

Wolfgang Amadeus

# MOZART

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## Missa in c KV 427

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  
Frieder Bernius & Uwe Wolf

Stuttgarter Mozart-Ausgaben

Klavierauszug / Vocal score  
Paul Horn



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Carus 51.651/03

# Inhalt

Vorwort	III
Foreword	V

## Kyrie

1. Kyrie (Solo S, Coro SATB)	1
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## Gloria

2. Gloria (Coro SATB)	9
3. Laudamus te (Solo S)	14
4. Gratias (Coro SSATB)	22
5. Domine (Soli SS)	24
6. Qui tollis (Coro SATB/SATB)	29
7. Quoniam (Soli SST)	38
8a. Jesu Christe (Coro SATB)	47
8b. Cum Sancto Spiritu (Coro SATB)	47

## Credo

9. Credo (Coro SSATB)	59
10. Et incarnatus est (Solo S)	68

## Sanctus

11a. Sanctus (Coro SATB/SATB)	74
11b. Hosanna (Coro SATB/SATB)	77

## Benedictus

12a. Benedictus (Soli SSTB)	85
12b. Hosanna (Coro SATB/SATB)	95

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# Vorwort

Die große Messe in c-Moll KV 427 ragt aus dem kirchenmusikalischen Werk Mozarts in vielerlei Hinsicht heraus. Durch die opulenten Dimensionen unterscheidet sie sich von allen anderen Messen Mozarts – und auch denen seiner Zeitgenossen. Allein ihre zeitliche Ausdehnung weist ihr eine Sonderstellung in der Geschichte der Messordinarien zu und rückt sie an die Seite der h-Moll-Messe BWV 232 Johann Sebastian Bachs sowie der *Missä solemnis* op. 123 Ludwig van Beethovens. Besondere Faszination geht von Mozarts c-Moll-Messe aber auch wegen ihrer biographischen Bezüge sowie ihres Fragmentcharakters aus. Beides verbindet die Messe mit Mozarts anderem kirchenmusikalischen Großwerk, dem *Requiem* KV 626. Die c-Moll-Messe ist dabei gleich in mehrerer Hinsicht Fragment: Sie ist unvollständig komponiert und das Komponierte durch Quellenverluste nicht vollständig überliefert. Die ersten beiden Teilsätze des *Credo* sind nur in Entwurfsform notiert, die verbleibenden Teile des *Credo*, das *Agnus Dei* und *Dona nobis pacem* sind nicht komponiert. Verschollen ist die autographe Hauptpartitur des *Sanctus* und *Hosanna* sowie das Autograph des *Benedictus*; ein Verlust, den Nebenquellen nur zum Teil auszugleichen vermögen.

## Entstehungsgeschichte

Aus einem vielzitierten Brief Mozarts an seinen Vater vom 4. Januar 1783<sup>1</sup> geht hervor, dass die c-Moll-Messe ihre Entstehung einem Gelübde verdankt, wenn auch nicht ganz klar wird, worin genau dieses besteht:

„[...] – 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 vereiteln unsre Reise, wie sie selbst wissen; – zum beweis aber der Wirklichkeit meines versprechens kann die spart von der hälften einer Messe dienen, welche noch in der besten hoffnung da liegt [...]“

Leider fehlen aus jener Zeit weitere Briefe, die die angesprochenen Sachverhalte erhellen könnten; vor allem der Neujahrssbrief von Leopold, auf den der Sohn hier direkt reagiert, könnte sicher einiges klären. Aus dem zitierten Brief allein können verschiedene mögliche Anlässe für das Versprechen herausgelesen werden. In Materialien zu einer Biographie Mozarts, die Constanze Mozart wohl um 1800 an den Verlag Breitkopf & Härtel sandte, werden sowohl die Geburt des ersten Sohnes<sup>2</sup> als auch die Reise

nach Salzburg, um Constanze dem Vater vorzuführen, genannt. In den späteren Erwähnungen wird allein die glückliche Geburt erwähnt.

Bei der zuvor mehrfach verschobenen Reise des jungen Paares nach Salzburg im Juli 1783 hatte Mozart offenbar auch das angefangene Manuskript der c-Moll-Messe dabei. Vermutlich hat Mozart in Salzburg noch weiter an der Messe gearbeitet, die Komposition aber nicht vollen-det. Kurz vor der Rückreise des Paares nach Wien (am 27. Oktober 1783) fand am 26. Oktober im Stift St. Peter die erste und wahrscheinlich einzige Aufführung zu Lebzeiten des Komponisten statt. Bereits am 23. Oktober notiert Mozarts Schwester Nannerl in ihr Tagebuch: „in capellHaus bey der prob von der mess, meines bruders. bey welcher meine schwägerin die Solo Singt.“<sup>3</sup> Die Beteiligung Constanzes als Solistin hat diese später selbst bestätigt. Offenbar in Vorbereitung auf diese Aufführung hat Mozart für sie das *Solfeggio* KV 393/2 geschrieben, das das „Christe eleison“ und damit den ersten Solo-Einsatz der Messe vorweg nimmt. Unter dem Datum des 25. Oktober notiert sie „zu st peter in amt mein bruder sein amt gemacht worden. die ganze hofmusik war dabey.“<sup>4</sup> Da sich in Nannerls Tagebuch zwei Einträge zum 25. Oktober finden, aber keiner zum 26., wird vermutet, dass der sich auf die Aufführung beziehende zweite Eintrag tatsächlich zum 26. Oktober gehört, dem Festtag des Heiligen Amand, Bischof von Worms, des zweiten Schutzpatrons des Stifts. Dieser Festtag wurde besonders feierlich begangen, der Abt las die Messe selbst.<sup>5</sup> Dass tatsächlich die c-Moll-Messe zur Aufführung kam, wird in einem Brief Constanze Mozarts aus dem Jahr 1800 bestätigt.<sup>6</sup> Zur Aufführung gekommen sind einigen erhaltenen Stimmen zufolge *Kyrie*, *Gloria*, *Sanctus* mit *Hosanna* und *Benedictus*. Das *Credo* wurde zwar an Heiligfesten gewöhnlich ausgelassen, aber nur, wenn sie nicht wie 1783 auf einen Sonntag fielen.<sup>7</sup> Dass Mozart das angefangene *Credo* unvollendet beließ, kann also nicht durch die besondere Aufführungssituation erklärt werden. Es wurde vermutet, dass es einen Zusammenhang mit dem frühen Tod des erstgeborenen Sohnes Raimund Leopold gibt,<sup>8</sup> der – bei einer Amme in Wien zurückgelassen – während der Abwesenheit des Paares am 19. August 1783 im Alter von gut zwei Monaten starb. Schließlich geht es

<sup>3</sup> BD Nr. 765, Zeile 181f.

<sup>4</sup> BD Nr. 765, Zeile 194ff. Dabei ist von einer aktiven Mitwirkung der Hofmusiker auszugehen; das Ensemble von St. Peter war für die Orchesterbesetzung der Messe zu klein.

<sup>5</sup> Gerhard Croll, „Zwei Mozart-Messen in der Stiftskirche St. Peter“, in: *Das Benediktinerstift St. Peter zu Salzburg zur Zeit Mozarts. Musik und Musiker – Kunst und Kultur*, hrsg. von der Erzabtei St. Peter in Salzburg in Zusammenarbeit mit dem Institut für Musikwissenschaft der Universität Salzburg, Salzburg 1991, S. 135–139, bes. S. 137.

<sup>6</sup> Brief vom 31.5.1800 an J. A. André, BD Nr. 1299, Zeile 14ff.: „wegen der Messe zum Davide penitente ist sich in Salzburg, wo sie gemacht oder aufgeführt ist, zu erkunden.“

<sup>7</sup> Siehe u.a. Ellen Freyberg, „Wolfgang Amadeus Mozart, c-Moll-Messe KV 427, Daten und Fakten“, in: *Wolfgang Amadeus Mozart: c-Moll-Messe. Ergänzungen und Vervollständigungen*, hrsg. von Michael Gassmann, Stuttgart/Kassel 2010 (= Schriftenreihe der Internationalen Bachakademie Stuttgart, 15), S. 9.

<sup>8</sup> Paul Cornelison, „Papa Mozart“, in: *Newsletter of the Mozart Society of America* X, 1 (2006), S. 1–6, bes. S. 4f.

