - se - re-re

48

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

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

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

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

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

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

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

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

52

p *pp*

a 2

p *pp*

p *pp*

p *pp*

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

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

p *pp*

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

7 6 5 8 7 6 5 4+ 6 #6 5 6 6 5 6 5

4 3 6 5 4 # 3 5 5 5 5

- - lus Do - - mi - nus. Quo - - ni - am, quo - - ni - am tu so-lus
 - - lus San - - - ctus. Quo - - ni - am tu
 tis - si - mus. Quo - - ni - am

8 7 5 8 7 6 6 3 3 3

6 5 5

Org: tasto solo

49

San - ctus, tu so - lus
 so - lus San-ctus, tu so - lus, so - lus San - ctus.
 tu so - lus San-ctus. Do - mi-nus, tu. Tu so lus tis - si -

6 7 6 7 6 7

56

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

Org: tasto solo

63

a 2

f

a 2

*f**

p

II

p

a 2

f

p

f

p

cre - scen -

cre - scen -

cre - scen -

- - - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -

- - - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -

- - - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -

p

6 5

5

7

6 6 - 5 -

4 - 3 -

6 6 - 6

4 4

71

f

do

do

do

tis - si - mus.

tis - si - mus.

tis - si - mus.

f

6 - 5 -

4 - 3 -

6

5

6

6

6

* Ossia *a'*; vgl. Vorwort. / Ossia *a'*; cf. Foreword.

79

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

6 *Org: tasto solo*

87

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

p $\begin{matrix} 47 & 47 & 6 & 5 \\ 5 & 4 & 3 & \end{matrix}$ *Org: tasto solo*

95

p

San

102

a 2
f

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

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

ctus. Quo - ni - am tu

f

* Vgl. Vorwort. / Cf. Foreword.

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

so - lus, tu so - - - - - is,

so - lus, tu

5

tu so - - - - - lus San - -

tu so - - - - - lus San - -

so - - - - - lus San - -

Org: tasto solo

* Vgl. Vorwort. / Cf. Foreword.

127

p

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

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

ctus. Quo - ni - am, quo - ni - am tu - lus -

4 6 #6 7

2 3

135

ctus, tu so - lus San - - -

San - ctus. Do - mi - nus, Al - tis - si - mus. Tu so - lus San - - -

#6 4 6 9 8 7 [6 5] Org: tasto solo

5 4 3 - - -

142

142

f *a 2*

f *a 2*

f *p*

f *p*

f *p*

ctus. Tu

ctus. Tu

ctus. Tu

p 5

CARUS

149

149

p

p

so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Al - tis - si -

so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Al - tis - si -

so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Al - tis - si -

7 7 6 - 5 - #7 8 - 7 #6 6 8 6 5 6 6 #

4 - # - # #6 5 #4 6 6 4 # 6 5

CARUS

157

mus, Al - tis - si - mus.

mus, Al - tis - si - mus.

mus, Al - tis - si - mus.

mus, Al - tis - si - mus.

mus, Al - tis - si - mus.

mus, Al - tis - si - mus.

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

165

mus, Al - tis - si - mus.

6 [#6/4/2] 6 6/5 9 6 6/5 # 6 3 #3 3 3 3 3 6 6 #

8. Jesu Christe

Adagio

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I, II in Do / C

Clarino I, II in Do / C

Timpani in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino

Viola I

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Tutti f

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

Tutti f

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

Tutti f

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

Tutti f

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

Tutti f

Org: *tasto solo* 5 — 6 — 9 ♭8 — ♭3 ♭4 3 — ♯6 4 3 — 6 7 — ♯6

4

a 2

simile

simile

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

4 5 4 7
2

Cum Sancto

7

8

Cum San - - - cto Spi - ri -

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

Violoncello e Contrabbasso

Organo
tasto solo

Carus

The musical score consists of several systems. The first system includes a grand staff with piano accompaniment. The second system features a vocal line with lyrics: "cto Spi - ri - tu, in glo - ri - a De - i". The third system continues the vocal line with lyrics: "ri - a De - i Pa - tris. A -". The fourth system includes the vocal line and piano accompaniment with lyrics: "men, a - men, a - men, a -". The fifth system shows the piano accompaniment with a large watermark "CARUS" overlaid. The sixth system continues the piano accompaniment with lyrics: "men, a - men, a -". The seventh system shows the piano accompaniment with lyrics: "men, a - men, a -". The eighth system shows the piano accompaniment with lyrics: "men, a - men, a -".

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

Musical score for the second system, featuring a grand staff with treble and bass clefs. The music consists of several measures of notes and rests. A dynamic marking 'a 2' is present above the treble staff.

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

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

Musical score for the fifth system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "men, a - - - - - Spi - ri - tu, in glo - - - ri - a De - i Pa - tris. A - - - - - men. Cum San - - - - - glo - - - - - ri - a De - i Pa - tris. A - - - - -".

Musical score for the sixth system, featuring Violoncelli and Bassi parts. The parts are labeled "Violoncelli" and "Bassi".

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

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

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

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

Violoncelli

9 - 8 — 5 4 #6 - 6 — 9 — #6 6 *p*
 7 - 6 — 5 #5 - 5 — #3 — #5 4 *tasto solo*

f 6 #5 -
 5 4 #3

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

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

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

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

Musical score for the fifth system, including piano accompaniment and vocal lines with lyrics: Cum San - - - - - cto Spi - - ri - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -

Musical score for the sixth system, including piano accompaniment and vocal lines with lyrics: Cum San - - - - - cto

Bassi

7 5 6 7 5 [4]6 7 6

4 #3 [] b3

66

a 2

p

tu, in glo - - - - -

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

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

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

6 6 b7 5 6 b3 b 5 6 b3 b

4 4

73

p *f*

p *f*

p *f*

p *f*

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

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

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

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

p *f*

p *f*

tasto solo

6	7	5
5	4	#3
#3	-	-

80

a 2

men, a - - - - -

men, a - - - - -

Cum San - - - - - cto

Cum San - - - - - cto Spi - - ri -

men, a

men.

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

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

6 — 8 — 6 — 7 6 7 6 — 5 — 6 — 5 — 6 —

4 — # 4 # 5 — 5 — 5 —

5 — 6 — 5 — 6 7 — #6 — #7 — 6 — 7 — #6 — #6 —

101

a 2

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

7 9 8 7 7 #6 k6 — 7 b9 8 7 7 k6 b6 — b7 9 8 b7 6
 # 4 #3 — 4 — k3 # 7 b6 5 4 — k3 3 b7 6 5 6

The musical score consists of several systems. The first system shows a piano introduction with a treble and bass clef. The second system continues the piano accompaniment. The third system introduces the vocal parts with lyrics: "San - - - - - to Spi - - ri - tu. A - - - - -". The fourth system continues the vocal parts with lyrics: "men. Cum". The fifth system shows the vocal parts with lyrics: "San - - - - - to Spi - - ri - tu. A - - - - - men." The sixth system is for the Violoncelli, with a bass clef and figured bass notation: 6, 6, [6], 5, 6, 4, #6. A large watermark "Carus" is overlaid on the score.

Musical score system 1, measures 1-6. Treble clef, key signature of one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

a 2

Musical score system 2, measures 7-12. Treble clef, key signature of one sharp (F#). The piano accompaniment continues with the same rhythmic pattern.

Musical score system 3, measures 13-18. Treble clef, key signature of one sharp (F#). The piano accompaniment continues with the same rhythmic pattern.

Musical score system 4, measures 19-24. Treble clef, key signature of one sharp (F#). The piano accompaniment continues with the same rhythmic pattern.

Musical score system 5, measures 25-30. Treble clef, key signature of one sharp (F#). The vocal line includes the lyrics: "Spi - ri - tu, A - men." and "San - cto Spi - ri - tu, cum". The piano accompaniment continues with the same rhythmic pattern.

Musical score system 6, measures 31-36. Bass clef, key signature of one sharp (F#). The bass line includes the lyrics: "Cum San -". The piano accompaniment continues with the same rhythmic pattern.

Fingerings for the piano accompaniment: 5 — 6, 3 — 4, 6, 6, 4 — 2, 9 — 8, 3 — 6, #3 — 4+, 6.

Musical score system 1, measures 1-6. Treble and bass staves with piano accompaniment.

Musical score system 2, measures 7-12. Treble and bass staves with piano accompaniment.

Musical score system 3, measures 13-18. Treble and bass staves with piano accompaniment.

Musical score system 4, measures 19-24. Treble and bass staves with piano accompaniment.

Musical score system 5, measures 25-30. Treble and bass staves with piano accompaniment and vocal line. Includes lyrics: men. Cum San - - San - - - - - cto Spi - - ri - tu, - - - - - cto Spi - - ri - tu. A - - - - -

6 — 4 — 6 — 7 — 6 — 7 — 6 — 6 — 47 — 5 — 6 — 5

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

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

5 — 6 — 5 — 5 — 5 — 5 — 5 — 6 — 5 — #6 — 5

Musical score system 1, measures 1-4. Treble clef, key signature of one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

Musical score system 2, measures 5-8. Treble clef, key signature of one sharp (F#). The piano accompaniment continues with similar rhythmic patterns.

Musical score system 3, measures 9-12. Treble clef, key signature of one sharp (F#). The piano accompaniment continues with similar rhythmic patterns.

Musical score system 4, measures 13-16. Treble clef, key signature of one sharp (F#). The piano accompaniment continues with similar rhythmic patterns.

Musical score system 5, measures 17-20. Includes vocal line with lyrics and piano accompaniment. The lyrics are: "glo - ri - a, cum San - ri - a. cum San - cto men."