1 Mozart. *Briefe und Aufzeichnungen. Gesamtausgabe*. Herausgegeben von der Internationalen Stiftung Mozarteum Salzburg. Gesammelt und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch. Erweiterte Ausgabe, hrsg. von Ulrich Konrad, Kassel etc. 2005 (im Folgenden: BD), Dokument Nr. 719.

2 Dagegen könnte allerdings eingewandt werden, dass Mozart bereits 6 Monate vor der Geburt des Sohnes an den Vater schreibt, dass die bereits vorliegende Hälfte der Messe als Beweis (für die Ernsthaftigkeit des Versprechens) dienen könne. Somit muss wohl der ganz genaue Inhalt des Versprechens offen bleiben, wenn es auch, den späteren Äußerungen Constanzes nach, sicher mit der Geburt des Sohnes in Zusammenhang steht.

gerade im *Et incarnatus est* um die Menschwerdung, also Geburt – und Mozart schreibt dazu eine seiner innigsten Kompositionen überhaupt. Jedoch gibt es für einen solchen Zusammenhang keinerlei Quellen; schlichter Zeitmangel kommt ebenso in Frage.

### Aufführungs- und Editionsgeschichte

Die Nachwelt wurde erst mit dem Erstdruck von 1840 auf die c-Moll-Messe aufmerksam: Eine erste belegte Aufführung erfolgte 1847 im Wiener Stephansdom durch den dortigen Kapellmeister Joseph Drechsler (1782–1852). Zehn Jahre später schreibt der Seitenstettener Stiftsorganist Joseph Anton Pfeiffer (1776–1859) nach Kremsmünster, dass er die „große, unvollendete Messe von Mozart abgeschickt“ habe, zu der er die „abgängigen Theile hinzuflickte“. Weiter berichtet Pfeiffer, dass er die Messe ab 1856 „ein Paarmale“ aufgeführt habe.<sup>9</sup> Eine erste gedruckte Vervollständigung erschien zu Beginn des 20. Jahrhundert, zahlreiche weitere folgen ab den 1950er Jahren.

### Zur vorliegenden Edition und Ergänzung

#### Kyrie und Gloria

Keinerlei editorische Probleme bieten die beiden ersten Teile der c-Moll-Messe. Hauptquelle hierfür ist das in diesen Teilen vollständig erhaltene Autograph Mozarts.

#### Credo in unum Deum und Et incarnatus est

Wie an zahlreichen Stellen innerhalb des Autographs der c-Moll-Messe (und vieler anderer Mozart-Autographen) zu erkennen, schrieb Mozart seine Kompositionen in mehreren Phasen nieder, die sich heute häufig anhand der Tintenfarben unterscheiden scheiden lassen. In einem ersten Durchgang notiert Mozart in aller Regel den Continuo, die Singstimmen sowie führende Melodiestimmen des Orchesters, darunter meist die 1. Violine. Es fehlen hingegen in diesem Stadium z.B. alle Stimmen, die colla parte mit andern geführt werden, es fehlen Aus-Terzungen sowie andere Nebenstimmen und harmonische Auffüllungen, und es fehlt auch die Bezifferung; dies alles wird in (mindestens) einem weiteren Arbeitsgang eingetragen. Die beiden erhaltenen Sätze des *Credo* sind über das erste Stadium nicht hinausgelangt. Das heißt, der Kern der Musik ist vollständig vorhanden, bedarf aber, um aufführbar zu sein, der Ergänzung.

In *Credo in unum Deum* fehlen in Mozarts Niederschrift fast vollständig die 2. Violine und die Viola sowie alle nicht obligaten Partien von Oboen, Fagotten und Hörnern. Viel spricht dafür, dass auch die Trompeten und Pauken an diesem Satz beteiligt sein müssen. Zum einen verlangt die Tradition, dass bei einer solemnen Messe *Gloria* und *Credo* jeweils mit dem vollen Orchester besetzt sind. Zum anderen deuten Tonart und Fanfarenmotivik eindeutig auf die Beteiligung der Trompeten.

In der traumhaft schönen Arie *Et incarnatus est* hat Mozart über weite Strecken neben dem Bass und der Singstimme nur die drei obligaten Bläser zu Papier gebracht. Die Sys-

teme der Streicher füllt er nur am Anfang (T. 1–19) und am Ende (T. 113 bis Schluss). Betrachtet man die vollendeten Seiten der Messe oder auch andere Mozart-Autographen, wird klar, dass hier lediglich eine harmonische Auffüllung zu erwarten ist. Diese allerdings ist nötig, um dem Sopran ein ausreichendes Fundament zu geben. Vorbilder dafür finden sich sowohl in der Messe wie außerhalb reichlich.

#### Sanctus und Hosanna

Mozart notierte großbesetzte Sätze in zwei Partituren: einer Hauptpartitur sowie einer zweiten, mit allen Stimmen, die nicht mehr auf die 12 Systeme seines Notenpapiers passten. Zu *Sanctus* und *Hosanna* ist nur letztere (mit Bläsern und Pauken) erhalten. Eine spätere Abschrift weist nur vier Vokalstimmen auf, doch der Inhalt der zweiten Partitur belegt zweifelsfrei, dass *Sanctus* und *Hosanna* ursprünglich doppelchörig waren. Zur Wiederherstellung der Doppelchörigkeit wurde den erhaltenen Posaunenstimmen in der hier vorliegenden Rekonstruktion eine zentrale Bedeutung beigemessen. Es kann angenommen werden, dass sie weitgehend mit Vokalstimmen colla parte gehen; dies ist auch an deren vokaler Faktur, vor allem im *Hosanna*, gut zu erkennen. Die Posaunen haben wir in Anlehnung an Mozarts doppelchöriges Offertorium *Venite populi* KV 260 stets Chor I zugewiesen. Von dieser Hypothese ausgehend konnte eine schlüssige Verteilung der – in den Instrumenten ja weitgehend colla parte abgebildeten – acht Chorstimmen auf die beiden Chöre erfolgen.

#### Benedictus

Für das *Benedictus* ist die Partiturabschrift Hauptquelle, für die meisten Stimmen sogar die einzige Quelle.

#### Besondere Hinweise zur Aufführung

Im *Qui tollis* (Nr. 6) sind in T. 48ff. die Vokalstimmen und die Bläser punktiert, während die Streicher mit dem sich durch den ganzen Satz ziehenden quasi doppelpunktierten Rhythmus fortfahren. Hier empfiehlt es sich, Chor und Bläser an den Rhythmus der Streicher anzugeleichen, die einfachen Punktierungen Mozarts also als vereinfachte Notation zu deuten.

Stuttgart, September 2016

Uwe Wolf

<sup>9</sup> Ulrich Leisinger, „Frühe Ausgaben und erste Vervollständigungen der Messe in c-Moll KV 427“, in: Gassmann (wie Fußnote 7), S. 52.

# Foreword

The great Mass in C minor KV 427 stands out amongst Mozart's church music works in several respects. With its generous dimensions it differs from all of Mozart's other masses – as well as from those of his contemporaries. Through its length alone it has acquired a special position in the history of settings of the ordinary of the mass, placing it alongside the Mass in B minor by Johann Sebastian Bach and the *Missa solemnis* op. 123 by Ludwig van Beethoven. But Mozart's C Minor Mass also holds a particular fascination because of its links to the composer's life and its fragmentary nature. Both connect the mass with Mozart's other great church music work, the *Requiem* KV 626. The C Minor Mass is fragmentary in several respects: the work was not completed, and those sections which were composed are incomplete because sources have been lost. The first two sections of the *Credo* were only written out in draft, and the remaining sections of the *Credo*, the *Agnus Dei* and *Dona nobis pacem* were never composed. The autograph main score of the *Sanctus* and *Hosanna* and the autograph of the *Benedictus* are missing, a loss which is only partly compensated for by the secondary sources.

## History of composition

From a much-quoted letter from Mozart to his father dated 4 January 1783<sup>1</sup> it emerges that the C Minor Mass owes its composition to a vow, although it is not entirely clear what exactly this comprised:

"[...] 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. [...]"

Unfortunately no other letters survive from this period which might have shed light on the facts referred to; in particular, Leopold's New Year letter to which his son is directly reacting here would certainly clarify certain matters. From the letter quoted, various possible reasons can be deduced for the promise. In materials for a biography of Mozart which Constanze Mozart probably sent to the publisher Breitkopf & Härtel around 1800 – she makes reference to both the birth of their first son<sup>2</sup> and the jour-

ney to Salzburg so that Mozart could introduce his wife to his father. Later references are only to the successful birth.

On the young couple's journey to Salzburg in July 1783, previously postponed several times, Mozart evidently had the manuscript of the C Minor Mass with him, which he had started composing. He probably worked further on the mass in Salzburg, but did not complete the composition. Shortly before the couple's return journey to Vienna (on 27 October 1783), the first, and probably only, performance of the work during the composer's lifetime took place on 26 October in the Abbey of St. Peter. On 23 October Mozart's sister Nannerl wrote in her diary: "in the capelHaus at the rehearsal of the mass of my brother in which my sister-in-law is singing the solo".<sup>3</sup> Constanze later confirmed that she had taken part as soloist. Evidently in preparation for this performance Mozart wrote the *Solfeggio* KV 393/2 for her, which anticipates the "Christe eleison" and thus the first solo entry in the mass. Under the date of 25 October she wrote "to st peter where the mass by my brother was performed in the main service. the entire court musicians were present".<sup>4</sup> As there are two entries for 25 October in Nannerl's diary, but none for the 26th, it has been assumed that the second entry relating to the performance in fact dates from 26 October, the feast day of Saint Amand, the Bishop of Worms, and the second patron saint of the Abbey. This feast day was celebrated with particular pomp and ceremony, and the Abbot presided over the mass himself.<sup>5</sup> There is evidence in a letter from Constanze Mozart dating from 1800 that the C Minor Mass was in fact performed.<sup>6</sup> According to few surviving parts the *Kyrie*, *Gloria*, and *Sanctus* with the *Hosanna* and *Benedictus* were performed. The *Credo* was admittedly usually omitted on saints' days, but only when they did not fall on a Sunday, as was the case in 1783.<sup>7</sup> The fact that Mozart left the *Credo* which he has started work on incomplete cannot, therefore, be explained by the special performance conditions. It has been assumed that there is a connection with the early death of the Mozarts' first-born son, Raimund Leopold. Left with a wet-nurse in Vienna, he died during his parents' absence on 19 August 1783 aged just two months.<sup>8</sup> And finally, the *Et incarnatus est* deals with the subject of the incarnation, that is, birth – and for it

<sup>3</sup> BD no. 765, line 181f.

<sup>4</sup> BD no. 765, lines 194ff. Here we can assume the active participation of the court musicians; the ensemble at St. Peter's was too small for the orchestral forces of the mass.

<sup>5</sup> Gerhard Croll, "Zwei Mozart-Messen in der Stiftskirche St. Peter", in: *Das Benediktinerstift St. Peter zu Salzburg zur Zeit Mozarts. Musik und Musiker – Kunst und Kultur*, ed. by the Archabbey of St. Peter in Salzburg in collaboration with the Institut für Musikwissenschaft der Universität Salzburg, Salzburg 1991, pp. 135–139, in particular p. 137.

<sup>6</sup> Letter dated 31.5.1800 to J. A. André. BD no. 1299, lines 14ff: "with reference to the mass on Davide penitente, enquiries should be made in Salzburg, where it was written or performed."

<sup>7</sup> See, for example, Ellen Freyberg, "Wolfgang Amadeus Mozart, c-Moll-Messe KV 427, Daten und Fakten", in: *Wolfgang Amadeus Mozart: c-Moll-Messe. Ergänzungen und Vervollständigungen*, ed. Michael Gassmann, Stuttgart/Kassel 2010 (= Schriftenreihe der Internationalen Bachakademie Stuttgart, 15), p. 9.

<sup>8</sup> Paul Corneilson, "Papa Mozart", in: *Newsletter of the Mozart Society of America* X, 1 (2006), pp. 1–6, in particular p. 4f.

<sup>1</sup> Mozart. *Briefe und Aufzeichnungen. Gesamtausgabe*. Edited by the Internationale Stiftung Mozarteum Salzburg. Compiled and commented on by Wilhelm A. Bauer and Otto Erich Deutsch. Expanded edition, ed. Ulrich Konrad, Kassel etc. 2005 (hereafter: BD), document no. 719. English citation from: *The letters of Mozart & his family*, vol. 3, ed. by Emily Anderson, London 1938, letter 477, pp. 1243–46; here p. 1243f. For the original text of the letters, see the German Foreword.

<sup>2</sup> However, a contradictory argument could be the fact that Mozart wrote to his father six months before the birth of his son, saying that the half of the mass which already existed could be regarded as evidence (of the seriousness of his promise). And so the precise nature of the promise has to remain open, even if, according to Constanze's later statements, it was definitely related to the birth of their son.

Mozart wrote one of his most heartfelt movements of all. But there is no evidence at all for such a connection; simple lack of time is also a possibility.

### Performance and edition history

Later generations only became aware of the C Minor Mass with the first printed edition of 1840: a first documented performance took place in 1847 in St Stephen's Cathedral Vienna with the resident Kapellmeister, Joseph Drechsler (1782–1852). Ten years later the organist at Seitenstetten Abbey, Joseph Anton Pfeiffer (1776–1859), wrote to Kremsmünster that he had "sent off the great, incomplete mass by Mozart", to which he "patched up the dependent sections". Pfeiffer reported further that he had performed the mass "a couple of times" from 1856 onwards.<sup>9</sup> A first printed completion appeared at the beginning of the 20th century and several followed later from the 1950s onwards.

### About the present edition and completion

#### Kyrie and Gloria

The first two movements of the C Minor Mass do not pose any editorial problems. The main source for this is Mozart's autograph manuscript which survives complete for these sections.

#### Credo in unum Deum and Et incarnatus est

As can be seen in numerous places in the autograph manuscript of the C Minor Mass (and many other Mozart autographs), Mozart wrote out his compositions in several phases which today can often be distinguished from each other through the ink colors. In a first working through, Mozart usually wrote out the continuo, the vocal parts, and the leading melodic parts in the orchestra, including mainly the 1st violin. However, at this stage all the parts, for example, which played *colla parte* with other parts were missing, along with accompaniments in thirds and other secondary parts and harmonic 'filling', as well as figuring; these were all entered in (at least) one further stage of work. The two surviving movements of the *Credo* did not progress beyond the first stage. That is to say, the core of the music survives complete, but it needs to be completed in order to make it performable.

In the *Credo in unum Deum* in Mozart's fair copy the 2nd violin and viola parts are almost entirely missing, together with all the non-obbligato parts for oboes, bassoons, and horns. There is much evidence that the trumpets and timpani must have played in this movement. Firstly, there was a tradition that in a festive mass the *Gloria* and *Credo* were both scored for full orchestra. Secondly, the key and the fanfare motifs clearly indicate that trumpets were involved.

In the divinely beautiful aria *Et incarnatus est*, over long passages Mozart notated just the vocal part, the three obbligato wind parts, and the bass. He only filled out the string staves at the beginning (measures 1–19) and the end (measure 113 to the end). If we study the completed

pages of the mass or other Mozart autographs, it is clear that a harmonic filling-out was anticipated here. This is necessary in order to provide a firm foundation for the soprano. There are many examples of this in the mass and elsewhere.

#### Sanctus and Hosanna

Mozart notated movements scored for large forces in two scores; a main score, and a second score, known in English as the "overflow" score, containing all the parts which would not fit onto the 12-stave manuscript paper. Only the latter (with the wind, brass, and timpani parts) survives for the *Sanctus* and *Hosanna*. A later copy contains only four vocal parts, but the content of the overflow score shows beyond doubt that the *Sanctus* and *Hosanna* were originally scored for double choir. To recreate the double choir texture the surviving trombone parts have been given a key role in this reconstruction. We can assume that they are largely *colla parte* with the vocal parts; this can be seen clearly in the vocal style of the musical writing, particularly in the *Hosanna*. We have always allocated the trombones to choir I, following the example of Mozart's double-choir Offertorium *Venite populi KV 260*. Based on this hypothesis, it was possible to achieve a convincing division of the eight choral parts into two choirs, largely copied in the instruments *colla parte*.

#### Benedictus

For the *Benedictus* the copy of the score is the main source, and for most of the parts it is indeed the only source.