5 — 6 — 5 — 6 —
5 — 5 —

Org: tasto solo

6 4 6 5 — 6 b3 — b7 *p* Org: tasto solo

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

165

p
a - men, a - men. Cum San - - - - cto Spi - - - - ri -
p
a - men, a - men. Cum San - - - - cto Spi - ri -
p
a - - - men. Cum San - - - cto, cum San-cto Spi - ri -
p
- men, a - men. Cum San - - - cto Spi - ri -

$\frac{5}{4}$ $\frac{3}{3}$ Org: tasto solo

182 * Vi- \oplus

186a 186b 187

Agnus Dei

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

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

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

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

6 4* 6 #6 6 #6 #6 6 7 [7] 4 3 5

* T. 186a, 233-242 = Fassung von 1783; T. 186b-242 = erweiterte Fassung nach *Dauid penitente* KV 469. Vgl. Vorwort.
 mm. 186a, 233-242 = 1783 version; mm. 186b-242 = expanded version from *Dauid penitente* K. 469. Cf. Foreword.

Cadenza

188

Ob I, II

p

Fg I, II
a 2

p

VI I

VI II

Va I, II

p

Soprano I solo

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

Soprano II solo

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

Tenore solo

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

Vc e Cb, Org

194

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

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

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

p
Org: *tasto solo*

* Zu den Takten 195 und 197 vgl. Vorwort. / Concerning bars 195 and 197 see Foreword.

200 VII
VII
Va

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

205

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

210

men, 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.

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

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

6 6 9 5 6 5 6 5
5 5 3 5 5 5 5

Credo

9. Credo

Allegro maestoso

Oboe I

Oboe II

Fagotto I, II

Corno I, II in Do / C

Clarino I, II in Do / C *

Timpani in Do-Sol / c-G *

Trombone alto *

Trombone tenore *

Trombone basso *

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Bassi ed Organo **

Solo

f Org: tasto solo

The musical score is written for a full orchestra and choir. It features a variety of instruments including Oboe I and II, Bassoon I and II, Horns I and II in C, Clarinets I and II in C, Timpani in C-G, Trombones (alto, tenor, and bass), Violins I and II, Viola, Soprano I and II, Alto, Tenor, Bass, and Basses with Organ. The tempo is marked 'Allegro maestoso'. The score includes dynamic markings such as 'f' (forte) and 'a 2' (second octave). A large watermark 'CARUS' is visible across the score.

* Zur Besetzung vgl. Vorwort. / Concerning the scoring cf. Foreword.

** Zur Bezifferung vgl. Vorwort. / Concerning the figuration cf. Foreword.

5

a 2

a 2

VII ossia

10

ossia γ

tr

Tutti f
Cre - do,

Tutti f
Cre - do,

Tutti f
Cre - do,

Tutti f
Cre - do,

Tutti f
Cre - do,

Tutti f
Cre - do,

Tutti
Org: tasto solo

9 10 - 7 6 - 6 6
7 8 - 5 5 5

1 1 1

15

The image shows a musical score for the beginning of the Credo. It features a piano accompaniment in the upper system and vocal parts in the lower system. The piano part consists of a grand staff with treble and bass clefs. The vocal parts are arranged in four staves, each with a treble clef. The lyrics are: "cre-do in u-num De - um, Pa-trem o-mni-pot-en - tem, fa - cto-rem cae - li et". A large, stylized watermark "CARUS" is overlaid on the score.

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

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

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

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

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

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

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

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

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

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

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

6 — 7 — 3 — $\flat 6$ — $\flat 7$ — $\flat 6$ — 5 —
 4 — 4 — 3 — 4 — 3 —

31

um. Cre - do.

um. Cre - do.

um. Cre - do.

um. Cre - do.

um. Cre - do.

Solo
Violoncelli

Bassi

Tutti

p cresc. *f* 5 3 5 6 6 - 4 - #3 - *Org: tasto solo*

37

a 2

a 2

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um, Fi - li - um De - i u - ni -

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um, Fi - li - um De - i u - ni -

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um, Fi - li - um De - i u - ni -

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um, Fi - li - um De - i u - ni -

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um, Fi - li - um De - i u - ni -

42

ge - ni - tum. Et ex Pa - tre na - tum an - - -

ge - ni - tum. Et ex Pa - tre na - tum an - - -

ge - ni - tum. Et ex Pa - tre na - tum an - - -

ge - ni - tum. Et ex Pa - tre na - tum an - - -

ge - ni - tum. Et ex Pa - tre na - tum, cre - do, cre - do,

7 6 7 6 4 3

47

te o-mni-a sae - - - - cu -
 - - - - te, an - te o-mni-a sae - - - - cu -
 - - - - te, an - te o-mni-a sae - - - - cu -
 - - te, an - - - te o-mni-a sae - - - - cu -
 cre - do, cre - do, an - te o-mni-a sae - - - - cu -

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

52

la.

Solo
Violoncelli Bassi

Org: tasto solo

6 6 6 #6 -
4 4 4 5 -
#2

58

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

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

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

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

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

Tutti

6 4 7 3

Org: *tasto solo*

63

a 2

pizz.

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

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

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

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

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

68

fa - ctum, ge - ni-tum, non fa - ctum, con - sub -
 fa - ctum, ge - ni-tum, non fa - ctum, con - - -
 fa - ctum, ge - ni-tum, non fa - ctum, con - - -
 non fa - ctum, ge - ni-tum, non fa - ctum, con - sub - stan - ti - a - lem
 non fa - ctum, ge - ni-tum, non fa - ctum, con - sub - stan - ti - a - lem

73

stan - ti - a - - - tri: per quem o - - - - -

sub - - - stan - ti - a - lem Pa - tri: per quem o - - - - -

sub - - - stan - ti - a - lem Pa - tri: per - - - quem o - - - - -

Pa - - - tri: per - - - quem o - - - - -

Pa - - - tri: per quem o - - - - -

b7
b3

10 9 b8 3 b6 b7 3 b4 b5-b6-
5 b4 5 b4 3 3 b8 2 3-b4-

b5 7 b8 — b5 — h6 7 3 4 h5 — 6 — h3 #7 3 4 5 — 6 6 b3 —
 b4 b5 b4 3 — b3 b5 8 b2 3 — h4 — 4 8 2 3 — 6 4 3

89

nes, et pro-pter no - stram sa - lu - tem, qui pro - pter nos ho - - - mi-
nes, et pro-pter no - stram sa - lu - tem, qui pro - pter nos ho - - - mi-
nes, et pro-pter no - stram sa - lu - tem, qui pro - pter nos ho - - - mi-
nes, et pro-pter no - stram sa - lu - tem, qui pro - pter nos ho - - - mi-
nes, et pro-pter no - stram sa - lu - tem, qui pro - pter nos ho - - - mi-

94

nes, et pro-pter no-stram sa - lu - tem de - scen - dit de cae - lis, de - scen -

nes, et pro-pter no-stram sa - lu - tem de - scen - dit de cae - lis, de - scen -

nes, et pro-pter no-stram sa - lu - tem de - scen - dit de cae - lis, de - scen -

nes, et pro-pter no-stram sa - lu - tem de - scen - dit de cae - lis, de - scen -

nes, et pro-pter no-stram sa - lu - tem de - scen - dit de cae - lis, de - scen -

5 — 6 — 7
3 — 4 — 5
3 —

104

— de cae - - lis, de - scen - dit de cae-lis, de cae-lis, de cae - -
scen-dit de cae - lis, de - scen - dit de cae-lis, de cae-lis, de cae - -
scen-dit de cae - lis, de - scen - dit de cae-lis, de cae-lis, de cae - -
de-scen-dit de cae - lis, de - scen - dit de cae-lis, de cae-lis, de cae - -
de-scen-dit de cae - lis, de - scen - dit de cae-lis, de cae-lis, de cae - -

1 1 1 *Org: tasto solo* 3 6 6 4 6 4 5 3

111

p *f* *cresc.* *f* *Org: tasto solo* *Org: tasto solo*
Solo Violoncelli *Tutti Bassi*

lis, de - scen - - dit de cae - lis.
 lis, de - scen - - dit de cae - lis.
 lis, de - scen - - dit de cae - lis.
 lis, de - scen - - dit de cae - lis.
 lis, de - scen - - dit de cae - lis.

10. Et incarnatus est

Flauto solo

Oboe solo

Fagotto solo

Violino I *

Violino II *

Viola *

Soprano solo

Bassi **
ed Organo

Solo
p
Org: tasto solo

8

p

5

6

4

Org: tasto solo

* Zu den von Mozart niedergeschriebenen Takten vgl. Vorwort.
Concerning the measures notated by Mozart cf. Foreword.

** Zur Bezifferung vgl. Vorwort. / Concerning the figuration cf. Foreword.

15

trium

mf p

mf p

mf p

Et in- na - tus est

21

mf

mf

mf p

mf p

mf p

de Spi - - ri - tu_ San - - cto ex_ Ma-ri - a Vir-gi-ne: Et ho-mo fa - ctus

mf p

6 6 - 8 7 8 - 7 5 - 6 5 - 6 5 8 7 6 5 - 6 8 - 6 4 - 3 4 5 4 - 1 2 3 6 5 4 6 4 5 6 5 4 3 3 5

28

Musical score for measures 28-33. The system includes a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff with lyrics underneath.

Piano accompaniment for measures 28-33, consisting of two staves (treble and bass clef).

est, et ho-mo fa - - - - -

Musical score for measures 34-39. The system includes a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff with lyrics underneath. Fingerings are indicated below the vocal line: 6 - 4 - 43, 6 4 3, 6, 5.

34

Musical score for measures 34-39. The system includes a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff with lyrics underneath. Fingerings are indicated below the vocal line: 6 5, 6 5.

Piano accompaniment for measures 34-39, consisting of two staves (treble and bass clef).

Piano accompaniment for measures 34-39, consisting of two staves (treble and bass clef). The system includes a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff with lyrics underneath. Fingerings are indicated below the vocal line: 6 5, 6 5.