#### Particular suggestions on performance practice

In the *Qui tollis* (no. 6) in measure 48ff. the vocal, wind, and brass parts are dotted, whilst the strings continue with the quasi double dotted rhythm which runs throughout the whole movement. Here we recommend adjusting the rhythm in the choir and wind and brass instruments to match that in the strings, that is to interpret Mozart's single dotted rhythms as simplified notation.

Stuttgart, September 2016

Translation: Elizabeth Robinson

Uwe Wolf

<sup>9</sup> Ulrich Leisinger, "Frühe Ausgaben und erste Vervollständigungen der Messe in c-Moll KV 427", in: Gassmann (see footnote 7), p. 52.

# Kyrie

Wolfgang Amadeus Mozart

(1756–1791)

## 1. Kyrie

Andante moderato

Archi

2 Oboi  
2 Fagotti  
2 Corni  
2 Clarini  
Timpani  
3 Tromboni  
Archi, Bassi  
ed Organo

+Ottoni

ergänzt und herausgegeben von / completed and edited by  
Frieder Bernius & Uwe Wolf

The musical score for Wolfgang Amadeus Mozart's Kyrie I, movement 1, is presented in a multi-page format. The score includes parts for two oboes, two bassoons, two cornets, two clarinets, timpani, three trombones, archi (violin), bassi (cello/bass), and organo (organ). The tempo is Andante moderato. The key signature is C minor (one flat). The vocal parts sing the text "Ky - ri - e e - lei - son, e - lei -". Large white graphic annotations are overlaid on the score, including a large circle containing the word "son.", several arrows pointing to specific notes or measures, and a large stylized letter 'S' at the top right.

Aufführungsdauer / Duration: ca. 55 min.

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Klavierauszug: Paul Horn

13

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

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

17

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

son, e - lei - son.

Ky - ri - e, Ky - ri - e e -

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

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

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

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

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

24

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

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

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

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

27

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

Ky - ri - e e - lei -

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

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

Archi + Ottoni

son.

son.

son.

son.

lei - son,

Ob, Fg, Cor

VI

34 Soprano solo

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

Chri - ste,

Chri - ste,

e - lei - son.

Archi

39

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

ste, Chri - -

ste, Chri - -

+Fg

esc. p

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

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

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

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

+Ob, Fg cresc. p

cre scen do f

50

- - son. Chri - - ste, Chri-ste e - lei - son. Chri-ste,  
 Archi +Ob, Fg - Ob, Fg

56

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

61

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

65

lei - - - Archi

68

+Ob, Fg

71

son.

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

*Canus*

f

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

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

Ky - - - - ri - e e -

*Canus*

6

77

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

Tutti

80

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

85

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

son. Ky - - - ri - e e -

son. Ky - - - ri - e e -

son. Ky - - - ri - e e -

son. Ky - - - ri - e e -

Arch

88

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

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

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

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

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

+ Ottoni

e - - - le - - - i - - - son.

son, e - - - le - - - i - - - son.

son, e - - - le - - - i - - - son.

son, e - - - le - - - i - - - son.

Tutti

# Gloria

## 2. Gloria

**Allegro vivace**

Soprano  
Alto  
Tenore  
Basso  
2 Oboi  
2 Fagotti  
2 Corni  
2 Clarini  
Timpani  
3 Tromboni  
Archi, Bassi  
ed Organo

5

Glo - ri - a  
Glo - ri - a  
Glo - ri - a in ex - cel -  
Glo - ri - a in ex - cel -  
Tutti

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

11

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

14

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

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

20

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

Archi

p

23

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

+Trb +Cor

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

pp

31

ta - - - - - tis. Glo - ri-a in ex-  
 lun - - - - - tis. Glo -  
 vo - lun - ta - - - - - tis. Glo - ri-a in ex-cel-sis, in ex-  
 - - nae vo - lun - ta - - - - - tis.

Tutti

35

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

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

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

*(The piano accompaniment consists of eighth-note chords throughout the page.)*

41

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

44

*p* Et in \_ ter - *p* - ra, in ter - ra pax - mi - ni - bus  
Et in \_ ter - *p* - in ter - ra pax ho - mi - ni - bus  
Et in \_ ter - in ter - ra pax ho - mi - ni - bus  
inter - pax ho - mi - ni - bus  
+Cor

Archi +Trb

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

*pp*

53

ta - - - - - tis.  
lun - - - - - tis.  
vo - lun - - - tis.  
nae vo - lun - ta - - - tis.

+Ob, Fg, Cor

**p**

57

3. Laudam

**Allegro**

Archi



Bassi organo otti col so

+Ob, Cor

**f**

8

11 Soprano solo

Lau -  
Archi

15

+Ob, Cor  
f

19

-Ob, Cor  
f

be - dr ci - mus te.  
-Ob, Cor

27

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

30

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

Ob

34

Archi

Ob

Archi

38

mus te.

46

Ad - - - o - ra - mus te.

fp

fp

49

Glo - ri - fi -

*fp*    *fp*

52

ca -

*tr*

Va

Bassi

57

*cresc.*

music.

*f*

63

*tr*    *tr*

66

Lau - da - - - mus te. Ad-o - ra - - - mus

-Ob, Cor

*p*

Ob

*sfp*

simile

70

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

*sfp*

74

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

*f*

te.

- o - ra - mus te.

Tutti

*mfp*

*mfp*

83

Lau - da - - -

*p*

*tr*

*tr*

*tr*

*Ob*

88

- mus te. — Be - ne -

+Ob, Cor

f

p

93

di ci - mus te, — be - ne - di - ci - mu

+Ob, Cor

f

p

98

te.

Ad

tr tr

ra - - - Glo - ri - fi - ca -

104

Ob

Archi

Ob

108

Archi

112

116

mus te.

Ad - ra - mus te.

*fp*

122

Glo - ri - fi - ca -

*fp*      *fp*

Va

126

Bassi

130

mus te, glo - ri - fi -

*fp*    *fp*    *fp*

134

ca - - - - - mus

*tr*

Tutti

*cresc.*

141

#### 4. Gratias

**Adagio**

Soprano I      Gra - ti-as, gra - ti-as a - gi-mus ti - - - bi pro - pter

Soprano II      Gra - - - ti-as a - - - gi-mus ti - bi pro - pter

Alto      Gra - - - ti-as a - gi-mus ti - bi pro - pter

Tenore      Gra - ti-as a - gi-mus ti - bi pro - pte

Basso      Gra - ti-as a - - - gi-mus ti-bi pi - - pter,

2 Oboi  
2 Fagotti  
2 Corni  
3 Tromboni  
Archi,  
Bassi ed  
Organo

Tutti

4

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

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

*f*

10

tu - am.  
 lo - ri - am - am.  
 tu - - - am.  
 glo - ri - am tu - - - am.

*p*

## 5. Domine

**Allegro moderato**

Archi  
Bassi ed Organo  
Fagotti col  
Basso

6

Soprano I solo

11

Do - mi-ne De - us, \_\_\_\_\_

16

Rex cae - le - stis, Rex cae - le - stis, De - - - -

**Canus 51.651/03**

21

us Pa - - - ter, De - - us Pa - - - ter

26

o - mni - pot-ens.

Soprano II solo

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

32

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

37

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

42

Do - mi-ne Fi - li uni - ge ni-te, Je - su,  
tris. Do - mi-ne De - us, Rex cae - le - stis,

47

Je - su Chri - ste.  
De - us\_ Pa - ter\_ o - mni-pot - ens.

53

Do - mi-ne De - us,  
Do - mi-ne De - us, Do -

58

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

63

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

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

68

De - i, Fi - li - us Pa -

Fi - li - us Pa -

tris, Fi - li - us Pa -

72

tris, Fi - li - us Pa -

tris, Fi - li - us Pa -

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

81

tris.

A -

85

tris,

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

90

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

96

tris.

tris.

f

6. Qui tollis

Largo

Soprano  
Alto  
Tenore  
Basso  
  
Coro I  
Soprano  
Alto  
Tenore  
Basso  
  
Coro II

2 Oboi  
2 Fagotti  
2 Corni  
3 Tromboni  
Archi, Bassi  
ed Organo

Qui tol - -  
Qui tol - -  
Qui tol - -  
Qui tol - -  
  
Qui tol - -  
Qui tol - -  
Qui tol - -  
Qui tol - -  
  
Archi  
Tutti  
  
ca - ta mun - - di,  
ca - ta mun - - di,  
ca - ta mun - - di,  
tol - - pec - ca - ta mun - - di,  
Qui tol - - lis  
Qui tol - -  
Qui tol - -  
Qui tol - -

7

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

10

tol  
tol - lis  
tol - lis, qui  
tol - lis, qui tol -  
tol - lis, qui tol - lis, qui tol -

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

13

ta mun - **p** di, mi - se - re -  
lis pec - ca - ta mun - **p** di,  
lis pec - ca - ta mun - **p** di,  
ca - - - ta mun - - - di,

ta, pec - ca - ta mun - **p** di,  
pec - ca - ta mun - **p** di,  
pec - ca - ta mun - **p** di,  
ca - - - ta mun - - - di,

Archi

**pp**

16

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

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.

**f**

19

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

Qui tol - lis pec -  
 Qui tol -  
 Qui tol -  
 Qui tol -

Tutti

22

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

25

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

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

28

di, - ci-pe, sus - ci-pe de-pre -  
 di, - ci-pe, sus - ci-pe de-pre -  
 sus - ci-pe de-pre -  
 sus - ci-pe de-pre -  
 sus - ci-pe de-pre -

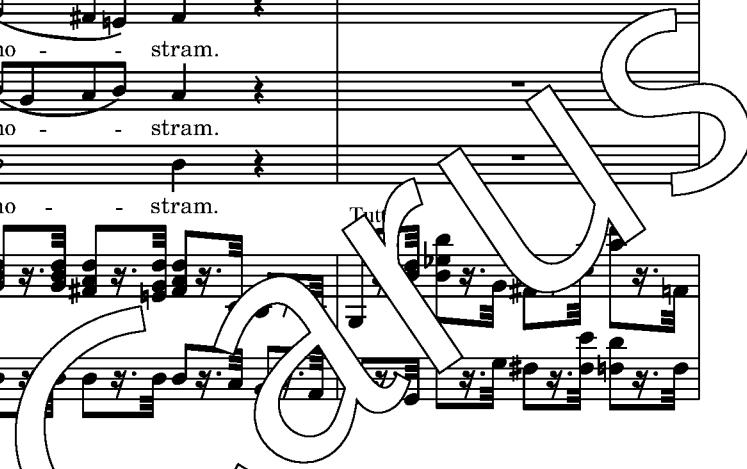
di, sus - ci-pe, sus - ci-pe, sus -  
 di, sus - ci-pe, sus - ci-pe, sus -  
 sus - ci-pe, sus - ci-pe, sus -  
 di, sus - ci-pe, sus - ci-pe, sus -

**pp**

31

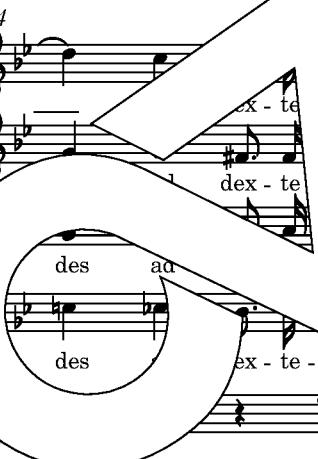
ca - ti - o - nem no - stram. Qui se - des,  
 ca - ti - o - nem no - stram. Qui se - ,  
 ca - ti - o - nem no - stram. Qui se - ,  
 ca - ti - o - nem no - stram. Qui se - .

ci - pe de-pre - ca - ti - o - nem no - stram.,  
 ci - pe de-pre - ca - ti - o - nem no - stram.,  
 ci - pe de-pre - ca - ti - o - nem no - stram.,  
 sus-ci - pe de-pre - ca - ti - o - nem no - stram. Tutti.



34

Pa - - - tris, qui se - des, Pa - - - tris, qui se - des, Pa - - - tris, qui se - des, Qui se - des, Qui se - , Qui se - des, Qui se - des, Qui se - des, Qui se - .



37

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

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

40

se - - - - des ad dex - te-ram  
qui se - - - des ad dex - te-ram  
se - - des ad dex - te-ram  
se - des ad dex - te-ram

43

43

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

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

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

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

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

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

Pa - - - tris, +Ottoni

Archi

46

46

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

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

Tutti

\* Rhythmische Ausführung der Singstimmen vermutlich doppelpunktiert. / The rhythmic execution of the vocal parts presumably double-dotted.

49

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

52

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

Ob, Fg, Cor, Trb

p pp

## 7. Quoniam

**Allegro**

Tutti

2 Oboi  
2 Fagotti  
Archi, Bassi  
ed Organo

Archi

Va

7 tr

Bassi

14 Tutti tr f

Soprano II solo

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

Archi

Vc

20

Quo - ni-am tu so - - - - lus Do - mi - nus, tu

Soprano II solo

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

Tenore solo

Quo - ni-am tu

Bassi

34

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

40

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

Quo - - - ni - am, quo - - - ni - am tu so - - lus San - - - -  
 Quo - - - ni - am tu so - - - - lus  
 am +Ob, -Fg -Ob

50

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

Tutti

56

San - - - - -  
- etus, tu so-lus San - - - - -  
mus. Tu so - lus San - - - - - Ob

ctus. Tu so - - - - -  
- ctus. Tu so - - - - -  
- ctus. Tu so - - - - - Tutti  
Archf

67

Do - mi - nus. Tu so - sus Al - tis - si - mus.  
 Do - mi - nus. Tu so - sus Al - tis - si - mus.  
 Do - mi - nus. Tu so - sus Al - tis - si - mus.

Tutti

*cre - scen - do*

*f*

73

Quo - ni - am

*Archi*

*p*

84

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

Va Bassi

91

San - —  
 ni - am — tu so-lus San - —  
 Quo - - am — tu so-lus San - -  
 +Ob

Va Bassi

—

101

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

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

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

ctus, tu so - lus San -

Archi

106

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

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

ctus. ni - am tu so - lus

tu so - lus

Archi

*f*

lus Sanctus,

tu so - lus Sanctus,

tu so -

Va

Va

Bassi

119

so - - - - lus  
tu so - - - - lus  
l - - - - lus

p      *fp*  
*pp*      *fp*  
*fp*      *fp*

126

San - - - - ctus.  
San - - - - ctus.  
San - - - - ni - am

*fp*  
*pp*  
+Ob, -Fg

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

*Ob*

136

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

+Ob, Fg

141

San -

ctus.

ctus. Tu so - lus Do - - mi -

Tutti f

Archi p

151

nus. Tu so - lus Al - tis - - - si-mus, Al -  
 nus. Tu so - lus Al - tis - - - si-mus, Al -  
 nus. Tu \_\_\_\_\_ so - lus Al - tis - - - si-mus, Al -  
 Tutti

156

tis - si - mus, Al - tis - - si - mus.  
 tis - si - mus, Al - tis - - si - us.  
 tis - si - mus, tis - si - us.