Org: *tasto solo*

48

tus es

6 5 = b7 = 5 4

53

Et in - car - na - tus est de

Org: tasto solo

mf p

mf p

mf p

mf p

mf p

mf p

mf p

6

Musical score for measures 58-63. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Musical score for measures 64-69. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line with some melodic movement in the left hand.

Musical score for measures 70-75. The vocal line includes the lyrics: "Spi - ri - tu - San - cto ex - Ma - ri - a Vir - gi - ne: - Ho - mo fa - ctus". The piano accompaniment provides harmonic support.

6 8 - 7 8 - 7 5 - 6 5 8 7 6 5 - 6 8 - 6
 5 - 3 4 5 6 6 5 4 3 3 5
 4 - 1 2 3

Musical score for measures 76-81. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

Musical score for measures 82-87. The piano accompaniment continues with a rhythmic accompaniment, including some sixteenth-note passages.

Musical score for measures 88-93. The vocal line includes the lyrics: "est, et ho - mo fa -". The piano accompaniment concludes with a final cadence.

6 - 7 ♯6 ♭6 7 6
 4 3 #3 4 7 b5

70

74

78

Musical score for measures 78-82. The system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices. The vocal line has lyrics: "ctus est, fa".

Musical score for measures 83-87. The system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices. The vocal line has lyrics: "ctus est, fa".

3 6 6 5 6 6 6
4 4 3 2

83

Musical score for measures 88-92. The system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices. The vocal line has lyrics: "ctus est, fa".

Musical score for measures 93-97. The system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices. The vocal line has lyrics: "ctus est, fa".

6 5 6 4 6
4 3 5 2 6

Org: *tasto solo* $\frac{4}{6}$
 $\flat 5$

88

Cadenza

Cadenza

Cadenza

f

f

f

Cadenza

Cadenza

Org: *tasto solo*

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

94

f

f

f

98

Musical notation for measures 98-101, first system. It consists of three staves: a treble staff with a melodic line featuring eighth-note patterns and slurs, a middle treble staff with a similar melodic line, and a bass staff with a bass line. The key signature has one flat (B-flat).

Musical notation for measures 98-101, second system. It consists of three staves: a grand staff (treble and bass) with rests, and a single treble staff with a melodic line. The key signature has one flat (B-flat).

102

Musical notation for measures 102-105, first system. It consists of three staves: a treble staff with a melodic line, a middle treble staff with a similar melodic line, and a bass staff with a bass line. The key signature has one flat (B-flat).

Musical notation for measures 102-105, second system. It consists of three staves: a grand staff (treble and bass) with rests, and a single treble staff with a melodic line. The key signature has one flat (B-flat).

107

trills

ctus

113

est.

est.

11. Crucifixus *

Andante

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Tutti

Tutti

Tutti

Cru - ci - fi - xus et - i -

Cru - ci - fi - xus et - i - am — pro no - bis: sub — Pon-ti-o Pi - la - to,

Org: tasto solo 6 8 6 8 6 5 — 2 — 5 — 6
#3

* Ergänzung anhand einer überlieferten Skizze Γ 7, vgl. hierzu Vorwort.
Completion based on a surviving sketch Γ 7, cf. Foreword.

7

Tutti

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

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

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

Empty musical staff.

Musical notation for the second system, including piano accompaniment.

Musical notation for the third system, including piano accompaniment.

ri - xus et-i - am pro no - bis: sub Pon - ti - o Pi - la -
 to, et-i-am pro no - bis: sub Pon - ti - o Pi - la - to,
 sub Pon - ti - o Pi - la - to, et-i-am pro no - bis: sub Pon - ti -
 la - - to.

Musical notation for the final system, including piano accompaniment and figured bass notation.

19

to, et-i-am pro no - bis,
 sub Pon - ti-o Pi - la - to, et-i - am pro no - bis,
 o Pi-la - to, et-i-am pro no - bis, et-i -
 Cru - ci - fi - xus et-i - am pro no - bis,

Violoncelli Bassi

6 — — 6 6 6 6 6 — 6 — 6 — 6 — 4 — b3 b4 — 4 3 — 6 —

25

et-i - am _____ pro no - bis, pro no - bis, pro no - - -

et-i-am pro no - bis, pro no - bis, pro no - - -

am _____ pro no - bis, pro no - bis, pro no - bis:

et-i-am pro no - bis, pro no - bis, pro no - - -

b3 b3 - 6 6 #3 - 6 - 6 6 - #6 - 6 - 6 - #3 - 6 - 7 - #3 - 6 - 7 - b7
 b3 #4 3 4 - 4 - #4 - 6 - b4 -

31

bis:
 bis: Cru - ci - fi - xus et - i -
 Cru - ci - fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to,
 bis: Cru - ci - fi - xus et - i - am pro no - - - bis:
 Violoncelli
 6 5 - 6 6 5 b6 6 6 4 b3 b3 5 - 6

37

Cru - ci - fi - xus et - i -

am - pro no - bis: Cru - ci - fi - xus

et - i - am pro no - bis: Cru - ci - fi - xus

Cru - ci - fi - xus

Bassi

b3 - b3 7 b3 #3 - 6 - b5 6 6 - b7 - 6 b5 #6 #5 - b5 6 #6 - b7 - #5 - b3 - #4 #3 - #6 - #3 - #4 - #2

43

am - bis, pro no - bis: sub Pon-ti - o Pi - la - to,
 et - i - am pro no - bis: sub Pon-ti - o Pi - la - to.
 et - i - am pro no - bis: sub Pon-ti - o Pi - la - to,
 et - i - am pro no - bis: sub Pon-ti - o Pi - la - to.

Solo
Violoncelli

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

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Empty musical staff.

Second system of musical notation, featuring piano accompaniment in two staves.

Third system of musical notation, featuring piano accompaniment in two staves.

Fourth system of musical notation, featuring a vocal line in the upper staff.

Fifth system of musical notation, featuring a vocal line with lyrics: Cru - ci - fi - xus et-i - am pro no - bis,

Sixth system of musical notation, featuring a vocal line with lyrics: am pro no - bis, et-i - am pro no - bis,

Seventh system of musical notation, featuring a vocal line with lyrics: sub Pon - ti - o Pi - la - to,

Eighth system of musical notation, featuring piano accompaniment in two staves. Labels: Bassi, Violoncelli, Organo.

Chord symbols: #7 #5 #6 - 7 #5 #5 - #5 - 6 - 6 #5 - #6 7 #5 #6 #3 #3 #3 - #3 #3 - #3 #3

61

am - bis, et-i - am pro no - bis: sub Pon - ti - o Pi -

et-i - am pro no - bis, et-i - am pro no - bis: sub Pon - ti - o Pi -

et-i - am pro no - bis: sub Pon - ti - o Pi -

et-i - am pro no - bis, pro no - bis: sub Pon - ti - o Pi -

Bassi

#3 3 3 3 - 3 - 3 - 3 - 3 - 6 - b6 - b6 - 6 - b6 - 6 - 3 - 6 - 6 - 7 - 5 - 6 -

4 3 - #3 -

67

a 2

la - Cru - ci - fi - xus et - i - am pro no - bis:

la - - - to. Cru - ci - fi - xus et - i - am pro no - bis:

la - - - to. Cru - ci - fi - xus et - i - am pro no - bis: sub

la - - - to. Cru - ci - fi - xus et - i - am pro no - bis:

7 8 #3 6 - 8 - 5 6 6 6 - 6 - 7 - #3 6

5 4 - 5 - #3 - 6

73

on - 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

8 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

Solo

6 5 b7 6 - 8 5 4+ 6 - #3 6 - 5 6 7 5
5 5 b5 2 - #3 4 #3

79

pas - sus et se - pul - tus est. Cru - ci -

pas - sus et se - pul - tus est. Cru - ci -

pas - sus et se - pul - tus est. Cru - ci -

pas - sus et se - pul - tus est. Cru - ci -

Tutti

6 5 6 - 6 - 4 - 6 - #3 6 6 - b6 - 6 - 6 - b6 6 6 - b6 - b6 - 6 -

5 4 - 2 - 4 3 4 - b3 - b5 6 6 - b3 -

85

fi - am — pro no - bis: sub Pon - ti - o Pi - la - - - to

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

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

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

Solo

p

$\begin{matrix} b6 & = & 6 & = & 6 & - & b6 & = & 6 - b6 & - & b6 & = & 6 & - & 6 & = & 6 - b6 & - & b3 & - & 6 & = & b3 & - & 6 & - & 7 & & 8 & & b3 & = & \end{matrix}$

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a large watermark 'CARUS'.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, continuing the vocal and piano parts.

Fifth system of musical notation, including the first vocal line with lyrics: *pas - sus et se - pul - tus est, pas-sus et se -*

Sixth system of musical notation, including the second vocal line with lyrics: *pas - sus et se - pul - tus est, pas-sus et se -*

Seventh system of musical notation, including the third vocal line with lyrics: *pas - sus et se - pul - tus est, pas-sus et se -*

Eighth system of musical notation, including the fourth vocal line with lyrics: *pas - sus et se - pul - tus est, pas-sus et se -*

Ninth system of musical notation, featuring piano accompaniment and figured bass. It includes markings for *Tutti*, *Solo*, and *Tutti*.

6 - b3 - 4 6 - 6 - 6 6 6 - b3 - b5 - 6 - 4 6 6 6 - b3 - 4 6 - 6 - 6
 5 - 4 3 5 - 5 5 5 - 4 3 5 - 3 5

98

pp

pp

pp

pul - - - tus est.

pul - - - tus est.

pul - - - tus est.

pul - - - tus est.

Org: tasto solo

Solo Violoncelli

Bassi

h3 h3 h3 b6 4 h3

12. Et resurrexit *

Allegro vivace

Oboe I, II

Fagotto I, II

Corno I, II in Do / C

Clarino I, II in Do / C

Timpani in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello e Contrabbasso

Organo

Et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit, et re - sur -

Et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit, et re - sur -

Et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit, et re - sur -

Et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit, et re - sur -

Org: tasto solo

6 5 — 7 — 9 8 6 — 6 5 — 7 —
4 3 — 4 3

* Neukomposition anhand eines Motivs aus dem *Credo* und eines überlieferten Skizzenmotivs, vgl. Vorwort.
 New composition, based on motifs from the *Credo* and a surviving sketch; cf. the Foreword.

12 a 2

Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -

Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -

re - - - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -

Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur - re - xit, et re-sur -

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

17

p

p

p

p

re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu -

p

re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu -

p

re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu -

p

re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu -

p

6 47 ————— *p* b7 #3 4 6 ————— 6 ————— 8 — 7 —————

25

Solo

32

Et a - scen - dit in cae - - - - -

f Et a - scen - dit in cae - - - - -

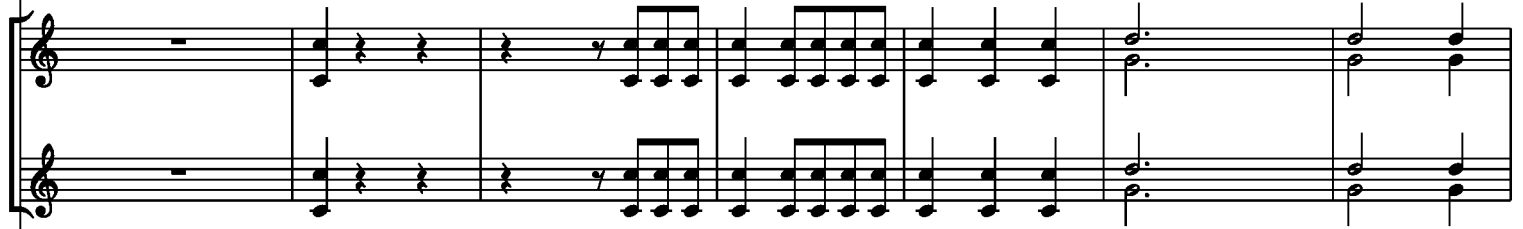
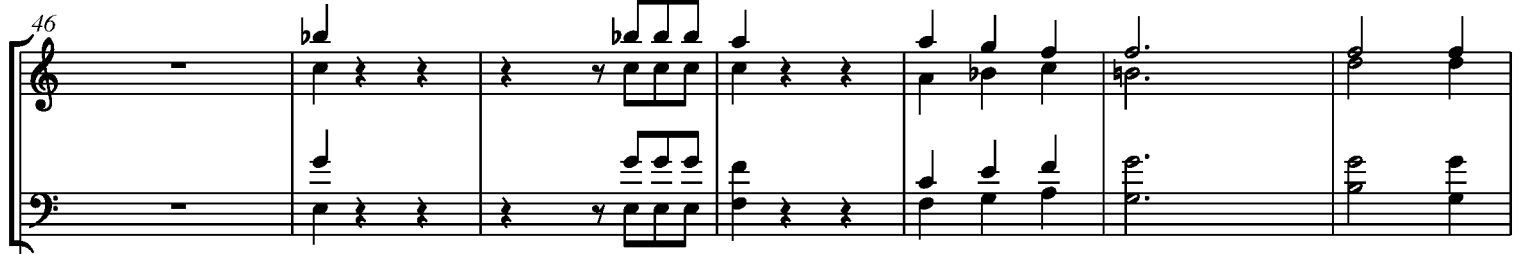
f Et a - scen - dit in

Tutti

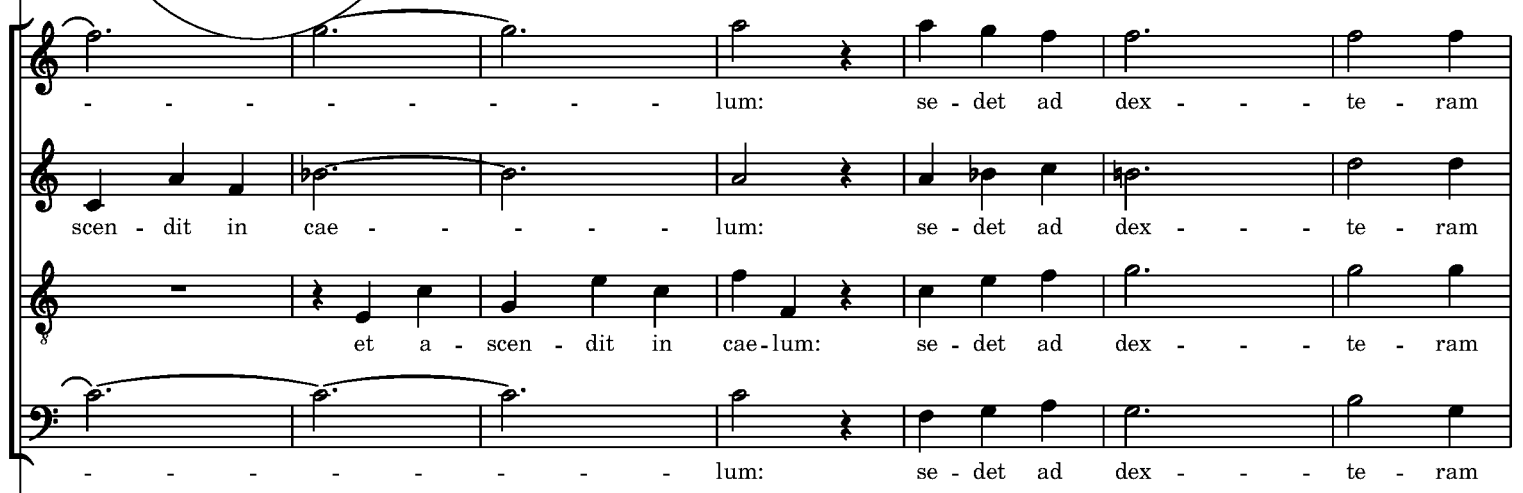
39

- - - - - lum, et a - scen - dit in cae - - - - -
- - - - - lum, et a -
cae - - - - - lum,
Et a - scen - dit in cae - lum, et a - scen - dit in cae - -

46



- - - - - lum: se - det ad dex - - - te - ram
scen - dit in cae - - - - lum: se - det ad dex - - - te - ram
et a - scen - dit in cae-lum: se - det ad dex - - - te - ram
- - - - - lum: se - det ad dex - - - te - ram



53

Pa - tris, se - det ad dex - - - te - ram Pa - tris.

Pa - tris, se - det ad dex - - - te - ram Pa - tris.

Pa - tris, se - det ad dex - - - te - ram Pa - tris.

Pa - tris, se - det ad dex - - - te - ram Pa - tris.

9 8 6 6 7 6 #3 - 6 #3
4 3

60

Et i - te-rum ven -
Et i - te-rum ven -
Et i - te-rum ven -
Et i - te-rum ven -

Solo Tutti

68

tu - rus, ven - tu - rus est, ven - tu - rus,
tu - rus, ven - tu - rus est,
tu - rus, ven - tu - rus est, ven - tu - rus,
tu - rus, ven - tu - rus est,

Solo Tutti

9 8 _____ 6 7 _____ 9 8 _____ #6 _____
4 3 _____ 4 #3 _____ 4 3 _____ 4 _____
3 _____

75 a 2

ven - tu - rus est, et i - te - rum ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di -
ven - tu - rus est, ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di -
ven - tu - rus est, ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di -
ven - tu - rus est, ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di -

6 - 6 6 6 6 6 6 6

ca - re, cum glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et

ca - re, cum glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et

ca - re, cum glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et

ca - re, cum glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et

6 5 6 6 6 5 6 9 8
4 3 4 3 5 4 3

Empty musical staff system 1, consisting of a treble and bass clef staff.

Empty musical staff system 2, consisting of a treble and bass clef staff.

Empty musical staff system 3, consisting of a treble and bass clef staff.

Empty musical staff system 4, consisting of a grand staff (treble, middle, and bass clefs).

Musical staff system 5, featuring piano accompaniment with treble and bass clefs. The music includes eighth and sixteenth notes with slurs and ties.

Musical staff system 6, featuring a vocal line in treble clef with lyrics: mor - - - tu - os, et mor - - - tu - os, et mor - -

Musical staff system 7, featuring a vocal line in treble clef with lyrics: mor - - - tu - os, et mor - - - tu - os, et mor - -

Musical staff system 8, featuring a vocal line in treble clef with lyrics: mor - - - tu - os, et mor - - - tu - os, et mor - -

Musical staff system 9, featuring a vocal line in bass clef with lyrics: mor - - - tu - os, et mor - - - tu - os, et mor - -

Musical staff system 10, featuring piano accompaniment in bass clef with eighth and sixteenth notes.

6 4 b3 6 6 b3 b5 b3 b6 b3

Musical staff system 1: Treble and Bass clefs. The first six measures contain rests. The final measure contains notes in both staves with a forte (*f*) dynamic and a second ending bracket labeled 'a 2'.

Musical staff system 2: Treble and Bass clefs. The first six measures contain rests. The final measure contains notes in both staves with a forte (*f*) dynamic and a second ending bracket labeled 'a 2'.

Musical staff system 3: Bass clef. The first six measures contain rests. The final measure contains notes with a forte (*f*) dynamic.

Musical staff system 4: Grand staff (treble and bass clefs). The first six measures contain rests. The final measure contains notes in both staves with a forte (*f*) dynamic.

Musical staff system 5: Grand staff with notes and dynamics. The first six measures contain notes in both staves with a forte (*f*) dynamic.