167

## 8a. Jesu Christe

**Adagio**

Soprano

Alto

Tenore

Basso

2 Oboi, 2 Fagotti  
2 Corni, 2 Clarini  
Timpani  
3 Tromboni  
Archi, Bassi  
ed Organo

Tutti

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

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

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

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

ste, Je -

spiritu

Cum San -

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

Tutti

17

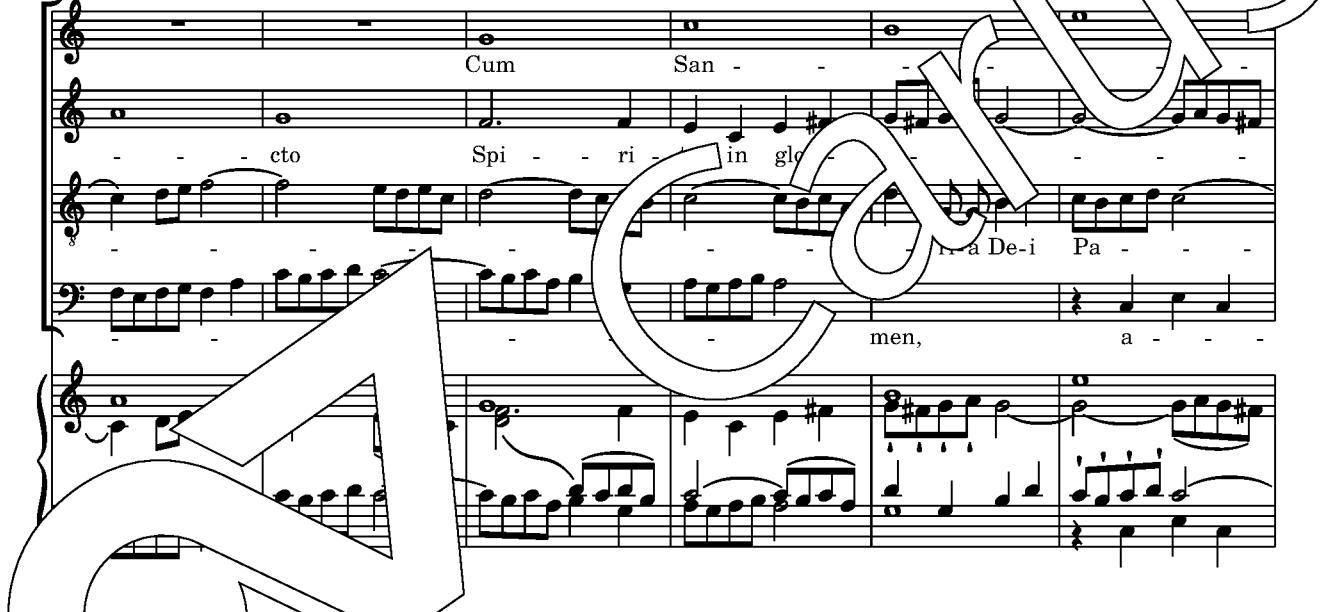
eto Spi - ri - tu, in glo - Cum San -  
 - - - - - ri-a De - i Pa-tris. A - men, a -



23

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

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



34

Pa - tris. A - men, a - - - men, a - - -  
- tris. A - men. Cum San -  
- men, a - - men, a - - -  
- men, a - men. Cum San - - - cto

40

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

me  
Pa - tris. A -  
Cum San - - - cto Spi - ri - A -

52

men, a - men.

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

men, a - men, a - men.

58

Cum san -

men, a - men, a -

San -

Spi - ri - tu, in glo -

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

men, a - men, a -

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

men, a - men, a -

69

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

74

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

men, a - men, a -  
Cum San -  
Cum San -

85

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



men, a -  
San - cto Spi - ri -  
a - men, a -  
a -

101

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



107

Cum San - - - -  
- eto Spi - - ri - tu. A -



Cu San - - - - eto  
Spi - - ri - tu. A -  
men. Cum San - - - -  
men.



117

Spi - ri - tu. A -  
men.  
eto Spi - ri - tu, cum  
Cum San -

122

San - et Spi - ri -  
tu. A -  
Spi - ri - tu. A -  
Cum San -  
Cum San - cto  
tu,

132

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

137

ri-a, cum San -  
 ri-a.  
 cum San -

cto Spi - - ri - tu.  
 A - - - men.

cto Spi - - ri - tu.

Cum

147

Cum San -

San - cto Spi - ri -

152

A - men, a -

cto Spi - ri - tu.

A - men, a -

tu.

men, a -

men, a - men, a -

162

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

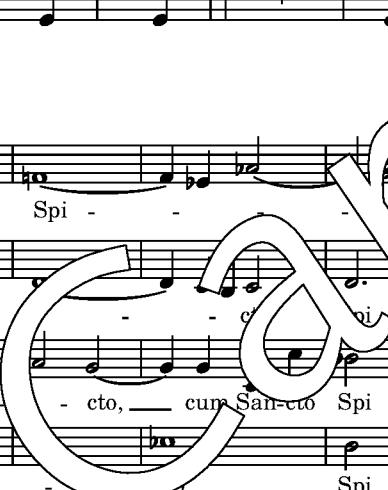


167

Cum San - - - cto Spi - - - ri - glo -  
 Cum San - - - cto Spi - - - ri - tu,  
 Cum - - - cto, cum Sancto Spi - ri - tu,  
 San - - - Spi - ri - tu,

Ob p 8

Tutti f

f

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



181

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



186

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

*Note: The musical score shows a continuous sequence of measures. The first four measures are identical, followed by a section where the vocal line consists of the word 'amen' repeated three times. This pattern repeats three more times below it. The piano accompaniment consists of eighth-note chords throughout.*



# Credo

## 9. Credo

**Allegro maestoso**

2 Oboi  
2 Fagotti  
2 Corni  
2 Clarini  
Timpani  
3 Tromboni  
Archi, Bassi  
ed Organo

Cr, Timp, Archi      Ob, Cor

4

7

10

14 s

e - do,  
Soprano II

- do,

u - num De - um, Pa-trem o-mni-pot - en -

cre - do in u - num De - um, Pa-trem o-mni-pot - en -

Cre - do, cre - do in u - num De - um, Pa-trem o-mni-pot - en -

Tenore

Cre - do, cre - do in u - num De - um, Pa-trem o-mni-pot - en -

Basso

Cre - do, cre - do in u - num De - um, Pa-trem o-mni-pot - en -

tr

Tutti

18

tem, fa - cto - rem cae - li et ter - - - rae, fa - cto - rem cae - li et  
 tem, fa - cto - rem cae - li et ter - - - rae, fa - cto - rem cae - li et  
 tem, fa - cto - rem cae - li et ter - - - rae, fa - cto - rem cae - li et  
 tem, fa - cto - rem cae - li et ter - - - rae, fa - cto - rem cae - li et  
 tem, fa - cto - rem cae - li et ter - - - rae, fa - cto - rem cae - li et  
 tem, fa - cto - rem cae - li et ter - - - rae, fa - cto - rem cae - li et

22

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

30

vi - si - bi - li - um.  
vi - si - bi - li - um.  
si - bi - li - um.  
si - bi - li - um.

Archi      p

+Ob, Fg

cresc.

34

Cre - do.      Kn u - m Do - mi -  
Cre - do.      Et u - num Do - mi -  
Cre - do.      Et in u - num Do - mi -  
Cre - do.      Et in u - num Do - mi -

Tutti      p

Je-sum Chri-stum, Fi - li - um,      Fi - li - um De - i u - ni -  
num      Je-sum Chri-stum, Fi - li - um,      Fi - li - um De - i u - ni -  
num      Je-sum Chri-stum, Fi - li - um,      Fi - li - um De - i u - ni -  
num      Je-sum Chri-stum, Fi - li - um,      Fi - li - um De - i u - ni -  
num      Je-sum Chri-stum, Fi - li - um,      Fi - li - um De - i u - ni -

p      f

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

46

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

cu - la.  
 sae - cu - la.

Archi



59

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

The vocal parts consist of four staves of music. The first three staves have lyrics: "De - um de De - o, lu - men de lu - mi-ne," repeated three times. The fourth staff has the word "Tutti" above it. Large white markings are overlaid on the music: a large circle containing a smaller circle covers the first three staves; a large arrow points upwards from the bottom staff towards the top staff; and a large letter "S" is positioned on the right side of the page.

rum de De - o ve - - - ro.  
ve - rum de De - o ve - - - ro.  
De - - - um ve - rum de De - o ve - - - ro.  
De - - - um ve - rum de De - o ve - - -  
De - - - um ve - rum de De - o ve - - -

The vocal parts continue with lyrics: "rum de De - o ve - - - ro," "ve - rum de De - o ve - - - ro," and "De - - - um ve - rum de De - o ve - - - ro." followed by "De - - - um ve - rum de De - o ve - - -". The large white markings remain: the circle and arrow from the previous page, along with a large letter "C" positioned below the circle.

67

Ge - ni-tum, non fa - ctum, ge - ni-tum, non  
Ge - ni-tum, non fa - ctum, ge - ni-tum, non  
Ge - ni-tum, non fa - ctum, ge - ni-tum, non  
ro. Ge - ni-tum, non fa - ctum, ge - ni-tum,



70

fa - ctum, con - - sub stan - ti - alem  
fa - ctum, con - - sub stan - ti - alem  
fa - ctum, con - - sub stan - ti - alem  
non fa - ctum, con - - sub stan - ti - alem Pa - - -  
nor - tum, con - sub stan - ti - alem Pa - - -



tri: per quem o - - -  
stan - ti - alem Pa - - -  
tri: per quem o - - -  
tri: per quem o - - -

78

mni-a fa - cta  
mni-a fa - cta  
mni-a fa - cta  
mni-a fa - cta  
mni-a fa - cta

82

sunt.  
sunt.  
sunt.  
sunt.  
sunt.