Musical staff system 6: Treble clef with lyrics and notes. The notes are: tu - - - os, vi - vos et mor-tu-os, vi - vos et mor-tu-os: cu - jus

Musical staff system 7: Treble clef with lyrics and notes. The notes are: tu - - - os, vi - vos et mor-tu-os, vi - vos et mor-tu-os: cu - jus

Musical staff system 8: Treble clef with lyrics and notes. The notes are: tu - - - os, vi - vos et mor-tu-os, vi - vos et mor-tu-os: cu - jus

Musical staff system 9: Bass clef with lyrics and notes. The notes are: tu - - - os, vi - vos et mor-tu-os: cu - jus re - - -

Musical staff system 10: Bass clef with notes and dynamics. The notes are: tu - - - os, vi - vos et mor-tu-os: cu - jus re - - -

Chord diagrams for the first two measures: $\begin{matrix} b7 \\ 5 \\ b3 \end{matrix}$ and $b3$

Chord diagrams for measures 3-5: $b3 - b7$, $b6$, $5 -$

Chord diagrams for measures 6-8: 6 , 9 , $8 -$

Chord diagram for measure 9: f 6

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Second system of musical notation, continuing the vocal line and piano accompaniment.

Third system of musical notation, continuing the vocal line and piano accompaniment.

Fourth system of musical notation, continuing the vocal line and piano accompaniment.

Fifth system of musical notation, continuing the vocal line and piano accompaniment.

Sixth system of musical notation, continuing the vocal line and piano accompaniment.

Seventh system of musical notation, continuing the vocal line and piano accompaniment.

6 5 - 6 - 9 8 6 6 5 - 6 - 9 8 4 7 6 - 4 - 7 6 - 4 -
 4 3 - 5 - 4 3 4 3 2 5 2 5 2

110

a 2

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

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

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

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

117

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

Org: tasto solo

13. Et in Spiritum Sanctum*

Allegro

Oboe I, II

Fagotto I, II

Corno I, II in Sol / G

Violino I

Violino II

Viola I, II

Tenore solo

Bassi ed Organo **

* Bearbeitung des Hauptteils der Arie „Tra l'oscure ombre funeste“ aus *Davide penitente* KV 469, vgl. Vorwort.
 Transcription of the main portion of the aria “Tra l'oscure ombre funeste” from *Davide penitente*, K. 469, cf. Foreword.

** Zur Bezifferung vgl. Vorwort. / Concerning the figuration cf. Foreword.

11

a2

p

7 ————— 4 ————— 3 ————— 6 ————— 5 6 — 6 ————— 7 —————
 2 ————— 1 ————— 4 4

16

p

p

p

Et in Spi - ri-tum San - - ctum, Do - mi-num, et vi-vi-fi -

5 ————— *p* 6 — 5 ————— 7 ————— 4 — 3 ————— 5 ————— 5
 4 — 3 ————— 2 — 1 —————

22

can - - tem: qui ex Pa - tre Fi - li - o - que pro - ce -

5 — 5 6 6
3 5

Org: tast blo

28

- - - dit, pro - ce - dit. Qui cum Pa - - tre et - Fi - li-o, qui cum

6 7 #6 7 9 8
4 4 #3 4 4 3
3 — — — — —

33

Pa - - tre et Fi - li - o si - - mul ad - o - ra - - ri, et - - glo - ri - fi -

6 4 7 8 #7 8 #7 5

38

cre - scen - do

ca - tur: qui lo - cu - tus est per Pro - phe - - - - - tas.

6 4 7 6 5 6 5 4 5

44

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

p *f p* *f p*

p *f p* *f p*

Et in Spi - ri-tum San - ctum, Do - mi-num, et vi - fi -

p *f* *f p*

5 — 6 — 5 — 7 — 4 — 3 — 5 — #5 6 —
 4 — 3 — 2 — 1 —

50

f *p* *f* *f*

cre - - - scen - - - do *f*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

can - - - tem: qui ex Pa - tre Fi - li - o - que, Fi-li - o - - que pro-

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

6 — 7 — *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*
 #44 7 — 5 — 7 — 5 — 7 — 5 — 7 —
 5 — 4 — 5 — 4 — 5 — 4 — 5 —
 4 — 2 — 4 — 2 — 4 — 2 — 4 —

55

p

p

a 2

p

ce - dit. Qui cum Pa - tre et Fi - li - o si - mul o - ra

p

6 6 6 6
4 5 4 5

60

p

6 6 6 6 7 7
5 5 5 5

65

p *f* *a2* *f* *p*

- - - - - tur, et con - glo - ri - ca - r: q lo -

5 6 8 7
6 6 5

70

f *p* *fp* *fp*

cu-tus est per Pro - phe - tas, per Pro - phe - - - - tas. Qui ex

6 *f* 6 *f* *p* 6 6 6 7 *fp* *fp*

7
5
4

75

f *p* *f* *p*

cre - - scen - - do *f*

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

a 2

8 Pa - tre Fi - li - o - que, Fi - li - o - que pro - ce - di Qui cum Pa - tre et

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

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

80

8 Fi - li - o si - - mul ad - o - ra - -

6 6 6 6
4 5 5 5 5 5 5
6 -

85

tur. et

6 5 7 7 6

90

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

a 2. *f* *p* *f* *f* *p*

con - - glo - ri - - fi - ca - tur: qui lo - cu - tus est per Pro -

8 7 6 6 6 6 6 6

95

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

crescendo *p*

crescendo *p*

crescendo *p*

crescendo *p*

6 6 6 5 4 3

100

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

p cresc.

p cresc.

fp cresc.

fp cresc.

fp cresc.

fp cresc.

fp cresc.

6 7 6 6 7

106

f *a 2*

tas.

5 6 4 3 5 7 2 6

111

f *a 2*

#5 6 6 7 #4

Org: *tasto solo*

14. Et unam sanctam *

Allegro maestoso

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

f Org: 5 - 6 / 5 - 7 - 6 4 6 / 2 5 = 6 / 5 =

Tutti f

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

Tutti f

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

Tutti f

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

Tutti f

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

* Ergänzung anhand einer überlieferten Skizze ¶ 7, vgl. Vorwort.
Completion based on a surviving sketch ¶ 7, cf. Foreword.

6

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

Violoncello e Contrabbasso

Organo
 tasto solo

6 7 $\begin{matrix} \#5 & - & 6 & - \\ \#3 & - & 5 & - \end{matrix}$

12

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

tho - li - cam _____ et a-po-sto-li - cam _____ Ec - cle-si - am, _____ et a-po-sto-li - cam _____ Ec-cle - si - am.

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

san - ctam ca - tho - - - li - cam et _____ a - po - sto - - - li - cam Ec-cle - si - am.

ptis - ma in re-mis-si - o - nem_ pec - ca - to - - rum, in re-mis-si - o-nem

p ptis - ma in re-mis-si - o - nem_ pec - ca - to - - rum, in re-mis-si - o-nem

p ptis - ma in re-mis-si - o - nem pec - ca - to - - rum, in re-mis-si - o-nem

p ma in re - mis - si - o - - nem pec - ca - to - - rum, pec-ca -

#5 9 #5 6 #3 4 #3 #3 #3 #3 #3 #3 #3

Org:
tasto
solo

32

p *p* *f*

f

pec-ca - to
 pec-ca - to - rum.
 pec-ca - to - rum.
 to - - rum. Et ex -

Violoncello e Contrabbasso

Organo Solo Tutti

f

4+ #2 #3 #5 #6 #6 #9 - #6 6 - 6 7 #5 #3 #3

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line begins with a rest, followed by notes in the next measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Empty musical staves for the second system.

Empty musical staves for the third system.

Musical notation for the fourth system, including piano accompaniment. The piano part continues with a similar rhythmic pattern.

Musical notation for the fifth system, including piano accompaniment.

Empty musical staves for the sixth system.

Musical notation for the seventh system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "Et ex - spe - cto re - sur -".

Musical notation for the eighth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "Et ex - spe - cto re - sur - re - cti - o - nem, et ex - spe - cto,".

Musical notation for the ninth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "spe - cto re - sur - re - cti - o - nem, et ex - spe - cto, et ex - spe - cto re - sur - re - cti - o -".

Musical notation for the tenth system, including piano accompaniment. The piano part concludes with a final chord and a fermata.

#3 - 6 - 5 #10 - 8 7 #3 #7 #10 - 8 #7 b6 5 #10 - 8 7 #3 #7 b5 b9 - 8 #7

45

Et ex - spe - cto re - sur - re - cti - o - nem, et ex - spe - cto re - sur - re -

re - cti - o - nem, et ex - spe - cto, et ex - spe - cto re - sur - re - cti - o - - - - - nem

et ex - spe - cto re - sur - re - cti - o - - - - - nem, et ex - spe - cto re - sur - re - cti -

- - - - - nem mor - tu - o - - - - - rum. Et ex - spe - cto re - sur - re - cti - o - - - - -

#10 ———— b6 5 #10 ———— 8 7 8 47 410 ———— b5 b6 b7 — 6 b7 43 4 b6 — b7 — 6 6 43 — 46 b6
 b9 — 8 7 b3 — b9 — 8 7 #3 b5 b9 8 7 b5 b6 4 b3 5 — 6 b7 43 2 b4 b3 b5 — b4 b5 — b5 4
 43 7 b6 5

50

- cti-o-nem mor - - - tu-o - rum. Et ex - spe - cto re - sur-re - cti -

— mor - tu - o - - - rum. Et ex - spe - cto re - sur-re - cti -

o - nem mor - tu - o - rum. Et ex - spe - cto re - sur-re - cti -

- - nem mor - tu - o - rum. Et ex - spe - cto re - sur-re - cti - o - - -

b7 — 6 6 43 b6 b4 7 43 6 — 6 5 — b3 b5

o - nem, re-sur-re-cti - o - nem mor - tu - o - rum.

o - nem, re-sur-re-cti - o - nem mor - tu - o - rum.

o - nem, re-sur-re-cti - o - nem mor - tu - o - rum.

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

5 - b9 8 6 4 3 - b6 5 4 b3 #2 6 b3 4 - b6 - 5 4 5

15. Et vitam venturi *

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Sopran

Alto

Tenore

Basso

Violoncello e
Contrabbasso

Organo

Tutti

Tutti

Tutti

Tutti

Et vi - tam ven - tu - ri

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

4 #3 47 4 3 5 -

* Neukomposition anhand des Kontrasubjekts aus dem Kyrie, vgl. Vorwort.
New composition based on the countersubject of the Kyrie, cf. Foreword.

7

Et vi - tam ven -

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

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

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

13

Tutti

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

Organo Bassi

b4 3 6 - 5 - 6 - 4 3 - 6 - 7 5 3 6 6 6 6 5 - 4 - 6 4 3 5 - 6 - 7 - 6 - #3
 5 - 2 - 5 - 5 3 8 4 5 - 2 - 2 - #5

19

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

6 - 7 - 4 6 6 4 3 7 - 9 - 6 6 8 7 7 #5 #3
 5 - 2 - 5 5 4 3 4 #3 5 4 5 #3

25

First system of musical notation, including vocal lines and piano accompaniment.

Second system of musical notation, consisting of empty staves.

Third system of musical notation, consisting of empty staves.

Fourth system of musical notation, including piano accompaniment.

Fifth system of musical notation, including piano accompaniment.

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

Sixth system of musical notation, including vocal lines and piano accompaniment.

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

Seventh system of musical notation, including vocal lines and piano accompaniment.

- - - - men, a - - - - men. Et vi - tam ven -

Eighth system of musical notation, including vocal lines and piano accompaniment.

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

Ninth system of musical notation, including vocal lines and piano accompaniment.

Organo Bassi

Tenth system of musical notation, including organ and bass parts.

31

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

Et vi - tam ven - tu - ri -

tu - ri - sae - - cu - li. A - - - - -

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

4 #3 #5 - 6 - 7 - #6 - #5 - 6 #6 5 #5 6 #5 - #7 4 #5 -
 #3 - 5 - 2 - 5 - #3 - 6 4 #3 #3 4 #3 #3 4 #3 #3

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

sae - - - - - cu - li. A - - - - -

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

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

#6 - 9 - #6 - #5 - 6 - 5 - 7 6 5 #9 6 #6 7 #5 #5 #3 #6 #5 #3 6 #5 6 #3 5 #3

Et vi - tam ven -

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

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

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

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

47

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

b4 3 5 - 6 - 7 - 6 - 7 4 3 5 - 6 - b6 - b6 #3 #3 - 6 - b3

5 - 2 - 5 - 4

4 - 4

First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation, including vocal lines and piano accompaniment.

Third system of musical notation, including vocal lines and piano accompaniment.

Fourth system of musical notation, including vocal lines and piano accompaniment.

Fifth system of musical notation, including vocal lines and piano accompaniment.

Sixth system of musical notation, including vocal lines and piano accompaniment.

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

Seventh system of musical notation, including vocal lines and piano accompaniment.

sae - - cu - li, sae - - cu - li, sae - - cu - li, sae - - cu - li, sae - cu - li, sae -

Eighth system of musical notation, including vocal lines and piano accompaniment.

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

Ninth system of musical notation, including vocal lines and piano accompaniment.

li. A - - - men, a - men, a - men, a - men, a - men, a - men,

Tenth system of musical notation, including vocal lines and piano accompaniment.

Violoncelli

Bassi

#6 6 — 6 — #5 7 #5 b7 #7 4 #7 #7 4 #7 5 = 6 6 5 #6 6 — #3 — 4 7 #7 4 #7
4/ 3 #3 — #3 #3 4 #3 #3 #3 4 #3 4 = 6 6 5 #6 6 — #3 — #3 #3

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

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

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

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

b7 b4 b7 6 3 5 46 6 6 3 5 46 6 6 3 5 #6

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

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

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

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

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

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Second system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Third system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Fourth system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Fifth system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Sixth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "men, a - - - men. Et vi - tam ven - tu - ri sae - - - cu - a - - - men, a - - - sae - - - cu - li, sae - cu - li. A - men, a - - - men, a - - - men." The piano accompaniment continues in the lower staff.

Seventh system of musical notation, featuring parts for Organo, Violoncelli, and Bassi. The organ part is in the upper staff, and the bass parts are in the lower staff. Fingerings are indicated below the notes.

77

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

6 — 6 - 7 4 3 — 6 #3 — 6 - 6 #5 — 6 - 4 3 — 8 - 5 — 4 - 7 - 4 3
 5 - #3 4 4 #6 -

90

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

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

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

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

96

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

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

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

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

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

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

Musical notation for the sixth system, including vocal line and piano accompaniment.

Musical notation for the seventh system, including vocal line and piano accompaniment.

Org: tasto solo

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, continuing the vocal and piano parts.

Fifth system of musical notation, continuing the vocal and piano parts.

Sixth system of musical notation, including the vocal line with lyrics and piano accompaniment.

Seventh system of musical notation, including the vocal line with lyrics and piano accompaniment.

Eighth system of musical notation, including the vocal line with lyrics and piano accompaniment.

Ninth system of musical notation, including the vocal line with lyrics and piano accompaniment.

Tenth system of musical notation, including the vocal line with lyrics and piano accompaniment.

6 - 6 5 - 6 - 5 - 6 - 6 -
 4 - 5 4 - 4 - 5 -
 2 - b3 -

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, continuing the vocal and piano parts.

Fifth system of musical notation, continuing the vocal and piano parts.

Sixth system of musical notation, continuing the vocal and piano parts.

Seventh system of musical notation, continuing the vocal and piano parts.

Eighth system of musical notation, continuing the vocal and piano parts.

Ninth system of musical notation, continuing the vocal and piano parts.

Tenth system of musical notation, continuing the vocal and piano parts.

5 - 6 — 6 — 7 7 6 6 — 5 — #6 #6 6 #6 6 6 7 6 5 b7
5 — 3

116

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

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

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

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

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

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

Musical notation for the sixth system, including vocal line and piano accompaniment.

vi - tam ven - tu - ri. A - - - - - men, a - - - - - men, a -

Musical notation for the seventh system, including vocal line and piano accompaniment.

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

Musical notation for the eighth system, including vocal line and piano accompaniment.

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

Musical notation for the ninth system, including vocal line and piano accompaniment.

Musical notation for the tenth system, including vocal line and piano accompaniment.

b4 3 7 4 b3 6 9 6 8 7 7 4 3 b7 b4 3 5 -

Sanctus

16. Sanctus

Largo

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

San - ctus, San - ctus, San - ctus
San - ctus, San - ctus, San - ctus
San - ctus, San - ctus, San - ctus
San - ctus, San - ctus, San - ctus
San - ctus, San - ctus, San - ctus
San - ctus, San - ctus, San - ctus
San - ctus, San - ctus, San - ctus
San - ctus, San - ctus, San - ctus

[5] 7 5

* Zu den von Mozart überlieferten Takten vgl. Vorwort.
Concerning the measures that survive in Mozart's hand, cf. Foreword.

6

p
Org: tasto solo

11

a 2

a 2

Sa - ba-oth. Ple - ni sunt cae - li et ter - ra,

Sa - ba-oth. Ple - ni sunt cae - li et ter - ra,

Sa - ba-oth. Ple - ni sunt cae - li et ter - ra,

Sa - ba-oth. Ple - ni sunt cae - li et ter - ra,

Sa - ba-oth. Ple - ni, ple - ni

Sa - ba-oth. Ple - ni, ple - ni

Sa - ba-oth. Ple - ni, ple - ni

Sa - ba-oth. Ple - ni, ple - ni

5 5

13

ple - ni sunt cae - li et ter - - ra

ple - ni sunt cae - li et ter - - ra

ple - ni sunt cae - li et ter - - ra

ple - ni sunt cae - li et ter - - ra

sunt cae - li et ter - ra, sunt cae - li et

sunt cae - li et ter - ra, sunt cae - li et

sunt cae - li et ter - ra, sunt cae - li et

sunt cae - li et ter - ra, sunt cae - li et

3 5 7

15

glo - ri - a tu - - a.

ter - - ra glo - - ri - a tu - - a.

ter - - ra glo - ri - a tu - - a.

ter - - ra glo - ri - a tu - - a.

Allegro comodo

Ob I 18

Ob I

Ob II

Fg I

Fg II

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

In_ ex - cel - sis, in ex - cel-sis. Ho - In_ ex -

[1] Org: *tasto solo*

The image shows a page of musical notation for a piece titled 'Gloria'. It features a piano accompaniment with a grand staff (treble and bass clefs) and a vocal line with lyrics. The lyrics are: "san - - - na, ho - san-na_ in_ ex-cel-sis. Ho-san-na, 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 san - - - na in ex - cel - sis, in - ex - cel - - - - - sis. Ho-san-na, ho -".

el-sis. Ho - san - na

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

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

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

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

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

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

In ex - cel - - - sis,

30

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, ho - san - na, ho - san - na in_ ex - cel-sis.

cel - sis, in_ ex - cel - sis,

cel - sis, in_ ex - cel - sis. Ho - san-na,

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

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

43 47 7 7 7 7 5 9 7 - 7 * 5 4 3 5 4 3 8 #

* In den Quellen endet die Bezifferung an dieser Stelle. / Figuration in the source ends here.

The image shows a page of a musical score for a piece titled "Gloria". It consists of several systems of music. The first system is a piano introduction with four staves (two treble and two bass clefs). The second system has two vocal staves (soprano and alto) and a piano accompaniment. The third system continues the piano accompaniment. The fourth system features vocal staves with lyrics: "cel - sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na" and "Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. Ho - san - na, ho -". The fifth system continues the vocal parts with lyrics: "cel - sis. Ho - san - na, ho - san - na, ho - san - na, ho - san - na" and "sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na, ho - san - na". The sixth system continues the vocal parts with lyrics: "cel - sis. Ho - san - na, ho - san - na, ho - san - na" and "sis. Ho - san - na, ho - san - na, ho - san - na". The seventh system is for the "Violoncelli" and "Bassi" (cello and bass) with lyrics: "sis. Ho - san - na, ho - san - na, ho - san - na" and "in ex - cel - sis. Ho - san - na".