Archi

*tr*

Cre - do. Qui pro - pter nos ho - mi-nes, et pro-pter  
Cre - do. Qui pro - pter nos ho - mi-nes, et pro-pter  
Cre - do. Qui pro - pter nos ho - mi-nes, et pro-pter  
Cre - do. Qui pro - pter nos ho - mi-nes, et pro-pter  
Cre - do. Qui pro - pter nos ho - mi-nes, et pro-pter

Tutti

90

no - stram sa - lu - tem, qui pro - pter nos ho - - mi -  
 no - stram sa - lu - tem, qui pro - pter nos ho - - mi -  
 no - stram sa - lu - tem, qui pro - pter nos ho - - mi -  
 no - stram sa - lu - tem, qui pro - pter nos ho - - mi -  
 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 ca - lis, de - scen -  
 nes, et pro-pter no-stram sa - lu - - tem de - cen - t de cae - lis,  
 nes, et pro-pter no-stram sa - lu - - m de - scen - dit de ca - lis, de -  
 nes, et pro-pter no - lu - - de - scen - t de cae - lis, de - scen -  
 nes, et pro-pter no - stram sa - lu - - tem de - scen - dit de cae - lis, de - scen - -

102

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

106

scen - dit de cae-lis, de cae-lis, de cae - lis,  
scen - dit de cae-lis, de cae-lis, de cae - lis,  
scen - dit de cae-lis, de cae-lis, de cae - lis,  
scen - dit de cae-lis, de cae-lis, de cae - lis,  
scen - dit de cae-lis, de cae-lis, de cae - lis,  
scen - dit d de cae-lis, de cae-lis, de cae - lis,

Archi

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

+Ob, Fg  
Tutti  
cresc.  
*f*

10. Et incarnatus est

Flauto solo  
Oboe solo  
Fagotto solo  
Archi, Bassi  
ed Organo

Archi

6 Fl Ob Fg

11 Archi Fati Archi Fati Archi Fati

15 Archi

Et in ca - nt de Spi - ri - tu San -

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

Fl, Ob Archi Fg

29

et ho - mo fa Fati

Archi

Ob

33

36

39

43

ctus est, et

Fiat

Archi

ho - mo fa - ctus est, et

Archi Fati

46

ho - - - mo fa - - -

Archi Ob Fl Fg

49

ctus est.

Archi Fiat

53

Et in carna - tus est

chi Fiat

57

ri - tu San - - - cto Fiat

61

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

Fiat et ho - mo

Archi

66

69

Ob

72

T

Fl

Archi

78

ctus est,

Ob

81

fa

Fl

Bc

ctus est,

85

fa

Fati

Fl

Tbn

89

ctus est,

fa

Ob

Tbn

97

Fl

100

Musical score page 100 featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music consists of eighth and sixteenth notes with various dynamics like forte, piano, and sforzando.

104

Musical score page 104 featuring three staves of music. Large white markings are present: a diagonal line from the top left to the middle right, and a large, stylized letter 'S' on the right side.

107

Musical score page 107 featuring three staves of music. Large white markings include a diagonal line from the bottom left to the middle right, a large letter 'S' on the right, and a circle containing a wavy line on the left.

Musical score page 107 continuation featuring three staves of music. Dynamic markings "Archi" and "Tutti" are shown above the staves.

116

Musical score page 116 featuring three staves of music. Dynamics "pp" (pianissimo) and "ff" (fortissimo) are indicated. The music includes eighth and sixteenth notes with various dynamics.

## 11a. Sanctus

## Sanctus

Largo

Soprano

Alto

Tenore

Basso

Soprano

Alto

Tenore

Basso

**Coro I**

**Coro II**

**Largo**

2 Oboi, 2 Fagotti  
2 Corni, 2 Clarini  
Timpani  
3 Tromboni  
Archi, Bassi  
ed Organo

Trb, Cor

Tutti

Trb, Cor, Fg

4

Ottoni

Tutti

Trb, Cor, Fg

Ottoni

7

*p*

Do - - - mi - nus De - us  
 Do - - - mi - nus De - us  
 Do - - - mi - nus De - us  
 Do - - - mi - nus De - us

Arch 3 3 3 3

8

*cresc.* ba - Do - mi - nus De - us  
 Sa - ba - oth, Do - mi - nus De - us  
 Sa - ba - oth, Do - mi - nus De - us  
 Sa - ba - oth, Do - mi - nus De - us

9

*p* Do - - - nus De - us  
 Do - - - nus De - us  
 Do - - - nus De - us  
 Do - - - nus De - us

*cresc.* ba - Do - mi - nus De - us  
 Sa - ba - oth, Do - mi - nus De - us  
 Sa - ba - oth, Do - mi - nus De - us  
 Sa - ba - oth, Do - mi - nus De - us

*cresc.* Do - - - mi - nus, Do - mi - nus De - us  
 Do - - - mi - nus, Do - mi - nus De - us  
 Do - - - mi - nus, Do - mi - nus De - us  
 Do - - - mi - nus, Do - mi - nus De - us

Tutti 3 3

*cresc.* f

11

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,

Fg, Trb Bassi Cor, Ctr Bassi Cor, Ctr Fg, Trb Bassi

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

Fg, Trb Bassi Fg, Trb Bassi

15

glo - ri-a, glo - ri-a tu - a.  
glo - ri-a tu - a.  
glo - ri-a tu - a.  
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.  
ter - ra glo - ri-a tu - a.

11b. Hosanna

*Allegro comodo*

18

Ho - san-na

In ex - cel -

*Allegro comodo*

Fg, Va

Bassi

21

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

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

24

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

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

Tutti

Ho - san - na, in ex - cel - - -

27

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

29

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

32

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

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

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

- sis.

35

cel-sis.

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

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

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

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

Ho - san - na, ho - san - na.

in ex - cel - sis.

Ho-san - na, ho - san - na in ex -

cel - sis. Ho - san -

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

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

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

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

cel - sis. Ho - san -

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

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

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

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

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

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

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

44

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

47

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

50

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

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

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

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

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

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

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

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

53

sis.

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

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

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

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

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

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

ho - san - - - na

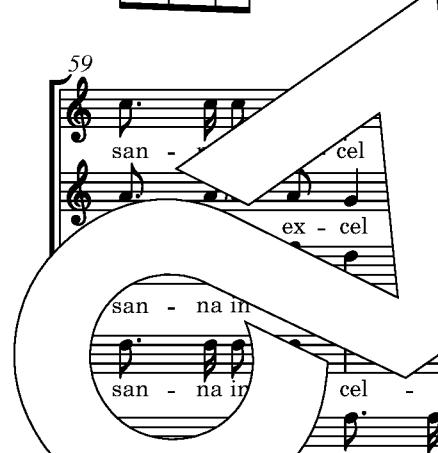
56

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



59

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



# Benedictus

## 12a. Benedictus

**Allegro comodo**

2 Oboi, 2 Fagotti  
2 Corni, 2 Clarini  
Timpani  
3 Tromboni  
Archi, Bassi  
ed Organo

7 +Cor

10

Soprano I solo

Tenor solo

Basso solo

Archi

ctus qui ve-nit,  
Be - ne - di - - - etus qui ve-nit,

Carus 51.651/03

17

be - ne - di - c<sup>t</sup>us qui ve - nit in no - mi-ne Do - mi-ni.  
 be - ne - di - c<sup>t</sup>us qui ve - nit in no - mi-ne Do - mi-ni.  
 Be - ne - di - c<sup>t</sup>us qui ve - nit in no - mi-ne Do - mi-ni.  
 Be - ne - di - c<sup>t</sup>us qui ve - nit in no - mi-ne Do - mi-ni. *Tutti,*

21

Be - n<sup>t</sup> di - c<sup>t</sup>us qui ve - nit, be - ne -  
 ui ve - nit, be - n<sup>t</sup>  
 Be - n<sup>t</sup> di - c<sup>t</sup>us qui ve - nit, qui  
 Be - n<sup>t</sup> di - c<sup>t</sup>us qui ve - nit, be - n<sup>t</sup> di - c<sup>t</sup>us qui ve - nit, qui  
 Be - n<sup>t</sup> di - c<sup>t</sup>us qui ve - nit, qui  
 Be - n<sup>t</sup> di - c<sup>t</sup>us qui ve - nit, qui  
*Archi*

27

ve - nit, qui ve - nit, qui ve - nit, be - ne - di - ctus qui ve - nit, qui ve - nit, qui ve - nit, be - ne - di - ctus qui ve - nit.