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

50 *Ob I, II*
a 2

Fg I, II
a 2

Ob I, II and Fg I, II staves with musical notation.

Two staves of woodwind accompaniment.

Piano accompaniment staves.

Piano accompaniment staves.

Vocal staves with lyrics: *cel-sis san - na, ho-san-na, ho-san-na in ex-cel - sis.*

Vocal staves with lyrics: *ho - san - na in ex - cel-sis. Ho - san-na, ho-san-na, ho - san - - - na, ho - -*

Piano accompaniment staves.

6 6 6 6 6 7 8 *Org: tasto solo*

54

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

5 4 3

7

58

First system of musical notation, starting at measure 58. It features a vocal line in the upper staff and piano accompaniment in the lower staff.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, continuing the vocal and piano parts.

cel - ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

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

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

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

Fifth system of musical notation, including lyrics for the vocal line and piano accompaniment.

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

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

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

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

Sixth system of musical notation, including lyrics for the vocal line and piano accompaniment.

Seventh system of musical notation, primarily piano accompaniment.

5 -
4 3

7

5 -
4 3

9 *a2*

a2

tr

Org: *tasto solo*

5 6 #3 5 6 5
5 4 #3

13

p

p

p

Be - ne - di - - ctus qui ve - nit, be - ne -

Be - ne - di - - ctus qui ve - nit, be - ne -

Be - ne - di - -

Be - ne - di - -

p #4 6 #6 2

#6 4+ 7

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

Bassi
 6 5 6 4 6 4 7
 Org: tasto solo

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

51

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

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

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

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

6 5 7 6 4 2 7 9 8 Org: tasto solo

55

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

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

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

be - ne - di - - - ctus qui ve - nit,

8 #3 #9 7 7 #6 4 5 7 #6 5 #6 4 7 #7 9 8 #3 Org: tasto solo

59

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

7 6 6 6 7 #3 #3 #3 4 6
 5 4 4 4 5 #3 8 #2 4
 #3 - - - - -

63

- - - nit, qui ve - - - nit,
 ve - - nit, qui ve - - nit,
 ve - - nit, qui ve - - - nit, be - ne - di - - ctus qui ve - nit,
 ve - - nit, qui ve - - nit,

6 8 5 #3 #3 4 6 6 8 5 #3 Org: tasto solo 5 6 6 6 5 3 #3 3 3 3 3
 3 - - - - - 8 #2 4 3 - - - - - 4 #3

* Zur Hornstimme T. 64 vgl. Vorwort. / Concerning m. 64 in the horns cf. Foreword.
 Carus 51.427

be - ne - di - ctus qui ve -

be - ne - di - ctus qui ve -

be - ne - di - ctus qui

be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui

5 - #3 6 6 6 5 #6 9 7 #3 3 4

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

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

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

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

9 6 7 #7 #3 #7 7 #3 6 6 7 #6 5 4 #3 2 4 #3 2

#3 4 #3 6 5 4 #3 2

f *p* *f* *p*

75

75 76 77 78

75 76 77 78

ctus, be - - - - - ne - di - - ctus qui
di - ctus qui ve-nit, be-ne - di - - ctus, be - - - - -
Be - ne - di - ctus qui ve-nit, be-ne - di -
Be - - - - - di - qui ve-nit, be-ne -

75 76 77 78

79

79 80 81 82

79 80 81 82

ve - - nit, qui ve - - nit, qui ve - - nit, qui ve - -
di - - ctus qui ve - - nit, qui ve - -
ctus qui ve - - nit,
di - - ctus qui ve - - nit, qui

79 80 81 82

83

nit, qui ve - - - nit, qui ve - - - in
 nit, qui ve - - - nit, qui - nit in
 qui ve - - - qui ve - - - in
 ve - - - nit

Violoncelli

6 — 5 — 6 — 5 — 6 — #3 — 6 — 5 —

87

no-mi - ne, in no - mi-ne Do - - mi - ni. Be - ne - di - ctus, be - ne -
 no - mi-ne, in no - mi-ne Do - - mi - ni. Be - ne - di - ctus, be - ne -
 no - mi-ne, in no - mi-ne Do - - mi - ni. Be - ne - di - ctus, be - ne -
 in no - mi-ne Do - - mi - ni. Be - ne - di - - ctus, be - ne - di - -

Bassi

#3 6 — 6 — 6 — 8 7 — mf p mf p

Org: tasto solo

107

Oboe I, II

Fagotto I

Fagotto II

Corno I, II in Do / C

Clarino I, II in Do / C

Timpani in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Tutti

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

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

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

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

Ho - san - - - na,

Ho - san - - - na, ho - san - na,

Ho - san - - - na,

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

* Zu den von Mozart überlieferten Takten vgl. Vorwort.
 Concerning the measures that survive in Mozart's hand cf. Foreword.

Fg I, II
a 2

in - ex - cel - sis.

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

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

san - na 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 -

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

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

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

Org: tasto solo

114

The score consists of several systems. The first system shows a piano introduction with a busy treble clef line and a more rhythmic bass clef line. The second system continues the piano accompaniment. The third system shows the piano accompaniment with a large, stylized watermark 'Gloria' overlaid. The fourth system is the vocal entry, with four staves (Soprano, Alto, Tenor, Bass) and their respective lyrics. The fifth system continues the vocal parts with piano accompaniment. The sixth system shows the vocal parts and piano accompaniment. The seventh system continues the vocal parts and piano accompaniment. The eighth system shows the vocal parts and piano accompaniment. The ninth system shows the vocal parts and piano accompaniment. The tenth system shows the vocal parts and piano accompaniment.

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

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

5 5 -
4 3 7

System 1: Three staves. The top staff is a vocal line with a melodic line and a dotted line. The middle staff is a vocal line with a melodic line and a dotted line. The bottom staff is a bass line with a melodic line and a dotted line.

System 2: A single staff with a melodic line and a dotted line.

System 3: A grand staff with two treble clefs and one bass clef. The staves are empty.

System 4: A grand staff with two treble clefs and one bass clef. The staves contain musical notation with dynamics *f* and *p*.

System 5: A single staff with a melodic line and a dotted line.

System 6: A grand staff with two treble clefs and one bass clef. The staves are empty.

System 7: A single staff with a melodic line and a dotted line. Fingerings 6 and 5 are indicated below the staff.

14

A-gnus De-i, A-gnus De-i, qui _

Org: tasto solo

7 8 6 #6 6 7 7 b6 - b7 6 - 9 b6 7 4 6 - 6 4 3 2 4 4

24

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

f *sf* *sf*

tr *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

ta mun-di, A - - - gnus De - - - i, A - - - gnus

p *f* *p*

5 6 7 4 5 6 5

30

De - qui tol - lis pec - ca - ta mun - di: mi - se - re -

Org:
tasto solo

38

- e no - - bis. A - gnus De - i,

7 6 5 ♯6 ♯6 — b7 *sf* 6 7

♯3 4 3 ♯5 4 6 7

3 3 5 4

44

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

49

f *f* *f* *p*

f *p*

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

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

f *p*

55

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

61

69

f
a2
f

p
p
p

f p
f p
f p
f
f
f
tr

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

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

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

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

f

6 6 6 6 6
b5 6 5 6 6
5 5 3 4 4
3 2

81

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

Solo *p* 7 7 43
 Tutti 6 6 5 6 7 4 43

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Second system of musical notation, primarily consisting of vocal lines.

Third system of musical notation, primarily consisting of piano accompaniment for the organ.

Fourth system of musical notation, primarily consisting of piano accompaniment for the organ.

Fifth system of musical notation, primarily consisting of piano accompaniment for the organ.

Sixth system of musical notation, including vocal lines and piano accompaniment. The lyrics "ca - - - - ta mun - - di:" are present.

Seventh system of musical notation, including vocal lines and piano accompaniment. The lyrics "ca - - - - ta mun - - di:" are present.

Eighth system of musical notation, including vocal lines and piano accompaniment. The lyrics "ca - - - - ta mun - - di:" are present.

Ninth system of musical notation, including vocal lines and piano accompaniment. The lyrics "ca - - - - ta mun - - di:" are present.

Tenth system of musical notation, primarily consisting of piano accompaniment for the organ. The instruction "Solo" is present.

6 6 7 6 b7 5 6 6 6 - 47
 4+ 45 b5 4 5 4 - 43
 b3 b3 42

Org: tasto solo

19. Dona nobis pacem *

Allegro con spirito

Oboe I, II

Fagotto I, II

Corno I, II
in Do / C

Clarino I, II
in Do / C

Timpani
in Do-Sol / c-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

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

Alto
Tutti f
Do - na, do - na, do-na no - bis

Tenore

Basso

Bassi ed Organo
f Org: tasto solo

* Ergänzung anhand einer überlieferten Skizze □ □, vgl. Vorwort.
Completion based on a surviving sketch □ □, cf. Foreword.

5

Soprano I, II solo

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

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

Tutti f Do - na, do - na, do - na no - bis pa - cem. Do - na no - bis pa - cem.

Tutti f Do - na, do - na, do - na no - bis pa - cem.