30

nit, qui ve - nit, qui ve - nit, ve - nit, ve - nit, ve - nit, nit, ve - nit, ve - nit, cresc.

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

Tutti Archi

f p mf p

Vc Bassi

36

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

Tutti

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

39

di - ctus  
di - ctus  
di - ctus  
di - ctus  
ctus qui -

qui - ve - nit in  
qui - ve - nit in  
ve - nit in  
ve - nit in  
nit in

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

Arch Ottoni Archi Ottoni

46

- - mi - ne Do - mi - ni.  
 - - mi - ne Do - mi - ni.  
 - - mi - ne Do - mi - ni.  
 - - mi - ne Do - mi - ni.

Archi      Tutti

*f*

49

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

Arch +Ob, Fg

*p*

55

Be - ne - di - - etus qui ve - nit in no - mi - ne  
 Be - ne - di - - etus qui ve - nit in no - mi - ne  
 be - ne - di - etus qui ve - nit in no - mi - ne  
 be - ne - di - etus qui



58

Do - mi-ni, qui ve - - - nit, qui  
 Do - mi-ni, qui - - - nit,  
 Do - mi-ni, qui ve - - - nit, qui  
 ve - nit, qui ve -

no - mi-ne Do - mi - ni, qui ve - - - nit, qui  
 qui ve-nit in no-mi-ne Do - mi - ni, qui ve - - - nit, qui  
 ve-nit in no - mi-ne Do - mi - ni, qui ve - - - nit, qui ve -  
 - nit in no-mi-ne Do - mi - ni, qui ve - - - nit, qui  
 Archi Tutti



64

ve - nit,  
ve - nit,  
ve - nit, be - ne - di - - - ctus qui ve - nit,  
ve - nit, be - ne - di -

Archi

68

be - ne - di - etus qui ve - nit in no-mi - ne  
be - ne - di - etus qui ve - nit in no-mi - ne  
be - ne - di - etus qui ve - nit in no-mi - ne  
be - ne - di - etus qui ve - nit in no-mi - ne  
be - ne - di - etus qui ve - nit in no-mi - ne

Do - mi-ni.

Do - mi-ni.

Do - mi-ni.

Archi

+Ob

ctus, be - - - ne - di - -  
 di - ctus qui ve - nit, be - ne - di - - ctus, be - -  
 Be - ne - di - ctus qui ve - nit, be - ne - di - -  
 Be - ne -

+Fg

ctus qui ve - - - nit, qui ve - - - nit, qui  
 - - - ne - - - di - - - etus qui ve - - - nit,  
 - - - etus qui ve - - - nit, qui ve - - - nit,  
 di - ctus qui ve - - - nit, qui ve - - - nit, qui  
 Archi cresc.

*p*

84

qui ve - - - nit, qui ve - nit in  
 ve - - - nit, qui ve - nit in  
 ve - - - nit, qui ve - nit in  
 ve - - - nit, qui ve - nit in

*cresc.* *Tutti* *tr* *Archi* *f* *p* *mf* *p* *Vc*

87

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

*Bass.* *+Ob. Fg* *mf* *p*

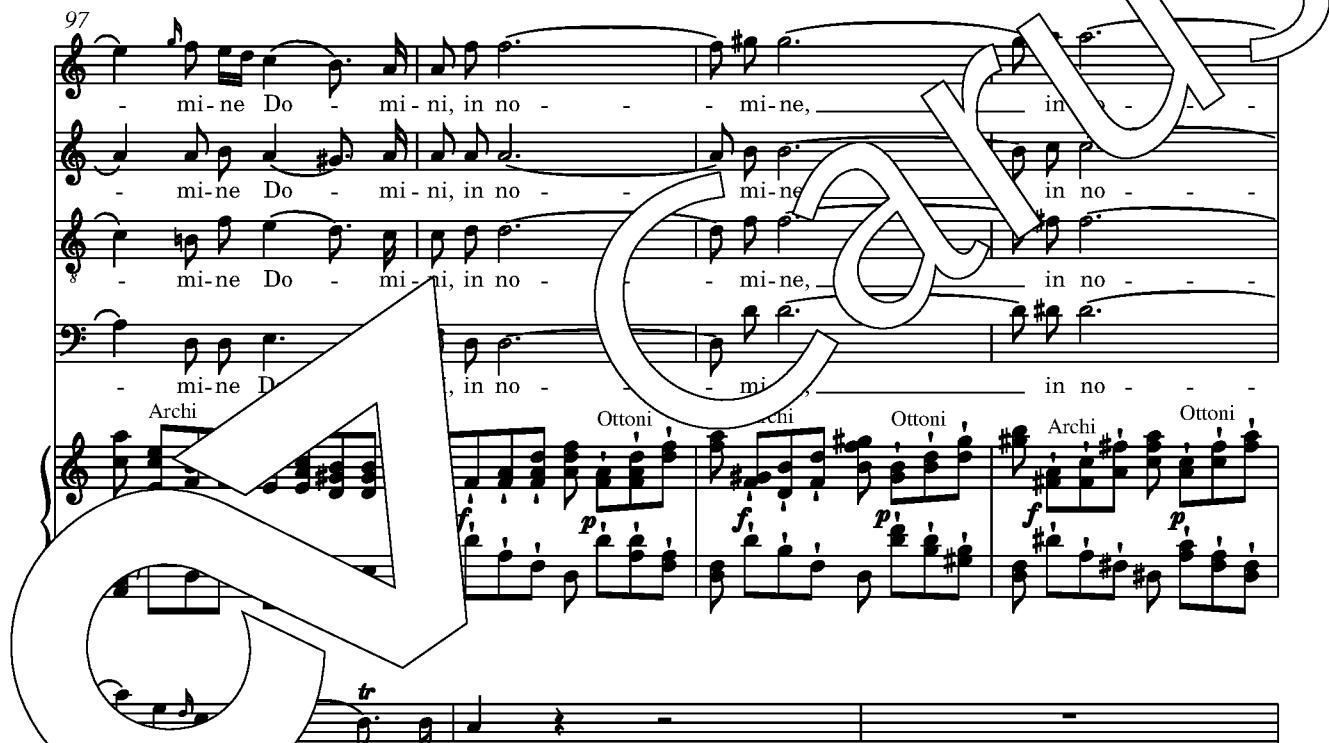
di - ctus, be - ne - di - ctus qui -  
 di - ctus, be - ne - di - ctus qui - ve - - -  
 di - ctus, be - ne - di - ctus qui - ve - - -  
 ctus, be - ne - di - ctus qui - ve - - -

*mf* *p* *mf* *p*

ve - - nit, qui \_ ve - - nit in no - mi-ne Do - mi - ni, in no - - -  
 - - - - nit in no - mi-ne Do - mi - ni, in no - - -  
 - - - - nit in no - mi-ne Do - mi - ni, in no - - -  
 - - - - nit in no - mi-ne Do - mi - ni, in no - - -  
 Tutti Archi Ottoni



mi-ne Do - mi - ni, in no - - - mi-ne, in - - -  
 mi-ne Do - mi - ni, in no - - - mi-ne, in no - - -  
 mi-ne Do - mi - ni, in no - - - mi-ne, in no - - -  
 mi-ne Do - mi - ni, in no - - - mi-ne, in no - - -  
 mi-ne Do - mi - ni, in no - - - mi-ne, in no - - -  
 Archi Ottoni Archi Ottoni Archi Ottoni  
 Do mi - ni.  
 mi-ne Do - mi - ni.  
 mi-ne Do - mi - ni.  
 mi-ne Do - mi - ni.  
 Archi Tutti f



104

Cor

Bassi

## 12b. Hosanna

107 Soprano

Alto

Coro I

Tenore

Basso

Coro II

Basso

+Ctr, Timp

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

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

Ho - san - na, ho - san - na,

Ho - san - na in ex - cel sis.

110

in\_ ex - cel -

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

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

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

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

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

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

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

113

sis.

sis.

cel -

cel - sis.

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

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

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

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

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

Ho - san - na

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

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



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