Violoncelli Bassi Solo

p 3 8 6 7
8 6 4 #3

10

p *p* *sfz* *sfz*

sfz *sfz*

f *f* *f*

f *f* *f* *tr* *f*

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

Do - na, do -

Tenore solo *f* Tutti *f*

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

Basso solo *f* Tutti *f*

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

Tutti *sfz* *sfz*

3 8 6 7 3 8 6 7 3 8 #6 4 3 3 8 #6 7 #3 *sfz* *sfz*

8 6 #4 #3 #5 #3

14

sfz *f* *sfz* *sfz* *f* *sfz*

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

tr *tr* *tr* *tr*

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

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

6 7
4 #3

18

sfz *f* *sfz* *f*

sfz *sfz* *f*

tr *tr* *tr*

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

sfz *sfz* *f* 5 - 6 - #3 - 6 - 5 - #6 - #5 - 6 - 5 - 6 - 5 -

22

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

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

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

pa - cem. Do-na no - bis pa-cem. Do-na no - bis pa-cem. Do-na no - bis pa - -

4 8 7 5 - 6 #3 - 6 5 - #6 #5 - 6 5 - 6 5 - 6 8 7
#3 - 5 - #5 - 5 - 5 - 5 - 5 - #3 -

31

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

4 3 #3 7 6 5 - 4 3 6 7 6 7 6 7 8 7
 2 1 - 5 4 - #3

36

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

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

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

cem. Do - na no - bis pa - - - cem. Do-na no - bis pa-cem. Do - - - na, _____

7 6 9 8 7 6 9 8 9 #6 8 7 #3 f 3 - 4 6 5 - 6 6 5 6 6 5
 #5 4 #5 - #5 4 7 - 7 4 #5 #3 5 5 5 5 4 #3 5 5 5 4 #3 b2 -
 #3 4 #3 4 #3 #3 4 #3 4 #3

40

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

#4 6 - b6 — b5 = 6 = 8 47 b6 = 8 b7 44 6 - 9 = b6 = 9 = b6 = b9 = 6 =
 2 5 — 43 = 5 = b6 5 4 = 6 5 2 b3 — b3 = b2 = b3 = b3 = b5 = b5 = b3 =

44

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

9 - 8 9 b3 6 7 6 43 *sfp* 7 *sfp* *sfp* *sfp* *sfp* b6 4

48

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

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

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

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

52

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

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

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

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

7 6 7 6 Org: tasto solo
4 4
3 3

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

Do - na no - bis pa - -

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

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

6 4

6 5
3 7
8 7

6

#3 -
8 7
6 5

61

Soprano I, II solo

Do - - na no - bis pa - - - cem. Do-na no - bis pa-cem. Do-na no - bis

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

Tenore solo

Do - na no-bis pa - cem.

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

Basso solo

Do - na no - bis

pa-cem. Do - na no-bis pa -

Solo

6 - 9 7 5 - 8 6 8 7 p 8 7 6 #3 8 b7 6

4 - 7 5 6 6 6 5 6 5

65

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

Do - na, do - na no - bis

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

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

3 3 3 3 3 3 #3 #6 6 6 7 #7 sfz sfz sfz sfz

69

sfz *sfz* *f* *sfz* *sfz* *f*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

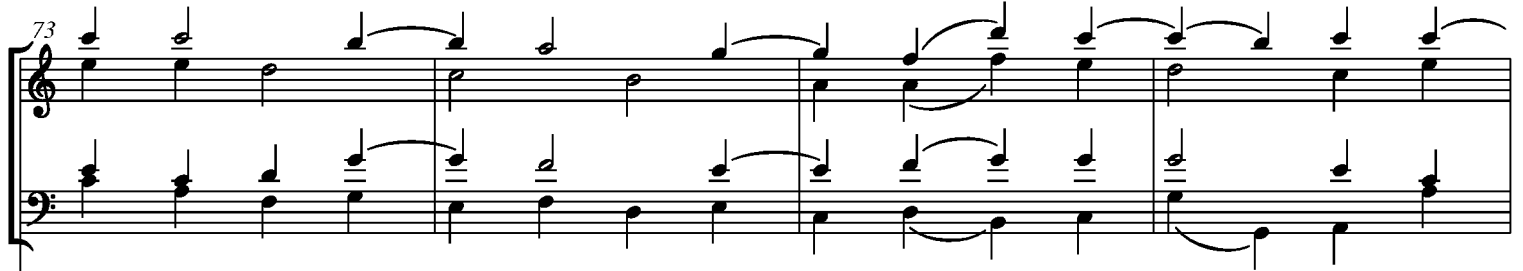
tr *tr* *tr* *tr* *tr* *tr*

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

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

6 4 7 9 6 7 8 7 7 4 4 6 5

73



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



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



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



cem. Do-na no - bis pa-cem. Do-na no - bis pa-cem. Do-na no - bis pa - cem. Do-na



f 5 - 6 5 - 6 5 - 6 5 - 6 5 - 6 5 - 4 3



82

f

f

p

f

f

Coro II solo

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

Tutti f

Do - - - - - na, -

f

pa-cem. Do - - - - - na

Tutti f

Basso solo

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

f

Tutti f

Tutti

7 ————— 6 — 5 — 6 — 5 — 6 — 5 — 6 —

86

p tr

p

f p

Soprano I, II solo

p

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

do - na no - bis pa - cem.

p Tenore solo

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

p Basso solo

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

Solo

p

6 5 - 6 8 7
5 5

7

91

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

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

Tutti f pa-cem. Do - - - - na no - bis pa - cem. Do - na no - bis,

Tutti f pa-cem. Do - - - - na, do-na no-bis pa - cem. Do - na no - bis,

99

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

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

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

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

103

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

7 8 7 6 8 7 7 6 7
 6 5 5 4 2

107

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

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

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

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

6 5 5 - 6 5 - 6 - 5 - 6 5

QZ

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 Bc, [3 Trb] 40.626

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 [2 Ob, 3 Trb] 40.617

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 Timp, 2 Str, Bc 51.26

Missa in C KV 263
 Soli/Coro SATB, 2 Ob, 2 Cor,
 Timp, 2 Str, Bc 40.619

Missa in C KV 337
 Soli/Coro SATB, 2 Ob, 2 Fg, 2 Ctr,
 Timp, 2 Str, Bc 40.619

Missa in c (Levin) KV 427
 Soli SSTB, Coro SATB/SATB, 2 Fg,
 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc 51.427

Missa in c KV 427 (Maunder)
 Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg,
 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc 40.620

Requiem KV 626 (Levin)
 Soli/Coro SATB, 2 Bassethörner, 2 Fg,
 2 Ctr, 3 Trb, Timp, 3 Str, Bc 51.626/50

Requiem KV 626 (Maunder)
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 2 Ctr, 3 Trb, Timp, 3 Str, Bc 40.630

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 2 Fg, 2 Cor, 2 Ctr, 3 Trb, Timp, 5 Str 51.469

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 4 Str, Bc 51.042

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 Soli/Coro SATB, 2 Str, Bc, [3 Trb] / ● 40.054

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 Soli/Coro SATB, 2 Ob, 2 Cor, 3 Str,
 Bc, [3 Trb] / ● 40.056

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 Soli/Coro SATB, 2 Fl, 2 Ob, 2 Cor,
 2 Ctr, 4 Str, Bc, [3 Trb] / ● 40.055

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 Soli/Coro SATB, 2 Fl, 2 Ob, 2 Fg,
 2 Cor, 3 Trb, 4 Str, Bc / ● 40.057

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 Bc, [3 Trb] / ● 40.059

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a) Sologesang

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 Solo S, 2 Ob (Fl), 2 Cor, 3 Str, Bc 40.767

Sub tuum praesidium KV 198
 Soli SS, 3 Str, Bc 40.768

b) mit Chor

Imma Dei creatoris KV 277
 Soli SAT, Coro SATB, 2 Str, Bc, [3 Trb] 40.050

In te verum corpus KV 618
 Coro SATB, 3 Str, Bc 40.051

In excelsis deus KV 117
 Solo S, Coro SATB, (2 Fl), 2 Cor, 2 Tr,
 Timp, 4 Str, Bc 40.044

Hosanna KV 223
 Coro SATB, 3 Str, Bc 40.034

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 Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg,
 4 Cor, 2 Tr, Timp, 3 Str, Bc, [3 Trb] 40.037

Kyrie in Es KV 322 (Stadler)
 Coro SATB, 2 Ob, 2 Fg, 2 Cor, 2 Tr,
 Timp, 3 Str, Bc 51.322

Kyrie in C KV 323 (Stadler)
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 3 Str, Bc 51.323

Laudate Dominum KV 339/5
 Solo S, Coro SATB, 2 Str, Bc 40.059/50

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 Soli o Coro ATB (TTB), Org 40.807/20

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 Coro SATB, 3 Str, Bc 40.040

Quis te comprehendet KV Anh. 10
 Motette nach KV 361/1
 Coro SATB, 2 Cor, VI solo, 3 Str,
 Org solo, Bc 51.361

Regina coeli in C KV 108
 Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor,
 2 Ctr, Timp, 4 Str, Bc 40.047

Regina coeli in B KV 127
 Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor,
 4 Str, Bc 40.048

Regina coeli in C KV 276
 Soli/Coro SATB, 2 Ob, 2 Ctr, Timp,
 2 Str, Bc 40.049

Sancta Maria Mater Dei KV 273
 Coro SATB, 3 Str, Bc / ● 40.053

Scande coeli limina KV 34
 Solo S, Coro SATB, 2 Ctr, Timp,
 2 Str, Bc 40.042

Tantum ergo in C (nach KV 42)
 Solo S, Coro SATB, 2 Ctr, 3 Str, Bc 40.038

Tantum ergo in D KV 197
 Coro SATB, 2 Ctr, Timp, 3 Str,
 Bc 40.039

Te Deum KV 41
 Coro SATB, 2 Ctr, Timp, 2 Str, Bc,
 [3 Trb] 40.046

Veni Sancte Spiritus KV 47
 Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr,
 Timp, 3 Str, Bc 40.043

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 Einzelausgaben) 51.067

Sonata in C KV 263 (Einzelausgabe)
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Sonate in C KV 329 (Einzelausgabe)
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 Org obbl., Vc/Cb 51.329

17 Kirchensonaten
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